SOCIAL LIFE OF THE CHINESE

(IN PEKING)

By

JERMYN CHI-HUNG LYNN

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PREFACE.

Every great City has some special features which distinguish it from all others. Peking, once the Capital of the Liao, Kin, Yuan, Ming and Ching Dynasties and now the seat of Government of the Chinese Republic, certainly possesses many characteristics of its own.

About the people and things of China in general and Peking in particular many books in English and other foreign languages have already been written by able writers, mostly foreigners. On the other hand, those Chinese who wish to write books about China in foreign languages, are inclined to discuss politics, philosophy and other serious subjects. So far, very little has been written about the social life of our people in English by our own writers.

During my stay in the United States as a college student, I was frequently called upon to speak on Things Chinese. But as China is such a vast country and her civilization so rich and varied I was obliged to limit my talks to the social side of Peking where I have lived intermittently for more than twenty years.

Since my return to this City to serve as an official of the Ministry of Interior and a professor of the National University I have made fresh observations about the changes of our customs in marriages, funerals and social intercourse. Such changes, for better or worse, are certainly inevitable in this period of transition.

In the following chapters which consist of my random notes on Peking made in both America and China, the reader, it is hoped, will keep in mind that many of our imperfections and "necessary evils" are bound to be corrected like those of other countries with the progress of time. As a matter of fact, the changes during the last twenty years have been far more radical than those of the last twenty centuries.

In the production of this little book I have been kindly assisted by many of my foreign and Chinese friends. I wish to thank particularly Mr. George Gorman, Mr. A. Cecil Taylor and Mr. J. C. Sun of the North China Standard who have helped me with valuable suggestions and information. Mr. Henry Vetch of the China Booksellers, Ltd. must also be remembered with much appreciation for having facilitated the publication of this volume.

JERMYN CHI-HUNG LYNN.

Peking, June 1928.

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I

VISITING.

It has become an established custom in Peking that a new arrival must call upon his friends and relatives first. If he is thoughtful and well-to-do he will bring some gifts with him. Anybody who comes from Hangchow, be it his home town or a place he has just visited, will bring with him some silk while one from Soochow is apt to carry a few pieces of embroidery. If these gifts are bulky they can be sent ahead of him; otherwise he will give them in person.

A friendly call is usually made between nine and eleven o'clock in the morning. Twenty or thirty years ago it was seldom a visitor gave the butler a visiting card and it was only necessary that he should give his name and address to one who answered the door. This is because the old type of visiting cards which were printed on large pieces of red paper, was not very convenient to carry on one's person. In the case of a familiar visitor the card also was unnecessary.

As soon as a guest was ushered into a drawing room the servant provided him with a cup of tea. Cigarettes or a waterpipe also were offered before the host came to greet him. Formality demanded that he should occupy

a side seat unless urged to do otherwise by his host. Again, if the social position of the guest was inferior to that of his host he must sit on the edge of a chair. Under no circumstances, would he permit himself to cross his legs while on a visit to a superior or aged person. And it was also bad form for him to smoke in this case.

Formerly it was common for a butler to say "tang-chia" to a visitor when his master refused to see him. Here "tang-chia" means that the visitor can not be received. Now the general excuse is that the host is out, whenever he declines to receive a guest.

With a Chinese gentleman of the old school, it is still unpopular to greet a friend by shaking his hand. Generally he salutes with a "yi" or a bow with both hands.

After the exchange of "yi" between the host and the guest the former will ask the latter to take a higher seat. If the guest thinks that either his age or his social position should entitle him to be at least on an equal footing with his host he will move to the allotted seat without much persuasion; otherwise he must cling to the side seat which he had taken at first. As soon as the seat question is settled it will be the turn of the host to ask the visitor to have some tea. Usually they will drink together.

As everything in China revolves around the family the first few words of greetings between friends and rela-

tives will be devoted to inquiries of health about the folk of each other. It is the host who starts the conversation by asking the health of the parents of the visitor. If he has any brother the same question will be asked. But in the case of two persons who meet in the house of a third party, it is the elder one who will ask first.

It is not always true that our people place no value on time. Any important man in officialdom or in business circles allows himself to be interviewed by his personal friends for only a limited span of time. Generally he receives friends between nine and eleven o'clock in the morning. For one who has not made an appointment it is perhaps better for him to call a little before nine.

With many of the local officials who like to ape the mandarins of monarchial days, the custom still exists that a host can send his guest away by lifting his tea-cup or by ordering the servant who stands nearby to pour more tea into the cup. Any person who understands this hint, will take instant leave by saying that he will call again. But if this hint is ignored by his visitor the host must go a step further by shouting "tou-chê" to the servant. This is to mean that his "chê" or car must be kept ready for his own departure.

People who are familiar with the habits of local mandarins, seldom take offence at such phrases as "tang-chia" and "tou-chê" for they are not intended to be an insult. Their only fault lies in the lack of frankness.

No matter whether one likes his guest or not a return visit must be paid.

Generally the host asks the visitor in person as to what time he will be at home. Knowing that his host means to return the visit the guest will tell him not to stand on ceremony. But anyway the visit is returned within two or three days.

In case the age or social position of the proposed caller is too high above that of his visitor he sometimes only sends a servant to leave a card at his residence which is meant that he is too busy to make the call.

Between intimate friends and near relatives there are no fast rules governing the visits paid to each other. What is necessary is that younger persons should go to the elder ones a little oftener as seniority counts a great deal in this country especially in Peking.

Twenty or thirty years ago it was quite unusual for one lady to call on another except upon occasions like birthdays, marriages and funerals. The unwritten law stipulates that the duty of a married woman was to look after the household. Young and unmarried women were not allowed to visit each other without the special permission of the head of a family. In case a girl was found to be too much fond of ch'uang-men or going into another home she would be a subject of gossip among her neighbors.

Now, ladies of all ages are seen visiting each other just as freely as their men folk. Many reasons have been given for this change. In the first place, modern education has elevated their status in society. They are not satisfied to be confined to the home where they rule supreme. In fact they are claiming voice on all affairs of the community. Secondly, the household work itself has been much simplified with the introduction of the sewing machine and other Western inventions. This certainly leaves much time for the women to devote to social affairs. Thirdly, the fact that a girl can make many friends among her school-mates, is also responsible for her being kept busy outside of house work.

Friendly calls between ladies are usually made in the afternoon. Unless they are very young and unfamiliar with the city, they are seldom chaperoned. Any modern-educated girl dislikes the idea of being attended by a maid on her visit to a friend as her mother or grandmother had done. Like gentlemen of the new school the ladies of Modern China have no use for such formalities as "tang-chia" and "tou-chê." Whenever a lady calls on another she sends in her card or just gives her name and address to the butler.

Hand-shaking has taken the place of the old form of salutation which has been known as "lien-jen." Beside the customary cup of tea, there will be dishes of melon-seeds and peanuts to refresh them during their conversation.

But unlike the man, a ladyguest must leave some money for the servants at the end of a visit. For a lady of average means she will give a tip of one dollar for the first visit. Later she needs only tip the servants of her friends on the three great festivals like all men do.

II

ENTERTAINMENT.

Our people seldom give a tea party in honor of their friends or relatives. It is only the high officials and prominent politicians who occasionally give such a party to entertain local journalists and leaders of public bodies in Central Park and other places when they wish to issue a statement through them.

The ordinary people give dinner parties either at home or in restaurants when they desire to do honor to somebody.

There are numerous names given to dinner parties. The most popular of them is perhaps the "chun-chiu" or spring wine. During the first moon of a Chinese year most well-to-do persons devote themselves to social affairs. After the exchange of New Year greetings they will invite each other to a party of "chun-chiu." If one has a nice house and also a good cook he will probably give his reception at home, but if he must entertain his friends in a restaurant he generally does it in the latter part of the month as many old-fashioned eating-houses keep their doors closed during the New Year holidays which may last from five to fifteen days. In the eyes of the society people of Peking these "spring-wine" parties are very important.

If one's name is not included in the list of guests of a certain person it means that his friendship with one has ended.

Next in importance are the farewell and welcome parties. Whenever a person is about to leave for a distant place and also for some time he will call on all his intimate friends and near relatives to "tsu-hsun" or bid fare-well. These friends and relatives must either give him something to eat on the journey in the form of cakes and hams or entertain him before he starts. It is usually the well-to-do people who can afford to "chien-hsun" or celebrate the departure of a friend with a dinner party. In many cases people send money in the name of "chen-yi" or travelling expenses to the proposed traveller.

A welcome party is either called "hsi-cheng" or "chieh-feng" in literary Chinese. Here "hsi-cheng" means to clean the dust of a new arrival while "chieh-feng" is supposed to receive the lucky wind which the honored guest has brought with him. The welcome party must be given within a few days of the guest's arrival or of his first visit to the host.

Invitation cards must be sent out three days in advance. It is not considered as polite if these cards are sent right on the day of the reception.

Recently it is common to use the printed form which can be purchased from any stationery store and fill the

blanks with exact dates, names and addresses. And it is also common to send them by post.

But the most polite and in a way, the most conservative fashion is to use a long piece of red paper which can be folded several times. Usually the name of the guest of honor is written on the top of this red paper while those of the other guests will follow his in the order of their social importance.

On receipt of this card the honor guest will write the "chin-pei-mu-ts'o" phrase right below his name if he decides to attend. Here "chin-pei-mu-ts'o" means that he will respectfully take the last seat. But when he refuses to accept the invitation he will use the phrase "chin-hsia" meaning that he can not attend but wishes to thank the host respectfully.

The other guests will sign "chin-chih" or "respectfully noted" if they desire to come, or "chin-hsia" if the invitation can not be accepted.

Only recently it has become a custom to give the reason of one's refusal to attend in a few words below his own name. In this case the general excuse is that he will be a host himself at the appointed time.

In conservative circles, it is not only necessary that a written reply accepting or declining the invitation should be sent at once but it is also considered as good manners to return the card to the host with a "yi" or bow at the time when one attends the party. Many a careless guest

only sends a telephone message to the place where the reception will take place when he finds himself unable to attend. This often places the host in a difficult position as he will be unable to know how many of his guests are going to show up.

Another difficulty of the host lies in the fact that most of the guests do not arrive on time. Often a self-important guest keeps his host and the other people waiting for two or three hours on the ground that he has too many engagements at the same time. Unlike the foreigner, a Chinese guest considers it quite right to accept several invitations for the same evening, and he can manage to keep his appointments with more or less punctuality.

Until recently there were only stag parties. The old custom demands that men and women should not dine together unless they were closely related to each other by blood or marriage. Even in that case an unmarried girl was not allowed to sit with the husband of her sister.

With the invasion of Western ideas, this system has been radically changed. The participation of young ladies in social affairs has become the order of the day.

Often invitations are sent out under the joint names of the host and hostess when both men and ladies are invited to a party. It is also common for a lady, young or old, to give a dinner party in honor of her own friends. The local restaurants and the dining rooms of the Y.M.

C.A. and the Western Returned Students' Club are doing a large part of their business with these lady customers.

While it is true that the Chinese are noted for the richness of their food people pay more attention to the quality of liquor than to their cuisine when they become hosts. This can be proved by the fact that all invitation cards bear the familiar phrase "chieh-cheng-hou-kuang" meaning that the wine cups have been polished to await your presence.

Again when a table of food is meant the expression "chiu-hsu" is often used. "Chiu" means wine and "hsu" is a mat. A mat of wine represents thirty or forty courses of well-cooked food. But, needless to say, no dinner party can be described as "chiu-hsu" without wine liberally served to all guests.

Speaking of wine, the local drinkers are very particular. No host who wishes to entertain his guests in a proper manner would care to use homebrew "pai-kan" meaning the white wine made of kaoliang. The most fashionable drink is the "shaoshing" or yellow wine made in Shaoshingfu of Chekiang Province. There are about fifty kinds of Shaoshing wines. At a regular dinner party people drink "hua-tiao" more than anything else. It is said that the old custom of Shaoshing requires that the parents manufacture some wine as soon as a daughter is born. The wine which has been known as "hua-tiao" will form a part of the dowry at the time of her marriage.

It is true that the Chinese are very particular about their beverages. But it is equally true that the native diners pay great attention to the quality of food.

Formerly there were only four types of cuisine although the way of cooking is different in each province. They were the Shantung, Honan, Szechuan and Liang Hwai types.

During the Ching dynasty, the central government in Peking spent many millions of dollars for the Yellow River in Shantung and Honan. The officials who were supposed to take care of the so-called Sorrow of China, had practically nothing to do but devote themselves to wine, women and song. It is said that some of these River officials went so far as to insist that each dish must be prepared by a separate cook in order to insure efficiency. Ducks must be bought from Peking, hams from Yunnan and water melons from Hami of Sinkiang. High rewards and severe punishments awaited the success and failure of their cooks. As a result, the Shantung cooking and Honan cuisine have become slogans of all Chinese diners.

But the salt merchants in Szechuan and in the districts along the Hwai River known as Liang Hwai used to lead a life just as extravagant as that of the River officials of Shantung and Honan. With no militarists and bandits to practice Communism with them at that time these rich and leisurely merchants had but one goal in their life which was to find the best

way to enjoy themselves. In their programme of enjoyments, food was always an important item. Very often the talented cooks of other provinces traveled thousands of miles to offer their services to these princes of salt. It was small wonder that the food served to such patrons should become a type of its own with the progress of time.

To-day these four great types still retain their characteristics although all of those River officials have gone and many of the salt merchants are no longer wealthy. But two new and strong rivals have appeared in the field. They are the Cantonese and Fukienese.

The people of these two Southern provinces are very industrious and as a result, very rich. But many of the well-to-do Cantonese and Fukienese who may hesitate to buy a new hat at a dollar, are quite prepared to spend two dollars for a duck. It is even said that in the City of Rams people pay as much as thirty dollars for a single dish of shark's fins. Besides they prove to be able propagandists of their good cuisine. Wherever live the Cantonese and Fukienese there are restaurants of their own. Here in Peking these two types are quite well-represented and for some years, have been threatening the future of the other four types.

Lately it has become a custom for a Cantonese host to entertain his guests in a Cantonese Restaurant and a Shantung host in a Shantung restaurant. One of the reasons is that he always likes his native food best. An-

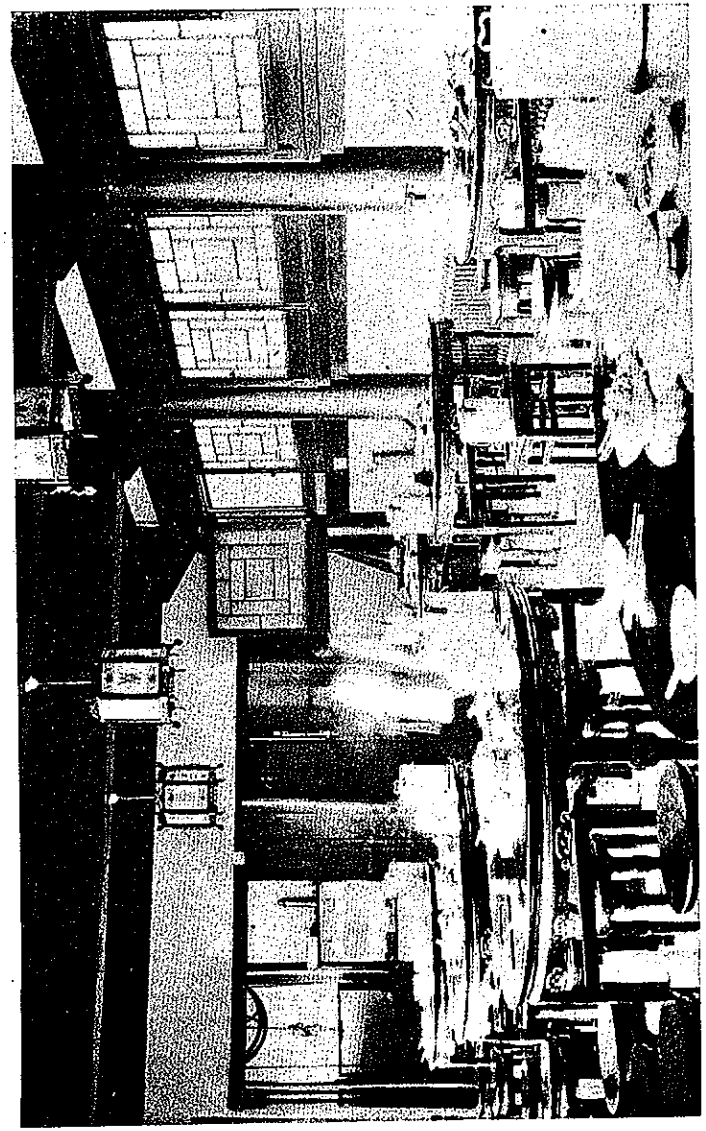
other reason is that because of his personal friendship with the management, there will be better service, if not better food, for the reception.

In case the honored guest is a much more prominent man than the host this rule will probably be reversed. With a view to pleasing that gentleman, the host will entertain him in a restaurant with which the guest is known to be familiar. What is more, the management will be told in advance to prepare a few of his favorite dishes so as to insure his enjoyment.

Many important men, however, do not like the idea of dining in a restaurant. Some of them are afraid that some unfortunate incident may occur to them when they are unattended by their bodyguards. Others fear that their private conversations and random discussions might be overheard by outsiders and cause later embarrassments if they are reported in the press.

Therefore, an influential person or one who has influential friends often entertains at home. If he has an able chef, well and good, or a regular "chiu-hsu" will be ordered from a well-known restaurant when he has no confidence in the ability of his own cooks.

More recently, well-to-do people prefer to entertain their friends in the exclusive quarters of a public garden. The water-pavilion known as Sui-Hsia of the Central Park, the Committee Room of Pei Hai or the North Sea Park, the newly-repaired Tsung Ping Tang of the Agri-



A dining hall.

culture Park, and the Ping Feng Tang and Chang Kwan Lou of the Zoological Garden are most popular with the local hosts. Anybody who is prepared to spend ten or five dollars for the rent, and makes the necessary arrangements in advance will be entitled to have one of these quarters to himself for a whole day or the entire evening. Here he can bring his own cooks or those of his familiar restaurants. He can even send for an orchestra to play music if his purse will permit him to do so.

During the summer many Chinese and foreign pleasure-seekers dine themselves on board a boat in the North Sea Park while the moon shines over them. Auto-owners even travel as far as the Summer Palace in order to attend a dinner party at the side of the Kun Ming Lake where the late Express Dowager used to spend her spare time after court.

The generosity of a Chinese host is almost incomparable. As a merchant he may bargain with you at his counter over the small sum of a few dimes or even a few cents. As a journalist he may attack you in his columns in a very nasty manner. In more ways than one, a foreign resident will disagree with his Chinese neighbor, but the moment he becomes his guest the only thing on which he will not agree with his host, will be the latter's liberality with his wine and food.

At a formal dinner party there will be a round table placed in the centre of the dining room. In some cases,

there will be a square table with only a round cover on top. This table will accommodate twelve or eleven guests.

As is known most Chinese are very particular about the position of their seats. Generally the host will sit at the end of the table with his back toward the door. The guest of honor sits right opposite to the host while at the left side of the former will sit the guest who is considered as next in importance. Those who sit near the host are either insignificant persons or his most intimate friends.

Before the guests take their seats the host will announce the name of the honor guest and pour some wine into his cup. One by one he will fill up all their little cups with the famous liquor from Shaoshing. While he is performing this "rite", his guests will lodge some friendly protests against the high seats which he has alloted to them. Only with an apparent reluctance will these modest friends and relatives take their seats one after another.

The regular "chiu-hsu" or "mat of wine" will consist of between thirty and forty courses of food. Long before the guests take their seats the table is covered with a white spread on which are placed the chopsticks, spoons, and tiny dishes. Besides these there will be one dish of almonds, another dish of melon-seeds, four dishes of fruits and also four dishes of cold food such as ham and salt eggs.

As soon as the guest of honor has arrived or news has been received that he will not come to attend the party the host will tell the servants to "warm" the wine as Chinese seldom drink cold liquors especially when they have the "shaoshing". The dinner usually starts when two pots of wine have been brought in by a waiter.

Among the four cold dishes, that of ham is considered as the most important. It must be placed directly before the guest of honor. In the absence of any ham, the dish of sliced duck will predominate.

As soon as the host utters the word "chin" or "please" the guest of honor lifts his pair of chopsticks and starts to take food from any of the dishes. His action will be quickly followed by the other guests. Generally the host will wait till all his guests have received their share. It would be bad form to show signs of haste by eating first.

After the four dishes have been tasted a huge dish of sharks' fins will appear. This is the most important of the forty or so courses. As soon as it is placed upon the table the host will smilingly ask all his friends to "kan-pei" or dry the cups. Whether one can drink or not he must lift his cup as far as his lip if he wishes to be polite. This being done the host again will say "chin" with his chopsticks in hand.

If the dinner party is given on a grand occasion or if the host is both wealthy and liberal a bowl of swallows'

nests will be served. In that case, it will come right after the sharks' fins. To do justice to that important course, the host will pour wine into the cups of his guests, and ask them to "kan-pei" again.

After that, ten "fried dishes" like fried shrimps and pigs' loins will come one after another. Two kinds of sweet refreshments like hot orangeade and also two kinds of pies will come between the ten "fried dishes" and the ten "big bowls" like pork balls and fish balls.

As soon as a big fish is placed in its dish and a duck in a bowl are brought in the guest of honor will ask the host to allow the whole party to eat the rice. Here if the host is thoughtful he will ask all his friends to dry their cups once more. Only with an apparent reluctance will the host order his servants to bring in the rice. But at this time another four big bowls known as "fan-tsai" or "rice courses" will be served.

It must not be supposed that ten or eleven persons could eat up a "full table" of forty or so courses. Generally the first half of these dishes are eaten heartily by the guests while the rest will either be partially cooked or merely exhibited as a sign of the generosity of the host.

Of late, many complaints have been made against such dinner parties. One reason given is that they are not sanitary. As so many persons take their food from the same dish or bowl with chopsticks, contagion is likely.

Another reason is that it is too much of waste of money and food.

Now it has become a fad to entertain one's friends in a foreign or a foreign-style restaurant. During the summer, the local diners take a particular fancy to these restaurants where foreign-style food is served.

But the high standard of Chinese cuisine has not been denied even by the over-Europeanized returned students. They may kick very hard against the unsanitary condition of Chinese restaurants but they like to go there, and have a "bite" once in a while.

Recently a remedy has been found. Many fashionable eating-house like Tung Hsin Lou in the East City and Chung Hsin Tang in the South City will serve their Chinese food in a foreign style if the waiters are told to do so in advance. In this case, each guest will be given five or seven courses, and he can eat from his own plate with knives and forks.

Besides it has now become fashionable to entertain people with a "banker's table" which will waste neither food nor money. A few years ago when an ex-Premier who has become a banker, invited a party of local bankers to dinner he told his cook to prepare only ten bowls instead of forty or more courses. This powerful man is called the God of Wealth in all circles. His action has been quickly followed by most bankers and smart men of other professions. But up to this day a table of ten

courses which should be reasonable enough for ten or eleven persons, is called the "banker's table".

Leaving aside the question of hygiene the old-fashioned Chinese dinner has many points in its favor.

In the first place, people are apt to feel the warmth of the party when they sit closely together at a round table, and take their food from the same dish or bowl. It often helps to make new acquaintances better acquainted and intimate friends more intimate.

Secondly, the diners are given a good chance to make a free selection of their favorite dishes from a great variety. It is only reasonable that one should have a few dishes which he likes best, at a regular party. Given only five or seven courses as in the foreign-style restaurants, the chance for a diner to make his own choice, is rather limited.

And lastly, it is much more economical for a large party to eat together. For instance, a table of food with sharks' fins and swallows' nests for twelve persons will cost only between twenty and twenty five dollars at the most fashionable restaurants like Tung Hsin Lou and Chung Hsin Tang, but if the host orders the same restaurant to serve in foreign fashion only five or seven courses with shark's fins and swallows' nests he must pay five dollars per person. Then twelve covers will cost sixty dollars for the food alone.

Speaking of expenses, the host is left with his own choice. The same "chiu-hsu" which costs one twenty dollars or more at Tung Hsin Lou or Chung Hsin Tang, will only cost ten dollars or so at a smaller restaurant. Politicians and society people who are fond of "show" would spend twenty dollars in one of the aforesaid places rather than ten dollars in a place where he can be given the same enjoyment. The name of a famous restaurant is often believed to lend dignity to the host as well as to his guests. Prominent men in Peking especially the self-styled prominent ones, seldom go to a small eating-house even when they are invited.

It should be remembered that if a host is willing to pay twenty dollars for the food he must be prepared to spend another twenty for wine, tips and car fares.

Wines in Peking are none too cheap. Because of freight charges and numerous taxes, one catty of medium quality "shaoshing" will cost fifty cents or more. It is very common for ten or eleven persons to drink twenty or thirty catties at one party. Besides, foreign liquors with soda and lemonade are often served when the host wishes to be liberal. One should not be surprised if the wine bill alone amounts to ten or fifteen dollars.

All the world is kicking against the tip system but many people in Peking are specially bitter against it. It is not because the local Chinese are typically unmindful of such little services which waiters, porters and other

classes of servants perform. But the methods for levying tips are far from satisfactory.

Take the system in a restaurant for instance. When you order a table of food for twenty dollars you have to pay a two dollar tip known as "hsiao-chang" or small bill. Again when you drink ten dollars of liquor you must pay another "hsiao-chang" of a dollar.

The ten percent. tip or rather tax is charged on cigars, cigarettes and anything which a host may desire to buy for his guests. After you have paid all these regular tips which are openly stated on the bill you will be obliged to pay the extra tip called "chiu-chien" or wine money.

Customers who either refuse or neglect to pay this extra tip will certainly be given the cold shoulder by the waiters. But if you pay liberally, say twenty per cent. of the whole bill, you will at once be given a rousing farewell in the form of several loud cries of "tu-li" meaning "much ceremony". The two or three ushers standing at the gate of restaurants who have heard these joyous remarks, also will make very respectful bows when you are passing out.

A few hosts who have been in the habit of spending freely, pay this extra tip with pleasure. Because once you give a handsome cumshaw your name is likely to live in the memory of these grateful waiters for a long time to come. The next time you go there many smiling faces

and loud cries will greet you, apart from the fact that your name will be coupled with the high-sounding title of "ta-jen" or Your Excellency although you may never have been a government official in your life.

Here it may also be mentioned that unlike the other cities of China, the tip system of Peking is not confined to hotels and restaurants. Everywhere you go you are followed by the tip curse. If you spend thirty cents for a hair-cut it may be necessary for you to pay a tip of ten cents. Even when you have a cup of ice-cream for twenty cents you may also pay five cents as the customary cumshaw. Whatever be its name, a tip is required for any work that has been done by a person who belongs to the servant class.

In connection with the car fares which the host at a dinner party is obliged to pay for his guests, a little explanation seems not out of place.

The guests in Peking as elsewhere pay all car fares themselves save in the case when one or two guests forget to bring some small change to pay their hired rickshaws. In this instance, the management of the restaurant will be asked to pay for them, and credit the sum to the bill of the host.

The fact remains that a host at any dinner party must pay a considerable sum of money to the drivers of his friends' cars. This is known as "chê-fan-chien" meaning the rice money for car drivers. The system exists in

Shanghai and many other parts of China but the sums are particularly large in this city.

The regular "chê-fan-chien" for a rickshaw coolie is 20 cents, for a mafoo (even in the case of two) 40 cents and for a chauffeur with or without his assistant 80 cents.

As soon as the host asks the guests to sit down at the round table a waiter will come forward with a printed form of the "chê-fan-chien" bill. Knowing what is meant, the host will ask every guest as to what sort of vehicle he has. When he has filled in the names of these guests and the classification of their respective vehicles the host will hand back the list to the waiter standing behind him. Generally the waiter asks in a half whisper how these drivers should be paid. Any experienced host will shout back the answer "chao-li", a familiar phrase in North China meaning "stick to the rule."

There are cases where a host is not willing to abide by the rule, and only wishes to pay these drivers in coppers. Then he must put down the sum under the name of each guest. There are also cases where the host with an anxiety to please his guests particularly the guest of honor, may order the waiter to "chia-pei" or double the usual sum.

Blessed be the host if his guests are all military leaders and prominent mandarins. For each of these

gentlemen will bring a group of bodyguards who must be fed and paid by him.

Several foreign friends of the writer have asked the question why local chauffeurs are willing to work for twenty five dollars a month for a Chinese rather than forty dollars for a foreigner. The solution lies in the system of "chê-fan-chien." Any Chinese who is in a position to keep an automobile, must have several dinner parties in a week if not in a day. In the case of a dinner in a disorderly house, the chauffeur will get three dollars instead of 80 cents. It is small wonder that he is unwilling to serve a foreigner who has no "chê-fan-chien" for him.

The custom that the host must visit the guest of honor within a day or two after the party has also been discarded. It was an idea on the part of the thoughtful host to make inquiries after the health of his honored guest and at the same time, to ascertain whether he has enjoyed the entertainment.

It is no longer necessary that the other guests who have only been invited to keep company with the honor guest pay their respects to the host the following day. What is important, all guests must not forget to thank their host whenever and wherever they meet him again.

In former days no guest would stand up and leave his seat if there was one who had not yet finished his food. Now it is only necessary for the host to sit at his table till the last guest is through with his rice. Gen-

erally as soon as one has finished his rice or noodles as the case may be he will leave his seat and clean his mouth with a cup of cold water which the waiter has placed on another table. Some of the conservative guests will remain in their seats until the lion of the party has gone through with his last bowl of rice. In case all guests choose to wait with the host then the latter say "kwentso, kwentso" meaning that they can leave their seats at liberty.

Usually it is the honor guest who will first bid farewell to the host after having thanked him. The other guests will leave in a body so that their host need not see them off to the gate one by one. The new custom requires that he should only accompany his guests as far as the door of the dining room if the party is given in a restaurant or in a public place like the Central Park.

In Peking as elsewhere people seldom entertain their intimate friends and near relatives with a full table or table d'hote unless there is a good reason to do so.

It is said that even in such fashionable restaurants as Tung Hsin Lou and Chung Hsin Tang, the greater majority of customers dine a la carte. Many small restaurants do not supply table d'hote dinners even when they are so ordered.

Generally when a host decides to dine his guests a la carte he will not take the trouble of issuing invitation cards. He makes his appointments by telephone messages

or brief notes. More often, he makes his engagements impromptu, and gives no advance notice to the restaurant.

As soon as he arrives at an eating house the host will tell the waiter how many of his friends will be there. If he happens to be a regular patron of that establishment the waiters will not ask his name but simply put down his surname with a brief address on the little signboard outside of the dining room assigned. The moment the covers are laid a list of telephone numbers will be given to a waiter so as to urge guests to come at once.

Unlike at a formal party, the guests of "bien-fan" or plain dinner will not keep the host waiting for any length of time, especially if he has a good standing in society. Should the appointment be set at 7 o'clock most guests will arrive before half past seven. In the case of one or two who were engaged elsewhere but intended to come by all means they send word to that effect and tell the host to proceed with the dinner as usual. Here the highest seats will be reserved for the late-comers.

It is the general rule that the host who arrived before all guests, ordered the four cold dishes like ham, fried fish, salted eggs and sliced duck, and has them placed on the table as if it were a regular party. As soon as the guests have taken their seats a waiter will bring in a printed menu pasted on a square board and show it around. After taking a glance at the menu the guest will name a dish.

The unwritten law demands that no one should name a dish that any other guest in the party has already named. But if he is not familiar with the restaurant he can ask the waiter whether its chef is a Shantungite or a Honanese. When he has ascertained the birthplace of the presiding cook he ought to be able to name a dish right away. Any hesitation on the part of the guest will betray the fact that he is not quite a society man.

But if the host is liberal or thoughtful he will insist that each of his friends must name two dishes instead of one. Besides if any of his guests should fail to think of a new dish he must make a suggestion off hand.

"Bien-fan" or plain dinner, has become a familiar term in conversation between friends. This is because most Chinese are modest or at least like to appear modest. Even when a host gives a regular party he calls it "bien-fan" before his friends.

The general rule is that all full tables are called "chiu-hsu" or mats of wine while to dine a la carte is described as "bien-fan." In addition, there is a third class called "chia-chang-bien-fan" or the home-made plain dinner.

Only the most intimate friends and closest relatives are invited to a "chia-chang-bien-fan" party. This informal dinner which is given in the house of the host, will not consist of more than twenty courses. In the case of four or five guests the dinner will have only ten courses

or so. They will be four cold dishes, between four and six big bowls and one huge bowl of soup.

At such an informal party the host is at liberty to decide whether he shall supply wine or other drinks if it is summer, but if the host wishes to have a lively evening he will most probably supply his friends freely with wine.

Unlike regular dinners, no "hua-tiao" or other Shaoshing wines should be served as a necessity. The less expensive "pai-kan", "yin-chen" and "wu-chia-pi" can be used instead. It is said that the same "wu-chia-pi" which can be bought for 30 cents a bottle in North China is sold for ten dollars gold in America. The Chinese bootleggers in the United States call it medicine or Chinese brandy.

Recently the "chia-chang-bien-fan" parties have become very popular among all classes of people. The prominent men like them because in a well-guarded home they will not be disturbed by their political enemies or other outsiders. Besides they can talk about anything they like, without any fear of being overheard, and if they are particular about food they can also have sharks' fins, swallows' nests and even the precious bears' paws known as "hsiung-tsang" in the Chinese classics.

Persons with a limited purse like these informal dinners chiefly for economical reasons. So long as they dine on home-cooked food the officials of the stamp duty bureau, amusement-tax bureau and the luxury-tax bureau can do nothing against them.

An important factor, however, must not be overlooked, namely, if you dine in the house of the host you can play a few rounds of mah jongg after dinner. Nowadays no home is complete without a mah jongg set.

Among the pleasure-seeking people of Peking, three new kinds of dinner parties have recently come into fashion. They are the "sheng-jih-hui" or birthday parties, "hsiao-han-hui" or winter-killing parties and "chi-tsai-hui" or Dutch treat parties.

The general rule for a man to celebrate his birthday is to issue the invitation cards in the name of his children and grandchildren. All his friends and those of his offspring will send him scrolls and other gifts as soon as they have received such notices. On that eventful day the guests will come to his home or a restaurant to offer him congratulations. In return he will entertain them with a regular dinner and also a theatrical performance if he can afford to do so.

But the idea of the "sheng-jih-hui" is for ten or twelve persons to form a "hui" or society in order to hold such celebrations in turns.

Anyone who is willing to join a particular group, must take steps to sound the feelings of other members beforehand. If he can be assured that he is persona grata the applicant will disclose the date of his birthday to one who can introduce him to the society. Sometime he must wait for a long time before a vacancy can be secured. For

most of these societies do not accept more than twelve members as a round table can only accommodate that many. To pay for an extra table of dinner just for the sake of a new member is certainly out of the question.

There are two sets of rules for all birthday societies in this city. Some societies require that the person whose birthday is due, must give a dinner party to entertain all his fellow members. Others stipulate that all fellow members must pay for the celebrations given for one whose birthday is due.

The "sheng-jih-hui" system has become very popular with government employees. Thinking that it is a good way to promote friendship among themselves, these officials have become very enthusiastic about it. In many cases, a person whose financial condition permits him to make as many friends as possible, may become a member of several "sheng-jih-huis" at the same time.

In some of the government offices, the tendency has become such that he must be a social out-cast if he fails to join any "sheng-jih-hui" formed by his colleagues. People in banking and other commercial circles are also hard hit by this social pest, it is said.

To Chinese scholars, winter is particularly a gloomy season. Usually they do not skate or play any kind of games to while away these cold and dreary months. Nor do these men of letters care to take picnic parties in the nearby hills.

From time immemorial, the only pastime of Chinese scholars has been poetry and wine. As a result, these two romantic things, poetry and wine, have become associated terms. Anyone who likes to compose poems, must try to drink a few cups of "hua-tiao" or "pai-kan" whether he loves it or not. At the same time, the person who can both write and drink will be hailed as a "feng-liu-tsai-tse" or romantic genius by people of his own circle.

As is known Peking has been a mecca of Chinese scholars for centuries. Whether you go to a tiny teashop at the corner of a street or a ruined temple in the outskirts of the city you will come across some elderly Chinese who are either discussing their own poetic works or copying those of others.

It is these gentlemen who form the real nucleus of all "hsiao-han-huis" or winter-killing societies in this great city.

Like "sheng-jih-huis", most "hsiao-han-huis" do not take in more than twelve members for the same reason that they can not afford to pay an extra table of dinner for the sake of one man. But unlike the members of birthday societies, the "winter-killing" people do not feed themselves with such high-class "chiu-hsu" as Tung Hsin Lou, Chung Hsin Tang and other fashionable restaurants would supply.

As a rule, each member brings to the party one or two dishes which his wife or daughter has prepared for

him. In the case of a bachelor, he may bring a piece of ham or some sausages. But if he is too poor to buy such delicacies the struggling scholar will bring some peanuts instead.

Like their Western brothers, Chinese writers do not take their poverty seriously to heart. On the contrary, they, in a way, enjoy life much more than those mandarins who own beautiful mansions in foreign concessions.

Formerly the "hsiao-han-hui" members loved to hold their parties in teashops and temples. Since the North Sea has been thrown open to the public as a park many such a get-together meeting have taken place along the lakeside. The Yi Lan Tang palace and the Wu Lung Ting arbors must have heard many beautiful poems composed and loudly read under their roofs. These guests seldom talk about politics and are even ashamed to discuss the quality of their own food. In short, they center their attention on poetry and wine.

Of all public dinners, none is so democratic and popular as a "chi-tsai-hui" or Dutch treat party.

The greater majority of "sheng-jih-hui" members are government employees and wealthy merchants while the "hsiao-han-hui" people have been exclusively men of letters. Now the pleasures of a "chi-tsai-hui" can be enjoyed by all classes of people and all the year round.

It was members of parliament who first desired to organize political cliques by promoting some sort of society

among themselves. They started the idea of "Dutch treat" and managed to meet once or twice a week in their club-houses.

Gradually the college professors who saw that there was much fun and little expense in this practice, adopted it among themselves. Some of them choose Saturday evening to hold their get-together while others prefer to have a good time at noon on Sunday. Everyone who can pay a dollar or two, will have the satisfaction of partaking of a regular feast.

Later, lawyers, doctors and other professional men who wished to forget their rivalry for a time, also planned to have some sort of gathering where they could benefit by the frank exchange of ideas. Once a week or fortnight they now go to their own association to be dined and wined without making them much the poorer.

To-day all people who can claim to have one occupation or another, have a "chi-tsai-hui" from time to time. Taking advantage of such informal meetings, the employers wish to discuss among themselves the best way of securing from their workers the maximum efficiency with the minimum pay, while the employees will devote their conversation to shorter hours and better wages. Small groups of railway and post men are seen dining in street-corner restaurants on week-ends. When their debates on the merits or demerits of a boss become too hot they may end their well-meant "chi-tsai-hui" with a free-for-all fight.

Very often, the residents from the same district of a province may call a "chi-tsai-hui" to be held in their own guild where the diners must be "tung-hsiang" or fellow townsmen. Here people can bring their wives and children in order to get acquainted with each other. A group picture will be taken before or after the dinner.

From the personal experience of the writer, the "chi-tsai-huis" of college professors are usually the most lively and joyous. Not only are learned people enabled to discuss philosophy, literature, arts, politics and all other branches of human knowledge, but their appetites will be improved with their college yells, songs and jokes especially if there are a few Western returned students among them.

III

MAH JONGG.

No study of Chinese social life can be considered as complete without some discussion of the mah jongg game.

With a history of only a little more than half a century, this game of 136 pieces has become so popular in China that from the most highly-placed officials down to the poverty-stricken rickshaw-coolies every Chinese, old or young, likes to play a few rounds when there is the opportunity.

To some of our people, mah jongg is a sort of gambling game. They either make a living out of it or play the game with a desire to obtain some money. But the greater majority of mah jongg players enjoy the game just as their Western brothers do their indoor games. High officials and successful business men who can make money much quicker in other ways play this game hour after hour with a party of their friends. It should be said that a mah jongg game can be played with different motives.

For many years, people have been trying to trace the history of the famous pastime. Some have said that

mah jongg or "sparrow" which used to be a royal game played only by emperors, princes and their immediate relatives in the imperial family, has been in China for hundreds of years. Others declare that a clever mathematician in Ningpo invented it some fifty years ago for the amusement of his personal friends. The fact that many of our mah jongg experts are Ningpo men, lends weight to the belief that the world-famed game originated in that Southern port.

The present name of mah jongg as known in Europe and America is a pronunciation of Cantonese settlers who carry the game wherever they reside. Although different names have now been given to this game the proper pronunciation for the word "sparrow" after which it has been named, should be "mah chiao".

When one friend writes to another asking him to play mah jongg he generally uses the phrase "shou-tan" meaning to talk with hands. Sometimes players like to say "cho-lin-tse-hsi" or to play a game under the bamboo as all these pieces are made of bamboo and ivory. In conversation, people may speak of it as "ta-pai" or to strike at cards. It is true that the Chinese have several kinds of card games. But since the discovery of mah jongg all other games have been relegated to the background.

In most cases, mah jongg parties are held in the homes of friends, but here, as in the disorderly houses, the play-

ers must also contribute some money toward the "water." Some hosts honestly give all the money to their servants who must wait upon the players so long as the games last. Others distribute such money among their domestics only after they have deducted all expenses incurred from such sums

It is strange that in the South people consider it a great shame to let their friends pay for their own food, fruit and other expenses through the "water" while the local officials—many of them holding responsible positions in the government—collect such tips from their friends in a matter-of-fact manner. Many important men who live in beautiful mansions and have soldiers and police to serve as their bodyguards, are receiving thousands of dollars every evening from their gambling friends in the name of "water".

Generally it takes four persons to play a game of mah jongg, but there can be one extra person or candidate whose title is "dreamer". No matter who wins each time the "dreamer" is entitled to some "meng chien" or "dream money" the sum of which must be fixed beforehand. As soon as one round is over this candidate will sit to play while one who has drawn the card marked "East" will have to leave his seat and become the "dreamer" in turn. Instead of playing four rounds as the minimum limit these five persons will play five rounds each time so as to give everyone a chance to become the privileged "dreamer".

In cases where there are more than five but less than eight persons to organise two parties, the persons who sit or stand behind the players can make their bettings with each other on the success of one or the other. At the time when these four or five rounds are over some one may like to quit in favor of another.

Usually the host will give up his place when there are more persons than the quorum. He may also propose that some of them should go into partnership, and play for bigger stakes.

Most players, however, do not like the system of "dreamers" and partners. The fact that many onlookers cannot refrain from discussing or suggesting about the cards of each player, is mainly responsible for its unpopularity. It must be remembered that most mah jongg experts can tell exactly what cards his rival has when a little hint is given.

Many old China hands will agree that our people can successfully combine business with pleasure. The mah jongg game certainly furnished a good illustration of this.

More often than not, a matter of business which has been outstanding for weeks and even months, can be satisfactorily settled at a mah jongg party in a short time. Unlike the other forms of gambling or of sports people can play and talk at the same time with an air of ease.

It is said that many political schemes involving intrigue and counter-intrigue originated from such parties. The moment one sits down at a square table with three other persons all the reserve and etiquette between them are cast aside. Jokes and gossip fall thick and fast.

Taking advantage of this freedom of speech, many shrewd persons can push their business or political schemes with greater success than they could over a cup of "lung-chin" or "dragon well" tea. Office-hunters obtain their sinecures, and match-makers arrange their marriage in a game of mah jongg much quicker and more successfully than anywhere else.

Mah jongg can be played in different places and under different circumstances. Very often a person invites three or more of his friends to a house of ill-fame. In the room of his "girl," eight rounds of mah jongg will be played. The winners of this party must contribute some money as "water" or tip for the girl and her servants who in turn, supply the guests with food, fruit, cigarettes and even rice-money for their chauffeurs. In Peking the customary tip is from forty dollars upwards. However, if these gentlemen wish to play another four or eight rounds they must pay another sum of forty dollars or more.

Here it must be mentioned that most people in Peking especially the government employees, never consider it a bad or unmoral practice to play a game of mah

jongg in a disorderly house outside Chienmen. In fact many Cabinet ministers and other responsible officials have been frequenting such places evening in and evening out. To them these houses are the equivalent of clubs in Western countries.

Like other forms of gambling, there are sharpers in mah jongg parties. Generally politicians who play for big stakes, are less honest than merchants and other classes of people.

Very often, a gang of three persons who may carry high-sounding titles and drive in limousines pick up an easymark and cheat him to the amount of four or five figures with smiles and other gestures of friendship. At times people may commit fraud for the sake of fun.

It is not seldom that an experienced sharper can turn on three of his partners. Here several ways are open to him. First, if he knows that his friends are just as dishonest as himself he will approach every one of them separately with the proposal that he is to share with him all his winnings and losses in that particular game. With the conclusion of such an arrangement, this clever player will try to lose as much as possible. As soon as the game is over he will ask each of his three confederates to pay him half of his losses. Supposing that he has lost one hundred dollars he can get hundred and fifty back from these accomplices with fifty dollars as his net profit.

In the second place, it will not be difficult for an experienced but dishonest player to steal or change cards when he is playing with three greenhorns. Most beginners who find themselves already too busy to look after the thirteen pieces in their hands, naturally have no time to watch the movements of their rivals. Once an important card is stolen the success of this player will be more than insured.

But, after all, mah jongg is the sport of gentlemen. Unless he desires to become a social outcast no self-respecting person ever thinks of cheating his partners at a friendly game.

IV.

THEATRES.

China did not possess any theatres until the latter part of the Tang Dynasty, but she had her music and singing as early as five thousand years ago when Yao and Shun, the two great emperors, ruled on the Northern bank of the Yellow River.

In the early part of the Chow Dynasty which lasted for eight hundred years, music, both vocal and instrumental, was developed to a very high degree under the influence and guidance of Duke Chow. All the four classes of people were taught to sing, play and even dance when any celebration was to be held among themselves, but theatrical performance was never a profession at that time.

During the so-called Period of Warring Nations, China was as war-torn as she is to-day. Both rulers and the ruled were too busy to pay any attention to music and other forms of pleasure. With the exception of a few feudal princes who kept a number of singing girls and musicians in their palaces the public had no chance of ever being entertained by anybody.

Chin Shih Hwang, the great conqueror who built the Great Wall of China, never bothered himself about

the pleasures of his people. Like those princes whom he had conquered one after another, the Founder of Chin Dynasty trained as many as three thousand actors and actresses and kept them all in the notorious Wu Fang Palace. Throughout his short-lived dynasty, no music of a democratic nature ever existed.

In the Han Dynasty most rulers engaged themselves in foreign and civil wars. With the exception of Han Wen Ti who somehow managed to encourage the study of music among the masses, no successor of that House could well claim to have done anything in that respect.

Nothing was done in the direction of music at the time of Wu Tai or The Five Ages and Lu Chao or the Six Dynasties when China or rather North China was alternatively occupied by Hungarians, Turks, Siberians and other alien tribes.

As soon as Tang Min Hwang, the romantic emperor of the Tang Dynasty ascended the throne he encouraged music and acting among all classes of people. In setting an example he actually played before his ministers with Yang Kwei-fei, the famous beauty of his harem. To do honor to his memory, all theatres of China now have a little shrine bearing his name behind the stage, and all actors and actresses must kowtow to his image before they do their work every day.

There are two kinds of opera houses in Peking. On one hand there are the old-fashioned theatres represented

by Kwang Teh Low and five others; on the other, are the modern-style ones headed by Ti Yi Wu Tai and the Kai Min Theatre. Nearly all of them are situated outside Chienmen.

The old-fashioned theatres which are dying out as a result of their failure to compete with the others, are all square in shape. The stage itself is square with two large round pillars at both wings.

There are no wooden floors in these buildings. All seats in the form of long benches are placed on flat grounds covered with bricks and sometimes merely with mud. The fact that the ground is so flat, makes those in the back seats unable to obtain a good view of the stage.

Until recently it was the rule of the police authorities that in old-fashioned theatres men and women were not allowed to sit together even if they were members of the same family. In addition, all females were required to go in and out by a side door. This harsh rule has now been modified to some extent, and persons who can afford to pay for a separate box in the upper floor, are at liberty to sit together with their women folk.

There are still quite a few undesirable customs prevailing in these houses, however. As soon as one has taken his seat he will be asked by an attendant to rent a cushion for which he must pay ten or twenty coppers. This pad is usually old and dirty, but the attendant will look displeased if you do not take it.

The moment this "cushion man" is gone another individual will come along with a tea pot in a matter-of-fact manner. For he seldom asks you whether you desire any tea or not. What he inquires, is whether you want your tea to be red or green. Ten to one, he will give you an unpleasant look if you tell him that you do not require it. Because as a result of your refusal this "tea man" who generally pays an annual sum to the management of the theatre for his right to sell tea, will lose ten cents.

Close upon the heels of this "tea man" will come a servant with a bundle of hot towels in hand. This worthy will visit you several times before the show is over. Each time he must be given a few coppers if you accept his service.

During the middle of the show, the programme man suddenly turns up, and collects two or four coppers from each person. But in this case you can well refuse to buy his wares because he will be too busy to even give you an angry glance.

The modern-style theatres especially the Kai Ming which is owned by the famous actor, Mei Lan-fang, are clean and comfortable. In fact they are not much different from the many theatres in America which the writer has visited, only that the local ones are rather small in comparison.

Unlike the theatres in Shanghai and elsewhere, however, the management of the local house has no con-

tract with its actors or actresses for more than a single show. The result is that one actor can play in this theatre to-day and in the other theatre to-morrow. Sometimes he may play at one place in the afternoon and at another in the evening.

Furthermore, a Peking theatre can give a good show to-day and close for business to-morrow, but on the day after to-morrow it may resume business again if the management succeeds in engaging one or two famous actors to play under its auspices. The necessary assistants and musicians known as "pan-ti" always follow the leading actors from one place to another.

This irregular system is rather hard upon the theatre-goers. Unless they keep a close watch of their movements it is impossible for them to know where and when their favorite actors or actresses will play. It is still worse in the case of old-fashioned theatres which would cancel their announced performance at the eleventh hour if there happened to be rain or snow that afternoon or evening.

Only the South City Amusement Resort which is run on the Coney Island idea, gives performances both day and night with a fixed list of actresses. As actors and actresses are not allowed to play together in this city the semi-modern theatre inside the park has now about fifty girls playing in different kinds of Chinese drama from two to six in the afternoon and eight to twelve in the evening.

In Peking all performances are not necessarily given in theatres. They can be given in restaurants, guild-houses, and homes of prominent persons.

Nearly all old-fashioned restaurants have one or two small theatres inside their buildings. Fu Shou Tang, and Fu Chuan Kwan in the East City and Chi Hsien Tang and Hui Hsien Tang in the West City are all noted places where theatrical performances are given from time to time. Their chief advantage over an ordinary theatre is that only invited persons can enjoy the private show and the audience will feel more at home by being allowed to order any drink and food while the play is on. Besides, the programme which has been arranged by the host and his guests of honor, can be changed anytime at their own sweet will. Such a show will cost the host or hosts about one thousand dollars.

There are thousands of guildhouses in Peking representing all the provinces and districts of the country. As a rule, the provincial guilds which were established by means of contributions by members in this city, are large and beautiful. In addition to an assembly hall, a garden and several offices, there must be a theatre of moderate size. The fact that people are not allowed to lodge in a provincial guild, has made it possible to keep this little opera house in good condition.

Among all the "hui-kwan" or guildhouses in Peking, the most well-known are the Kiangsi Guild outside

Shunchihmen and the Fengtien Guild near Hsi Tan Pai-lou. The former was built by the late Chang Hsun and the latter by Chang Tso-lin. Very often a theatrical performance by such actors as Yang Hsiao-lou and Mei Lan-fang is given in either of these two guilds in honor of a visiting warlord or for the celebration of somebody's birthday.

It is not necessary that the host at such parties be a native son of Kiangsi or of Fengtien:—anyone who is ready to pay a certain sum of money as rent, will be entitled to have the free use of the whole premises for a particular afternoon or evening. Some foreigners who wish to entertain their friends, often rent these guilds for the purpose of giving private shows. For it has become the common belief that it is more dignified to give a show in a guild than in a restaurant. As a matter of fact, the theatre of the former is often better than that of the latter in the way of accommodation.

Recently it has become a common practice to give a private performance at home when prominent persons desire to hold any celebration. As most of these officials and business magnates own mansions it is not difficult for them to build a temporary theatre in the spacious courtyard with a huge matshed as the roof.

Persons who either do not possess a large house or are unwilling to take the trouble to build a provisional stage, will give a show in the home of someone else.

For instance, Na Chia Hua Yuen or Prince Na Tung's Garden near the Y.M.C.A. building has often been rented as a place for staging private shows. In this case, the host will have to pay a rent as high as two hundred dollars for a single show unless he is a friend of the Prince's family and can have a reduced rate.

Since the Republic, many Manchu princes who are hard pressed for money, have been living on the rent of their palaces. As it was the law of the Manchu court that no nobleman was allowed to go 40 li away from Peking without special permission these princes looked upon the theatre as their chief source of amusement. Hence they build a theatre in almost every palace.

Peking has better actors than theatres. In fact, all parts of China turn to this city for their actors and actresses.

As is known there are two types of actors in this country. They are the "ching-pai" meaning those actors who received their training in Peking and the "wai-kiang-pai" meaning those who can only play along the Hwang Ho, Yangtse and other rivers. Needless to say the Peking-trained actors and actresses are far more popular than the other class. The result is that everywhere they go they carry in their advertisements such phrases as "famous in Peking" and "just arrived from Peking.

There are many reasons for the great popularity of the local products. In the first place, Peking has been the capital city of China for many centuries, and people

A lady and a servant in a play.

are inclined to pay a certain amount of respect to anything that comes from this great city.

In the second place, the speeches of Chinese drama are generally conducted in mandarin. As people of this city are reputed to have the best pronounciation in mandarin they naturally become good singers.

Thirdly, the natives of Peking and other parts of North China have a better physique than most people in the South. With a good figure accompanied by a correct pronounciation, it is small wonder that the local talent is most admired.

Not the least reason is the fact that in Peking nearly every person from the richest man down to a rickshaw coolie, can sing a few familiar songs like the "kung-chen-chi" or empty city trap and "san-niang-chiao-tse" or third mother teaching a son. Under such an atmosphere, budding actors and actresses need no special encouragement to strive to improve their art.

Many of the famous "ching-pai" actors are not necessarily natives of Peking, at least in the Chinese sense. In the last twenty years, the two greatest actors of China are Tan Hsin-pei and Mei Lan-fang. None of them has been considered as a native of Peking although they were born and brought up here. The late Tan Hsin-pei who always played the role of an old male was a Hupeh man, and Mei Lan-fang, the female impersonator, is a Kiangsu man because their ancestors hailed from such places.

Generally there are three ways for one to become an actor in Peking.

The oldest and also the commonest way is to join the "ku-pan" or a school where all sorts of drama is taught. Most of these pupils are between the ages of 10 and 16. At the time of their entrance they must sign a document that their parents or guardians would not complain if they were even beaten to death by their teachers because of stupidity or disobedience. The period of schooling is from 6 to 9 years during which the pupils need not pay anything for their board, clothing, tuition and other fees but they must also turn their salaries to this "ku-pan" if they earn anything from the theatres.

As a rule, these "ku-pan" students enjoy no liberty in the choice of their roles. Whether one shall play as a female-impersonator or an old male in their future career must be decided by the master. The most worthless are taught to be acrobats or to become the flag-bearers on the stage.

In former days, it was a very common thing to hear that the master of a certain "ku-pan" had beaten some of his pupils to death. Since the Republic the police have kept a close watch over such schools and cases of cruelty have become rarer and rarer with the progress of time.

The second way is to learn the art from a tutor. This requires money to pay for tuition and other fees but

the young man will be thrown upon his resources when he becomes ready to appear on the stage. For he must buy his own equipment, do his own advertising and make all his arrangements with the theatre. As a rule, only sons of prominent actors or of well-to-do families are able to do this.

But these actors have a few advantages over the "ku-pan" graduates. Chief among them is the fact that they are more brilliant and enlightened because they have received better treatment from their tutors. Secondly they will be entitled to their own earnings during their student days unless they have special contracts with these tutors.

Peking, the cradle of Chinese actors, has also many amateurs who form themselves into clubs, when anybody wishes to hold a celebration but is not willing to pay for a regular private show he can engage the members of such a club to sing for an evening without any monetary compensation. What is needed, is only a table of food costing from ten to twenty dollars.

But when an amateur becomes poverty-stricken or has a large family to support he will join the professional actors. This is known in theatrical circles as "hsia-hai" meaning to dive into a sea.

Recently, cases of "hsia-hai" which forms the third way of becoming an actor in Peking, have become more and more numerous with the cost of living on the steady increase. Chu Chin-hsin, a former Y.M.C.A. secretary,

and Chang Ai-yun, the beautiful niece of an ex-Minister of Justice, are famous "hsia-hai" members of the profession.

In passing it must be mentioned that an amateur holds a higher position in society than the professional. This accounts for the fact that many prominent men allow their folks to sing and even play as amateurs.

But if Peking is the cradle of Chinese actors Tienchiao must be the cradle of Peking actors.

Despite the fact that there are three ways through one of which a person can become a professional dramatist, many actors and actresses of this city owe their training and popularity to these small theatres at Tienchiao known as the Bridge of Heaven to all foreigners.

For centuries, Tienchiao, the place where furs, embroideries and furniture can be bought cheaply, has been the rendezvous of "roughnecks" in Peking although Chinese poets and foreign diplomats like to go there once in a while out of curiosity. When one has walked about half a mile along Chienmen Street, the Broadway of Peking, he will hear the music and singing of these crude theatres which are situated between the Bridge and the famous Temple of Heaven.

It is true that some new theatres may grow overnight and old ones have been closed down from time to time. But there are always between five and ten houses

War on the Chinese stage.

struggling for supremacy around that quarter. Recently there have been more girls' theatres than men's.

In these muddy houses and poor matsheds many of the future stars of China sing and act every afternoon for the police prohibit night shows in such places as a measure of precaution.

Most of these actors and actresses are very young, between the ages of ten and twenty. In fact, a large number of them are orphans adopted by professional actors and theatre-managers. When they first appear on the stage they receive only a few coppers in the name of rickshaw money.

Their salaries will be increased when their art and popularity improve. But none of these actors and actresses at Tienchiao can get more than five dollars a day. For these theatres have an audience of their own which is generally composed of paddlers, coolies, farmers and soldiers. As soon as an actor has attained some popularity he will bid his farewell to Tienchiao and join a theatre of greater reputation.

There are also cases when an actor who has lost his voice but is too poor to live in retirement will go back to Tienchiao to earn a few dimes. Usually these unfortunate persons do not receive the same fair support from the audience as these budding stars for all the world loves a rising hero better than a fallen one.

V.

PARKS.

The idea of a public garden has existed in Peking for hundreds of years, it is true, but the name of "kung-yuan" or park did not come into existence until 1915 when the Chung Yang Kung Yuan or Central Park was first thrown open to the public.

Before the opening of the Central Park and earlier the zoological garden outside Hsichihmen, the inhabitants of this great city also had a number of places to spend their spare time in a very profitable way. Generally, men of letters liked to go to Tao Lan Ting meaning the merry arbor where they could find quiet, peace and plenty of fresh air. Other people desired to proceed to Erh Cha meaning the Second Dam, a place which many American visitors have called the "Niagara of Peking" because of its little falls. Again the well-known Shih Sah Hai or Sea of Ten Temples at the back of the North Sea Park was also the regular rendezvous of all classes of people during the summer.

Unlike the great cities of Europe and America Peking has a large number of Buddhist and Taoist temples where people can pray and play at the same time. It is not a rare sight to see groups of scholars taking wine

and food to a deserted temple where they hold a picnic and compose a few poems. During the four seasons of the year most of these monasteries are crowded with visitors the majority of whom go there to amuse themselves rather than to worship.

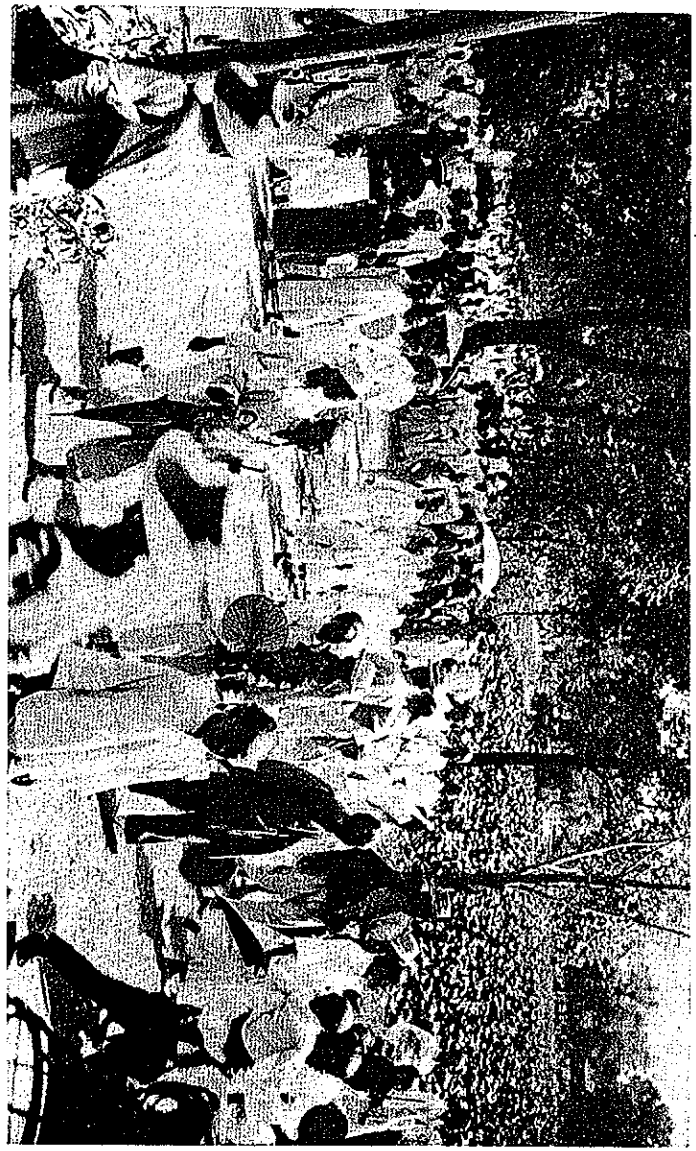
As a result, the demand for parks in Peking is not so great as it is in Europe and America where the churches are closed on all week days. The fact that until recently our people had to work seven days in the week and nearly twelve hours a day, is also responsible for the absence of a large number of amusement resorts.

When Yuan Shih-kai was President and Chu Chi-chien was the Home Minister enterprises of a constructive nature were begun. As soon as these two men had organized the municipal council and paved many of our streets they turned their attention to the establishment of parks in Peking.

CENTRAL PARK.

Central Park which is situated at Tien An Men and just inside Chienmen, is not only the first of our regular parks but will remain for a long time to come the unrivalled garden in this city if not in the whole of China.

For nearly six hundred years, the edifice of the present Chung Yang Kung Yuan was known as Sui



A crowded park on a public holiday.

Chi Tan or the Temple of Sovereignty with an altar where the emperors of the Ming and Ching dynasties offered sacrifices every year.

It was Emperor Yung Lo, the great builder, who ordered the construction of this city-like temple, but some botanists are inclined to believe that as many of its cypress trees must have been there for seven or eight centuries the Sui Chi Tan was already a kind of temple or public institution even before the rise of the Mings.

What is certain this park which is now open to everybody for 20 coppers or 3 cents gold, was for six centuries a sacred place where only the ruling sovereign accompanied by his most important officials could visit on state functions. The fact that this park is adjacent to the three principal palaces, and is only separated from the imperial halls by a side door, indicates the importance of its location.

Against the strong opposition of many conservative officials who still prayed for the restoration of the monarchial regime, Yuan Shih-kai and Chu Chi-chien cast aside all obstacles, and turned this great temple into a modern park in the fourth year of the Republic. But in order to completely isolate the management of this garden from the game of politics, a board of trustees, composed of bankers, lawyers and prominent men of all professions was immediately formed. The qualification was that one must contribute upwards of fifty dollars at the

commencement, and pledge a regular sum for all future years. As a result, the Central Park has been independent and making steady improvements ever since, despite the numerous revolutions and coup d'etats.

The park is rectangular and has two sets of walls. Judging by the size of the outer wall with its front gate at Tien An Men and the back gate near the Wu Yin Tien entrance, this edifice can be favorably compared with the citywall of any hsien or fu. The space inside the inner wall is also quite large and to walk around it takes twenty minutes or so.

Any visitor who approaches the Kung Yuan from the front gate, will have to go across a stone bridge as the park is surrounded by a moat which has connections with the springs of the Jade Fountain Hill. At one end of the bridge is a huge garage which is rarely used, and at the other end, stands the entrance with two red-painted doors which are kept open all the year round.

Right inside the main entrance of Central Park are four small wooden booths under a large portico. One is used as a booking office, and another for an exchange shop. The two booths near the ticket-collecting box are occupied by the Ta Tsu Co-operative Store and the Police Station respectively.

Nearly one-third of the entire park is connected by a long corridor, which is typical of Chinese gardens. One end of this corridor goes to the east wing of the park and

ends at the famous Lai Chin Yu Hsien Restaurant while the other end passes by the green house, a photographer's establishment and extends as far as Chun Ming Kwan, Chang Mei Hsien and the famous "Pastime" cafes.

People who do not wish to enter by one of these corridors, can go straightway through the Victory Monument which was erected in commemoration of China's participation in the European War. Between the quadrangular porch and this marble monument there is a stone lamp-post which was recently taken from the old Summer Palace known as Yuan Ming Yuan, and is believed to be the most magnificent of its kind in the World.

Many visitors to Central Park like to go in through part of the western corridor and take a look at the goldfish in several rows of wooden cases before reaching the Water Pavilion which appeals to foreigners especially. At the time when the pond is beautiful with lotus the Pavilion is usually crowded with guests who may have their tea, refreshments and even supper there. In case one is willing to pay the rent of a few dollars and entertain a group of his friends he may have the beautiful bungalow to himself for the whole day. Very often Chinese or foreign artists like to rent that building to hold an exhibition of their works.

Along this pond there is a hill very artistically decorated with stones and arches. At the foot of this hill one will find a tiny arbor where he can rest a little while

and decide by which way he will get to the Chun Ming Kwan and the other cafes known as the busiest quarter in Central Park. For there are two ways; one is to go coastwise and the other is to cross a stone bridge, and pass by a small red building called Sze Yi Hsien.

The Sze Yi Hsien hall of Central Park, which is situated on a small island is also one of the most lovely scenic spots of the Park. A part of this temple-like building has now been rented to a group of local painters as their head-office. In front of the hall have been placed several tables where visitors can have tea and cold drinks in summer. Like its neighbour the Water Pavilion, the beauty of this island will be greatly increased when the lotus on the pond are in full bloom. It is said that most of the Sze Yi Hsien guests are sweethearts and newlyweds who like to enjoy the quiet and peace of this lonely islet especially in the moonlight.

Crossing a wooden bridge, the west wing of the long corridor will come into view again. Along this corridor one may stop for a few minutes at the famous green-house where the best flowers of North China are exhibited, and before one reaches the Cantonese photographer he will pass by a small arbor with a stone tablet inside. This tablet which was recently taken from the ruined Yuan Ming Yuan, contains several poems written by Emperor Chien Lung.

Next to the photographer's establishment which is housed in an attractive two-storied building, is the Chun Ming Kwan cafe. Like the other cafes in the Central Park, the Chun Ming Kwan occupies a one-storied house in the form of a large hall. Save in winter time, most patrons like to have their tea and refreshments served in open air under the trees. The Chun Ming Kwang has also a clientele of its own. Due to the fact that anyone who can afford ten cents for a pot of Chinese tea may sit there from morning till midnight, many poor students, petty officials and frugal persons cling to this somewhat old-fashioned teashop.

Along with Chun Ming Kwan is the Chang Mei Hsien restaurant which is famous for its Szechuan style of cooking. But like the afore-said neighbour, Chang Mei Hsien also serves tea at ten cents per person. The fact that many persons will take their supper there after dark, makes the impression upon its customers that pure "tea-drinkers" are not very welcome particularly in the evening.

The next-door neighbour of Chang Mei Hsien is the "Pastime" cafe which is owned and managed by several Cantonese merchants. The Chinese name of this popular cafe is Pa-shih-hsin. Generally they sell-coffee, milk, ice-cream and all sorts of foreign-style drinks and refreshments. Should any uninformed visitor order a pot of Chinese tea he would either be greeted with an angry

look by a waiter or be frankly told that he should go to another place for it. As a result, persons who are not willing to spend 30 cents for an ice-cream every five minutes, and pay another 30 cents to an unappreciative waiter as tip, like to go to Chun Ming Kwang where a democratic atmosphere always prevails.

Just a little north of the "Pastime" cafe at Central Park there is another hill on the top of which a small arbor is situated. During the summer months this hillock becomes the mecca of children visiting the Park.

On one side of the hill is the former roller-skating rink which has now been rented to the "Pastime" as a branch restaurant. Further north is the small zoo composed of only one bear and three deer. On the other side lies the boulevard of the Park which leads to the moat and also extends as far as the East Wing.

Along the moat there are many fine cypresses. The old wall which bordered on this rill has recently been pulled down and replaced with iron rails in order to enable the visitors to have a better view of the lotus in the summertime. The management of the Chun Ming Kwan has placed dozens of tables along the rails on which to serve tea and refreshments. Here the guests can obtain a good view of the imperial palaces on the opposite bank. Early in the morning a few budding artists are seen here at work. When winter comes a part of the moat is made into a skating rink.

Along this moat and in the middle of the boulevard stands the famous Yao Yen Ting meaning the arbor with "words as good as medicine". This marble arbor which contains many maxims of Confucius, Mencius and other Chinese sages is a gift from Mr. Yung Tao, a Chinese Christian who has spent nearly his whole fortune for charitable purposes in Peking.

Before one reaches the gateway leading to the East Wing he will come across a group of rocks very artistically arranged by local experts. This forms a great attraction for most juvenile visitors, and opposite this gateway there is a door connecting Central Park with the Historical Museum inside the palace. In fact, tickets for the Museum are also sold here.

Before reaching Lai Chin Lu Hsien Restaurant and the Committee Room at its side the visitor can rest for a while in an arbor on an elevation. This newly-painted arbor is believed to be the most beautiful of its kind in the Park if not in all Peking.

The spacious courtyard inside the inner wall of Central Park is really a park in itself.

Passing through the Victory Monument and turning a little to the left, the visitor will find at his right a pair of stone lions placed there as two stalwart guardians of the entrance to the inner wall. Right inside the entrance are two small houses with pink-painted walls. It is said that these were the places where the eunuches and other ser-

vants of the imperial court made preparations when emperors came here to offer sacrifices at the Altar of Sovereignty every year.

Between this entrance and the short wall surrounding the Altar are many flower beds. These little platforms which only the expert masons of Peking can build, are for the peonies, the national flower of China, which blooms about the same time as the cherry blossoms of Japan. Towards the end of May when the peonies are at their best, these platforms are surrounded with admirers from morning till night. Many a beautiful poem has been written about them by local poets.

A little to the north the visitor will pass through one of the four stone arches belonging to the low wall. Inside this wall there is nothing but the Altar which is built of white marble. To all conservative people this ancient structure is by far the most important of all things in the park as Sui Chi Tan, by which name this terrace is generally known, represented the independence and integrity of China in monarchial days. While all the flights of steps are made of white marble this square terrace is covered with sand of five different colours. Despite the wear and tear of nearly six hundred years, the five-coloured sand has been wonderfully preserved up to the present time. Very often when a fete is held in Central Park for charitable purposes this elevated place is chosen for a boxing bout.

This lonely altar is graced by two brass urns. According to an official record, these two huge urns are as old as many of the fine cypresses for they were made by order of Emperor Yung Lo for ceremonial purposes.

No visit to Central Park can be considered as complete without a glance into the two grand halls inside the inner wall.

A little north of the Altar of Sovereignty there is the Sui Chi Tien or Sovereignty Hall where all the ceremonial instruments were stored during the monarchial days. Although this magnificent hall was built nearly six hundred years ago repairs have been made from time to time, and it is in good condition.

To-day this building not only shows no sign of decay but proves to be far more useful than it ever was. Very often the Chinese and Japanese artists who have formed an alliance hold exhibitions of their works there. The funeral services of such important men as Dr. Sun Yat-sen and General Tsai Ao also took place in this very hall. In fact, many of the important events which have lately taken place in Peking were celebrated or performed at the famous Sui Chi Tien.

Right back of the Sui Chi Tien is the Chi Fu Tien or dressing hall where the emperor changed his dress when he came to offer sacrifices. This hall is just as grand as the Sui Chi Tien. For several years it has been used as a branch of the Peking public library. From 9 o'clock

in the morning till six in the afternoon this spacious room is occupied by readers.

At the right side of these two halls lies a foreign-style house belonging to the Ministry of Justice. It is for both the exhibition and sale of goods manufactured by the inmates of Peking prisons.

The Harding Monument is situated just in front of the Justice building. Upon the death of the American President this marble monument was erected by his Chinese admirers in memory of his assistance to China during the Washington Conference.

Also on this side of the inner wall are the Health Exhibition and Fire Brigade Buildings. The Health Exhibition where skeletons and parts of human bodies are exhibited has recently been taken over from the Ministry of Interior by the Municipal Council. Visitors can go in free of charge.

The San Shan Fire Brigade is a private organization. But as its members are all energetic young men it often proves a great help in time of need.

Further south is a billiard house with its main entrance facing the Chun Ming Kwan cafe.

It is a strange fact that many who are frequent visitors to Central Park fail to see the buildings inside the inner wall which form the nucleus of the park's historic attractions.

NORTH SEA PARK.

The supremacy of the Central Park recently has been challenged by the Pei Hai Kung Yuan or North Sea Park, a beautiful palace which was only thrown open to the public as an amusement resort in 1925.

As is known Peking does not possess any body of water of a fair size with the result that all little ponds inside the city have assumed the imposing name of seas.

Six hundred years ago when Emperor Yung Lo started to build his chain of palaces he made it a point that each of them should contain a small lake in order to make it look like the scenery of his home town called Fengyang in the South. He did it by introducing the water of the Jade Fountain Hill into the city through a canal system. At the same time, the Emperor used the clay dug up from the ponds to build a few hillocks.

The three great palaces which the emperors of the Ming and Ching Dynasties used for residential purposes are known by the names of these ponds. They are Nan Hai meaning the South Sea, Chung Hai the Central Sea and Pei Hai the North Sea.

Ever since the Republic the San Hai or Three Seas Palaces have often been suggested as public parks. In order to meet the popular demand half-way, the different Presidents who occupied these palaces at various times, made it a practice to give garden parties several times a

year to admit all classes of people for a pleasant walk. But the agitation for the opening of these "Seas" became more and more urgent with the progress of time.

In the spring of 1925 when Marshal Tuan Chi-jui was the Provisional Chief Executive and both the Presidential and Cabinet offices had been moved out from the San Hai it was decided that the Pei Hai should be first thrown open. Needless to say, there was strong opposition to this act on the part of those mandarins with monarchist sympathies. But with the city under the complete control of the Kuominchun at that time all opposition was cast aside as it was under Yuan Shih-kai when the Central Park was first opened.

Under the auspices of the Municipal Council, a board of committee was formed to take charge of the management. In fact, it has been organized practically on the same plan as the Central Park.

The main building of the North Sea Park (Pei Hai) is the famous Yi Lan Tang Palace which can be approached from two directions starting from the marble bridge.

One way is to walk along the Pan Ju Hsiang Temple at the foot of which stands a beautiful wooden arch. The temple which is now used as a teashop, is also situated on the hill and encircled by a miniature city-wall. In front of this wooden arch there is a long bridge leading to the other part of the Park.

Before the visitor reaches the massive wall of Yi Lan Tang he will pass by a huge stone tablet on which are inscribed the four words, Chiung Tau Chun Ying written by Emperor Chien Lung. Given a free translation this phrase means "a lovely island under the shade of the spring sun."

The other way is to go through the West Wing. If one finds it to be too much trouble to walk through the small temple below the white pagoda which has now become the preparation office of the Metropolitan Library he will pass over a small bridge. Between this bridge and the Yi Lan Tang, there is the Lin Kuang Tien or Hall of Heavenly Light. The adjacent buildings of this little temple have now been rented as curio shops and book depots.

The Yi Lan Tang whose fame has spread far and wide, means the hall of beautiful waves. It is a three-storied building. Being situated at the foot of the hill and in the middle of the Southern bank of the North Sea it commands the best view of the whole lake. The long marble balustrade which encircles this palace lends much dignity to the narrow porch along the water.

It was said that the Empress Dowager Tsu Hsi liked to linger along this porch when she spent winter in the Pei Hai Palace. At the time of the Boxer Trouble this powerful empress was reported to have held all important

meetings at Yi Lan Tang to decide the attack upon the Legation Quarter.

To-day this same palace has become a restaurant where both foreigners and Chinese can have their tea, refreshments and dinner at moderate prices. The third floor of this unique building holds a special attraction for foreigners who like peace and quiet.

Next in importance to the Yi Lan Tang palace is the Wu Lung Ting or Five Dragons Arbors which are situated on the Northern bank of Pei Hai.

As soon as the visitor lands at the Northern wharf he will find on his left side five magnificent arbors. These arbors are all built on tiny peninsulas in curves resembling a dragon. In fact the dome of the middle arbor which is the largest of them all, has been beautifully carved with scores of small dragons. Until 1925 when the North Sea Park was renovated these temple-like arbors were a mass of ruins. It is said that more than ten thousand dollars have recently been spent for their renovation.

In the neighbourhood of these arbors are a number of half-ruined temples. The most famous of them is the Tien Wang Miao meaning the temple of the heavenly king where memorial services have lately been held in honor of soldiers killed in the recent civil wars.

Nearby is the famous Chiu Lung Pei or the Nine Dragons Tablet. This so-called tablet is more of a screen-like wall which is a common sight in front of most

big temples. The whole structure is built of "liu-li" or imperial tiles with nine dragons embossed on the wall. Despite all the demolition during the Boxer Trouble the Chiu Lung Pei remains intact, and is now the centre of attraction for all artists visiting the North Sea Park.

Just outside the Chiu Lung Pei lies the well-known restaurant called Fang Shan Kin Sui. The fact that this little eating-house should be patroned by the elite society of Peking is chiefly because of its chef who was once the favorite cook of Empress Dowager Tsu Hsi. It is said that the master-piece of this ex-imperial cook is the dumplings which the all-powerful empress liked to eat once in a while. However, here the guest must be on his guard for the prices charged by this small restaurant are unusually high.

Passing the establishment of a photographer the visitor reaches the Ching Hsin Chai palace which the Foreign Office often uses to entertain foreign diplomats. With its pond, rockeries, arbors and trees the Ching Hsin Chai is a park itself.

Between the Ching Hsin Chai palace and the little Niagara there is the back gate of the North Sea Park. This back gate leads to the Shih Sah Hai, a famous summer resort in Peking.

The above-mentioned falls which has its origin from the Jade Fountain Hill holds a special attraction for boys and girls who often crowd the nearby bridge out of curios-

ity. In order to be sure that the Sea is always well-watered the Ministry of Interior has established a separate yamen in the Park to take care of this falls. Usually when the lake is gay with lotus the greatest care must be exercised over the dam.

Passing through an empty temple the visitor will come to the dock which borders on the lake. This little dock is reported to have been built by Emperor Chien Lung who took a great fancy to boatbuilding after his visit to the West Lake in Hangchow. To-day anybody who is prepared to pay a yearly rent of forty dollars for his canoe becomes a regular patron of this royal dock.

Over an inlet of the Sea is a very beautiful garden called Tsang Yuen Fu or the palace of the Chinese Noble Prize Winners. As is known the Tsang Yuen always occupies the foremost position in the literary world. Being a nominal disciple of the Emperor this honored scholar must be entertained at a royal banquet in this Tsang Yuen Fu when he first came out successfully from the Imperial Examination. In scenery and natural beauty this "fu" has never been rivalled by any other building in Peking. Now a part of this spacious palace is being used by the Board of Trustees as its office and the other part can be rented by any person for a whole day for twelve dollars.

Next door to this famous building is the Hao Po Chien garden which is also built in the Bay of Pei Hai,

Unlike the Ching Hsin Chai, the pond, rockeries, arbors and the trees of this building are open to all persons. In fact, a teashop which also serves refreshments, is doing business here all the year round. Because of its peace and quiet the Hao Po Chien has become a rendezvous of foreigners and highclass Chinese during the summer.

Before one reaches the long stone bridge which is midway between the entrance and the Yi Lang Tang, he can spend a few minutes in the new gymnasium. On fine days groups of children are seen here and there around this pleasure-ground.

SAN PEI TSU PARK.

The oldest and perhaps also the largest park in Peking is that popularly-known as San Pei Tsu Hua Yuan meaning the garden of the third prince. It lies outside Hsichihmen, and is surrounded by farms. To foreigners it is known merely as the Zoo.

It is said that the San Pei Tsu or Third Prince was a younger brother of Emperor Yuan Feng. Like most of the brothers of Manchu emperors this prince did not pay much attention to the upkeep of the garden given to him as a gift, being busily engaged with theatre parties and other forms of amusement. For scores of years this extensive garden appeared to belong to nobody.

After her return from Sianfu after the Boxer Trouble the Empress Dowager Tsu Hsi began to take an interest

in the San Pei Tsu Hua Yuan which was much nearer to her "Three Seas" than the Summer Palace beyond Haitien. For five or six years the all-powerful Empress spared no effort and expense to develop this spacious garden until it was worthy of her patronage and efforts. At first, it was called Wan Seng Yuan or the Garden of Ten Thousand Animals. Later it became known as Nung Sze Shih Yen Chang meaning the experimental ground for agriculture. To-day the official name of this garden is Chung Yang Nung Sze Shih Yen Chang or the Central Experimental Ground of Agriculture while the local inhabitants still prefer to call it the San Pei Tsu Hua Yuan.

Visitors were formerly surprised to discover two Chinese giants at the entrance. One is now in the United States as a movie actor, and the other is still there as a ticket collector. Tickets are sold at 20 cents at a wooden booth outside. In connection with these two tall Chinese many interesting stories are told. One was seven feet and six inches in height and the other seven feet four inches.

Inside the Park there is a group of foreign-style buildings. The house facing the entrance is now occupied by the Superintendent of the Park who is an appointee of the Ministry of Agriculture and Labor. Ever since the establishment of the Republic the control of this garden has been in the hands of that department.

The San Pei Tsu Park is divided into two parts, namely the zoological and botanic gardens.

To local residents, the zoo, which is regarded as the biggest of its kind in North China, is far more important than the botanical gardens. When the Empress Dowager Tsu Hsi occupied the throne large sums of money were spent for the purchase of animals and birds from different parts of the world. Since the outbreak of the present civil war many of the larger animals like lions and tigers have perished through starvation and neglect as the Ministry of Agriculture has been in financial difficulties. It is feared that before long this once famous zoo will cease to function as such.

Most visitors like to enter through the East Wing and visit the zoo first. As soon as one has passed the second gateway he is confronted by a wooden bridge as the zoo is situated on a miniature peninsula. It is true that there are not many strange animals to be seen in this garden but all juvenile visitors are inclined to linger at the monkeys' quarters where they can buy food to feed these quaint animals. The unhappy elephant whose tooth has already been stolen by a starving guard, is also a centre of attraction for the children.

The visitor will have to pass another wooden bridge before he can end his visit to the Wan Seng Yuan or Garden of Ten Thousand Animals. Once outside the zoo the visitor will find himself walking into a wide field with beautiful flowers and plants on all sides.

Following a well-paved road one will reach an arbor in the shape of two short corridors crossing each other. The arbor was used as a sort of wharf when Empress Tsu Hsi came here to take her boats. There are still two or three houseboats left but as the pond is covered with lotus during the summer months boating is no longer possible.

Not far from here is little stone bridge named Lei Chiao by ex-Minister Li Kèng-yuan. On one side of this bridge is the grave-yard of the four patriots who took part in the Revolution of 1911, and on the other side lies the Ping Feng Tang, one of the most important buildings in the San Pei Tsu Park.

Many visitors to the Park like to spend some time in the Ping Feng Tang hall where tea, refreshments, and light lunch can be had at a moderate price. This hall which had been one of the favourite rendezvouses of Empress Dowager Tsu Hsi, is typical of a Chinese landscape. At its back is a little hillock with many fruit trees, and in front of it is a small pond always gay with lotus during the summer.

Connected with Ping Feng Tang is a long corridor which extends in two wings and is punctuated with beautiful arbors.

Separated by a brook lies the tiny island popularly known as Little Japan. On this island are situated three Japanese-style houses the largest of which is called Sze

Ri Hsien meaning a good climate for all four seasons, It is said that these houses were built to appease the Empress when she talked of going to Japan for a visit. Since her death these cute bungalows have been allowed to fall in decay.

Across a tall wooden bridge the visitor will find himself in experimental farms of cotton and various fruits. On the right side are the museum of insects and the green house lying very close to the wall of the Park.

Crossing the Yu Chiu Chiao or Autumn Bridge one's attention is attracted by the Animals' Specimen Room where the skins of all the dead animals belonging to the San Pei Tsu Park are on exhibition. Many valuable quadrupeds including the so-called Chien Li Ma or Horse of Thousand Li, whose bodies are now shown here can not be replaced by new ones chiefly through the lack of funds.

The Huai Yen Lou meaning the reception room for distant guests is situated right opposite to the above-mentioned building. At the time when Tsu Hsi was again on the throne after her return from her refuge in Shensi she used to entertain the wives of foreign diplomats in Peking. Any evening when the moon shone brightest this powerful ruler would come to the second floor of the Huai Yen Lou to smoke a pipe with her attendants. Since the inception of the Republic this foreign-style house has been turned into a restaurant which recently wound up its business.

Close to the Huai Yen Lou lies the famous Chang Kwan Lou. Here the visitor must pay ten cents to buy an admission ticket before he can enter this modern palace. Nearly all the furnitures in this two-storied building have been imported from France. The two bedrooms on the second floor which were once occupied by Empress Dowager Tsu Hsi and Emperor Kuang Hsu hold special attraction for both Chinese and foreign guests. There is also a small roof garden which overlooks the whole city of Peking.

Before one goes out of the Park he will find it interesting to visit the Chang Chun Tang which is not very far away from the Chang Kwan Lou. This typical Chinese house is surrounded by old trees. In front of this lonely building is a tall stone tablet in memory of the late Minister Sung Chao-jen who was alleged to have been murdered at the Shanghai-Nanking Railway station of Shanghai in 1913 by an agent of Yuan Shih-kai. Mr. Sung's death was the direct cause of the socalled Second Revolution.

In fairness, it should be said that the San Pei Tsu Park is not much behind the Central Park and the North Sea Park in scenery and other matters. But for those who do not own motorcars its location seems to be not so desirable.

VI.

BAZAARS.

At the end of the Ching Dynasty there sprang up in Peking a few commercial bazaars known by the name of Shang Chang or Shih Chang. Until then some of the local temples which still hold either three or six market days a month were used for that purpose. It is true that such bazaars are not exactly department stores like those in Europe and America, but here the customer has usually a better chance to get his money's worth as there may be two or three shops conducting the same line of business at one bazaar.

TUNG AN SHIH CHANG.

Tung An Shih Chang or the Eastern Safety Bazaar is certainly a place which no visitor to Peking can afford to miss. It has four gates on Morrison Street and one entrance on Chin Yu Hutung.

This is the oldest as well as the largest bazaar in this city. In fact, it is a city itself. Inside the huge building, there are four avenues with one extending from North to South and three from East to West. Besides there are four bazaars and three buildings inside the building.

Inside the wide north gateway there are two tobacconists who are also exchange agents. The big compound

which is surrounded with two-storied buildings is known as Kwang Chun Yuen Bazaar. Situated here are silk, book, milk and other stores. What attracts the foreigner's attention more than anything else, is the number of florists and goldfish merchants who carry on their business in the open air. The fortune-teller who has a wooden booth for his office is another attraction to most visitors.

Walking into another two-storied building is the Chung Hua Shang Chang where there are hatters, shoemakers and drapers on the ground floor, and a teashop, a barber shop and photographer on the second floor. The management of this teashop has also made a contract with a group of amateurs to sing songs every afternoon in order to attract more customers.

The business centre of Tung An Shih Chang is in the Tung Yi Bazaar where the four busy streets are situated. Each street is lined with two storied houses, and between them are the different stalls. All sorts of silk, cloth, and goods of everyday use can be found here. Except the cafes which conduct their business upstairs all these stores have their offices on the first floor.

The Tung Yi Shang Chang, apart from being the business-centre, is also famous for the presence of a fortune-teller who chooses to call his office Wen Hsin Chu, meaning the mind'-inquiring place. This old fortune-teller by the name of Chao has recently made quite a fortune through conducting this profession, and keeps a

harem of about twenty concubines. Many of his clients are foreigners who ask his advice merely out of curiosity.

The Tan Kwei Shang Chang which is also a bazaar inside the great Tung An Bazaar lies parallel to Tung Yi Shang Chang. Here the houses look very new and clean because they have just been re-built after the fire of 1926.

Like the other parts of the Bazaar the Tan Kwei Shang Chang is lined with silk stores, haberdashers and pharmacies. But with the exception of one or two, all the stalls which occupy the central part of the long pavement, deal in second hand books only. Many a book, one or two dollars here. As a result, foreigners and the original price of which is ten dollars, can be had for English-speaking Chinese come to these book stalls to hunt after their favorite authors.

Through a small gateway is the famous Chang Kwan Lou Building. In fact, the Chang Kwan Lou can also be called a bazaar as there are so many stores and stalls grouping together. From two or three of these stalls, opium pipes and lamps can be bought in the name of curios. It is also here that the valuable bric-a-bracs which a powerful Manchu prince had brought over from Europe and America about twenty years ago, can be secured at a fraction of its cost price. If gossips can be believed the curio stall that operates right under the Yi Yen Tang teashop is owned by this nobleman who needs money.

The Yi Yen Tang teashop which has been considered as the most important establishment inside Chang Kwan Lou is one of the oldest members in the whole bazaar. It has been burnt and re-built no less than four times within the last twenty years. In addition to Chinese tea and light refreshment, this teashop also serves Chinese as well as foreign-style dinners. Its chief patrons are well-to-do Manchus who like to enjoy the novelty of eating their food with forks and knives.

From Chang Kwan Lou the visitor can get out of the Tung An Bazaar through the East Gate on Morrison Street which is the main entrance. The gateway which has recently been re-built is very imposing.

Anytime in the afternoon, hundreds of bicyles belonging to visitors are stored there. The number of people coming by other vehicles can easily be imagined.

Tung An Bazaar also possesses a regular theatre in addition to a number of teashops where groups of amateurs sing dramatic songs every afternoon. The Ming Hsin Theatre which is situated near the West Gate on Chin Yu Hutung has become very famous among local theatre-goers chiefly because Mei Lang-fang has made it a practice to appear on its stage from time to time. But when there is no performance pictures will be shown. It is said that this shabby semi-foreign building will soon be replaced by a better one as the business of the theatre has recently registered a marked improvement.

Near this theatre is the big compound which has become the amusement resort of poor people in Peking. The open space is surrounded by two-storied buildings. Many of them are used as offices for fortune-tellers and oldfashioned dentists. A few of these rooms on the second floor are rented to the teashops where stories about Chinese heroes and heroines are told in a very lively manner by professional story-tellers. During the evening, when other stores are practically deserted these teashops become gay with pleasure-seekers.

In front of these small and dirty houses there are many stalls where hot dogs and other eatables can be had for a few coppers. During the summer months these democratic restaurants also serve ice cream and soda of a cheap quality.

But it is the boxers and magicians who hold their exhibitions in the open air that have made this place very famous. Between two and six o'clock in the afternoon the poor wrestler will be there with his troupe. Very often he swallows a two-edged sword and then asks his audience to give him a few coppers. Two or three children who would be cared for by a nurse in any ordinary family are ordered to do acrobatic feats. People throw some money to the ground out of sympathy rather than enjoyment.

These magicians financially are in a better position than the wrestlers. Many a time they are sent for by

people who wish to celebrate their birthdays and give other parties. Their common trick is to produce a big bowl of water from their gowns and a pair of pigeons from their sleeves.

Besides, there are a few actors and actresses who have lost either their voice or their reputation come here to sing a few songs in the open space. Their patrons who are poor themselves often give them one copper or two after each song.

CHING YUN KOU.

Ching Yun Kou or the Blue Cloud Chamber is also an important bazaar in this city. It is situated in the middle of Kwan Yin Ssu Street outside Chienmen. As Kwan Yin Ssu is next to Ta Sah Lan, the Fifth Avenue of Peking, the Ching Yun Kou Bazaar is believed to occupy a very good position. It is so large that its back gate opens on to Yang Mei Tsu Hsia Chieh, another business street.

This famous bazaar occupies a three-storied building. Right inside the wide gateway there are a number of stalls where the redbone chopsticks of Peking are sold at prices usually cheaper than anywhere else. Many persons who want to leave for other places, come here to buy some of these chopsticks as gifts for their friends.

Inside the compound there are scores of stores and stalls which deal in books, stationary, shoes and other daily necessities. Three or four years ago most of these

commercial houses sold lottery tickets as agents for Shanghai and other cities where lotteries were not prohibited at that time.

On the second floor there are two photographers, two dentists, one foreign-style restaurant and a billiard room. But nowadays it is only the barber's shop situated near the staircase that shows any sign of life. The other offices have become more or less deserted.

Formerly there were two photographers on the third floor too. As there was not enough business for them they closed down a few years ago and gave up their rooms to the Yu Hu Chun teashop which is still doing well at this time.

This teashop was very popular toward the end of the Ching Dynasty. Anybody who could afford to pay four coppers or one cent for a pot of tea, was entitled to be there from eight o'clock in the morning till ten in the evening, but as soon as the Central Park opened in 1915 the supremacy and even the existence of this teashop as an amusement resort has been seriously threatened. Today there seems to be a compromise that while the Central Park rules supreme in the summer the Ching Yun Kou teashop plays an important role during the winter. The position of this teashop which now charges its customers ten cents apiece has become such that when it is closed all the stores and stalls in the bazaar will undoubtedly be deserted at once.

PING YEN LOU.

On the same block as Kwan Yin Ssu Street is another bazaar called Ping Yen Lou which has its back gate on Yang Mei Chu Hsia Chieh.

This three-storied building which now looks very shabby, was built towards the close of the Ching Dynasty. It has about sixty rooms, some very large and some small. Unlike Chuan Yeh Chang and Tung An Shih Chang, the two great bazaars in Peking, Ping Yen Lou has never incurred the anger of the God of Fire with the result that the building remains to-day as it was years ago, except of course for the wear and tear.

Right inside the entrance is a large pharmacy which deals in Western drugs only. There are a dozen or more stores on the first floor beside several stalls. Formerly some of them sold curios and jewelry. Since the outbreak of the civil war, these merchants have either given up their business or removed to places where they would feel safe to exhibit such costly goods. In their places, a number of book stores and stationery stalls have sprung up as they would be the last to be visited by the unruly elements in time of any disturbance.

As in the case of Ching Yun Kou, the second floor of this bazaar has also been rented to a dentist, a photographer, a barber shop and a billiard room proprietor. Not very long ago there was a Hunanese restaurant on

this floor but it has since been closed down through lack of business.

It is, however, only the third floor that shows any sign of life. Besides a photographer's establishment which has become quite popular with the Manchu ladies there is the Lu Hsiang Yuen teashop. This amusement resort provides all sorts of chairs and benches. Anyone who is willing to pay as high a price as ten cents will be given a sleeping chair with which he can recline for any number of hours.

Seeing that most of the local residents are theatre-goers the management of this teashop has recently engaged a number of amateurs to sing dramatic songs every afternoon and evening. Many petty officials and office-seekers who have more time than money, come here to spend a few hours by paying five or ten cents for the tea which includes music.

CHUAN YEH CHANG.

The Chuan Yeh Chang meaning the industrial bazaar is an important institution of this kind. It is situated outside Chienmen with its front gate in Lang Fang Tou Tiao Hutung and its back gate in Hsi Ho Yen. From the time of its establishment, it has been destroyed by fire no less than three times, always to be rebuilt. The present building has three stories and a roof garden. Each story is again divided into northern, southern and central sec-

tions. As a measure of precaution against fire the whole premises are built of reinforced concrete.

There are about four hundred stores and stalls in the bazaar. Curios, jewelry, cloisonne and porcelain play an important part in its business. But it is interesting to note that only goods which have been produced in China are allowed to be sold here.

Another special feature of the Chuan Yeh Chang is the fact that no teashop or restaurant can be found on the three floors. This is also said to be a precaution against the outbreak of fire.

The small roof garden which occupies the back part of the top of this building is devoted to amusement and eating. In addition to the photographers' establishment there is a teashop where the patrons can have some refreshment and also hear some music given by amateurs. During the summer months this teashop will be turned into a movie house in the evening.

The Ministry of Agriculture and Commerce is taking charge of this bazaar. Because of a recent fire which did some damage to the interior of the building, it has been closed temporarily.

SHOU SHAN TI YI LOU.

Shou Shan Ti Yi Lou or the First Metropolitan Building is another important bazaar in Peking. It is situated between Lang Fang Tou Tiao Hutung and Lan

Fang Erh Tiao Hutung with its front gate facing that of the Industrial Bazaar.

This bazaar is also a three-storied building and has about eighty rooms. On the third floor there is a photographer's establishment, a billiard room and a teashop. Recently this teashop has engaged a number of amateurs to sing dramatic songs every afternoon by charging each guest ten cents. This includes tea. As a result, this bazaar which had not been doing well for some time has again become popular with local residents. Many theatre-goers who cannot afford to pay the high prices of the local theatres are patronising this teashop.

There is a dentist, a goldsmith, a barber shop and also a teashop on the second floor. Like most teashops in Peking, this establishment serves refreshments and light lunches to its customers. What is more, its Fukienese cook is believed to be a very able member of his profession with the result that many Fukienese here like to have a bite in his shop from time to time.

The stores and stalls on the ground floor of the Shou Shan Ti Yi Lou are not much different from those of the Chuan Yeh Chang, but the fact that there are quite a few book-stalls in this building is responsible for the presence of many students on Sundays and other holidays. A few foreigners also like to visit these stalls because there is always a number of second hand books in English and other foreign languages.

It is said that before the opening of the Central Park and the North Sea Park this old-fashioned bazaar was considered as one of the great amusement resorts among the native pleasure-seekers. To-day the semi-foreign style building is getting more and more shabby. With the exception of those who go there to hear some music on the third floor there are not many shoppers. In fact, most of its patrons to-day are Manchus and retired officials who like the peace and quiet of this shabby building.

HSI TAN SHIH CHANG.

The Hsi Tan Shih Chang which lies a little north of Hsi Tan Pai-lou is one of the new bazaars in Peking.

It is true that this bazaar has nothing to compare with Tung An Shih Chang, the premier bazaar of this city, but in the West City where business has been steadily growing the Hsi Tan Shih Chang certainly plays an important role in its development of trade.

Right inside the bazaar is a huge pavilion with a tin roof. Under it are the numerous stalls where fish, meat and all sorts of vegetable are sold. Early in the morning these stalls become crowded with cooks and persons who have to do the marketing themselves. As a result of so much noise and filth many people do not go to the bazaar until the afternoon.

On the two sides of the pavilion are the numerous stores. Among the houses in the north wing we find

merchants who deal in fruit, toys, foreign-style cakes and the popular "huo-shao." In Tientsin a "huo-shao" or "fire" means the small round cake with some sugar inside, but many of the local residents who take a fancy to this kind of food insist on calling it by its familiar name in our neighbouring city.

It is on this side of the building that the visitors to the Hsi Tan Bazaar meet each other. There exist a few small restaurants and bars where people having only a limited purse, can enjoy their food and drinks as much as anywhere else.

In the opposite wing are those shops which sell dried fruit, ham and other eatables. The fact that there is a pork store on this side has kept away many merchants who wish to deal along other lines of business.

Recently it was decided upon by the Metropolitan Municipality to re-build this bazaar on the model of the Tung An Shih Chang in order to keep pace with the progress of the East City. It is also the intention of this office that the fish and meat stalls which make the markets dirty and evil-smelling will be done away with in the future.

VII.

HOTELS.

Foreigners who visit Peking for the first time can hardly understand why such a great and cosmopolitan city possessing beautiful palaces and magnificient temples, has only a few decent hotels owned and managed by the Chinese themselves. The truth is that until recently our people never liked to stay in hotels.

As already noted Peking is crowded with guilds. A Cantonese can stay in the Canton Guild and likewise a Fukienese can live in the Fukien Guild. In fact every province and district of China is represented by a guild in this city.

There are many reasons why a Chinese visitor prefers the guild to the hotel. First of all, the guild which, in a way is a public institution, does not collect any rent from its tenants. In the second place, the visitor who speaks his native dialect only, will find it more convenient to live among his own people. In the third place, there is less danger of strangers being cheated or robbed by undesirable characters in a guild.

Nevertheless there are a fair number of hotels and inns in Peking. Formerly people were apt to call the hotel a "tien" meaning a shop or "chan" meaning a

warehouse. To-day all modern hotels are known as "lu-kwan" or a traveling-house and "fan-tien" or a rice-shop.

It is said that the old timers who called the hotel a "tien" or "chan" were mostly merchants from far and near. They believed that the place where one had to pay for board and lodging and where one could deposit one's luggage and other goods, should be spoken of either as a shop or as a warehouse. The fact that all guilds are filled with officials and office-seekers has made it necessary for these merchants to live separately in hotels.

In the last days of the Ching Dynasty, officials and office-seekers who had money and liked comfort, began to take an interest in modern hotels. The Chung Hsi Lü Kwan and Kin Tai Lü Kwan outside Chienmen were regarded as the most fashionable hotels.

Since the Republic, the Palace Hotel and Central Hotel in the East City and the Metropolitan Hotel and the Garden Hotel in the West City which possess better accommodation than the earlier enterprises, have come into existence. Such hotels are all known as "fan-tien" to local Chinese residents. Somehow "fan-tien" or rice-shop means a big hotel in Peking and North China.

If anyone wishes to study that part of social life which may be observed at a hotel he had better go to

the old-fashioned "tien" or "chan" where things are still going on as they were centuries ago.

Nearly all of these native hotels are situated outside Chienmen and Hatamen. In fact it is impossible to find a single "tien" or "chan" in the East City or in the West City. The fact that merchants and ordinary Chinese were not allowed to live together with the Bannermen in the so-called Inner City in the early days of the Ching Dynasty was undoubtedly responsible for this condition.

As a rule, these primitive inns bear high-sounding names. One of the oldest which claims to have a history of 250 years, is called San Yuan Tien. In Chinese, San Yuan means the three scholars who have taken the three highest degrees at the imperial examination. Another old hotel is named Kao Sheng Tien. Here Kao Sheng means promotion.

Despite the fact that these hotels were primarily intended for merchants and travelers, many candidates for metropolitan examinations used to stop there. This is because if they lived in a guild their fellow townsmen would disturb their studies by invading their rooms. Besides if they stayed at a hotel and failed in the examination it would be easy for them to slip away from Peking without being seen by their friends.

With the exception of a few at Tamachang, outside of Chienmen, these hotels are, as a rule, one-storied build-

ings. They may contain as many as a hundred rooms but they look very small and shabby at their entrances.

There are quite a few special features about these native hotels. To begin with, the visitor will notice that one or two mule-carts often stop at the gate as customers of a "tien" are still in the habit of travelling by this form of vehicle.

Just inside the gate, one will find the business office on one side and a kitchen on the other exactly as they are to be found in an old-fashioned restaurant. The whole building is divided into dozens of apartments with a courtyard for each. Usually there are three or four rooms for each apartment. Most guests occupy more than one room as they have either families or servants with them.

Ten to one, such hotels are not provided with telephones and other modern conveniences. Oil-lamps are still used. But our conservative people cling to these hostels because they like the quiet and peace which cannot be obtained in the more fashionable "lü-kwan" and "fan-tien".

The chief attraction of Peking's old-fashioned hotels is perhaps the low rent which they collect from their guests.

Despite the high cost of living in this city, many of the "tien" and "chan" still keep their prices unbelievably low, and some of them even stick to their pre-Republican

charges. Generally they are on a yearly basis. If one takes a room of moderate size for the whole year he will have to pay only fifty dollars, but if the tenant likes to pay on the monthly basis the price may be raised to five dollars a month. In like manner, the rent to be paid on the basis of days must be proportionately higher, and will perhaps amount to 20 cents a day.

As a rule, the hotels outside Hatamen are much cheaper than those outside Chienmen. This is because the Chienmen Street with its neighborhood has lately become the business centre of Peking, and the business condition outside Hatamen is becoming more and more depressing with the gradual emigration of its patrons, the Manchus. As a result, one can live in moderate comfort in a native hotel outside Hatamen if he is prepared to spend thirty or forty dollars a year for the rent.

What is unique about such "tien" or "chan", is that one must bring his own bedding and wash basin with him. Any customer who has not these necessities, is often looked upon with suspicion. In other words, he might be regarded as a fugitive from the law or a person of doubtful character.

The first thing one has to do is to write down his name, age, occupation, birthplace on a small piece of paper as soon as he has entered his assigned room. In case he has not any baggage he will be asked to deposit a dollar or two to cover the rent of the first five or ten days.

It is in such native hotels that the police come to inspect very often. Nearly every evening an inspector from the Headquarters will come along with a waiter of the hotel to cross-examine the new arrivals. Plain clothes men also come to see if any of the guests is wanted in cases of murder and robbery.

With the exception of a few poor Russians there are no foreigners in these hotels at present.

In regard to both comfort and expense, the "lü-kwan" seems to be the halfway between the primitive "tien" and the fashionable "fan-tien".

Ever since the last days of the Ching Dynasty modern hotels in Peking have grown very fast. The Cantonese who had more or less experience in the hotel business in Hongkong and Shanghai were indeed the pioneers in the field. In fact they have a chain of hotels from Singapore to Harbin. In almost every city where live a few hundreds of Cantonese there are the three popular hotels namely Chang Fa Chan, Tai An Chan and Fu Chao Lou.

In Peking these semi-modern hotels were started right after the Boxer Trouble. They are situated close to each other on the Lo Ma Shih Street outside Hsunchihmen. For a short while they were very popular among the Southerners in Peking. But as soon as the Chung Hsi Lü Kwan and Kin Tai Lü Kwan came into existence these Cantonese hotels have been thrown into the background. The chief reason lies in the fact that the

Cantonese being good business men in a way, are much more reserved than the native merchants who always wear a smile no matter how much they may hate a person or a thing.

As a rule, these "lü-kwan" are provided with telephone, electricity and even steam stoves. Some of them like the Peking Lü Kwan outside Chienmen, have very up-to-date bath-rooms and barbershops.

With the exception of the above-mentioned Cantonese hotels, nearly all the "lü-kwan" in Peking have bedding for their customers who in some cases, will be asked to pay a small fee for its use. This bedding is quite clean, and can be changed from time to time if the customer so desires.

Again, unlike the Cantonese hotels, the native "lü-kwan" give their guests the liberty to choose whether they will have their meals at the hotel or outside of it. Generally the "fan" or boiled rice is included in the rent, and the guest need only pay for his dishes according to the bill-of-fare. In a Cantonese inn, the guest will have to pay the same price whether he takes a meal or not.

The rent is on the daily basis and must be cleared every five days. For a dollar one may have a room of moderate size and reasonable comfort. But there are rooms between 50 cents and two dollars too.

Most of their patrons are tourists and office-seekers. Unlike the customers of the "tien" or "chan", they do

not stay very long. If it becomes necessary for them to stay longer than expected they are likely to remove to a guild or to the home of a friend for economic reasons.

These "lü-kwan" men also book railway tickets and steamer passages for their guests. Upon the departure of a guest, they always send a servant to see him off at the station.

For nearly twenty years the vulgar name of "fan-tien" or rice-shop has had a special attraction for hotel-patrons in Peking. Anyone who cares for comfort and dignity prefers the "fan-tien" to the native "tien" and the less expensive "lü-kwan".

Generally speaking, these modern hotels owned and managed by Chinese, are well-equipped. Not only do they have telephone, electricity and steam heating but they are also provided with up-to-date toilets and bath-rooms. Some of them even possess garages and dancing halls like the Continental Hotel on Morrison Street.

The rent of these "fan-tien" is necessarily high. They charge almost twice as much as most of the "lü-kwan". With the exception of the Family Hotel at Teng Shih Kou where the customer can have a well-furnished room for one dollar a day all these hotels charge from about two to five dollars.

Nearly every "fan-tien" has a dining hall where both Chinese and foreign-style food can be had. If the

guest likes to have his meals in his own room he can arrange it with the management.

One must tell the management whether he likes to take his meals at the hotel or not when he first arrives, because the local "fan-tien" has both the European and American plans. In the absence of a definite understanding, disputes may arise when the accounts are to be squared up.

The greater majority, of their guests are politicians and tourists. Very few merchants and practically no students can afford to stay at such places. Recently these hotels have become crowded with Chinese sing-song girls and Russian dancers. In some of the better-famed ones like the Central Hotel and the Palace Hotel near Legation Street, a few European and American tourists are to be found from time to time.

In fairness, it must be said that the "fan-tien" is much better than both the "tien" and the "lü-kwan." On one hand, it has all the quiet and peace of the "tien", and on the other, it beats the "lü-kwan" in comfort. At the same time, one will have more prestige if he stays at a reputable hotel.

There are cases where the hotel is only "fan-tien" in name but "lü-kwan" in fact. As has been said, the name "fan-tien" holds special attraction for certain classes of people so that many "lü-kwan" managers have taken down their old sign-boards and replaced them with the

popular term in the hope of keeping pace with the times. But here the patrons must exercise the greatest care when he first makes his selection. For there are a large number of hotel ushers at the station to greet the would-be guests. Usually the man who wears a clean uniform, represents a good hotel!

Closely allied with the three classes of hotels is the boarding house.

Before the Revolution of 1911, the name "kung-yu" meaning public residence was never heard in Peking. The idea, however, was an old one. At the time when there were imperial examinations many residents of this city, like those in the provincial capitals, let a portion of their houses to the candidates. This was a temporary measure of course.

The first boarding house of this city has an interesting origin. As is known to most old timers Peking is credited with having possessed four unlucky houses in the four corners of the city. In each of these unlucky houses, it is believed that some fearful ghosts would come out to torment the inmates during night time.

Now inside the Pai Miao Hutung near Hsi Tan Pailou there is a spacious building known as one of the four unlucky houses. The landlord had great difficulty in getting a tenant as the fame of his house had spread far and wide. Very often, a tenant would rent the house because it was cheap but would give it up after a short while.

In the third year of the Republic, the landlord hit upon the idea of establishing a boarding house, and opened this house to business as Ta Tung Kung Yu meaning the international pension.

As the two hundred and fifty rooms of Ta Tung Kung Yu were soon taken up by an eager crowd of customers there has been a mushroom growth of boarding houses. To-day there is such an establishment in nearly every hutung.

Their patrons are chiefly students, petty officials and office-seekers. Practically no merchants, rich or poor, care to stay at a boarding house.

Many of these houses are clean and well-furnished although they have nothing to compare with the expensive "fan-tien". They are provided with telephone, electricity and running water.

The rent is on the monthly basis. Down town one can have a good room at a reputable "kung-yu" like the Peking Kung Yu just opposite to the Y.M.C.A. for ten dollars without food. In case he likes to have his meals which will be served in his own room he must pay six or seven dollars in addition. For every meal he will be given two dishes and soup beside the boiled rice.

Usually those boarding houses which are situated near a school and intended for its students, are cheap and poorly-equipped. For ten dollars one can have both the room and food for a whole month.

However, like the hotels, the "kung-yu" has the double-tip system. Most of them require the tenants to pay the ten percent tip directly to the management and an extra tip to the servants. Legally speaking, a guest can refuse to pay the additional "cumshaw" but for the sake of "face", many people pay it.

VIII.

MARRIAGE.

In Peking as in the provinces there is still no uniform system of marriage. The Ministry of Interior drafted a set of regulations governing unions among all classes of people in the early years of the Republic but they have never been promulgated owing to the constant change of administrations.

To-day the modern educated and other progressive people generally adopt the European system of marriage while Christians and Mohammedans hold ceremonies of their own.

Most of the natives and inhabitants who have been here for several generations, cling to the old custom which has existed from time immemorial. This custom is held sacred among the Peking folk although there has been no written law or any official organization to enforce it.

Before the writer goes any further on the marriage system of Peking it must be remembered there is some difference between that of the poor and the rich. The poorer people and especially those who live in suburbs, marry very early. Very often a boy of twelve marries a woman of twenty or twenty five. The marriage is arranged by the parents of both sides with a view that the wife may

help the mother-in-law to do some domestic work or to assist the father-in-law in bringing up her husband in the case where the mother-in-law is dead.

The average age of marriage in Peking is around twenty, but in the majority of cases the bride is two or three years younger than the groom among well-to-do people.

Unlike the Westerners, most Chinese believe in long engagements. It is not considered good form for one to marry within two or three months of his betrothal. The common practice is to wait three years before the final ceremony is held.

However, it also takes a number of months, if not years, for the match-makers to bring a match to success. Usually when a mutual friend or relative hears that the son or daughter of his kinsman has reached the age of 15 or 16 and is not yet engaged he approaches the parents of another marriageable son or daughter, as the case may be, with the proposition. Needless to say, the social positions of both parties must first be taken into consideration.

There are three kinds of match-makers. The common ones are those who are either friends or relatives of both parties and who start the negotiations and also see them through. In some cases one match-maker is related to the groom while the other is a friend of the

family of the bride. There are the so-called secret and open match-makers. The "secret" go-between is either a woman or a poor relative whose social position is far below the level of the interested parties. Speaking of women as go-betweens they are again divided into two classes. One makes a living by making matches while the other only acts in the interests of her friend or relative. But either of them will retire to the background when the formal announcement of the engagement is to be made.

The services of "open" match-makers are only needed when there are secret ones in the case. If one of the two go-betweens is a "professional" woman a friend who has some standing in society will be asked to take her place at all functions by the guardian of the future husband or wife. But if the woman happens to be a friend or a relative her own husband or son will appear at the functions on her behalf. These substitutes or "open" match-makers generally do not receive any remunerations as others but only enjoy the privileges of sitting at the numerous dinner parties.

As is known the match-maker holds an important position in the lives of all Chinese. The happiness of one's married life depends, in a great measure, on the honesty of his verbal representations. Out of a desire to make his undertaking a success, he is apt to exaggerate the merits of the other party which he represents. In the absence of careful investigations many unhappy mar-

riages are made. It is usually the wife who suffers more.

Foreigners in Peking as elsewhere have expressed their wonder about the system of the "baby-wife" in Chinese homes. But this only exists among the extreme poor, and is dying out as a system. It is when a young mother gives birth to a son and has enough milk for two babies she adopts a baby-girl and brings her up as her own future daughter-in-law. The wedding ceremony is usually performed at the time when both of them reach age. As friends and neighbours have been in the habit of making jokes at such couples the boy often dislikes the idea of having a "baby-wife" at home before he is married. It is not seldom that the adopted girl is married to somebody else and becomes only a daughter of the house when she or the boy desires it.

Again the custom that children are engaged to each other before they are born, has also become unpopular. Such engagements often result in failures as the conditions of both families may change with the progress of time. In China, customs may vary from place to place but one thing is certain that all matches are made according to the equality of circumstances between the two parties. It is often desired that the man should be a little better off than the bride. But recently the reverse has been the case with the returned student class whose first duty to the country seems to be that he should get married to an influential family directly upon his return from abroad.

The question of jewelry also figures prominently in most marriages. Many a possible union has been shipwrecked on the rock of pearls, jade and armlets.

Save a limited number of modern educated people, local parents attach great importance to the customary pieces of jewelry which they demand on behalf of their beloved daughters. Even among the extreme poor, a pair of silver armlets and two or three gilded rings are always necessary to make the bargain a success as marriage has become more of a business transaction than a love match in most cases.

Through the match-makers, arrangements are made as to bijouterie to be sent to the family of the bride on the day of the engagement and what else will be given on the day of information, as the date of wedding is usually chosen by the groom's guardian with the consent of the other side.

People of average means generally give a pair of gold armlets and several hundred dollars' worth of pearls and jade as gifts to the bride although diamond rings and other valuables are sometimes used. The Manchus lay great importance on the Ju Yi, a jade ruler which conveys the meaning of happiness. This is because when any Manchu emperor chose his empress he had to place a Ju Yi in the hands of the favorite girl among a considerable number of Manchu beauties who were sent to him on the appointed day. In fact, the Ju Yi which can be bought at any curio store, has become a sort of marriage certificate

among the Bannermen. For in the case of a divorce, the wife has to return this jade ruler to her former husband just to show that all martial relations have now been severed.

Silks and satins are also sent from the groom to the bride on the day of formal engagement. Long before the day of wedding is due the match-makers call on the guardian of the bride to ask him for her measures so that suitable clothing may be sent on the day of information along with other gifts.

However, tea is the most important of all engagement gifts among all Chinese. The question is often asked between friends and relatives whether one's daughter has received the tea. For as soon as the engagement ceremony is over that day the parents or guardian of the girl must distribute these tea leaves in small boxes or bottles among all kinsmen in order to inform them that the young lady is already engaged.

But the family of the girl has also to send hundred or more small cases of cakes to the home of the boy to be distributed among his folk. In addition he will receive a complete set of the so-called ceremonious dress as a gift from the girl.

There are more things than one in which the marriage system of Peking is different from that of the provinces.

In most places as soon as the Pa-tzu or the eight characters which represent the hour, the day, the month

and the year of birth of the bride is sent to the home of the groom the engagement is considered as complete. But the local system is much more elaborate than this.

Long before the exchange of birth certificates a record of social standing is sent to each other. When both sides become satisfied with the results of their investigations they decide upon the question of engagement. Usually there are two engagements; one is called Hsiao Ting meaning the preliminary engagement and the other Ta Ting or the formal engagement. On the day of Hsiao Ting only the birth certificate is exchanged through the two match-makers while a small tea party will be given in their honor. For the celebration of the Ta Ting all intimate friends and near relatives are invited to a dinner party in which all the engagement gifts to the other side will be exhibited.

It is on these and other occasions that the match-makers receive their remunerations. The family of average means gives three dollars to one match-maker on each occasion. There are persons who refuse to receive any at all for their efforts. In that case they may be given gifts in other forms if the guardians of the couple are thoughtful. But in former days, if go-betweens were poor and greedy they could black-mail the interested parties by pretending to have lost their frockcoats on the very day either of engagement or of marriage. Here the party which he represented, could only lend him a frock-

coat or a small sum of money which he would never return after the occasion was over.

The so-called day of information is generally two months ahead of the wedding. This is considered a very important occasion among the local people. Like the day of formal engagement the family of the groom must send several pieces of jewelry along with silks and satins to the bride. If money forms an item in the early negotiations it will be sent on that day in order to enable the bride to buy her necessities beforehand. But the most important event for the day of information is the presentation of a formal card of marriage which the eldest male of the groom's family must send to the guardian of the bride with the date of wedding in it. In return the bride's family will again send a complete set of ceremonious dress to the bride along with several boxes of cakes. To celebrate this occasion the groom will give a big banquet while in the home of the bride only a tea party is held.

Speaking of money, it must be remembered that any bride, however poor she may be, will not accept it in the nature of a purchase price. The gift of money which is usually around two hundred dollars, is only intended for the bride to buy a part of her dowry. Formerly it was the rich parents of girls who refused to accept any money among the gifts. Now nearly all the modern educated people will consider it a great insult if the match-makers would mention money in the negotiations.

Local parents are generally very liberal towards their daughters. Many a fond father goes into debt in order to provide the necessary dowry, and there are others who leave very little for their sons to inherit after having married their daughters off. In the majority of cases if there is only one son and one daughter in the family the latter usually gets about twenty or thirty percent of her father's money and also eighty or ninety of her mother's jewelry at the time of her marriage.

There is a saying that a father may leave his doors unlocked during the night if he has just given his daughter away in marriage.

The dowry is, as a rule, divided into two parts. Pearls, jade, gold armlets and sometimes diamonds form one part of the dowry.

Furniture for the bed-chamber constitutes another part of her belongings. With the exception of bedstead or the native kang all the tables, desks, chairs and even the dusters in the bride's room must be provided by her. The bed-stead or the native kang is provided by the groom but all pillows and bedding must be furnished by the bride.

Among well-to-do people, the dowry is sent to the groom's home about two days ahead of the wedding. In the morning they are all packed up in open boxes to be exhibited in the largest room of the house. As soon as the dinner party in honor of the two match-makers is over, four or six guests who represent the groom's side

will arrive to welcome the dowry. Very often the guardian of the girl also appoints four or six friends to escort them.

The different articles which have been roped together with red cord, are counted by the number of wooden boxes. Any bride of moderate means will have from 24 to 48 boxes while a rich girl may possess between two and four hundred boxes. Each box is carried by two coolies. Sometimes the procession of these dowry-carriers may run into miles with a body of musicians at their head. But the established rule requires that the groom must pay a certain amount of money to the bride's side with the understanding that it will be distributed among the coolies. If the furniture is valued at a thousand dollars he must pay one hundred or eighty otherwise the guardian will be offended on the ground that his gifts have been under-valued.

In imitation of the Southerners, the local guardians of brides are now sending the most valuable part of their jewelry on the morning following their wedding so that they can be placed in the hands of the proper owners.

All poor families send their dowry on the morning of their wedding. What bedding and furniture they have, is brought to the groom's home in rickshaws. And the silver armlets and rings are all adorned on the bride.

In ordinary circumstances, the wedding ceremony takes place in the home of the bridegroom.

When a man is married into the family of the girl as an adopted son and heir the ceremony will necessarily be held in the home of the bride. Again when his father, mother or any elder relative recently has died and the bridegroom is under the necessity of marrying a wife to look after the household a place other than his home must be chosen to hold the ceremony.

Of late it has become very common for either the groom or the bride to celebrate the occasion in a hotel or restaurant which has better accommodation than one's home. Sometimes the two families hold the celebration together in the same place only the bride must come at the appointed hour with the usual pomp. The Western Returned Students' Club and the Y.M.C.A. have also derived a part of their incomes from the marriages which have taken place in their auditoriums.

But in the case where the ceremony is held in one's own house a temporary matshed will be erected in the courtyard. Square pieces of red paper with the word "Hsi" or Happiness are posted on each side wall.

On the day of wedding all rooms and even the courtyard which is covered by the tall matshed, are decorated by paper scrolls and silk or satin hangings, gifts from all friends and relatives. The social standing and popularity of the parties concerned can be testified by both the quantity and quality of these gifts. Recently it has become the fashion that the national colours decorate

the main entrance. And if the guardian of the bride or of the groom has any influence with the government he will secure the services of a few policemen at the gateway.

Early in the morning a body of musicians arrive in the home of the groom for the bride seldom engages a band. Guests who come to offer congratulations by making three bows in the temporary hall of ceremony and one or two bows before the groom and his guardian, begin to arrive about 10 o'clock. Dinner takes place at 12.

The most important part of the procession is, of course, the sedan chair with embroidered coverings which are carried by four or eight coolies. Among conservative people an old woman who is a relative of the bridegroom, sits in the chair on its way to the home of the bride. But in more progressive circles the sedan chair has been replaced by a closed carriage or motorcar. Many complaints have recently been hurled against this chair for it is air-proof and unhealthy. The procession usually consists of big silk umbrellas and red flags carried by boys. All musicians who walk at the head of the projected line are dressed in scarlet uniforms. The match-makers who generally travel in motorcars or carriages hired for the occasion, start earlier than the procession.

Very often the Chinese bridegroom accompanies the wedding procession and extends a welcome to the bride in person. His customary salutation to the parents of the bride consists of three bows in the hall of ceremony.

As soon as the bridal chair arrives at her home the

bride will have to kowtow to the tablets of her ancestors and also to her father, mother, uncles, aunts and all elders in the nature of farewell greetings. In a very conservative family she must shed tears before her kin just to show that she loves them so dearly that she is unwilling to leave them behind.

Formerly the bride was helped to the chair by a brother of her mother. Now the girl walks into her carriage or motorcar with the assistance of the maids of honor. The custom that she must be accompanied by her own brothers or cousins to the groom's place has also been discarded in progressive circles. Generally she is escorted by two maids of honor and two flower girls in addition to a number of maid-servants. Sometimes the groom also sends two girls from his relatives to escort her on her wedding journey.

The moment she walks into the chair these match-makers will rush back to the groom's place to announce the arrival of the bride. Many guests flock to the gateway to witness her arrival. The musicians who travel ahead of the chair, and usually arrive a few minutes earlier, begin to play music. In the case where the groom does not go to her house to extend her a personal welcome he will have to come to the door to lead the way.

As a rule, a red carpet is spread before the bride as soon as she steps down from the bridal chair. If the distance is too long several carpets will be used, and removed from one section to another by the servants.

In the march from the entrance to the hall, the groom walks first with two best men at his sides. The two girls being engaged by the groom's family as escorts walk behind him. Then comes the bride who is accompanied by one maid of honor at each side, and two flower girls who also take care of her long veil.

Generally the bride wears a satin jacket and a long skirt of the same colour which, in most cases, is pink. She carries a large bouquet of mixed flowers while the maids of honor wear their flowers on their jackets. If the groom is wealthy and thoughtful he will provide the coats and skirts for these maids and the flower girls as well for they usually dress alike. The groom and his two best men generally wear European frock coat. In the case of the extremely poor or conservative people, they will wear a black jacket and dark-blue gown of either satin or silk.

The custom of kowtowing before "Heaven and Earth" has long been discarded in good society.

As soon as the bride and groom arrive at the so-called hall of ceremony they stand face to face with the parents of the groom and the two match-makers who stand behind a decorated table facing the courtyard. Very often a prominent man who has been engaged as the chief witness of the wedding ceremony occupies the central place behind the same table together with the parents of the bride. One of the guests will be called upon to stand on

a bench to announce the items of the programme one by one. First, the bride and groom will make three bows towards each other, and then they will do the same to the parents either of one side or of both sides who generally do not return the salutation. The chief witness and the two match-makers must return them, however, when they are given the same courtesy. The ordinary guests also receive one bow from the couple and return it too.

The most important part of the programme is the exchange of rings between the bride and groom who will be assisted by the maids of honor and the best men on the occasion. In addition they must put their seals on the marriage certificate together with those of the chief witness and the match-makers. When they have done all this the gentlemen standing on the bench will announce that the ceremony is at an end.

Recently it has become the custom that the chief witness and also a representative of the guests must read a congratulatory message in classical Chinese before the bride and groom during the ceremony. The match-makers who have been relegated to the background ever since the arrival of the bride in the groom's place, will take the first chance to disappear in the big crowd of guests and will be heard of no more until some marital trouble arises in the future.

In conservative circles, the bride and groom will retire to their bed-chamber to perform the so-called

"sitting under the net" ceremony together. The latest practice is that the bride may go to rest a little while in her new room while the groom will come out to entertain his guests like an ordinary host when the wedding is over.

People who are guests at the bride's home do not enjoy the affair so much as those in the house of the groom. For as soon as the bride is gone it is no longer interesting to remain as her guests, but with the arrival of the bride everything becomes more lively in the house of the groom.

It is true that the bride accompanied by her husband must pay her parents a visit either in the same evening or in the next afternoon but she will come back to her new home immediately after. Probably she and her new spouse will spend about three or four hours in the house where she had spent all her childhood, and attend a dinner given in their honor by her parents. The groom may receive a ring or some other gifts from his mother-in-law the moment he sits down on her bed. It is then that the old lady will tell him how to take good care of her beloved daughter. In most cases, he will also receive gifts from the uncles, aunts and other elder relatives of his wife.

It has been a custom handed down from time immemorial that the bride will pay her respects to the tablets or the tombs of her husband's ancestors on the third day

after the wedding. But in many cases she kowtows to these tablets right after she is introduced to the relatives of her husband, the morning following the wedding.

From her father-in-law, mother-in-law and all elder relatives the bride receives many costly gifts if they are wealthy and liberal. But to the nephews, nieces and other junior members of the family she will offer something as gifts.

About twenty or thirty years ago when girls were not required to enter school they employed a greater part of their time in embroidery work. All purses, card and pillow cases which had been carefully made by them were distributed among the relatives and friends of their husbands after the wedding. The quality of these embroideries always forms an interesting topic for gossip among the ladies. But to-day very few of the local brides can handle the needle, still less do embroidery for which Peking has been famous.

The "teasing-the-bride" custom is still fashionable among all classes of people despite the change of other particulars. These guests who can make the bride feel uncomfortable through their jokes or tricks are always popular with their fellow members. But no matter how far a bride is being teased by the guests her spouse is not allowed to defend her. As a result, many a youthful bride has been made to cry. A thoughtful mother, therefore, provides a diplomatic maid to look after her during

the first month of her marriage for fear that she might be subjected to undue teasing.

After four or six days, the groom will give a dinner party in honor of his father-in-law, mother-in-law and other newly acquired relatives. In former days, all female members declined to attend, especially the sisters of the bride who were not allowed to come to their brother-in-law's house, by an ancient custom. Nowadays the relatives of both sides mingle very freely after their formal introduction.

A month after the wedding the bride will be asked by her parents to go back to her old home. The customary period of this visit is thirty days during which the groom will come to see her from time to time. As soon as these thirty days are over her mother-in-law will send a carriage or motorcar to welcome her back.

In the old-fashioned families, the bride must spend her first summer in the home of her parents. But no daughter who has been married is allowed to stay in her former home on the 23rd of the 12th moon on which the kitchen god will go to Heaven to make a report on the doings of that particular family.

CONCUBINAGE.

No discussion of the marriage system, however, can be considered as complete without a few words about

the concubinage which has been practised here for thousands of years.

Our people are not polygamous for the law distinctly forbids that a man should have more than one wife at a time. The fact that one sometimes marries another wife without divorcing the other under the pretext that he is the joint heir of two fathers who are brothers and must have two wives to look after each family, is an open violation of the Chinese law and can only be tolerated by the silence of the interested parties.

But both law and custom permit polygyny although they do not place it under that name. There are many reasons for the existence of concubinage. First of all, the man was seldom a free agent in the selection of a bride in former days, and no dutiful son could refuse the wife proposed for him by his parents or elder relations. Until recently, divorce was not common for the woman would lose her social standing in the community and sink into degradation after the separation. But last and not the least of all, is the fact that any person must have a male as his heir. If his wife fails to provide a son after a number of years since their marriage the husband considers it as a sort of duty to take a concubine in the hope that she may bear him an heir.

Polygyny, however, is the practise of the wealthy. An ordinary person sticks to his wife no matter how much he dislikes her, and no matter whether she has given birth

to a son or not. He only remarries after the death of the first wife although the woman seldom marries again after the decease of her husband.

Usually a man takes a concubine when he has no son at about the age of 40. In many cases he consults his wife and obtains her consent before he selected his "yi-tai-tai" as the concubine is generally called. There are also cases where husbands keep their mistresses in separate houses and conceal the fact from their wives, a practise not unknown in the Occident.

Formerly all concubines were married in the night with a very simple ceremony. The girl who was either the daughter of a very poor man or a slave-girl, came in a sedan chair carried by two coolies. She wore only a new jacket and a new skirt provided by the man who has paid her parent or guardian the purchase price. When the husband and his wife sat on two chairs placed in the centre of the room she kowtowed to them on a red carpet. Just as she kowtowed she was given a present by the wife usually a gold hair-pin.

When there is a festival or an occasion for celebration in the family the concubine will kowtow to the wife. She also has to stand or take a back seat when the wife or "ta-tai-tai" is present.

When people take sing-song girls for their concubines it is the wives who are relegated to the background. These home-breakers not only refuse to kowtow but brow-beat

the wives as if they were the conquered people or prisoners of a love war.

Despite the fact that some militarists and mandarins keep large numbers of concubines the practice is becoming more and more unpopular. The marriage system has gradually been changed. Many a wife prefers to have a divorce than to allow her husband to take a concubine into the home. Even the husband who has already taken a concubine, feels ashamed to admit it for fear that he may be regarded as behind the times.

IX.

FUNERAL.

The mile-long funeral procession which a foreign resident sometimes witnesses with surprise on the Hatamen Street, has lately earned an international reputation. Movie directors have come here for the special purpose of "shooting" these processions. European and American tourists who have taken a trip to China, have constantly been asked by their curious friends upon their return whether they had seen any of these Peking funerals. If one has not seen a grand funeral he has not seen enough of Peking. Some of these spectacular processions which often block the traffic of the local boulevards are really worth seeing.

Like marriages there have been as yet, no fixed rules. But unlike the marriage system which has been undergoing a constant change because of the invasion of Western ideas, the funeral rites remain what they were several centuries ago except a few small details.

In the Book of Rites which was compiled by the famous Duke of Chow about 2,500 years ago people were taught to bury their dead as simple as possible. But ever since the Sung Dynasty in which all philosophers taught that the highest duty of a man was to please his

parents and all elders, people have been spending a considerable part of their fortunes in performing funeral rites.

To-day a person may not treat their parents very well during their life-time but he is sure to spend all the money that he can afford, in holding services and processions after their demise. This is because no one likes to become a social outcast as an undutiful son is bound to be. Besides, by staging a grand memorial service as well as a funeral procession he can show to his friends the full extent of his own wealth and popularity and also those of his family.

Usually when a man reaches the age of sixty his son or sons will buy a coffin for him. It is stored in the home or in a monastery. Sometimes it may be stored in the coffin-shop where it was bought. There are cases when the father or mother is robust at the age of sixty and does not like the idea of such preparations and a coffin may be bought and stored without his or her knowledge. In order to please their parents, the sons and their relatives call these coffins "shou-tsai" or the longevity coffins.

As most Chinese believe that a man generally dies at the age of 60 they are only too pleased to see that their children have been thoughtful enough to provide the coffins and the funeral dresses and beddings for them. These dresses which have been called "shou-yi" meaning

the longevity clothing, are usually bought together with the "shou tsai."

It is very common when the old man has celebrated his sixtieth birthday his children will make such preparations. It is also common for a person to transport his own coffin from one place to another when he travels at an advanced age. What is more, the well-to-do people even build their own graves and those of their parents during their life-time. Therefore, it is small wonder that the Peking funerals should be the most expensive and elaborate in China, if not in the World, when we take their long and painstaking preparations into consideration.

Like most people in other parts of the country, the natives of Peking firmly believe that if a person dies before he is properly dressed he will appear naked in the next world. As soon as the relatives of a patient learn from the doctor that he has not many hours to live he will be clothed in the so-called longevity dress at once.

If the dying man happens to be young or a visitor from a distant place his relatives or friends will buy some ready-made clothing or order a tailor to make a new dress in haste if time would permit. One thing is certain that all his underwear and outer garments must be brand new, whatever the material.

In monarchial days, all dying men and women wear the same "ceremony dress" which they also wear at

their weddings. Since the establishment of the Republic these dresses have been very much simplified. Unless they are military and naval men who will be clothed in their uniforms most people wear a black satin jacket and a dark-blue cotton gown of either silk or satin. A typical Chinese satin cap with a red button will adorn the head and a pair of cotton shoes will compose the footwear.

Usually there will be a conference in the family to discuss whether it is time for the patient to wear this "longevity dress" when the doctor has said that there is no hope for his recovery or that his end is near. The local inhabitants take credence in the fact that if a person recovers from his illness after he had once worn the "longevity dress" it will mean bad luck for the whole family. On the other hand, if he had expired before being dressed his children and relatives would stand condemned in their own circle of associates for being undutiful and careless. In consequence the greatest care is exercised as to the time for dressing the dying man. He would first be given a bath if his ancestors had hailed from Ningpo and the custom of that place is still being adopted by Ningpo families.

Many a foreigner has asked why the Chinese who are so fond of wearing furs, are never buried with any of them. This is chiefly because many people are afraid of becoming lower animals in their next life which they would certainly become if they were seen to be wearing them by the authorities of the other world. At least this

has become a belief among the uneducated masses. The fact that Buddhists discourage the wearing of all furs, has also something to do with it.

As soon as all signs of life have disappeared the body will be removed to the principal hall of the house in the case of an adult. In the case of children their bodies will remain in the death-beds until they are placed in the coffins. When the body is lying in state there must be three sheets under it and three covers above. These are either silk or satin with cotton inside. Usually the colour of the sheets is yellow and meant to represent gold while the colour of the covers is white and supposed to represent silver. Among the rich, they use as many as nine sheets and nine covers. In front of the dead body there will be a huge temporary screen made of white cloth. All children and near relatives of the deceased weep behind the screen while guests come to kowtow before a table outside of it.

It is the Chinese belief that all furniture in the next world is made of paper and a large number of people therefore spend any amount of money in burning paper "goods" as gifts to their dead relatives. Now the moment a person has expired his relations will burn a sedan chair and two coolies, all made of paper, to carry him to Heaven. If he had a motorcar during his life-time a paper automobile and chauffeur will be burnt so that he shall not suffer any inconvenience after he has taken his departure of this world.

The next thing his bereaved relatives will do, is to approach the "ying-yang-shen" who has registered himself at the police court as a clerk of both this and the next world to ascertain the proper time as to when the deceased shall be placed in the coffin and when he shall be buried and so forth. As soon as the "ying-yang-shen" has made the alleged investigation and tendered a report of his findings, an urgent circular announcing the death will be sent to all close relatives and intimate friends.

In progressive circles, no paper goods are burnt nor are the services of a "ying-yang-shen" required. The moment a man is pronounced as dead a circular notice will be despatched to all relatives and friends in addition to an advertisement being inserted in the newspaper.

As soon as this notice is received one will at once visit the house of the dead person if he is a very close relative. He will also wear a belt of white cloth around his waist or he will pin a paper chrysanthemum on his black jacket if he believes the belt to be too old-fashioned. All female relatives must weep at the two sides of the dead body while ribbons of white cloth adorn their heads. Ordinary relatives and friends will come to pay their last respects on the third day of the death if not on the day of the memorial service.

In the home of the dead, the wife and all children of the deceased will wear overcoats and shoes of coarse hemp cloth as a sign of deep mourning while the nephews, nieces and other relatives are dressed in overcoats of white

cloth with or without the customary white shoes. If the deceased is a woman her husband will wear a gown of white cloth.

On the table outside the huge screen, there will be one incense-burner, two candle-sticks, one brass urn and an oil-lamp. The oil-lamp being placed in a dish is considered as very important because if there was no light the ghost would probably lose his way on his journey to Heaven. Next in importance is the brass urn which is about one foot high and generally borrowed from a nearby temple. The children of the deceased strike at this urn with a short wooden baton from time to time in order to urge the ghost to quicken his steps for fear that he might be blamed by the gods for his delay to report himself. If the family is wealthy there will be a wooden pagoda placed near the feet of the dead body. Hundreds of small oil-lamps will be hung from this pagoda where they will remain until the deceased is placed in the coffin.

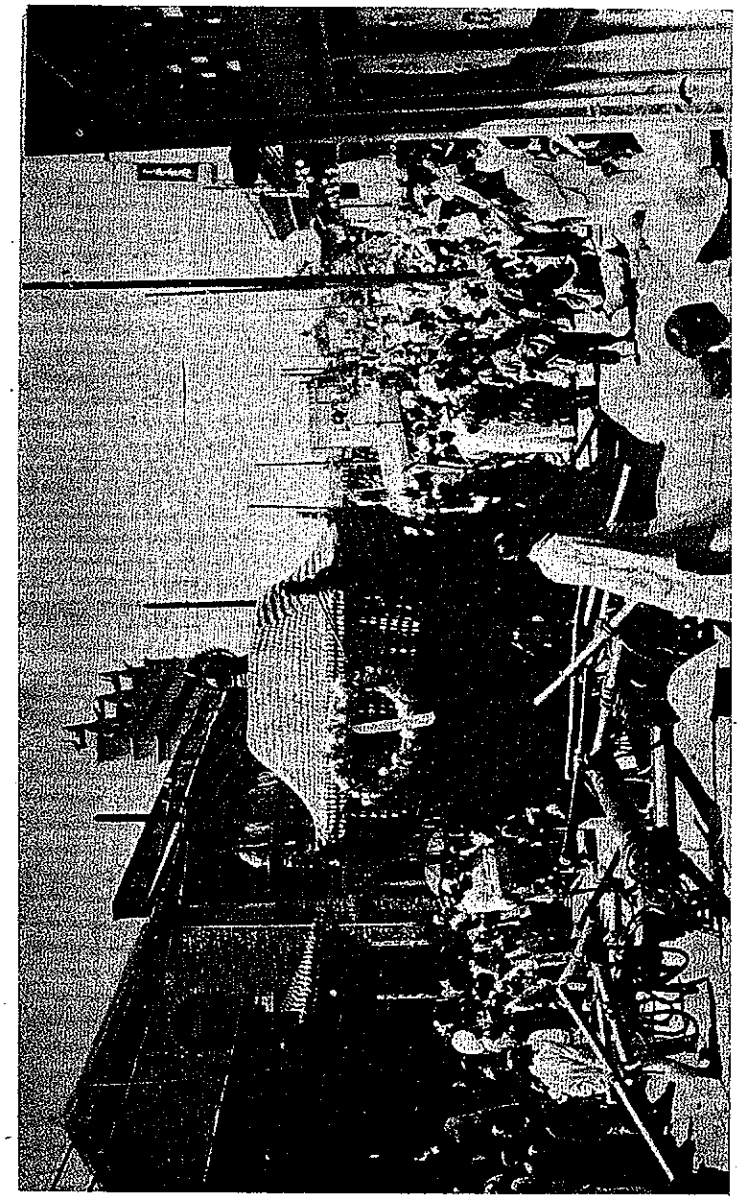
The first religious service for the dead takes place on the third day after the demise. Early in the morning the "kong-fang", as the undertaker is called, will arrive, and place a huge drum outside the house. He will also bring musicians who play on the arrival of each guest. The drum is beaten to announce the arrival of the guest at the gate.

Unless the head of the family is a Christian or a Mohammedan separate bodies of Buddhist and Taoist

priests will be engaged to recite prayers while coins of paper are burned freely in the courtyard. This paper "money" which has been known as "kwan-tiao," is usually brought to the house by each guest as a gift to the deceased.

The morning service is called "chieh-shan" meaning that the ghost must be welcomed back on the third day. The evening service has been known as "sung-shan" which is to see the ghost off again on the third day after he has paid a flying visit. Usually the "sung-shan" is a much bigger event than "chieh-shan" for the children and relatives must lead a procession to any great open space outside of the house to hold the service. Musicians and priests figure prominently in this procession and each guest carries a lantern while he walks along with these paper goods. All these sedan chairs, motorcars, servants and furniture of paper are burned on the vacant lot which has been chosen beforehand. The old custom requires that the children of the deceased must cry loudly throughout the service. As the relations between parents and children have lately been changed to some extent even in this city it is not often that the children can show such devotion upon the death of their parents nowadays.

In the same evening the Buddhist priests will hold an all-night service in front of the coffin before which the children will kowtow from time to time. Generally they must cry whenever they kowtow before the coffin.



The catafalque.

FUNERAL

There are cases where the dead body will be placed in the coffin on the third day. In the majority of cases, however, the encasement of the body takes place on the day of one's death especially in summer time, but it is also common to cover the coffin with the inner lid on the first day and the outer lid on the third day just to show that the devoted children are not too anxious to get rid of their parent's corpse.

Speaking of funeral caskets Peking people are perhaps the most extravagant among all Chinese.

First of all, good coffins are expensive enough. Any coffin made of the famous "yin-chen" wood which is believed to have grown under water for at least at a thousand years costs from three to five thousand dollars. The "hua-pan" coffin or flowery wood will also cost from one to two thousand dollars apiece. But no son of a well-to-do family will buy for his parent a coffin other than the popular "nan-mu" which costs between five hundred and one thousand dollars. There will certainly be some unfavourable comment among his relatives if the heir of a wealthy parent fails to provide a coffin belonging to any of these classes.

But the filial duty of a son does not end with the purchase of a costly coffin. It is an old custom among the conservative people that the jewelry of a woman and even the bric-a-brac of a man which she or he loved most dearly during her or his life-time should be put into the

coffin while a big pearl is placed in the mouth of the dead. This is said to have been originated from the early emperors and feudal chieftains.

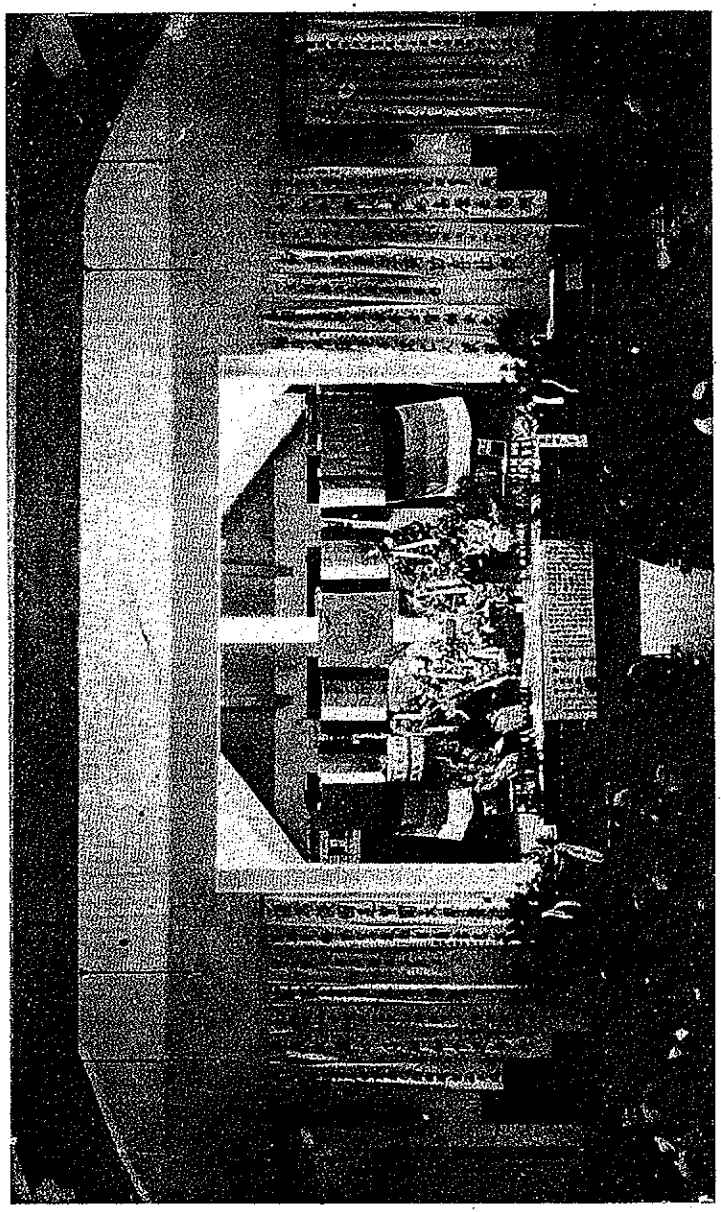
Until the Ming Dynasty it was the practise that a few of the favorite concubines and servants should be killed when a ruler died. The idea was that he loved them so much that he could not part with them even at death. Later when the Ming emperors made it a law that no person should be killed to accompany the soul of another a custom developed that a man or a woman should be buried with all the little things which he or she had owned and loved.

Now it is common for a husband to throw all the diamonds, pearls and jade into the coffin of his beloved wife in the belief that he shall be saved the pain of looking at such reminders thereafter.

This waste has often led to desperate robberies. Despite the fact that the Chinese law is very severe in punishing the grave robbers there have been numerous cases where the coffins of the rich have been torn open and valuables taken away.

The number and forms of religious services for the dead are generally determined by the financial condition of the family.

Among the extreme poor, there is only one religious service on the day of "shun-wei" meaning the return of the soul, which the "ying-yang-shen" ascertains from the



A memorial service.

FUNERAL

other world immediately after a death. Of course the "chieh-shan" and "sung-shan" which take place on the third day after the demise must be held by all classes of people. On the day of "shun-wei" the relatives of the deceased who has left little or no property behind can do nothing more than engage from five to seven monks to recite Buddhist prayers for half a day. The few friends who still remember the deceased will come to pay their last respects and kowtow before a temporary shrine with either his picture or a wooden tablet inside. Some of them will also stay to have lunch in the house. The guests usually bring some paper coins or some real money as gifts but seldom do they send cloth or silk scrolls as in the case of the rich.

In a family of average means, there will be three days of Buddhist prayers after the body has been placed into the coffin. For forty-seven days a big oil-lamp will be kept burning day and night in the house while after every seven days a number of monks will be called upon to recite prayers until that period expires. Besides this there will be two services on "shun-wei" and "lin-tien." Unlike certain places in South China the "shun-wei" service is not considered as important in Peking. On that day, only a few close relatives and intimate friends come to pay their respects. But it is on the day of "lin-tien" which has been popularly known as "kai-tiao" that the greatest memorial service is being held.

All those who have received the "fu-wen" or mourning notice, must send their gifts several days ahead of the service. These gifts may be cloth, silk or satin scrolls, money and flowers in proportion to the relationship and financial standing of the givers. Although the same musicians, Buddhist and Taoist priests will come as on the "chieh-shan" and "sung-shan" occasions the preparations are much more elaborate and the number of guests is far greater. Usually a white cloth-pailou with ever-greens and paper flowers is erected outside of the gate and a tall matshed will also be built inside the house.

With the rich, religious services are held every day from the death of a person till his casket is removed from the house. Buddhists, Taoists, Lamas and nuns are in turn called upon to recite prayers which are done either in the house of the dead or in their respective temples. On the day preceding "lin-tien," priests of all sects will be engaged to perform the coalition service in the house which will also be attended by a number of guests. In their case the "lin-tien" or the formal memorial service is generally held in a famous temple like the Fa-yuen-ssu or in a fashionable restaurant like the Fu-shou-tang, on account of superior accommodation.

Closely allied with the memorial service called "lin-tien" is the ceremony of "chen-tsu" meaning the erection of a wooden tablet to be placed in a wooden shrine. This important ceremony is either held on the same day of

"lin-tien" or in the following afternoon. Generally if the family is wealthy a separate service will be held.

The custom requires that a prominent man will be asked to become the master of ceremonies while two others of less prominence are to act as his assistants. For instance, if a cabinet minister is to be the chief, two officials of the rank of vice-minister must be asked to assist him.

Although the ceremony itself is unusually simple it has been considered as a very important event by all well-to-do families. In the case of a separate service, groups of musicians and priests will arrive in the morning. A table of the choicest dishes will be placed before a wooden tablet about 16 inches high. The name of the dead person will have already been written on the tablet in question with the customary wording that Mr. so-and-so is the owner of this soul. The word "owner" in Chinese is "tsu" which must be written with one dot on the top of the word "wang" meaning the king. Now all the words on the tablet are in black with the exception of the dot of the word "tsu" which must be in vermilion and filled in by the master of ceremonies.

All arrrangements must be completed by the time that important person arrives. Usually the children will go to the gate to welcome him and kowtow to him as soon as he alights from his car. It must be remembered that the only salutation allowed to the person in deep mourning is to kowtow.

All arrangements must be completed by the time he will be ushered into the principal hall where the musicians, priests and the numerous guests are waiting for him. He will kneel down before the tablet while one of the two assistants who stand at both sides, will hand him a pen dipped in vermilion. Amid dead silence and in a very solemn manner, he fills the little space with a red dot.

The moment this is done music will be played and Buddhist prayers chanted simultaneously. At the same time the heirs of the deceased will thank the master of ceremonies and his two assistants by again kowtowing to them.

It is the belief among the conservative people that a ghost will become a wanderer if his surviving relatives fail to provide him with a tablet together with a shrine which must be kept in the home for three years until the mourning period for a parent expires. Even when a person dies in a far distant land his relatives at home will erect this shrine in the belief that he will thus be protected from all winds and rain in the other world.

Very often the fidelity of a son is measured by the number of days which he keeps his parent's casket in the house. The longer the casket is maintained at home the better will be the reputation of the heir or heirs. This is held to be particularly true among the wealthy Manchus.

But to keep a casket in the house for forty-seven days or more is not such a simple matter. An oil-lamp must be kept burning day and night and it is necessary to engage groups of priests to come to recite prayers from time to time. The most difficult thing is to feed and accommodate a large number of poor guests who refuse to return home until the casket is removed.

In ordinary cases when a person dies his heir must give a white cloth-gown to each near relative for use at the different religious services. But this gown is seldom returned to the owner. In the case of a rich family most men and women who claim to be closely related to the deceased, will eat and sleep in the house as long as they like until the casket is carried to the graveyard. What is more, these relatives and also a few friends who are greedy will not be contented with the free board and lodging offered but sometimes will also seek loans from the bereaved hosts.

The recent case of a Manchu noble by the name of Chan Ao is certainly a good illustration of this evil. Some years ago when his father, the late Premier Kun Kuang, died he was left a fortune of about one hundred thousand dollars in addition to two houses in the city. In an attempt to earn the reputation of a filial son he kept the casket of his parent at home for two months during which he spent about fifty thousand dollars upon his guests in food, clothing and loans. Again in the course of a short

time, he spent the other half of his fortune upon his servants whom his father or grandfather had taken into the family. The only thing he can do, is to keep these old servants as honored guests and, at the same time, have some new men to take their places. But the poor honest Chan Ao who has been a victim of this evil custom, is penniless and friendless to-day.

Nowadays the casket is seldom kept in the house longer than a month. Very often it is removed to the graveyard before the so-called "lin-tien" will be held, for economic and other reasons.

In the case of a rich but conservative family, the formal removal of the casket which has been known as "fa-yin," still takes place after "lin-tien." But there is another important event between "lin-tien" and "fa-yin" which is being named "beh-su."

The word "beh" means "accompany" and "su" denotes "sleep." The purpose of this event is for the children of the deceased to sleep with him for one night before his body takes its departure from the house.

Like other religious services, the "beh-su" is a very expensive one. Although no music is required it has been considered as necessary that groups of monks, nuns, Taoists and lamas be engaged to recite prayers. Very often the service is extended till well after midnight. But if the family is not quite wealthy only Buddhist priests will be

engaged because they charge less than others. Lamas are certainly the most expensive of all priests and rarely are asked by a family of only average means to take part in a service. But as their musical and other instruments are uncommonly imposing they are sought after by anyone who can afford to pay the expense.

On the day of "beh-su," a large number of paper "goods" must be bought and burned. These will include a house, a sedan chair or a motorcar, men and women servants and furniture of all description, made of paper by local artisans who specialize in that trade. But it must not be supposed that such things are necessarily cheap just because they are made of paper. It is not unusual that hundreds of dollars are spent on a complete outfit.

In a mourning notice, all the dates of religious services like lin-tien, chen-tsu, beh-su and fa-yin are usually given. So on the day of "beh-su" the relatives and friends will come to the house by twos and threes. Save those who are busy and otherwise engaged, most of them will stay to have lunch and supper with the host. Many of them who have intimate relations with the deceased, also will stay for the whole night.

The wife and children must sleep on the ground covered with a mat. Usually the men lie on one side of the casket while the women take the other side of it. But here it may not be out of place to mention the fact that no filial son would cohabit with his wife during the

three years of mourning. If any child is born during that period its parents stand condemned in the eyes of all elders.

The isolation between the heir and his wife is especially strict during the first hundred days during which the chief mourners are not allowed to smile or joke. Today this custom is still observed in some of the most aristocractic families although it finds no favor with the modernists.

"Fa-yin" is perhaps the most important event after a person's death. Among the local inhabitants, it is popularly known as "chu-ping" meaning the removal of a casket.

Early in the morning, the chief mourners sweep the coffin with a new broom. As soon as a table of the choicest dishes is placed before the coffin the wife, children and other bereaved relatives kowtow thrice with a cup of wine in hand.

In the case of a poor family the casket will be carried by four or more coolies. A few musicians and three or four monks will form the whole procession. The male mourners walk before the casket with their heads bowed and bomboo canes in hand while the women follow it in their mule-carts. Generally it is the funeral procession of a poverty-stricken family that incites the greatest pity of the most on-lookers because the mourners and guests are more sincere in their expressions of grief.

But as the casket of a rich person is only removed to his family burying ground after a month or so his relatives have ample time to make all elaborate preparations for the mile-long procession. A few days before the "fa-yin" the police court must be informed as to the route. A licence from the same authorities must be secured otherwise the police will not let the casket pass the city gate.

On the day of "beh-su" the local undertakers known as kong-fang will bring all the instruments for the removal of the coffin. The moment when the chief mourners have swept the cover of the coffin and offered sacrifices to the deceased the next morning the kong-fang men will wrap the casket with a huge piece of red satin in beautiful embroidery, and take it out of the hall.

The heir will lead the way by carrying a flag of white paper known as tze-fan. All the near relatives cry at the top of their voice. When the casket leaves the house a small catafalque for carrying it will be used. But as soon as it reaches the broad street the small "kong" will be replaced by a huge and impressive carrier. At the time when the "kong" is being changed the heir or will fall on their knees and break a brick urn on the ground. This perhaps is to show that their parent will be lost for good just as this brick urn. Here the heirs and other relatives will loudly cry again.

It is an old custom that all bereaved sons must cover their ears with some cotton and walk very slowly between

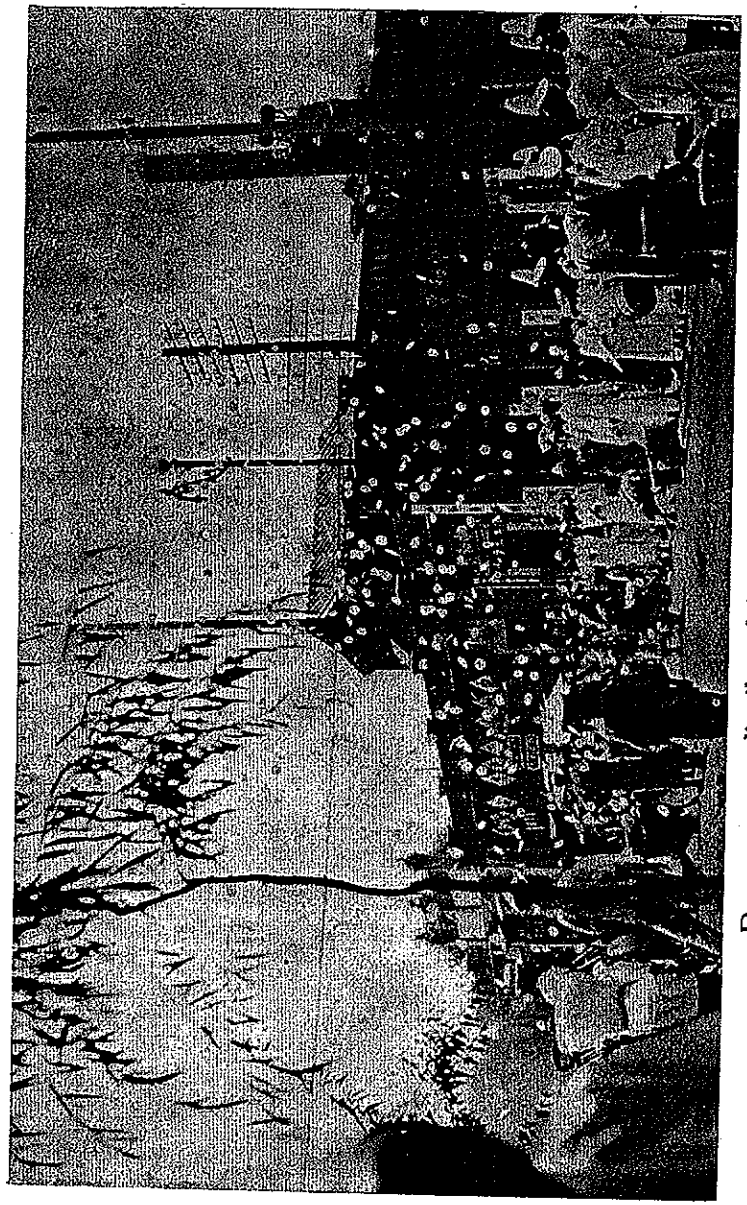
two servants who also dress in white cloth. This is taken to mean that they refuse to hear anything when such a big loss confronts them. The women who follow the casket in heavily-covered carriages and motorcars must cry all the way. At least they will not talk to each other on this sad journey.

Funeral processions in Peking have become more and more extravagant. Not very long ago a casket of the middle-class family was carried by eight coolies. Now the same family would consider it a little below its dignity if there were less than sixteen coolies to do the carrying. Among the rich, it is even common to have as many as thirty-two or sixty-four carriers, a privilege which was only allowed to nobles and high officials during the monarchial days.

The ordinary procession starts with a big crowd of friends and relatives who walk slowly before the heirs with chrysanthemums of white paper pinned on their black jacket. Following the heirs is the casket, mounted on a huge catafalque, with a long line of motorcars and carriages bearing with all women folks.

But if a long procession is planned the casket will not come into view until the traffic has been blocked for two or three hours. At the very head of the procession there will be a kong-fang man who strikes at a big piece of brass called lu, at intervals.

Following him there will be hundreds of old and young coolies who carry the different scrolls presented by



Paper money distributed in a funeral procession.

friends and relatives. Pairs of lions and peacocks made of evergreens also form a part of the procession. The indispensable paper servants and furniture are usually carried before a miniature arbor in which is placed the portrait of the deceased. Behind this arbor come the musicians, lamas, nuns, Buddhist and Taoist priests.

Recently it has become a fashion among the influential people to have a company of armed soldiers and policemen participating in a funeral procession. Again if the deceased has any connection with a local school the students turn out in force.

Foreigners can also tell that there will be a magnificent funeral the next morning if there are a few matsheds to be seen on Hatamen Street. Each matshed is built by a group of friends or business associates. They offer sacrifices when the casket passes through the broad avenue. At the time these sacrifices are offered the bereaved heirs must thank them by kowtowing. In the case of poor friends the same ceremony is performed with a small table on which are placed one incense-burner and two candlesticks. Whatever be their style, they are called lu-chi or roadside sacrifices.

The procession is again punctuated by the throwing of paper money along the route. Every two or three minutes, a number of small pieces of white paper, in the shape of the old Chinese cash are thrown right and left as the casket travels along. Many street urchins who follow the procession collect this paper.

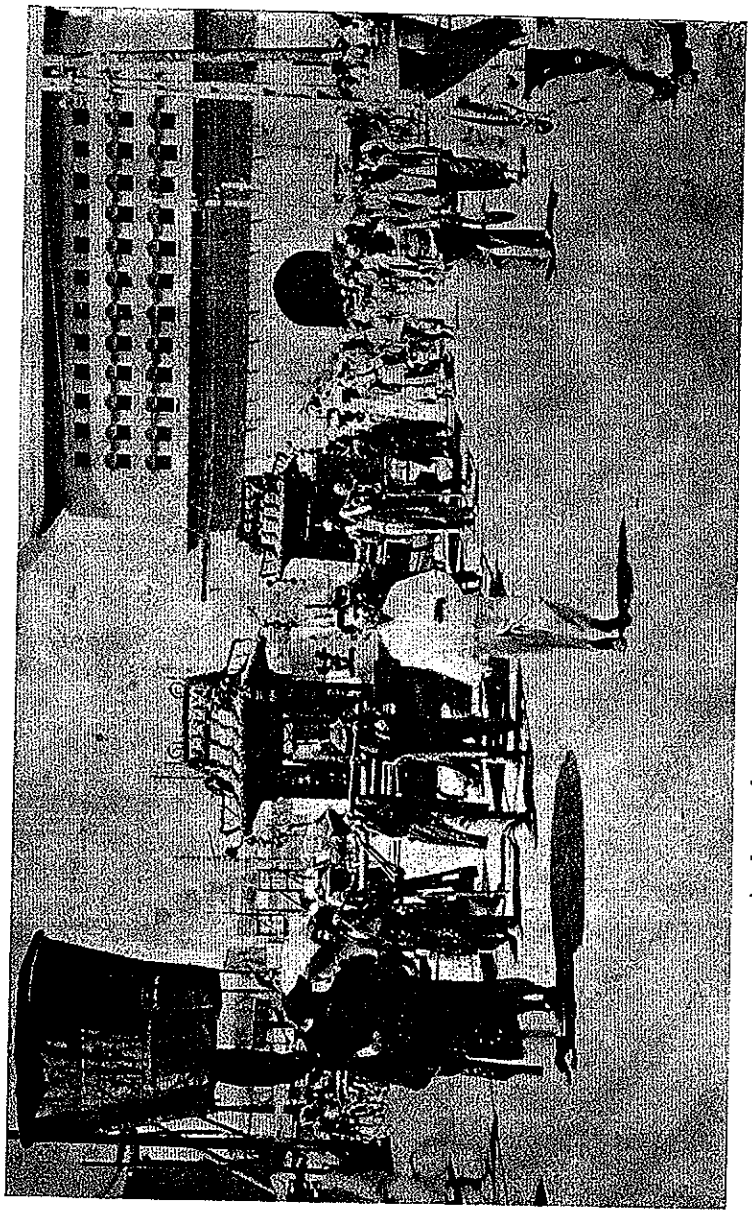
Meanwhile the musicians and priests do not remain idle. In turn they play their instruments and recite prayers. Whenever the casket stops for the roadside sacrifice they work in harmony. Even the hundreds of paupers who have been hired to carry all sorts of things, will have to sing "hao, hao" together once in a while.

It must not be supposed that all the caskets which have been passing through the west end of the Legation Street every morning are to be buried outside Hatamen. In fact only a small percentage of these caskets are sent to the local cemeteries.

As is well-known all Chinese are home-loving people. They may travel far and wide for economical and other reasons, but the foremost desire of every Chinese who lives in a place other than his home-town is to die or to be buried in the district where he and his ancestors were born. Even those Chinese who have lived for generations in Europe and America have coffins sent back to their native districts in China where they, it is believed, could rest more peacefully.

Peking is a cosmopolitan city. The local inhabitants are made up of people from the twenty-two provinces, three special administrative areas, Chinghai, Tibet and Mongolia. Nearly every district of this great country is represented in Peking with at least one or two of its native sons.

With the exception of those who have been here for three or four generations and are now in possession of real



A funeral procession outside the city-gate.

estate, most people like to go home when they become advanced in years or to be buried in their family cemetery back in the native district.

Therefore it is common for the heirs of the deceased to store his casket in a temple or a provincial guild before it is transported to their native district for burial. Most of the temples in the suburbs are full of these coffins and derive a part of their income from the rent to be collected for storing them.

Recently there has been a movement against the transportation of these caskets to be interred in their home provinces. The reason given is that it is not only a waste of time and money but also a sign of clannishness among the people. As a result many rich families buy land in the Western Hills so that their folks could be buried there after death. Some of the dutiful sons have already built the "shou-wen" or longevity graves for their aged parents at these beautiful places. For it is a well-known fact that most wealthy Chinese build their longevity graves about the same time as they order their longevity coffins and dresses, generally at the age of sixty. If their sons are thoughtful it will be their pleasant duty to attend to such matters with or without the knowledge of their parents.

For one who is to be buried right in the family cemetery outside the city wall, sacrifice must be offered before the casket as soon as it reaches its destination. The wife and children will fall on their knees first while the guests will kowtow one by one.

When this ceremony is over the heirs will again thank the guests by kowtowing. All the relatives and friends who wear white-cloth gowns or carry paper chrysanthemums, will wrap them up and go home.

The women-folk who still believe in superstitions will wait at the gate of their home till a bunch of hay is burned. Among the Manchus it is the custom to sharpen a knife in a dish of water before the ladies will enter their own house. The same idea is to shut out from the house any ghost who might be wandering around the cemetery and follow them on their return journey.

On the third day after burial the heirs will go to the grave to offer sacrifice, a practice known as "nan-mu" or to keep the grave warm. Then on every seventh day the heirs will burn some paper money either at home or at the side of the grave. At the end of the first three months sacrifices must be offered. If the family is rich priests will be engaged to recite prayers.

It is a Manchu custom to personally convey the thanks of the family to all relatives and friends when the mourning period expires. But most Chinese will do that right after the "nan-mu" ceremony.

In ordinary times people pay respects to the tombs of their ancestors twice a year; once on Arbor Day and another on Winter Solstice. In a few old-fashioned families, sacrifices are still offered on the birthdays and anniversaries of all dead persons.

X.

DRESS.

It appears that the dresses of our people which differ in so many respects from those of Westerners, never cease to be of great interest to foreigners.

But at the outset of this discussion, it must be remembered that the dresses of our men which can be seen to-day in every corner of the country are not really Chinese in origin. They are Manchu costumes. The genuine Chinese or Han costumes are to be seen only in theatres, temples and at fancy dress balls now.

About twenty-eight centuries ago, Duke Chow, the famous premier of the Chow Dynasty, made detailed regulations governing the dresses of the four classes of people, namely scholars, farmers, laborers and merchants. In his Book of Rites he strongly urged that everyone should dress properly accordingly to his profession and rank, no matter whether he was rich or poor.

All the teachings and regulations of this great statesman were cast aside after several hundred years of war among the feudal states. At the time when Liu Pang, the first emperor of the Han Dynasty wanted to see that all his subjects should wear the proper dresses he was obliged to engage Shu Sun Tung to make a new set of regulations. Being a great scholar and an admirer of Duke

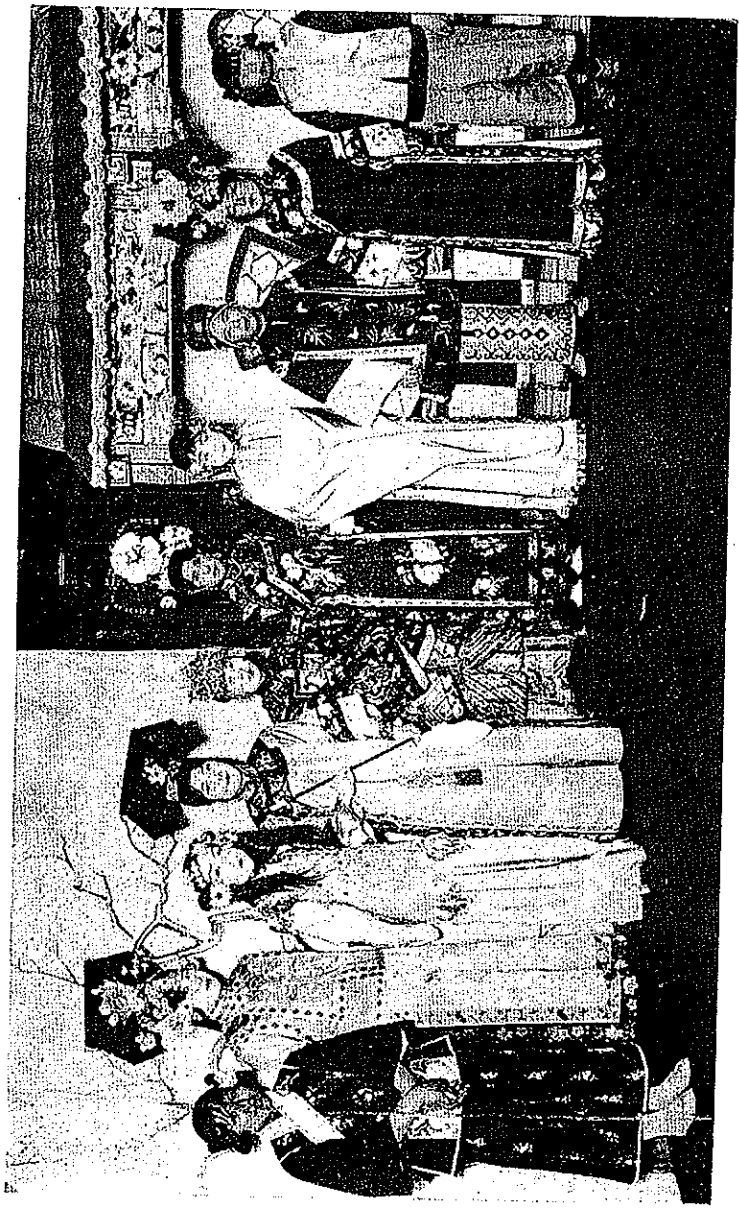
Chow, the latter took care to retain the Chow styles as far as possible.

The emperors of the Tang Dynasty never troubled themselves about the dresses of their people. In other words, they retained the styles of the Han Dynasty without any change save in the case of women. It was all through Yang Kuei-fei, the famous Imperial Concubine of Tang Ming Hwang, that the women of the latter part of that dynasty began to dress a little different from their ancestors.

In like manner, the rulers of the Sung Dynasty followed the custom of the Tang and made no changes in the costumes of their subjects. But after the capital of Sung had been removed from Kaifeng to Hangchow, and all territories north of the Yellow River were occupied by Mongolian troops many people were forced to wear what their alien rulers had decreed for them.

Needless to say, the people of the Yuen Dynasty wore nothing but Mongolian costumes. But it must be borne in mind that the Mongolians of seven centuries ago had not the same costumes as to-day. As is known the present Mongolians adopted their dress from the Manchus ever since their forefathers made common cause with the latter.

The dresses of Han, Tang and Sung were restored to the people as soon as the founder of the Ming Dynasty, Chu Yuan-chang, drove the alien troops out of the Great



Costumes of yesterday.

Wall. But after a period of three hundred years these classic costumes were lost to China for ever.

GENTLEMEN.

A radical change was made in the dress of our men when in 1644 the Manchus occupied Peking and several provinces of North China under the pretext of suppressing Li Tsu-chen and his fellow bandits on behalf of their Chinese friends. Right upon his accession to the throne, Emperor Hsun Chih ordered all classes of people to put aside the Ming costumes and wear the Manchu clothes. What was more important, every male was ordered to shave off the front part of his hair and turn the other part into a queue which has been known as "pien-tze".

It goes without saying that this order being opposed by all patriotic Chinese at that time, but as the Manchus became more and more successful in the suppression of both Li Tsu-chen and the supporters of the Ming House they enforced their "queue and dress" order with greater rigour. In the second year of his reign Emperor Hsun Chih issued an imperial decree to the provinces that within ten days of its receipt, all royal subjects must possess a queue and wear the Manchu dress, and in the event of disobedience, they were to be beheaded on the spot.

History tells us that thousands upon thousands of Han men were executed merely for their refusal to have

the queue and the Manchu costumes. Even Duke Kung Wen-tan, the direct descendant of the Great Sage, was nearly sentenced to die when he asked that he should be allowed to retain the knot on the top of his head and wear the Ming dress at the Spring and Autumn Sacrifices. He based his hope on the fact that when the Mongolians ruled in China members of his family were given the freedom of dress. It was only through the repeated requests of some powerful ministers that the life of the Duke was saved at the eleventh hour.

Later when the new masters of the land saw that the people whose civilization was much superior to their own, could not be subdued entirely by force they accepted the compromise of Hung Chen-chiu, the man who was sent by the Ming emperor to fight the Manchus but gave up himself to his enemy through the wiles and smiles of a beautiful lady. Hung recommended that while all men should wear the new dress which had been decreed for them, women, babies, Buddhists, Taoists and actors should be permitted to retain the costumes handed down from the Han, Tang, Sung and Ming dynasties. The reason advanced was that all these were harmless persons, and the prestige of the new dynasty would in no way be damaged by their exemptions.

However, through this happy solution, many warm supporters of the Ming House as well as those who resented the idea of being forced to put on alien clothes, took refuge in the flowing robes of monks and other

priests. Even in the last days of the Ching Dynasty there were a few persons of the Han race who refused to dress themselves in Manchu style, and became priests to avoid suspicion and possible persecution by the high-handed officials .

The early Manchus were known as good horsemen. That is why all their dress was made for riding purposes.

The most important of all costumes is the outer garment which must be made of black satin. In order to make it convenient for the wearer on horseback this civil coat is to be three inches shorter than the inside gown and can be opened from four sides. Again the sleeves of this garment must also be three or four inches shorter than the inside gown which has two satin cuffs attached to it. For the benefit of a rider, these two cuffs are usually stiff and also very tight no matter how flowing this satin gown may be. Among the antagonists of the Manchu rule, these cuffs were jockingly called "ma-ti-shou" or horseshoe sleeves.

Nearly every self-respecting Chinese wears a black jacket over his long gown. Now this jacket which has been called "ma-qua" or horse coat is another sign of the devotion of Manchus to horsemanship. In former days the sleeves of a "ma-qua" were a few inches shorter than the gown which should possess two cuffs if the wearer was a full-fledged mandarin. The latest fashion demands that the sleeves of a "ma-qua" must be as long as those of the gown if not a little longer.

The fact that the trousers must be banded at the ankle with a belt, again shows that all furnishings are made to suit horse-men. As in the case of riding on bicycles it is necessary that the trousers should be banded just to keep them clean. Recently the lower class women who never expect to mount a horse, band the trousers at their ankles for the sake of keeping their legs warm.

It is true that the Chinese Republic is already seventeen years old. But with the exception of a few students and other modernists, all Chinese are wearing the dresses of the Ching Dynasty. What is strange, Chinese women who were not obliged to put on any Manchu clothing during the monarchial days, now deem it a fashion to wear the "chi-bau" or the Bannermen's gown.

Only three or four years ago when Mr. Henry Pu-yi, the ex-Emperor, was still living in his palace in Peking many former officials of the defunct regime went to pay their respects to him on the first and fifteenth of every moon. These faithful mandarins wore their full dress with the peacock feathers on their caps and the long beads hanging over their necks. All these aged servants still keep their queues without which they would look funny in regal dress.

Among the Manchu nobles, these court dresses are still used on great occasions although they seldom show them outside of their own circles. The Mongolian princes who have been living in Peking for a long time, also

cling to this dress because they are too conservative to wear the clothing of Westerners.

In connection with court dress, it must be said that the button and feather on a cap are very important for they denote the official rank of the wearer.

Generally a scholar who has as yet no degrees and a person who cannot lay any claim to official titles, are not allowed to have the button or "tin-tse" and feather or "lin-tse" on their ceremonial caps although they are at liberty to wear the outer garment minus the beads. He can have a gold or brass button as soon as he has obtained the B. A. degree or the title of "kan-shen" meaning a member of the Kuo-tse-kan in Peking which can be bought for fifty dollars or so in all provinces.

When a scholar has received the Master's degree in the provincial competitive examination he will be entitled to wear the button of white stone. The rank above that of white stone is the crystal which most magistrates used to wear. Higher than this will be the buttons of light and dark blue stones. The climax of these distinctions is, of course, the red button which has again been divided into pink and crimson with the latter as the higher.

In the old days when official titles meant everything to a man, the phrase "red button" represented a high official. People would sacrifice time, money and even life to secure such honors for either themsleves or their posterity for official titles which could be handed down

to son or grandson if the possessor had tendered some great services to his country.

One's rank in officialdom could also be shown in the feather of the cap. The spangled peacock is considered as higher than the blue, but no person who wore a button lower than the white stone, could have the feather.

The two square pieces of embroidered silk to be fastened on the front and back of the outer garment which have been known as "pu-tse" are also signs of one's rank. They are usually worn together with the feathers and beads by official whose "tin-tse" should not be lower than white stone.

It was the rule during the monarchial days that officials in Peking were one rank higher than those in the provinces. One who could only wear the pink button in the Capital was allowed to have the crimson outside of it. In like manner, the civil official was above the military.

As has been said this court dress is only worn by a few Manchu and Mongolian nobles to-day. Even in their case they never wear them when they go to the house of a Han man or any other place where this dress is not popular.

Despite the fact that the court dress has now been replaced by the frock coat of Westerners, we are still wearing the "bien-yi" or plain dress which is also Manchu in origin.

The Ching rulers were certainly much more democratic than the emperors of Han, Tang, Sung and

Ming dynasties in the matter of dress. They never interfered with the clothes which the people must wear every day and had no regulations governing the dress of scholars, farmers, laborers and merchants as in the case of the other dynasties. In fact, the Manchus allowed our people complete freedom of dress so long as we did not attempt to misrepresent ourselves by putting on the red button as well as the peacock feather without any justification.

As a result of this democratic custom, it has become impossible to tell the profession of a person by his dress. The supposition that one who wears a black jacket must be a man of the upper class, is not always true. Many carefree persons who stand high in their own community, do not like to wear the jacket especially during the summer. Students, as a rule, do not have the jacket either, but the officials of a yamen, professors of a college and persons of all dignified professions must be adorned with this coat when they are on duty. It would be much better if the wearer also had a dark blue gown of satin or silk. This is because the frock coat is considered the first class civil dress while the black jacket with a dark blue gown has become the second class civil dress. In the case of a poor family, the bridegroom will wear this dress on his wedding day in the absence of a frock coat.

The vest which people now wear over their gowns, is not quite as formal a dress as the jacket. Formerly it was only a few carefree Manchus who cared for this

sleeveless garment. Now many Chinese put on this waistcoat because it is both convenient and economical.

At one time there was in fashion a certain kind of vest which had its buttons on the two shoulders instead of on the breast. This is called "pa-tu-lu" for it means bravery in Mongolian. As the name suggests this waistcoat was first worn by the Mongolians, then the Manchus, and finally the Chinese. Ever since the Republic, the "pa-tu-lu" has become unpopular with the Chinese. It is said that conservative people look upon this garment as too sporty while younger persons consider its buttons which must be six on one side, as inconvenient.

Anyway it is not quite polite for one to call on another without a jacket or with a vest. It is especially so when the friend is his senior either in point of position or of age.

It is true that one's profession is not indicated by one's clothing, but some idea may be gathered by the way a Chinese dresses himself as to his social standing and birth-place.

Generally a self-respecting Chinese will have buttons from the top to the bottom of his dress. It betrays bad form if a person wears loose the topmost button of his jacket, and that of his gown.

The ill-bred and other people who do not stand high in the estimation of their townsmen, purposely wear loose a few buttons in order to look sporty. The local never-

do-wells who hang around the teashops at street corners, seldom take the trouble to button up their black cotton gowns but tie with a cloth belt around the waist instead. Any Chinese of good breeding will resent having a black gown unless it is made of foreign material.

In former days most people tied their waists with long belts of beautiful silk, but the belts had to be covered by the black jackets with only the ends hanging down.

It can safely be said that gentlemen of good standing never care to dress in fancy colours. With the exception of summer during which most people wear white costumes, dark blue and grey are common colours for the use of gowns. Lately copper colour has come into fashion.

The residents of this city are noted by the fact that their gowns are particularly long. Usually their flowing garments are about two inches longer than those worn by their brothers in the South. Indeed it is sometimes possible to tell that the stranger is a visitor from Shanghai or any other city in the South by the brevity of his gown.

Besides, the Northerners, as a rule, like to wear fur-coats. Even rickshaw coolies have goatskins in the winter although they cannot afford to provide the covers in some cases.

Anyone of average means has two or three fur-lined gowns. This is because our people are very par-

ticular about the seasons. In the last days of autumn, one can only wear ratskins or other light furs, but in mid-winter, only foxes and other heavy furs can be worn. During the monarchial days officials above the third rank, were allowed to wear sables while wealthy merchants would be content with goatskins for fear of being laughed at by their business acquaintances if they affected fox and other expensive furs.

Nowadays, people seldom wear fur-lined jackets as a result of the popularity of the over-coats which are a few inches longer than those of Westerners. Well-to-do people like to have this coat fur-lined and fur-collarded as well.

LADIES.

As a result of the compromise proposed by Hung Chen-chiu, the Chinese women in the early days of the Ching dynasty, were not obliged to wear the Manchu dress although strange to say, the dress of our fair sex was neither Manchu nor that of the Ming dynasty during the 270 years of the recent alien rule.

Anyone who has been to the Chinese theatres will notice that the female dress of the Han, Tang, Sung and Ming dynasties was marked by the long and flowing sleeves. In fact, these sleeves are more like cuffs which must be white and were only patched on to the costumes, and could be removed for washing and other purposes.

The garments of our ladies did not have such white sleeves however, for a considerable number of years. As to the exact time when this important change was made nobody seems to know as Chinese historians seldom pay any attention to social matters. What little knowledge we can obtain about the customs of our ancestors is generally gathered from novels and sketch-books by famous writers.

Another difference between the dress of Ming and Ching women which any careful observer will not fail to notice, is the colour of the skirts. As a rule the ladies of the Ming and the earlier dynastics wore white and light-colored skirts while black was the only colour throughout the Ching regime. The conservative women of to-day will wear nothing but black shirts.

The court dress of Han women during the Ching dynasty was also unique. They wore a coat of black satin and a skirt of red silk. If her husband was a high official she could wear the peacock feather under her hair and the beads around her neck according to the former's rank. Very often, her red skirt was embroidered, and had a number of very small bells on its edges.

Our men have discarded the court dress since the establishment of the republic with the exception of a few monarchists who still wear it in their own circle. The fair sex will not hesitate to put on the black coat and red skirt when the occasion arises for the use of them.

The Han women do not wear either hats or caps. What really adorns their heads is a sort of bandage with no cover on the top. It is said that this has been made necessary by the way they choose to dress their hair. However, the head wear of wealthy ladies of the "good old days" used to be adorned with pearls, jade and other jewelry which their fathers and husbands would provide for them.

Since the Revolution of 1911, the tables have been turned in the matters of dress. Chinese women who were not required by law to adopt the Manchu costumes during the Ching Dynasty are beginning to wear the so-called "chi-bau" meaning the Bannermen's gown while the Manchu ladies especially the most aristocratic ones, have been trying to dress themselves like their Chinese sisters.

Within the last twenty years or so, the Chinese women's dress has undergone great changes. In the first year of the Republic it became a fashion for ladies to wear very short skirts. It would still be better if the colour of one's skirt could be matched by that of her coat. This means that if one had a new coat she must have a new skirt as well.

Later Dame Fashion decreed that ladies must wear long and flowing skirts. In addition they should be made of Indian silk with embroidered edges. Despite their being expensive these skirts did not meet with much opposition from fathers and husbands who took consolation in the

fact that since the colour was to be black it became unnecessary to have a new skirt for every new coat.

To-day only a few middle-aged women care to wear this sort of skirt. Most young and fashionable ladies are wearing either the "chi-bau," or the "chang-ma-qua" meaning the long waist-coats.

As careful observers will certainly notice the "chi-bau" now worn by ladies is different from that of all gentlemen in several respects. In the first place, the lady's gown can only be opened from the right side instead of from both sides. Secondly, it must be short and tight as the movie starts in Shanghai have recently decreed. Thirdly, embroidered edges can be tacked on if the wearer does not mind the expense of so doing.

Speaking of this long waistedcoat or sleeveless gown one is at a loss to know its true origin. Anyway it is neither Chinese nor Manchu, still less is it European. The general belief is that it must have been designed by these movie stars of Shanghai from whom the most fashionable and aristocratic ladies in Peking and elsewhere are taking their orders.

Only two or three years ago these sleeveless gowns which must be worn over one's coats or mere sleeves, were made of any material, whether Huchow silk or Hangchow satin. Now all native products are out of fashion. The one-piece silk which has been specially

designed for this costume by the Calcutta merchants, has become the order of the day.

Along with the Bannermen's gown and the sleeveless garment, have come all sorts of hats and caps mostly imported from Paris. In fact the wardrobe of a Chinese flapper has become just as complete as those of her sisters in Europe and America. The bob-haired girl of Peking as elsewhere is always clamouring for new-style coats and hats.

In a way, the dress of a lady also serves as a mirror of her social standing and birthplace.

The poor women especially the servant class do not wear skirts. It is said that the great majority of these maid-servants who have deformed feet, hail from Sanho-hsien. They wear dark blue coats and black trousers most of the year. Nearly everyone of them band their trousers at the ankle in order to keep their legs warm but they also do it during the summer perhaps by force of habit.

Amah and maids-of-all-work who possess natural feet are generally Manchus but only choose to adopt Chinese surnames like Wang, Chang and Liu. These women never wear skirts but put on gowns made of black cloth and other cheap stuff. Likewise they band their trousers at the ankle.

Girls under the age of sixteen seldom adorn themselves with skirts. At the same time, they do not like

to band their trousers probably for fear of being mistaken for maid-servants and country lasses.

As has been said the most aristocratic of the Manchu ladies who have enough money to buy new costumes from time to time, imitate their Chinese sisters in the matter of dress, leaving practically no trace as to their race. But the woman of a middle class family can still be distinguished from the non-Manchus. Apart from the peculiarity of her hair-dressing, she is marked by her thick powder and liberal rouge and also the old-fashioned gown. Above all, she wears a pair of embroidered shoes with heels of no less than two inches thick.

The Mahommedans who have been living here for several generations, dress like ourselves. Like the Manchus, Tibetans and Mongolians, their women have never bound their feet.

There are very few Tibetans in Peking except lamas who generally dress like Mongols. But Mongolians, male and female, can be found everywhere. Their dress is not much different from that of the Manchus. They are fond of using red for their jackets and vests and yellow for their gowns. Without exception they carry a belt around their waist. The Mongolian women still like to wear the wind-hats and ear-caps which our men of last generation used to have in mid-winter.

Generally the Manchu ladies pay much more attention to their face than any other part of the body. Powder

and rouge are extravagantly applied to the countenance. These simple-minded women care very little for the styles of their gowns and shoes.

Their Han sisters on the other hand, are very particular about the style of everything they wear. Years ago when most of them had deformed feet these Chinese ladies made their dainty shoes themselves. In fact they considered it disgraceful to have their shoes made by an outsider especially a male.

With the disappearance of foot-binding our women began to buy their footwear from the market. They now wear more leather shoes than our men. As a matter of fact, the Chinese women are now unable to make their own shoes even if they wish to do so. First, these foreign-style shoes cannot be successfully made by the delicate hands of a lady. Secondly, the so-called New Women of China will feel more at home on the dancing floors of fashionable hotels than with the needle and thread.

Styles, however, change very rapidly in this city. The high-heeled shoes and pumps which were the rage with the society women of Peking several years ago, are no longer in vogue. Their only customers are the country lasses and a few poor Manchus, who have always been behind the times, in the matter of fashion.

Again, our women, unlike their Manchu and Mongolian sisters, are very fond of jewelry. The more old-fashioned ladies are walking jewel stores. From the top

of their hair down to their embroidered shoes these innocent dolls are covered with pearls and other valuables.

The most interesting thing about a Chinese woman is perhaps the large number of rings which she wears on both hands. Early in childhood the wealthy girl will receive one or two gold rings with pearls or jade, from her mother. Before long, she will be given a few by her grandmother and other elder relatives. At the time of her betrothal she has already acquired quite a number of these rings. Then as a token of respect rather than love, her future husband will send her from two to four rings along with other gifts.

She may wear all or only a few of these rings at ordinary times. But when she goes to a party the lucky girl will have to display all these gifts.

The armlet is certainly another interesting feature of our women's toilet. Whether rich or poor, a grown female must have one or two pairs of armlets of either silver or gold. In more conservative circles, the heavier the armlet the more proud will the wearer be.

The local flapper carries no armlets nor has she a large number of rings. Usually she will be satisfied with a diamond ring of considerable size. On the whole, the local flapper is not much different from her stereotype in Europe or America.

CONCLUSION.

Like the other cities of China, Peking is now at the crossroads where the old and the new meet and mingle. Not unlike its sister cities, Peking is giving way to everything that is new, and fighting a losing battle to retain all the traditions handed down by our forefathers. It is more than likely that after a generation or two the social customs which have been stationery for so many centuries will be changed beyond recognition.

What is more important, the "wu-lun" or the five relations existing between king and subject, father and son, husband and wife, brothers and friends, which has been so fervently preached by all our sages and philosophers for centuries, is no longer held as sacred among the half educated modernists. Society as represented by many of our misguided youths, has not been built on the foundation of morality. Confucianism which is the backbone of our civilization, has in certain circles been relegated to the background and replaced by such slogans as "love without marriage" and "down with fidelity".

As is common in the transitional period of the history of all nations our self styled reformers and saviours are casting aside the old order of things without discrimination. At the same time they forget to adopt the strong points of their newly found idols. Foreigners who have been witnessing these changes must make an allowance for the

fact that China is now at a crucial stage and the present era of social disturbances, is only of a temporary nature.

It is the honest belief of the writer that, like the duststorms of Peking, the clouds which now darken Chinese society will eventually pass over, and be replaced by a clear sky of social equilibrium. Although a complete return to the old order of things cannot be regarded as likely a partial restoration of our best traditions along the line of Occidental civilization must be realised in the not distant future.

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