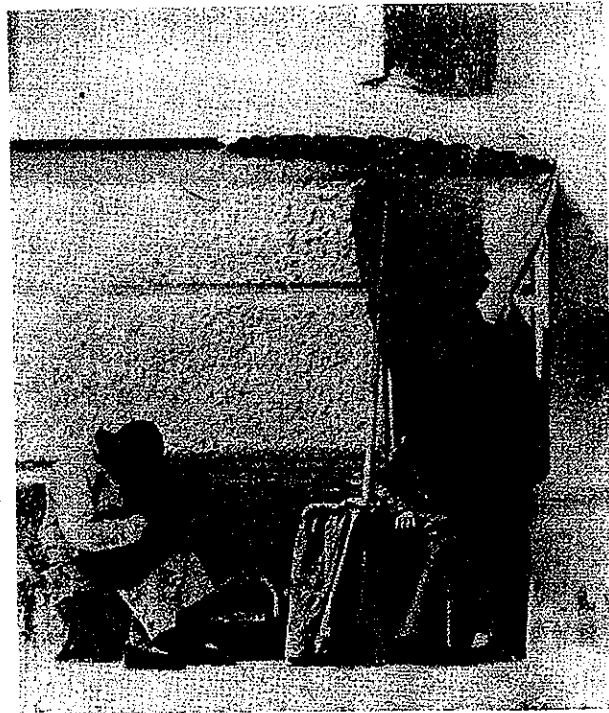


PLATE XXXIV.



PI YUN HSIA IN THE PLAY "PA WANG PIEH CHI,"  
OR "PA WANG BIDS FAREWELL TO YUEH CHI ON LEAVING FOR THE WAR."

PLATE XXXV.



A MAKER OF SEALS  
OUTSIDE THE CH'EN  
MEN POST OFFICE

Photo by  
J. Zumbum, Peking.



SHIELDING THE  
BIRD FROM  
THE SUNLIGHT

Photo by  
H. C. Faxon, Esq.

PLATE XXXVI.



BIRD TRAINER  
Photos by J. Zumburum, Peking.

The *K'uei Hsiang* (盔箱), contain the numberless hats that have to be worn, and in the *Pa Tzu* (把子) are the boots and also the various weapons that are used in the military plays.

The *Ts'ai Hsia Tzu* (彩匣子) contain the paints for colouring the faces, and the list ends with the *Shu T'ou Choi* (梳頭棹), or table where the female impersonators make themselves up. It is a bad omen if a stranger sees them binding on their *chiao* (假脚), or false feet, and this operation must be done in private.

Another superstition is that an actor must not see the front of the mask he is to wear, and for this reason when being put on or taken off the masks are always held face downwards.

Many of the faces are painted, and the character of the person represented can be told by the kind of colour used. The cunning *Tsao Tsao*, and those of a like nature, are always given white faces, while the black featured ones are men who, though violent and impulsive in action, are sound at heart. A red face indicates a good honest person, and a multi-coloured countenance is the sign of a strenuous fighter. White lines coming down from the forehead and ending by the side of the nose suggest an evil and treacherous disposition, while downright scoundrels and desperadoes have stripes across the face.

They use coarse grass paper and sesamum seed oil in order to wipe away the paint, the operation necessitating the expenditure of three pieces of paper in the case of red faces, and four pieces for the black ones, as indicated by the phrase *hung san, hei ssu* (紅三黑四), "red four, black three."

An actor's eyes should be very large and outstanding, and in order to bring this about they put a horsehair band, called a *wang tsi* (網子), round their heads, and then tie very tightly round it a long

piece of black gauze, which has been soaked in water. The *wang tsi* also helps them to keep on their hats.

They all wear next to the skin a short inner garment of white cloth, while those with painted faces also put on a short sleeveless waistcoat which is padded at the shoulders. This helps to give them that imposing appearance which is so essential to those who take the parts of military leaders. The famous actor, Yang Hsiao Lou, has this grand awe inspiring manner and his simulations of rage are perfect pieces of acting.

The dressing room is, as a rule, a dark narrow place just behind the stage and quite inadequate to accommodate the crowds that throng it while a performance is going on, while nothing is done for the comfort or convenience of the players. Perhaps the most interesting thing in it is the shrine, though we must not forget to look at the little tables at which sit those who are taking female parts and with the help of a mirror go through the various processes necessary to their make up.

The clothes are under the direct care of a man, called the *Hsing T'ou* (行頭), while another man the *Kuei T'ou* (盔頭) looks after the headgear.

The entrance to the stage is on the right and is known as the *poa hu men* (白虎門), "tiger's gate," and the exit is designated the *ch'ing lung men* (青龍門), "dragon's gate." If they entered on the left it would mean that they would come out of the dragon's mouth and go into that of the tiger, which would be a very improper thing to do, whereas it is all right for them to come out of the tiger's mouth and enter that of the dragon.

The too rigid observance of this rule however would at times cause great inconvenience, and it is broken on certain occasions such as when

two armies have to meet in combat on the stage, and must of necessity come on from opposite directions, the manner of their withdrawal depending of course upon the result of the conflict.

The conductor of the orchestra plays the kettledrum. He is really the director of the whole proceedings and the actors have to take their cues from him. He also has a pair of wooden clappers, or "bones," and when these are in action he uses only one of his drumsticks. He is supported by a big drum, two gongs, one large and one small, and a pair of cymbals.

At certain periods in the military plays, such as when a battle is taking place, all these instruments are sounded together and the din is truly terrific.

The chief accompanist is a man who plays a raucous two stringed fiddle, and he is assisted by a gentleman, who leisurely picks a mandolin. When anything stirring is taking place, such as a welcome to a returning hero, both the fiddle and the mandolin give place to the *soa na* (鎖納), a kind of flute trumpet.

There is often considerable enmity between the conductor of the orchestra and the actors. If the former makes a mistake the offended one will look at him, and stamp his foot. Should the actor be to blame the conductor will put his clappers down in front of him, and simply beat the drum.

The ambition of all actors is to be able to engage their own accompanists. These men are known as *pang chueh ti* (幫缺的) and are privately trained. They do not play for anyone except their employers, and have no connection with the management of the theatre.

Actors with established reputations have in addition their own orchestra, and special dressers and attendants, and long for the day when they will be able to form their own company.

Changes are taking place in the theatrical world, and one personage who has disappeared is a man who was dressed like a devil and whose duty it was to stand at the entrance, when an actor was making his debut, and to carry him away if he made mistakes or suffered from stage fright.

Another relic of the past was the *an mu* (暗目), or man who announced to the audience the programme of the day.

In some places, though strange to say not in Peking, they employ a mascot in the shape of a man dressed up to represent the god of good fortune, and his duty consists of making a short appearance just before the play begins.

The first three or four plays are of little account, being nothing more than curtain raisers, and the better known actors do not come on until towards the end of the programme.

Formerly the last play was always a military one, but of late years this rule has been frequently broken.

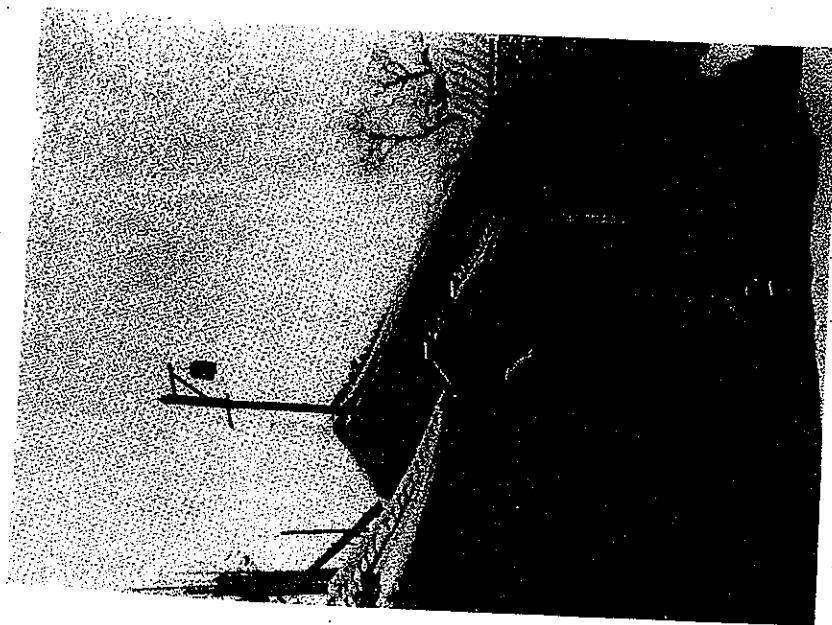
Stage scenery, as we know it, is practically non-existent, and a great deal is left to the imagination of the audience. If a befeathered warrior draws his whip across his outstretched hand, raises one knee, turns a half circle, and then lifts up the other knee we know that he has mounted his horse. Somewhat similar actions are gone through when he dismounts. If he wishes to make a journey he will go across the stage singing a few bars and then go out. He returns immediately by the other door and we thereby know that he has arrived at his destination.

A city gate is represented by a hole cut in a piece of cloth stretched between two poles, and the surrender of an armed force is represented by the defeated general casting aside his weapon and going down on his knees.

PLATE XXXVII.



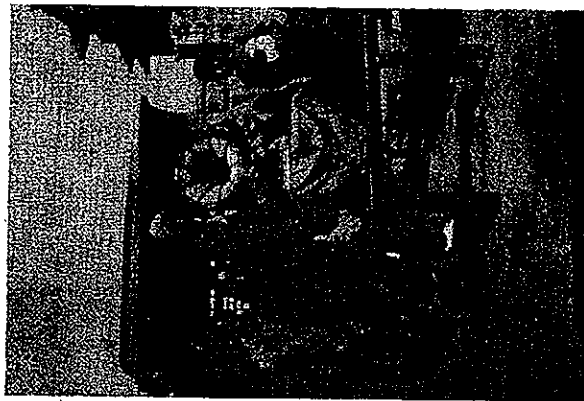
CRICKETS FOR SALE  
Photo by J. Zumburum, Peking.



FROM THE POLE HANGS THE SIGN OF A MIDWIFE  
Photo by H. C. Faxon, Esq.



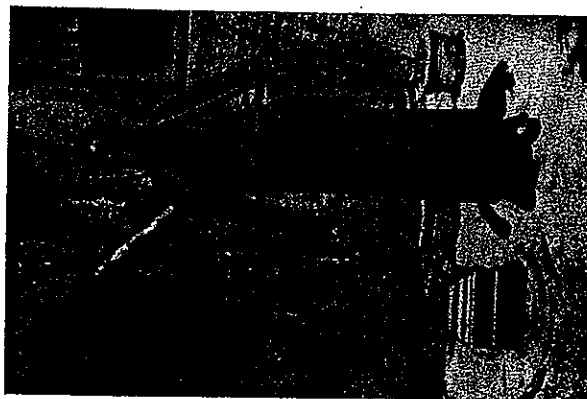
PLATE XXXVIII.



A TRAVELLING GRAMOPHONE  
ENTERTAINER

His audience is truly a rustic one

Photo by Lemunyon, Peking.



A GRAMOPHONE ENTERTAINER

Photo by H. C. Faxon, Esq.



OFFICIAL SERVANTS IN THE TIME  
OF THE EMPEROR

The Chang Pans belonged to this class

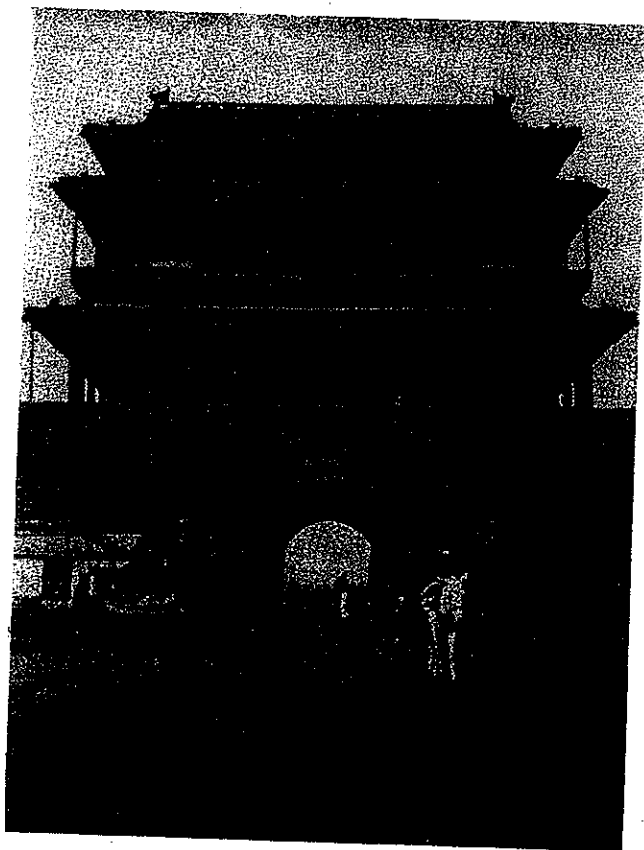
Photo by Lemunyon, Peking.

PLATE XXXIX.



IN SPITE OF THE INTRODUCTION OF WATERWORKS, THE WATER SELLERS STILL DO  
A CONSIDERABLE BUSINESS.

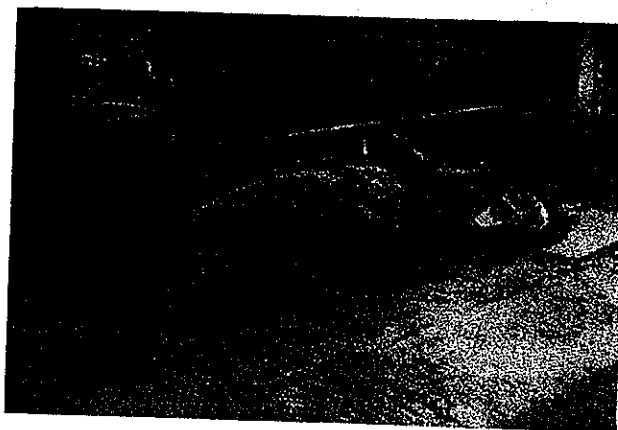
PLATE XL.



THE HATAMEN,  
THE ONLY GATE WITH  
A STRAIGHT THROUGH  
PASSAGE.

THE STONE TURTLE  
OUTSIDE THE HATAMEN  
WHICH CANNOT LEAVE  
ITS POST UNTIL IT  
HEARS THE BEATING  
OF A GONG, SIGNIFYING  
THE CLOSING OF THE  
GATE.

Photo by  
Mr. Chen Chen, Peking.



The rhyme employed in the making of the verses of the songs must euphonize with one of the following thirteen combinations :

<i>Chung Tung,</i>	<i>Nieh Hsieh,</i>
<i>Ren Chen,</i>	<i>P'u Su,</i>
<i>Yen Chien,</i>	<i>Ch'iang Yang,</i>
<i>Fa Hwa,</i>	<i>Yiu Ch'iu</i>
<i>Soa Poa,</i>	<i>Chih Ch'ih,</i>
<i>I Ch'i,</i>	<i>Huai Lai,</i>
<i>Yao T'iao,</i>	

For their music they have a scale which corresponds to the tonic *sol fa*, the notes being eight in number and named as follows : *He* ( 合 ), *Ssu* ( 四 ), *I* ( 一 ), *Shang* ( 上 ), *Che* ( 車 ), *Kung* ( 工 ), *Wu* ( 五 ), and *Liu* ( 六 ).

During the last week or ten days of the twelfth moon the boxes containing the clothes are sealed up and the theatre closed. On New Year's Eve the actors assemble together and do homage to their patron saint, the ceremony being accompanied of the burning of incense and the firing off of crackers.

On New Year's Day the place is opened again, and they perform for the pleasure of the holiday crowds.

The old fashioned theatres are dark uncomfortable places, with no arrangements for heating and few for ventilation.

One side of the gallery, which consists chiefly of boxes, is reserved for ladies and their escorts, while the ever present military have accommodation provided at the back of the pit.

The reason why the Pekinese are recognised as authorities on theatrical matters is the fact that formerly many of them were connected with the palace and finished their work early in the morning. Their afternoons being free they liked nothing better than to spend

them in the theatre, in those days an inexpensive place of entertainment. In fact it is only during recent years that performances have been given in the evening.

The price of seats has increased greatly. Formerly the expenditure of 100 coppers would not only pay for one of the best positions in the pit, but also include tea money, a gratuity to the hot-towel-man, and the cost of fruit and melon seeds. Nowadays everything is based on dollars and cents, and if the performance is anything out of the ordinary, a good seat will cost a dollar, though considerably less is demanded for places at the side and the back of the pit.

The manager is known as the *lao pan* (老板) and he is responsible for the general arrangements, but the actual work of supervising the play and looking after the affairs at the back of the stage is left to one of his assistants.

The *ch'ien ch'ang* (前場) are servants who wait on the actors while they are on the stage, and they also must see to the correct placing of the chairs, tables, cushions and other things that are needed during the performance. It is amazing how they can remember every small detail and carry out their multifarious duties without any mishap.

Large red posters giving the titles of the plays and the names of the most prominent actors are hung from the sides of the gallery, and give it a picturesque appearance. Similar announcements are fixed in front of the entrance, and also in prominent places in the city.

Well known actors are greatly in demand for birthday and other celebrations and very often their expenses are paid by a number of friends of the host, who make themselves responsible for the theatrical performance. The guests greatly appreciate this form of entertainment, and the temporary theatre will be crowded until the early hours of the morning.

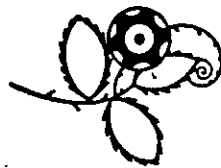
The formation of companies composed entirely of actresses met

with much opposition at first from the old fashioned patrons, who maintain that their voices are of inferior quality and their technique, especially in the Lao Sheng parts, is deplorable. Yet they have come to stay, and seem to attract just as large audiences as their male competitors.

A new race of actors has appeared in the form of those who give modern plays, known as *wen ming hsi* (文明戲). They are modelled on Western lines, many of them being comedies dealing with the love affairs of rich young men and old roués. Much of the acting is crude in the extreme, but considerable progress has been made during the last few years, and no doubt in the near future many improvements will be made, especially in the quality of the plots and the scenery.

Even the old fashioned actors are moving with the times, and some of the newly built theatres are fitted with all the latest modern conveniences. Another wise step is the formation of an Actors Association, known as the *Cheng Lo Yu Hwa Huei* (正樂育化會), with its headquarters in the Ching Chung Temple, Chienmen.

Many reforms have been effected and the time is fast approaching when a more humane system of training will be adopted, and the evils connected with the old time schools will be things of the past.



## CHAPTER VIII VARIOUS PROFESSIONS.

*Man wants but little here below,  
Yet needs that little now.*

Though apologies may be due to the shades of the immortal Pope for tampering with his famous lines, yet we feel that if he had lived in China he would not object to the alteration we have been bold enough to make, as the problem with the majority of people in this country is to satisfy the needs of the day and they are so occupied with this that they take little thought of the future.

The difficulty is partly solved by the fact that their wants are few, and if they can earn enough to pay for their food, their troubles have largely disappeared.

In the Chapter on Street Vendors it was pointed out that no opportunity was lost of making even a few coppers a day, and similar conditions prevail in many other phases of Chinese life. The enterprise displayed is often truly wonderful and deserving of far greater rewards than those that are usually gained.

What shall we say of the man who conceived the idea of walking round the streets with a gramophone and offering his services at those houses where guests were being entertained? Did he suffer the fate of most pioneers, and live to see his own hardships and losses act as the stepping stones for the success of those who followed, or is he now the proud possessor of several gramophones and able to live in comfort while others work on his behalf?

At any rate he had many imitators, and competition has been so keen that at one time he received only six coppers or so for playing half a dozen double records. This however proved insufficient to provide a bare living, and it was decided that the price should be raised to fifteen coppers, though even now he will often go down to twelve or thirteen coppers if business is bad, and the prospective customer refuses to give more.

The fortune tellers add to their incomes by writing scrolls and propitious characters, suitable for the New Year and other festive occasions, and their tables may be seen in every side street at such seasons.

A more modern innovation is that of the man who takes up a position outside the post office, and writes letters or application forms for those who are illiterate. His fee sometimes carries with it the stipulation that he will read the reply without making an extra charge.

Often in the same locality we will find a wood carver who makes seals for those who have temporary need of them for their transactions with the postal authorities.

The art of invisible mending has brought with it a number of women experts, who go round to the houses of their various customers looking for work. A piece of paper, with a hole in it, plastered on the door is a sign that their services are needed.

There are also sewing women who stand at street corners and outside camps, and repair clothes that may be handed over to them.

The pleasures of the rich are the means of finding employment for a number of people and amongst these we may include the man who goes to various ponds and water courses and gathers by means of a net a quantity of the animalcula that gold fish feed on, and when this is done he distributes his captures amongst his clients. He



will for a little extra remuneration, make such changes of water as are necessary, and look after the general welfare of the fish.

In winter time, when it is no longer possible to work the ponds, he sells hats and articles of felt.

The greatly prized singing birds also require expert attention especially as in this country their powers of song are said to be greatly restricted unless they are taken out in cloth covered cages and allowed to see the dawn. This circumstance need not cause any inconvenience for there are professional trainers who will take all responsibility off your hands and give your pets the necessary airings.

In days not so long past much interest was taken in the performances of fighting crickets. They were caught and trained by special men known as *Ch'u Chuer Pa Shih* (蟋蟀把師) and were ready for the fray about the middle of the 8th moon. Those that weighed less than 8 *li* (one *li* is  $\frac{1}{1000}$  of a Chinese ounce), were not considered to be of any value, and it was not the custom to match those of unequal weight.

Many famous officials and rich men were patrons of the sport, and the most celebrated contests took place in restaurant preparatory to the giving of a feast.

The insects were first weighed on very fine scales and then put into a pot, which was placed on a table covered with a red cloth. When one was beaten it would begin to run round, the victor uttering a cry of victory and giving stern chase, though no serious damage was done, as the loser was at once rescued by its trainer.

On ordinary occasions the usual stakes were *yueh pings* (月餅), special cakes made for the Mid-Autumn Festival, but at other times very large sums of money were won and lost, it not infrequently

happening that men, in the excitement of the moment, would stake the whole of their fortunes on the result of a single encounter.

The price of the crickets depended entirely on their weight and reputation, and some of them were very valuable. The trainers were not paid for their work, but took a percentage of the money won by their masters, and after a good season would be able to live in comfort until the next year.

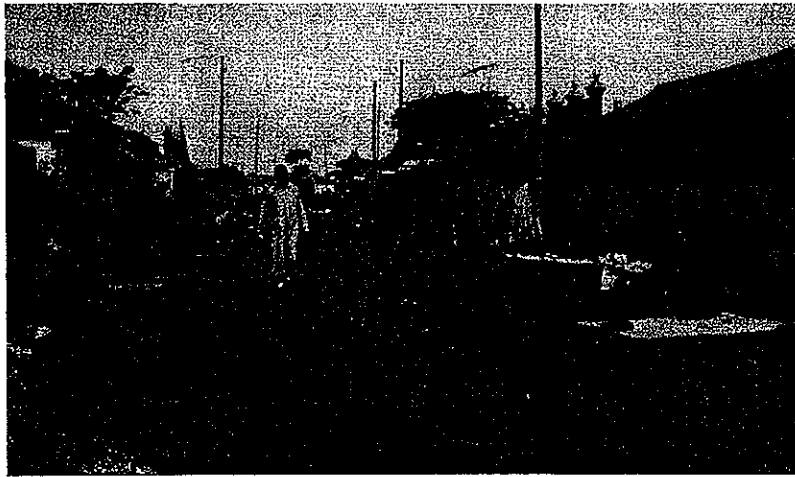
There are also men who catch dragon flies and sell them to small boys for a copper or two, while there are several kinds of singing insects that find a ready market.

A number of professions have disappeared with the march of time, and perhaps the most interesting of these was that of the *Su La* (蘇拉), or man who gave information about the doings of the Court. He was a servant in the palace and was in a position to get the news of the day before it became public property.

Every morning he stood at the entrance to the palace, and when one of his patrons arrived and got out of his chair, he would follow him as he walked through the Imperial precincts and retail what he thought would be of interest concerning the changes that were likely to take place among the higher officials, the impeachments that the censors had sent in, and the edicts that were about to be issued. He would also be one of the first to congratulate those who had received promotion. He did not get regular pay, but at the festivals would receive largesse from those whom he had served.

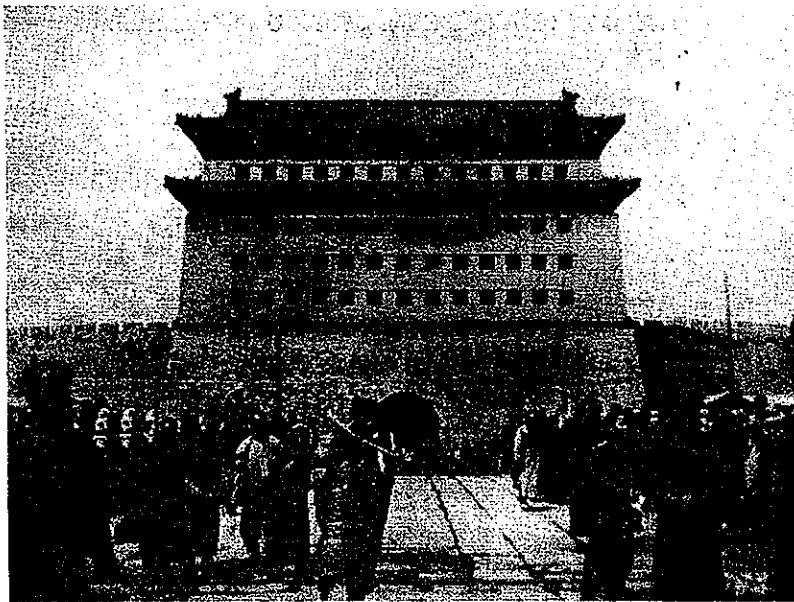
Of a similar character were the men known as *Ch'ang Pan* (常班), who were servants in the provincial clubs, which were often used as rest houses by officials when visiting the capital. On the arrival of a person of note they would at once try to make themselves useful and one of their daily duties was to hand to each guest a copy of the Official Gazette. They were in fact almost indispensable

**PLATE XII.**



THE THIEVES MARKET OUTSIDE THE HATAMEN

Photo by Mr. Chen Chen, Peking.



THE DOOR OF THE CH'EN MEN THROUGH WHICH ONLY  
EMPERORS WERE ALLOWED TO PASS

Photo by J. Zumbur, Peking.

**PLATE XLII.**



CELEBRATING THE DRAGON BOAT FESTIVAL ON THE ERH CHA  
WHERE THE WATERS MEET JUST OUTSIDE PEKING



LEGATION STREET NOW GIVEN OVER TO STRANGERS FROM  
ACROSS THE SEAS

Photos by J. Zumbrum, Peking.

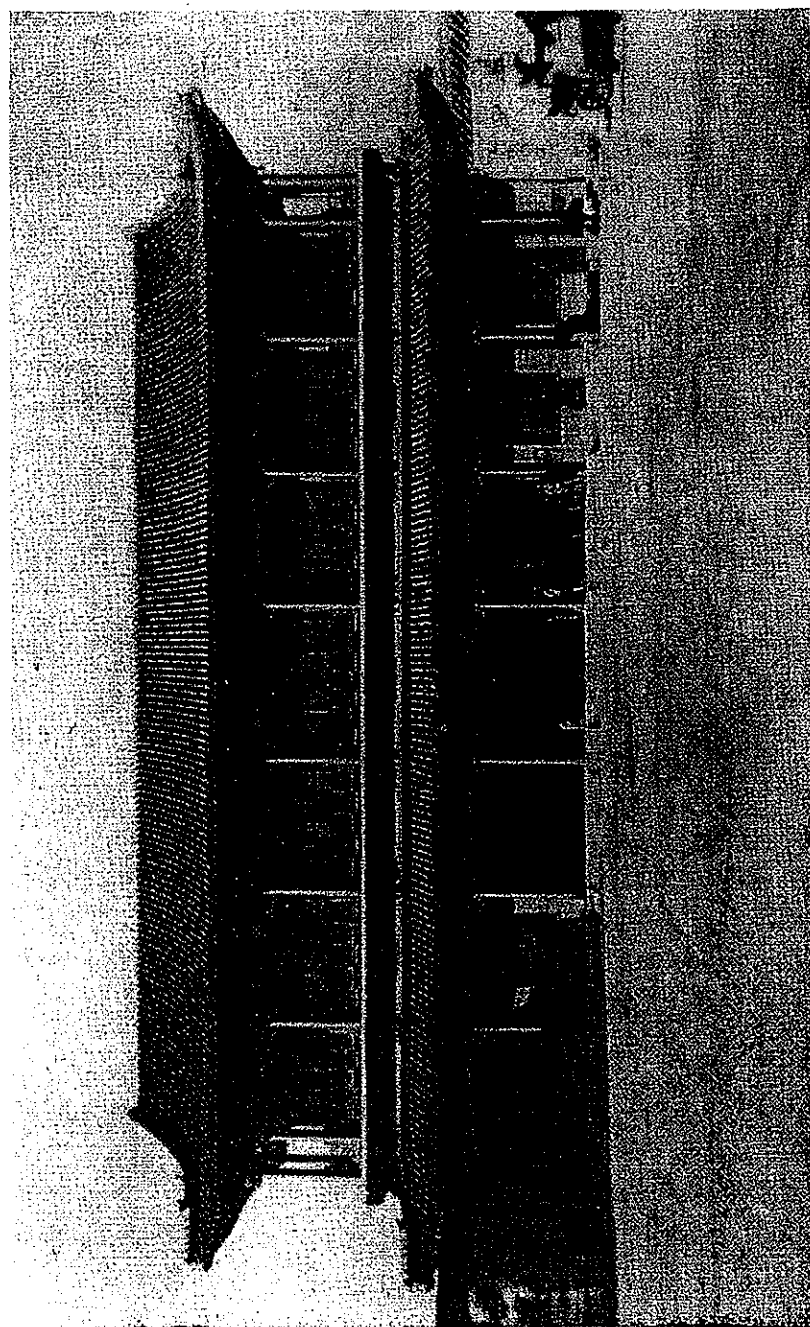
PLATE XLIII.



THE FRAGRANT CONCUBINE

Photo by Mr. Yung Kwang of the famous portrait painted by the  
Jesuit Missionary Castiglione.

PLATE XLIV.



THE HSI HWA GATE BUILT NEAR THE FORMER SITE OF THE DEMOLISHED WANG CHIA LOU,  
THE TOWER FROM WHICH THE FRAGRANT CONCUBINE LOOKED AT HER RELATIVES ASSEMBLED  
IN THE HUI TZI YING.

to those who were not conversant with the intrigues and ramifications of the official world, and in addition to giving help and advice, they often took confidential messages from one high personage to another.

Their value has greatly declined since the introduction of the party system and the dispensing of favours amongst political followers, while the improvements in communications and the advent of newspapers enable the provincial people to keep fairly well in touch with what is going on in the capital.

Simultaneously with the *Su La* and the *Ch'ang Pan* we may mention the confidential agents and representatives of those who were able to give, or to influence the giving of, official appointments. No mention could be made to the great men themselves of the price to be paid but everything was arranged through intermediaries.

A classic instance is that of a certain member of the Grand Council whose patronage could not be obtained unless a present was bought at a certain curio shop and sent to him through the manager of the establishment. If things proved satisfactory the giver got his post, and the curio was returned to the place it came from, only to be sold later on to some other aspirant for office.

Those who deplore the decay in manners may cite the brigands, who are no longer the gentlemen they were. Formerly if you wished to go through their districts in safety all you had to do was to engage the services of certain men known as *Pao Piao* (保標), who were really agents of the outlaws and who guaranteed protection for you and your goods. They were sturdy looking fellows and were expert boxers and wrestlers, but their chief asset was the secret understanding they had with the outlaws. They are now no more, and for safety one has to rely upon the somewhat uncertain assistance of the local magistrates.

Another profession which is changing with the times is the

ancient one of midwife, known as *Shou Sheng Po* (收生婆). The modern ones now boast of some hospital training, but those of the sisterhood of Mrs. Gamp used to have a wooden tablet fixed to their doorpost and from it would hang a piece of cloth. On the tablet were the significant characters *ku'ai ma ch'ing ch'e*, (快馬輕車), a "quick horse and a light carriage" (or we shall be too late).

The theatre is an ideal place for those who live on the crumbs that fall from the rich man's table and there used to be certain people who would go round to where the most important guests were seated and try to perform some little act of courtesy, or make themselves useful in such a way that they could expect a small gratuity for their trouble.

There were young men, who carried long pipes, and offered them to gentlemen whom they recognised as regular patrons of the house. As a rule after one or two whiffs the pipes would be returned, together with a small monetary compensation.

The same procedure was gone through by others who had pots containing a special brand of tea, which they reserved for those whom they knew would pay for any little attention they received.

They would be followed by a person of insinuating speech, who after certain polite references to the kindnesses they had received, in the past, would volunteer information as to the programme for the next day, and be quite happy if a small coin was given them as a reward.

Even the actors are not free from their sycophants and there are people who make it their duty to go round and tell them when it is time to go on the stage. These are known as *Tsui Hsi ti* (催戲的).

The "bouncers" of the West have their counterpart in men who go by the name of *liao shih ti* (了事的), "settlers of affairs." They make themselves responsible for any trouble that may come up, and if the police have to interfere they act on behalf of the manager.



Professional cheerers are not unknown and have helped to fame many ambitious actors, especially those who are playing in a place for the first time.

Even at the entrance of the theatres there are men waiting for any chance that may occur. They rush forward and open the doors of motor cars and carriages, dust the boots and coats of the occupants, and do any little service that they can.

They have their counterparts in the men who stand at the exits of railway station platforms and offer to get a ricksha for you and your baggage.

The most interesting persons of this type however are the *Ch'ih fei ti* (吃肥的), those who fly (here & there) for food. They frequent tea houses, bazaars and fairs, and when they see anyone enter a place of refreshment they will rush forward, arrange the seats, take charge of coats and hats, and make themselves as pleasant as possible. Some of them will even bring forth from a bag certain instruments for cleaning the ear, and offer them to the guests. They are known to be trustworthy, and are often given temporary charge of jewels and other valuable.

The ceremonies connected with a marriage or a funeral give opportunities for certain enterprising gentlemen to earn something towards the support of themselves and their families.

For instance among those who partake of the refreshments will probably be one or two individuals known as *Hwa Tsu T'ou* (花子頭). They are representatives of the beggars, and if they are well received and given a sum of money on their departure, no trouble need be expected from their fraternity. Should, however, they fail to get what they expect the doorway will be encumbered with pitiable human objects, who will make themselves as objectionable as possible. Formerly their presence in a house was denoted by hanging two black whips over the doorway, but

this custom has been discontinued. They were in fact what is popularly known as Kings of the Beggars, but since the establishment of the modern police force their power has greatly diminished.

There are also men who will stand in the doorway and announce the names and titles of the guests as they arrive. They must of necessity confine their activities to households of the poorer class where there are no servants, or otherwise there would be no need for their services.

The ragamuffins and decrepit individuals who go in front of processions carrying banners and other tokens must be engaged through special men, who are connected with the shops that hire out the paraphernalia used on such occasions.

The musicians have their own representatives and cannot be hired except through them.

Although many of the personages we have mentioned are more or less parasites, they cannot be accused of dishonesty and have nothing to fear from the hand of the law.

There are others who live on the borderline and though practising a kind of deception, cannot be classed as criminals. Such a one is the man who is in league with the proprietor of a watch stall, and who will hover round until there are prospective buyers and then will offer a watch for sale. The proprietor names a price, which he refuses with a show of indignation and prepares to go away.

In the meantime the interest of some of the spectators has been aroused and as they move away he will try to get one of them to take the article off his hands, saying that he is willing to sell it at a sacrifice, but wants a little more than the rascally owner of the stall offered him.

Sometimes the seller of medicines at a fair or market will pick upon an apparently unconcerned spectator and ask him if he has ever tried the wonderful remedies he is offering at such a low price.

The seemingly harmless citizen will declare that he purchased some only a few days ago, and upon further questioning will admit that he was very soon cured of his sickness. The vendor, delighted at what he claims to be convincing proofs of the efficacy of his goods, pushes their sale with great vigour, and when he meets his supposed customer later on in the day, compensates him for the work he did on his behalf.

There is also the broken down gentleman with the hard luck story, known as the *ta k'ün nan ren* (大困難人), "the man with great bitterness." They usually haunt alleyways off the red light districts, and when opportunity occurs quietly go up to their victim. The usual tale is that they came to visit a relative, who held an official position, but unfortunately just before they arrived this relative was transferred to another part of the country, and they are stranded in a strange city. All they wish is to get sufficient money to enable them to return to their homes.

*Chia Tao Ssu* (假道士), "false priests," are men who dress up as bonzes and beg from those who frequent fairs and markets. The extraordinary thing is that most of the fairs are held in temples, and the unsuspecting people, who respond to their appeal, naturally think that they subscribing towards the upkeep of the buildings around them.

The "flower lanes" afford a happy hunting ground for numbers of people among whom we may mention the watchman whose duty it is to prevent thieves, posing as guests, entering any of the rooms and robbing the inmates while they are asleep.

In the first-class houses every girl has attached to her a *shih fu* (師傅), teacher who trains her voice, and who, with his fiddle, acts as her accompanist when she sings. He, and a special servant known as the *Ken P'ao Ti* (跟包的), go with her whenever she is called upon to perform at outside houses or restaurants.

In the lower class places there are women called *Ta Liao Ti* (大了的), who try and settle any disputes that may arise. They are regular viragos, and are more effective than professional bruisers, who would probably resort to violence and so cause the police to intervene.

*K'ang Chia Ti* (抗义的), or "protectors of women," have their counterparts all over the world, while those who live on the earnings of the unfortunates are termed *Ling Chia* (领家).

The vendors of newspapers and theatrical programmes, who go in and out of the houses, often use their calling as a cloak for the sale of obscene pictures and prohibited articles.

There are a number of people who are professional gamblers, a few of whom play an honest game and win because of their superior skill, but the majority resort to all kinds of practices, the most common of which is for three of the players to work against the fourth man.

Coming to what may be termed the criminal classes we will first speak about the *hsiao li*, or thieves.

The professionals have recognised leaders, and these are known to the police. Things that are stolen are kept for three days before they are sold. This is to enable the police to recover them in case the owners are of sufficient influence to cause the higher authorities to interest themselves in the case.

The work of the detectives is much harder when the culprits do not belong to the ordinary gangs, but are what may be termed amateurs.

The illegal traffic in opium gives employment to a large body of men. The real smugglers work under the protection of high officials and military leaders, and the proceeds of the sales often go to buy arms and ammunition.

After them come the agents who have a regular list of customers whom they supply. They possess, as a rule, very little capital and

their chief difficulty is to get credit from the smugglers, for no purchasers will make a payment in advance, as they dare not claim redress in case delivery is not made.

The procuring of young females for immoral purposes is much more difficult than in the old days, and one way is to buy baby girls on the plea of adoption. Another method, though far more unusual, is for one of the gang to seek a wife for her young son, and when the couple are married the family moves away to some other part of the country and sells the girl as soon as they arrive at their destination.

A similar scheme is for a supposed official to take a secondary wife, and then announce that he has received a post in another part of the country, and of course he takes the unfortunate girl with him. If he returns at any time he says he has left her in his home, whereas she was sold shortly after their departure.

*Ch'ai Pai Tang* (拆白黨) are good looking youths who try and make women fall in love with them, the idea being to get money by false pretences or by robbery. Their female counterparts go by the name of *Nu Ch'ai Pai Tang* (女拆白黨), and make a speciality of old roués and men from the country.

*Hsien Jen Siao* (仙人跳) are nothing more or less than blackmailers, whose so called husbands suddenly appear when least expected, while those known as *Ta Hu* (打虎), have an accomplice in the form of a hefty young son, who claims compensation for the shame brought on his family.

These blackmailers are divided into two classes, the *Ying Ta Hu* (硬打虎), who threaten violence unless money is paid immediately, and the *Juan Ta Hu* (軟打虎), who are more subtle in their methods of dealing with their victims.

A touch of humour appears in the name *fang ying* (放鷹), the hawk that is released from the arm of its master, but returns after

hunting the quarry, the reference being to certain married women who persuade their paramours to run away with them, and when they have got all they can out of their victims they go back to their husbands.

Returning again to legitimate professions we would say that in spite of the establishment of water works there is still plenty of business left for those who from time immemorial have acted as water sellers and take the precious fluid to their customers in tubs placed on wheelbarrows. It is wonderful to see them steering their heavy loads along the muddy hutungs and alleyways, and it is not surprising that they have the reputation of being obstinate and quarrelsome. They are all Shantung men and most of them come from the district of Peng Lai. They make their own arrangements with the owners of the wells and have things so fixed that it is impossible for outsiders to start in competition. They are all of them illiterate, and in order to record the amount of water supplied they make marks in some inconspicuous place near the houses of those customers who do not pay ready cash.

The men, who put up *pengs* (straw mat awnings) and mat-sheds, are highly skilled and one is amazed to see the rapidity with which they work. They are extremely busy just before and after the summer, but all through the year there is a certain demand for their services from those who are giving birthday and other celebrations.

We have mentioned the fact that certain professions are dying out, but others are taking their places and it is interesting to watch a man who frequents fairs and makes his living out of the simple apparatus which is used to illustrate the expansion of liquids when heated. The little glass bulb containing coloured alcohol is held in the hand, and as the liquid expands it goes up the stem of the bulb and branches of into two tubes in which there are floats.

He invites members of the audience to take hold of the bulb, and if the expansion is rapid he learnedly declares that they are suffering

**PLATE XLV.**



**THE MECCA OF THE MODERN POLITICIAN IN CHINA**

The entrance to the House of Representatives.

**PLATE XLVI.**



**MANCHU BRIDE**

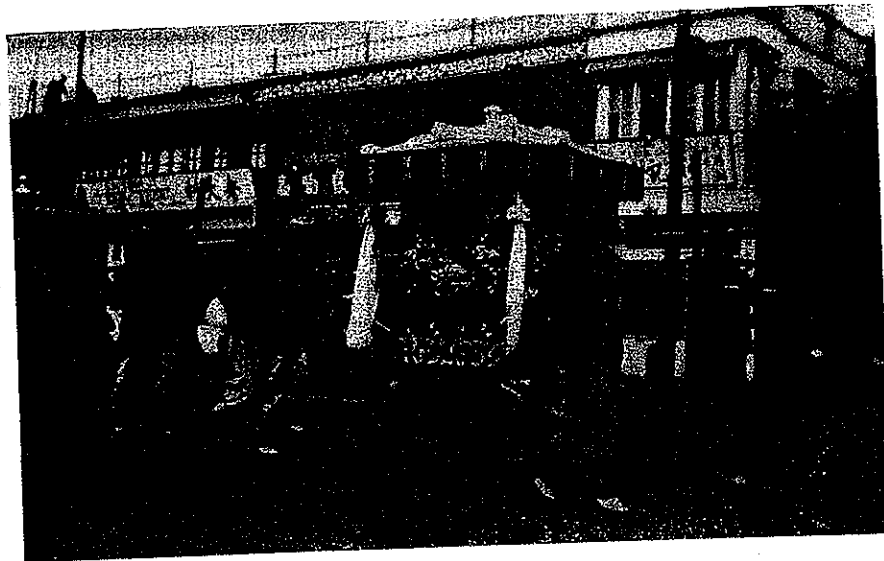


**THE BRIDE GOING ON HER FIRST VISIT  
TO HER PARENTS**

Photos by J. Zumbur, Peking.



**PLATE XLVII.**



**BRIDAL CHAIRS**

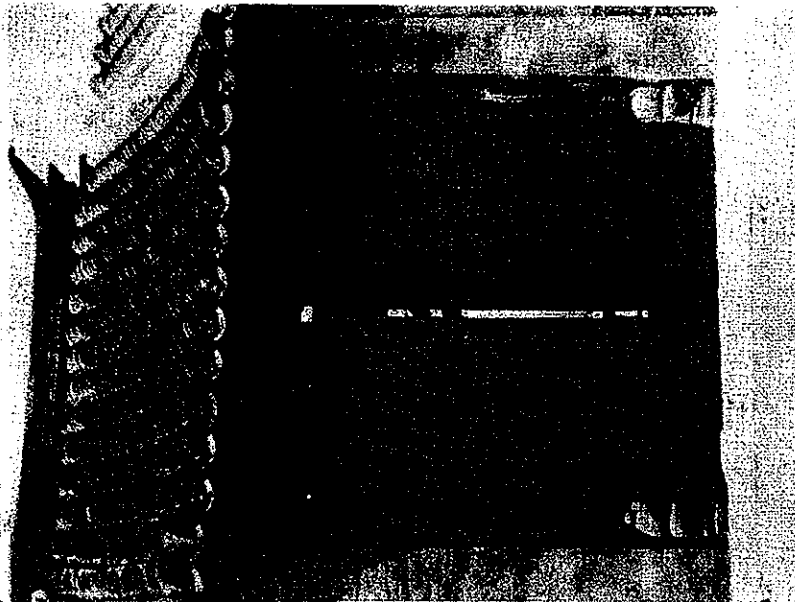
Photo by Mr. Chen Chen, Peking.



**BRIDAL CHAIRS**

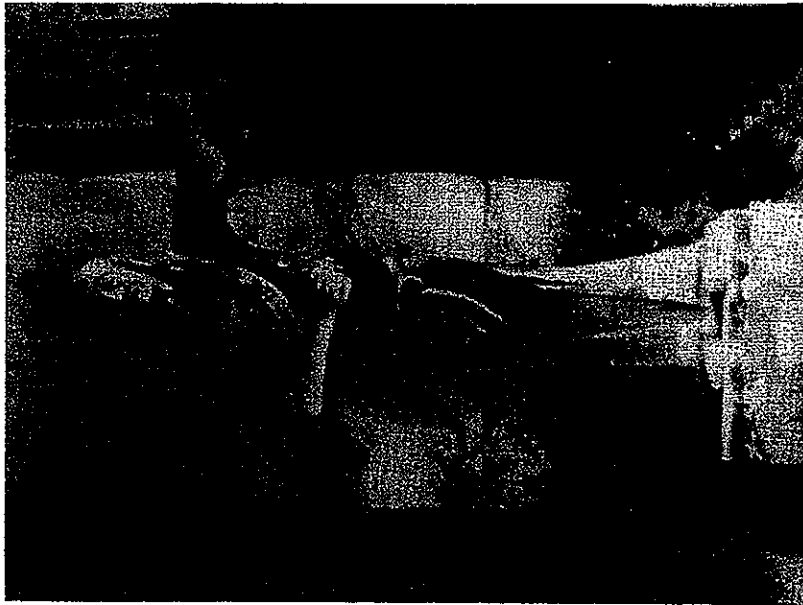
Photo by Lemunyon, Peking.

PLATE XLVIII.



THE MIRROR OVER THE DOORWAY IS SUPPOSED  
TO REFLECT BACK THE EVIL INFLUENCE  
THAT EMANATES FROM THE COFFIN SHOP  
ON THE OTHER SIDE OF THE ROAD

Photo by H. C. Faxon, Esq.



GOD IN CHENG HWANG TEMPLE IN WHICH A  
MISCHIEVOUS SPIRIT DWELT

Nails were driven into the hands and feet of the god and  
the spirit thus imprisoned.  
After some years the nails were taken out, but no harm resulted

Photo by J. Zumbur, Peking.

from an excess of heat in the system, and advises them to purchase from him a packet of medicine, which will prove to be an effective remedy. Should the rate of expansion be slow, the indications are that they are in need of something which will stimulate the functions of the body, and he of course is ready to supply their requirements.

Stereoscopic views are much appreciated by the Chinese and in public places we may often come across men who have a supply of lenses and pictures which they will hire out at a very modest rate.

The number of moving picture shows is greatly on the increase, though it is often difficult for the audience to follow the story, especially as many of them do not know English. The experiment was tried of having a man explain the pictures as they appeared on the screen. However this, apart from being a disturbing element, was not always a success, as good interpreters are few and most of them did little more than explain the obvious.

There are now men who get from the management a printed synopsis of the story, and hawk it around among the spectators with the cry *tien ying piao ming* (電影表明), "the explanation of the cinema" (film).

There is one other profession worthy of our attention, namely that of the politician, but so important has it become, not only to the city but to the Government itself, that it must perforce be dealt with in a separate chapter.



## CHAPTER IX.

### GATES, STREET NAMES & VARIOUS PLACES OF INTEREST

What is known as the Chinese quarter of Peking fits on to the South end of the Tartar City, and from its appearance is known as the Mao tsu Ch'eng ( 帽子城 ), "Hat City."

It has seven gates, the best known probably being the Yung Ting Men ( 永定門 ), which is on the road leading directly south from the Chien Men ( 前門 ).

About a *li* farther down this road is a brick mound, on the top of which is a stone tablet with the character 火 "fire," carved on it. When the city was built this mound served as the triangulation point from which the survey was made.

Just beyond the corners of the South wall of the Tartar city we have the Tung Pien Men ( 東便門 ) on the east, and the Hsi Pien Men ( 西便門 ) on the west, while the Tso An Men ( 左安門 ) "Left Gate of Peace," and the Yu An Men ( 右安門 ), "Right Gate of Peace," are on either side of the Yung Ting Men.

When the Manchus came to Peking they made several changes in the nomenclature of the gates.

The Cheng Yang Men ( 正陽門 ), "Centre Gate," became the Ch'ien Men ( 前門 ), "Front Gate," while the Tsung Wu Men ( 宗武門 ), named after the Emperor Tsung Wu, was given the title Shun Chih Men, in honour of the first Emperor of the New Dynasty. The funeral

processions of the Emperors that are buried in the Western Tombs passed through this gate.

The Hatamen ( 哈大門 ), probably named after the Hata, a Mongolian tribe, blossomed forth as the Tsung Wen Men ( 崇文門 ), "Gate of Sublime Literature," while the Ping Tsi Men ( 平則門 ) became the Fou Ch'eng Men ( 阜成門 ), and the Ch'i Hua Men ( 齊化門 ), the Ch'ao Yang Men ( 朝陽門 ), or the "Gate that faces the sun."

According to the old tradition an army going on a campaign must leave by the Tê Sheng Men ( 德勝門 ), "Gate of Victory" and return by the An Ting Men ( 安定門 ), "Gate of Peace," and the Manchu conquerors not wishing to provoke the God of Fortune, left these names undisturbed, the same procedure being followed in the case of the Tung Chih Men ( 東直門 ) "East Gate," and the Hsi Chih Men ( 西直門 ), "West Gate."

The Ch'ien Men is of course the most famous of the gates, for not only is it the chief entrance to the Chinese city, but the Emperors passed through its main portal when they made their pilgrimages to the temples of Heaven and Agriculture. This portal has been closed since the Revolution with the exception of the time when Yuan Shih Kai went out to offer sacrifice.

No funeral procession is allowed to pass through the Chien Men, and even if the coffin is destined for some place on the Peking Mukden Railway or the Peking Hankow Railway, it must go out of the city by one of the other gates.

With the exception of the Hatamen the main front entrance of all the other gates is closed, as in former days it was specially reserved for the use of the Emperor, and even the advent of the Republic has not been sufficient to remove this restriction.

In the case of the Hatamen the old time rule had to give way before the advent of the railway, which passes through the East and West

entrances, and the public must of necessity use the one formerly dedicated to the Son of Heaven.

### STREET NAMES.

This part of our narrative must of necessity be somewhat haphazard and cursory, and our excuse will be found in the well known Chinese saying : *Yu Ming Chieh Tao San Ch'ien Liu, Wu Ming Hutung Sai Niu Mao* (有名街道三千六無名胡同賽牛毛), (in Peking) "there are 3600 streets that are known, while the unknown ones are as numerous as the hairs on an ox."

Yet from this mass of detail we may find much that is interesting, and here and there get a glimpse of the changes that time has brought about. For instance the Chinese name for Morrison Street is Wang Fu Ching Ta Chieh (王府井大街), the "big street with the well in the garden of the prince."

This at once takes us back to the days when princes were among the great ones in the land, and we can visualise the stately figures strolling round the beautiful garden, while busy hands drew up water from the well, which still remains undisturbed by the vicissitudes of time, though it is neglected and out of use.

Then again localities as well as individuals experience changes of fortune, and what once were swamps or waste lands may now be centres of industry or the home of a teeming population, while some of the famous avenues, which formerly were filled with the gayest of passing crowds, may now be nothing more than slums or half forgotten ruins.

The Imperial Granary, which gave its name to the hutung known as Lu Mi Ts'ang (綠米倉), and which stood as a sign of the care the Emperor took in providing for the needs of his people, is now an Army Ordnance Depot, while Tsu Chia Chieh (祖家街), where there are several schools and colleges, was at one time the garden of Tsu Ta Shou (祖大壽), a famous general of the Ming Dynasty.

The easiest, but certainly the least inspiring way of naming streets, is to give them some numerical order, and this is followed to a certain extent in Peking. For instance, if we go along the road leading north from the Hatamen, we will find that, just after the Tung Ssu Pai Lou, there are twelve hutungs on the east side of the road, which are simply known by their numbers, while in many other parts of the city we come across S'ou T'iao, or No. 1 Hutung, Erh T'iao, or No. 2 Hutung and so on.

The nomenclature however is in some cases descriptive and may refer to any of the following:

The shape of the street,

The name of prominent families or individuals who have lived there,

Some business or handicraft that once flourished in the neighbourhood,

Some prominent local feature, such as a temple or a pagoda.

Shih Pa Wan Chieh (十八灣街), "The Street of 18 Turnings," needs no explanation, while there are many Hsieh Chiehs (斜街), or streets that run in a slanting direction, one of the best known being Ma I Pa (Horse Tail) Hsieh Chieh (馬尾巴斜街).

Near the Hsi Chih Men we may find Kung Paer (Bow) Hutung (弓背兒胡同), while in front of it is Kung Hsien (Bowstring) Hutung (弓弦兒胡同).

*Fu Ma* was the term used for the son-in-law of an Emperor, and just insided the Shun Chih Men is the Shih Fu Ma Ta Chieh (石駙馬大街), where once upon a time was the palace of Shih Shao Hsin (石兆新), who married a daughter of one of the Ming Emperors.

Shih Chia (Shih family) Hutung (史家胡同) and Wang Chia (Wang family) Hutung are typical examples of streets named after prominent local families, while Wu Liang Ta Ren Hutung (無量大人胡同),

perpetuates the memory of a philanthropist whose generosity had no limits, though, strange to say, no mention is made of his name.

The most interesting example of streets named after persons is perhaps that of Shih Lao Niang Hutung (石老娘胡同), for old lady Shih spent the whole of her 97 years there and could surely claim, without much fear of rivalry, the title of the oldest inhabitant.

Years ago there were two famous craftsmen named Liu and Lan, whose speciality was the mending and restoring of idols, and so well did they satisfy their patrons that no one could compete with them, and they became monopolists in the best sense of the term. What is more fitting than that the street where they lived and worked should hereafter be known as Liu Lan Hutung (劉蘭胡同).

Liu Li Ch'ang, long noted for its curio stores and book shops, gets its name from an Imperial Kiln, where pottery was made during the Sung Dynasty, and which was actually situated on the ground now occupied by the South Telephone Office.

The sale or manufacture of certain articles has given a name to many streets and districts, though in most instances, the businesses have long ago been removed to other places.

Thus in the West City there is T'ou Fa, or "Hair" Hutung (頭髮胡同), and we can make several additions to the list without going far from the vicinity of Morrison street, for we have Chin Yu, or "Gold Fish" Hutung (金魚胡同), Shao Chiu, or "Samshu" Hutung (韶九胡同), Teng ShihK'ou, or the "Lamp Market" (燈市口) Hsiao Ch'ü Teng, or "Small Match" Hutung (小取登胡同) and Ta Ch'ü Teng, or "Big Match" Hutung (大取登胡同).

The Po Hwa Shen Ch'u (百花深處), the "Deep Place of 100 Flowers" in the West city, was formerly one of the chief centres of the red light district, and opposite to it, though otherwise unconnected is Chin Su, or "Near Sight" Hutung (近視胡同).



Chao Chui Tsu Hutung (趙錐子胡同) is so called after a certain Chao, who had a big reputation as a maker of spades, and it is with a sigh we turn from this excellent man to speak of Li Tzi Ch'eng (李自成), who started the rebellion in Shensi which destroyed Ming Dynasty. His triumph was, however, short lived, for when the Manchu army entered the city he could only make a feeble resistance, and when near the Ping Tsu Men was compelled to take to flight. The street where this occurred received the name of Chuei Tsei, or "Pursue the Thief" Hutung (追賊胡同), though it was changed later on to Nan Chuei Tsu Hutung (南錐子胡同), "South Auger Street."

A lion half buried in the ground gives us T'ieh Shih Tsu, or "Iron Lion" Hutung (鐵獅子胡同), and a tiger carved on a stone in front of a temple is the origin of name Lao Hu Miao (老虎廟), a street near the Hsi Chih Men.

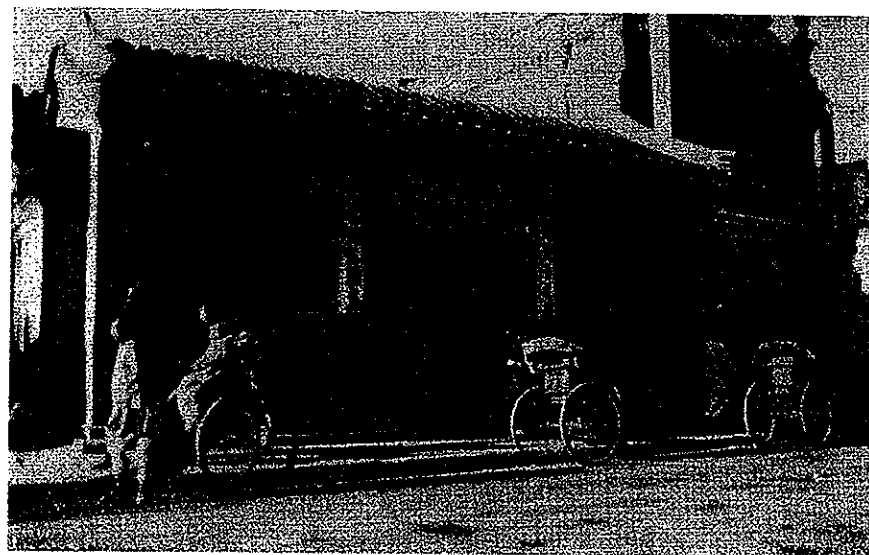
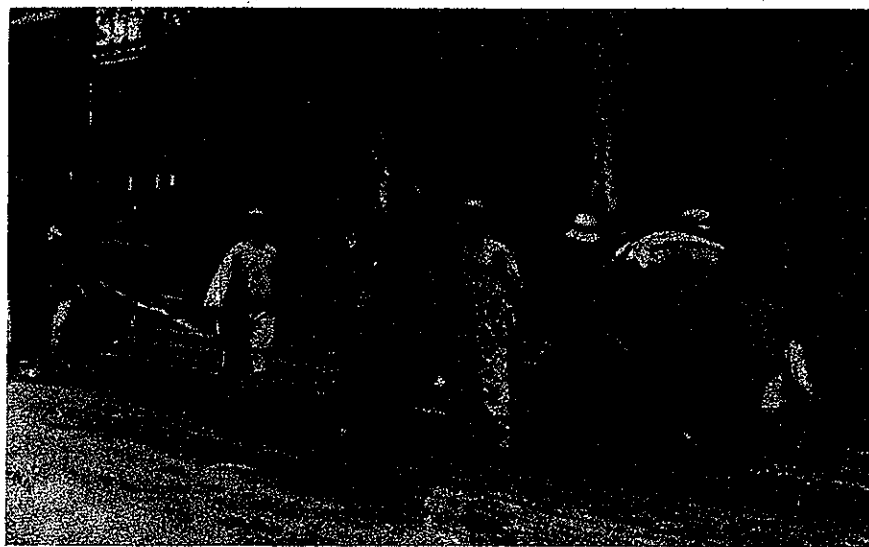
When the status of a district improves it frequently happens that the inhabitants desire to change the names of certain streets, and we may mention Yang Chuan, or "Sheepfold" Hutung (羊圈胡同) which is now Yang Chia or Yang Family Hutung (楊家胡同), Kan Yu, or "Dried Fish" Hutung (乾魚胡同) changed to Kan Yu, or "Sweet Rain" Hutung (甘雨胡同), and Lu Shih, or "Donkey Market Hutung which has been given the high sounding, appellation of Li Shih, or "Ceremonial Scholar" Hutung (禮士胡同).

Hsiao Ts'ao Ch'ang (小草廠), "small Compound where grass" (is stored), was formerly the place where the fodder for the Emperors horses and mules were kept, but it is now purely a residential quarter.

We could if it were necessary make many additions to the list, but will end by speaking of the street that perhaps has been the greatest vicissitudes of them all, namely Chiao Ming Hsiang (交民巷), or Legation Street.

It was formerly called Chiang Mi Hsiang (江米巷), "Glutinous

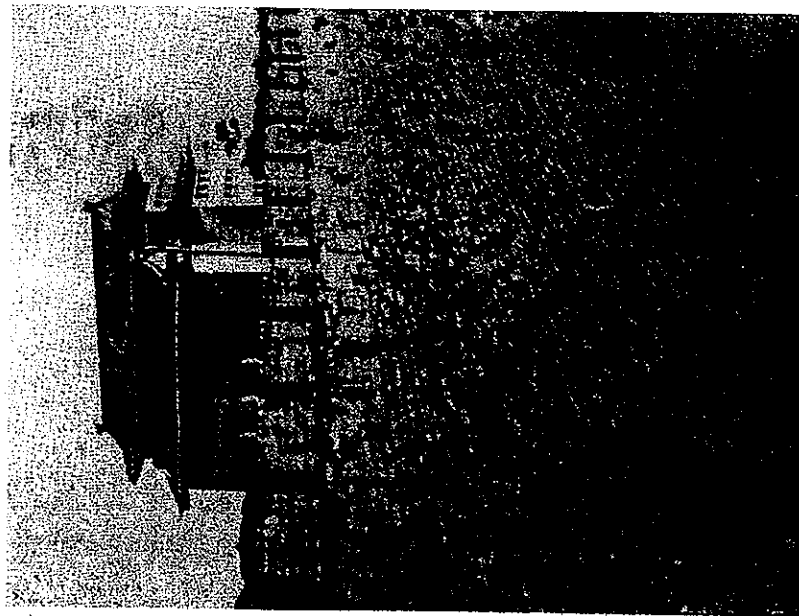
PLATE XLIX.



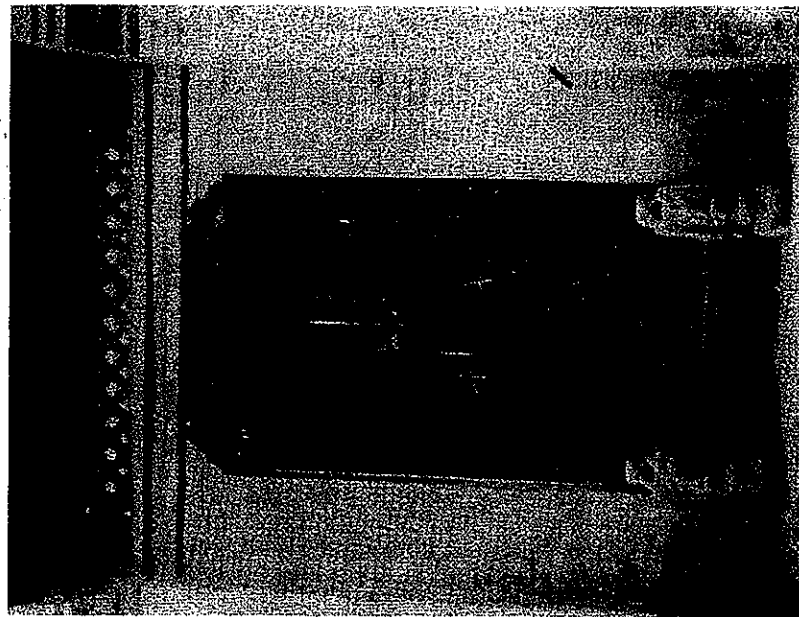
TWO VIEWS OF THE HAO-NIEN TANG MEDICINE SHOP, WHERE A HEAD-  
LESS MAN ONCE APPEARED.

Photo by Mr. Chen Chen, Peking.

PLATE I.



THE TOWER OF THE CH'I HWA MEN WHERE  
AT ONE TIME A SPIRIT FOX, DISGUISED AS AN  
OLD MAN, USED TO DWELL.



HAUNTED HOUSE IN FRONT CART  
HUTUNG.

Photo by Mr. Chen Chen, Peking.

Rice Street," and not only contained the palace of a well known prince, but was near the Hanlin Academy, the holy sanctum of Chinese Scholarship.

Now it is given over to strangers from across the sea, who from its precincts calmly gaze upon the changes that are taking place around them.

### CERTAIN PLACES OF INTEREST.

There are many guide books about Peking, and all the places that are visited by tourists have been exhaustively described, yet there is still much to be learned by those who are willing to leave the beaten paths, and trust themselves to the kindly care of an old Manchu teacher, or one who held office in the days of the Emperors.

The Hui Tsu Ying (回子營) is an insignificant place opposite the South entrance to the President's Palace, yet it was the scene of what is one of the most pathetic stories in history.

In the time of Ch'ien Lung (乾隆) the Mohammedans in Kansu gave trouble and an army was sent against them. The insurgents were utterly defeated and one of the terms was imposed that the wife of their chief should be handed over to the victorious general, who wished to send her to Peking as a present to his illustrious master.

She was called Hsiang Fei (香妃), the "Fragrant Concubine," because it was said that sweet smelling odours used to emanate from her body, and her marvellous beauty cast such a spell over the great Emperor that he sought by every means possible to ingratiate himself in her favour. Not even the splendours of the court however could make her forget her far away home and she longed for her freedom. So sad and low-spirited did she become that her family was sent for and given quarters in the Hui Tsu Ying, and at certain times they would gather before the palace, while their beloved one gazed down at them from a specially

built balcony, known as the Wang Chia Lou (望家樓), or "the storied building looking down upon the home."

Nothing however could restore the broken spirit of the beautiful desert flower and in the course of a few years she died, leaving her royal lover prostrate with grief, though to his everlasting honour it is said that he never forced his attentions upon her.

If we walk on the city wall between the Ping Chih Men and the Hsi Chih Men we will see a stone on which are carved the figures of eighteen children. It is said to have been used as a prophetic sign foretelling the downfall of the Ming Dynasty, though the arguments advanced in support of this would not carry much weight before a legal tribunal. However the credulous people of that time were firmly convinced that the stone had been placed there by a soothsayer, and referred to Li Tsu Ch'eng who brought about the downfall of the Ming Dynasty, for the character 李 is made up of the characters 十 (10) 八 (8) and 子 (child), while 成 has the same sound as 城 meaning a city.

There is another stone which is also of interest. It is under the bridge at Chih Ku Lou (鐘古樓), outside the Hou Men, and on it are carved the characters 北京城, city of Peking. It was placed there at the suggestion of Liu Kuo Wen (劉伯溫), a famous official of the Yuan Dynasty, and his idea was to outwit the gods, if ever they got angry and decided to destroy the city by floods; his argument being that as soon as waters covered the stone the wrath of the mighty ones would be appeased, for they would say the city is already under water and we need not bother about it any more.

The iron turtle which covers the mouth of a well just outside the Hatamen is the unconscious victim of a ruse played upon it so that the city may not suffer disaster. At the bottom of the well is a spring which is said to be connected with the sea. Many years ago when there was danger from floods the citizens placed the turtle in its present position

so as to close up the mouth of the spring. They also made a promise that it would be released as soon as it heard the signal for closing the gates, which consists of beating a gong. The wily people however wished to keep it there, so they took down the gong and put up a bell in its place, and the poor creature still waits for the sound which will bring him freedom. The situation is summed up in the well known saying *Chiu Men, Pa Tien, I K'ou Chung*, (九門八殿一口鐘), (Peking has) "nine gates, eight gongs and one bell."

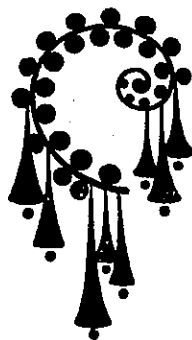
The changing times have dimmed much of the glory and excitement of the Thieves' Market, which is held at the Tung Ta Shih (東大市) outside the Hatamen. Formerly it closed at daylight and the sellers and the buyers as they bargained with each other were half hidden by the darkness. Sometimes a thing of real value could be got for a mere song, but there were many disappointments, and the thieves or their representatives frequently proved too clever for those whose consciences permitted them to buy anything that was cheap. Now no business can be done before dawn, thereby causing up considerable inconvenience to the local thieves, who find it difficult to dispose of their plunder.

Gone also is the glory of the Tsai Shih K'ou (菜市口) outside the Shun Chih Men, where formerly excited crowds watched the execution of criminals. What roars there were as the heads fell off, and, if the dead man had been noted for his fearlessness, numbers of people would rush forward and soak pieces of bread in his blood, hoping in this way to put courage into their own hearts. Many were the tales told of those who went proudly and defiantly to their death, though even they had not neglected to drink of the wine offered to them as they passed through the streets of the city.

A visit should also be paid during the summer months to the Shih Ch'a Hai (十剎海), the "Sea of the Ten Monasteries," outside the Hou Men, where is a daily fair and also many refreshment booths

from which visitors may gaze upon the lotus ponds and dream of the things they desire. Around the place are ten temples, and on the doorway of each of them are the characters 古刹 Ku Ch'a, or "ancient monastery."

Our itinerary may end with a visit to the Erh Cha (二關) outside the Tung Pien Men, where the waters flowing out of the city meet as they go on their way to join the river at Tung Chow. On the night of the 15th of the 7th moon enormous crowds gather there, and watch the flower boats, which are gaily lit in honour of the Lantern Festival.



## CHAPTER X.

### POLITICIANS, SOME OFFICE HOLDERS AND CERTAIN EDUCATIONALISTS

There are people who claim that China is the original home of all discoveries, and though certain inventions such as wireless telegraphy and aeroplanes have been considerably modified and made of practical use by Western scientists yet they were known to the wise men of the East many hundreds of years ago.

However much truth there may be in these assertions we may confidently state that the first politician was not a product of this country, for even the somewhat ironical title of *Cheng Ke* (正客) "Government Guests," which has been given to them, was borrowed from the Japanese.

Under the Manchus it was dangerous for anyone to express opinions criticising the Government, and it was not until after the Revolution that political parties came into existence. The chief of these, the *Kuo Min Tang* (國民黨), or "National Party" had its origin in the secret societies that had existed for the overthrow of the dynasty, and many of the members have but lately returned to China after many years of exile in Japan and other countries.

The next one to be formed was the *Chin Pu Tang* (進步黨), or "Progressive Party," and it was largely composed of men who had been officials under the Emperor.

It was not, however, until after the opening of Parliament that the politician appeared in his full glory. The members elected were certainly not representatives of the nation, and many of them owed their success



to bribery and intrigue. They had, however, seized their opportunities, while persons with much better qualifications had hesitated about re-entering public life until they were assured that the Revolution was going to be permanent.

Quite a number of them were newly fledged lawyers and not a few boasted of having studied in Japan.

A Chinese gentleman writes of them as follows :

"If you take a walk in the Central Park on a summer's afternoon you will come across many middle aged men with imitation Panama hats on their heads and wearing serge or silk gowns. They carry walking sticks in their gloved hands, and occasionally glance down at their patent leather shoes. These are usually members of Parliament, the so called "guests of the Government." Some of their colleagues, however, prefer bowler hats and sport straggling goatee beards."

Be this as it may it must be admitted that in a very short time they have become experts at the political game and show great skill in using to the greatest advantage the authority that has been given to them.

The next stage in the development of the complete politician was the formation of numerous small cliques or societies, each of which contained a certain number of M.Ps. together with a host of their friends and satellites, it being found that more could be contained by collective bargaining than by individual efforts.

Personally the Parliamentarians have little to complain of, for not only do they receive comfortable salaries, but on certain occasions, such as a Presidential election they get handsome solatiums. In addition many of them have appointments as advisers to the President's Office, or hold some nominal post in one or more of the Ministries. They, however, have many responsibilities, for the loyal and strenuous services rendered by their followers have to be rewarded, and this is not so easy in a country where there are so many aspirants for the rewards of office.

If one or more members of the party get into the Cabinet things are easy, for they appoint as many of their friends as possible to posts in the Ministry under them and recommend others to the bureaus and offices which they control.

To do things really well the new Minister should start his career by a drastic reduction of the members of his staff, and abolish various posts that have been created by his predecessors. When a fairly clean sweep has been made of the old crowd he brings in his own satellites and generally before long there is an actual increase in the personnel of the Ministry. Should, however, the party be unable to secure a nomination for a place in the cabinet the parliamentary members do not hesitate to approach the various ministers on behalf of their friends, while some go as far as to ask for a personal loan. Should a minister be stubborn and give offence to some of the people's representatives they may threaten to bring a *chaban* or impeachment against him and this generally has a salutary effect.

Another way to secure influence is to start a newspaper and to attack certain persons in power. This as a rule brings in a subsidy, or at any rate gets them recognition in some form or other. There are now 150 newspapers in Peking but not more than ten of them would be able to exist were it not for the extraneous help they receive.

The result of this wire pulling and desire to propitiate the politicians is that every Ministry and Government office is burdened with a multitude of people who figure on the pay roll, but who make no pretence of doing any work.

The remuneration so obtained is called *Kan Hsiu* (乾脩) "dry salary," and the way this is paid depends upon the standing and political power of the recipient, and is truly Gilbertian. The most to be envied are those who do not even bother to go for their pay, but have it sent to them.

The next in order of social importance send their servants for the money, and after them come those who actually go in person to collect what they claim is due. There are even some who make occasional visits to the office, and on those days, when they do not personally attend, ask some friend to sign their names in the register.

The lowest class, and of course these are the worst paid, attend office fairly regularly and pass the time in drinking tea, reading newspapers and retailing the gossip of the day. These are of course distinct from the regular members of the ministries, who have their definite duties and who do not absent themselves except for some good reason.

There are also certain fortunate individuals who hold more than one post, and in spite of various mandates that are issued from time to time abolishing all dual posts, they go gaily on their way taking everything that is offered to them, knowing that the time may come when others will be appointed in their places.

Another form of activity indulged in by some politicians is the formation of societies for the study of certain problems, especially those connected with the Constitution or with Foreign Affairs. Usually the object of the founders is to attract attention to themselves, and to increase the number and influence of their followers, but there are occasions when their idea is to embarrass the Government, not only with regard to the handling of domestic affairs, but also in their negotiations with Foreign Powers.

One is often startled at the suddenness with which some diplomatic question springs into prominence, and the great outcry that is raised by the declaration that China's sovereign rights are being violated. Societies spring up like magic, telegrams pour in from all quarters, and mass meetings of citizens are held, all with the apparent purpose of protecting the country from the grasping hand of the foreigner, but the real intention is to bring trouble to the Government.

The method adopted is often successful, for few people care to run the risk of being accused of having betrayed their country, and the Government is in such cases frequently prevented from carrying out its programme, and matters of great importance remain unsettled.

The immunity enjoyed by the Members of Parliament from arrest, except with the consent members peers, has led to various irregularities, and certain members have formed so called social clubs, which, in reality, are often nothing more than gambling houses. The police, however, seldom dare to interfere and the law makers go their way regardless of the wishes of those in authority.

The connection between the politicians and certain educational institutions is unfortunately very close, and has had a detrimental effect upon the studies of the students.

In spite of the fact that the authority of the Central Government is scarcely recognised in many of the provinces, Peking is still looked upon as the chief educational centre of the country, and every year many thousands of students come to the city from all parts of the empire in the hope of passing the entrance examination of one or other of the universities and colleges. They naturally take a great interest in politics but are wilful and headstrong, and do not show sufficient appreciation of the difficulties with which the Government has to contend. They are also frequently incited by certain interested persons to make demonstrations and to actively interfere with the functions of those in authority. This of course greatly interferes with their work and seldom accomplishes anything of value.

Their greatest effort was made some years ago when as a protest against certain agreements made with Japanese financiers they burnt the house of Tsao Ju Lin, the then Minister of Communications, and would probably have done him serious personal harm if he had not made good his escape.

Since that time many of the politicians have endeavoured to get their support, and this has been done in various ways. The most obvious method is to try and get certain of their nominees appointed professors or heads of departments in the various Government institutions in the hope that they will be able to instil the right principles into their scholars, and if necessary secure their active co-operation in certain political movements. Another method has been to start a new university and take in some of those who have failed to enter one of the Government Colleges. This serves a double purpose for it not only gives them a hold over a certain body of students, but also helps towards the solution of the all important problems of finding posts for some of their followers.

It is true that a certain amount of money is needed to launch the venture, but they rely largely upon subscriptions from the more important members of their group, and, if the institution is a success, the tuition fees paid will be sufficient for the running expenses.

These universities are seldom a success, as the students feeling that the place is dependent upon the fees they pay, frequently interfere with the management and assert that the funds are not being spent to the best advantage. The teachers also show little enthusiasm, as most of them have other posts, and only go there in their spare time.

There are one or two exceptions, however, and the Chao Yang University, though a semi-private institution, is one of the best run in the country.

The worst examples are those which are started as purely money making speculations. A small group of men get together and subscribe a small amount for the initial expenditure, and arrange with a bank to testify to the inspectors sent from the Ministry of Education that there is a large sum placed on deposit for the founding of the university. When the charter has been granted, premises are taken and entrance

examinations held. So great is the number of students seeking admission to some institution or other that as a rule they have little difficulty in getting five or six hundred candidates to pay \$ 2 each for the privilege of taking the examination, and so they make a profit almost immediately.

Naturally such a state of affairs cannot last long and their only hope is that, when things get to the worst, they may be able to hand over to some other group, who will be prepared to take over their liabilities in order to get hold of a going concern.

The probability that certain of the Foreign Powers will devote their share of the Boxer Indemnity to educational purposes has created great interest, and already several new universities have been started in Peking with the avowed object of getting a portion of the funds allotted to them.

One cannot but help admiring the enterprise of the promoters, and hope that their claims will at least receive some consideration from those who have the handling of the funds.

Apart from the all important question of money, the great need of education is a time of quiet application and steady progress. The present connection with politics should be dropped as far as possible, and the chief concern of the student should be his studies.



## CHAPTER XI.

### RED CEREMONIALS, MARRIAGES, BIRTHS AND BIRTHDAYS

*Hung Shih* or "Red Ceremonials" refer to the festivities connected with either a marriage, a birth or a birthday, and play a far more important part in China than they do in Western countries, for here they are looked upon as family affairs, and in the case of marriages the individuals chiefly concerned have often had to subordinate their wishes to those of their parents and relatives and, except in rare instances, have never seen each other until the nuptial day.

As is well known the preliminary negotiations are started by certain people called *mei ren* (媒人), or "go-betweens." Some of these are professionals, but in many instances they are friends or relatives of the interested parties.

When an understanding has been reached, *Men Hu Tie* (門戶帖), or lists giving particulars of the status of the two families, are exchanged. If these are satisfactory they are followed by the *Pa Tze Teh* (八字帖), on which are written the names of the young couple, together with the year, month, day and hour of their birth. These lists are given to the astrologers, who carefully scrutinise them to see if the fates are propitious.

Their decision is largely influenced by the fact that certain years in the Chinese cycle do not harmonise with one another, and if the prospective bride and bridegroom happen to be born in these years the proposed engagement is cancelled.

For instance they say: *Pai Ma Pu P'ei Ching Niu* (白馬不配青牛), "the white horse will not unite with the black cow."

So if one of them was born in the horse year it is absolutely essential that the other should not have come into the world under the auspices of the cow.

We further learn that:

The pig and the monkey cannot live long together, *Chu Hou Pu Tao Tou* (豬猴不到頭).

The sheep and the rat will at once drift apart, *Yang Shu / Tan Hsiu* (羊豕一旦休).

If the dragon meets the rabbit he will disappear in the clouds, *Lung Chien Yu T'u Yun Tuan Ch'u* (龍見玉兔雲端去).

The golden chicken begins to weep if it sees the dog, *Chin Chi Chien Ch'uan Ch'u Lei Chiao Liu* (金雞見犬淚蛟流).

Should the snake see the tiger it is as if it were cut by a knife, *She Chien Meng Hu Ru Tao Tuan*, (蛇見猛虎如刀斷).

If the wise men are satisfied that the marriage will be accompanied by good fortune the parents of the future bridegroom send to the girl's home *ting li* (定禮) or "engagement presents." These are put in glass boxes and placed on tables, each of which carried by two bearers. The number and value of the presents depends entirely upon the wealth and position of the family sending them, and they consist chiefly of clothes and ornaments of various kinds.

If possible they add a *Ru I* (如意), a jade ornament symbolic of good luck, but to most people the cost is prohibitive.

The date of the marriage is fixed by a *tung shu* (通書), or letter from the bridegroom's family to the bride's. It is written on red paper and usually arrives about a month or so before the auspicious day, though in country places it is often sent much earlier.



This is followed by the *lung feng t'u* (龍鳳圖), pictures of dragon and phoenix, which are in reality letters exchanged between the two parties, and which give full particulars about the ages and birthdays of the engaged couple. These documents are of the nature of a contract, the one from the man's side being written on red paper and decorated with the picture of a dragon, while the other one is green in colour and has a phoenix drawn on it.

Certain presents accompany the Dragon Letter and these must consist of a goose and a *t'an* of wine in addition to other things such as eatables, clothes, ornaments and furniture.

The presence of the goose and the wine are accounted for by an incident which occurred in the Chin Dynasty.

At that time there was a famous official named Hsi Chieh who was desirous of finding a worthy husband for his daughter. One day he paid a visit to a school where he was received with much ceremony on account of his great reputation as a statesman. He was surprised, however, to see that one of the boys did not rise with the others, but sat cross legged all the time and moved his stomach about in an extraordinary manner. This youth, whose name was Wang, was greatly surprised the next day when he received a message from Hsi Chieh saying that he had been greatly impressed by his spirit of independence, and wished him to marry his daughter. As Wang's family was very poor, he refused the offer, but Hsi Chieh would not give way and in the end the affair was arranged.

When it came to the sending of presents the poor boy did not know what to do, for his father was a drunkard and had sold almost everything they possessed. In the farmyard was a goose, and in the house half a *t'an* of wine, which the old man had reserved for a debauch in the evening. In desperation the boy sent the only two things they had left, and the anger of the father in being deprived of his wine

may be forgotten in view of the fact that tradition has put her seal of approval upon the action.

Much has been written upon the amount of money which is expended upon marriages in China, and they are undoubtedly a drain upon the family exchequer, especially on the bridegroom's side. Though some provision may have been made during the preceeding years, yet as a rule the expenditure greatly exceeds the amount in hand and the only way is to borrow from friends, or relatives.

It is wonderful how the difficulties are surmounted and few refuse the appeal for help, as it is recognised that every effort must be made to enhance the reputation of the family in the eyes of the neighbourhood.

Should the parents of the bridegroom attempt to economise over the affair they are sure to meet with opposition from the other party, who will insist that their daughter shall be received in a becoming manner.

The number of chairs used for the escort of the bride to her new home is often a matter of contention, her parents insisting that three or at least two shall be used, for if there is only one they will suffer a considerable loss of face.

The preparations for the ceremony take a great deal of time, as the house must be thoroughly cleaned and everything painted and made to look like new. In the yard they put up a temporary shed made of glass and straw mats, while all the decorations are in red.

The accounts are placed in the hands one or two friends who are experts in such matters, and they not only control the expenditure but keep a careful record of the presents received and the gratuities paid to the servants of the senders.

Numerous invitations are sent out and the contributions of the guests should be sufficient to pay for the cost of the marriage feast.

The only fear is the arrival of distant country cousins who bring their numerous progenies with them and yet do not give more than the ordinary person who comes by himself.

Relatives as a rule give ornaments as presents, but friends have a choice of sending scrolls, wine, a table of food, cloth or money, the last being perhaps the most acceptable of all.

Girls are known in China as *Pei Ch'en Hua* (賠錢貨), "unprofitable goods," and either on the day before the wedding or on the actual day all the presents the lady has received from the man's family, together with the things provided by her own people, are sent to her future home.

She should have at least enough clothes to last for a year, and even the meanest dowry includes a lamp, which burns sesamum oil, a wooden box filled with clothes, bed covers, and certain articles of furniture, while if the family is wealthy and determined to make a display, it may be necessary to employ between 200 and 300 men to carry the gifts.

The things from the lady's friends are known as *t'ien hsiang li* (添箱禮), "presents to add to the box," and if sent two or three days previously should consist of clothes and ornaments, but on the wedding day only money should be given.

Four male friends of the family accompany the gifts to the man's house and on arrival put everything in order.

There is a certain amount of feasting in the girl's home and a mat shed may be erected, but the entertainment is not on such an elaborate scale as that given at the future husband's house.

On the great day the chair or chairs leave the bridegroom's place and proceed to the residence of the lady.

The bridal chair is red while the others are green.

The most important personage in the escort is the *ch'u ch'in t'ai t'ai* (娶親太太), or "marriage dame," who sets out in the red chair.

She is generally a relative of the family, and it is essential that she should be a married woman who has given birth to a child, and that her husband should be alive.

The procession is enlarged by the presence of a band together with numerous dirty looking individuals clad in gala garb, carrying banners and other festive symbols.

The door of the lady's house is shut against them and it is only after much pleading, playing of music and handing over of certain mysterious packages wrapped in red paper that they are permitted to enter.

In fact on occasions the people inside have proved too obstinate, either through contrariness or because the monetary consideration they received was not equal to their expectations, and as a result those waiting outside have lost their tempers and high words have ensued. As might be expected the more they rave the longer they are kept waiting and what was merely a little horse-play has been known to degenerate into a serious quarrel in which blows have been struck and much bad blood stirred up.

The bride waits patiently in her room and is accompanied by a female relative known as the *sung ch'in t'ai t'ai* (送親太太) or "accompanying dame."

The "marriage dame" enters and put a flower into the girl's hair and then covers her head with a piece of red embroidered silk, which has a blue lining and red tassels.

In the meantime the "marriage male guests" are given some refreshment, each getting two bowls of rice and two pairs of chopsticks.

The dames place the bride in the red chair, they themselves getting into the blue ones, and the procession returns to the bridegroom's house.

Their approach is signalled by the firing of crackers and once again there is considerable delay before the door is opened.

When this difficulty is surmounted the red chair is taken into the inner court yard where the bridegroom, accompanied by the "marriage dame" and one of the "marriage male guests," is waiting. He throws three arrows at the chair in order to drive away any evil spirits that may have been encountered on the road.

The *ch'u ch'in t'ai t'ai* lifts up the curtain which screens the young bride and gives her an apple from which she takes a bite. She does not swallow the mouthful of fruit, however, but puts it back into her hand and throws it on the floor.

The next thing to be done is for the dame to put a spot of red paint on each of the girl's cheeks as a sign that she has now given up the state of single blessedness and has the status of a married woman. She also gives her a vase containing rice, millet and certain articles of jewellery.

The bride is helped out of the chair by two young girls known as *Ts'an Hsi Fu Ti* ( 掺媳婦的 ), and the first thing she has to do is to step over a saddle which has been placed in her path. She is then guided along over a carpet of red felt to a room where her intended husband is waiting.

The significance of the apple and the saddle is rather far fetched and depends upon the fact that *p'ing* ( 蘋 ) "apple" and *an* ( 鞍 ), "saddle," have the same sound as *p'ing an* ( 平安 ), "peace."

As soon as she enters the room the bridegroom takes a *ch'eng* ( 秤 ), or "weighing pole" and lifts the cover from off her head.

The two of them then kowtow to the picture of the T'ien Ti Wang ( 天地王 ), god of heaven and earth, which is hanging on the wall.

After this they sit down on a *k'ang*, or "bed" over which a wadded

cover is spread, and between them are two wine cups, a pot of wine, and a basin of meat dumplings, which have been sent from the girl's home.

The marriage dame pours out the wine into the cups and invites them to drink. They each take a sip and after an exchange of cups, silently toast each other.

The same kind of ceremony is gone through when they make a pretence of eating the dumplings, and then they may be truly considered as man and wife.

The husband goes out to receive the congratulations of his friends, but the poor girl must stay in the room and suffer the rude jests and practical jokes of the guests, who are allowed to tease her to their hearts' content.

There are two meals provided during the day, one in the early morning, consisting chiefly of *mien t'iao* (麵条), "macaroni," and one in the evening when all kinds of good things appear and there is sufficient to fill everyone to repletion.

If theatricals are provided the celebration goes on till the early morning but for many people the expense of this form of entertainment is too great, and the requisite noise and merriment are provided by a band of musicians, whose success seems to depend upon the amount of noise they are able to produce.

While the guests are enjoying themselves the young couple take their evening meal, the others present being the "marriage dame" and the young girls who helped the bride out of the chair.

When this is over they are free from their ceremonial duties and retire quietly to their room.

The following morning the husband's parents make certain enquiries in order to satisfy themselves that their daughter-in-law was all

that she had been proclaimed to be, and was worthy to be received into their family. If all is well two cards are sent to her home, one extolling her father and mother for having virtuous children, and the other inviting them to a feast. The messengers must make as much display and noise as possible, so that the neighbours may hear the news. If the cards are not sent, those who arranged the affair are called in, and trouble is likely to ensure, in fact a divorce may be claimed.

The day after the marriage the wife opens the first of her boxes, and gives a present to all the male members of the husband's family.

On the next day or so they go to her parent's house for a feast. When they get back home they kowtow to their parents and make obeisance before the ancestral tablet.

They also kowtow to the relatives and friends of the family who call to congratulate them, and the recipients of this honour are supposed to leave a present of money behind them.

The bridegroom must return the calls paid by the members of his wife's family, and until this is done he is not recognised as being one of them.

The bride also pays visits to her parents. The custom varies somewhat and depends considerably upon the wealth and status of her family. She may leave on the 6th day after the marriage in which case she must not stay away longer than 5 days, or she may leave on the 9th or the 18th day and return within 8 or 17 days, as the case may be. The usual custom, however, seems to be for her to stay a month with her husband and then to go to her parents for a period not exceeding 29 days. If her family is poor the visits home are usually considerably shortened, but whatever happens the husband has the prior claim, and during the first two months after marriage she must spend more time with him than she does with her parents.

When she pays a visit to her relatives she is handed a cup of sugared water, known as *t'ien shui* (甜水), sweeten the lips, so that in future her speech may be soft and flowing.

After this she is supposed to settle down to hum drum duties of married life and only visits her home at the New Year and on certain festival days, but there is no hard and fast rule, and should her family be wealthy and desire to see her more frequently it is seldom that the husband or his parents will raise any objection.

The times are changing, however, even for such old established customs as those connected with marriage, and nowadays among the really fashionable people the actual ceremony consists of little more than an interchange of rings in the presence of a number of friends and relatives, while the young men insist that they shall wed the lady of their own choice and reject as mediæval the idea that they shall be compelled to pledge themselves to someone they have not even seen.

It is not for us who are mere onlookers, to say whether these changes are for the better or the worse, and perhaps the wisest course would be for us to clothe ourselves with the spirit of the old Persian philosopher and let the people around us work their own destiny.

### BIRTHS.

The happiness of a wife in China depends largely upon her ability to give birth to a son. If there is no heir the continuity of the family tree is broken, and when the father dies there will be no one to attend to the ceremonies connected with their ancestral worship.

The difficulty is got over by the man taking a concubine or by the adoption of a nephew or some boy whom they get by purchase. This however affords little consolation to the poor woman, who has to bear alone the disgrace of being childless.

On the wedding night dates, peanuts, longans and chestnuts are fastened on the cover of the bridal bed, and tradition says that if the



marriage is to be blessed by the birth of a son, the young couple must gather these things together and taste certain of them. As a matter of fact the only connection between these products of nature and the coming into the world of a male infant is that the names *Tsao Sheng Kuei Tsu* ( 甯生桂子 ) have the same sound as the characters ( 早生貴子 ), which mean: "may a good son arrive soon," yet few, if any, dare to tempt fortune by omitting this part of the wedding ceremony.

The disappointment is great if within the first year after marriage there are no signs that the hopes of the family will be realised, as it is firmly believed that if nothing happens within this period, they must wait for at least three years before anything can be expected.

In their despair these poor unfortunate women go to the goddess at the Niang Niang Miao ( 娘娘廟 ), "Old Woman's Temple," and pray for her help. The 1st and 15th days of the month are specially dedicated to this purpose and at such times the roads to these particular temples are crowded with would-be suppliants.

The beggars do not lose such an opportunity, and reap a rich harvest from those who hope that a charitable act will be counted in their favour when they plead their cause before the holy shrine.

After kneeling before the altar the worshippers take one of the clay babies, which are placed around the image of the goddess, and tie a piece of red string round its neck. Should their prayers be successful they return to the temple and put a paper baby in the place of the clay one they took away.

There are many superstitious ideas about those who are in what is often termed an interesting condition.

Too much bathing is supposed to be injurious, and it is courting danger to wash clothes on the 7th day of the 7th moon.

Should anyone tell a story in their presence about the difficulties of child birth they must at once loosen the front button of their dress, or they will have trouble.

If the woman's countenance is dull and ugly the probability is that the new comer will be a boy, whereas if she is smiling and happy, a baby girl may be expected.

About one month before the appointed time the woman's mother will send her a quantity of millet, some sugar and a number of eggs, as these things are said to be very beneficial to this type of invalid.

A birth is announced by the parents sending presents of red coloured eggs to the other members of the family, and they all meet for the *hsi san* (洗三), or "washing on the 3rd (day)."

The guests bring presents for the mother in a shape of rice, sponge cakes, eggs and sugar, and the poor woman is supposed to live almost exclusively on these things, until she has fully recovered her strength.

The midwife is a person of considerable importance on this occasion for she has to put the child in a basin containing water and the juice of certain berries, and give it a bath in the presence of all the interested parties.

She then puts an iron weight on the youngster's back and says: "*Ch'eng t'oa hsiao ya ch'ien chin*" (秤陀小壓千金), "though the weight is small it can press down 1000 catties," meaning that when the boy grows up he will be able to bear heavy and responsible burdens.

After this she taps him with an onion, so that in the future he will be a wise man, for the word *ts'ung* (葱) "onion," has the same sound as the character (聰) meaning "wisdom."

His mouth and feet are then touched three times with a lock, so that in the future he will be careful of his words and actions.

The guests leave a sum of money in the wash basin, and this is given to the midwife.

Those who so wish to do so are allowed to go in and see the mother, and from this time she is allowed to receive visitors.

After one month, or *man yueh* (滿月), the real celebration takes place in the form of a feast known as the *T'ang Ping Huei* (湯餅會), "Soup and Chupattie Gathering," though, of course, there are many other dishes.

If the family can afford it, this is followed by theatricals, but the expense is so great that only rich people can put up such an entertainment.

The presents consist of clothes, cakes and a lock of silver or gold to put round the neck of the child. On the side of the lock are the words *ch'ang ming pai sui* (長命百歲), "may you live 100 years," and on the other side, *fu kwei mien ch'ang* (福壽綿長), "may your prosperity never diminish."

The last ceremony takes place 100 days after birth, and is known as *k'ai k'ou* (開口), or "open the mouth." The lips of the child are rubbed with the head of a chicken, the tail of a fish and a crab. After this he is supposed to know how to eat.

### BIRTHDAYS.

A birthday should not be celebrated with great show and ceremony until the person concerned is at least 60 years of age. However, the rule is frequently broken, and within recent times we can recall the enormous crowds that used to flock to Mukden and Loyang in order to offer congratulations to the famous war lords who lived in those places.

Nor must we forget the person who is said to have had aspirations to the Vice-Presidency and who, in order to show that he was

qualified by age, spent an enormous sum of money on the festivities connected with his fortieth birthday, whereas he was really still in the late thirties.

The finest ceremonies, however, are those in honour of one of the parents of some great official.

It is customary on such occasions for the friends of the family to send round a document extolling the life and virtues of the old lady or gentleman, as the case may be, and asking for eulogies to be sent either in verse or in the finest prose. They will also send round a subscription list, and the money received is used either for a theatrical entertainment or a feast, though on occasions they content themselves with purchasing a present. This should consist of a many folded screen on which there is a congratulatory message written in gilt letters.

Wealthy people often refuse all presents except screens or congratulatory scrolls.

Should anyone wish to pay for the feast or even part of it, they purchase a slip from the restaurant giving particulars of the amount of food to be supplied and send it to the persons concerned, who can place the order anytime they wish.

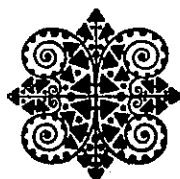
The ceremonies vary somewhat in accordance with the age of the persons concerned. If they are very old they are known on that day as *Lao Shou Hsian* (老壽像), which is the name of a mythical hero, who is supposed to have been a kind of rival to our esteemed friend Methuselah.

Also on such occasions priests are often called in, and they chant a kind of prayer known as *mien shou ching* (綿壽經).

Sometimes a number of people generally twelve, from a *Sheng Rih Huei* (生日會), or "birthday club," to which they contribute so much a month and each in turn takes the receipts for the month in which

his birthday falls. This of course necessitates that each member shall have been born in a different month of the year, or the budget of the society would at times not be able to meet the demands made upon it.

Whatever happens, however, the money must to be found, and though it may mean strict economy for the remainder of the year, it is necessary to have a brave show on the day that the celebration takes place.



## CHAPTER XII

### TALES OF THE SPIRIT WORLD.

The Chinese are deeply interested in what has been termed "the phenomena of the borderland," and firmly believe that ghosts and spirits exist around us, and take a part in worldly affairs. They make, however an important distinction between ghosts and certain unnatural phenomena such as Will O' the Wisp' fairies, and the strange behaviour of foxes and other creatures that live in lonely places.

Ghosts are accounted for by the fact that the souls of those who meet with untimely or sudden deaths through murder, suicide, or accident are not allowed to depart from this world until the date predestined for them in the *Sheng Ssu Pu* (生死簿), or "Book of Life and Death." They stay in the vicinity of the place where the tragedy occurred and frequently trouble those who live there, with the result the house is said to be haunted, or as the Chinese term it, "unclean."

There are a number of these *Tsang Fang* (髑房) or "Unclean Houses" in Peking, and it is extremely difficult to find tenants for them, as not only are there mysterious noises and strange apparitions, but it is believed that after three years the imprisoned spirit will try to escape by finding a victim to take its place, and so another death will be recorded. As a matter of fact many landlords in their advertisements put in the words *Chi Fang Chao Tsu* (吉房招租), a "lucky house to let."

In Shou P'a Hutung (手帕胡同), in the West City, there is a house where some years ago the tenant took a concubine much against the

wishes of his wife. The poor women died from grief, and her ghost frequently appeared, causing great terror to the inmates, though she never troubled her husband or her rival.

The family decided to move and a poor old man was induced to act as caretaker. One morning he was found dead kneeling before the stove, with a look of extreme terror on his face.

A story of a similar nature is told about a house in Ch'ien Che (前車胡同), or "Front Cart Hutung," near the Hsi Ssu P'ai Lou, where the young wife of the oldest son of the family was constantly being illtreated, not only by her mother-in-law, but also by the other female relatives who lived with them.

In the end she committed suicide by swallowing a quantity of matches, and so had her revenge on those who had been cruel to her.

The house was of course vacated, and remained empty until a tailor, attracted by the very low rent, decided to take it. Shortly after he had moved in one of the apprentices woke up in the night and began to eat matches, though fortunately he was stopped before he had taken too many. The new tenant, however, was so frightened by the incident that he left the place as soon as possible.

A few months later a number of men, who were employed in watering the streets, were given quarters there. The evil spirit soon got to work amongst them, and one night they suddenly began to fight amongst themselves without apparent cause or reason. Fortunately no serious harm was done, but they naturally refused to stay longer in such a place.

Later on a carpenter was persuaded to take the premises, but the results were as serious as ever, for one day he suddenly ran amuck, and, axe in hand, chased anyone he saw.

Nor must we forget to mention the case of the Hao Nien T'ang (鶴年堂), a medicine shop near the Tsai Shih K'ou (菜市口), the

old execution ground outside the Shun Chih Men, where one night many years ago there was a loud knock at the door and the apprentice who was on duty to attend to emergency calls, went to see who it was demanding entrance at such a late hour.

"Give me some *Chuang Yao* \* (壯藥)," shouted the stranger.

"How much do you want?" asked the youth.

"As much as you have," was the reply.

The apprentice then opened the door and was horrified to find a decapitated man standing there, while in his outstretched hand he held a bleeding head.

The poor boy died from the shock, and after that the shop door was never opened after closing time, no matter how urgent the case might be.

### WATER GHOSTS.

The ghosts of those that have met their deaths by drowning are said to be very dangerous, and frequently attempt to lure others to their destruction. For this reason great care should be taken by those who have to walk by a river or a lake on a dark night, and I will give the personal narrative of a gentleman who narrowly escaped being a victim.

He left the home of a friend just before midnight and in order to shorten his journey decided to go across a barren piece of ground which borders a small lake known as the Chi Shui T'an (積水灘), near the Te Sheng Men.

He was naturally rather nervous and was much relieved when he found that some one was walking along in front of him. He decided to follow in the footsteps of this fellow traveller, and was greatly

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\* A kind of powder used to stop bleeding.



surprised to suddenly find himself up to the knees in water, with an unseen force attempting to draw him further along. His mind became confused and it was with the utmost difficulty that he was able to rush back to dry land. In the meantime the stranger who had walked in front of him had disappeared.

The person who told me this story certainly believed that he had been deceived by a water ghost and had narrowly escaped death, though he admitted that at the time he was in a very nervous state, owing to the fact that he had lost his position and had spent most of his savings. His contention was that the ghost took advantage of his weakened condition to bring about his death. Whatever may be the psychological explanation of the incident it is certain that many Chinese have had similar experiences and are quite certain of the evil intentions of this special kind of ghost.

Erh Lung K'eng (二龍坑), a pond in the West City, has a very bad reputation as, it is said, the water cannot be seen at night, with the result that not only people but also horses and carts have fallen in and been lost.

Just opposite Chang Hsun's old house, there is supposed to be a dangerous ghost which hides in the moat known as the Nan Ho Yen (南河沿). People passing that way must be careful or they will be seized and dragged into the water.

Formerly donkeys could be hired near the bridge that passes by the Pei Hai (北海), and at times after dark there would be seen an old man leading along a white donkey. Those who accepted his offer of a ride and stepped on the parapet of the bridge in order to mount, would find that the animal had disappeared, while they would be pushed into the water by the venerable looking driver, who in reality was a dangerous water ghost.

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WALL BUILDING GHOSTS.

We are also told of persons who, when walking alone in the dark, suddenly find themselves surrounded by a four sided wall, and feel as though they had been thrust into prison. They have in reality met the *Kuei Tang Ch'iang* (鬼牆牆), or "wall building ghost," and their best plan is to squat down and look steadily in front of them. After a time they must cover their face with their hands, and on looking up again will find that they are free to move on. Sometimes trees take the place of the wall.

## HANGING GHOSTS.

Those who contemplate committing suicide cannot do better than hang themselves, for the *Tiao Ssu Kuei*, "Hanging Ghost," is always ready to give his advice and help, and will actually put the rope in position, the rest of the operation being of course quite simple.

One of these sinister spirits is supposed to lie in wait in a grove of trees just opposite the ex Austrian glacis, and so is accountable for the suicides that have occurred in that place during the last few years.

## BARBER GHOST.

Another unwelcome visitor is the *Kuei Ti T'ou* or "Barber Ghost," which goes up to sleeping persons and shaves off the hair from certain parts of the head. The operation has a deadly effect on the affected portions of the scalp, for no hair will grow there again, though the skin remains quite smooth and shining.

## IDOL GHOSTS.

Sometimes idols act in a peculiar manner and the explanation is that ghosts live inside them.

For instance some years ago the vendors of food in the district near the Temple of Agriculture were greatly disturbed by men who

would approach them, and after taking some of the things offered for sale would suddenly disappear leaving money made of paper as payment. Enquiries were made and it was found that food would at times mysteriously appear in the hands of one of the idols in the Cheng Hwang Temple, which was near by. It was therefore evident that this idol had a ghost sheltering in it. As it was considered impossible to expel the unwelcome invader, the only remedy was to keep it from wandering about, and this was effected by driving nails into the hands and feet of the image, so that the ghost was safely imprisoned in its wooden home, and was unable to go on its thieving expeditions.

### GHOSTS CONNECTED WITH SICKNESS AND DEATH.

People suffering from ague may be the victims of a ghost known as the *Nueh Chi Kuei* (瘧疾鬼), and if so the sickness is infectious.

In such cases the spinal column must be carefully examined, and if a lump is found it is indicative of the evil presence, which, however, can be driven out by pushing a needle into the affected spot.

### DEVIL POSSESSION.

The old Biblical accounts of people being possessed by devils can be verified in China where the victims are generally women, who in their hysterical fits will very often throw themselves on the ground, and utter all kinds of strange cries.

Sometimes they will assume the mannerisms and speech of a dead relative, and this is of course accepted as a proof of the fact that the spirit of the ancestor has returned to earth, and is causing the trouble. So incense is burnt and promises are given that appropriate sacrifices will be made at the next festival to the dead, while one of the fingers of the afflicted person is pressed between a pair of chopsticks, the operator saying to the evil influence *Ni Tsou Pu Tsou* (你走不走), "Are you going or not?" If this is not successful, they will take

advantage of the fact that ghosts are said to be afraid of blood, and thrust a needle through the upperlip of the poor sufferer.

### T'OU SHENG KUEI (投生鬼).

These are ghosts who cause the death of young babies, and if they are successful with the first born, the next infant cannot live longer than two or three years.

When the third child dies one of its fingers is cut off so that the curse may be lifted from the family, otherwise all that are born after it will share a similar fate, unless they are sent to the temple to be trained as priests.

### KUEI CH'AI (鬼差) "HARBINGERS OF DEATH."

When a person's hour has come, the spirit that controls our destinies will send two messengers to take him on his long journey. Dying people are said to be gifted with unusual vision, and sometimes will see these visitors from the unseen world as soon as they enter the room and will say "They have come, and very soon I must go away with them."

### SPIRIT FOXES AND OTHER STRANGE PHENOMENA.

According to the popular Chinese belief certain animals such as the fox, the snake, the badger and the hedgehog may develop supernatural powers, especially if they have lived to a great age and have collected virtue. As a rule they are to be found in old temples or dilapidated buildings, but even ordinary houses may be inhabited by them.

If they are badly treated or disturbed they may make trouble, and all kinds of strange things are liable to happen. Doors will suddenly

shake, windows will rattle, people will get sick and the servants declare that the house is haunted. The only alternatives are moving to some other place, or seeking the help of certain old people known as *Ch'ao Hsiang Ti* ( 熬香酌 ), who are supposed to have influence over these spirits.

It is necessary however to find out what kind of animal is causing the mischief as the *Ch'ao Hsiang Ti* is as a specialist, and those who can drive away a spirit fox are powerless where a snake, a badger or a hedgehog is concerned.

When they visit a patient these spirit charmers first burn incense and then fall into a kind of trance, during which time the disturbing element will leave the sick person and enter into them. They, however, suffer no evil consequences as by daily burning incense to the spirit in question they have become immune to it.

The profession of *Ch'ao Hsiang Ti* has been declared by police to be illegal, as the members concerned have been guilty of many frauds and malpractices, and those who still wish to make use of their services must do so in secret.

Outside the Yung Ting Men near Nan Yuan are three mounds known as the San T'ai Tzi ( 三台子 ), and there spirit animals used to live in large numbers. Many stories are told of this place, and one is about a midwife who called there to assist a vixen who had need of her services. On her departure she was given some beans, and as she did not think they were of any value she handed them back with the exception of one piece, which was accidentally left in her pocket. Next morning it was discovered that this supposed bean was really a valuable pearl.

Those who go to visit the place at the present day will be grievously disappointed, as the presence of troops in the neighbourhood has driven away the spirits that formerly lived there.

The fox is by far the most important of the four spirit animals, and unless disturbed or angered is more inclined to give help than create mischief. They also accredited with the Robin Hood propensity of taking money from the rich and giving it to the poor.

Some twenty years ago the man at the guard house on the wall near the Ch'i Hwa Men used to receive visits from an old man, who would stay some little time and talk with him. One of these occasions happened to be New Year's Eve and the watchman asked him to drink some wine with him. The invitation was accepted, and the guest not only drank heartily but gave two pieces of silver, each worth ten taels, to his friend. He then got on the table and went to sleep. The host covered him with his coat and was greatly surprised to find that the old man's features gradually changed into that of a fox, and eventually he disappeared from sight.

The next morning he returned and apologised for his conduct of the previous evening.

As the watchman only received a tael a month as wages, he acted as a hawker in the day time, and the old gentleman guaranteed him that in the future his daily profits would be 50 coppers more than they had been in the past. This promise was faithfully kept for about three years, though nothing more was ever seen of the strange visitor.

There is also said to be a fox in the Temple of Heaven, but his temper seems to have been badly disturbed in the past, for he is dangerous, sometimes appearing to a man in the form of a beautiful lady, and on other occasions posing as a handsome young man. Friendship with him is fatal, and the poor victim will die in a very short time.

Silver and treasure buried under ground is said to account for the appearance of certain light and airy spirits. For instance at 2, Ch'ao Shou Hutung (抄手胡同), inside the Shun Chih Men, frequently at midnight two fairies may be seen dancing in the courtyard. If anyone

opens the door they at once vanish. The professional necromancers consulted say that they are harmless, but their presence proves that one of the former occupants of the house must have hidden his money in the earth, though it must be admitted that so far the search for it has not been successful.

*Ti Moa* (地魔), are black patches that move about at night. They have no arms, legs or head and are not dangerous. Another kind of *Ti Moa* comes from the lid of a coffin, and often follows people about.

There are many other things connected with the supernatural world, such as the Will O' the wisp, and spirit fires, but they are of little importance when compared with ghosts or spirit animals.

### PRECAUTIONS AGAINST EVIL INFLUENCES.

Ghosts must disappear as soon as the cock crows, for if they are caught by the dawn they change into a pool of blood.

Should we have the ill fortune to meet a ghost we can send it hurrying away if we bite the tip of our middle finger and try to smear some of the blood on it. The reason why the middle finger is chosen is because the blood in it comes directly from the heart and so is more potent.

Another way is to rub the hair of the head as violently as possible, and the illumination produced will frighten away any spirits, which may be troubling us.

Certain houses are carefully guarded against spirit influences especially if they are opposite a temple.

A mirror on which are written the characters 一善 (*I Shan*), "a good action," placed above the doorway, will reflect back the images of any spirits that may be coming towards the house, and prevent their entry, while a miniature temple or the images of certain animals, such

as lions or dogs, if placed on the roof or above the gate will also help to keep away these unwelcome visitors. Others place their trust in a *Pa Kwa* (八掛), or eight sided figure, which if painted somewhere on the front of the house will guard it from all the powers of evil.

### GHOST FESTIVALS.

*Ching Ming* (清明), which is 106 days after the Winter Solstice, is supposed to correspond to New Year's Day in the spirit world. It is incumbent on all good citizens to celebrate the occasion by sweeping the graves of their ancestors, and burning paper money for their material needs.

The lighting of the *Lien Hwa Teng* (蓮花燈) or "Lotus Flower Lanterns" on the 15th of the 7th moon is done in order to propitiate the spirits of those who have met with violent and untimely deaths, and who are consequently imprisoned here until the day fixed for their departure in the Book of Life and Death.

Should this ceremony be neglected these unhappy spirits will attempt to escape by finding victims to take their places.

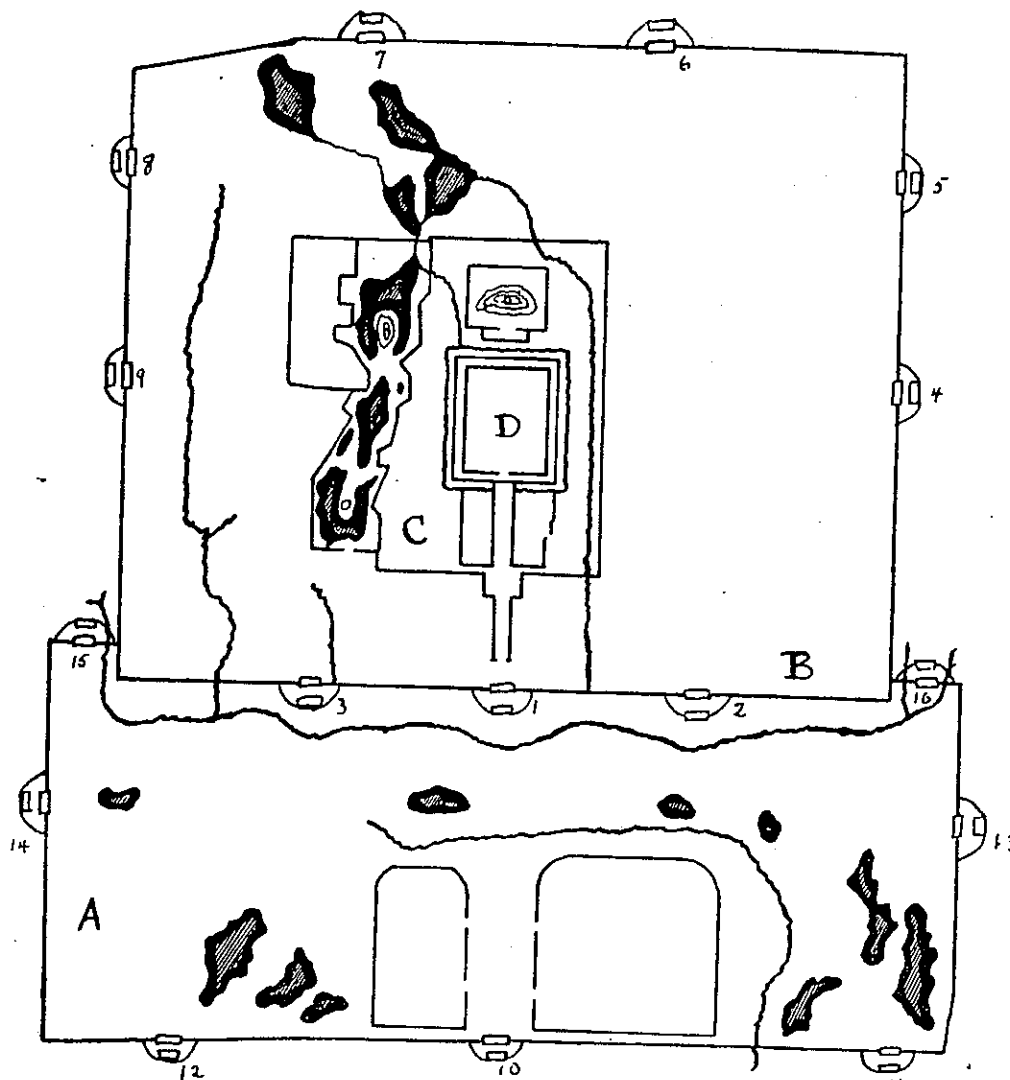
On the 1st day of the 10th moon paper clothes must be burnt, so that those living in the regions beyond may be properly provided for against the rigors of the approaching winter.

It is admitted, however, that best precaution against ghosts is to be in good health and enjoy great prosperity, for as a rule they only trouble those who are weakened in body or suffering from mental strain, and without appearing to be too critical one may surely ask whether these so called spirit phenomena are not after all largely the products of a sickly brain and an overburdened imagination.

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# MAP OF PEKING



- A. Chinese City.
- B. Tartar City.
- C. Imperial City.
- D. Forbidden City.

## GATES OF THE TARTAR CITY

- 1. Ch'ien Men, (Front Gate).
- 2. Hatamen.
- 3. Shun Chih Men.
- 4. Ch'ao Yang Men, (Facing the Sun Gate).
- 5. Tung Chih Men, (East Gate).
- 6. Tê Sheng Men, (Victory Gate).

- 7. An Ting Men, (Peace Gate).
- 8. Hsi Chih Men, (West Gate).
- 9. Ping Chih Men.

## GATES OF THE CHINESE CITY

- 10. Yung Ting Men.
- 11. Tso An Men, (Left Peace Gate).
- 12. Yu An Men, (Right Peace Gate).
- 13. Kwang Chu Men.
- 14. Kwang Chu Men.
- 15. Hsi Pien Men, (East Side Gate).
- 16. Tung Pien Men, (West Side Gate).

# ERRATA

- Page 14 line 30 for *Tieh* read *T'ieh*.  
 Page 22 line 25 for *chiao-tsus* read *chiao-tsu*.  
 Page 22 line 27 for *hsiaos* read *hsiao*.  
 Page 23 line 12 for *rou* read *ru*.  
 Page 24 line 22 for *hsiaos* read *hsiao*.  
 Page 25 line 7 for *poa poa* read *po po*.  
 Page 26 line 1 for *mantou* read *mant'ou*.  
 Page 26 line 9 for *cher* read *chih*.  
 Page 27 line 8 for *cha* read *ch'a*.  
 Page 28 line 13 for *loa* read *lo*.  
 Page 28 line 18 for *yanger* read *ya ti*.  
 Page 28 line 21 for *tsu* read *tzu*.  
 Page 28 line 26 for *putou* read *putao*.  
 Page 29 line 3 for *doa* read *to*.  
 Page 29 line 5 for *hwoa* read *hwo*.  
 Page 29 line 6 for *doa* read *to*.  
 Page 29 line 7 for *Tu* read *Pu*.  
 Page 29 line 24 for *tsu kaer* read *tzu kan*.  
 Page 30 line 15 for *hwea* read *ho*.  
 Page 30 line 19 for *pan* read *p'en*.  
 Page 31 line 16 for *pao* read *po*.  
 Page 31 line 17 for *t'ie* read *t'ieh*.  
 Page 31 line 21 & 22 for *t'ie, poa poa* read *t'ieh, po po*.  
 Page 33 line 12 for *tzi moa* read *tzu mo*.  
 Page 36 line 5 for *Pao* read *Po*.  
 Page 36 line 23 for *mas* read *ma*.  
 Page 39 line 26 for *pen* read *p'an*.  
 Page 40 line 6 for *hwoa* read *huo*.  
 Page 41 line 25 for *tsung* read *ts'ung*.  
 Page 42 line 24 for *hwoa* read *huo*.  
 Page 42 line 27 for *Lo Yieh* read *Lo Yeh*.  
 Page 43 line 24 for *Na* read *Nu*.  
 Page 49 line 6 for *Chien* read *Ch'ien*.  
 Page 49 line 21 for *p'oa* read *p'o*.  
 Page 49 line 24 for *P'oa* read *P'o*.  
 Page 51 line 25 for *fan en* read *fan Yen*.  
 Page 54 line 19 for *Moa Tsoa* read *Mo Tso*.  
 Page 57 line 9 for *Tang* read *T'ang*.  
 Page 57 line 25 for *Pei* read *Pien*.  
 Page 67 line 5 for *Moa* read *Mo*.  
 Page 67 line 23 for *Pangtu* read *Pang Tzu*.  
 Page 69 line 5 for *Choi* read *Chio*.  
 Page 69 line 7 for their *chiao* read their *chia chiao*.  
 Page 69 line 28 for *tsi* read *tzu*.  
 Page 71 line 16 for *soa* read *so*.  
 Page 73 line 7 for *Soa Pao* read *So Po*.  
 Page 79 line 14 for *Chuer* read *Shsuai*.  
 Page 79 line 27 for *pings* read *ping*.  
 Page 82 line 1 for *Po* read *P'o*.  
 Page 82 line 25 for *Tsui* read *Ts'ui*.  
 Page 83 line 23 for *Tsu* read *Tzu*.  
 Page 85 line 29 for *P'ao* read *Pao*.  
 Page 87 line 20 for *S'iao* read *T'iao*.  
 Page 91 line 3 for *tsu* read *Tzu*.  
 Page 91 line 6 for *Chien* read *Ch'ien*.  
 Page 92 line 3 for 大 read 德.  
 Page 92 line 5 for *Tsi* read *Tse*.  
 Page 94 line 20 for *Paer* read *Pei Erh*.  
 Page 94 line 21 for *Kung Hsien* read *Kung Hsien Erh*.  
 Page 94 line 25 for *Shao* read *Chao*.  
 Page 98 line 18 for *Chih* read *Chung*.  
 Page 98 line 18 for 古 read 鼓.  
 Page 98 line 20 for *Kuo* read *Po*.  
 Page 101 line 8 for *Ke* read *K'e*.  
 Page 109 line 12 for *Tie* read *T'ieh*.  
 Page 109 line 14 for *Tze Teh* read *Tsu T'ieh*.  
 Page 110 line 14 for *Ch'uan Ch'u Lei* read *Ch'uan Lei*.  
 Page 110 line 24 for *Ru I* read *Ju I*.  
 Page 113 line 7 for *Hua* read *Huo*.  
 Page 120 line 22 for *t'oa* read *t'o*.  
 Page 122 line 27 for *from* read *form*.  
 Page 130 line 3 for *feund* read *found*.  
 Page 133 line 7 for *accasions* read *occasions*.