Chapter XII.

THE SOUTH-WEST QUARTER OF THE TARTAR CITY

FOR this tour we leave the western entrance of the Legation Quarter and cross the space in front of the Chung Hua Mên to the *Hsi Chiao Min Hsiang* (West Intercourse with the People Lane). At one time it was intended to make this the "Wall Street" of Peking. This is the reason why numerous bank buildings are to be found here, of a size now out of all proportion to the financial activities of present-day Peking. Following the tram line we turn north into the *Ssŭ Fa Pu Chieh* (Ministry of Justice Street). The former Ministry of Justice was the building in the grounds on our left, now occupied by the Headquarters of the Kuomintang or Nationalist Party. In Ming and Manchu times this whole block was the site of the notorious Board of Punishments (*Hsing Pu*). Here were sent all the more important cases from the provinces, as also all the criminals awaiting execution. The prison attached to the Board consisted of about twenty-four separate one-storey buildings surrounded by a very high and thick wall. (There is a portion still standing on the west side). It was several feet below the level of the road, so that one descended to it, as into a basement, and at the time of the summer rains not only the courtyard, but also all the cells, were flooded. Altogether, it was a most unpleasant place in every respect, as Sir Harry Parkes himself had occasion to find out who was confined there for eleven days in 1860, with chains round hands, feet and neck. It was doubtless the fact that an official of the British Foreign Office had himself experienced the horrors of a Chinese prison which made the British government of those days so adamant in maintaining the extraterritorial rights of its nationals.

The modern building with a large three-face clock, further north along the street is the former Supreme Court (*Ta Li Yüan*) erected in 1915 on the site of the Censorate (*Tu Ch'a Yüan*—Court for Examining Everything). This office dates

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back to the later Han dynasty (A.D. 25-220), but the building was first erected in the Mongol dynasty under this name. The members were drawn from the Six Boards, and each Board had also a censor attached to it. The Emperor sometimes selected his own candidate known for integrity and fearlessness. In actual fact, the censors were nothing but paid government spies, camouflaged under high-sounding titles, who pried officially into the public and private lives of the official classes. They were often dispatched to the provinces on tours of inspection. They were even privileged to censure the Emperor himself for any act they considered illegal or harmful to the country, and in theory were supposed to be exempt from punishment if they did so. But numerous are the cases recorded in Chinese history where a censor was put to death, or still oftener sent into exile, for giving unpalatable advice. A common name for them was *Erh Mu Kuan* (Ear and Eye Officials). The office was abolished after the Revolution in 1911.

Continuing north till we reach an open-work wall and following this west we come to the broad street running past the entrance to the South Lake. Opposite this gateway, on the south side of the road was the site of a Mohammedan quarter, called *Hui Tzŭ Ying* (Mohammedan Camp). This so-called camp was constructed by Ch'ien Lung in 1760 for the accommodation of his Mohammedan soldiers who had been enrolled in the Eight Banner Corps. There were 147 small rooms for the soldiers built round a square in the centre of which stood a pavilion for the officers, called *Hsi Yang Lou* (Western Ocean Tower),—alluding to the fact that the Mohammedans came from the west,—with four bronze turtles at the top pointing in the four directions of the compass. It was at this tower—sometimes called a mosque—that Ch'ien Lung's famous "Fragrant Concubine" (*Hsiang Fei*) used to gaze longingly with thoughts of her far-distant home in the west. (Chapter VII). When Yüan Shih-k'ai became First President of China in 1912, he pulled down this pavilion, ostensibly because the turtle on the north pointed directly at the main entrance to the South Lake where his palace was situated, which was supposed to be an inauspicious omen, but more probably because the palace grounds were overlooked from the top of the tower. There is no record of what has become of the four turtles. Yüan Shih-k'ai also tore down the quarters

of the Mohammedan Bannermen and erected buildings in which were to be lodged the Six Boards that he intended establishing, when he became Emperor. As is well known, he failed in his attempt to ascend the throne, and the buildings are now occupied by private tenants and not by ministers of state.

On the opposite corner on the north side of the street are the ugly modern buildings of the former Ministry of Communications. The western end—occupied at one time by the Directorate-General of Posts—was the site of the old *Wang Yeh Miao* (Prince's Temple), of which a stone tablet recording the building of the temple is all that remains. In Manchu times it was said that terrible howlings and wailings and the cracking of whips were heard here, because it was supposed to be the punishment place of the King of Hades; but no such goings-on were ever reported after the Posts were established there.

Further west, on the north side of the road, we espy two small pagodas rising above the shops in front. These are all that remain of the once famous *Shuang T'a Ssŭ* (Temple of Double Pagodas), erected in 1190 by the Chin Emperor Ming Ch'ang who was a devoted follower of Buddhism and built a large number of temples and monasteries in Peking and other parts of China. The two pagodas stood at the western end of the monastery; one is nine, the other seven storeys high. The pagodas are well-known to the Pekingese from the popular play "The Four Scholars," who in this temple took the famous oath that, if they were successful in their examinations, they would never accept bribes or oppress the people. Three of them, however, broke their oath and did take bribes for which they were tried by the fourth who had risen to be Governor.

Turning south along the Shun Chih Mên Main Street we pass on our right, about half-way towards the gate, a lane with the curious name of HUMAN HAIR LANE (*T'ou Fa Hutung*), which originates from an explosion; not one that made the hair stand on end, but that "froze it together." According to Chinese records, on the 1st day of the Fifth Moon of the 6th Year of the Ming Emperor T'ien Chi (1625) the huge arsenal north of the Elephant Stables blew up, destroying this section of the town and killing over five hundred people.

The force of the explosion was said to have been such, that some women who were riding in a cart had all their clothes torn off their backs, which clothes were deposited at Ch'ang P'ing Chou, near the Ming tombs, a distance of over 25 miles! The only survivor on the actual scene of the explosion was a young lad found buried unharmed amongst the ruins who said that he was working with thirty men unloading kegs of powder when the explosion took place. The usual crowd having rushed to the spot and seeing a pile of what appeared to be human hair lying there, at once jumped to the conclusion that it had been blown off the heads of these men. Hence the name of this lane. That, at least, is how the matter is recorded in the local annals.

Immediately within the gate on the east side facing the wall is the *Nan T'ang* (South Cathedral). It was erected in 1650 on the site of the residence of the Catholic missionary, Father Ricci, by his successor, Father Adam Schaal who obtained special permission from the Emperor Shun Chih. In 1775 it was burnt down, but was rebuilt with the help of a large subscription from the Emperor Ch'ien Lung, and survived the numerous persecutions of the Catholic religion, until it was closed up in 1827 under Tao Kuang. In order to save it from being confiscated, the Catholics made over the property by deed to the Russian Ecclesiastical Mission who preserved it for them till 1860, when after the Franco-English expedition it was handed back and reopened. In the early days of the Boxer troubles it was stormed by a fanatical mob and burnt to the ground, hundreds of Chinese converts who had taken refuge there being massacred or burnt alive. The present building, therefore, is quite modern.

The *Shun Chih Mên* (Gate of Direct Rule), also called *Hsüan Wu Mên* (Gate of Proclaimed Military Strength), the west gate of the south wall of the Tartar City, has been reconstructed in recent times, the whole outer wall having been completely removed. It has always been considered an unlucky gate for two reasons. Firstly, because from a geomantic point of view it is in the "unlucky" or "cutting-off of life" quarter. For this same reason, in all Chinese houses, only subordinate buildings, such as kitchen, storehouses and so forth, are erected in the south-west corner. Secondly, because through this gate

those condemned to death were taken to the Execution Ground (Chapter XVI). Hence it is still popularly known as the Gate of Death (*Ssŭ Mên*), as, of course, none of the criminals who passed through it ever returned alive. And for these reasons this gate was never used by any of the Emperors. In the outer courtyard of this gate there used to be three short round pillars of brick, about 2½ feet high, the remains of five water-levels installed at the time of the rebuilding of the walls by Yung Lo. The top of these pillars was level with the surface of the lake at the Summer Palace and also, it was said, with the top of the pagoda at T'ungchow, to the east of Peking.

Following the street that runs west under the wall we come to the PARLIAMENT BUILDINGS, uninteresting, modern types, erected by Yüan Shih-k'ai in 1912, and now occupied by colleges. Here the first Chinese parliament held its interminable, turbulent, and futile sessions, often interrupted by lengthy "holidays," until its natural death in 1924, or thereabouts—there seems to be no exact record of this unimportant event. This first effort at parliamentary government in China, apart from being an extremely costly method of conducting the country's affairs, as the vote of each of the five hundred odd deputies had to be bought before any measure could be passed, was distinctly not a success and has left no mark whatever on the history of the country.

Much more interesting is the fact that the site on which these buildings stand was that of the famous ELEPHANT STABLES (*Hsiang Fang*). The "Elephant Quarter" covered a vast area and was, to all intents and purposes, a small city of its own, even to the extent of having its own particular temple to the tutelary deity of elephants. The buildings consisted of six rows of eight stables, each 36 by 18 feet, with massive brick walls six feet thick, lit by a skylight in the gable-shaped roof. The exit from the enclosure was by a heavy iron-bound wooden door built over the centre of a wide and deep trench that ran all round the inside of the outer wall, into which the keepers could jump, when the animals became unruly. When they were taken out for duty this door was laid down flat so as to cover the trench and form a bridge for them to cross. These elephant houses were built in the 6th year of the Ming Emperor Hung Chih (1495).

Elephants were known in China during the reign of the Great Yü (2205 B.C.) and were said to have been fully trained during the T'ang and Sung dynasties and used in Imperial ceremonies. In Ming and Manchu times the elephants formed part of the tribute from the kingdoms of Burma and Annam and were used in public ceremonial processions.

They were employed on duty in two ways: in the first duty six of them took up their position at daylight outside the Wu Mên facing each other in three pairs. When the bell sounded for the officials to enter the palace, the elephants knelt down and remained in this position, until everyone had passed in, when they rose and each pair facing crossed trunks, thus forming a barrier through which no one was allowed to pass. As soon as the Court was over, they withdrew their trunks to let the officials pass out, when they returned to their quarters. Their other duty was to draw a specially constructed Imperial chariot which the Emperor used when he went to worship at the Altar of Heaven and at the *T'ai Miao* (Ancestral Temple). Both K'ang Hsi and Ch'ien Lung used elephants to carry the Imperial Genealogical Register (*Chia P'u*), which was corrected to date every few years, to Mukden in Manchuria, to be deposited in the Ancestral Temple there.

The elephants, though attended by specially trained keepers, were under the direct orders of the Emperor himself. If an elephant fell sick whilst on duty, the keeper at once sent in a memorial to the Emperor who wrote out a slip ordering the sick elephant to be sent back to his quarters and another one to take his place. The Emperor's order, it is said, had to be read out aloud for all the elephants to hear, as otherwise not one of them would move. But if the order was read aloud, the elephant next for duty would step forward and follow the keeper to his post. If an elephant injured any one of the public while on duty, or otherwise misbehaved himself, the Emperor would order an appropriate punishment. If it was to be a whipping, two elephants would wind their trunks round the offender and force him on to his knees, so that the keeper could flog him; when it was over, he would rise and bow several times, as if thanking the Emperor for the punishment. If it was only to be a light punishment, such as demotion, the offender was shifted from the first, or whatever

rank he held, to a lower place; for these elephants ranked with princes and other dignitaries and received the same emoluments.

Their rations were allotted according to their duties; that of standing still on guard being considered more onerous, the elephants performing this duty received a larger ration than the ones that drew the Imperial chariot. Unfortunately for the elephants, the money allotted to them as salary had to pass through so many hands that by the time it came to their share for fodder even, there was barely sufficient to keep them alive. The keepers, too, had to get their rake-off which they tried to make by cutting down on the cooked rice that was placed in the centre of the bundles of rice-straw supplied to the elephants. The latter knowing the wiles of their keepers would carefully weigh the bundles with their trunks and, if they found the weight too short, would start a rough house; it was then that the keepers had to make for the above-mentioned trench.

Another perquisite of the keepers was the disposing of the elephants' dung to the ladies of Peking who after washing it thoroughly used the strained-off water to wash their hair with, as it was supposed to give it a brilliant gloss. It was also used by men to cure the scars which, in the days of the queue, were often exposed on the shaved crown of the head. For this reason, a slang term for persons who put on airs was *Hsiang La Ssŭ* (Elephants' Dung).

The keepers of these Imperial elephants were Annamites, and the post descended in the same family from father to son. Only once a year were the elephants allowed outside for a stroll, on the 6th of the Sixth Moon, when they were taken down to bathe in the moat outside the wall of the Tartar City. They were, however, not allowed to go right into the water on account of the difficulty of getting them to come out again. This day was a Peking holiday, and it used to be a popular amusement to go and see the elephants taking their bath.

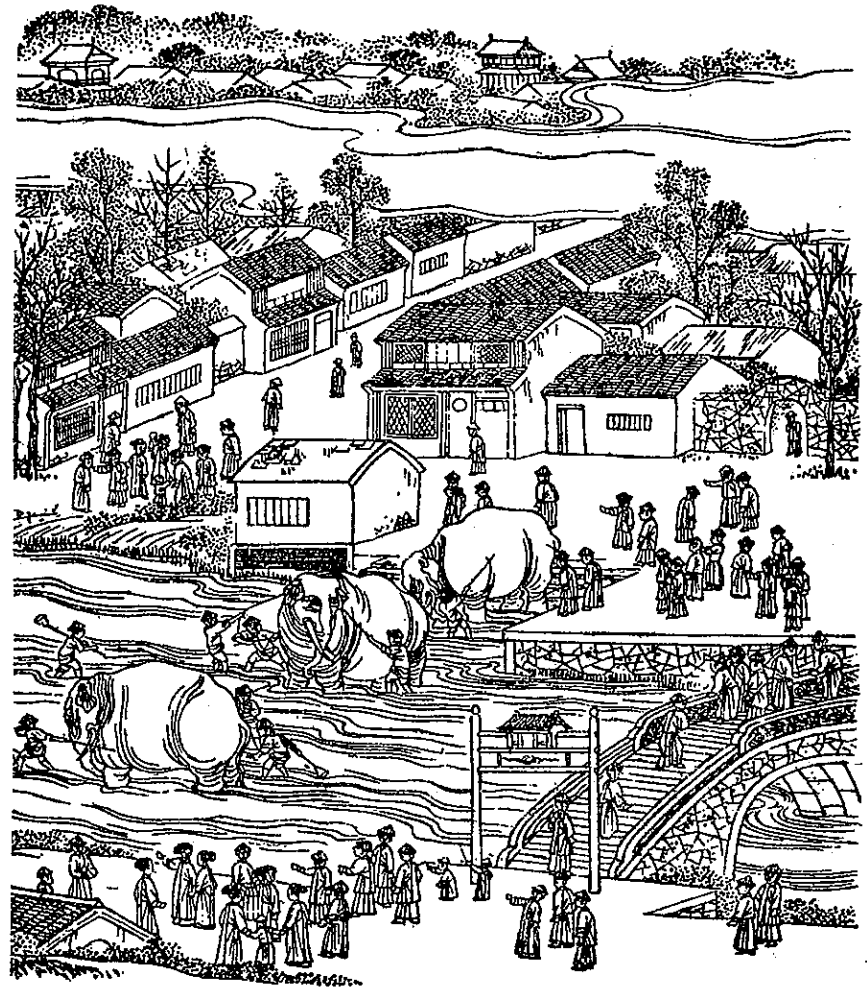
In the spring of 1884, whilst practicing with the chariot, one of the elephants escaped and caused a tremendous panic in that part of the city through which he promenaded. For several hours the whole life of the city was interrupted, until he was found by the keepers in a narrow alley in which he had lost himself and was taken back to the stables. After this

incident elephants were no longer employed in Court ceremonies. In any case, when soon afterwards Annam and Burma ceased to be tributary to China, no further elephants were sent up, and the existing ones gradually died of starvation.

Continuing along the street under the wall, and turning north before we reach the south-west corner, we come to a large enclosure with high walls, inside which can be seen numerous buildings with yellow-tiled roofs. These buildings are now a school, but were formerly the PALACE OF PRINCE CH'UN (*Ch'un Wang Fu*). He was the seventh son of the Emperor Tao Kuang and better known as the father of the Emperor Kuang Hsü, and the brother-in-law of the Empress-Dowager Tz'ŭ Hsi, and was the only one of the elder princes who managed to keep on good terms all his life with this formidable lady. From all accounts he would seem to have been a comparatively honest, well-meaning, and somewhat stupid, person, but an ardent upholder of the rights of the Manchus. A famous saying of his in 1885, when a war with France was in progress and a rebellion threatening in South China, that he would rather see the Empire handed over to the foreign devils than to the Chinese rebels, did not increase his popularity amongst the Chinese. Luckily for his peace of mind, he did not live to see the disasters of the Japanese War or the Boxer madness. After his death in 1891, the Empress-Dowager issued a special edict praising him for his modesty in not availing himself of the high honour that had been granted him of using yellow curtains in his sedan-chair and generally for not attempting to push himself forward as the father of the Emperor. By her orders too, his palace was divided into two parts, one for an ancestral hall to himself, and one, according to precedent, as a shrine for his son who had become Emperor. This palace was occupied by the staff of the British forces in 1900-01.

It was from here that on a bitterly cold night in January, 1875, in the midst of a violent dust-storm, the future Emperor Kuang Hsü, weeping bitterly, as if foreseeing the evil destiny that awaited him, was fetched in the Imperial yellow sedan-chair with eight bearers to the palace where he at once had to perform the ceremony of kotow before the corpse of his predecessor.

BATHING



ELEPHANTS

In view of its disastrous results not only for the whole of China, but also for the Manchu dynasty and for Peking itself, we ought perhaps to dwell shortly on the circumstances of the selection of the son of this Prince Ch'un as Emperor. The Emperor T'ung Chih, whose personal name was Ts'ai Ch'un, died without an heir. The lineal descendants of an Emperor in the same generation all bore the same first character in their names : for instance, those of the same generation as T'ung Chih were all called Ts'ai something, and their sons again were called P'u something. It is as if the names of the sons of an English king, for instance, all commenced with Eg-, that is to say, Egbert, Egmont and so on, and those of their sons with Ed-, Edwin, Edward, etc. Now, according to the laws of ancestor worship, an equal (i.e. one of the same generation) could not perform the ancestral sacrifices to an equal ; nor could a man for this reason adopt an equal as his son. Kuang Hsü whose personal name was Ts'ai Tien was a cousin of the same generation as T'ung Chih, so that his selection as the latter's successor was a complete breach of these laws and offended the dynastic feelings not only of the Manchus, but also of all loyal Chinese. A certain censor, Wu K'o-t'o, even committed suicide at the Emperor's grave as a protest, after composing a famous memorial on the subject.

As a matter of fact several candidates more suitable than Kuang Hsü were available at the time in the lower (and therefore correct) generation : P'u Lun, the grandson of Tao Kuang's eldest son ; P'u Chün grandson of Prince Tun ; and P'u Wei grandson of Prince Kung. But the Empress-Dowager who was primarily responsible for the selection rejected all three and chose the son of Prince Ch'un, partly because he had married her sister and partly because she wished to continue in power herself. For if P'u Lun, the most suitable, had been chosen, she would immediately have been relegated to the background, as he was already seventeen years of age. (For a more detailed view of the succession of the Emperor Kuang Hsü see Appendix F.).

At the back of this palace, in an angle of the high walls, is a small shrine to the local deity of the district (*Ch'êng Huang*) who, to judge by the hundreds of votive tablets and strips of yellow cloth that cover the walls in both directions, must be a particularly efficacious deity.

Continuing north through a maze of small lanes we come to the small, but well-preserved, *Wo Fo Ssŭ* (Temple of the Sleeping Buddha) situated in a lane of that name, and with a large idol of the Buddha in a prone position. The temple was built by a monk called Chiu Fêng in the T'ang dynasty, in A.D. 648, repaired by K'ang Hsi in 1665 and again by Ch'ien Lung in 1761. The latter ordered the stone tablet to be placed in the temple courtyard, where it still stands, recording the history of this monastery. About twenty rather dirty and miserable-looking young acolytes reside in this temple where they are being trained as monks.

We now turn east along the lane and its continuation, called Old Board of Punishments Street (*Chiu Hsing Pu Chieh*) because in Mongol times the Board was situated in this street, and come out again on to the Shun Chih Mên Main Street. The second turning north on the same side bears the curious name *Shê Fan Ssŭ Hutung* (Free Distribution of Rice Temple Lane) from a temple of this name situated on the north side. According to tradition, during the reign of the Ming Emperor Chia Ching a scholar from the province of Kiangsu resided in a small temple in this lane. He was so poor that during the day he had to beg in the streets to earn his living, whilst at night he worked hard at his studies for the public examinations. He registered a vow that, if he succeeded in obtaining a degree—all that a scholar required so that he need do no more work for the rest of his life—he would repair the temple which had fallen into decay and would provide food gratis to all the poor living in the neighbourhood. Having been successful in the examination, he made good his vow and distributed grain free for three years.

On the opposite side of the main street, almost facing this lane is the *Hsi Tan Shih Ch'ang* (Market at the West Single Archway) which corresponds, here in the west, to the market in the east city (Chapter XI).

A few yards further north we come to *Shih Hu Hutung* (Stone Tiger Lane), formerly called Lion Tiger Lane (of same sound). We would mention that in Chinese the words "lion," "stone," and "lost" have the same sound, but different characters. At the far end of this lane can be seen, to this day, a stone lion, and close to it on the north side, up against the

wall of a coal-yard (No. 1.) a small stone tiger. The story is as follows:—In the North City, off the An Ting Mên Main Street, is a lane also called Stone Tiger Lane (formerly known as Lost Tiger Lane—of same sound). In that lane there were once two stone tigers one of whom went off for a walk one day and meeting in the lane we are describing the stone lion became rooted to the spot (from fright?), so that he could not return to his own lane. Therefore in the former "Lost Tiger Lane," as the name once indicated, there is only one tiger to be seen to-day, while in the former "Lion Tiger Lane," as the name also showed, we find both the lion and the tiger. This story, we are afraid, is slightly confusing, because the Peking police, lacking a sense of humour, have renamed both lanes "Stone Tiger Lane."

Going back along the main street to the Hsi Ch'ang An Chieh we return by the way we came.

Chapter XIII.—Part One.

THE NORTH-EAST QUARTER OF THE TARTAR CITY

In order to reach this part of the city we continue up Morrison Street (Chapter XI) to the north end, and then west into the An Ting Mên Main Street. A street on the right called Iron Lion Lane (*T'ieh Shih Tzŭ Hutung*) derives its name from an iron lion that used to stand in this lane, in front of the former palace of Prince Ho, the fifth son of the Emperor Yung Chêng. In a turning on the north side, the *Ch'i Lin Pei Hutung* (Unicorn Tablet Lane), there was a beautifully-carved unicorn in stone, about five feet long by four feet high. It was said to date from the T'ang period and had been placed there by Prince Kung, the fifth son of the Emperor Shun Chih, at the entrance to his palace, which has long since disappeared. Both the lion and the unicorn have been taken away in recent times and now adorn the Propaganda Offices of the Kuomintang at the Drum Tower.

Turning west up the street opposite Iron Lion Lane, called Broad Street (*K'uan Chieh*), we pass a small stone, camel-backed bridge with the curious name of *Tung Pu Ya Ch'iao* (East Not-dented-in Bridge). The origin of this name is as follows: on the opposite, west, side of the *Hou Mên* (Back Gate) is a similar bridge, called *Hsi Ya Ch'iao* (West Dented-in Bridge), because formerly the wall of the Imperial City bulged here and ran along the centre of the bridge, thus "denting it in." But on the eastern bridge the wall did not encroach and so it was called "Not dented-in."

On reaching the Hou Mên, officially known as *Ti An Mên* (Gate of Earthly Peace) we turn north along the *Ku Lou Ta Chieh* (Drum Tower Main Street) and see in front of us the famous Drum Tower (*Ku Lou*). It was built by Yung Lo when he moved his capital to Peking. It is 99 feet high, constructed of brick up to the top storey, and then of wood. The materials for its construction were taken from the old

Drum Tower of Mongol times which stood in the then centre of the city at the southern end of what is to-day called "Old Drum Tower Main Street," about one hundred yards west of the present tower. The original name was *Ch'i Chêng Lou* (Mustering for Duty Tower), as a signal drum was beaten before daylight for all government employees to assemble.

In this tower was a kind of water-clock, called "The Brass Thirsty Bird" (*T'ung K'o Niao*), said to have been invented by one Li Lan who lived in the Sung dynasty. The upper jar was in the form of a bird through whose beak the water seeped into a lower jar with a bamboo rod, showing divisions of a quarter of an hour, at each of which a watchman struck a large cymbal (*ch'a*) eight times. The Manchus did away with the "Thirsty Bird," using an ordinary jar instead, and replaced the cymbal by a drum, which was only struck at nightfall. This custom of sounding the watches was continued right down to the early years of the Republic, but was abandoned when the new régime established the Propaganda Quarters of the Kuomintang in this ancient and historical building.

A short distance to the north lies the BELL TOWER (*Chung Lou*). Built during the reign of the Mongol Emperor Chih Yüan (A.D. 1285), it was removed to its present site by Yung Lo. It was later destroyed by fire and not rebuilt till 1745 under Ch'ien Lung. It is ninety feet high and constructed of bricks and stone.

Whenever the drum in the Drum Tower was beaten, the bell was tolled immediately afterwards. It was cast under Yung Lo and is estimated to weigh twenty thousand pounds; the Chinese say that its chimes could be heard forty *li* (13 miles) away.

There is a romantic story in connection with the casting of this bell. For some reason or other the foundry could never obtain a perfect casting; no matter how they tried, there was always something wrong with it. At last the Emperor Yung Lo becoming impatient at the constant delays, threatened to have the owner of the foundry beheaded, unless he completed the bell within a definite time. The bell-founder's daughter noticing her father's distress and learning the cause, persuaded him to take her to the foundry when the next casting took place, although women were strictly forbidden to be present,

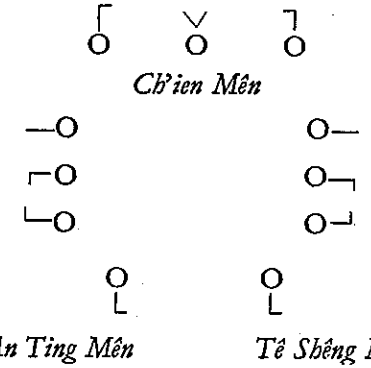
as the feminine principle (*Yin*) was supposed to have an evil influence. Just as the molten metal was being let out into the mould, the girl suddenly jumped into it. Her father made a desperate clutch at her to try and save her, but only succeeded in catching hold of one of her shoes which came off in his hand. This time the bell was perfectly cast, without a blemish, but according to popular belief, it has ever since given forth the sound "*Hsieh*!" (Shoe) when struck.

Like the Drum Tower, the Bell Tower was also in use during the first years of the Republic, but later, in accordance with the claims of Modern Progress, was converted into a cinema hall.

Going back to the Drum Tower and then east along the main street of that name (*Ku Lou Ta Chieh*) for about a mile, we pass on the north side of the street the *Shun T'ien Fu* (Shun-t'ien Prefecture). This department was first established by Kublai Khan in 1264 and called *Ta Tu Lu* (Big Capital Road), because it was the headquarters of the Generalissimo, under whose orders the troops were dispatched along the various trunk roads leading from Peking. It was changed to the present name under the Mings. *Shun T'ien* (Obedient to Heaven) is the name of the prefecture in which the city lies, which was then, as it still is, under the jurisdiction of the Mayor of Peking and includes the entire province of *Chihli* (Direct Rule), —now Hopei—with the exception of Tientsin which has its own mayor.

Turning north up the main street we come to the *An Ting Mên* (Gate of Fixed Peace). This gate, the easterly of the two north gates, the starting-point of the road to Ku Pei K'ou and Jehol, was occupied in 1860 by the British who dragged their guns up the ramp and posted them on the wall commanding the city. The only other point of interest about the gate is that, before it was reconstructed for the round-the-city railway, the outer gate, in the barbican, faced east, outwards, instead of west, inwards. The two northern gates were, therefore, not facing each other, as was the case with the pairs of gates on the other three sides. The reason for this is that, as we have mentioned elsewhere (Chapter I), Peking was built to resemble *No Cha*, a mythical personage, with three heads and six arms. The two northern gates, representing his feet,

were therefore built with their outer gateways turned the same way like human feet. The following sketch will make this clear :—



Ch'ien Mên

An Ting Mên *Tê Shêng Mên*

Crossing An Ting Mên Street and continuing straight on east we reach Hatamên Street. The junction of the two main roads, paved with large flag-stones, part of an ancient causeway, is called *Pei Hsin Ch'iao* (North New Bridge), although no bridge has stood here within the memory of man. The name is accounted for as follows :—At the north-east corner is a small temple with a well at the back, down which there hangs an iron chain. When this is pulled, a curious sound, as of a strong wind, comes up from the bottom of the well, said to be caused by a " pig-dragon " that is chained up there. According to the popular story, a bridge stood on this spot in the Sung dynasty, spanning a pool in which the " pig-dragon " lived. There had been no rain for over three years, and as the " pig-dragon " was suspected of being the cause of the drought, a priest belonging to the temple put him in chains. On the " pig-dragon," asking how long his imprisonment would last, he was informed that he would not be released, as long as a bridge spanned the creek. When later on the bridge was pulled down and a causeway built instead, the name " North New Bridge " was given to the causeway, so as to deceive the " pig-dragon " ; and this name has remained ever since.

Turning north up the main street we come on the right (east) side to the Lama Temple or *Yung Ho Kung*, whilst across the road, in the *Ch'êng Hsien Chieh* (Complete Worthies' Street)

lies the Temple of Confucius. These two temples are dealt with separately in Part Two of this chapter.

Adjoining the Lama Temple on the east is another group of temple buildings situated in a beautiful, sequestered spot, called the *Pai* or *Po Lin Ssŭ* (Cypress Grove Temple). The bark of this tree is used for making a yellow dye. The temple was built during the reign of the Mongol Emperor Chih Ch'êng, in 1347. In the main courtyard is a tablet bearing the characters *Wan Ku Pai Lin* (Cypress Grove of Ten Thousand Ages) presented to the lamas by the Emperor Ch'ien Lung, by whom the temple was repaired and a special " Rest-house " built there for himself. The side buildings were used by the higher lamas of the Yung Ho Kung as a kind of summer retreat. In recent times it has been turned into a school, at times even into a barracks, and all the images and old relics have disappeared.

About a quarter of a mile to the east lies the large compound of the Russian Mission, called *Pei Kuan* (North Hostel). This part of the city was originally occupied by the Albazin prisoners whom the Emperor K'ang Hsi brought to Peking in 1685. Albazin was a small Cossack settlement on the Amur River whose inhabitants were constantly raiding Chinese territory, until the Emperor sent a special expedition to suppress them. The prisoners, amongst whom were thirty or forty Russians including a priest, were given land and a small temple in this north-eastern corner of the city close to the present Mission grounds. Later on, permission was granted for priests to be sent to them to attend to their spiritual needs, and these formed the nucleus of the North Hostel. The Albazins themselves intermarried with the Manchus and in the course of time became indistinguishable from the rest of the population. They remained attached to the Orthodox Church, and there are, it is claimed, families bearing Russian names still living in this district. In 1858 the Russian Ecclesiastical Mission from the *Nan Kuan* (South Hostel) was transferred to the Pei Kuan (Chapter I).

The grounds, though extensive, contain little of historical interest, because all the old buildings were completely destroyed during the Boxer outbreak in 1900, when several hundreds of the native Christians were murdered, many of them being thrown down the well that is still to be seen in the garden.

In the north-east part of the grounds is a Memorial Chapel to the victims. After 1900 the property was considerably enlarged, and new buildings erected which are totally different from those destroyed by the Boxers. The monks have a flour mill, dairy, bee-hives and a printing-press.

Leaving the Mission in a southerly direction we come to the main street leading to the *Tung Chih Mên* (East Straight Gate). This is one of the four gates that has no second official name. It is also the only other one of the nine original gates that was provided with a bell instead of a gong. There are three different stories accounting for this. One is the same as at the Hatamên (Chapter XVI) and refers to the "pig-dragon" at the North New Bridge who was told that, in addition to the bridge taboo, he could not be released until the gong was sounded at this gate. So here, too, they went and replaced the gong by a bell.

The other story is that a Bachelor of Arts, who was on his way to Peking to take the Metropolitan Examination, fell in with a tortoise disguised as a scholar. When they reached the capital they put up at an inn outside this gate, and the tortoise said to the B.A. "You will take a first degree in the coming examination, so when you see the Emperor, please ask him when I may come into the city and go up for my examination." The B.A. having passed successfully, as prophesied, on returning to the inn was asked by the tortoise, whether the Emperor had fixed a date for his examination. "Yes," replied the B.A., "He told me to tell you that, when the gong at the East Straight Gate is struck, it will be the summons for you to appear at the examination." He then rushed back to see the official in charge of the gate and asked him at once to change the gong for a bell. (The point of this tale is that tortoises are believed to cause floods, so that it was desirable neither to offend him nor to let him into the city). The change was made, and it is said that the simple-minded tortoise is to this day hiding in a deep hole outside the gate waiting for the gong to summon him to the Metropolitan Examination.

The third reason given for the change from gong to bell is more prosaic and more modern. It is said that the bell was placed there on the orders of the Emperor Tao Kuang in

honour of a conscientious guardian of the gate who refused to open it after closing time, even for the Emperor himself.

To the south of the Tung Chih Mên, under the city wall, is a lane that is closely associated with a famous episode in Chinese history. This is *Shan Tzŭ Shih Erh Hutung* (Rocky Mountain Lane), so called from a pile of rocks, discoloured by fire, that once stood in a garden on this spot, the property of Wu San-kuei's father. This garden was specially created for the famous "Round-Faced Beauty" (*Ch'ên Yüan Yüan*) who was the unwitting cause of the Manchu conquest of China.

There are several versions of how Wu San-kuei, the Chinese Commander-in-Chief, obtained possession of the maiden. One story is that he bought her for a fabulous sum during a visit to Soochow. But the correct version is probably, that he first met her at a banquet in the house of one of the ministers of state, T'ien Wan, where she was employed as a maid-servant, and that he fell in love with her at first sight, attracted as much by her beautiful voice as by her good looks.

Wu San-kuei who was defending the important pass of Shan Hai Kuan against the Manchu invasion in 1643, had left the "Round-Faced Beauty" behind him in Peking under the care of his father. But when Li Tzŭ-ch'êng, the robber chief, captured Peking, she fell into his hands. On learning of the fate of his favourite, Wu was so overcome with passion that in his desire for revenge he tendered his allegiance to the Manchus, surrendering up to them the pass. Afterwards Li sent the "Round-Faced Beauty" to Wu's camp, in the hope of appeasing him, but it was too late; for in the meantime the Manchus had entered Shan Hai Kuan, from where they advanced against Li and, after defeating him decisively with the aid of Wu San-kuei, themselves captured Peking. Yet though this fair lady was thus one of the determining factors in the establishment of the Manchu dynasty, the only memorial of her is this blackened mass of rocks in an obscure side-alley.

Retracing our steps west up the Tung Chih Mên Main Street, we turn south down a street called very suitably—in view of its narrowness—*Pei Hsiao Chieh* (North Small Street). The large buildings on the east side are the GRANARIES where formerly the Tribute Rice was stored. They are now either completely in ruins or have been adapted for

other uses, but in Manchu times were of considerable importance in the life of Peking. For it was from them that the Manchu Bannermen drew their allowance of free rice or, as we moderns would call it, the dole.

This brings us to the main street leading to the *Ch'i Hua Mên* (Gate of Unmixed Blessings), officially known as *Ch'ao Yang Mên* (Gate Facing the Sun), the southern gate in the east wall. At the corner of the main street and the Pei Hsiao Chieh, on the west side, is another PALACE OF PRINCE I whom we have previously mentioned (Chapter XI). It is now a school. A descendant of this prince, Tsai Yüan by name, attempted to usurp the regency after the death of the Emperor Hsien Fêng at Jehol in 1860, where he had fled before the advance of the Anglo-French armies. But the conspirators met their match in the Empress-Dowager Tz'ŭ Hsi, who was then the mother of the new Emperor and here, for the first time, showed that energy and courage which marked her rule during the rest of her life. As the usurping regents were bound by custom to accompany the Imperial coffin all the way back to Peking, the Empress who had to go on in front in order to receive the coffin on its entry into the capital, was able to take counter-measures with the help of Prince Kung, one of the late Emperor's brothers. The regents had laid plans to have her assassinated at the pass of Ku Pei K'ou, but were frustrated by Jung Lu, the commander of the Manchu bodyguard, who left the cortêge at night and hastening ahead escorted her safely to Peking, for which service he was ever afterwards in high favour with her. On their arrival at the city gates the three conspirators were surrounded by an overwhelming force and arrested. Prince I and Prince Chêng were made to commit suicide, whilst the third, a Manchu commoner, Su Shun, was publicly beheaded. The descendants of Prince I were deprived of the title; the property was confiscated; and, as if to add insult to injury, this palace of his was assigned as the residence of the "Barbarian Chief," Lord Elgin, during his short stay in Peking. This was but poetic justice, because Prince I had always been a great hater of the "Outer Barbarians." Moreover, apart from his having been the leader of the War Party, it was on his direct orders that Parkes and the others were taken prisoners which led to the burning of the old Summer Palace. In 1864, in thanksgiving for the suppression of the

T'ai P'ing rebellion, the hereditary princedom of I was restored. But anti-foreign tendencies must, one supposes, have been deep-rooted in the family for another Prince I, the grandson, was made to commit suicide in 1900 for his alleged complicity in the Boxer movement.

A little way to the east lies the palace of another even more famous princely personage, namely Prince Tuan of Boxer fame. His palace, known as *Wu Yeh Fu* (Palace of the Fifth Prince) because his father was the fifth son of the Emperor Tao Kuang, lies on a street called very suitably "Burnt Wine Lane" (*Shao Chiu Hutung*), seeing that he was rather fond of the bottle. Except for his prominent part in the Boxer movement—which in this era of historical whitewashing some might even palliate as merely an excessive form of the nowadays popular nationalism—he does not seem to have been at all a bad fellow, and still preserved some of the virility of his Manchu forbears. He was a tall, sturdy man, with a red face and rough manner, very honest and outspoken, a heavy drinker and with a peculiar taste for dogs' meat which he used to buy himself at a special shop outside the Tung Hua Mên. In pre-Boxer days he was a well-known figure in Peking society, of whom many amusing tales are told, especially of the way in which he stood up to the formidable Empress-Dowager whom he was inclined to look down on as an outsider, being himself the grandson of Tao Kuang.

On one occasion when he wanted to present a special dish of salmon to the Empress-Dowager, the eunuchs in attendance demanded a large tip, before taking it in. Thereupon, the prince picked up the dish and carried it into her presence with his own hands. He disapproved of the Empress-Dowager's penchant for naughty stories with which her eunuch attendants used to entertain her. Once, when a story of this kind was being told in his presence, he suddenly jumped up from his chair, twisted his queue round his head—in the style of a low comedian—and started strutting up and down singing a popular vulgar song at the top of his voice. The Empress merely said: "Take him away. He's drunk," but she took the hint and forbade these stories in public for the future. On another occasion, when an obscene play was being performed at the palace, Prince Tuan began applauding loudly. To one

of the princes who was sent by the Empress-Dowager to reprimand him for this serious breach of etiquette, he replied in a voice audible all over the place: "Oh, I quite forgot. I was so taken with the play, I thought I was at one of the public theatres."

Considering the leading part that he played in the Boxer rising, Prince Tuan would appear to have got off very lightly. Instead of losing his head—as the Powers originally demanded—he was permitted to go into exile in the far distant province of Kansu. After the revolution of 1911-12 he returned to Peking for a short time; but this was too much for the Foreign Powers, and at their request the new Republican authorities who had not the slightest sympathy for him ordered him to go back to Kansu where he died in the early 'twenties of this century.

His son, P'u Chün, commonly known as Ta Ah Ko, had, at one time, a very good chance of becoming Emperor, having been appointed Heir-Apparent to the Emperor Kuang Hsü in January 1900. When, as a result of his father's participation in the Boxer disasters, he was deposed, he retired to this palace, the Wu Yeh Fu, where he spent the remainder of his life trying to drown in dissipation the memories of the glorious future that had once been within his grasp.

Turning west along the main street, we pass, on the north side, a large temple with roofs of glazed green tiles, now a police station. This is the *San Kuan Miao* (Three Officials Temple), also known as the *Yen Fu Kung* (Palace of Prolonged Happiness). The name San Kuan Miao refers to the three deities, Heaven, Earth and Sea, whose worship dates back to the Yin dynasty (1766-1122 B.C.). This temple has a tragic association with the end of the Mings. When the Emperor Ch'ung Chêng had finally decided to defend the City against the rebel chief, Li Tzŭ-ch'êng, he proceeded with a large retinue to this temple in order to find out by drawing lots whether his decision was approved of by the gods. Having performed the required sacrifices, the Emperor took the bamboo tube containing the lots—narrow slips of bamboo—and was about to draw forth the fatal slip, when the whole contents of the tube fell to the ground. Taking this as an omen of disaster, the Emperor in despair hurled the tube to the ground and

cursed the temple for evermore, desiring that the hopes of all future applicants should be disappointed in the same way as his had been. Ever since that day the temple has been avoided by worshippers and is known to the people as the "Cursed Temple."

Crossing Hatamên street, and taking the fourth turning on the right, we come to the *Lung Fu Ssŭ* (Temple of Prosperity and Happiness). It was built in 1451 under the Ming Emperor Ching T'ai. More than ten thousand workmen were employed in its construction; most of the wood and marble was brought from the Hsiang Fêng Tien, one of the palaces in Nanking, occupied by the first Ming Emperor Hung Wu. In 1731 it was repaired by Yung Chêng who took a special interest in this temple. Formerly a large community of monks resided here, but it is nowadays of no religious importance, its chief claim to notice being the fair that is held four times a month, for three days at a time.

Chapter XIII.—Part Two.

THE TEMPLE OF CONFUCIUS AND THE LAMA TEMPLE

The Temple of Confucius (*K'ung Miao*) or "Temple of Great Perfection" (*Ta Ch'êng Miao*), is also known as *Wên Miao* (Civil Temple) or *Hsien Shih T'an* (Altar of the Master Teacher), which is the official name.

During the Ming and Manchu dynasties the temples of Confucius were called *Wên* (Civil) in contradistinction to those of the God of War which were called *Wu* (Military). Under the Republic all Confucian temples were changed back to the ancient name, *K'ung Miao*. Confucian temples are to be found all over China, the most important being at Ch'ü Fu in Shantung where the Sage was born in 550 B.C. This, the first temple in his honour was built by Duke Ai of the State of Lu, some time in 478 B.C., a year after his death. It was perhaps only right that Duke Ai should have built the first Confucian temple, because it was he who captured the unicorn (*ch'i lin*) whilst on a hunting expedition in the west in 481 B.C. When this news came to his ears, Confucius gave up his labours saying that his own death was close at hand—the *ch'i lin* was considered a supernatural creature, therefore of evil omen—and died two years later, as he had predicted.

The Peking temple was built towards the end of the 13th century, in the reign of the Mongol Emperor, Chih Chêng, and repaired by many later rulers, especially by K'ang Hsi in 1689, and again by Ch'ien Lung in 1737, when the ordinary grey tiles of the roofs were replaced by Imperial, yellow ones.

As is the case with all Confucian temples, a stone tablet at the entrance orders civil and military officials to descend from their horses or sedan-chairs, as a sign of reverence.

We enter by a western side door; the central one was only used by the Emperor on his official visits. Passing

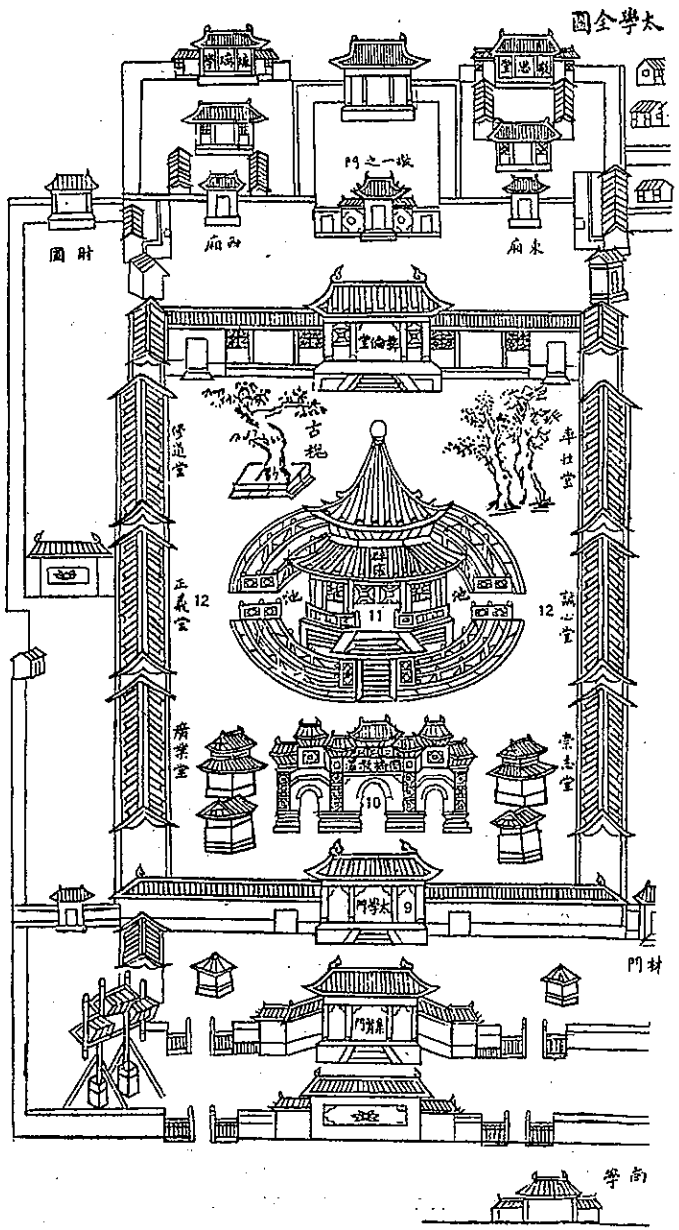
through the *Hsien Shih Miao* (Temple of the Master Teacher) enter courtyard where there are a large number of stone tablets inscribed with the names and addresses of all the scholars who were successful in the Triennial Examinations. The oldest are three that date back to the Mongol dynasty, so that these tablets represent an almost complete record for seven centuries. The two huge stone tablets standing on the backs of tortoises inside pavilions on either side contain historical notices about the temple.

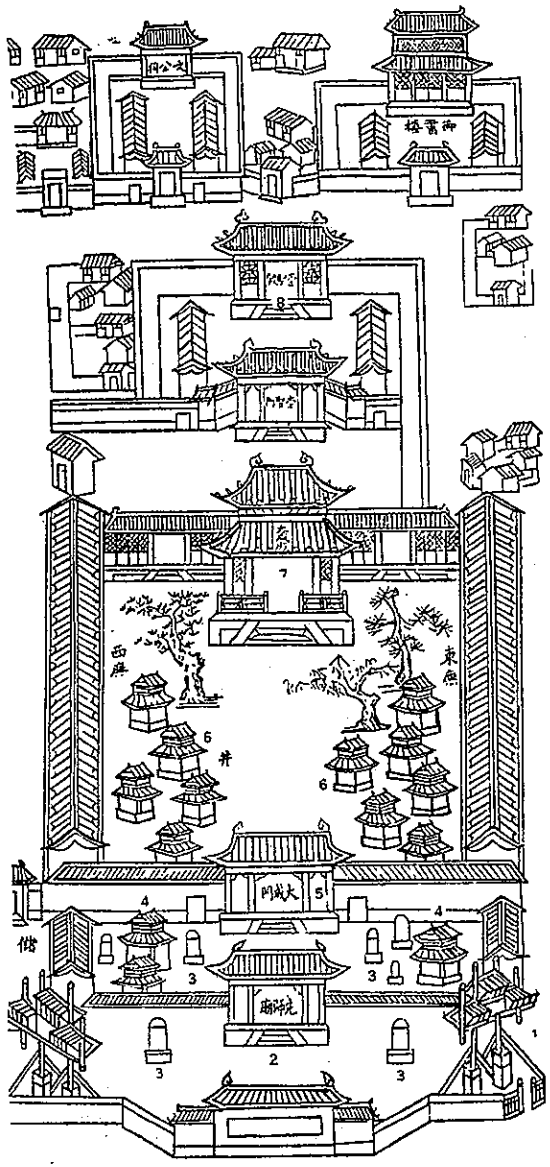
In the verandah on the north side of the *Ta Ch'êng Mên* (Gate of Great Perfection) which leads to the main enclosure, there used to stand ten drum-shaped blocks of black granite, the famous "Stone Drums." They are said to belong to the Chou period (1122-255 B.C.), though there is still a certain amount of argument in learned circles on this point, as the characters with which they are inscribed are not only difficult to decipher, but have become in parts quite illegible.

About seven miles south of Fênghsiang, in the province of Shensi, is a place still called Shih Ku Yüan (Stone Drums' Origin) which is probably the spot where they were first hewn out. This locality lay once in the ancestral territory of Tan Fu, the founder of the Chou dynasty, who lived for a time at the foot of Mount Ch'i, in the present district of Ch'i Shan, the southern end of which was his favourite resort for hunting expeditions. And it is quite possible that the stone drums were made in commemoration of at least one of same. They were rediscovered in the early part of the T'ang dynasty, about the 8th century, lying half-buried in the ground.

When the Liao Tartars invaded China, the Sungs fled to the south taking the drums with them to Pien Liang (the modern K'aifêng) where they had established their new capital. After its capture by the Min-chih Tartars in A.D. 1126, the drums were carried off to Peking. In 1307, in the reign of the Mongol Emperor Ta Tê, they were placed here, in the gateway of the Confucian temple, where they remained until May 1933, when the Nationalist government ordered their removal south, replacing them by modern replicas. Inside the same gateway are ten facsimile stones, which were cut by the order of Ch'ien Lung, in order to preserve a record of what remained of the inscriptions.

16. Old Chinese Plan of the Temple of Confucius and the Hall of Classics





1 Entrance

2 *Hsien Shih Miao* (Temple of the Master Teacher)

3 Tablets to Scholars

4 Pavilions

5 *Ta Ch'êng Mên* (Gate of Great Perfection)

6 Victory Memorials

7 *Ta Ch'êng Tien* (Hall of Great Perfection)

8 *Ch'ung Shêng Tien* (Hall of Reverence to the Sage's Ancestors)

9 *T'ai Hsüeh Mên* (Gate of Great Learning)

10 Triple Archway

11 *Pi Yung Kung* (Imperial School-room)

12 Cloisters with classics.

Entering the main courtyard we have before us the *Ta Ch'êng Tien* (Hall of Great Perfection), an imposing structure about fifty feet high, the roof of which is supported by large teak pillars brought from Burma and Indo-China. The broad, handsome marble terrace on which it stands is called *Yüeh T'ai* (Moon Terrace) and is approached by three sets of seventeen steps, the central set having the usual "spirit staircase," a single block of marble elaborately carved with dragons. The eleven stone tablets under yellow-tiled pavilions in front of the "Moon Terrace" record the foreign wars and conquests of the Manchu Emperors, K'ang Hsi, Yung Chêng, and Ch'ien Lung.

In the main building itself, the central wooden ancestral tablet is that of the Sage; and the inscription, in Chinese and Manchu, reads: "The tablet of the soul of the most holy ancestral teacher, Confucius." The tablets of four famous sages, of whom Mencius is one, are placed in pairs on either side, whilst eight minor sages occupy a lower position in the background. In T'ang and Mongol times, under the influence of Buddhism, images of the Sage and his followers were placed in Confucian Temples but were removed again under the Mings, on the ground that they were contrary to the idea of spiritual power. The rush matting with which the floor used to be covered was a special importation from South China. The numerous handsome tablets round the ceiling are presents from various Emperors: each inscription is different and pays homage to some particular virtue of the Sage. The stone tablets in the buildings on either side are inscribed with the names of celebrated Confucianists, of whom eighty-six were disciples of the Sage; on the east side are seventy-eight virtuous men, and on the west side fifty-four famous for their learning. But the followers of no other teacher or religion, however learned or virtuous, are allowed a place here, which is the "Temple of Fame" of the Confucianists exclusively.

At the back of the main hall is the *Ch'ung Shên Tien* (Hall of Reverence to the Sage's Ancestors) in which are kept the spirit-tablets of his ancestors for five generations. Until recent times, it had ever been the rule in China that when anyone had done good service for the state, his father and mother were honoured by the government, no matter whether they were

dead or alive; and when the person had done something quite unusual the honour might be conferred as far back as three generations. Confucius, however, was honoured in the same way, as if he had been the founder of a new dynasty.

Services with elaborate ceremonial and sacrifices were held in this Temple of Confucius in the spring and autumn and especially on the 27th of the Eighth Moon, the birthday of Confucius, in which all the noted scholars of the day and the representatives of the Emperor took part. Similar services, on a smaller scale, were also held at the other Confucian temples all over China. For a time, the official worship of Confucius was continued under the Republic, then dropped for a time, to be restored once more in 1934.

Adjoining the Confucian Temple on the west is the HALL OF CLASSICS (*Kuo Tzŭ Chien*). Originally a private school during Mongol times, it was enlarged and converted into a national university by the Emperor Yung Lo. The present structure, however, is not the same as the original building, but was erected by Ch'ien Lung in 1783 under the name of *Pi Yung Kung* (Imperial School Room), as is recorded in the antithetical tablets hanging from the pillars. In the beautiful central pavilion surrounded by a pool across which lead four marble bridges the Emperors used to expound the classics in the Second Moon of each year. The Emperor was seated on a large throne inside the hall, in front of the famous "Five Mountains" screen, while the assembled scholars stood outside on the steps and bridges leading to the hall. Many of the old cypresses in the enclosure date back to Mongol times, having been planted by one of the Principals of the college in those days. The beautiful triple archway of yellow porcelain leading to the Pi Yung Kung bears the characters *Fu T'ien Chiao Tsê* (All under Heaven receive Benefit by Instruction), a sentence from the Confucian Analects. The pool called *Yüan Ho* (Round River) used to contain numerous golden carp and beautiful lotus flowers, but since the establishment of the Republic has become totally neglected. In the cloisters at each side of the courtyard are about 300 stone monuments engraved, back and front, with the complete text of the Nine Classics. The idea was copied from the times of the Han and T'ang dynasties when, to guard against a recurrence of a similar

disaster such as the Burning of the Books under the Emperor Ch'in Shih Huang in 213 B.C., this method of preserving an accurate record of the Classics was adopted. The text on each stone is divided into pages of a convenient size, thus facilitating the reading of the inscriptions.

The LAMA TEMPLE (*La Ma Miao*) or *Yung Ho Kung* (Palace of Concord and Harmony) was originally the palace of the fourth son of the Emperor K'ang Hsi who afterwards became Emperor under the reign title Yung Chêng. In 1745 his son, the Emperor Ch'ien Lung, who was born here converted the palace into a temple, in accordance with the ancient custom to which we have already referred, whereby the palace of a prince who ascended the throne could not be inhabited by his descendants or other relatives and had therefore to be transformed into a temple. The inscriptions on the stone tablets in the front court, composed by Ch'ien Lung himself, refer to this custom.

We reach the temple grounds by the gate on the east side of the main street, and turning north under an ornamental archway pass down a long narrow enclosure between red walls—behind which are the dwellings of the lamas—until we reach the main gate, the *Chao T'ai Mên* (Gate of Shining Glory), through which we enter into the front court. Immediately to our left and right are a Drum and a Bell Tower; the bell dates from 1484. Beyond, on each side, are two open octagonal pavilions containing stone tablets. That on the left is in Chinese and Manchu, the one on the right in Mongolian and Tibetan. The inscription is an account by Ch'ien Lung of the building of the temple. The two fine bronze lions are of Ch'ien Lung period; the curious marks on them are patches to cover up faults in the casting.

We take our ticket at the office on the east side and enter through the *Yung Ho Mên* (Gate of Concord and Harmony) the building on the north. This is the *T'ien Wang Tien** (Hall of the Four Heavenly Kings) who guard against evil spirits, as can be seen from their huge images—two on either side—each of which holds down a couple of demons under its feet. The idol in the centre is that of the Coming Buddha (*Mi Lei Fo*). It should be noted that in this hall there is nothing specifically Lamaistic or in any way different from ordinary Chinese temples.

*See "Notes" at end.

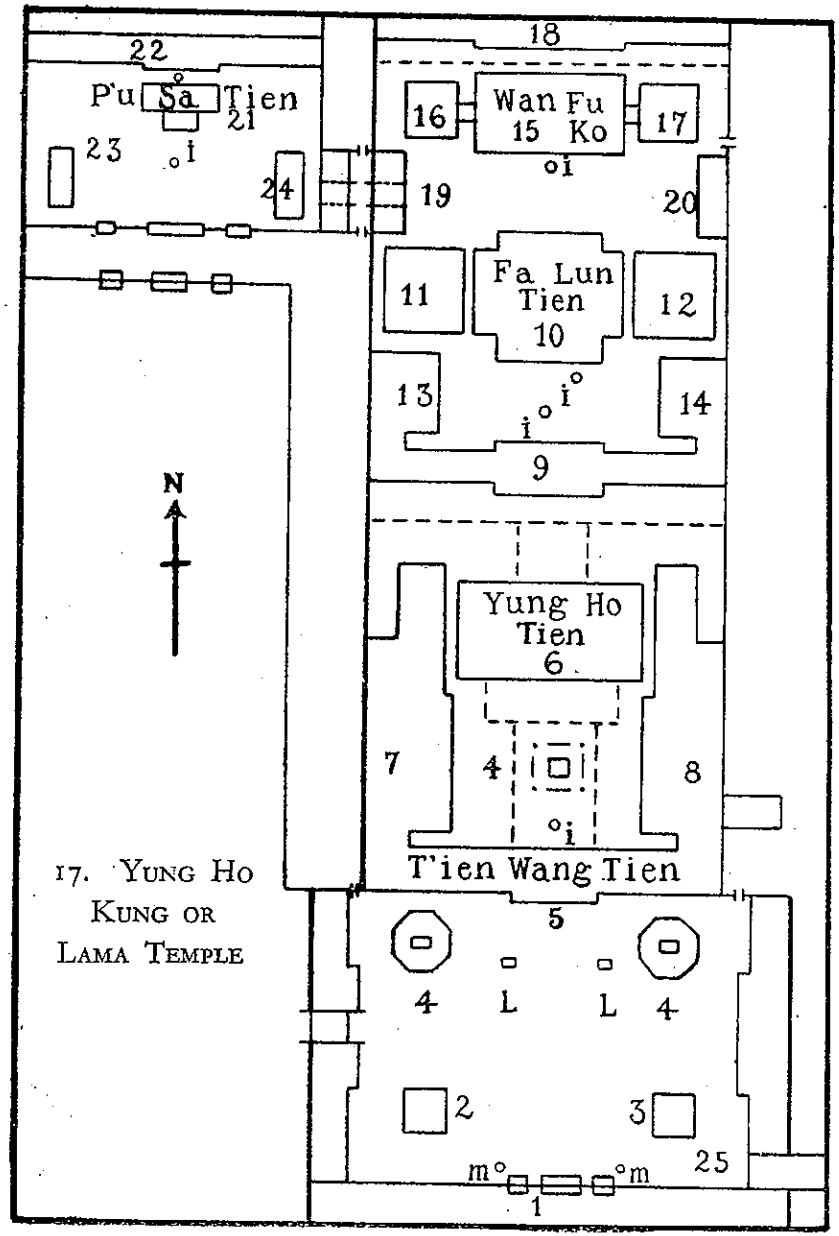
From here we pass into the second court. The fine bronze incense burner is of date 1746. The large square-shaped marble tablet under a double-roofed pavilion bears an inscription giving the history of Reformed Lamaism in four languages (Mongolian on the east face, Manchu on the south, Tibetan on the west, and Chinese on the north). The central building in this court is the *Yung Ho Tien* (Hall of Eternal Harmony), which contains the images of numerous Buddhas, the central one of which is Sakyamuni Buddha. In the side buildings are figures of different Buddhas and of the innumerable saints and demons of Lamaism. Under the verandah on the east side are two large prayer-wheels inscribed in Sanskrit with "*Om Mani Padme Hum*," an invocation to the Divinity within symbolized as the "Jewel in the Lotus." These wheels are filled inside with strips of paper wound round the axle and inscribed with prayers, so that you can thus deliver yourself of an incredible number of them by a single turn of the drum.

We next pass into the third court through the *Yung Yu Tien* (Hall of Eternal Divine Protection) in which there are three Buddhas; that in the centre is the Buddha of Longevity (*Ch'ang Shou Fo*). The incense-burner in this court dates from Tao Kuang (1839). The main building, in the form of a cross, is the *Fa Lun Tien* (Hall of the Wheel of Law), the roof of which is especially notable for its peculiar and beautiful architecture. As the name is intended to show, this hall is used for teaching the doctrines of Buddhism. Here the lamas assemble five times in twenty-four hours for services, sitting cross-legged at their low tables covered with yellow silk, under the presidency of the Head Lama who is seated on a chair. At the back of this hall, facing north, is a large screen carved in coloured terra-cotta portraying scenes from the life of the Buddha. The building on the west side of the court, the *Hsi Pei Tien* (Western Hall of Propriety), contains various images. That on the east, the *Tung Pei Tien* (Eastern Hall of Propriety) is more interesting, as in it are the images and altars of the five principal Tibetan deities, known as "The Defenders of the Law." Of these the two most important are: at the north end, the terrible goddess Lha Mo (Tibetan for Kali, ante p. 127) worshipped by Hindu Tantrists and the Red Sect of Lamaism; immediately next to her, with a

KEY

1 *Chao T'ai Mên* (Gate of Shining Glory)
2 Drum Tower
3 Bell Tower
4 Pavilions with Stone Tablet
5 *T'ien Wang Tien* (Hall of the Heavenly Kings)
6 *Yung Ho Tien* (Hall of Eternal Harmony)
7 *Chiang Ching Tien* (Hall of Expounding the Sutras)
8 *Wên Tu Sun Tien* (Tibetan name)
9 *Yung Yu Tien* (Hall of Eternal Divine Protection)
10 *Fa Lun Tien* (Hall of the Wheel of the Law)
11 *Chieh T'an* (Altar of Vows of Abstinence)
12 *Yao Shih T'an* (Altar of Master of Medicine)
13 *Hsi Pei Tien* (Western Hall of Propriety)
14 *Tung Pei Tien* (Eastern Hall of Propriety)
15 *Wan Fu Ko* (Pavilion of Ten Thousand Happinesses)
16 *Yen Sui Ko* (Pavilion of Perpetual Peace)
17 *Yung K'ang Ko* (Pavilion of Everlasting Happiness)
18 *Sui Ch'êng Tien* (Hall of Established Peace)
19 *Ya Mu Tê K'o Lou* (Tower of Yarmantaka)
20 *Chao Fo Lou* (Tower of Buddha's Splendour)
21 *P'u Sa Tien* (Hall of Pu-sa)
22 *Kuan Ti Miao* (Temple of God of War)
23 *Ch'an T'ang* (Hall of Contemplation)
24 *K'o T'ung* (Guest Hall)
25 Passageway to Imperial Library

m, m—Masts L L—Bronze lions i, i—Incense-burners



17. YUNG HO KUNG OR LAMA TEMPLE

bull's head and carefully covered up, is Yama, the God of Death. To the west of the Fa Lun Tien, is the *Chieh T'an* (Altar of the Vows of Abstinence) in which the ordination of the novices takes place.

Passing on into the fourth court we see before us the *Wan Fu Ko* (Pavilion of Ten Thousand Happinesses), the most striking building of the whole Yung Ho Kung. The two aerial bridges which connect up the side pavilions give it a unique appearance. It contains a huge statue of Maitreya, the Buddha that is next to come into this world. The statue is 75 feet high and is said to be carved out of a single trunk of cedar. The coronet on the head of the idol indicates that he has not yet attained the full dignity of a Buddha who is generally depicted with a kind of skull-cap inlaid with shells. When the Emperor used to visit this temple in the old days, a lamp hanging above Maitreya's head was lit, and the huge prayer-wheel standing on the right was set in motion.

Through the side building on the west we enter a separate compound: on the north is the *P'u Sa Tien* or *Kuan Yin Miao* (Temple of the Goddess of Mercy) in front of which is an incense-burner of K'ang Hsi date. On the walls of this temple hang some very interesting pictures, eight on each side, of the Buddhist saints (*Lo Han*) whose red faces are more like caricatures than the usual stereotype representations of them that we find elsewhere, and are well worth a careful study.

At the back of this building is a temple to the God of War (*Kuan Ti Miao*) with an incense-burner of Tao Kuang (1835) The presence of this god, who is not a Buddhist deity, in the Lama Temple need not excite surprise, because, as we have said elsewhere, the God of War was the patron saint of the Manchu dynasty.

We return to the entrance court. Here on the east side, north of the ticket office, is a gateway called *Shu Yüan Mên* (Gate to the Imperial Library). It is very difficult to gain admission to this part of the temple grounds, and as a matter of fact there is not much of any interest, as most of the buildings are now falling into ruins. We will, however, enumerate some of the more important. Passing east along the passage-way we come to the *P'ing An Chü* (Hall of Tranquillity); at the back is the *Ju I Shih* (As You Please Studio). From here you

enter the *Shu Yüan Chêng Shih* (Principal Imperial Schoolroom); south-east is the *Wu Fu T'ang* (Hall of the Five Happinesses); west the *Hai T'ang Yüan* (Begonia Park). North of this is a passage-way leading to the *Yen Lou* (Tower of Perpetual Years); west of the tower is the *Tou T'an* (Altar to the God of the Pole-star). East of this is the *Fo Lou* (Buddha's Tower). In front of the tower is the *P'ing T'ai* (Level Terrace) with the *Ta Fo T'ang* (Great Buddha's Hall). Here used to be kept a large number of idols, especially of the kind called *Huan Hsi Fo* (Joyful Buddhas), in all stages of crude animalism, said to be symbolical of fecundity. These have now been moved to other places. The lama guides make a great to-do about showing these figures to tourists and demand an extra tip before doing so. Visitors are recommended to save their dollars. The figures are very crude indeed and, as a pornographic exhibition, disappointing.

We might add here a word of warning on another point. Visitors are advised not to venture alone into the maze of buildings with any of the lamas. In former days the Yung Ho Kung had a very bad reputation indeed for assaults on foreigners and sometimes the complete disappearance of solitary sightseers. Even in quite recent times there have been numerous authentic cases where single foreign visitors have undergone very unpleasant experiences there. As recently as 1927 one of the authors was enticed into one of the buildings on the pretence of being shown some rare ornaments and nearly had the door closed on him. When he pulled out his revolver which from experience he had taken along, the lama at once let go of the door explaining that he had only closed it, because he did not want the Head Lama to see him showing visitors around. He was, however, not satisfied with this explanation and reported the man's action to the Head Lama and had the pleasure of seeing him give the rascal a good thrashing until he shouted for mercy.

The famous ceremony of the "Devil Dance," as it is called by foreigners, is still held at the Lama Temple towards the end of the First Moon. The Chinese call it *Yen Kuei* or *Ta Kuei* (Exorcising or Beating the Devils). The performance given here is, however, only a very poor reflection of the real dances that take place in Tibet and is scarcely worth going to

see owing to the crush, disorder, and noise of the Chinese crowds, which not only hinder the performance, but prevent one seeing anything. Moreover, considerable portions have been cut out by order of the police, especially the more exciting and horrible parts. From the performance seen at the Lama Temple it is therefore impossible to obtain any correct idea of the artistic and religious value of these Tibetan plays.

The chief attraction in the Dance is the gorgeous robes and the huge grotesque masks worn by the performing lamas. These masks, by the way, are stored in the building called *Chao Fo Lou* (Tower of Buddha's Splendour) in the back court; for a consideration the priests will bring them out and pose for you.

Chapter XIV.

THE NORTH-WEST QUARTER OF THE TARTAR CITY

WE commence this tour from the *Ti An Mên* (Earthly Peace Gate) popularly known as the *Hou Mên*, the "Back Gate" of the Imperial City. The broad street which runs west past it leads in about one hundred yards to an insignificant-looking "camel-back" stone bridge, called *Hsi Ya Ch'iao* (West Dented-in Bridge), mentioned in the first part of the last chapter. This bridge is, however, unique in another respect: it was the only public edifice in the whole city that was inscribed with the characters *Pei Ching* (Northern Capital).

The following legend accounts for this:—At the time, when the Emperor Ch'ien Lung came under the influence of the Yellow Sect of Lamaism, a Living Buddha chanced to visit Peking. He was received with semi-divine honours, and obtained such an influence over the Emperor that he succeeded in persuading him to substitute Lamaism for pure Buddhism. The head-priest of *T'an Chüeh Ssŭ*, an important centre of Buddhism in the Western Hills (Chapter XXIV), became alarmed at the Emperor's change of faith and determined to interview the Living Buddha.

On entering the latter's presence, the priest, instead of performing the usual prostrations, threw his alms-bowl into the air. It remained suspended above the head of the Living Buddha, who fell flat on his face, and gradually increasing in size slowly descended covering him completely. When the Emperor, who was present at the interview, asked the meaning of all this, the priest replied that the Living Buddha was neither a god nor a man, but an evil spirit, and lifting up the bowl revealed a large toad squatting underneath. Addressing the toad he said: "I will not hurt you, but you must at once return whence you have come." "You just wait! I'll get even with you," replied the toad and with one bound disappeared. The priest then turned to the Emperor saying: "That's bad.

We must take care." "Well, why did you let him go?" asked the Emperor reasonably enough. The priest explained that, as this evil spirit had not done them any harm, it could not, according to the Sacred Law, be punished, adding: "It's not for myself I fear, but for the city of Peking which he may destroy by flood." "What's to be done?" asked the Emperor. "Dig a bed for the waters to run off, build a bridge over it with the characters *Pei Ching*, and they will then flow through it without flooding the town." And that is why this bridge bears these two characters.

On the north face of the bridge is the carved head of a *ch'ih wên*, a member of the Dragon family, supposed to be able to prevent the waters from rising and causing floods, and therefore, in view of the above story, a very suitable ornament for this particular bridge.

Retracing our steps to the Hou Mên and along the main street running north to the Drum Tower, we turn left along the *Ku Lou Ta Chieh* (Drum Tower Main Street). Any one of the lanes on the south side will bring us out on to the banks of a long narrow stretch of water, popularly known as *Shih Chi Hai* (Stone Relics of the Sea). The correct name, however, is *Shih Ch'a Hai* (Ten Temples of the Sea), and is so marked on all maps. The lake dates from the Mings by whom it is said to have been dug out, in order to have a miniature souvenir of the scenery in the South, with its rice-fields and lotus ponds. The water which comes from the Jade Fountain (Chapter XXII) enters the city by an opening under the north wall, flows through this Shih Ch'a Hai and out again under the bridge we saw above, into the North Lake. At the west end there stood in olden times a beautiful pagoda the *Lung Hua Miao* (Temple of Civilizing Influences) which, together with numerous other temples, was built by an official of Shensi province, San Tsang-shih. The whole work was completed under the Ming Emperor Wan Li. Whatever may have been the original number of temples there are only three left now. During the summer months this "Sea" is a favourite resort of the lower classes who come here in thousands to take the air and to spend the day in the numerous tea-houses along its banks listening to story-tellers, ballad-singers or other musical entertainments. At night-time, however, it

is a place to be avoided, less on account of foot-pads, than because quite a number of suicides take place in the lake, so that their spirits are abroad looking for victims. According to the inhabitants of the district, the voices of ghosts can often be heard wailing at night.

If we walk along the bank a short distance west, we come to a large temple in a very good state of repair. This is the *Kuang Hua Ssŭ* (Temple of Great Religious Transformation) which derives its name from the following legend:—During the Mongol Dynasty a mendicant monk took up his abode on a vacant plot of ground where the temple now stands. Here he sat in meditation for twenty years reciting the Buddhist sutras, his neighbours supplying him with rice. As he finished each chapter of his bible, he would take up a single grain of rice and place it in his alms bowl. Part of it he ate, the remainder he saved up to sell, in order to obtain funds with which to build this temple. The people seeing him full of zeal in such a worthy cause subscribed sufficient money to enable him to complete the building. As he had transformed (*hua*) the rice that he did not eat into a religious temple, it was named as above. The details of this story are inscribed on the memorial tablet that stands in the main courtyard, placed there by a eunuch, Ts'ao Hua-ch'un, who repaired the temple in 1634.

Returning to the main street and proceeding along it for about half a mile, we see on the north side of the road some wonderful yellow roofs. These belong to the *Tz'ŭ T'ang* (Ancestral Hall) of Prince Ch'un who acted as Prince Regent from 1908 to 1912 for his son, the ex-Emperor Hsüan T'ung. Although only about thirty years old, it is well worth a closer inspection, as the roofs and walls are in excellent repair and offer a fine example of green and yellow glazed tiling. The buildings have now been turned into a school—in the modern fashion of utility before art—and at the back of the main hall, behind the table on which the ancestral tablet used to stand, hangs the picture of Dr. Sun Yat-sen, the inveterate enemy of the Manchus.

In a street north-east of the Hall is a large temple, the *Nien Hua Ssŭ* (Toying with Flowers Temple), so-called from a legend that Buddha when jumping off a rock was saved by

landing on a lotus floating in the pool below. In the rear hall of the temple is a fine bronze image of the Buddha surrounded by numerous smaller ones.

A few yards west of the Ancestral Hall is an archway leading to a small lane called *T'ieh Ying Pi Hutung* (Iron Shadow Wall Lane), at the north end of which stands the "Shadow Wall," a solid block of dark brown stone, about twelve by six feet, carved with dragons on both sides. This is an interesting relic of Ming times. During the reign of Yung Lo a foundry stood on this spot, for the special purpose of casting the numerous bells required by the Emperor when he was rebuilding and embellishing the city. The "Shadow Wall" stood at the entrance of this foundry to prevent evil spirits from getting in and spoiling the castings. It is called "Iron Shadow Wall," because the smoke from the furnaces, in the course of time, impregnated the stone to a great depth giving it the colour of iron. When the foundry fell into disuse, a lane was built through it, but the "Iron Shadow Wall" was left standing.

The high walls on the south side of the street surround the palace of the above-mentioned Prince Ch'un, known as *Shê Chêng Wang Fu* (Prince-Regent's Palace) or *Ch'i Yeh Fu* (Palace of the Seventh Prince) because his father who built it was the seventh son of the Emperor Tao Kuang. The entrance is on the lake side. The last Manchu Emperor, Hsüan T'ung, was born here, whose subsequent bad luck has been attributed to the fact that his father, the Prince Regent, instead of at once removing from this palace, in accordance with custom, because a "dragon had been born" there, continued to reside in it while his new residence in the Imperial City was being built (Chapter X).

It was close by here that Wang Ching-wei, one of the leaders of the Kuomintang and afterwards Prime Minister of the Nationalist Government, made his famous attempt to blow up the Prince Regent in 1910. At the north end of the lake is a street called *Shih Ch'a Hai* (same name as the lake), with a bridge at the one end, under which Wang and a fellow-conspirator had succeeded in fixing a bomb. On the night of March 28 they were hopefully waiting for the Prince Regent to pass this way, as usual, to the early morning audience at the Palace, when the barking of some neighbouring dogs

attracted the police to the spot thus forcing the conspirators to decamp. After searching about, the police discovered the bomb and connecting wires. Wang remained some days in Peking before the police got on to his tracks. Eventually, according to his biographer, he betrayed himself to the detectives who were looking for him, owing to his innate politeness. For when he was saying goodbye at the station to two lady friends who were also involved in the plot, he raised his hat, thus revealing his false queue (attached to the hat)—in those days the mark of a true revolutionary. He was followed to his lodgings where much incriminating literature was found, arrested, and put on trial. According to the Kuomintang version the Manchus were so afraid of him, that he was only condemned to imprisonment for life, instead of being chopped into little pieces, the punishment that he might ordinarily have expected. His confinement only lasted for a short time, as he was liberated after the Revolution of 1911.

Continuing west along the main street we come to the *Tê Shêng Mên* (Gate of Righteous Victory), the west gate in the north wall of the Tartar City and one of the four that have no second, or official, name. The vault of the inner tunnel is unusually high, the appearance of height being increased by the absence of the tower over the gateway which was pulled down in 1921 on the grounds that it was unsafe. In the former gate enclosure, close to the railway track stands a small pavilion containing a stone tablet with a poem written by the Emperor Ch'ien Lung in 1797. The poem is a kind of literary pun on the name "Righteous Victory" and says that the gate is powerful enough in itself to protect all interests without offending anybody.* It was through this gate that the Empress-Dowager Tz'ŭ Hsi made her entry into the city on her return from Jehol in 1860, when she carried out the *coup d'état* that first placed her in power. And again, it was through this gate that she fled in the early hours of the morning of August 15, 1900, after the foreign troops had entered the city. Dressed in ordinary peasant's clothes and sitting in a common Peking cart she was held up for quite a long time by the mob of refugees pouring out through the gate, amongst whom she passed unnoticed.

*Since writing above, this famous tablet has been pulled down, the inscription erased, and the marble block shipped away!

The opening to the west, about fifty yards south of the gate, brings us to another, smaller, lake which has three names: *Lien Hua P'ao Tzŭ* (Lotus Pond), *Ching Yeh Hu* (Lake of Tranquil Learning), and *Chi Shui T'an* (Heaped-up Waters Pool). The first is the popular name, the second derives from a small dilapidated temple on the north bank, *Ching Yeh Ssŭ*, and the third from a picturesque little temple situated on a hillock at the north-west corner. This last is a very ancient temple which was repaired by Ch'ien Lung in 1761 under the name of *Hui T'ung Tz'ŭ* (Ancestral Hall of the Passage of Whirling Waters). In front of it stands a stone tablet of that date with an inscription by the Emperor extolling the beneficial influences exerted by the waters of the Jade Fountain which flow into this lake. The tablet formerly stood inside the courtyard and is almost black from the number of rubbings taken from it. The head-piece is strangely carved, indicating that the tablet was erected to suppress any supernatural influences that might encourage the monks of the temple to become immortal. (Ch'ien Lung who was very superstitious probably wanted to reserve that distinction for himself!) Outside the temple, at the back, is a curiously-shaped stone on a marble pedestal, said to be a meteorite. Looking west from this spot one gets a very good idea of how the city wall curves southwards.

Proceeding to the south side of the pond, we pass a stone tablet erected to the memory of a well-known scholar who despairing of his country drowned himself at this spot. South we have the *Kao Miao* (August Temple), the entrance to which is through a gate a little to the east of the actual temple. The official name of this temple which was built by a Palace eunuch in the 16th century is *P'u Ch'i Ch'an Lin Ssŭ* (Buddhist Asylum for the Poor). Its chief claim to fame is that it was here that Parkes and Loch were imprisoned in September 1860. They had been treacherously seized by the Chinese when they had gone to their camp under a flag of truce during the advance of the Anglo-French forces on Peking.

The prisoners were loaded with chains and first lodged in the common prison attached to the Board of Punishments, the Chinese seeking in vain by every means, both threats and actual maltreatment, to force Parkes to write to Lord Elgin and induce him to stop the Allied advance. However, on

September 29, Parkes and Loch were removed from the prison and brought to this temple. Although more comfortable and better treated here, they were by no means out of danger, as the Chinese threatened to execute them at the first shot fired against the city. It may be imagined therefore, with what feelings Parkes and his companion cooped up in this little temple heard the sounds of heavy guns to the north of the city on October 7, which luckily for them was only a salute being fired in the Allied camp. They thought their last hour had come, but it was not till much later that they learnt, how near to death they had really been. For Hêng Chi, one of the more reasonable high Manchu officials, having learnt on the 8th, through private advices in advance, that the Emperor Hsien Fêng, then in residence at Jehol, had issued orders for the immediate decapitation of all the prisoners, managed to persuade Prince Kung to release them that same morning. They were liberated barely a quarter of an hour before the courier arrived from Jehol with the Imperial Decree. This, it must be added, was a very lucky escape for the city of Peking too, in view of the already inflamed feeling amongst the Allied forces.

The room in which Parkes and Loch were confined was a small one on the left-hand side of the entrance leading to the second courtyard. In the adjoining hall were quartered the Manchu guards, and on one of the pillars was a mark, six feet five and a half inches from the ground, showing the height of one of these men whom they had measured during their detention. On the wall of the courtyard in which they were allowed to take exercise was a rough map of the world drawn by Loch to while away the time, and on that of the room they occupied an inscription in Chinese ink reading:—

> "H. S. Parkes
>
> H. B. Loch
>
> Brought here 29th September, being 7th October—this the 8th. From 18th to 29th September with 1 Sikh and 2 French in prison of Hing-poo."

This inscription was still to be seen in the late 'nineties.

The original buildings associated with Parkes' imprisonment stood where the present wide front-courtyard is to-day. They were pulled down in 1920.

Leaving the Kao Miao and taking any one of the turnings west until we come to the Shun Chih Mên Main Street, we turn south till we reach the street running to the *Hsi Chih Mên* (West Straight Gate), the northerly of the two west gates. Although it is one of the gates without an official name it has a second popular name, "The Open Gate" (*K'ai Mên*), because it leads to the Summer Palace, and was therefore liable to be opened at any time of night, when the Empress-Dowager was in residence there. It was completely reconstructed in 1894 at the time when the new Summer Palace was built. Except for the P'ing Tsê Mên, on the same side, it is the only gate that has remained unchanged from olden times.

About half-way to the gate, on the south side of the main street, lies the *Hsi T'ang* (West Church). Built originally by Father Pedrini in 1725 it was partially destroyed by an earthquake in 1730, and was finally closed up and pulled down under Chia Ch'ing in 1811. A new church erected on the same site in 1867 was destroyed in 1900, and rebuilt for the third time, as it stands to-day.

On the north side of the main street, about a quarter of a mile from the gate, is a lane called *Ma Hsiang Hutung* (Horse Physiognomist Lane). During the Ming dynasty a veterinary surgeon named Fan lived in this lane: it was then called *Shou I Hutung* (Veterinary Surgeon Lane). But as Mr. Fan was an expert on the points of a horse and could tell at a glance its age, without even looking at its teeth, and was also able to calculate the number of years it had to live, and whether it was docile or not, and many other things besides, the neighbours regarded him as a kind of "Horse Physiognomist" and named the lane accordingly.

The Chinese say that there are thirty-two points of a horse, of which the eye comes first. It should be like "a hanging bell" (i.e., protruding, like the eyes of a gold-fish). The colour too is very important: red, bay, white, yellow, black, and grey is the order of preference. A red horse with a long streak of white on its nose or with one white foot is unlucky, as this indicates mourning. But if a red horse has a curl or a circle on its forehead, this is lucky, as it indicates old age—for the owner. A horse—of any colour—with a curl or circle in the middle of the spine is said to be "carrying a corpse" (*t'o shih*), and its rider will meet with an accident, if not death. A horse with a circle beneath one or both eyes is "weeping" (*t'i lei*) and will cause its owner all sorts of trouble and worries. All four feet should be straight and the ankles small; the upper part of the legs longer than the lower; the head large and lean; the neck curved like a bow; the ears small, round, and slightly pointing forwards; the belly small; the flesh on the hip joint or whirlbone firm; and the tail should hang down from the root spreading out like a bamboo broom. Such would be a first-class animal "able to do a thousand *li* in one day"; in fact a celestial horse would not be able to compare with it for speed, vitality, and fire. If some of the Peking racing "fans" choose their pony according to these points, they will doubtless be able to spot a winner every time!

Retracing our steps, we turn south along the Shun Chih Mên Main Street, and then east up the *Hu Kuo Ssŭ Chieh*, which street takes its name from the *Hu Kuo Ssŭ* (Protect the Country Temple) lying on the north side. We have here a famous relic of Mongol days. Originally it was the residence of a Mongol Prince T'o T'o of the Yüan Dynasty who after rising to become minister of state was suspected of disloyalty and banished to Yünnan in 1355, where he died of poison. About ten years after his death, his reputation was vindicated, and his residence turned into a temple in his honour, the *Ch'ung Kuo Ssŭ* (Temple of Veneration for the State), which in late Manchu times was changed to its present name. The huge property embraced two temples, of which the eastern one has completely disappeared, whilst that on the west is the present temple, still popularly known as *Hsi Ssŭ* (Western Temple). It has been repeatedly repaired: three times under the Mongol dynasty, and again later in both Ming and Manchu times. There are two small pagodas, called *Fo Shê Li* (Buddha's Relics) and a large number of stone memorial tablets of Mongol, Ming, and Manchu periods. One of these, dated first year of Huang Ching (1312), was inscribed by the famous painter Chao Mêng-fu. By the side of one of the halls stands a dilapidated figure of T'o T'o himself together with his wife, dressed in red robes. Several years ago, there was a stone image of a famous monk, Yao Shao-shih, sitting in an attitude of abstraction, with a stone tablet behind him. The figure has disappeared—probably sold to some curio-dealer—but the tablet

is still there. A fair is held in this temple three times a month, one of its specialities being trees, shrubs and flowers of all kinds.

Not far from the north-east corner of the temple grounds is a lane called *Tou Chi K'êng Hutung* (Fighting Cocks Pit Lane). From Ming times right down to the latter part of the reign of Tao Kuang there was a large pit in this lane in which cock-fights were held. The pit was oval in shape covering an area of 3,000 feet by 30 feet deep, with sloping sides down which the public gained access to the flat arena at the bottom. In the spring of each year the "fans" brought their birds here to be weighed and measured by the pit-keepers, after which the bets were made. Cocks of equal size and weight were matched for a fight and put into a pen; some grain was thrown in for which the cocks started scrapping, and the fight was on. Very heavy betting is said to have taken place at these cock fights, not only between the owners, but also among the general public; thousands of dollars changed hands at each fight. The pit-keepers charged ten per cent on each cock, according to the amount wagered by its owner.

To the east of the Hu Kuo Ssŭ, at the corner of the Tê Shêng Mên Main Street, is the PALACE OF PRINCE CH'ING, the Manchu statesman who together with Li Hung-chang had the unpleasant task of cleaning up the Boxer mess and signing the Peace Protocol of 1901 for China. He was Prime Minister at the outbreak of the Revolution in 1911. Still further east, on the site of another prince's palace, is the CATHOLIC UNIVERSITY erected in 1930.

In the lane south of the Hu Kuo Ssŭ Chieh is the PALACE OF PRINCE CHUANG, one of the leading spirits of the Boxer movement in 1900, whose military activities never took a more exciting form than superintending the massacre of native converts. It was at the gates of this palace that the Boxers, under his guidance, held so-called trials, in one of which no less than nine hundred perfectly innocent persons of both sexes and of all ages were done to death in cold blood. This butchery was too much even for the Empress-Dowager who remonstrated with him and ordered him "to keep his men in better order." When the Boxer movement had failed and the incensed Western Powers were insisting on the punishment

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of the chief criminals, Prince Chuang's head was one of the first they demanded. As he had fled into the interior an Imperial Commissioner was sent after him to convey to him the Imperial Decree ordering him to commit suicide. He was then taken to a room at the back of his residence where a special red silk cord had been tied to a beam in readiness for him, which he himself fastened round his neck with the greatest sangfroid, thus expiating his very considerable crimes.

We proceed south along the main street, until we reach the road leading to the *P'ing Tsê Mên* (Gate of Just Rule). The official name, seldom used, is *Fu Ch'êng Mên* (Mound Formed Gate). As mentioned above it is the only other gate that still retains its original form and thus gives you a good idea of an old Peking gate, with circular barbican and a small temple therein, and an outer side-gate leading to a road lined with food-shops and eating-houses, between the gate and the suburb.

On the south side of the tunnel of the inner gateway about six feet from the ground you will see a brick carved with a flower. This has an interesting historical origin. In olden times a thief was branded, for the first offence with a mark on the left arm, for the second on the right arm, and for the third offence on the left temple. (In order to hide this latter mark, the criminal was sometimes able to bribe the executioner to pull the skin down tight, so that the brand-mark was covered by the hair. On the other hand, if no bribe at all was offered, the executioner might pull the skin upwards, so that the brand appeared on the cheek). When the rebel chief, Li Tzŭ-ch'êng took Peking in 1643, he entered the city through this gate. Therefore, the Manchus who shortly afterwards ascended the "Dragon Throne," in order to emphasize their disapproval of the crime of rebellion, had one of the bricks carved in this way, thus branding the gate for the crime of having let a rebel pass through.

Leaving the gate and returning east along the main street we come, on the north side, to the *Pai T'a Ssŭ* (White Pagoda Temple). Erected in the reign of the Liao Emperor Shou Lung in A.D. 1092 to commemorate his accession to the throne, it was repaired in 1272 by Kublai Khan, who was a devout Buddhist and spent large sums in improving and restoring

the temple buildings which in those days were used as public offices. The Ming Emperor T'ien Shun in 1458 changed the name to *Miao Ying* (Marvellous Powers of Manifestation), which is still the official name, as shown by the characters over the entrance, though it is only known to the populace as the "White Pagoda Temple." Both K'ang Hsi and Ch'ien Lung repaired the temple, and there is a stone tablet erected by the latter inscribed with Chinese, Manchu, Mongol, and Tibetan characters.

The White Pagoda is said to have "the form of a bell and the colour of silver." It is surmounted by a huge brass plate on which stands a small pagoda of the same metal. Kublai Khan, who used frequently to visit this temple, fearing that the brass pagoda might fall down and kill someone, had a marble balustrade built round it and the whole covered in with brass netting. Beneath its foundations are said to be buried twenty beads, two thousand clay pagodas, and five books of Buddhist prayers.

There is a popular Peking rhyme about this pagoda which runs as follows:—

Pai-t'a-ssŭ	At the White Pagoda Temple
Yu pai t'a.	Is a White Pagoda
T'a shang yu chuan ..	On the pagoda are bricks
Mei yu wa.	But no tiles
T'a t'ai-erh lieh-la	On the pagoda's pedestal there showed
I tao fêng.	A great crack
Lu-pan-yeh hsia lai ..	Master Lu Pan came down
Chŭ shang t'a.	And repaired the pagoda.

According to the legend to which these verses refer, some time in the early days of the Manchu dynasty the pedestal showed a wide crack, and the whole pagoda threatened to tumble down. Popular tradition says that a man dressed in mason's clothes suddenly appeared from nowhere and walked several times round the pagoda shouting "I'll mend it! I'll mend it!" The next day, to the astonishment of the credulous Pekingese, it was found that the crack had actually been filled up, and there were marks of a mason's trowel on the fresh mortar. This job was at once ascribed to the intervention of Lu Pan, the protecting Genius of masons and carpenters,

whom we are constantly meeting with during the course of our wanderings.

A fair is held in this temple four times a month.

Further east, also on the north side of the street, its main gateway flanked by two ornamental archways which span the street, is the *Li Tai Ti Wang Miao* (Temple to Successive Generations of Emperors). It was built in the reign of Chia Ching (1523) on the old site of a temple called *Pao An Ssŭ* (Temple of Precious Peace).

In it were placed tablets to all past Emperors, except tyrants, usurpers, enemies of literature, or those who had been assassinated or had lost their throne, even though through no fault of their own. In this way were the judgments of History to be confirmed and her lessons impressed on the minds of future generations. The spirit-tablet of the famous Mongol Emperor, Kublai Khan, the patron of Marco Polo, was at first admitted to this pantheon and retained in spite of the protests of the literati. It was, however, removed later by the Ming Emperor Chia Ching in response to a particularly persuasive memorial by an ultra-patriotic censor. The Manchu Emperor K'ang Hsi restored the tablet to its former place and added that of Hung Wu, the first Emperor of the Mings, as well as those of the Emperors of the Liao and Chin dynasties. In 1776 Ch'ien Lung added the spirit-tablets of all the Ming Emperors with the exception of Wan Li and T'ien Ch'i whom he did not consider worthy of a place here, owing to their "love for debased eunuchs." He also had the ordinary grey tiles on the roofs replaced by Imperial yellow ones.

The temple has been modernized and is now the headquarters of the Red Swastika Society (Chinese Red Cross). The spirit-tablets, however, are still there.

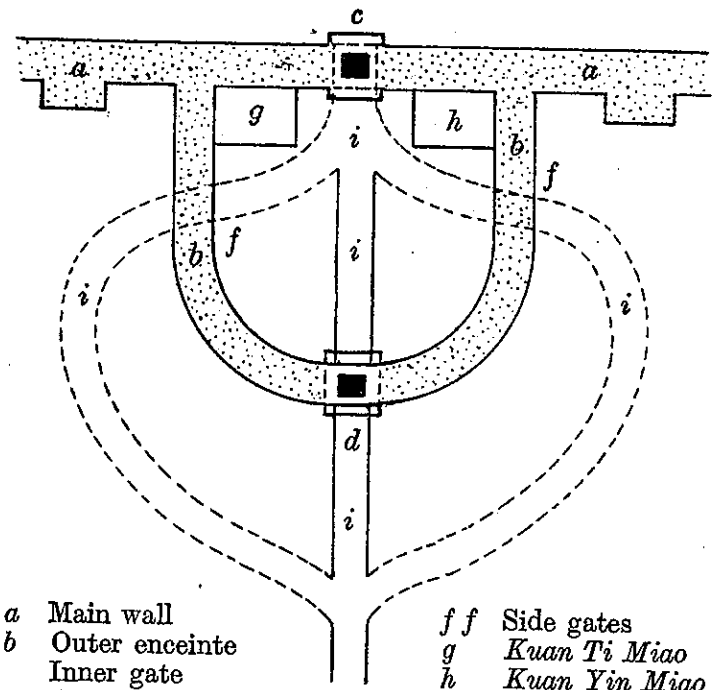
On the north side of the street, close to the corner of the Shun Chih Mên Main Street, is a temple that dates from very ancient times, known as the *Kuang Chi Ssŭ*, its official name being *Kuang Chi Ch'an Ssŭ* (Temple of Universal Rescue and Profound Meditation). During the Chins a temple called *Hsi Liu Ts'un Ssŭ* (Temple of Mr. Liu's West Village) stood on this spot. In 1457, when he resumed the reins of government, the Ming Emperor T'ien Shun enlarged the temple; and it was repaired by K'ang Hsi who changed the name to

Hung Tz'ŭ Kuang Chi Ssŭ (Temple of Great Compassion and Profound Rescue). It is recorded that a large library of ancient books was preserved here; that in the courtyard stood many "Iron Trees"; and that an expert sculptor Liu Kung-pei, a Southerner, carved a ten-foot Buddha out of a single piece of sandal-wood which he presented to the temple, when the name was changed to its present form. There are still a large number of monks residing here, though the temple has been shorn of most of its former glory, quite especially since the great fire in 1932 in which a large portion of the buildings was destroyed.

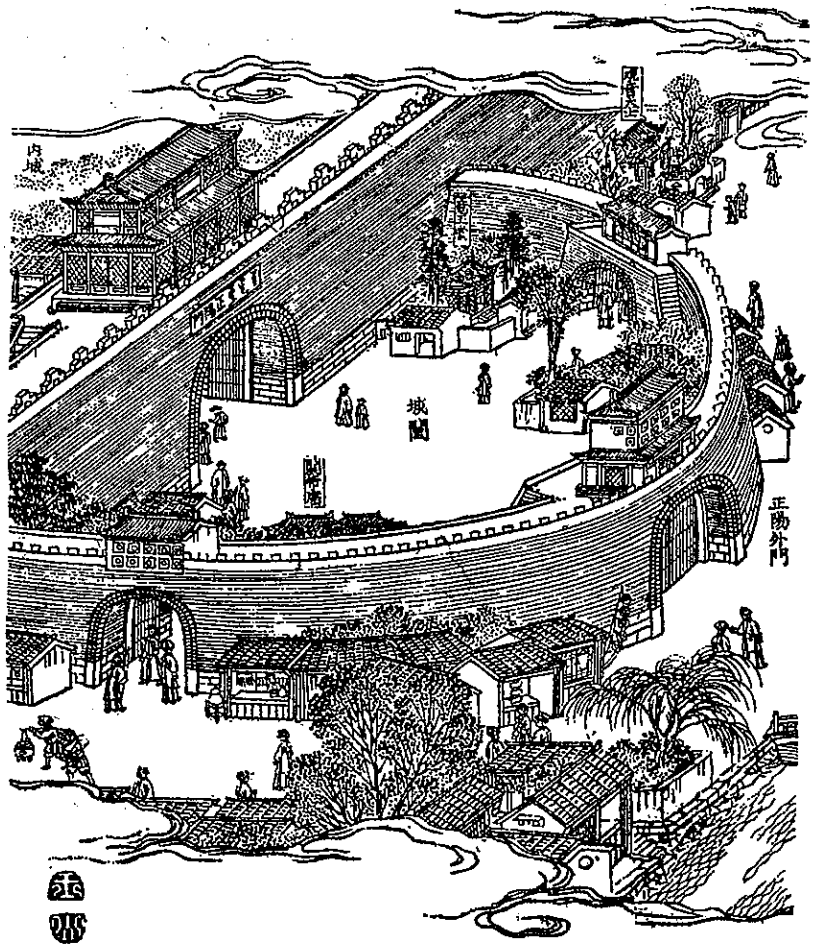
Chapter XV.

THE WESTERN HALF OF THE CHINESE CITY

WE enter the Southern or Chinese City by the *Ch'ien Mên* (Front Gate), the central and most important of all the gates of the Tartar City, lying as it does in a direct line with the main entrances and ceremonial halls of the Forbidden City. It was built in the reign of Yung Lo, taking nine years to build, being completed in 1419 and renamed *Chêng Yang Mên* (Straight towards the Sun Gate) which is its official name. Its present appearance differs very considerably from that of former times when it had an outer enceinte and four gates, as is shown on the accompanying sketch:



a a Main wall
b b Outer enceinte
c Inner gate
d Outer gate
f f Side gates
g *Kuan Ti Miao*
h *Kuan Yin Miao*
i i Stone-flagged road



CH'IEN MÊN

The outer gate was kept permanently closed and only opened for the Emperor when he went to worship at the Temples of Heaven and Agriculture. The towers over the inner and outer gates were both burnt down in 1900. The outer one was set alight by the flames from some shops outside which had been fired by the Boxers, because they were selling foreign goods; the inner one fell a victim to the carelessness of the Indian troops of the Army of Occupation. Luckily for the appearance of the city, the Chinese in those days were still "superstitious" enough to believe that their capital could not prosper without the towers over the Main Gate, and so they at once rebuilt them. In 1916 when the requirements of modern traffic made an extension of the gate imperative, the outer enceinte was completely removed and the whole rearranged in its present ugly form, though a few minor alterations would have been quite sufficient. The grotesque-looking outer tower built by a German architect is, needless to say, quite modern, and houses an exhibition of native products.

In the old days, prior to 1900, the Ch'ien Mên was closed every evening at dusk with a certain amount of ceremony. About a quarter of an hour before closing-time an iron gong hanging in a wooden frame outside the guard-room was beaten, the strokes being slow and deliberate for the first five minutes, and gradually quickening until they formed one continuous sound. The gong then suddenly ceased, when some of the guards went to the end of the tunnel and gave long, loud warning cries for another five minutes. After that the gates were closed and bolted with a huge wooden beam which was fastened with a large iron Chinese lock. As they returned to their quarters the guards emitted a chorus of long-drawn howls, corresponding to our "All's well!" This gate alone, of all the others, was opened again for a few minutes shortly after midnight, to allow officials who had been spending the evening at the haunts of amusement in the Chinese City to get back in time for the Imperial Audience which took place in the small hours of the morning. After 1900 the Ch'ien Mên was never closed at all.

The two small temples up against the wall outside the inner gate date back to Ming times, as is recorded on the stone

tablets still standing in both of them. That on the east is the *Kuan Yin Miao* (Temple of Kuan Yin). A certain amount of confusion exists regarding this deity whom most foreigners call the Goddess of Mercy. But every true Chinese believer will tell you that Kuan Yin is a deity who appeared in a number of different places and under various forms, but always as a male. The Chinese female deity with whom he has been confused was worshipped in South China long before the advent of Buddhism, also under the name of Kuan Yin. She is said to have been miraculously transported on a lotus leaf to the sacred island of P'u T'o near Ningpo. Her father—supposed to be Chuang Wang (723-696 B.C.)—of the Chou dynasty having fallen sick, she cut off a piece of flesh from her arm and made it into a brew that saved his life. To show his gratitude, he ordered a statue to be erected in her honour "with perfect eyes and perfect arms." But the sculptor misunderstanding the word *ch'uan* (perfect) for *ch'ien* (thousand) carved a statue with a thousand eyes and arms, the form under which her memory has been revered ever since.

The temple on the west side, *Kuan Ti Miao* (Temple of the God of War) is historically more interesting. As he was the patron saint of the Manchu dynasty, the Emperors used to stop and offer up sacrifices at this temple, whenever they passed through the gate. On her return from Sianfu in 1901 the Empress-Dowager stopped here to burn incense at the shrine before entering the city, although one would scarcely have thought that she had much cause to be thankful to the God of War, seeing that he was also the patron saint of the Boxers.

The God of War is one Kuan Yü who lived during the time of disunion and strife, usually known as the period of the Three Kingdoms, and is regarded as the most striking figure in a very romantic epoch of Chinese history. He was born in A.D. 162 and was killed in 219. The influence of the drama, coupled with that of the famous historical novel *San Kuo Chih Yên I* (History of the Three Kingdoms) have raised Kuan Yü to a pitch of popularity almost unknown amongst other nations. Napoleon, in Chinese eyes, was a mere bungler compared to him, who enjoys greater honours and titles than the Corsican ever dreamt of. From the time of the Sungs

right down to the Republic, each Emperor has bestowed on him a title higher than the last.

On entering the temple you see directly in front of you the God of War seated in his niche, gilded all over and wearing a red robe. The life-size figures standing on either side are as follows :—

EAST SIDE (Right) :

1.—Kuan P'ing, his adopted son who fell with his father. He is carrying in his hands the God of War's seals of office.

2.—The central figure is Liao Hua, one of his generals, who holds his helmet.

3.—The next is Wang Fu, another of his generals holding Kuan Yü's precious sword, who on learning of his death threw himself down from a wall and perished.

WEST SIDE (Left) :

1.—Chou Ts'ang, Kuan Yü's armour-bearer, with the famous "Black Dragon Sword." He, too, committed suicide on hearing of his master's death.

2.—In the middle is Chao Lieh who was in charge of Kuan Yü's commissariat, with his coat of mail.

3.—Finally there is Ma T'ung, leading his famous war-steed, the "Red Hare," the stuffed figure of which stands close-by. The faithful animal refused to eat, after its master's death, and soon died.

There are no less than ten temples dedicated to this god inside the walls of Peking alone, to say nothing of several outside. This temple is, however, the most popular; large numbers of all classes still coming to worship here, even in these modern times, on the 1st and 15th of each Moon.

Crossing the bridge and proceeding along Ch'ien Mên Main Street we take the fourth turning on the right, a very narrow, busy street, the *Ta Cha La* (Large Gate-Posts), so-called from the wooden gates at each end. These gates were a common feature of Chinese cities in former times; they divided off the wards and were closed at night, as a protection against

thieves and looting mobs. This street, known to foreigners as "Silk Street" from some large silk shops therein, used to be the chief shopping-centre of the old capital, and was especially noted for its "Foreign Goods" stores, when the strange devices of the West were still a novelty. Though it has lost much of its glory in recent times, it is still worth a visit, especially at night, when the mixture of gorgeous flags and signboards with modern electric light signs gives a very picturesque effect. We might add that it leads to the restaurant and amusement quarter to which we refer in a later chapter.

The continuation of this street is *Kuan Yin Ssŭ Hutung* with a temple to Kuan Yin at its western end. This lane brings us into touch with a society that has a vast membership in North China, the *Tsai Li Hui* (Total Abstinence Society), an off-shoot of the White Lily Sect. Members of this Society who are forbidden to mention the name of Kuan Yin simply refer to streets of this name as *Ta Hutung* (Main Lane). By the rules of the Society they are bound to abstain from all alcoholic beverages and tobacco, do not burn incense or offer up sacrifices and, strangest of all, are not allowed to keep cats, dogs, or chickens, as these animals are considered unlucky. They only use Kuan Yin's name in cases of extreme distress, when, if they pronounce it three times, it is said to bring immediate relief.

The temple to which an interesting local legend is attached lies between the fork of two lanes, at the east end of what used to be one long, unbroken block of buildings, said to represent a dragon: the temple was the head; the temple gate the mouth; two flag-poles that formerly stood in front of the temple were the horns; two holes for the well outside the temple were the eyes; the long block of buildings was the body; and a small temple with a single flag-pole at the west end was the tail. In Manchu times there was a prophecy that from this dragon a second Emperor would arise, presumably somebody living in this block. So, to prevent this, the two very short lanes which exist to-day were driven through it from north to south, thus killing the dragon.

Taking the north fork we come by a number of winding lanes to the *Liu Li Ch'ang* (Glazed Tile Factory), a street of considerable interest in the cultural history of Peking, because it

was—and to a lesser extent still is—the centre of old bookshops, also of old pictures and curios. Here Manchu princes and high Chinese officials used to stroll up and down looking into the shops and inspecting the old books and pictures. The name of the street comes from the kilns that once stood here in which was produced an opaque, glass-like substance used in the manufacture of coloured glazed tiles for the Imperial Palaces. After the kilns were closed down, the area in which they stood, on the north side of the street, was for many years a market for curio dealers, known as *Ch'ang Tien* (Leased Enclosure), because they were charged ground-rent. In an enclosed square at the end of the street as well as in the Fire God Temple (*Huo Shên Miao*) in the middle, a large annual fair is held from the 1st to the 15th of the First Moon. It was formerly chiefly a fair for curios, and many good pieces could be picked up at very reasonable prices. But it has now become a general fair, and is visited by enormous crowds every year. The iron gate leading to the square bears the characters *Hai Wang Ts'un Kung Yüan* (Public Garden of the Village of the Sea King), a name that takes us back to very ancient times. According to local tradition, during the reign of the Liao Emperor Pao Ning, about A.D. 977, someone set himself up as contractor for boats to convey grain across the numerous creeks that in those days intersected this district. Owing to his extortions he was given the name *Hai Wang* (Sea King), and the village that stood on this spot was called after this nickname, which has thus been preserved to the present time.

Leaving the Liu Li Ch'ang we turn south down the main street that leads from the *Ho P'ing Mên* (Gate of Peace and Harmony), the tenth and newest gate of the Tartar City, opened in 1925. From here we reach the main street running from the west gate of the Chinese City, the *Chang I Mên* (Gate of Prolonged Righteousness), officially known as the *Kuang An Mên* (Broad Peace Gate).

At the junction of these two streets there used to be a large open space, called *Ts'ai Shih K'ou* (Vegetable Market). Up till 1901 this was the EXECUTION-GROUND and has therefore a notoriously evil sound for the ears of the Pekingese. To tell a person to go to the Vegetable Market is akin to our telling a person to go and hang himself. Except in very important cases

the executions took place at daybreak, after which the market was opened for business, all traces of the early morning tragedy being covered with lime. The criminals were brought from the Board of Punishments in open carts, similar to the famous tumbrils of the French Revolution. On the night before their execution they were given whatever they wished to eat and drink, were allowed a theatrical show, and women were even admitted to console their last hours.

At one end of the closed-off space was a mat-shed where the condemned had to wait for the arrival of the Imperial Decree for their execution, whilst in another shed at the opposite end sat the officials of the Board with a red-buttoned mandarin at their head. On one side was a small altar on which were laid the executioner's instruments, such as swords, ropes, tourniquets. In front of the altar was a stove with a large cauldron of boiling water to warm the swords. These were short, broad blades, almost like choppers, with a long wooden handle carved with a grotesque head. They had been in use for hundreds of years and were regarded as spirits. There were five of them, each with its own name: Great Lord, Second Lord, and so on. When not in use they were kept at the Chief Executioner's house, a tower on the wall, where according to popular belief they could be heard at nights singing songs about their gruesome deeds. Each was supposed to have its particular characteristic: some were skittish and playful, dallying and toying with the heads of the victims, others were more sedate and took them off at a blow.

When the fatal decree arrived, the prisoners were led out in turn before the officials and made to go through the pretence of acknowledging the justice of their punishment. They were then handed over to the Chief Executioner, *Kuei Tzŭ Shou* (Devil's Hand) who was stripped to the waist, except for a blood-stained apron of yellow leather. The condemned was made to kneel down, a string was passed round his neck and under his chin, and his head held up by the assistant executioner. With a shout of "*Sha la jên la!*" (I've killed my man) the Chief Executioner wielding the sword with both hands severed the head from the trunk at one blow. If the head fell at the first stroke, the crowd of spectators would all shout "*Hao Tao!*" (Good Sword), partly in praise of the executioner's

skill, but partly from a supersititous hope of warding off the same fate from themselves. The executioner was only supposed to take one stroke to lop off a head, and if he failed he was reported to the Throne and severely punished. But so expert were they that it very seldom happened that they did not sever the head at one stroke, even when there was a whole row of persons to be decapitated. As no one could be executed except on the Emperor's express orders, it sometimes happened, in the case of the death or serious illness of the Emperor, that there were as many as fifty or sixty awaiting execution at one time.

For fear lest the shades of the decapitated might return to seek their revenge on the living, the execution-ground was surrounded with a "Spirit Barrier." The entrance on the east was given the name *Hu Fang Ch'iao* (Tiger Guarded Bridge) so that the spirits of the departed would not dare to break out on this side for fear of being devoured; an iron gate was specially set up on the north side to prevent them entering the city; whilst on the south the entrance was called "Spirit General" who would certainly not let them pass that way. The only exit left open was that to the west, the idea being that the shades should be allowed to find their way to the Western Paradise, the Buddhist Heaven.

About half a mile from the Kuang An Mên is a broad opening on the north side of the street up which lies the *Pao Kuo Ssŭ* (Recompense the State Temple). It is believed to be the oldest temple in Peking, as it is recorded to have been built in the Chou dynasty. It was certainly repaired by the Liao Emperor Ch'ien Tung in 1103. In the courtyard there is a stone tablet dated 1466 stating that the Ming Emperor Ch'êng Hua again repaired this temple which, he found, had been built originally by an Empress-Dowager Chi Hsiang of the Chou dynasty out of her private purse. As the Chou dynasty was about 2500 years earlier, this statement must be taken with a grain of salt, especially as no other record of the lady exists.

Crossing some open spaces in an easterly direction we come to the *Ch'ang Ch'un Ssŭ* (Temple of Everlasting Spring) on the *Hsia Hsieh Chieh* (Lower Slanting Street). This temple was built about 1560 by the mother of the sensual and extravagant Emperor Wan Li whose reign ushered in the downfall of his dynasty. When in his boyhood he was taken seriously

ill and on the point of death, his mother made a vow that, if he recovered, he should become a monk and enter a monastery. But when he did regain his health she changed her mind and procured another monk as substitute who thus, to all intents and purposes, was the Emperor himself. She therefore had this temple specially built for him, placing in it a large image of herself studded with valuable gems which she called *Chiu Lien P'u Sa* (The Nine Lotus Buddha)—the lotus being the Buddhist symbol of purity. On the walls of the main hall used to hang one thousand pictures of Buddha which have long ago disappeared, as have, needless to say, the valuable gems on the idol.

Continuing south and crossing the main street we come to *Niu Chieh* (Cow Street), a Mohammedan quarter, on the east side of which is a mosque (*Ch'ing Chên Ssŭ*), the largest in the city. There is no definite record of the date when Mohammedans first settled in Peking, but it is certain that they were already practicing their religion here in the reign of K'ang Hsi (1662-1723), when they were so "suspect" that special officials were appointed to keep an eye on their doings. Later on, when the Chinese had become used to them, and more probably, after they had shown themselves such excellent soldiers in the various campaigns of the great Manchu Emperors, they were accepted as part of the general population and allowed to practice their rites without interference. The main road is called "Cow Street" because it runs through the quarter where the Mohammedans live who are popularly supposed to eat more meat than the ordinary Chinese, though actually it is rather mutton than beef. The Chinese are very prejudiced against Mohammedans, accusing them of being too sharp, clannish, and ill-natured. Occasionally, out of pure spite, a Chinese opens a pork shop opposite that of a Mohammedan butcher and, in order to frighten off the sheep that are brought to the Mohammedan shop, has the picture of a ferocious tiger painted across the front of his own shop. The other then retaliates by hanging up a large mirror in which appears the reflection of the tiger that will then, of course, devour the pigs!

Apart, however, from minor pleasantries of this kind, the two communities live together in peace, at any rate in Peking,

where one never hears of anti-Mohammedan riots. The reflections of the Chinese against Mohammedan honesty will not be borne out by foreign residents who have had dealings with them, though some people perhaps may have their doubts when they hear that nine-tenths of the curio dealers are of that persuasion.

Taking a lane opposite the mosque and going south-west across open ground we come to a district called *Pai Chih Fang* (White Paper Quarter), because the local inhabitants have been manufacturing paper here for many centuries. In the vicinity is the *Ts'ung Hsiao Ssŭ* (Temple of Supreme Service). First built during the reign of the T'ang Emperor Chên Kuan in A.D. 627 under the name of *Tsao Hua Ssŭ* (Date Flower Temple) on account of the large number of date trees planted there. Later during the same dynasty a certain Liu Chung, noted for his filial piety, took over the monastery and changed the name to Temple of Supreme Filial Piety. It was changed to its present name under the Mongol Emperor Yüan Chêng (1295-1307) by whom it was extensively repaired. The Mings also took a great interest in this temple: T'ien Shun rebuilt it completely; Chia Ching was a great patron and erected a large library adjoining it, called *Ts'ang Ching Ko* (Chamber for Preserving the Diamond Sutra); and the Emperor Lung Ch'ing in 1568 set up here the celebrated *Wan Yen Pei* (Tablet of Ten Thousand Destinies). The Chinese consider this tablet to be a marvellous piece of sculpture, which it certainly is. At the top of the tablet is engraved the picture of a beautiful mansion; in the centre is carved another tablet, about fourteen inches long, on which are inset 156 square pictures each of which is a representation of the house. Furthermore, and still more wonderful, the tablet is inscribed with the names of thousands of scholars and other persons who contributed towards its erection by order of the Emperor. Both the Library and the tablet still stand in the temple grounds, but the sutras have been removed to an unknown destination.

The best time to visit this temple is in May or June—at the festival of the "Commencement of Summer" (*Li Hsia*) when the peonies for which the temple is still famous are in full bloom, and thousands come to see the celebrated flowers. Anyone who considers himself a poet goes there to compose poems about the *Mu Tan* (peony), the "King of Flowers,"

which the Chinese so much admire. These particular plants were first brought to this temple by one of the head priests in the early days of the Manchu dynasty from Tsao-chou Fu in Shan-tung which is famous all over China for its peonies. Ever since then these flowers have been specially cared for and are still from the original roots—a matter of over three centuries! There is a strange thing about them, that, if the flower is picked, the plant does not blossom again for two or three years.

The original temple endowments having disappeared, the temple is now in very low water, and the few remaining monks seek to keep it up by charging a small entrance fee and by letting out rooms for a few dollars a month.

Returning to "Cow Street" and continuing east we come to the *Fa Yüan Ssŭ* (Temple of Buddhist Origin), one of the oldest and most interesting temples of Peking. It was built in A.D. 645 by the Emperor Chên Kuan, under the name of *Min Chung Ssŭ* (Temple to Loyal Warriors), in memory of the soldiers who fell in his numerous campaigns against Korea and other border states. Their bones were buried under the stone altar in the temple compound. The Sung Emperor Hui Tsung (1101-1125) was kept prisoner for a time in this temple. When the first Ming Emperor Hung Wu drove out the Mongols, he altered the name to *Ts'ung Fu Ssŭ* (Temple of Supreme Blessings) in thanksgiving for his victory. The Manchu Emperor Yung Chêng again changed the name to *Fa Yüan Ssŭ*. The story goes that his grandmother, the Empress-Dowager, claimed to have heard the temple bell one night. As this was the only instance when the chimes from this temple had ever been heard in the Palace precincts, she said that they must be *Fa Yüan* (Source of Buddha's Law) sent to her expressly.

Among the numerous tablets standing in the temple grounds two are of particular interest. One is said to have been inscribed by Li Shih-min, the second and greatest of the T'ang Emperors, eulogizing An Lu-shan, the Turk, who was then governor of Peking. When the latter revolted, the Emperor had the words in his praise obliterated from the stone. It was during this revolt that the famous Chinese heroine Yang Kuei Fei met her death.

The other tablet records the story of Ts'ao O, a young lady who drowned herself in a river near Ningpo because

she failed to find her father's body. When Hsieh Fang-ta, a faithful minister of the Sung dynasty, was compelled to accept a post in Peking by the Mongols who had overthrown the Sungs, he came to live in this temple. After seeing Ts'ao O's tablet he went on what is probably the first hunger strike on record, saying that if a young girl could not forget her father, how could a loyal minister desert his Emperor.

In the early days of the Manchu dynasty a famous fair was held here on the 8th of the Fourth Moon, when the temple was thrown open to the general public. According to local tradition, the fair was forbidden by the Emperor Ch'ien Lung, for the following reason:—The Emperor, who was fond of going about the city incognito took it into his head one day to visit the temple and go on a religious diet. Although he entered the temple by the front gate, like one of the ordinary public, he was recognized by the abbot who was determined that even this august visitor should not be allowed to infringe any of the rules of the monastery. The Emperor, however, made no mistakes and conducted himself with strict propriety, until towards the end of the meal, when instead of quietly laying down his chopsticks straight out in front of him according to the monastery etiquette he threw them down carelessly just anyhow. Thereupon the abbot struck him a blow with his wand and ordered the front gates to be closed and locked, so that His Imperial Majesty had to make his exit through a back-door. On his return to the palace the Emperor at once issued a special edict that the front gates of this monastery were never again to be opened. Nor were they, until the establishment of the Republic!

A more likely reason for the ban against the fair is, that it often lasted till late into the night, when numerous scandals took place which coming to the ears of the Censorate were reported to the Emperor, so that the fair was closed down for good.

The temple is now but a sorry reflection of its former glory. The only excitement—if such they can be called—are the services for the dead that are still held here. It is also famous for its old-style Chinese block printing.

A little way to the east, on the *Ch'i Ching Hutung* (Seven Wells Lane) is the *Lien Hua Ssŭ* (Lotus Flower Temple). It

was an obscure monastery in the time of the Mings and had fallen into decay, until Ch'ien Lung discovering that there was a large pond there covered with beautiful lotus, rebuilt the temple at enormous cost. At one time it was used as a residence by candidates from the provinces when preparing for the Metropolitan Examinations. To-day the Lien Hua Ssŭ is the centre of painting in Peking. It is the Mecca of all those who love art for art's sake. One of the best painters in Peking, a monk named Jui Tan lives in the temple to whom all budding artists go for instruction.

Going east from the Fa Yüan Ssŭ we reach the *T'ien Ch'iao* (Heaven's Bridge), which is no longer a bridge and is nowadays only indicated as such by the marble balustrades. In former days this bridge enjoyed a very unpleasant notoriety from the swarms of beggars who gathered here and pestered passers-by. Although this has now been stopped, the whole district enjoys even to-day a by no means savory reputation.

We return along the Ch'ien Mên Main Street.

Those who feel sufficiently energetic to take a walk right down to the south wall of the Chinese City will find two interesting ancient sites.

About a quarter of a mile west of the Altar of Agriculture and in line with its southern wall is a group of buildings standing on a terrace well above the level of the surrounding reed ponds. This is the *T'ao Jan T'ing* (Joyful Pavilion), said to date from Sung times. Originally the temple here was called *Tz'ŭ Pei An* (Compassionate Monastery). In the reign of K'ang Hsi a certain Chung Tsao erected a pavilion here where he entertained his friends, so that gradually the original name became forgotten, everybody referring to the place as the "Joyful Pavilion."

On a mound north of and close to the Pavilion stands a small house surrounded by a mud wall. At the south-west corner of the wall are two small dark-grey tombstones. These are said to mark the spot where Hsiang Fei, the "Fragrant Concubine," whom Ch'ien Lung loved in vain lies buried (Chapter VII).

Chapter XVI.

THE EASTERN HALF OF THE CHINESE CITY

IMMEDIATELY adjoining the east end of the Legation Quarter lies the easternmost gate of the south wall of the Tartar City, popularly known as the *Hata Mên*, a name that comes down from Mongol times, when a Mongolian Prince Hata, had a palace in the vicinity. The official name, inscribed over the south face of the inner tunnel, is *Ch'ung Wên Mên* (Noble and Refined Gate). The outer gate which lay formerly on the west side of the enceinte was moved to its present position directly in line with the inner gate, when the Bengal Sappers and Miners brought the railway past here in 1902. For the same reason as at the Tung Chih Mên (Chapter XIII) a bell, instead of the usual gong, was sounded here at nightfall. A "pig-dragon" who lived under the bridge outside the gate used to cause floods in the city whenever he came out of the water; so he too was chained up and told that he would be released, as soon as the bell struck.

On the site of the first buildings across the bridge on the east side there stood the Head Office of the notorious Peking Octroi, in former times a very lucrative and much-sought-after post. It was abolished when the Kuomintang moved the capital to Nanking in 1928,

The seventh turning on the left is the *Hua Erh Shih* (Flower Market), a street famous for its artificial flowers and cheap jewellery, and therefore a favourite shopping centre for visitors of the fair sex. A short distance up this street, on the north side, is a Temple to the God of Fire (*Huo Shên Miao*). It was built under the Mings in 1568 and reconstructed in the last year of Ch'ien Lung (1776). Local tradition says that one very hot summer day, during the reign of the Ming Emperor Ch'ung Chêng, a Taoist priest was burning incense at the altar in the temple, when an earthquake occurred causing the God of Fire to sway about so that he nearly tumbled from his niche. The priest was so deeply engrossed in his devotions that he had not noticed the earthquake and thought that the god was

trying to get down from his throne and go out for a walk. He therefore seized him by the knees beseeching him not to leave the temple, lest by so doing he should add to the already unbearable heat.

Whilst on the subject of earthquakes, we might add that, although the city of Peking does not lie in a volcanic or even mountainous region, it has suffered from several very bad shocks during the course of its existence. There are records of severe earthquakes in 1624, 1679, and 1680 when the palace caught fire; another on November 13, 1731, the worst ever experienced in China, when over one hundred thousand of the population of Peking alone are said to have perished; and again, as late as 1830.

There are altogether no less than eleven of these temples to the God of Fire in Peking, three of which were built by the Emperors, and the others by the people themselves. It will be noticed that in all these temples the Gods of Fire have blackened faces and terribly scorched bodies, less probably from their association with fire, than from the constant burning of incense with which they have been fumigated.

At the east end of "Flower Market Street" we turn north until we reach a small temple lying immediately south of the *Tung Pien Mên* (Eastern Wicket Gate), the north-east gate of the Chinese city. This is the *P'an T'ao Kung* (Spiral Peach Palace), a temple dedicated to *Hsi Wang Mu* (The Western Royal Mother).* In honour of her birthday on the "Feast of the Immortals"—3rd of the Third Moon—a fair is held here amidst great rejoicings from the 1st to 5th day of the Third Moon. The temple itself is an insignificant building with only two small rooms, in one of which is the image of the "Royal Mother" and behind her the mother of the God of the Pole Star. Legend accounts for the curious name of the temple as follows:—Close to the Eastern Sea (*Tung Hai*) is a hill called Tu So Shan on which grows a peach tree with a branch that extends spirally for thousands of miles. Hence the peaches (*t'ao*) were called spiral (*p'an*). As Hsi Wang Mu who dwelt on the K'un Lun Mountain many thousands of miles away could not visit the Eastern Sea,

*See at end "Notes" to page 83.

the peach tree stretched forth its branch laden with fruit so that she could pluck it at her leisure. On the 3rd of the Third Moon Peking girls do up their hair in coils (*p'an*) as a sign that they are of marriageable age. A somewhat similar custom takes place on the 2nd of the Second Moon, called *Lung T'ai T'ou* (Dragon Raising his Head). On that day women do no needle-work, for fear of ruining their eyesight, while young girls of fifteen or over coil up their hair as a sign that they want a husband—if they can catch him! More prosaically, the name "*P'an T'ao*" for this temple probably originated from the fact that a tree bearing the small flat peach (*p'an t'ao*) grew there.

It is worth while taking a short walk outside the *Tung Pien Mên* to see the pleasant river scenery on the stone-lined banks of the canal that has its terminus here. This is the *Tung Ho* (East River) which connects via the town of T'ung Chow with the Grand Canal at Tientsin and was formerly the route by which the tribute rice was brought to Peking. For this reason the ground between the moat and the east wall as far as the Ch'i Hua Mên was lined with sheds where the rice was unloaded and stored, prior to removal to the granaries inside the city. In former days the canal was a great place for water picnics in summer, and for rides on the ice in winter on toboggans (*p'ai tzŭ*) which are propelled by a man standing at the back with a pole between his legs, in fact a kind of "ice-punting."

Returning to Flower Market Street and taking the second large turning on the left, called *Nan Yang Shih K'ou* (South Sheep Market Mouth) we reach a broad street running east and west. Close to it is a tiny alleyway with the strange name *Chu Li Pa* (Bamboo Wattle Lane). Nobody would imagine that this name is connected with pigeons and, incidentally, one of the most interesting historic lanes of the old capital. In former days a number of pigeon fanciers—or thieves, to be more exact—used to rear pigeons in this alley and teach them the gentle art of stealing. These birds which were trained to steal the rice from the Imperial Granaries were called by the expressive term "Food Distributors." Their crops were artificially expanded to more than twice the size of that of an ordinary pigeon. When let loose they flew straight to the

granaries and fed on the best rice until their crops were full. On their return they were given a shallow bowl of water with alum in it to drink, which caused them to retch and bring up the contents of their crops. After it had been washed and dried, this rice was either sold retail or used in the family. A man with a flock of one hundred pigeons could, it was reckoned, in this way collect about fifty pounds of rice per day. These pigeons, though well housed and cared-for, were never fed until after their day's work was over, and then always in the early evening, so that they were all the hungrier for their task next day. As they were kept in cages of closely woven bamboo wattles—as a protection against cats—the lane was called by this name. And though, since the fall of the Manchus, the Imperial Granaries have all been closed up, and the thieves have lost their livelihood, the name of this lane still preserves the memory of their little tricks.

We might add here that in former days, quite apart from the above malpractices, the Pekingese were greatly addicted—and still are, though to a very much less extent—to the more innocent amusement of flying pigeons. At the numerous city fairs you will still see many pigeons on sale which fanciers buy, after a very careful inspection, and carry home neatly slung up in a piece of cloth. The attraction of this sport, the Chinese say, is to watch the flock circling round, sometimes standing out black against the sky and then suddenly almost invisible, according as the sunlight catches them, and last but not least, they enjoy the music of the pigeon-whistles which are attached to the tail of several of the flock. These whistles, made of bamboo, are said to have been used originally to frighten off hawks and other birds of prey. They work on the principle of an organ pipe, the pigeon's flight forcing the air through the tube of the whistle produces a curious, melancholy, wailing sound, which may not greatly appeal to foreign ears.

These pigeons are trained to recognize certain colours, so as to guide them back to their home. In most cases a row of coloured tiles is laid on top of the ordinary grey roof tiles; in others when the owner wishes to call the flock home he waves a long bamboo pole with a flag of the particular colour that the birds have been trained to recognize as their own.

Crossing the main street we continue south through a network of lanes until we arrive at the *Fa Hua Ssŭ* (Temple of Buddha's Glory), built by the chief eunuch of the Ming Emperor Ching T'ai in 1451. This temple has the additional characters *Hsia Yüan* (Lower Court), as it is under the control of the temple of the same name in the Ta Pao Fang Hutung (Chapter XI).

South of it is the *Hua Yen Ssŭ*, named after a Diamond Sutra. It was built by K'ang Hsi in 1662, in honour of Tou Mu, the mother of the God of the Pole Star, whose image is enshrined in the temple. He subsequently changed the name to *Yü Ch'ing Kuan* (Pure Palace of the Jade Emperor) by which it is best known. In the courtyard is a stone tablet of the Chin dynasty with an inscription in Sanskrit. The pagoda of thirteen storeys, to the south-east, is called *Fa T'a Ssŭ* (Buddha's Pagoda Temple), but the common people think of it as the "Tired Pagoda" (same sound), because there was a legend that the pagoda had walked here all the way from the West.

About three quarters of a mile due east, close to the wall, is a temple with many historical associations, the *Nien Hua Ssŭ* (Temple of Picked Flowers). It was built in 1581 during the reign of Wan Li, under the name of *Ch'ien Fo Ssŭ* (Temple of a Thousand Buddhas). When the Manchus came into power, a minister named Fêng P'u seized the place for himself and altered the name to *Wan Liu T'ang* (Hall of Ten Thousand Willows), as it is popularly called to this day. His arbitrary action was much resented by all admirers of the temple, but as he was the favourite minister of the Emperor Shun Chih, nothing could be done. When K'ang Hsi came to the throne, he took back the property and gave it to a favourite minister, Shih Wên-tsu, who built the "Balcony of Great Sympathy" (*Ta Pei Ko*) adjoining the temple. Later on, K'ang Hsi changed his mind again, seized the property for himself and rebuilt the whole place under its present name. It became once more a favourite rendezvous of scholars and officials. One day when the Emperor was taking a stroll here he found a large number of famous scholars enjoying the beauties of the temple; so he ordered them to write an eulogy of the "Hall of Ten Thousand Willows." The best poem was written by two Hanlin scholars, Mao Chi-lin and Ch'ên

Chi-nien, who in consequence were given a banquet by their Imperial patron. To-day this once famous temple has fallen into decay, and nothing remains of the former splendid lotus pools, pavilions, and arbours that graced its extensive grounds under the early Manchu Emperors. There is still a small pond, called "The Pool for Liberating Living Things" (*Fang Shêng Ch'ih*), that once stood in the grounds. Close by is a small temple to which people still resort to set free captive birds, in order to acquire merit according to the rules of Buddhism.

We return to the Fa Hua Ssŭ and go due west skirting the north wall of the Altar of Heaven. A short distance from the north-east corner of the enclosure is a street called *Tz'ŭ Ch'i K'ou* (Porcelain Mouth), popularly known as *Tz'ŭ Ch'i K'êng* (Porcelain Pit), from the popular tradition that when digging up earth to repair a temple in this neighbourhood, in the reign of the Ming Emperor Chia Ching, many pieces of ancient porcelain were discovered, so that for a time the place became a veritable paradise for curio dealers.

In one of the small lanes off this street is the famous THIEVES' MARKET which is held in the small hours of the morning, before it is light enough for either the seller or his goods to be seen too distinctly. It is generally believed that all the articles sold here are stolen goods and can therefore be picked up for a song. No doubt, a considerable portion have not been acquired on strictly commercial principles by those offering them for sale. On the other hand many of the articles have probably been quite honestly come by, but are brought here, in the hope that the "honest" purchaser will thus be deceived into thinking them stolen goods and that he is therefore getting a cheap bargain. By the Chinese the market is merely called *Hsiao Shih* (Small Market); "Thieves' Market" is the name by which it is known to foreign residents.

To the north of the Altar of Heaven there used to be numerous small ponds called *Chin Yü Ch'ih* (Gold Fish Ponds) in which, gold-fish are said to have been reared as early, as the 12th century. On this spot there once stood a temple called the "Jasper Pool Temple," after the famous lake of Chinese legend on which Hsi Wang Mu, the "Western Royal Mother," used to disport herself. At one time there were dozens of gold-fish ponds in and around Peking, all said to be

off-shoots of this "Jasper Pool." For the past twenty years or more, gold-fish have been mostly reared in tubs in which they do not seem to thrive as well as they did in these ponds, probably owing to the lack of certain insects on which they feed.

Leaving the wall of the Altar of Heaven at the north-west corner we turn north up a lane called *Ching Chung Miao Hutung*, in which stands a temple of that name. The *Ching Chung Miao* (Loyal to the Last Temple) was dedicated by the Emperor Ch'ien Lung to the loyal hero, Yüeh Fei, as is stated on the stone memorial tablet standing in the compound. Yüeh Fei was executed by the orders of Ch'in K'uei, a Prime Minister of the Sung dynasty, because he was an obstacle to the peace negotiations with the Mongols. When he was thrown into prison, Yüeh Fei bared his back on which were imprinted the characters "Loyal to the Last." In front of the temple are stone figures of the traitor minister Ch'in K'uei and his wife in a kneeling posture. Passers-by whose patriotic feelings became too strong for them would often stop to spit on these effigies, as on account of this cruel and treacherous murder Ch'in K'uei has been held up to execration by the Chinese all through the centuries. On the Lantern Festival, the 15th day of the First Moon, people used to make an image of Ch'in K'uei out of charcoal, place it before the idol of Yüeh Fei and set it alight, until it was totally destroyed. Thus was Yüeh Fei's loyal spirit appeased by seeing his murderer sacrificed before him at least once a year. From this custom, by the way, is derived the name of a common form of Chinese food, the fritters fried in oil, which are called *Yu Cha Kuei* (Boiled in Oil Devil). The following further notes on Ch'in K'uei, in this connection, may perhaps be of interest:—In 1895, at the close of the disastrous war against Japan, the citizens of Hangchow destroyed Ch'in K'uei's image altogether, as a sign of their disapproval of the terms of the Peace Treaty. A few years later the Financial Commissioner of Hangchow, Yün Tsu-yi had four new images made, representing Li Hung-chang, Shao Yu-lien, Chang Yin-huan, the three plenipotentiaries who signed the treaty; the fourth was that of Gustav Detring, a former Commissioner of Customs then advisor to Li Hung-chang. These images were treated in the same way as that of Ch'in K'uei!

Yüeh Fei, on the other hand, had all his titles posthumously restored to him by the Sung Emperor Hsiao Tsung in 1162; his remains were buried with full honours and a special shrine was erected to his memory, under the title of "Loyal Hero." His image now stands next to that of the God of War in most of the latter's temples, and under the Republic he was given equal rank with him.

In the Ching Chung Miao is also an image of Lu Pan, the patron God of carpenters and masons.

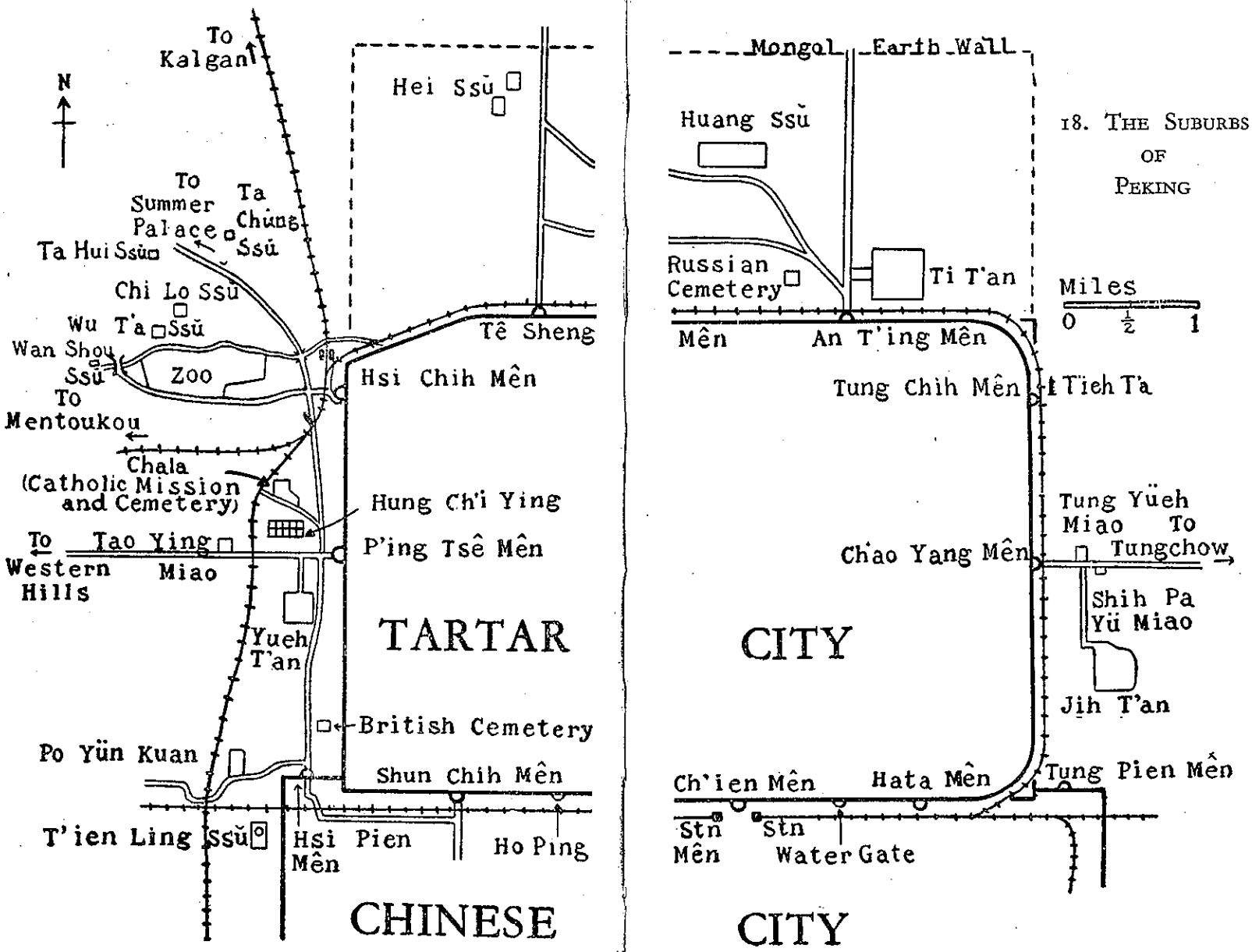
From the temple a few steps to the west bring us out on to the Ch'ien Mên Main Street.

Chapter XVII.

THE NORTHERN SUBURBS

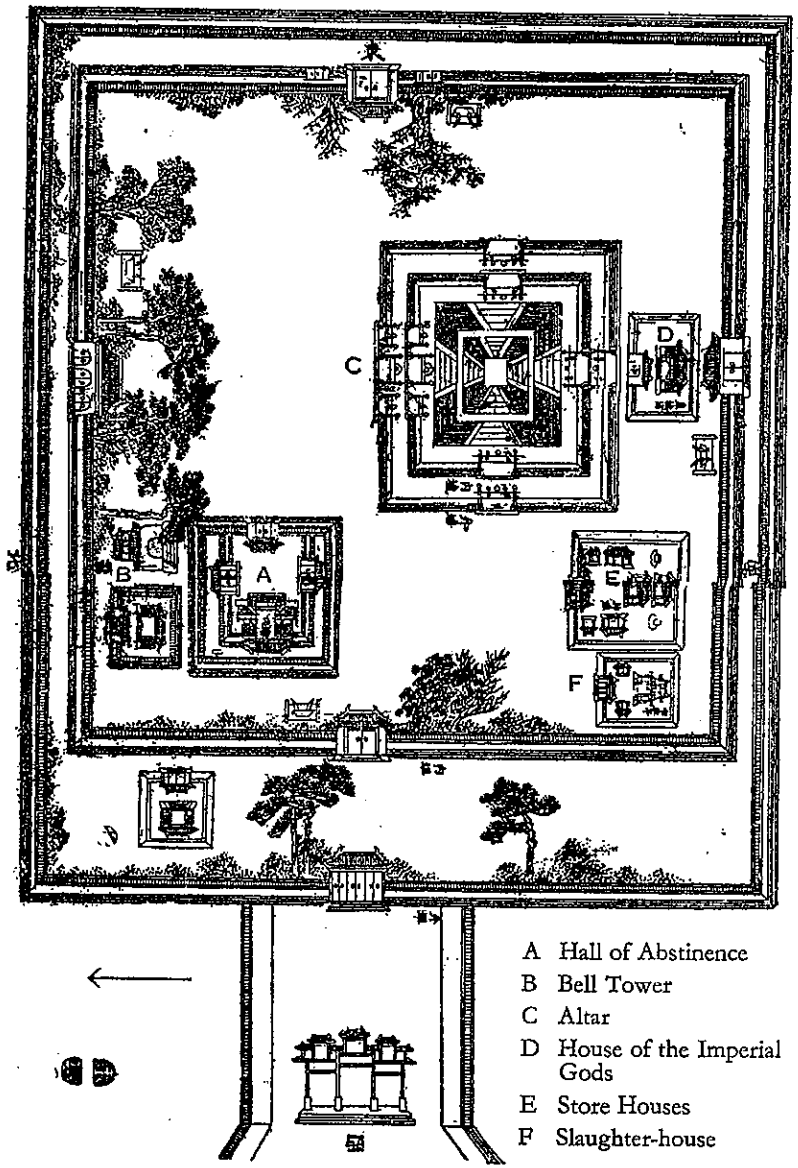
ABOUT a quarter of a mile outside the An Ting Mên on the east side of the road lies the Altar of Earth (*Ti T'an*). When Yung Lo first built the Altar of Heaven (Chapter VIII), he called it *T'ien Ti T'an* (Altar of Heaven and Earth), following the system laid down by Hung Wu, the founder of the Ming dynasty, that Heaven and Earth should be worshipped together. At the request of his court astrologers the Ming Emperor Chia Ching, in the 9th year of his reign (1530), selected this site, belonging to an old temple of the Yüan dynasty, and built here a separate Altar of Earth which was at first a very modest affair. It remained so until the Manchu Emperor Chia Ch'ing began to take an interest in this worship. The reconstruction of the altar took several years and cost a large sum of money, as numerous additions were made at different times, until it was completely remodelled.

It is composed of three sections which, unlike those of the Altar of Heaven, are square—for in Chinese geomancy the square is associated with the Earth and the circle with Heaven. At the end of the approach from the main road there stands a tall *P'ai Lou*, one of the most imposing in Peking. There is nothing in the first section except a former "Poor-house," at one time occupied by soldiers who cleared out the paupers and took possession themselves. At the entrance to the second section is the ticket office of the Metropolitan Park which was opened to the public in 1925 but has now been closed again. Passing through a second gate we have another park on our left, the *Shih Chieh Yüan* (Park of the World), which used to have a relief map, showing the location of the various countries of the world, with their mountains and principal cities. A little further on is a pavilion with five angles, called the Republican Pavilion, symbolical of the Five Races of China.



18. The Suburbs of Peking

19. ALTAR OF EARTH



At the back of the " Park of the World " are the neglected remains of what was once a beautiful palace, the *Chai Kung*, where the Emperor fasted and changed his robes prior to performing the annual sacrifice. The chief object of interest is the altar itself which is surrounded by two low walls with yellow tiles. There are three handsome arches on the north, and one on each of the other three sides. The altar of white marble is approached from four sides by four steps to each of the two terraces ; the lower terrace is 106, and the upper 60 feet square, the height between the two being six feet. It is surrounded by a moat about eight feet wide. Close to the altar on the south is the *Huang Chih Shih* (House of the Imperial Gods), in which were kept the spirit-tablets, until they were used for firewood by soldiers in recent times. To the southwest lay another imposing palace, now also in ruins, where the princes and high officials who took part in the ceremony used to rest. Adjoining it is a pavilion where the sacrificial animals were slaughtered.

The roofs of the buildings and the walls are covered with yellow tiles ; the gem, the symbol of the object worshipped, which was placed before the tablet of Earth, was yellow and square, in conformity with the Chinese idea of the colour and shape of the earth ; whilst the robes worn by the Emperor at the ceremony were of the same colour. The annual sacrifice at the Summer Solstice was very similar to that performed at the Altar of Heaven.

We retrace our steps towards the gate, and take a road on the west side that leads to the Yellow Temple. About half a mile along this we see on our left the RUSSIAN CEMETERY belonging to the Mission at the Pei Kuan (Chapter XIII). Its only feature of interest is the memorial tablet standing up against the west wall.

SACRED
TO THE MEMORY OF
Captain L. R. BRABAZON, R.A.
Lt. B. R. ANDERSON, Fane's Horse
Private S. PHIPPS, 1st Dragoon Guards
W. DE NORMANN, Esq., Attaché H.B.M. Legation

T. W. Bowlby, Esq., Correspondent of the "Times"
and
Eight Sikh Soldiers
who
treacherously seized in violation of a flag of truce
on the 18th September, 1860,
sank under the inhuman treatment during their captivity
This stone replaces the original memorial destroyed by the Chinese in June 1900.

The bodies were first buried here, but in the 'seventies were removed to the British Cemetery outside the Hsi Pien Mên (Chapter XVIII). As a matter of strict historical accuracy, the body of Captain Brabazon, was never buried here, as it was never found, nor, indeed, was his actual fate ever definitely known. Rennie in his "Peking and the Pekingese" describes how the poor old father came out all the way from England—quite an undertaking in those days—in search of his son. He even offered a reward of £20,000 and wanted to visit the camp of the famous Mongol General Sêng K'o Lin Ch'in, who had opposed the Allied armies in their advance on Peking, being convinced that his son was still held prisoner by him. The British diplomatic representatives of those days threw cold water on the idea. The Emperor Hsien Fêng having just died, they were much more concerned, as to whether they should send their condolences to the Chinese Foreign Office on black-edged note-paper or not, than to clear up the fate of Captain Brabazon. While the Chinese, for their part, put an end to the proposed visit by pointing out that, if anything happened to the father, other relatives would then come out to hunt for him, and so the business might go on *ad infinitum*. How little does the world really change!

Continuing north for about a mile across the plain which in former times was, and still is, used as a review and drill ground, we come to a large complex of buildings. This is the famous Lama temple commonly known as the Yellow Temple (*Huang Ssŭ*), built during the Ming dynasty under the name of *P'u Ching Ch'an Lin* (Monastery of Universal Peace). As there are two establishments, the Chinese refer to them

as the east (*tung*) and west (*hsi*) temples. They were both destroyed, when the rebel leader, Li Tzŭ-ch'êng, invaded Peking in 1643. The eastern temple was rebuilt by Shun Chih in the 8th year of his reign (1651), as a temporary residence for the Dalai Lama who visited Peking in the following year. And a year later the western temple was added to house the Dalai Lama's staff. The temple was then allowed to fall into disrepair until the 9th year of Yung Chêng (1731), when several important Mongol dignitaries visited Peking, who resided here and provided the funds for its repair and for the numerous large brass idols which it at one time contained. In the grounds are a number of stone tablets recording the history of the two temples, and the rules to be observed during worship.

The temple formerly housed a large community of Mongol Lamas and was an important centre of Lamaism, famous for the "Devil Dances," known as "Whipping the Devils," which were held here on the 13th and 15th of the First Moon. It has now fallen on evil days: the greater part of the buildings are in ruins or are occupied as barracks, and the Lamas have all departed, except for a few caretakers. The only portion worth visiting is the enclosure on the western side, where the buildings have recently been repaired, and in which stands the so-called "Marble Pagoda." This is a beautiful octagonal marble stupa over a handsomely carved mausoleum, erected by Ch'ien Lung in 1781 to the memory of a P'an-ch'ên Lama, who died of smallpox during a visit to Peking. On its eight sides are engraved scenes from the Buddha's life, such as the preternatural circumstances of his birth, his entrance to the priesthood, struggles with the unbelieving, teaching of disciples, and death. The Lama's body was taken back to Tibet, but his clothes are said to be buried beneath the mausoleum. The circumstances of the Lama's visit and the erection of this mausoleum are mentioned in Turner's "Embassy to Tibet."

In 1900 many of the marble carvings were badly defaced by the foreign soldiery. They were afterwards repaired, only to be again defaced, this time by Chinese soldiers quartered there in recent times.

Outside the temple grounds, away to the north-east, up some narrow alleyways, is a small temple called *Ts'an T'an*

(Altar of Meditation) where the bodies of the dead lamas are kept in curious square-shaped wooden coffins. For those who think it worth while the guide will, for an extra 20 cents, lift the lids for you to see the decaying remains!

Proceeding in a north-westerly direction for about a mile, we strike the road that leads to the Tê Shêng Mên. To the north of us, on the west side of the road can be seen the black-tiled roofs of a temple which in consequence is popularly known as the *Hei Ssŭ* (Black Temple). There are really two: the front (*ch'ien*) and the back (*hou*) temples which are completely separated from each other. They were built in the years 1645-46 and contain several relics of the Ming dynasty, such as iron bells cast in the reign of Wan Li, and a large bronze bell of the 10th year of Chêng Tê (1515). Both temples have been turned into barracks.

From here we re-enter the city by the Tê Shêng Mên and leave it again by the Hsi Chih Mên. Instead of turning north along the main road to the Summer Palace, we continue straight on west for about a mile to the entrance of the ZOOLOGICAL GARDENS (*Wan Shêng Yüan*). This is one of the oldest and largest of all the parks in Peking and has had many ups and downs during its existence. It was originally the property of one of the sons of the Emperor Shun Chih and was called *Lo Shan Yüan* (Pleasure Gardens). In the course of time it fell into ruins, but in the 12th year of Ch'ien Lung (1747) was reconstructed in honour of his mother's sixtieth birthday. Later on it became the property of a younger brother of the Emperor Hsien Fêng, and hence is still known as the *San Pei Tzŭ Hua Yüan* (Flower Garden of the Third Prince). This prince, like so many Manchus of later days, totally neglected his property, so that for many years it became a kind of "No-Man's Land." After her return from Sianfu in 1901, the Empress-Dowager began to take an interest in it—probably because it was close to her route to the Summer Palace—and spent large sums in developing it. When a certain high Manchu official, Tuan Fang, visited "Seventeen Foreign Countries" in 1902-3, he bought in Germany a large collection of animals and birds, as well as hiring a few keepers, and had them shipped to Peking as presents for the Empress-Dowager. (Tuan Fang, by the way, was the Viceroy of Shensi who in

1900 saved the lives of the missionaries in that province by ignoring the edict ordering their destruction).

This menagerie, which is said to have cost a million taels, was placed in the park, when the name was changed to *Wan Shêng Yüan* (Park of Ten Thousand Animals). The Chinese director got into trouble with the old lady on her very first visit, because, when she asked him the name of one of the animals, he was unable to tell her, and was dismissed on the spot. Like so many other things in this country, the "Ten Thousand Animals" have now become less than one hundred, if as many. All that is left of the original collection are a few poor specimens of various animals, and last but not least, one solitary elephant, who is kept chained up for weeks on end in a cubicle hardly large enough to hold a baboon. The poor fellow has some cause to welcome visitors—but for whom he would starve to death—as he humbly holds out his trunk for a tiny bundle of "rice-straw," weighing less than an ounce, for which the keeper charges four coppers. The remainder of "The Ten Thousand Animals" have been stuffed—certainly the only time that this term could be applied to them after their arrival at the Gardens—and are to be seen in a museum in the grounds. Nevertheless the park is well worth visiting for a quiet ramble.

One of the pleasure trips used to be to the "Little Island of Japan" with several Japanese houses which the Empress-Dowager is said to have ordered at a time when she was contemplating visiting the Land of Cherry Blossoms. Since her death the house have been allowed to fall into ruins, and the island is seldom visited since Japan has become so unpopular in China these many years. By the side of a small lake is an unsightly foreign-style house, called *Huai Jên Lou* (Reception Room for Distant Guests). It was built by the Empress-Dowager for the special purpose of entertaining her foreign lady friends; after her death it was converted into a restaurant which has recently closed up through lack of customers. There are a number of "experimental farms" for cotton and various kinds of fruit trees, as well as a museum for insects. But, strange to say, the very insects that are exhibited, in order to show people what they look like and how to destroy them, are the same as those that are

eating the plants and trees of the experimental farms just outside! Recently the name of the Park has again been altered to *Chung Yang Nung Shih Yen Ch'ang* (Central Experimental Agriculture Ground), but the local people still call it by the old name of *San Pei Tzŭ Hua Yüan*.

People often ask where they can see a eunuch. If they visit this park, they will see two giant eunuchs—there used to be four of them—standing at the entrance gate; one of them measures seven feet six inches, and the other seven feet four inches. They were favourities of the Empress-Dowager, her special bodyguards.

Leaving the gardens we continue west along the road that skirts the wall of the park until we come to a bridge over the canal leading from the Summer Palace, called *Pai Shih Ch'iao* (White Stone Bridge). A short walk from here across the fields in an easterly direction brings us to the *Wu T"a Ssŭ* (Five Pagoda Temple). This is the common name; the correct official name is *Chên Chüeh Ssŭ* (Awaken to the Truth Temple). It was built during the 1st year of the Ming Emperor Ch'êng Hua (1465). The records state that in that year a Hindu named Pantita arrived in Peking with gifts for the Emperor consisting of five golden Buddhas and a model of Buddha's Diamond Throne in Central India where Sakyamuni attained to Buddhahood. In return the Emperor bestowed on him a golden seal together with the title *Ta Kuo Shih* (Great State Bodhisattva), as also this plot of ground on which to build a temple.

The massive square foundation, called by the Chinese *Pao Tso* (Throne), has a distinctly Indian style of architecture. It is fifty Chinese feet in height; the sides are decorated with rows of Buddhas; whilst on the flat roof stand five pagodas. The original staircase having completely disappeared you ascend to the top by means of a ladder provided by a self-appointed guardian against a small payment.

The central pagoda has imprints of Buddha's feet in hollow relief, emblematical of his many wanderings during which his feet became festered. There is a peculiarity about these imprints, which are of stone let into the brick pagoda, that even on the hottest day they are quite cool to the touch. This is ascribed to their supernatural origin. The pagoda next on the east is

symbolical of Buddha's body, that on the same side represents the place where Buddha's mother mourned for him after his death. The pagoda on the west indicates the spot where his body was kept for seven days prior to burial, the other on that side is symbolical of his feet. With the exception of the central pagoda, they are all inscribed with the sutras in Sanskrit.

All the buildings were repaired under Ch'ien Lung, but the original temple which stood in front of the Pao Tso have completely disappeared, together with seven marble tablets inscribed by seven famous scholars. The superstitious claim that the fact of the "Throne" not having fallen into ruins is proof of the sacredness of Buddha's immortal remains, of which it is symbolical.

About a mile west of here, lying on the north bank of the canal, is *Wan Shou Ssŭ* (Temple of a Myriad Ages). It was built in 1577 by the Emperor Wan Li's favourite eunuch Fêng Pao and is one of the finest and best preserved temples in Peking. In former times the famous bell now in the Ta Chung Ssŭ hung here. It was the favourite resting-place of Tz'ŭ Hsi and the Emperor Kuang Hsü when they went to and from the Summer Palace. In the eastern courtyard is a huge pile of rocks from which the Empress-Dowager and the Emperor used to view the surroundings. Within the temple is a *pei* or stone tablet by Chang Chü-chêng, Grand Secretary under the Ming Emperor Lung Ch'ing, whose tutor he had been. He crushed the faction under Fêng Pao (who built this temple). Although the Emperor Wan Li highly esteemed him and loaded him with honours, yet in 1584 he took away all his titles and confiscated his property on the grounds that he was arrogant and too fond of engrossing power. There is also a *pei* by Ch'ien Lung recording the history of the temple in Chinese, Manchu, Mongolian and Tibetan script. Each year from the 1st to the 15th of the Fourth Moon a fair is held in the temple, when it is crowded with worshippers.

A short distance to the north-east of the Wu T'a Ssŭ is the *Chi Lo Ssŭ* (Temple of Supreme Happiness). It was built in the 1st year of the Mongol Emperor Chih Yüan (1260), and repaired during the reign of the Ming Emperor Ch'êng Hua (1466). In the courtyard is a small pagoda said to have been

erected by a monk, Yün Lang, and therefore called *Yün Lang Ho Shang T'a* (Pagoda of the Monk Yün Lang). There is also a stone tablet with an inscription extolling the beauties of the temple and its surroundings, written by Yen Sung, the chief of the " Six Wicked Ministers " of the Ming dynasty, but also the finest penman of those times. It seems to be a habit of wicked officials to try and condone for their sins and, at the same time, display their superior erudition and calligraphy, by endowing monasteries and temples with their masterpieces. Another tablet is by the famous minister of state, Yeh Hsiang-kao, lauding the flowers and other beautiful things, written in the 3rd year of the Ming Emperor T'ien Ch'i (1623). Yeh was of quite a different type from Yen Sung, and as he saved many good men from the vengeance of the execrated eunuch Wei Chung-hsien, he was driven from office by the eunuchs.

During the reign of Ch'ien Lung the temple was a favourite resort in the Fourth Moon for sightseers to view the blossoms of the *Hai T'ang* (Mules Floribunda), and other species which grew there in abundance. The place has now gone completely to ruin and is seldom visited.

About a quarter of a mile north of the Chi Lo Ssŭ, not far from the road to the Summer Palace, we come to the *Ta Hui Ssŭ* (Temple of Supreme Wisdom). It is usually referred to as the *Ta Fo Ssŭ* (Big Buddha Temple) from the huge copper idol of Buddha, fifty feet high, enshrined there. The temple was built in 1513 under the supervision of Chang Hsiung, the favourite eunuch of the Ming Emperor Chia Ching. In 1548 it was reconstructed and several halls were added. There are two tablets in the courtyard, one by the Minister, Li Tung-yang, and one by Li Sui, President of the Board of Works, recording the history of the temple from the time it was built down to 1592. In that year it was repaired and further enlarged by the Emperor Wan Li. In 1757 Ch'ien Lung had the copper idol patched, as it had lost some of its fingers and toes.

About one mile north of here across the road leading to the Summer Palace, lies the *Ta Chung Ssŭ* (Great Bell Temple), the official name of which is *Chüeh Shêng Ssŭ* (Awakened to a Sense of our former Existence). The huge bell in this temple was cast by the Taoist magician, Yao Kuang-hsiao, who persuaded the

Prince of Yen to ascend the throne as Emperor Yung Lo in 1402, and who three years later became Junior Tutor to the Heir Apparent. The famous bell is fifteen Chinese feet in height, fourteen feet across at the lower rim, thirty feet at its greatest circumference, and eight inches thick. It is inscribed on the inner and outer face with the Buddhist sutras written by Shên Tu, Sub-Chancellor of the Grand-secretariat under Yung Lo. Its actual weight is 87,000 catties, or 116,000 pounds. The bell used to hang in the Wan Shou Ssŭ, having been transported from there on massive hardwood rollers in the 8th year of Ch'ien Lung (1743). Inside the top of the bell hangs a brass cymbal at which visitors cast coppers through two small holes in the sides. It is believed that, if anyone makes a wish when throwing the copper and then succeeds in hitting the cymbal so as to make it give forth a sound, the wish will be fulfilled. A fair is held at the temple from the 1st to 15th of the First Moon, when thousands of men, women and children climb to the top of the bell-tower, in order to obtain a good view of the city. It is well worth visiting at that time.

Chapter XVIII.

THE WESTERN SUBURBS

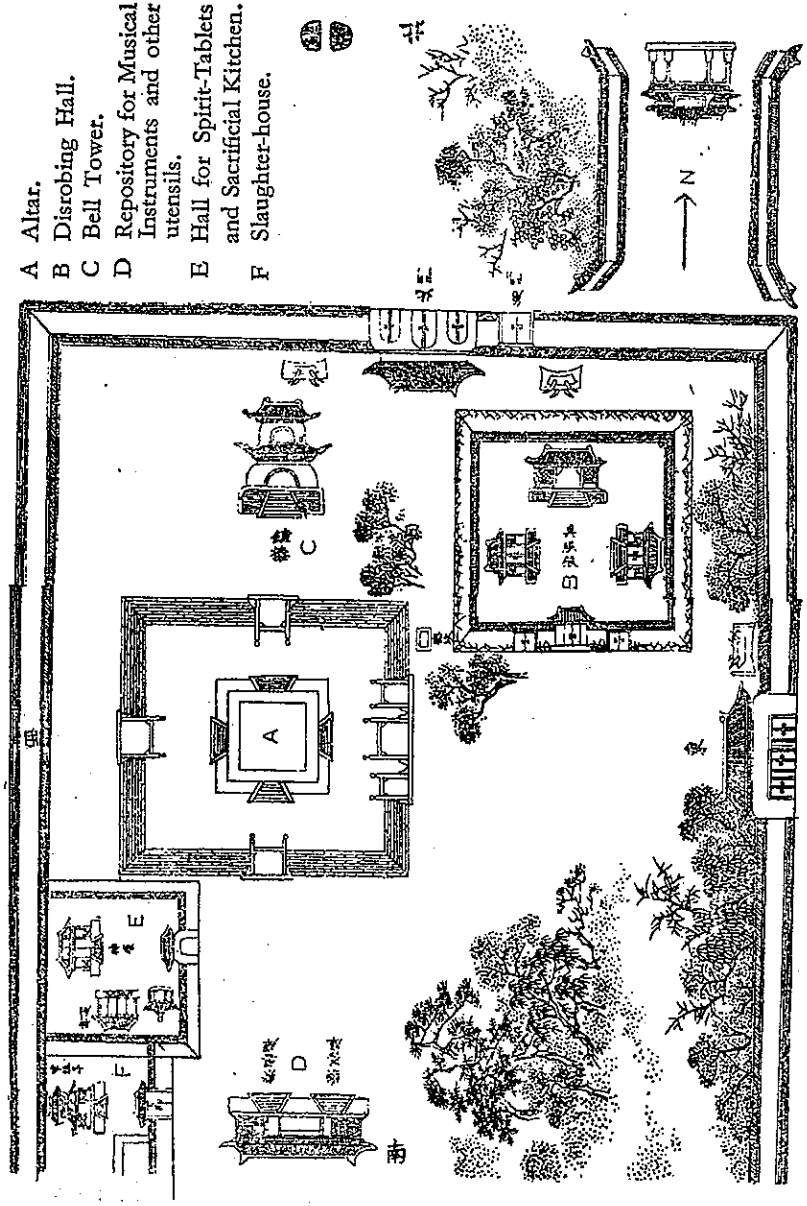
LEAVING the Tartar City by the south-west gate, the Shun Chih Mên, we turn west along the motor-road that runs parallel with the moat, and proceed out of the Chinese City by the *Hsi Pien Mên* (West Wicket Gate). From here we turn sharply down the paved slope on the left and in less than half a mile come to the *Po* (or *Pai*) *Yün Kuan* (White Cloud Temple), a Taoist sanctuary. The oldest part of this temple stands on the site of a T'ang dynasty structure that was repaired under the Chins in 1192, and lay inside the city of that day. It was rebuilt by Genghis Khan of the Mongol Dynasty, under the name of *T'ai Chi Kung*. (Chinese philosophers speak of the origin of all created things as T'ai Chi.) The famous Taoist priest, Ch'iu Ch'ang-ch'un, better known by his religious name of Ch'u Chi, lived in this temple. Upon his death here in 1227, at the age of eighty, a disciple, Yin Chih-p'ing changed the name to the present one. The fourth hall is dedicated to the memory of Ch'u Chi, whose portrait is still to be seen and whose remains are buried under the pavement in front of the altar.

The temple was repaired in the 27th year of Hung Wu (1394) by his son, the Prince of Yen, who was governor of the North, with his residence at Peking, thus showing incidentally that he was interested in Peking long before he ascended the throne as Emperor Yung Lo. In 1756 Ch'ien Lung had extensive repairs made to the temple and presented the monks with a large number of idols, amongst them that of the Taoist "Pope," Chang Tao-ling. In front of the altar to Ch'u Chi is a huge alms-bowl, said to hold no less than 140 pounds of rice, made out of the solid knob of a tree. It has an ivory tablet inscribed with verses by Ch'ien Lung himself, each character of which is filled with gold.

On the 19th of the First Moon vast throngs of people visit the temple, when Ch'u Chi's portrait is paraded for all to see. Beneath the marble bridge in the main courtyard a large bronze cash is suspended, with one of the temple priests sitting cross-legged behind it. Visitors throw coppers at the cash and are assured of good fortune, if they succeed in hitting it. As the bronze cash is so hung that it is very difficult indeed to hit, and as all the coppers go to fill the temple coffers, the priests make quite a good thing out of this harmless superstition.

On the night of the 19th the temple is crowded with visitors come to watch the arrival of the Eight Immortals who are supposed to descend from heaven about midnight. This festival is called *Yen Chiu Chieh* (the 9th day of the second decade of the "Moon Festival" of Peking), Yen being an ancient name for Peking. During the festivities, which actually last from the 1st to 19th, there used to be held in the road immediately west of the temple trotting races for men and cart races for women; and a veritable orgy of gambling succeeded a few days of religious worship. In former days the fashionable society of the capital attended these races, in which even Manchu princes and nobles did not consider it beneath their dignity to take part. The races often led to violent brawls and clan fights. In recent times they have been given up, and nowadays the merry-making is restricted to the ordinary temple fair.

About a quarter of a mile to the south of the Po Yün Kuan can be seen a fine pagoda. It lies in the grounds of the *T'ien Ning Ssŭ* (Temple of Heavenly Peace), the entrance to which is on the south side. It is a very ancient site indeed, as it was first built during the reign of the Emperor Yen Hsing of the Northern Wei dynasty in A.D. 472 under the name of *Kuang Ling Ssŭ* (Temple of Buddha's Halo). The temple was repaired and the name changed under the Sui, T'ang and Chin dynasties. In Chin times it actually stood within the city of those days. It was completely destroyed by fire in 1367 during the fighting, in which the Mings overthrew the Mongols. The Ming Emperor Hsüan Tê rebuilt it in 1427 under the name of *Yüan Ning Ssŭ* (Heavenly Peace Temple). Extensive repairs were made to it in 1445 by his successor Chêng T'ung, and the name once more altered to *Kuang Shan Chieh T'an* (Warning Altar of Great Mercy), as a reminder to the monks of their vows or the Ten Buddhist Commandments. Ch'ien Lung repaired the temple at considerable cost in 1756



20. ALTAR OF THE MOON

and finally changed the name to the present one. The *Po Yün T'a* (White Cloud Pagoda), which stands in the northern courtyard, a pagoda of thirteen storeys, covered with carvings of the Sung period representing different scenes from Buddhist mythology, holds a colossal Buddha. To its eaves there used to be suspended no less than 3,400 little bells with clappers which, when the wind was in the right direction, could be heard a mile away ; they have now mostly disappeared.

Returning to the road running north from the Hsi Pien Mên we come in about a quarter of a mile to the BRITISH CEMETERY. It dates from the early 'seventies of the last century. At the east end of the main avenue is a monument to four of the victims of 1860 who were captured at the same time as Parkes and Loch and who died of ill-treatment : Messrs. Bowlby, Phipps, Anderson and de Norman. Their remains were first interred in the Russian cemetery outside the An Ting Mên, where there is still a memorial stone giving full details (Chapter XVII), but were transferred here, when this cemetery was opened. There are also the graves of about a dozen persons who fell in the Siege in 1900. The cemetery was completely destroyed by the Boxers in that year, the coffins dug up, the bodies thrown out, and the tombstones broken up. Under the terms of the Protocol the Chinese government had to restore it to its former condition. The Latin inscription on the south side of the mortuary chapel says in terse but pointed language : "The mortuary chapel having been impiously destroyed by wicked persons in 1900 was rebuilt at the expense of the Imperial Chinese Government."

About a mile further on the left (west) side of the road, we come to the ALTAR OF THE MOON (*Hsi Yüeh T'an*). It lies about a third of a mile south of the road leading to the P'ing T'sê Mên. It was erected in the same year as the Altar of the Sun (Chapter XIX), in the 9th year of the Ming Emperor Chia Ching (1530), on an almost exactly similar plan, except that the wall round this altar was square, and the symbolical colour white.

Outside the north entrance stands a high *p'ai lou* bearing the characters *Li Shên Fang* (Portal to the Worship of the Moon Spirit). The entrance was by a triple gateway on the north side. To the west of it lay the Bell Tower and to

the east the Hall where the Emperor changed his robes (*Chü Fu Tien*). Towards the centre was a low square wall, covered with white tiles, and pierced by a triple archway on the east, and a single archway on the other three sides. Inside this wall was the altar forty-four Chinese feet square and four and a half high, to which a flight of steps gave access on each of the four sides. In the south-west corner was the *Shên K'u*, where the spirit-tablet of the Moon was kept and the *Shên Ch'u* where the sacrificial animals were cooked. Adjoining this was the slaughter-house (*Tsai Shêng T'ing*), and to the east against the south wall were the *Chi Ch'i K'u* and *Yüeh Ch'i K'u* in which the sacrificial utensils and musical instruments were kept.

The ceremony took place on the Autumn Festival, *Li Ch'iu* (Beginning of Autumn), on the 18th of the Eighth Moon (about the beginning of August), at ten o'clock in the evening. As in the case of the sacrifices to the Sun, it was performed on alternate years by the Emperor himself. Dressed in white robes the Emperor ascended the altar from the east, in which direction the tablet of the Moon-Goddess was facing. Unlike the Sun she had participators in the sacrifice, namely the tablets of the Pole-star, of the twenty-eight main constellations, of the seven planets, and of the rest of the firmament. These tablets faced south and were covered over with an awning of white cloth. The symbolical gem used in the sacrifice was also white.

In recent times the whole enclosure has been converted into a kind of open-air school, and the buildings are now used as dormitories or class-rooms.

From the Altar of the Moon we proceed west along the main road that leads from the P'ing Tsê Mên. About a hundred yards beyond the railway crossing on the north side of the road is the *Tz'ŭ Hui Ssŭ* (Temple of Spiritual Wisdom). This is popularly known as the *Tao Ying Miao* (Temple of the Inverted Shadow), because low down in the door at the back of the main hall is a small hole, through which the shadow of a person standing or passing outside appears upside down (on the principle of the camera obscura). The temple was built in the 19th year of the Ming Emperor Wan Li (1591) by a eunuch at the command of the Empress-Dowager Tz'ŭ Shêng, as is recorded on one of the numerous stone tablets standing in the main courtyard.

The most interesting object, from a legendary point of view, is the small white stupa on the left-hand side in the front court-yard, called *Chih Chu T'a* (Spider Pagoda). A Buddhist priest named Yü An who was studying the Diamond Sutra on this spot, was constantly disturbed by a spider that climbed up the legs of the table and sat down beside him. Unlike Miss Muffet of the nursery rhyme, the priest was not frightened away, as the spider behaved with the greatest courtesy and kept constantly bowing to him, ignoring all his efforts to drive it off. This went on daily, until the priest had finished the whole of the Sutra, when the spider shed its envelope and disappeared. Yü An believing the insect to be the disembodied spirit of some famous Buddha, placed the envelope in a casket and buried it, erecting the stupa over it. There is a small tablet close by on which Yü An has recorded this story. At the back of the temple, to the north-west, was a cemetery called *Ching Lo T'ang* (Hall of Peaceful Joy) in which were buried the maid-servants and eunuchs of the Imperial concubines of the Ming Court.

Returning from the "Inverted Shadow Temple" towards the P'ing Tsê Mên and taking the last turning on the north, just before the bridge across the moat, we come in less than a quarter of a mile to a road on the west side, called *Liu Kung Fên Hsieh Chieh* (Six Public Cemeteries Slanting Street). On the south side of this street will be noticed a series of alleyways laid out in regular rows like a camp; this was the CAMP OF THE RED BANNER of the Manchu Banner Corps (*Hung Ch'i Ying*) and is still known by that name. On the north side of this "Slanting Street" lies the Catholic Mission. The entrance is at the last gate in the high wall close to the railway track. These grounds are popularly known as *Ch'a La'rh*, from the palisade which used to stand here in former days. The Mission, originally that of the Jesuits (Portuguese), is now a school of the Marist Brothers (French) and contains the CATHOLIC CEMETERY in which many famous missionaries were buried.

The site was originally presented to the Jesuits by the Emperor Wan Li in 1610 as a burial-place for Matteo Ricci. Here stood, at the time of the latter's decease, a Buddhist temple erected by a Palace eunuch called Yang, who had recently been condemned to death and whose property had therefore

been confiscated. The Jesuit missionaries petitioned the Emperor for this site which was granted to them in spite of the opposition of the eunuchs. The temple was torn down and its materials used for building a mortuary on which were engraved the two characters *Ch'in Tz'ŭ* (Imperial Order). Up to about 1704 the other Jesuit missionaries who died in Peking were buried to the south of Ricci's tomb. Meanwhile, in 1666, the piece of ground immediately adjoining on the west, by special order of the Emperor K'ang Hsi, was converted into a separate cemetery for the Jesuit missionary, Adam Schaal, who was a special favourite of his. After 1708 the two portions were joined together, and the main avenue was moved to the centre between the two. This cemetery remained in the hands of the Catholics until they were finally driven out of Peking under Tao Kuang. It was then transferred to the care of the Russian Mission, who handed it over to the French missionaries after the treaty of 1860. In the troubles of 1900 the cemetery was completely wrecked by the Boxers who dug up the corpses, scattered the bones, destroyed the tumuli, and broke the gravestones in pieces, some of which, as can be seen, have been joined together again. Under the terms of the Protocol, the cemetery was repaired at the expense of the Chinese Government, but was never restored to its former beautiful and impressive appearance.

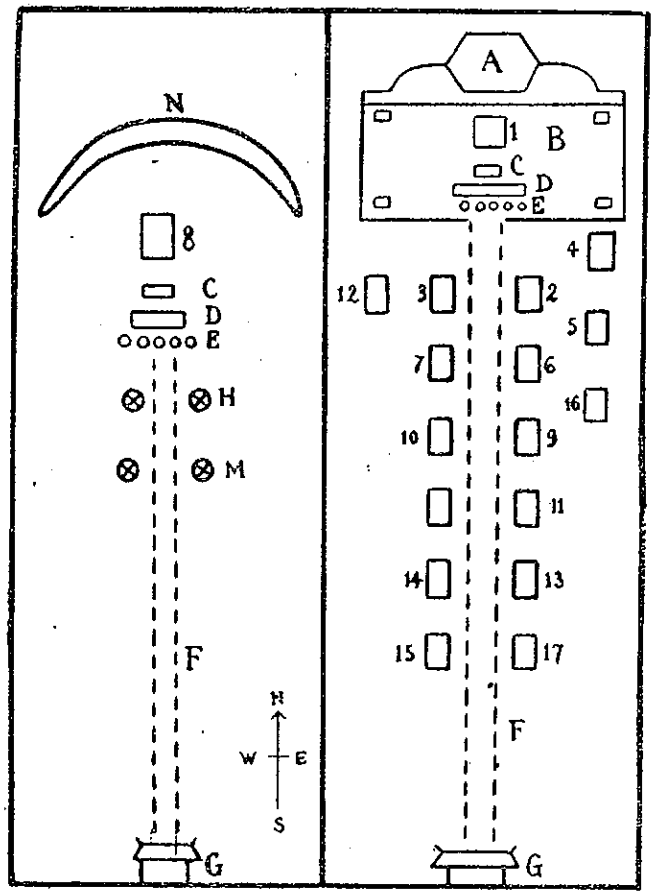
The small shrine standing on a raised terrace at the north end was erected to the memory of the martyrs of the Boxer year. The three large tombstones to the right (east) of it are those of: (1) The Dutch Jesuit, Adam Schaal, who had been tutor to the Emperor K'ang Hsi; (2) In the centre the tombstone with gilt lettering—a recent renovation—that of Matteo Ricci and (3) On the right the celebrated Belgian, Ferdinand Verbiest, the Astronomer-Royal of K'ang Hsi and the reformer of the Imperial Calendar. He died in 1688 and was buried with almost princely honours, the Emperor himself subscribing Taels 700 towards the burial expenses and deputing his own father-in-law and five high Court officials to represent him at the ceremony.

The church to the south was erected after 1900. Let into its walls are various tombstones which formerly stood in the old cemetery. Amongst those on the north side is that

of Joseph Castiglione (Lang Shih-ning), the famous Court painter of the Emperor Ch'ien Lung.

The plan (overleaf) shows the cemetery as it was at the end of the 17th century. The following is a description of the old cemetery by Dr. Rennie ("Peking and the Pekingese") who visited it in 1861:

"At the end of this avenue is the entrance to the cemetery, which consists of a massive gate of solid marble in one large slab" (This original gateway can still be seen from the road outside). "On entering the cemetery a pathway is seen running up the centre, and at the end of it, in the distance, a marble crucifix surmounting an altar of the same material, reached by a flight of marble steps. On the right of the entrance is a large and elaborate monument to Francis Xavier, who died in 1736. In front of this the ground has been recently disturbed. It was here that the French prisoners who died in the hands of the Chinese in 1860 were originally interred. Their remains have since been removed to the old French cemetery, about seven miles to the westward of Peking. On the left of the entrance there is a monument of similar design, erected in 1745 in honour of the second centenary of the Jesuit mission in Peking. The cemetery is oblong, and all the graves are covered in by arched-roofed sarcophagi. They are arranged in eight rows of ten in each, five graves of every row being on each side of the central avenue. In front of every grave is a tombstone placed at a little distance from the sarcophagus, but the greater the distance, in like proportion is the honour. The tomb of the celebrated Matthew Ricci stands on the right-hand side, at the extreme end of the cemetery, near the altar. It is a sarcophagus of the same shape as the others, and in front of it there is an oblong monumental stone of marble, about ten feet high, standing on a marble tortoise, the latter indicating it to be an Imperial gift. It bears an inscription in Latin and Chinese. On each side of the extremity of the avenue near the altar there are two similar monumental stones, also standing on marble tortoises. The one on the right is in honour of the equally celebrated Verbist, erected in 1688, and that on the left is to the memory of a Portuguese Jesuit of the name of Pereira. On the same side, a little in front, is the tomb of Adam Shall, a Dutch Jesuit, erected by the Emperor K'ang-hsi,



21. Plan of Jesuit Cemetery at End of the 17th Century

(*According to Favier's "Péking"*)

A Hexagonal Chapel	F Avenue
B Terrace	G Gates
C Stone Tablet	H Stone Horses
D Stone Altar	M Stone Mandarins
E Stone Incense Burner, etc.	N Earth Mound

by whom he would seem to have been highly appreciated, from the distance in front of his grave that the monumental stone is placed. Near it is the tomb of another well-known man, Castilone, the painter who was employed for some years in decorating the palace. A dense vegetation surrounds the tombs, the whole of which are completely shaded from the sun by the rich foliage of the numerous trees that grow within the enclosure. Altogether I know no more interesting spot to visit in the neighbourhood of Peking than these curious relics of a bygone age."

In the old cemetery the tomb of Matteo Ricci was specially distinguished by the marble carving that stood in front of it, an altar with incense burner, candlesticks, and flower-jars, arranged in the order followed in all Buddhist temples. A few of the other graves, but only those near the north end—that is to say only the earlier ones—had this same ornamentation in front of them. This is historically interesting and significant.

Father Ricci had permitted his converts to retain the worship of ancestors and of Confucius among their rites; and after his death the Jesuits continued this liberal policy which powerfully aided the spread of the Catholic religion in China and brought in many converts who might otherwise not have joined the Church, especially amongst the educated classes and higher officials. Some time after Ricci's death the Dominicans strongly opposed this policy of the Jesuits. Violent dissensions broke out between the various missionary bodies which spread to the Court, so that already in the later days of K'ang Hsi the Catholics had fallen into disfavour. The dispute, known to history as "The Rites Controversy," was carried on for more than a century, greatly impairing the discipline

KEY

		died			died
1	Matteo Ricci, S.J.	1610	10	G. de Magalhaens, S.J.	1677
2	Jean Terenz, S.J.	1630	11	Louis Buglio, S.J.	1682
3	Jacques Rho, S.J.	1638	12	Ferdinand Verbiest, S.J.	1688
4	F. Christophor (Ch.), S.J.	1640	13	Francois Simois, S.J.	1694
5	F. Pascal Mendez (Ch.), S.J.	1640	14	Charles Dolzé, S.J.	1701
6	N. Longobardi, S.J.	1654	15	Louis Pernon, S.J.	1702
7	D. Coronatus (Franc.)	1666	16	F. Pierre Frapperie, S.J.	1703
8	Adam Schaal, S.J.	1666	17	C. de Broissia, S.J.	1704
9	E. de Sequeira (Ch.), S.J.	1673			

of the Church in China. In spite of repeated Papal decrees and special missions it was not finally settled until the issue of the Papal Bull *Ex Quo Singulari* in 1742, which definitely forbade every kind of Chinese rite and prescribed the form of oath of obedience to the Papal decrees on this question, that had to be taken by all the Catholic missionaries in China.

This decision had enormous effect in modifying the subsequent history of missions in China. From that moment commenced the persecution of the Catholics with the official sanction of the Emperor Yung Chêng, who made it a criminal charge against Christianity, that it interfered with the duty of paying honour to one's parents.

Although this decision undoubtedly stopped the flow of converts and greatly added to the difficulties of missionary work in China, it is now generally admitted that it was the only logical step to take. For if the more liberal policy of the Jesuits had been adhered to, it seems more than likely, that, with the Chinese facility for absorbing extraneous civilizations, Catholicism would in time have completely disappeared and been merged in some form of Chinese worship.

Chapter XIX.

THE EASTERN SUBURBS

ABOUT a third of a mile outside the Ch'i Hua Mên, on the north side of the road, is a temple flanked by a pair of ornamental wooden *p'ai lou* and with a triple archway of green and yellow tiles facing the entrance. This is the famous Taoist temple, the *Tung Yüeh Miao* (Temple of the Eastern Peak), one of the most interesting places in Peking, in which are assembled many of the deities of the Chinese pantheon.

It is dedicated to Huang Fei Hu who, according to legend, rebelled against and killed the wicked tyrant Chou Hsin, the last of the kings of the Shang dynasty, who was infamous for his terrible cruelties. For this action which brought peace to the empire, Huang Fei Hu was deified as the supreme god of the sacred mountain T'ai Shan in Shantung. He is also called *T'ien Ch'i* (Equal to Heaven), because the T'ai Shan itself is considered equal to Heaven. Construction on the temple was started under the Mongol Emperor Yen Yu, at the request of his tutor Chang Liu-shun; it took eight years to build and was completed in 1329.

Huang Fei Hu's birthday falls on the 28th day of the Third Moon, but the festivities usually take place from the 15th to the 28th, on which day the Emperors used to depute high officials to burn incense at his shrine. A fair is held here on the 1st and 15th of both the Chinese and foreign months which is attended by large crowds of worshippers who come to pay their devotions to the particular deity favoured by them. Thousands of bundles of incense-sticks are burnt, garlands of artificial flowers are placed before the shrines, and paper sheets stamped with coins in the shape of cash offered up—the popular mind attributing to its deities the same desire for wealth as exists amongst mortals. Many of the spirits are consulted by drawing lots, and worshippers armed with feather dusters may be seen performing the pious task of clearing away the dust and

cobwebs that have accumulated during the year, not only from the furniture, but also from the gods and goddesses themselves.

The chief centre of interest is the second courtyard in which stands the main temple and around the sides of which run rows of small cubicles open to the front except for a wooden railing. Each of these cubicles contains an idol—sometimes two—representing some form of human activity or force of Nature. To enumerate a few of the more important: there are the tutelary deities of the seas, mountains, rivers, rain, thunder and lightning; the guardian spirits of birds and domestic animals, of commerce, official rank, riches, literature; and those that control both good and bad deeds, often a separate spirit for each deed. In all there are seventy-two such deities called *Ssŭ* (Chiefs of Departments). In front of them, on either side, stand subordinate spirits or demons, sometimes shown in the act of punishing or leading off a sinner. Not all these spirits enjoy the same popularity. As can be seen, the cells of the more popular, that is the more powerful, are decorated with wooden votive tablets or streamers of yellow cloth bearing the words "Pray and you will be heard," and similar testimonials, the presents of grateful supplicants. The cells of these more important deities have sometimes been expanded into small temples, which is the case, for instance, with those of Wealth, Birth, Long Life, Official Promotion and others.

As we pass into this courtyard through the side gate on the right we shall notice hanging on the wall a large *suan-p'an* (abacus) with the characters *Hao Li Pu Shuang* (Without the Slightest Error). It is intended as a warning to the entering worshippers that their smallest faults will not escape a reckoning. Turning to the right along the south verandah, the first cubicle next to the door is that of the warrior Yüeh Fei; the figure on the right being led away by a demon is the traitor minister Ch'in K'uei. (See Ching Chung Miao, Chapter XVI). In the south-east corner is the *Ch'ang Shou Ssŭ*, the spirit controlling age, and therefore the deity to be worshipped in order to ensure a long life. Turning north along the east verandah we come to the *Fang Shêng Ssŭ* (Spirit who lets loose living things), a kind of Inspector of the Cruelty to Animals Society, from whom one can obtain good marks by setting free caged birds, or even fish. In the middle of the east verandah is a large

shrine, expanded into a temple, to the twin gods of Wealth, the *Wên Wu Ts'ai Shên* (Civil and Military Spirits of Riches) who are, needless to say, much patronized. On each side stand eighteen subordinate deities representative of the different forms of wealth. The fourth cubicle from the north end on the east side contains another very popular spirit—as can be seen from the numerous votive tablets adorning the walls—the God of Official Promotion.

Ignoring the main temple for a moment and continuing our tour of the cubicles, the second large cubicle on the north side to the west of the temple is that of Huang Fei Hu's son. Turning along the west verandah, the sixth cubicle contains the Spirit of Plagues and Boils. One of the attendant figures on the left has, it will be noticed, broken out into boils and looks a horrid sight covered with paper plasters. The big red hall in the centre is that of the Goddess of Birth and her husband. Small plaster dolls, the offerings of worshippers desirous of obtaining offspring, lie scattered about in front of the altar, whilst two huge demons, with anything but pleasing faces, are carrying bundles of babies (literally) which they are to deliver at the addresses indicated to them by the Goddess. Turning east along the south verandah, the last cell just before the gate is that of *Hsien Pao Ssŭ*, a kind of Lost and Stolen Property Office. This deity has two functions: one to punish thieves and those unable to distinguish between meum and tuum, and the other to restore lost or stolen articles to those who apply for his good services. This is performed by means of drawing lots of numbered thin slips of bamboo. Outside this cell there stands a rickety chest-of-drawers containing printed slips corresponding to the numbers on the lots with very rough directions of how to find the missing article.

On the north side of the courtyard is the main temple, the *T'ien Ch'i Tien* (Hall of Him Who is equal to Heaven), in which is enshrined Huang Fei Hu who acts as a kind of Rhadamanthus meting out rewards and punishments to mortals, in accordance with the reports received from the other spirits. He is therefore the chief object of worship and has the largest crowd of suppliants, most of whom perform their devotions on the terrace outside, though the more wealthy are allowed inside for an extra fee and may thus hope to obtain a more

favourable hearing. In many cases worshippers consult the god on their private affairs by means of lots.

The God of Literature (*Wên Ch'ang*) shares the sanctum with the God of the T'ai Shan—which accounts for the rows of tables with blank writing-books, writing brushes, and plaster models of ink-slabs.

As even deities must conform to popular custom, Huang Fei Hu is naturally a married man, but as further according to custom he does not wish to appear in public with his wives, the two ladies are relegated to a special temple at the back where they sit with five hand-maidens on either side to wait on them, but otherwise totally neglected.

The two pavilions in the centre of the courtyard contain stone tablets dated the 17th year of K'ang Hsi (1678) which record the history of the temple in Chinese and Manchu. The other numerous stone tablets are inscribed with lists of names of admirers and religious societies which have subscribed towards the upkeep and repair of the temple.

Behind the main temple are two courtyards. In the smaller one, on the south and east side, is the *Chêng I Tien* (Straight and Only Hall) containing three idols. In the centre is *T'ien Shih* (The Heavenly Master); on the left is *Yao Wang* (King of Medicine) with a boy standing on either side, one holding a bundle of prescription books and the other a medicinal herb; on the right is Confucius, also with two pupils, one holding a set of books and the other with writing materials.

Passing into the larger and northern courtyard we come to the *Hsi Shên Tien* (Hall of the Spirit of Joy) who is worshipped by actors. In a room on either side are six wooden tablets—and one under the altar itself—making the Thirteen Tones (*Shih San Yin*) which are used in the drama.

Adjoining this room is the popular shrine of *Wên Ch'ang* (The God of Literature) with the famous jade-white horse (*Yü Ma*), that he rode on all his journeys, on the right, and a bronze mule (*T'ung Lotzŭ*) on the left. Of the two animals which are the chief attraction of this shrine, the bronze mule is the more popular, as can be seen from the way he has been polished bright by innumerable strokings of the faithful. It is believed that, if you stroke either of these animals, you will keep in good health or, alternatively, if you are sick, will be cured, and that the effect will be more certain, if you touch the animal on the same part of the body where you are suffering.

Further west, behind and directly in line with the main temple, is another building with a varied collection of deities. Immediately on the left of the door is a shrine with a small figure. This is Old Mother Wang (*Wang Ma Ma*). She is dressed in a blue gown, wears in her hair a pomegranate flower, and holds in her hand a large spoon. In front of her stands a tub supposed to contain water mixed with sugar (but the tub is always empty) called *Mi Hun T'ang* (Broth that confuses the Souls). It is believed that the moment a person dies, the soul flies direct to the old woman from whom it receives a spoonful of this broth which makes it forget its existence in this world. As Mother Wang is kept pretty busy handing out doses to the numerous souls that are coming to her all the time, it occasionally happens that one of them misses its spoonful of broth. And as such a soul would then remember its experiences during its former existence and would thus be an exceptionally bright spirit in the next world, a common form of sarcasm for a person who is too smart is *Mei yu ho kuo mi hun t'ang* (He has not drunk the broth that confuses the souls).

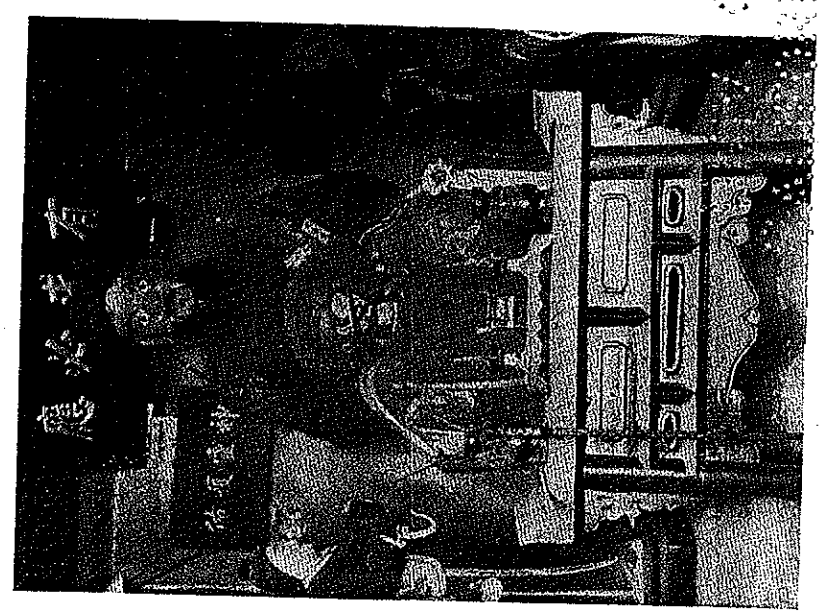
Next we have the Nine Goddesses (*Chiu Wei Niang Niang*), nine identical idols in three groups of three each. The one in the centre of the left group is the Goddess of Smallpox; the lady on the right of the centre group looks after the eyesight of children, for which reason she is holding a spare set of eyes in her hands; whilst all three in the group on the right, one of whom is holding a child at her breast, are responsible for childbirth and its varying accompaniments.

In the storey above (up a very steep and rickety staircase) is the idol of *Yü Huang* (The Jade Emperor), a kind of Chinese Jupiter, who has the rare distinction of being both a Taoist and Buddhist deity. Away in a far corner is a small shrine to the *Ta Hsien Yeh* (Great Venerable Fairies). These are: fox, weasel, snake, hedgehog and rat, which animals are supposed to have power to exorcize evil spirits and protect the faithful. This particular shrine is worshipped by travellers and is very popular, as can be seen from the numerous votive strips hung on the wall by those who have returned safely from a dangerous journey.

In a courtyard on the west of the front entrance are some more interesting deities. Immediately on the right is a small shrine in which sits a benevolent-looking old gentleman with a long beard, with festoons of red threads hanging down in front of him. This is the God of Marriage, *Yüeh Hsia Lao Jên* (Old Man of the Moon). If a person is without a wife and has difficulty in finding a suitable match, his friends or relations come to this shrine and take away with them one of the red threads hanging there. This they then fasten secretly across a door or the person's bed, or even to the legs of a table or chair that he uses. If he unknowingly runs up against the thread and breaks it, he is assured of finding a suitable wife in the near future. This is known as *Ch'uang Hun Hsien* (Accidentally breaking the marriage thread). If the result is successful, he must not forget to show his gratitude by coming back and hanging up a new thread for the "Old Man of the Moon," as otherwise there would be none left for subsequent wife-seekers.

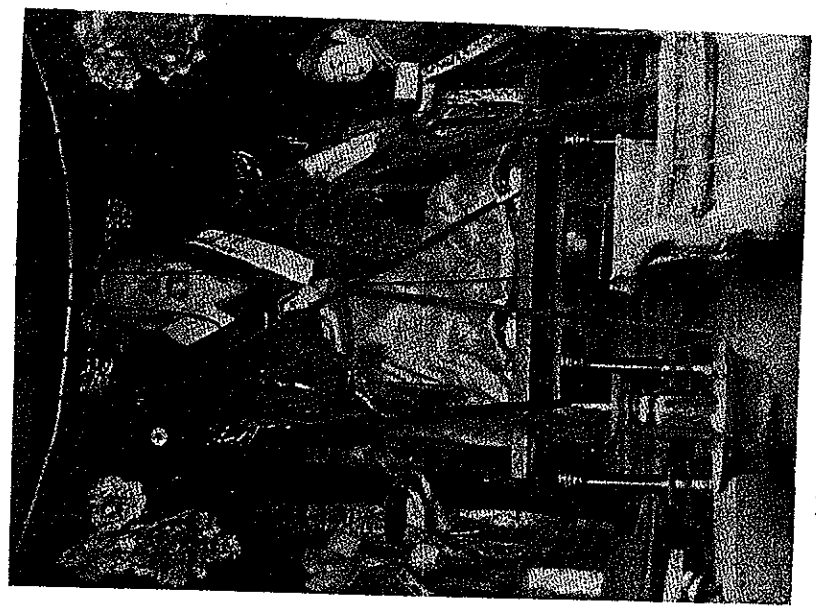
Further inside, on the south, is the Temple of Medicine. Here *Yao Wang* (King of Medicine) is enshrined flanked by ten venerable-looking persons, his assessors, the Ten Celebrated Physicians (*Shih Ming I*). There are also the idols of various Spirits of Epidemics and Disease, most unpleasant-looking demons—as well they may be. At the side are two cupboards containing medical prescriptions which are drawn for by lot by sick suppliants, after the usual burning of incense and prostrations. Presumably these deities can make no mistake in their diagnosis, as otherwise it might be awkward, were one to draw a prescription for some skin disease, when suffering from an internal complaint.

Close by is the *Yên Wang Tien*, containing the idol of the so-called King of Hades. Originally he was President of the First Court of Hell, but was degraded to the Fifth Court, because he showed too great leniency in allowing souls to return to life. Probably for this reason it is believed that he can still procure—for a consideration—a prolongation of your span of life, and he is therefore invoked by younger persons who have fallen sick. As there is a popular superstition that anyone who wastes salt thereby cuts short his span of life, the individual who is ill promises to give Yên Wang a quantity of salt—so



IDOLS IN THE TUNG YÜEH MIAO

SPIRIT OF LONGEVITY



THE OLD MAN OF THE MOON

many pounds for each year of life prolonged—if he recovers from his sickness. If he does not recover, no salt is given; the god has to go without it.

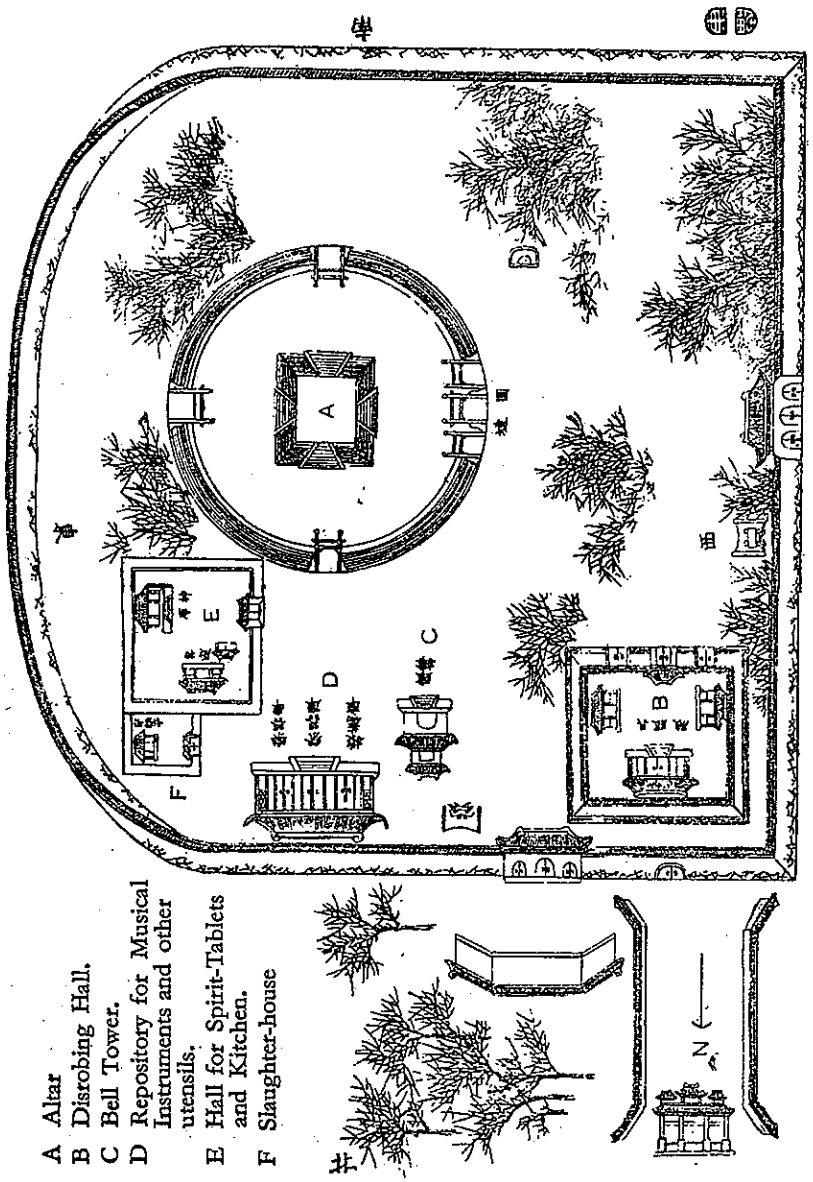
Finally we must not forget to mention the shrine of Lu Pan whom we have come across so often in our search for "Old Peking." He is the deity of the five crafts connected with the building trade: carpenters, masons, bricklayers, house-painters, and paper-hangers. His own temple is nowadays in rather a neglected and tumble-down condition, which may perhaps be ascribed to the modern Trade Union representatives being jealous of his former activities.

A short distance from the Tung Yüeh Miao going west, on the south side of the road, is a temple popularly known as the *Shih Pa Yü Miao* (Temple of the Eighteen Hells). On either side of the courtyard are crude sets of plaster figures enacting the punishments meted out in the next world for various crimes committed in this. Sawing in two between boards, boiling in oil, tearing out tongues with red-hot pincers are a few of the more striking pleasantries. Those who enjoy horrors of this kind will find it worth a visit.*

To reach the ALTAR OF THE SUN (*Ch'ao Jih T'an*) we take the road south immediately opposite the entrance of the Tung Yüeh Miao. (*Ch'ao* here means "to worship" at the Sun Altar, and not "facing," as it has sometimes been translated). The entrance is from the west. At the north-west angle is an imposing *p'ai lou* with the characters *Li Shên Fang* (Portal to the Sun-Spirit Worship). The altar was built in the 9th year of the Ming Emperor Chia Ching (1530), at the suggestion of a Court astrologer who memoralized the Throne stating that a man named Hsiao Ying had a piece of property 810 Chinese feet square which was just right for an altar to the Sun and which he was willing to present to the Emperor.

The first pavilion on entering the enclosure, on the left (north), is the *Chü Fu Tien* where the Emperor changed his robes. Beyond it is the Bell Tower, and then the *Yüeh Ch'i K'u*, *Chi Ch'i K'u*, and *Tsung Chin K'u*, in which were kept the musical instruments, the sacrificial vessels, and the carpets and

*For a full description of these tortures See H. A. Giles "Strange Stories from a Chinese Studio" (Appendix).



22. ALTAR OF THE SUN

rugs. To the east is a compound with the *Tsai Shên T'ing*, where the sacrificial animals were slaughtered, the *Shên K'u* in which the spirit-tablet of the Sun was kept, the *Shên Ch'u* where the sacrificial animals were cooked, and the *Têng K'u*, Lamp room.

Towards the centre of the enclosure is a low red-tiled ROUND wall, with a triple stone gateway on the west and a single one at each of the other three sides. The altar itself is a low square terrace surrounded by a marble balustrade and approached by a flight of steps on each of the four sides. The tiles of the enclosing wall are red, as was also the round gem that was used as the symbol of the sun in the ceremony. The altar is supposed to have a remarkable echo: if anyone stands on the centre stone of the terrace and utters a word or sentence in an explosive tone, a distinct echo is said to come up from the ground below one's feet.

The sacrifices took place on the 15th of the Second Moon, the Spring Festival, *Li Ch'un* (Beginning of Spring), about two hours before sunrise. They were performed on alternate years by the Emperor and by officials deputed by him in the intervening year. The tablet of the Sun was placed on the eastern side of the terrace facing west, from which side the Emperor ascended the altar.

Most of the buildings in this enclosure having, as usual, been occupied by soldiery are fast going to ruin.

About a mile outside the Tung Chih Mên is the IRON PAGODA (*T'ieh T'a*), an octagonal brick structure about thirty feet high and twelve feet across, surmounted by a small iron pagoda. Enshrined at the foot of the latter is a miniature idol of Kuan Yin. This turret-like edifice was originally called *Hsiao Yao Ch'êng* (City of Transcendental Bliss), because Kao Hsü, Prince of Han, the second son of Yung Lo, was roasted to death here. For many years his charred skeleton could be seen in a recess at the rear of the ground floor. But in recent times it has been covered with plaster and draped in a yellow robe, making quite a handsome-looking prince.

According to the story—which is historical,—Kao Hsü who was an expert archer and cavalry leader and always in the forefront of the battles during his father's successful rebellion, aspired to succeed him. He was, however, disappointed in