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MANCHU CUSTOMS
AND
SUPERSTITIONS

滿洲風俗
及其迷信

By
M. L. C. BOGAN

CHINA BOOKSELLERS, LTD.
TIENTSIN AND PEKING
1928

MANCHU CUSTOMS

AND

SUPERSTITIONS

"In the moonlight * * * a gentle breeze * * * the melody of the lute * * * and the lush of rippling water."

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With Illustrations and Gate Map

Comment by

JOHN C. FERGUSON

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Grateful appreciation is hereby expressed to the Manchu Scholar CHOU GH'I HSIEN for his able assistance and untiring interest.

COMMENT

To the foreigner who first arrives in China his surroundings are veiled with mystery. He does not understand what he hears and is apt to misinterpret what he sees. If he is sympathetic with the people, he overvalues small traits of character; if cursed with racial remoteness, he is callous to any appeals of reason or righteousness. In any case, he needs guidance so that he may have some understanding of the everyday existence of the Chinese.

Mrs. Bogan set herself to the task of studying the life of the people of Peking, and the results of her patient investigations are embodied in this interesting book. What she has written is intended to be descriptive only of conditions found in Peking. China is so vast and the traditional development of sections of its territory has been so varied that what is common is one district is unknown in another. Peking has its own distinct type though it shares many of its customs and observances with other parts of China.

This book tells what one needs to know when he is spending his first year in Peking. Mrs. Bogan saves one the trouble and time of searching out for himself the meaning of things. It will make life in Peking more interesting for foreign residents and enkindle sympathy for the struggling masses.

John C. Ferguson.

Peking, March, 1923.

FOREWORD

Upon arriving in Peking, one is immediately surrounded by a gay spectacle, colorful and entrancing, which at first is often confusing. Gradually various things take form in the mind's eye and one begins to wonder. What is this procession? Why does this man wear a white girdle when no one else does? Why does this little girl have bound feet when that one does not? And so this little book of customs and every day superstitions is presented, not as a literary effort, but merely as a handbook to answer the many questions which are asked every day and are answered, alas! so rarely.

CONTENTS.

CONTENTS.

LIST OF ILLUSTRATIONS.

INTRODUCTION.

China with all its wealth of interest and great antiquity is at heart, after all, not so different from the countries with which we may have better acquaintance. There is no disputing the fact that human nature is much the same the world over; and the same struggle for existence, the same heartaches and the same joys find their outlet through similar channels everywhere. In China each month has a celebration of some sort, usually a religious festival, that often compares with our own method of celebrating holidays. The New Year is the most important of all and the ceremonies begin during the twelfth month of the old Chinese lunar calendar. Hence our story opens with what appears to be the end rather than the beginning of the series of events.

CHAPTER 1.

TWELFTH MONTH

"LA YUEH"

Garlic Sauce With the advent of the twelfth month the Chinese in Peking, according to an old custom, commence preparations to combat the cold weather. They believe that the addition of a certain seasoning to the food will warm the inner man and fortify him against external cold. The process of preparing this condiment is, begun on the eighth day, when garlic (and most pungent the variety used in China) is put into casks of vinegar, which are sealed and set aside for thirty-two days. At the end of this period the vinegar is ready for use as a sauce, to be poured over meat balls, and is considered very healthful if eaten during the winter.

Winter Porridge The night of the seventh day, --- a sleepless one for the adult members of the family --- is dedicated to the preparation of a special kind of food made of a variety of nuts, dates and Chinese jelly mixed with rice gruel. This porridge is put into bowls and ornamented on top with designs of birds and flowers in red and white fruits. On the following day the bowls are presented first to the family deity, after which they are

sent as presents to intimate friends. Whenever one person receives several such gifts, he usually keeps for himself those that look the most tempting, and sends the rest to other friends. The Manchus have not only this custom but they sometimes add another dish consisting, of long stalks of white cabbage which, having been soaked in salt water, correspond to the foreign pickle.

Gruel for breakfast during the twelfth month is exceedingly popular, though it is not used as frequently for that meal at any other season.

Decorative Pictures. It is during this last month of the year that street vendors may be heard calling to the populace to "buy pictures, buy pictures." The Chinese hawker has his own peculiar way of crying his wares. Fearing that his

voice, --- this is not surprising considering its volume --- may prevent his hearing a customer's call, he cups the palm of his hand behind his ear, in this way improvising a sounding board to reflect the voice of the prospective buyer.

This particular man sells various kinds of pictures that are used in decorating the home for the New Year Festival. At this season the house is given a thorough cleaning but should there remain a spot on the wall, it may be conveniently covered with a sketch of an attractive landscape or a likeness of some theatrical group. The vendor also carries pictures of fat babies! These are given

in profusion by parents to a childless daughter-in-law, for it is believed that by hanging them on the walls of her bed room at this season, she will undoubtedly be blessed with a son.

The God of the Kitchen. In each home, there is what is usually termed by foreigners a "joss house". This is more properly called "Buddha House", Buddha in this connection being taken as a generic name for any god. It is of carved wood, varying in size and beauty according to the wealth of the owner. Inside is hung a paper picture of the deity, Tsao Wang Yeh. On the twenty-third day of the twelfth month, Tsao Wang Yeh, commonly called the God of the Kitchen, ascends to heaven to make his report to the Heavenly Emperor (Pearly Emperor) regarding the conduct of the m, embers of the family during the past year. On the table in front of the "Buddha House", in addition to the usual red candles and incense, are offerings of sweetmeats in the form of white sugar-cakes, round or square. After the God of the Kitchen has eaten of these, his temper will be so good and his mouth so filled with sticky sweetness that he will be able to make only such reports of virtue as will insure the family a year of unalloyed blessings. This household god boasts a horse who must have his offering of palatable food placed beside that of his master.

Suspended from the front of the table are paper ingots of silver, strips of yellow paper cut to represent the

old time cash, and a yellow paper ladder of twenty or more rungs by which the god may ascend to heaven.

On the evening of this, the twenty-third day, Tsao Wang Yeh with all of his paper offerings and a little of the food, is removed to the courtyard and burned. During the following week, his "house" remains vacant and on the thirtieth day, a new picture of this same god is duly installed, to be worshipped through the ensuing year.

Red Paper Emblems During the twelfth month, may be seen new red paper emblems pasted on the outside of the houses above and on either side of the doors., These bear inscriptions beseeching blessings for the inmates during the coming year. Among those most frequently seen are the following, ---

"Fu sho chieh ch'ien ko pu lu" (May voices be heard in front of the house singing of a hundred blessings, goodluck and long life for those within)

"K'ang ning t'ang shang sung san to" (May the household have the blessings of strength, good health and the three greatest of all, happiness, longevity and many sons)

"Shou t'ien chih hou" (Heaven's best blessings are besought)

Suspended across the opening of the doors may also be seen fringes of red paper, intended to frighten away evil spirits, as they are believed to fear this color. On the

doors themselves are pasted pictures that offer protection from these spirits. They represent two military officials of the T'ang Dynasty one thousand years ago, and serve as guardians of the gate. One, Ch'in Ch'ung, has a white face and the other, Ching Tei, is of black countenance, while both are terrible to look upon.

If a man be so fortunate as to own a horse and carriage, he must also protect his steed from the base animal spirits which might lie in wait for him. This he does by putting a large character on each door of his carriage. One is for Shên Shu, the other for Yü Lü, who Iong years ago were animals so good that they were afterwards deified.

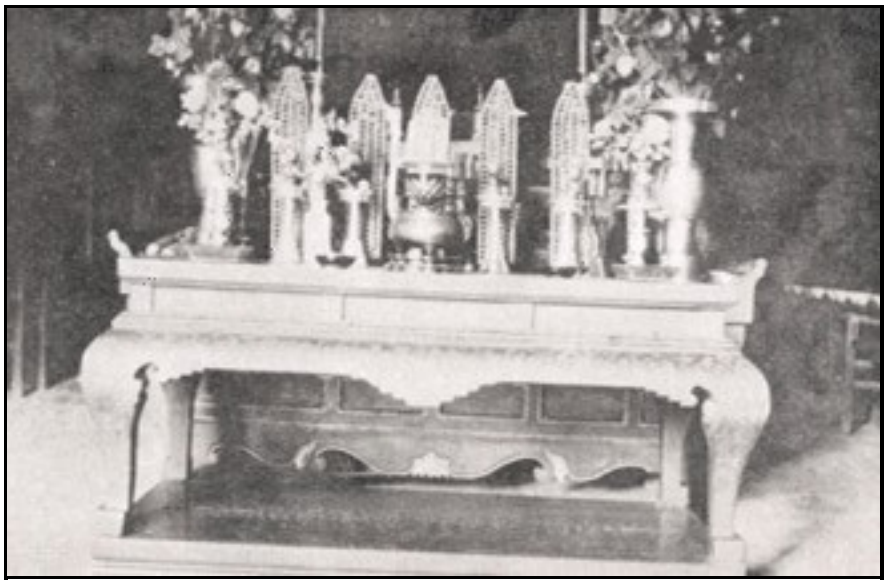
New Year's Eve On the night of the thirtieth day of the twelfth month, all the courtyards are carpeted with sesamum plant stalks and hung with lanterns.

Within the house, at this time, on a table, reposes a large bowl of porridge made of two kinds of millet, yellow for gold and white for silver. In the center of this dish is placed a pine tree branch with a red string of cash fastened to the top, and the lower part decorated with small fruits. In front of the bowl, standing in the center of a yellow paper ingot is the figure of a laughing, shorthaired boy, named *Liu Hai*, dressed in red coat and green trousers. He wears neither shoes nor stockings because he has been wading in a brook to capture the three legged

toad, of which he is very fond, and that no rests beneath his foot. Over his head he holds a string of golden money with which he has attracted the toad. Superstition asserts that the branch will shake, the cash will fall, Liu Hai will drop' his money, and thus will riches come to the household.

To insure the fortune of a child, a red string of cash outlining the form of a dragon is laid under his bed. This form is used because of the old superstition that the dragon was once an Emperor.

During the thirtieth day there stands in the courtyard a table called the "heavenly table" on which are two red lanterns and a square wooden incense burner covered with red paper. Also displayed thereon is a wooden standard supporting a large picture representing many gods. In groups of five are other things artistically decorated with paper flowers or miniature figures of people, such as: five hollow square cakes, built of many small cakes; five saucers holding five apples each; five dishes, each bearing five rolls; and five plates each with five small cakes in one of which has been placed a piece of money which will bring good luck to the finder. Completing this array are two large pans of sticky pudding made of, glutinous yellow and white rice with a covering of dates. This table is the central object of a formal ceremony in which only the men of the house may participate. They are dressed in their most elaborate clothes, and from midnight on, for one or two hours, they pray for the blessings of the gods, burning



FIVE HOLLOW SQUARE CAKES.
Courtesy of Hartung's Photography Shop, Peking.

incense and making nine bows before the pictures of the deities.

In the house of a person of wealth one room is given over entirely rely to the figures of paper images of gods, and another to the tablets of deceased members of the family. The former is visited at this time of the year, obeisance made and incense burned to each god. In the days of the Empire it was customary for a person on leaving the room to face, smiling broadly, in the direction decreed by the annual Imperial edict. Next, the room of tablets receives attention. Here for six days at this time, over each tablet hangs a pictured likeness of him who has died. Before each of these incense is burned and the usual *k'o t'ou* made.

There is a kind of incense, called everlasting, which at this season is kept burning during a period of five days. The ash of this incense never falls but, retaining its form, curls round and round in spiral shape. As each piece approaches its end, it is removed and replaced by another. Servants of the house are delegated to perform this duty by day and by night.

Fire crackers are set off until an early morning hour when the men are joined by their women folk, dressed in their gayest robes, each wearing a single red flower in her hair. Together they proceed, first, to the house of the oldest representatives of the family, before whom a red cushion has been placed. Here the oldest son

and his

wife make their curtsy, pronouncing the New Year greeting' *"Hsin Hsi, Hsin Hsi"*, after which they k'o t'ou and offer the further congratulation, "*Pai Nien*". Then the other sons, their wives and all of the grandchildren follow each other successively. Each person receives a present of money varying in amount according to age. From this place, the assembly repairs to the home of the oldest son and so on down to the youngest, repeating the ceremony in each house.

Thus closes the New Year's Eve celebration except for a young man whose marriage has occurred since the last New Year. He is required to call upon his wife's parents at this time, and offer them the season's greetings. They serve him supper, after which he receives the good wishes of the household children and servants, to each of whom he gives a present of money.

During the latter half of the twelfth month, friends exchange gifts of flowers, while fairy-like lanterns in shapes of all kinds of birds, beasts and fowl are given as playthings to the children to amuse them in their vacation from school.

CHAPTER 2.

FIRST MONTH

New Year's Day From the first to the fifth day of the New Year, it is the custom for the men of the family, from the highest official to the lowliest coolie, to call upon friends whom they hold in greatest esteem. As soon as possible after this period, they call upon their less intimate acquaintances. The wives remain at home to receive the guests, all of whom punctiliously inquire for aged parents, and make obeisance to them, should there be any. Each guest is offered a cigarette and a cup of tea. On receiving the latter, he rises and before drinking raises the cup in greeting. After five minutes, or ten at the most, he takes his departure.

A household is always supplied with small presents such as woolen gloves, tobacco pouches or, in the old days, any of the things such as men wore suspended from their belts. One of these articles, or a present of money, is always given to a young man when, say at fifteen or sixteen years of age, he makes his first call.

Sufficient food is prepared previous to New Year's Day for the meals during the following five days. It may

be steamed before eating, but neither roasted nor fried as those methods would make it a dark color and at this time food must be especially clean and pure in appearance, as well as in quality.

Shops of all kinds are closed during the first five days of the New Year season.

During the second day, the god of wealth Ts'ai Shen, receives his ceremony of worship. Should the home not be permanently blessed with his representation, then his picture must be purchased and used on this day. On the tribute table placed before him, besides the usual candies, incense, etc., are three brass cups

of white wine which are lighted during the time of worship. There are also a large piece of lamb, and a rooster whose feathers have all been plucked with the exception of a few on his wings and tail; a live fish over whose eyes round pieces of red paper surmounted by small ones of yellow have been pasted to prevent his being able to see and jump out of the plate; three saucers, each holding five rolls, and the same two glutinous puddings are borrowed from the table of yesterday, to add to the array. Should the family be rich, they seek to further induce the god to add to their wealth by offering him a dish holding a piece of gold, some silver and a few pearls. Preparations completed, each man of the household makes three *k'o t'ou* and burns incense, whereupon the tribute and the picture of the god (should the latter have been especially bought for the day's

worship) are burned, fire works are set off and the rite is ended. Shops as well as homes are careful to observe the worship of the god of wealth.

Near Peking, about seven li outside the Chang I Men, is Ts'ai Shen Miao, the temple of the god of wealth, and great is the celebration carried on there during the second day of the New Year! Many devotees may be seen leaving the temple carrying home paper ingots of silver and gold, which they have purchased from the priests. These they store away as a reminder to the great Ts'ai Shen to visit them and leave riches behind. Men of wealth frequently take with them to the temple several silver and gold ingots to present to the god in the hope that he in return will' bestow upon them greater wealth. Be he rich or be he poor, no man too great riches hath!

Star Worship The night of the eighth day is the time devoted to worship of the stars. The birth star is the first to receive tribute. A table is arranged for the ceremony with the usual candles and incense burner to which are added twelve small mud cups with paper fuses, the tops of which have been dipped in oil, one cup for each month of the year. There is also a wooden standard holding two pictures, --- one representing the star of longevity, and, the other the twelve monthly stars. After the fuses have burned out, three obeisances are made to the pictures, and a tray is brought in holding as many cups as the years

of the oldest man present. These are lighted and after ter he has made his *k'o t'ou*, the ceremony is repeated for each grown man. The final flourish is added when one hundred and eight cups, with lighted fuses, are placed on the ground in a line extending from the inside of the house to the street entrance and a little beyond it, care being taken that a cup rests on top of each door and gate sill. This is to light the way out for any evil influence which may have lurked within!

"Li Ch'un" or "Ta Ch'un" In Peking a special festival each year ushers in the spring. It is planned and prepared by the city magistrates at their *yamen*, Shen T'ien Fu, from where all the officials of the city march to a place outside the Tung Chili Men, called Ying Ch'un Ch'an. Here, awaiting them, is a crowd gathered around a *p'eng* which shelters the central figures of the ceremony. These have been prepared, under the supervision of the official astrologers, to represent the local forecast for the coming year. There is a painted paper cow, the color of which is symbolical: --- if black, epidemics of sickness will follow; if red, there will be destruction by fire; yellow, means a season of good crops; blue presages war; and white indicates loss by floods. Besides this object there is an image of either a small boy or of the spring god, Mang Shen. Should this figure wear shoes it would mean that the year will have little rain fall; should it be barefoot, great will be the amount of rain; while, if

but one shoe is worn, a moderate amount of rain may be expected. It the figure be hatless, extreme heat is foretold, if otherwise a cold winter may be anticipated.

These images are placed in chairs and, escorted by officials and, spectators, they are taken to the *yamên* (Shên T'ien Fu) where the ceremony of worship is conducted and a meal served to the magistrates. The image of the boy or the idol, as the case may be, is then burned, and the cow is turned over to the crowd who beat it to pieces.

It is well to remember that eating pineapple in the spring is considered a most efficacious remedy for "spring fever", while *ch'un ping* (springtime cake) is a good addition to the diet at this season.

Temple Celebrations of 1st Month In and around Peking are several temples that hold special festivals at this time of year. One is Ta Chung Ssu, the Big Bell

Temple, Month outside the Te Shêng Mên, which should be visited between the first and the fifteenth days of the Chinese calendar new year. During the same days, takes place the most attractive fair of the year, called Liu Li Ch'ang, where curios and other rare articles may be seen which never appear in the shops.

At the temple, Ch'êng Huang Miao, outside and west of the Ho Mên, the patron god of the city is worshipped from the thirteenth to the seventeenth day. His image shows him as a god with face, body and clothing all painted red. Beneath the chair in which he rests, a fire is

kept constantly burning during this period, the smoke of which ascends through an aperture in his figure and issues from his eyes, ears, nose and mouth, causing him to be sometimes spoken of as "The Flaming Torch". The temple is in the courtyard of the District Magistrate's office, called Wan P'ing Hsien.

Têng Chieh, Lantern Festival, is celebrated from the thirteenth to the seventeenth of the first moon, and at this time shops and temples may be seen filled with beautiful lanterns. In the shops, some of these are for sale, but admiring inspection is never an offence, especially if some small article be purchased, or if a bit of silver be left in the offering bowl of the temple. For a period of five nights, the lanterns are lighted and sky rockets are sent up.

On the fifteenth day, the Yellow Temple (Huang Ssu) famed for its beautiful marble stupa, is opened for its day of special worship. This temple is outside the An Ting Men.

The nineteenth day is the culmination of the annual ceremony at Po Yun Kuan, a rich Taoist temple outside the Hsi Pien Mên and the Chang I Mên. Here the wealthy Chinese of all classes may be seen arriving in most elaborate Peking carts, the canopies of which are sometimes covered with uncut velvet, or the sides occasionally are of glass, but quite frequently today, the means of transportation is the modern limousine.

LANTERN SHOPS DURING LANTERN FESTIVAL
Courtesy of the Camera Craft Company, Peking

According to the Taoist faith, there are many genii, one of whom is thought to arrive at this temple during the night of the eighteenth. Many people, spend the night in the temple courtyard, hoping personally to beseech his favor. Often he lingers during the following day, disguising himself as a beggar or as some other character not easily recognized. Once upon a time, a vendor of confections was asked by a poor lame man to give him a cake. Feeling sorry for the unfortunate one, the vendor did as he was asked. The beggar ate part of the cake and threw the rest away. This greatly angered the vendor, for he feared that others would see the discarded cake and, thinking it no good, refuse to buy. But much to his surprise he found his small stall suddenly surrounded by customers coming from every direction! His benevolent deed had been repaid, for he had given charity to a Shên Hsien himself --- to one, indeed, of the great genii.

In the spring and in the autumn, the Confucian Temple (Kuo Tzu Chien) has - a special service. It is of less interest since China has become a republic, and the elaborate, beautiful clothes of old have been discarded in favor of foreign evening dress.

Horse-racing, especially with pacing horses, is a popular pastime with the Chinese. Near several of the, temples referred to, are straight stretches of good

road where Chinese gentlemen may often be seen at the festival periods indulging in amateur horse-racing. There is no betting

on the races, as foreigners understand :betting. For example, a gentleman may have his horse with him at a temple and, as he sits drinking, tea, up strolls perhaps a similar lord of leisure, who questions the ability of the former's steed as compared, to that of his own Animal. Promptly they mount their horses and the race is on. A few of the temples affording such opportunities are Ta Chung Ssu, Po Yün Kuan, and P'an T'ao Kung.

I. Footnote: Outside the Ha Ta Men in the south-east corner of the Chinese City are two temples, Lung An Ssu and Wo Fo Ssu, which are Infrequently, visited for the reason that In them no festival is celebrated. Lung An Ssu (Abundant Tranquility Temple) is said to date from the Ming Dynasty, although It was then In disuse, through need of repair, until the reign of the Emperor Wan Li. He sent for a priest to come from Szechuan and it was to him that the repairs of that date were due. In one court yard stands a bell on which are inscribed the characters of the Miao Yin Ssu (Temple of Pleasant Sounds) and it is not known whether the bell was removed from this temple to Lung An Sim, or whether Miao Yin Ssu was the original name of the edifice. In the same court, are two famous and beautiful old pine trees, said to be about five hundred years old. At the time of writing, repairs are again being mad e and the, rare old black tiles replaced by the inferior green tiles of recent manufacture. Money for the work is evidently forthcoming from rent received by leasing an unused courtyard for the making of Incense, which business, Incidentally, Is most, Interesting to observe.

Wo Fo Ssu, built during the Ch'ing Dynasty, is of more recent date but encloses three Interesting old Idols of dull gold lacquer as well as a large sleeping goddess, similar, to the figure in the temple of the same name situated fn the Western Hills. Much needed, repairs may

LAMA TEMPLE "DEVIL DANCE".

Courtesy of the Camera Craft Company, Peking.

SLEEPING GODDESS AT WO FO SSU.
Courtesy of the Camera Craft Company, Peking.

shortly be made at Wo Fo Ssu, for in Its one courtyard, and huddled about Its sacred sleeping Idol, are many primitive looms manufacturing thread and cotton materials.

It is not without interest to note that temples located near the North, Northeast and Northwest gates are usually frequented by Manchus, while the Chinese more often attend those temples which are not far from the South, Southeast and Southwest gates; this transpires because they naturally visit the temples near their respective burial grounds.

II. Footnote: The twenty-third-is the day when the Black Temple (Hei Ssu) celebrates, while on the thirtieth, the Lama Temple (Yung Ho Kung) conducts a festival called Ta Kuei, which Is both elaborate and interesting.

CHAPTER 3.

SECOND MONTH.

Sun Worship At one time during the second month the ceremony of worship is entirely conducted by women. Because such an event so seldom occurs in comparison to the number of days set aside for masculine acts of religious devotion, the conclusion may be drawn that women in China are either very good or their spiritual condition is a matter of no importance! On the first day of the second month they pay homage to the sun, which is believed to have within its inclosure, a fire and one chicken. On this occasion the table of tribute holds nothing but a chicken made of flour, tinted in many hues, and a high white pagoda-like cake formed by piling numerous small round cakes one on top of another. Incense is burned, obeisance is made, and the tribute articles are sacreligiously given to the children for playthings.

"Lung T'ai T'ou" On the second day, the great dragon, ruler of the Empire of Worms, lifts his head and calls forth his subjects from their cocoons where they have been peacefully resting through the winter. The human population celebrate this event by inviting friends to partake of food particularly

prescribed for this occasion. There is a cake supposedly composed of the scales of a dragon, called "*chieh lung ti lin*"; a vegetable pie, "*lung erh to*", made from the dragon's ear; and "*lung hsu*", a dish of vermicelli which represents the dragon's moustache.

Wife's 1st Visit A newly married girl is not permitted to visit her parents during the first month of the new year following her wedding, but on the second day of the second month, she is allowed this privilege. With the consent of her mother-in-law, she may remain two, four, six, eight or ten days, according to the inclination of her husband's honored parent. She is never given more than ten days leave of absence, and it is customary for her to return one day before the

time limit set. Should she be the mother of a baby which she is taking for the first time to visit its grandparents, her husband's family put black powder on the infant's nose in order, that the child may not appear too attractive to the grandparents, arousing in them the desire to keep it! When the baby makes its return trip, all anxiety is past, so the poor little nose is covered with white powder, for a fair skinned child, especially if fat, is considered very 'beautiful. Mischievous children, wishing to tease a young mother, chant to her, insinuating that she has not been allowed to visit her former home: ---

"*Er yueh er*"	The second day, second moon,
Chieh pao pei'rh	You asked a precious boon
Chieh pu lai	It was refused, I hear.
Tiao yen lei'rh"	So hide your falling tear!"

"Ch'ing Ming Chieh" "Chin Yen Chieh" It is at this season hat family graves are visited for ancestral worship, and to make any necessary repairs, but this ceremony is of less interest than the legend connected with the second name of the solstice, called "Chin Yen Chieh". This fable records that long, long ago there lived a wicked emperor whose evil ways so distressed one of his young servitors that the boy ran away home to his mother. Now, it seems that this virtuous boy was very efficient, and of all the many people in his suite who might have disappeared, the emperor missed him the most, so he sent men-at-arms to search for the young servant. Knowing that this would happen, the boy persuaded his mother to flee with him to the hills. Here they lived in caves, moving from one to another to elude the pursuers. For a long while, the emperor's search was in vain, but finally someone revealed to him the hiding place of the fugitives. Thereafter, the whole hill was set on fire. Guards surrounded it, but never were the boy and his mother seen again. They preferred suffocation, and were burned to death. For many years afterward, in memory of this great virtue and bravery, it was a custom at this season that fire should not be lighted within the house in order that no smoke should issue from the chimney. Chin Yen Chieh, as the solstice is still called, means "Forbid the Smoke Season".

T'ien Ts'ang The twenty-fifth day of the second month is set aside in honor of

the God of the Granaries, T'ien Ts'ang. Only those who labor in the granaries are participants in the worship. On this day the women may do no sewing, lest in their occupation they be unaware of the presence of the god, should he come wanting food, in the event of which catastrophe it is believed the needles would pierce the eyes of those who committed the indiscretion.

CHAPTER 4.

THIRD MONTH.

Feast of the Gods From the first to the third day of the month, inclusive, a small temple called P'an T'ao Kung, situated outside the Tung Pien Men, holds an annual festival. Here is the abode of the goddess called Wang Mu Niang Niang, the wife of Yu Huang, the Emperor of Heaven ("Pearly Emperor"). Legend relates that in olden times she was accustomed to invite many of her friends among the gods, to a feast called P'an T'ao Hui. At the present time, the temple is a popular rendez-vous for pleasure seekers during the first three days of the third month, who, because Wang Mu Niang Niang was very fond of flowers, frequently bring blossoms to leave on her shrine.

T'an Che Ssu One of the most beautiful temples in the western hills, T'an Che Ssu, is the mecca of pilgrims from the first to the fifteenth day of the third month. It takes its name from a very old and beautiful, tree, called the che tree, which stands in the center of what is, now a courtyard. The tree is dead but its petrified trunk is protected by an enclosure. In the days of the Yuan Dynasty (1277-1368 A. D.) there lived an Emperor who had a very pious daughter named Miao

Yen. This was her favorite temple and she came so frequently to pray that the very brick on which she knelt may to this day be seen by the interested visitor who asks to be shown the *pai fo chuan*.

T'an Che Ssu dates from the T'ang Dynasty (618-908 A. D.) and was originally called Lung Ch'uan Ssu. It was so named because this location had been the abode of a dragon (*lung*) who lived there in a deep pool of water before the temple was built. Day in and day out he listened to the words of a good priest sitting nearby who was patiently instructing his pupils in religious doctrines. As a reward; the dragon determined to surrender his home and present it to this virtuous disciple. One night a terrific storm raged, caused by the serpent as, with great commotion, he arose from his watery abode and ascended into heaven,

leaving behind him not a pool of water but the solid ground on which the temple now stands. Since that time, an azure colored snake, five feet in length, the son or grandson of the old dragon, occasionally visits the temple to see that t its affairs are conducted in a proper and righteous manner.

T'an Che Ssu has still another feature of interest. Outside one of the buildings hangs a large stone fish, which, on being struck with a wooden knocker, unexpectedly emits a sound like the clear note of a bronze bell.

East Mountain Temple Tung Yueh Miao, East Mountain Temple, holds its annual festival from the fifteenth to the thirtieth day of the third month, and in addition to this period, it also celebrates on

the first and the fifteenth days of every month, according to the Chinese calendar. This temple is a large edifice situated outside the Ch'i Hua Men. At the north end is the abode of the god Wen Ch'ang and the magic brass horse. The latter is believed to have great healing power and on festival days the sick throngabout him to be cured of their various ailments. For example, it is believed that a man with sore eyes, by simultaneously rubbing the horse's eyes and his own, will be cured; or that a lame man, by passing his hand over the legs of the animal, will be able thenceforward to walk without limping.

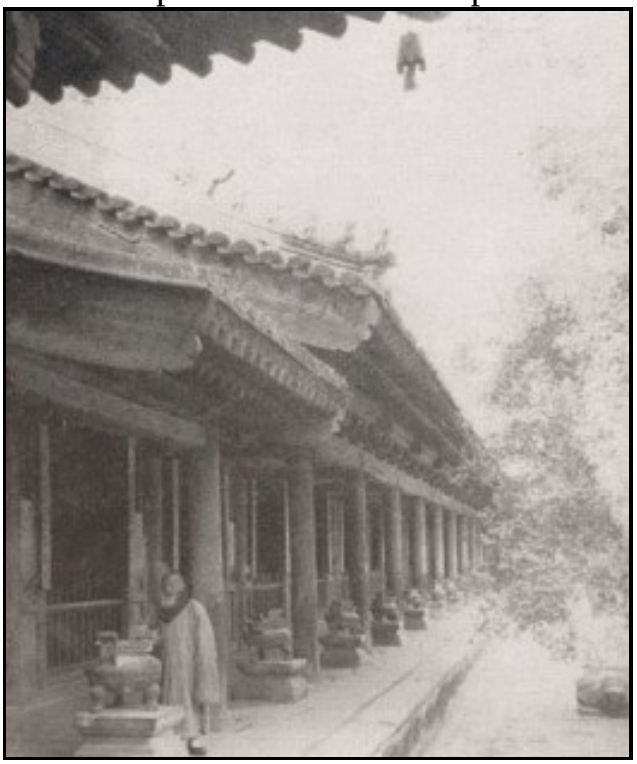
Two large figures in another building are the god Tung Yueh T'ien Ch'i, and his wife. In the same courtyard, on the east and west sides are seventy-two deities, each of different significance, housed in separate rooms which are open on the side facing the court, but to which entrance is forbidden by high wooden palings. Many are the worshippers who come to *k'o t'ou* before the images within.

The original idols of this temple were the work of a sculptor of great renown, Liu Lan, who lived in the Ming Dynasty. He is said to have made figures so life-like that they seemed to be living men. In the western part of the city, there is now a *hut'ung*, called Lui Lan, named for this illustrious man.

Occurring simultaneously with this celebration is another at Shih Pa Yu Miao, a temple across the street

from Tung, Yueh Miao, a short distance east. This festival is unimportant,

and the Shih Pa Yu (Temple of Eighteen Hells) is interesting chiefly because it contains, figures which portray the eighteen different kinds of punishment which were awarded miscreants at the period when the temple was built.



ROOMS HOUSING SEVENTY-TWO DEITIES AT TUNG YUEH MIAO.
Courtesy of the Camera Craft Company, Peking.

TWO IDOLS AT TUNG YUEH MIAO.
Courtesy of the Camera Craft Company, Peking.

CHAPTER 5.

FOURTH MONTH.

On the eighth day of the fourth month, believers in Buddha eat yellow beans or green peas at one of their meals, these vegetables being held sacred because of their use as rosaries by Buddhist priests. Early in the morning of this day, even before sunrise, the devotees may be seen carrying bowls of beans or peas along the street, and giving a few to each passerby, merely to generate a feeling of benevolence.

Rest House of Empress During this month, from the first to the fifteenth day, Wan Shou Ssu, the Temple of Ten Thousand Years of Longevity, celebrates a festival. This temple is outside the Hsi Chih Men, and is of interest because in its courtyard stands the rest house used by the Empress Dowager when she stopped to drink tea on her way to the Summer Palace.

Worship of Four Big Gods Simultaneously with this festival, another takes place at Hsi Ting, a temple about eight li west of Wan Shou, Ssu. The Su Ta T'ien Wang are being worshipped here. These are the four huge gods so frequently met inside the first en, closure of many temples. They were brothers, military officers, who practised sorcery and the magical arts,

the oldest one played a guitar when he went to war, by the sound of which the enemy were immediately stricken dead. The second brother carried an umbrella which, when opened, immediately blinded the enemy. The third had wrapped around his forearm a mythical, specie of snake which devoured the enemy, while the double-edged sword carried by the fourth, brother burned to death all whom it touched. Together the four idols represent a combination of conditions, referred to as "*feng t'iao yu shun*" --- which is considered beneficial to the crops. The foot of each god rests on what is supposed to be the spirit of an animal though it is in the form of a man.

Miao Feng Shan There is yet another temple which conducts a festival at this date. It is situated on the crest of Miao Feng Shan, a high hill about eighty li north-west of Peking, Here, the spirit of worship differs from that at other

temples, as it is not inspired by pleas for favor and fortune, but, instead, by the desire to offer thanksgiving for blessings already received.

Three steep roads, about forty li in distance, lead from the base to the Summit of the hill. One, the southern, is approached by way of: San Chia Tien, the northern by Pei An Ho, and the central by Ta Chueh Ssu. All along the routes are small tea-houses, called *p'eng*, where tea and sweetmeats are served without charge. At these wayside rest houses, instead of the customary form of greeting "*Nin*

SU TA T'IEN WANG.
Courtesy of Hartung's Photography Shop, Peking.

hao" (meaning how-do-you-do), "*Ch'ien Cheng*" is used, which is more devout and respectful.

Pilgrims coming to give thanks for a blessing received perhaps the recovery of a parent's health, or some other good fortune, --- may be carried in chairs or travel on foot, among the latter the more devout *k'o t'ou* with each step. Some go to even a greater extreme, making the ascent on all fours, each with a horse's saddle tied to his back. This signifies that they offer themselves as mounts to the god, Niang Niang, thus fulfilling the vow previously made to express appreciation for the answer to their prayer.

When making the trip to Miao Feng Shan, worshippers eat no meat, conforming

to the custom of the temple priests, but after leaving there, it is not considered necessary to abstain. Pilgrims who walk, as a rule, use a long staff by which they are said to gain supernatural assistance that enables them to reach the summit of the hill more quickly than those who are carried in chairs. Men must take care not to turn their heads to glance at the passing feminine traveler, for if they should do so their necks would stiffen in that position, and they would never again be permitted to look straight ahead. Women, when making the accent, observe a very serious demeanor in keeping with the object of their journey, but on the way home they pass the time by weaving hats of grass, for playthings to amuse the children. At this time a child wears a single red flower caught in the hair on the side of his head, and each man

has a similar decoration on his hat. When the journey is ended these flowers are placed on the wall within the house, in the belief that by so doing, the blessing received at the temple will not be lost.

About one hundred li north-east,of Peking is Ya Chi Shan, a temple with situation similar to Miao Feng Shan. It also celebrates at the same period. The scenery in this locality is considered by many people to be even more beautiful than that around, Miao Feng Shan.

GOURD AND FIVE POISONOUS REPTILES.

CHAPTER 6.

FIFTH MONTH

"Wu Yueh Chieh" During the first five days of the fifth moon the poisonous reptiles are expected to make their annual appearance, as consequence of which, there is a ceremony between friends to ward off the danger of these obnoxious pests. This is also the second period of the year when custom demands that all financial accounts be met, both national and individual; the first time being at the new year, the third at the eighth moon.

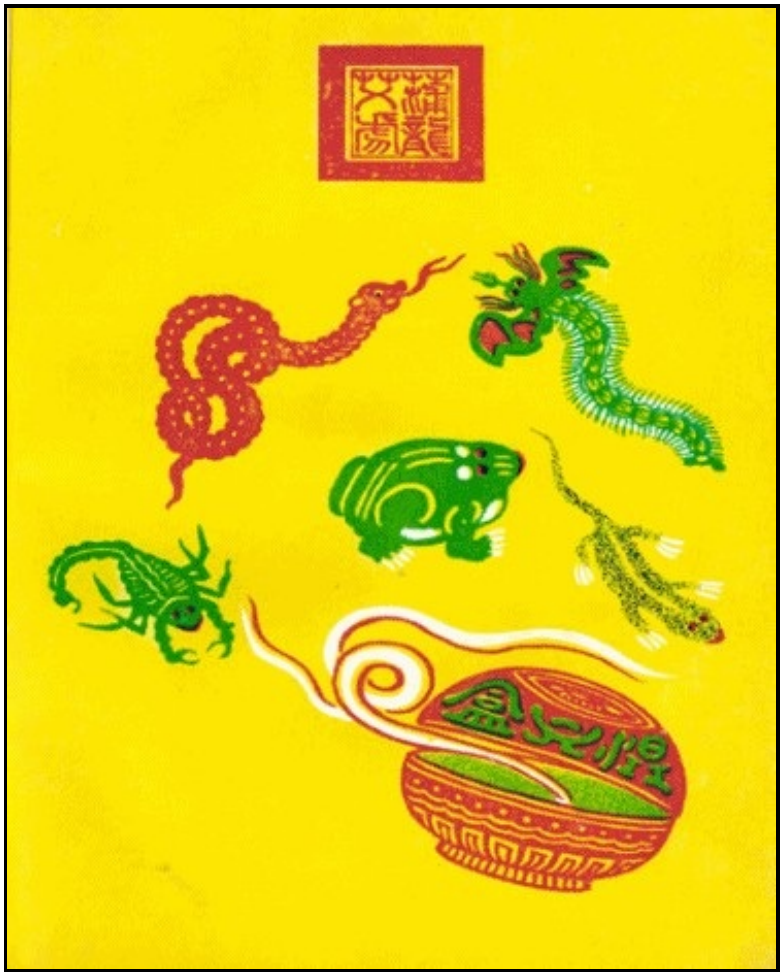
Reptile Cake The five most dangerous reptiles, called *wu tu'rh*, are the scorpion (*hsieh tzu*), the snake (*ch'ang ch'ung*), the centipede (*wu kung*), the lizard (*hsieh ho tzu*) and the toad (*ha ma*). To combat the onset of these monsters, it is customary for friends to present each other with several kinds of food, consisting of: cherries and mulberries, three cornered rice puddings, and cakes called *wu tu po po*. On each of: the latter is a representation of the five reptiles. It is believed that eating these cakes will prevent possible attack of' the poisonous animals, as they will fear him who can devour them.

Protecting Pictures To insure against their entering the house, the picture of a man, Chang T'ien Shih, of whom all reptiles are supposed to be afraid, is pasted over the outer door. In addition there are other pictures, similarly used, such as, --- the *wu tu* about to enter a gourd, which, as it is turned on its side, will prevent their escape; a partly opened box, the lid of which will fall after the reptiles crawl inside, thus imprisoning them; or a rampant tiger vanquishing the poisonous, enemies. On the sides of the outer door is, placed the calamus, a flower much disliked by crawling life.

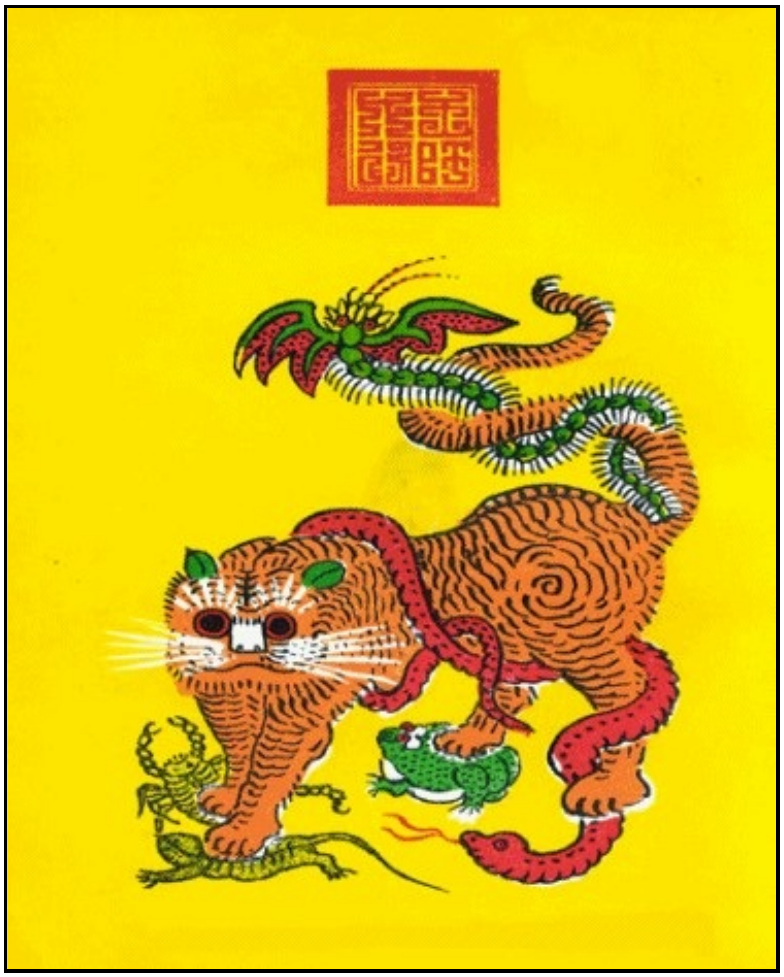
As an added means of defense, it is customary to drink white wine in which has been, mixed a small quantity of arsenic (*hsiung huang*). In order to protect a child, the character for tiger is written with arsenic on his forehead, and a bit of the same drug is placed on his eyes, ears and nose when he sleeps. This is done, believing that the reptiles will not approach because they fear the tiger and like

the odor of arsenic.

There is also a superstition concerning Chu Yuan, a learned man, who, because his talents were not recognized by the government, was given no official position commensurate with his attainments. This was such a grave disappointment to him, that, on the fifth day of the fifth month, he jumped into a river and was drowned. His death was keenly felt by his many friends who feared that the fish might feed on his body. To prevent this catastrophe,



BOX AND FIVE REPTILES.



TIGER KILLING FIVE POISONOUS REPTILES

rice puddings were prepared, wrapped in three-cornered packages, and thrown into the river to, appease the hunger of the fish, thus diverting their attention from the body of Chit Yuan. Thenceforth, this variety of pudding has been used as a symbol of the fifth moon festival.

The Scholar P'ar Connected with the superstitions of this season, is still another man, called P'ar, whose real name is Chung K'uei. He rightfully won the highest honor, Chuang Yuan, at the competitive examinations of the Han Lin University, attended by students from all of the provinces. It was the custom for the Emperor to award the Chuang Yuan, and although he knew that the mental attainments of P'ar exceeded those of the other competitors, he refused to give him the deserved honor because he was told that the face of this brilliant minded scholar was offensive to look upon. This injustice so angered P'ar that he

committed suicide by cutting his throat. The Emperor, on being informed of this act, felt conscience stricken, to such an extent that he canonized the spirit of Chung K'uei, giving it power over all animal spirits. Wherefore, the likeness of this unfortunate P'ar if hung within the house will frighten away all dangerous animals and be an especial safeguard at the fifth moon season against the five poisonous reptiles.

"Tou Lung Chou" In the southern provinces of China, the Dragon Boat Festival occurs at the same time of year. This celebration, which takes place

wherever there is a stream of water of sufficient t size, consists of a ceremony whose principal features, are two boats, --- one red, the other blue, --- built to represent dragons. Young boys, in gay costumes similar to those of actors, are in the boats and assume various acrobatic postures, as the crafts pass down the stream. Every sort of vessel that will navigate, filled with interested spectators, surrounds the two dragon-boats, and the onlookers eagerly await the decisions of the official judges, as to which performance of the contesting boats will be accorded the first rank.

THE LIKENESS OF P'AR.

CHAPTER 7.

SIXTH MONTH.

The sixth month has no actual celebration, though at Chieh T'ai Ssu, one of the beautiful temples in the Western Hills, the sixth day is always the time when the books (and they are numerous) are dusted and put in the sun to dry out any dampness or mildew. Back of this temple, which is a day's trip from Peking, are five famous caves, and five li beyond is a high hill called Chi Le Feng. All of these locations are in the midst of beautiful scenery, the sight of which more than repays the traveller for his journey.

"Lien Yin T'ien" Because the sixth month, has so many cloudy days, the weather is, called "Lien Yin T'ien", meaning continuously cloudy sky. Young girls, after several dark dreary days have elapsed, believing they can produce a change in the weather, fashion from varicolored paper, small figures of women which they hang over the lintels of outer doors. Each figure is suspended from the end of a stick by means of a string attached to its head, and in the hands is placed a diminutive broom with which it is expected to sweep away the lowering clouds and unwelcome rain.

Peking Elephants Elephants, in times not so long ago, were a great novelty in Peking, although there were six belonging to the royal palace. On

the sixth day of the sixth moon these six great animals, at their abode outside the Shun Chih Men, --- the present location of the Parliamentary buildings --- were given their annual bath. Crowds of people came to watch the procedure and many bribed the keepers in order to have the beasts perform their tricks. The sole object in keeping the elephants in Peking was to use them on the rare occasions when the Emperor gave large receptions to foreign diplomats. At this time they served two distinct purposes; one, was to lend pomp to the ceremony as they stood in front of the palace, three either side, each bearing a large and costly vase within which, for good luck, were silks, a few pieces of gold and some of

silver. The other purpose was the result of the belief which existed that should there be, among the gathering of people, anyone with evil design against the life of the Emperor, the elephants would sense the murderous intent and, with their trunks, bar the entrance of such a person.

For the upkeep of each animal, an annual allotment of money was appropriated equal to the salary of the highest military official!

CHAPTER 8.

SEVENTH MONTH.

"Tiu Hua Chen" It is the custom in the Chinese family, on the seventh day of the seventh month, for the children to discover whether or not good fortune is to follow them through life. At evening of the day before, they place in the courtyard a bowl of water which will catch the dew of the night and early morning. When the hour of noon arrives on the seventh day, they, each in turn, place a broom straw on top of the water, then bend eagerly over the bowl, to see the shadow cast. If the straw belongs to a boy and the shadow be straight like a pencil, then the owner is to become a scholar, a man of prominence. Should the shadow of a girl's straw be straight like a needle, then she will become a dexterous needlewoman, a competent housewife. However, if the shadows are crooked, keen disappointment follows, for the unfortunate children then believe that they will always be incapable of accomplishing their proper duties in life.

"Niu Lang Hui Chih Nu" Legend records that long, long ago, Chih Nu", the Goddess of Weaving, who lived in her astral home, high in the sky, was given by her mother during the seventh moon,

the task of weaving a perfect coat. It was to have no seams, and, when woven, must be ready to wear without additional sewing. Great was the disappointment of Chili Nü when she was unsuccessful in achieving her task, and dire was consequent punishment, for she was dismissed from her home and sent to wander alone, on the earth.

Now, the story says, that there was a gentle young farmer, so unfortunate as to be half-witted, who lived with his brother and sister-in-law, in the home bequeathed them by their parents. The brother and his wife were wicked people and treated Niu Lang, the young man, most unkindly, giving him little food and forcing him to do all the hard work on the farm. They owned an old ox which Niu Lang drove when plowing the fields. It seems that this was a wise kindly animal, and, one day, he talked to his young master, telling him that when they

returned to the house, the sister-in-law would offer Niu Lang a piece of cake, a rare treat not often afforded him, but he must decline to eat it because it would contain poison. When this occurred and Niu Lang followed the advice of the ox, the evil-minded woman was intensely angered.

Soon after this event, the ox again spoke, saying that the brother and sister-in-law wished to drive Niu Lang from the home. They, therefore, intended to ask him how much of their common possessions he would accept as his share, to which proposition he must reply that money he did not

want, but the good old ox and a dilapidated little house on the outskirts of the farm, would satisfy him. The astonishment and pleasure of the conspiring pair were unbounded when, they received this reply to their question.

Some time elasped, and all went well with Niu Lang and his ox in their little home. One day the animal told his master to visit a near by stream where he would find seven maidens bathing. Their clothes would be arranged in separate piles, and the seventh of these, Niu Lang must steal, bring home and put in a hiding place. This he did. When the maidens left the water, one, to her surprise, had lost her clothing. Her companions returned to their homes, but she could not go with them. Her only alternative was to follow Niu Lang to his home where he gave her other clothing and she became his wife.

A few years later, the poor old ox became ill and realizing that death was near, instructed his master in the duties he should perform after his faithful comrade had died. He told Niu Lang to first cut off the head of the ox and preserve it, then remove the skin from the body and use it to make boots for himself. These he would find unexpectedly useful sometime when his wife, who daily asked for her lost clothes, should inadvertently find them. All of this advice Niu Lang faithfully followed.

The young wife was in reality Chih Nu, the Goddess of Weaving, who, because she had been deprived of her clothing, could not return to her heavenly home.

A great affliction came to Niu Lang's brother and sister-in-law when fire

attacked their home and they lost all their possessions. They, therefore, came begging to the younger brother, who, remembering their previous behavior toward him, refused to help them. Later on, Chih Nu, from the kindness of her heart, told her husband to take some of her silver to them, for she, being a fairy, possessed the power to acquire riches at will. The errand of mercy forced him to leave the carefully guarded clothing unprotected, but he wrapped it in a bundle, and threw it on top of the canopy of the bed. While he was away from home, Chih Nu espied the package, opened it and found her much desired raiment which she quickly donned, and then even more quickly started on her ascent to heaven.

When Niu Lang returned, he found only their little girl and boy awaiting him. He realized what had occurred, and immediately followed the advice of his dead friend, the ox. Attaching one child to each end of a long stick, which he swung over his shoulder, pulling on his big boots, and grasping the ox-head firmly, he commenced to beat it with a stick according to instructions. In the twinkling of an eye, he had almost overtaken Chih Nu. However, when the mother of the latter, saw a man pursuing her daughter, she was very angry, and, casting from her an object, caused a river to flow between the wife and her family.

Niu Lang, in grief, asked how they could cross the raging stream. The mother told him that a way would

be provided once every seven days; but he, on account of the great distance separating them, misunderstood her, thinking she said the seventh day of the seventh month. That time being just past, he waited until it occurred the following year. Still unable to cross the river, he again called. Suddenly from the sky, came a number of birds, who with their bodies formed a solid bridge on which the unfortunate husband and children safely passed to the other side.

The hard hearted mother, however, was still obdurate, She told her daughter that she and all her family must return to the earth. Sadly the, husband and children started on ahead, but when they bid crossed the bridge, the mother caused it to be removed, leaving the poor young wife, Chih Nü, alone in heaven. Hence it is, that on the seventh day of the seventh month, all children who sit on the side of a well under a grape arbor, and listen intently, may still hear the unfortunate young wife wailing and mourning for her family.

On one side of this "River of Heaven" (the Milky, Way) are four stars in diamond formation. One is Chih Nu, and the three others represent her weaving loom. Across the Milky Way, opposite her, are three more stars, side by side, which are Niu Lang, the husband, and their two children.

So, though there may be no well shadowed by a cooling *p'eng*, under which to sit and listen for the

voice of Chih Nü, she may always be seen in the sky, patiently weaving, with her longing family on the other side of the Heavenly River.

"Ch'i Ch'iao" Before the advent of the seventh day of the seventh month, in times gone by, all the ladies of the court and all the women folk attached in whatsoever capacity to the palace, each made for herself a beautiful box, inside which she put a spider. On this particular day, the seventh of the seventh moon, they all gathered in one place and opened their boxes. Superstition predicted that the person who had the most beautiful spider web woven within, her box, was destined to receive good fortune during the coming year.

Festival of the Dead On the fifteenth day of the seventh month, the Festival of Dead, called Yu Lan Hui, is celebrated.

The arrangement of the sacred family burial ground is of great importance. It is usually square in shape and enclosed by a high wall. At one end may be seen a grove of trees, probably pine or, preferably, white pine which is one of the many picturesque beautiful objects indigenous to China. At the head of this grove is the grave of the first ancestor buried in the enclosure, beside which are the graves of his wives, may they have been many or few. In front of these and on the left side, the oldest son, with his wives, is buried. The second son is similarly placed on the right side, opposite his older brother; the third on

OLD BANK NOTE OF TEN THOUSAND CASH FOR USE AT GRAVES.

MODERN ARTIFICIAL BANK NOTE OF FIVE HUNDRED DOLLARS FOR USE AT GRAVES.

ARTIFICIAL SILVER DOLLARS FOR USE AT GRAVES

the left, the fourth on the right, and so on down to the grandsons with their wives, if the plot of ground be sufficiently large to include their graves. Should any of the sons or daughters have been unmarried, their bodies must be buried at the side of the burial ground, not in the ancestral line. The married daughters, of course, have their last resting place among the graves of their husbands' families.

At this period of Yu Lan Hui, families visit their ancestors' graves, carrying wine and food to the departed spirits. It is customary for a worshipper to kneel facing the grave, place fruit and cake, on a table in front of it, then filling a cup with wine, to thrice lift it before him, each time making a *k'o t'ou*, after which he pours the wine on the ground between himself and the grave. This he repeats twice. In order that the departed spirit may not want, he then places sheets of paper, representing money, on the grave and weights them down with stories. He afterwards adjourns to a rest house, built within the enclosure of the burial ground, where he probably refreshes himself with tea and cakes.

It is believed that after death, a great river (*Nai Ho*) must be crossed before heaven can be reached, therefore if the family of the deceased have sufficient money, they provide a boat for the spirit. Those spirits not furnished with boats would be unable to cross the river, except for the ceremony that takes place outside temples on the fifteenth day of the seventh month. Each temple provides, at this time, a paper boat, painted and often fashioned

like the petals of the, lotus flower, its measure of size and beauty according to the riches of the temple. On the night of the seventeenth day these boats are all

burned to aid the dead in passing from this earthly shore to their heavenly home.

Man is believed to have three souls and seven essences (*san hun ch'i p'o*). The former are of benevolent character, while the latter are wicked and should be overcome. The god who lives deep down in the river, *Nai Ho*, takes account of the conduct of the seven essences. If the spirit of the dead is of good behavior, the bad essences are one by one eliminated, and the record is presented to the god in heaven. When all have been overcome, the immortal soul is permitted to enter the body of a child and to live a good life in the world of mankind. It is much feared that at this time of transmigration, one of the bad spirits may return to earth and inhabit the body of some child. Therefore, it is considered a wise custom for each youngster during the seventh month peril, to carry after dark, a lighted lantern, thus preventing any evil spirit from molesting him. For this purpose, elaborate paper lanterns are fashioned from imitation lotus petals. It is a pretty sight to see many of these lanterns, shaped like ducks, chickens or animals, strung on long poles carried over the shoulders of street vendors. Small shops may be observed in many of the *hut'ungs*, gaily festooned with the same bright toys which are such a protection to the beloved small child who, when carrying his lantern sings:

page 45]

"Lien hua'rh teng " A lotus lamp
Chi'rh ko tien la Today is lighted
Mia' rh ko jeng Tomorrow discarded".

"Mu Lien" There is another fable, also connected with the fifteenth day of the seventh month, which concerns a devout priest, named Mu Lien, whose mother was a very wicked woman. After her death, the son was apprehensive because he realized that, due to her evil life, her spirit had been unable to reach heaven, and was, instead, among the other wicked spirits. Not knowing how to aid her, he sought advice from the gods, who told him to call a meeting of many priests that they might make sacrifice of food and wine to his mother's departed soul. This, Mu Lien did, and the assemblage of holy men set afloat many lighted boats to assist her spirit in crossing the river of heaven. Thus, originated the ceremony, Yu Lan Hui, which has descended through all the ages until now, men who are compassionately inclined, give money to the temples for the construction of boats to aid the destitute souls who have no other mode of crossing the dread

river into heaven.

CHAPTER 9.

EIGHTH MONTH.

"Chung Ch'ui Chieh" The worship of the moon takes place on the fifteenth day of the eighth month and is another festival performed entirely by women. At that time the moon is in its full glory, and it is believed that a view of the inhabitants is then permitted. Among these, supposedly, are many maidens who are dancing and singing, but of more importance is a solitary rabbit who sits, under a spreading tree, at the side of a large house. In his capacity as assistant to T'ai Yin Hsing Chun, God of the Moon, he busily pounds and mixes medicine in a mortar.

In the house of a Chinese family, to honor this occasion, may be found a table placed against the wall on the side, of the room opposite that in which the moon shines. Near the wall, on the table, stand two vases of coxcomb, --- the symbolic flower of the eighth month, --- between which is a picture showing the habitation of the moon. In addition there are two bowls of yellow beans; a lotus root, to be used as a toothpick; two halves of a melon, cut with pointed edges to represent a lotus flower; a whole pineapple, for the rabbit to use as a pestle in pounding his medicine; and two plates, one containing red, the other white, cakes.

The women of the household make obeisance first to the picture on the table then to the moon itself, after which the masculine head of the family enters the room, removes the picture and burns it. He finishes the sacred rites by throwing the flowers on, the roof of the house for good luck, and the family enjoy the privilege of eating the cakes.

Superstition claims that the rabbit is the friend indeed of an unmarried girl, for should a mother cut the picture of a rabbit to fit the shoe of her unwedded daughter, --- without the knowledge of the latter, --- and place it under the lining of the shoe, the girl will unquestionably be married within the year!

It is customary at this season for friends to exchange presents of cake and fruit, while children receive gifts of cleverly designed and painted rabbits made

of dried mud.

The fifteenth day of the eighth month is the time, also, when debts must again be paid. When this irksome business is finished, the family celebrate by eating the evening meal together and it is habitual with I them to partake of a special kind of cake, called *t'uan yuan ping*. The shopkeepers celebrate the receipt of money, in payment of bills, by inviting each other to dine, and it is in no wise reprehensible, nor unusual, should they all become happily intoxicated.

TOYS IN THE FORM OF RABBITS, IN CELEBRATION OF THE EIGHTH MONTH.

CHAPTER 10.

NINTH MONTH

"Teng Kao" or "Ch'ung Yang Chieh" There is no festival of particular interest during the ninth month although it is considered the most agreeable time of the year to go, long walks or pleasure trips; and on the ninth day, a gentleman, of leisure customarily invites his friends to accompany him on a trip outside the City. They usually go to some not far distant hill, on the summit of which a feast is prepared and served to them by the servants of the host. Wine is always plentiful at such meals, and, in this connection, there are two stories that have been handed down through the ages, which are very humorous to the natives but seem a bit simple to others.

They are as follows: --- In bygone days only yellow wine was drunk, and at the time of brewing, it was not always carefully strained. The party arrived at their destination, on the top of a high peak, and found themselves without any strainer. Not at all baffled, one of the guests, T'ao Ch'ien, removed his gauze hat, used it to strain the wine and then replaced it on his head! At another feast, one gentleman, Mung Chia, became slightly hilarious and lost

his hat. It rolled down the hill and, greatly to his embarrassment, he was forced to sit bareheaded until a servant could descend the hill, retrieve the hat, and climb all the way back again!

The flower symbolic of the ninth month is the chrysanthemum, and it blooms at this time in great profusion, of many hues and varieties. The Chinese frequently form high mounds of these flowers in their courtyards, at times, massing five or six hundred separate plants in each hillock. The white chrysanthemum petals are used as a seasoning, and when cooked with delicate fish lend a taste both savory and palatable. This is a favorite dish for al fresco meals served at the celebration "Teng Kao" (meaning high ascent) on the ninth day of the ninth month.

CHAPTER 11.

TENTH MONTH.

"Shih Yueh I" The first day of the tenth month is the time set aside for ancestral reverance, and for giving departed spirits presents which will supply their necessary wants. The ceremony may be held either at the graves or within the home. In the former case, a table is carried from the rest house to the immediate vicinity of the graves, where the rites are performed, after which the family return to the rest house for tea, and then stroll about the grounds. In either case, a large paper envelope is placed on the table, flanked by burning candles, in front of which are plates of fruit, vegetables, and an incense burner. There is an envelope provided for each one of the departed spirits to whom it is desired to give presents. This is addressed with the name of the ancestor and, also, has in one corner the name of the donor. Within it are paper representations of many articles, including, money, ingots of silver and gold, a bank note, and varicolored materials of which to make clothing. The envelopes remain a few hours on the table, then are taken to the courtyard, or, if that is too small, to the street in front of the house, or burial ground, where they are formally burned.

In the days of the Empire, when the Emperor regulated by edict the kind of clothing to be worn by himself and his court officials, it was customary for them to appear on the first day of the tenth month, attired in long coats (lined with white wooly lamb's fur), the cuffs of which were trimmed with a band of black fur.

CH'IEN MEN.
Courtesy of the Camera Craft Company, Peking.

CHAPTER 12.

ELEVENTH MONTH

"Tung Chih Yueh" The eleventh month is the winter solstice and in it occurs the shortest day of the year. During the centuries when China was an empire, His Majesty, the Emperor left the Palace before dawn on this shortest day of the year, to worship at the Temple of Heaven (T'ien Tan). He was carried in his royal chair, while all along the route, shops were closed and streets were cleared of traffic. He sometimes remained at the Temple for the day only, occasionally he returned to the palace the following day, but in either case he invariably performed the same religious ceremony. A list had been prepared, of all his acts and policies during the, past year, and as he knelt in the temple, it was read aloud by the master of ceremonies with the plea that, as he had lived righteously throughout the year, heaven might grant him further blessings during the coming twelve moons. He then made obeisance and the list was taken to the courtyard outside the temple, where it was burned.

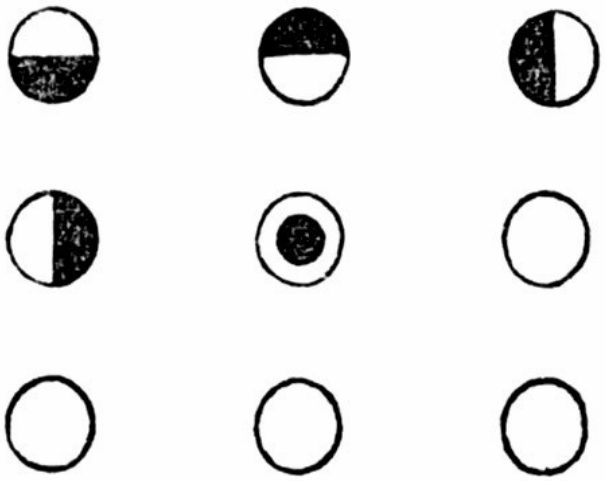
The age-long manner of preserving ice is still practiced in Peking, and in the eleventh month the river and canal ice is cut and buried in the ground for future use.

It is also during the eleventh month that *hun t'un,* a flat round cake made of pork meat, is considered most palatable, and may be purchased in many shops and from countless street vendors.

Weather Chart On the shortest day of the year, the ladies, young girls, and, in fact, all those who have leisure, customarily begin a chart by which they may calculate and record the weather of the following weeks. Nine squares of nine circles each are drawn, representing the eighty-one days of anticipated cold, dating from the shortest day. Each circle describes a period of twenty-four hours: --- should the weather be clear, then the lower half of the circle is painted over; if cloudy, the upper half is shadowed; the left side covered, indicates rain; the right side, wind; and a dot in the center of the circle means snow. There are sayings, too, connected with the different groups: --- during the first and second (the first eighteen days) it is so cold that man needs keep his hands inside his

sleeves, the native coat sleeve being made long for this , very purpose; during third and. fourth groups, (the next eighteen days) the dog will shiver and attempt to enter the house instead of remaining in the courtyard as is habitual with the pets of a Chinese family; but the fifth and sixth groups will bring buds on the willow trees and in the seventh, the ice in the stream will melt and disappear. During the eighth group, the warmer bree-

zes from the south will replace the wintry northern blasts, the indication of which is customarily recognized by observing the direction smoke is blown as it issues from the chimney. And in the ninth, the last group, spring has come and food is carried to the farmer, who must eat in the field, as he is then too busy to return to his home at meal times.



There is a short rhyme connected with this amusement that runs as follows: ---

"Shang t'ou yin "Above as black as night
Hsia t'ou ch'ing With sunshine bright below
Tsu feng yu yu Wind on the left, rain on the right
Hsueh tang chung" In the middle lies the snow."

Yueh Tang T'ou Midnight of the fifteenth day of the eleventh month, is the only period of the year when the full moon is directly overhead. During this night, the children endeavor to remain awake, for they have been told that their

shadows cast by the moon at that time will display no heads. As twelve o'clock strikes, they run out into the courtyard to prove for themselves the truth of the curious old saying.

page 56

Apropos of this, there is an ancient couplet:

"Wan shih pu ju pei tsai shou
I sheng chi chien yueh tang t'ou."

"A cup of wine, forsooth, all pleasure doth exceed.
Man counts his headless shadow, but seldom indeed."

CHAPTER 13.

THE MANCHU WEDDING CEREMONY.

The Betrothal It is customary for the parents of either a son or a daughter of marriageable age, to request the assistance of a friend to officiate as a go-between (*mei jen*) in choosing a consort. When the choice has been made and the qualifications of the young persons found to be acceptable to both families, the latter each command the services of a soothsayer to compare the birth dates of the girl and boy. If these be in harmony, the marriage is practically settled upon. However, should either of the individuals selected, not be known to the respective parents, a rendez-vous is arranged, whereby, in some shop or public place, the mother and father of the girl may observe the young man, after which, a similar opportunity is afforded his parents to see the girl. Generally no objection is raised in either case, unless one or the other of the principals has a disfiguring facial blemish or a physical deformity. When all of the conditions meet with the approval of the families concerned, soothsayers are again consulted to ascertain the most propitious date for the wedding ceremony to take place. There is no fixed length of time for the betrothal except

as it may suit the convenience of the two families and be in accord with the decision of the geomancer.

One or two months previous to the wedding day, a procession of gifts is sent from the groom to the bride. The presents comprise clothing, hair ornaments, jewelry, bolts of silk and linen, also the short coat and trousers which the girl will wear at her wedding. She wears none of these articles before this date. Two live geese, two large urns of wine, steamed dumplings, and often a live pig and a sheep constitute the remainder of the gifts in the procession; and all save the fowl are for the girl to give as presents to her friends, thus, gently suggesting that they reciprocate. Geese are, believed to have great conjugal fidelity, consequently their appearance at this time is considered an auspicious omen.

Two or three days, rarely one day, previous to the wedding, the bride's presents (*chia chuang*) are carried from her home to that of the groom (*hsin lang*). These constitute her dowry, and include articles of wearing apparel and furniture, most of which have been presented by her parents. Her friends have added a few small

things (*t'ien hsiang*) such as handkerchiefs or other personal gifts to complete the, outfit.

The family of the bride send four, six or eight men friends, as the case may be, to supervise the gift procession. An equal number of the groom's friends receive them when they arrive at his house.

The Wedding Day On the day of the wedding (*ch'u hst fu t'ien*) the bridal chair (*chiao tzu*) which is plain red, without decoration, is despatched from the groom's home to that of the bride. At this time, the front opening of the chair, is closed by two red embroidered curtains, but after the bride is seated in the chair, an additional covering with no opening, is hung over the front. Preceding the chair, two, four, six or eight friends of the groom go to the bride's house where they await the coming of the bridal equipage. Upon hearing the drums and horns of the procession which proclaim its approach, these men leave the courtyard where they have been sitting, go outside, and gates are closed. When the chair arrives, the gentlemen knock on the gates to announce that it has come, but children within the court demand that presents first be given to them before the chair may enter. Although money and small packages of tea are, therefore, handed in, the children still insist on further donations. After the second similar reward is received, the gates are opened, and the gentlemen escort the chair into the courtyard. Upon entering, they toss handfuls of cash into the air which the youngsters at once pounce upon.

On a table in the reception room of the house, placed in a conspicuous position, are two rice-bowls and two sets of chop sticks tied together, all, of which, one of the officiating gentlemen has been delegated to steal. While the theft is being committed, the family and guests

ostentatiously look in a different direction! These bowls and chop sticks are later used by the newly wedded couple when they eat the cake called "*tzu sun po po*".

About two hours before the time set for the bride to, leave the house, friends of her family, bringing gifts of money in sealed envelopes (which, after r the greeting, are handed to the father and retained by him) gather to see her start on

her way.

She is attired in trousers and a short coat, which, regardless of the season, are padded with cotton, and a long red outercoat that, for good luck, should be both borrowed and old.

On this day of the marriage, the groom's family send a married woman friend (*ch'u ch'in t'ai t'ai*) to the bride's home. She bears the head dress and face covering, which she places on the girl, and then hurriedly returns, to the groom's home in order to be there when the bride arrives.

A similar friend (*sung ch'in t'ai t'ai*) has been selected by the bride's family to proceed to the home of the groom, for the purpose of welcoming the bride, where she is received by the *ch'u ch'in t'ai t'ai* who grasps both of her hands in greeting.

To the music of drums and long horns, the bridal procession passes on its way, accompanied by bearers carrying large opaque lanterns of horn, inscribed with red

BUDDHIST PRIEST HOLDING A "JU I".

characters meaning happiness (*hsi*) long life (*shou*). No other decorative articles than these embellish the procession.

From her father's to her future husband's home, the girl-to-be-wife (she is usually very young) wears a pair of shoes, called *ts'ai tang hsieh*, which have, never before been worn nor ever will be again. These, when she alights from the chair, are removed by the *sung chin t'ai ta'i*, quickly wrapped in a parcel and later carried by her to the home of the parents as it would be considered highly improper for the groom's family to see shoes.

The bride wears, also at this time only, two huge ungainly hair ornaments under the outer head dress. Each consists of two large flowers with a *ju i* on either side, while above are the figures of a man and a woman. These, ornaments are fashioned of material closely resembling chenille, and, if borrowed and old, are so much the luckier.

Arrival of the Bride The two *t'ai t'ais* together with the groom and two older men, friends of his father, who have been invited to, prepare and set in order the new house, receive the bride when her chair is carried into the central reception room. The chair beaters go out and the door way is closed with red curtains. A bowl of fire which has been awaiting the bride's arrival, to consume any evil spirits which, may have accompanied her, is removed after, her chair has been brought in. Thereupon one of the older men takes from the wall a bow, and, the other of the two gentlemen takes

down four arrows. All of these are handed to the groom, who, standing on the right of the bride's chair, shoots the arrows across the front of it in order that, there may be, no further danger of bad spirits!

The covered chair is then opened and the *ch'u ch'in t'ai t'ai* gives the bride an apple (*p'ing kuo*) a portion of which she eats. This is a good omen for conjugal felicity, as "*p'ing*" is the first character of both of the words, meaning apple and tranquility (*p'ing an*). Thus, is illustrated one of the many methods, by which the Chinese indulge their fondness for a play on words.

Each *t'ai t'ai* then dips a finger in rouge and as one makes a single stroke on the cheek of the bride, the other *t'ai t'ai* likewise adorns the opposite cheek. Following this procedure, the *sung ch'in t'ai t'ai* hands the girl a gold-colored vase which holds a small quantity of yellow and white rice, to symbolize gold and silver; a few, pearls and one other jewel of some sort; one piece of silver and one piece of gold. Red silk is bound over the top of the vase and tied with silk cord of five colors. These ceremonies are to insure the good luck of the bride.

She is now assisted from the chair, and supported to the family shrine, where with the aid of the *ch'u ch'in t'ai t'ai* she bows her head three times, and is then guided to the adjoining room, which is her sleeping apartment. On the door-sill, between the rooms, is placed a wooden riding saddle over which she must step. This is connected

with the omen of the apple, and is a further play on words for, whereas, "*p'ing*" means apple, "*an*" means saddle, and observing both ceremonies combines the two words, resulting in "*p'ing an*", which is tranquility.

The bride is now led to the *k'ang*, the groom removes her outer head dress and, for the first time, gazes upon her face! Before seating themselves, the young couple kneel and eat a few grains of rice from a large bowl that rests on the floor, in front of the *k'ang*. This is an extremely old custom, dating from the time before the use of a k'ang, and is occasionally practised now by those, not wishing to neglect the ancient form. Instead of the usual table on the *k'ang*, a large brass bowl is placed upside down, on opposite sides of which sit the bride and groom. Two tankards of wine are passed to the assisting ladies who fill two cups and hand one to each of the young persons. They sip a little, then exchange cups and sip a little more, to signify that they hope to be blessed with a long line of posterity. Next, the stolen rice bowls are passed, each containing a piece of cake (*tzu sun po po*). They indulge in a small portion of this delicacy, then exchange bowls and each eats the cake of the other. In partaking of this dish, which has been prepared by the bride's family and brought to her home by a female servant or some other married Woman, the same import is suggested as in the ceremony of the wine.

The flower hair-ornaments are now removed by the groom, who carefully places them in the center of the window woodwork back of the *k'ang*, as this particular position presages the good fortune of having many children. The marriage ceremony is thus completed and the groom the four assisting friends, joins his guests, where they remain eating and drinking until the company depart. The latter are friends of the groom's family and have brought the customary gifts of money in sealed red envelopes, which they present to the father of the groom, after first giving him the usual greeting "*ta hsi*, *ta hsi*". The bride having been left alone, is joined by two women servant (if the family have wealth) who show to her the decorations of the newly prepared rooms and the disposition which has been made of her gifts.

The Second Day The day after the wedding is a very strenuous one for the young couple. The bride must first go with her husband to his father's, home which is, of course, in the same compound. At this time she carries under her arm eight, ten or twelve strips of wood about twelve inches long, neatly tied together in such a way that the ends may be in square formation. This is to indicate that in case the parents should require carefully cooked food, she, instead of servants, is ready to prepare it. Upon entering the father's house, they make obeisance three times before the table which holds the family shrine and ancestral tablets. The

bride then places the bundle of sticks before the shrine. They *k'o t'ou* three times to the father and the mother, after which they *k'o t'ou* once to all the family and relatives of greater age, who enter one at a time. Later, tables are placed in the reception room of the bridal pair where they receive the bride's mother who is accompanied by one, three or five friends, but in no case is there other than an even number of persons. They bring presents of silks and coats to be given to the groom's mother, sisters and women relatives who reside in the compound. After this ceremony, food is placed on the tables at which the visiting ladies sit although they never partake of the repast. The tables are square, one person sits at each of three sides, the fourth side being left vacant in order that the bride and groom may stand there while he makes his obeisance to each of the three ladies. The guests then depart, and the elaborate ceremonial duties of the young people are ended.

CHAPTER 14.

THE MANCHU FUNERAL CEREMONY.

"Pai shih" or "Sang shih" The ceremonies connected with a Manchu funeral are of elaborate and important detail, necessitating the personal attention of the entire family. As a consequence, those who may chance not to live within the home, including the more distant relatives, are sent for as soon as it is realized that death is imminent.

The oldest son, assisted by the other members of the family, bathes and dresses the unfortunate person in funeral clothes before death actually occurs. The underclothing consists of trousers and short coat of cotton material. These are blue in color if the dying person be an old man, if he is young, they are either blue or gray. For a woman, young or old, they are either pink or blue; but in any case must not have been worn before, and, instead of fastening with buttons, are tied with tapes or ribbons. The significance of this is, that at the time of reincarnation, the spirit discards these clothes, and it is feared that the art of using buttons may have been forgotten, thus it will be more convenient for the immortal-part-of-man merely to untie the tapes before removing the garments.

The outer clothing consists of a long coat, probably of blue, either linen or silk as the family may be poor or rich, and the usual type of round, black silk hat is placed upon the head. The body of a deceased official is garbed in a silk coat that has long tight sleeves, flaring at the cuffs; a hat with mandarin feather and button to denote his rank; and high black silk boots. Wool and satin are materials never used for burial clothes: the former, because the spirit might be mistaken in the next world, for that of an animal; and the latter, because the word for satin in Chinese resembles the expression "to cut off son", therefore that fabric is not used as it might cause the sons to become alienated from the spirit of the father.

After death, the corpse is placed on a mattress which is laid on a wooden bed rented for the especial purpose. The pillow sometimes is in the form of a chicken for the reason that bad spirits fear chickens and therefore will not approach to trouble the newly arrived spirit; also, in order that the latter, upon re-awakening

in the spirit world, will recognize the familiar fowl, and not be frightened. Occasionally the head rest is formed like a lotus flower to portend good luck. The body is always placed in a straight posture with the hands at the sides, and the ankles are tied together, but loosely enough to permit them to be moved. This is done in the belief that other spirits will urge the newcomer to follow them to some other locality, until it is discovered that he cannot travel rapidly, when

his company will not be desired and he will naturally remain near his old home. Inside the mouth is placed a piece of red silk enclosing tea-leaves, as this is supposed to be a method by which vermin may be eliminated. A covering of silk is then laid over the entire body, including the head. If the dead man has been an official, red or yellow silk is used, inscribed with Thibetan characters, omens of good luck in the spirit world. In days gone by, this was presented by the Emperor, but now, it can be purchased in shops. A man of inferior rank is given a covering of blue silk.

Home Arrangements No dog or cat is allowed in the room where the corpse lies, for if one should run under the coffin, it is thought that the spirit would undoubtedly come to life and attack members of the household.

Immediately after death occur s, a saucer of oil containing a paper wick is placed on the door sill for the purpose of giving light, in the Land of Shadows, to the departed spirit. Paper in the form of cash is burned in the courtyard, as it is supposed the spirit will at once have need for money. A high red pole is promptly erected in the street near the outside gate of the compound, to indicate that a death has occurred within, and also to show the three good spirits of the departed, where his body is resting. If located on the left side of the gate, it informs the beholder that a man has died, if on the right side, that a woman has passed away.

A dish of small round cakes is placed under the coffin. In the center of each one is inserted a small stick of wood, to the top of which is affixed a piece of dough resembling a mallet head. The cakes are for the departed soul to give to evil spirits which may visit him demanding food, and the sticks are supposed to be for his use in driving away the spirits of dogs which will possibly molest him.

Red paper signs that usually adorn either side of the outer door are replaced by strips of white paper bearing no inscriptions.

Consultation with Geomancer After these arrangements are completed, a geomancer is called. By looking at the hand of the corpse, he is believed to know at approximately what hour death took place. The right hand of a woman, the left of a man, is always examined. If it be half closed, death occurred either between five and seven o'clock, or eleven and one in the morning, or between five and seven, or eleven and one o'clock at night. If it is three-quarters opened, the fatal hour was one to three, seven to nine in either the morning or night. Should the hand be opened straight out, the soul departed between three and five, or nine and eleven o'clock morning or evening.

This circumstance having been ascertained, the geomancer and the family then consult the almanac to determine

the most propitious day on which to break ground, for the grave. This is important, for should the graves in the family burial ground lie from north to south, and the almanac decree that this year they must lie from east to west, then it will be necessary to rent space in a temple where the coffin may rest until the following year. In this way the difficulty which has arisen may be obviated, as the direction decreed by the book, alternates for each year. A family of wealth may rent for this purpose a house of, perhaps, three rooms for which they will pay approximately thirty dollars a month. Those of less affluence rent one room, paying about five dollars a month. However, if no such difficulty appears, a day is, selected and the son, at that time, goes to the cemetery, where he burns incense and offers tribute of cake and other food, before the work of preparing the new grave is commenced.

The necromancer must also help the family ascertain the auspicious day for the funeral. Again the question of wealth bears an influence, for, should the family be opulent, the closed coffin remains in the house from eleven to forty-nine days after death occurs, never for a shorter period of time; but middle class people usually choose the seventh or ninth day, whereas those of meagre income can afford to wait only until the third or fifth day, as the mourners must return to their work. The funeral, however, always takes place on a day of odd number,

after the date of death.

page 72

The Coffin Generally, a man of wealth has his coffin made during his lifetime, and places it in, a temple, or shop, pending death. It will probably be constructed of pine, and according to the thickness of the wood, will range in price from five to ten dollars for a thin variety, to one hundred dollars, if made of thick heavy boards. An ordinary type of coffin may always be bought ready, made.

A Manchu coffin, sometimes constructed of the red ringed fir tree (*sha mu*), differs from the Chinese type, in that it is built of thirteen whole logs, which have been squared off; and in addition it has a collapsible projection which is carved to represent gourds on the vine, for these symbolize a long line of progeny, thus this extra decoration is said to insure to the deceased many descendants who will worship at his grave.

From the shop to the gate of the house, the coffin is carried by men dressed in green, two, eight or sixteen in number, depending upon the sum of money to he expended. Coal and coppers have been provided to lay in the coffin before it is carried into the courtyard, as superstition claims that if it should at that time be empty, other members of its family might die. A Chinese house is constructed around an open courtyard, usually with one building of three rooms (*or chien*), on the north side, facing south. The doors of this section are removed, and the coffin is placed on two benches in the central room.

page 73

Should it be the mother or father of the family whom death has visited, all pictures and bric-a-brac are removed from this *chien*.

The Corpse in the Coffin The body reposes in the coffin on a mattress covered with silk, if the family income permits. Clothing belonging to the deceased is then tightly packed around the corpse, the head being firmly held on its pillow to prevent rolling from side to side, for those who are superstitious think that should it move, the spirit would become an evil one. Objects of silver and gold are sometimes placed on top of, all these other articles. A piece of silk torn from the pall, thus leaving the head exposed, is used to fashion a coat for some favored child whose life, it is thought, will thereby be prolonged for many years. Should the deceased have been exceptionally rich, the small package of

tea within the mouth is removed and a pearl substituted. According to a former custom, in the case of the death of an Emperor or a Prince, a hatchet was placed in one hand of the corpse and a large nail in the other, that in the event of again coming to life he might attract attention by pounding on the side of the coffin. The sticks with the dough knobs are placed inside the cuffs of the dead man's sleeves, and a small piece of the cue of the oldest, son is closed within the hand in order that he who is now dead, and is therefore like unto a god, may not forget his offspring.

The oldest son now brings in a bowl of water, and with soft cotton washes the eyes of the corpse, believing that in this way, they may be clear and bright, when they open to the light of the next world. The inner cover of the coffin is put in place by the family, and the outer one adjusted by a representative from the shop. The entire casket is constructed without the use of a single nail. The outside cover slides in grooves, and as it does so, wooden pegs drop into holes, preventing it from slipping or being removed. The professional assistant then inscribes a Thibetan character in gold, at the head of the coffin, which signifies that all has been done in proper form, and at the foot he paints a gold lotus flower for good luck. The coffin is lowered into a crate, and the whole enveloped in a satin cover brocaded in what is commonly called "the fish and dragon design". For royalty, yellow satin is used; for officials or men of wealth, red; while black is the color for those of minor degree. That portion of the cover concealing the front end of the coffin, is made with a separate piece, which is cut in the center, permitting the two sides to be tied back like curtains. This is believed to afford the spirit an opportunity, should he so desire, to look beyond his wooden walls.

Further Arrangements At the head of the coffin is arranged a small bed with two pillows and a cover of the same kind of satin. In this way the body of the deceased may have the privilege of exchan-

ging one resting place for another. In front of this bed is a table holding a pagoda-shaped cloisonne lamp, the light from which shines through a small opening in one side. During the entire period of the prolonged obsequies this lamp burns continuously day and night, to light the path of the spirit in the

World of Darkness. Adjoining this table, stands another one before which friends may pay their respects to the dead. On it are two high white candle sticks, one empty incense burner in which incense is not burned, and two vases of cloisonne, each of which holds a large white paper flower. In addition are a cloisonne bowl and a tankard of wine with cups. Two servants, who kneel facing the table, attend all those friends who call to revere the dead. They present to each person, as he kneels, a cup of wine which he raises as if giving a toast, then the wine is poured into the cloisonne bowl, and he makes a *k'o t'ou*. This ceremony is repeated twice before the guest arises.

Reaching from the doorway of the house into the courtyard is a large platform, over which, is a high *p'eng*, or awning of straw, constructed in a fancy design with scrolls and other decorations on the top. On the same level with this temporary floor extends a runway from which steps lead down to the gate. Displayed on this carpeted platform are various and elaborate presents, sent by friends. One of the favorite gifts is a table on which rest a number of bowls containing cakes. Surmounting these is a board

also ladened with bowls of cakes, and this is repeated until the structure. is sometimes eight or ten feet high. Several of these tables are often sent, necessitating the provision of extensive floor space. Frequently may also be seen, suspended from the sides of the *p'eng*, many large banners of silk or satin, each one of which bears four large characters for good luck, with the names of the deceased and the donor on either side. Then too, there are pairs of long white linen scrolls with inscriptions eulogizing the dead. Other gifts are large artificial pots of flowers on imitation wooden stands, these being always sent in pairs. Sometimes, life-sized paper figures representing servants are presented. Frequently is given an object, made entirely of paper, representing a table on which is a hill of gold or silver with wild animals disporting themselves to add to the reality. This gift is imagined to be of use to the spirit, for should he need money, he has merely to slice off a portion of the hill! Food, tea, wine, candles and such articles to be used by the living, are also presented. Some, friends give coupons entitling the recipient to buy stated quantities of tea and other provisions as desired, while most acceptable are the presents of money.

Within the first three days after death, all the elaborate preparations must be completed, for on the third evening many friends call to pay their respects and

make obeisance. A servant usually inscribes the preliminary notices of death, briefly stating that the event has occurred. These notices

are sent to the houses of all friends, whose gate-keepers (*k'an men ti*) receive and read them, then inform their masters of the contents. Later on, a more formal announcement is sent, designating at what time the various ceremonies will take place.

None of the gates of a house, in which death has occurred, are allowed to stand open. Two servants, stationed outside the gates, open them for visitors, and by means of white cloth streamers, which hang from the knockers, they quickly pull them shut again. These gates are those that lead from the first large courtyard to the inner court, over which the *p'eng* has been erected.

P'eng and Oratory Inside and at the front of the *p'eng*, there is a room, the floor of which is elevated some distance above the ground, and the ceiling formed by the *p'eng* itself. It is furnished with the picture of an idol over an altar table on which rest candles and an incense burner. Before these the priests kneel when praying for the spirit of the dead. This room is open in front, and across the aperture hangs a valance of embroidered or brocaded satin. Suspended from the top of the large opening of the *p'eng* are four groups of long satin streamers. Should the family have wealth, these streamers which are rented from a temple, are changed every twenty-four hours, in order that they may not be of the same color on successive days.

Ceremony for Guests Inside the outer, or street gate, stand two huge for Guests drums, two long horns, and two large gongs suspended on wooden standards. At the second gate, between the outer courtyard and the next one, is a slightly smaller drum. At the following gate, the entrance to the inner court, in which is the house of the dead, are a small wooden drum and a small hanging gong. Stationed near each gate are servants who play upon these instruments to announce the arrival of a guest. When a man comes, the large drums and horns sound his approach at the outer gate, then the next drum takes up the signal, and finally the small wooden drum is heard. When a woman arrives, the big drums sound, a small trumpet peals forth, and hand cymbals are clanged, then follows

the next drum and, at the innermost gate, the small gong is sounded. The reception commences on the afternoon of the third day, at about four or five o'clock and continues until about nine o'clock in the evening.

Men guests make obeisance first at the sacrificial wine table, and women at a similar, though smaller, table prepared within the house and at which women servants officiate. All guests may then go to the courtyard where food is served to the intimate friends, and tea to the others. Each table has seats on only three sides, the fourth being left vacant in order that all may view other guests as they arrive, for this is in reality a social gathering. Relatives or close friends greet the callers, see that

they are properly served and urge them, at the time of departure, to remain longer. Two of these assistants are delegated to keep an account of the money expended and a record of all gifts received.

The Third Day During the third day most important ceremonies are performed and whether or not friends intend to call several times to express sympathy, this day they must not omit.

At this time, the sons kneel to the left of the coffin, taking their positions according to age, the oldest occupying the place nearest the casket. On the right side cushions are arranged on which the wives of the sons kneel according to precedence.

Household's Mourning Attire Should it be one of the parents who has passed away, all the members of the household wear mourning. The sons are in long coats of extremely coarse white material buttoned at the collar, but tied with tapes at the side, --- this style being used because their grief is so absorbing that they cannot be bothered by buttons. When it is desired to express exceptionally deep mourning, the edges at the bottom of the coat are fringed. A girdle of the same material is worn about the waist, tied in the center of the front with long hanging ends, which are thrown over the left, shoulder if it be the father who has died, over the right shoulder if it be the mother; or these ends may extend from the front to the back passing around the right or left

side with corresponding significance. This custom originated in the days when the coffin, placed on wheels, was drawn to the burial ground, by the sons themselves, who used their girdles as straps by which to pull it. Shoes for mourning are of black cotton cloth, not silk; the summer hat is of white straw, and for winter wear a black one is used, which also is cotton, not silk. The women of the family wear coats of similar design, curved in shape. These coats are fastened with two buttons and tapes. Until the evening of the third day, when formal guests arrive, they wear the hair in a braid hanging down the back, but at that time, it is dressed in a knot on top of the head and the large Manchu headdress, being discarded for mourning, is replaced by a white cloth which binds the forehead and extends in long ends at the back. The mourning attire of a grandson consists of a red cloth ornament, shaped like a bat or a peach, worn on the left shoulder (of a white coat) to indicate the death of a grandfather, or on the right shoulder for that of a grandmother. Great-grandsons, --- they are more frequent in China than in most countries, because of the custom of early marriage, --- wear two instead of one of the distinguishing shoulder marks. Servants in the household are presented with white material for coats, and the women servitors are, in addition, given silver ear rings and pins for the hair.

Men who are intimate friends of the family wear white coats, but of finer material, and each is given a

white girdle, for superstition claims that the greater the number of girdles worn, in memory of the deceased, the more of his sins will be forgiven. According to the ancient significance, these girdles also enabled the friends to assist the sons in pulling the coffin. It is the fashion where modern customs are in vogue, to indicate intimate friends by presenting each one with a white paper flower in place of the girdle, --- masqui the sins! The intimate women friends wear white coats with blue cuffs and no flowers in their hair, though to be adorned by jewelry is not considered inappropriate. Each receives a white cloth headbinder as a present. Other women friends are attired in black coats which open down the center of the front, fastening with five large filigree silver buttons, and having sleeves with blue cuffs. Those who wear the large Manchu head-dress sometimes wrap the top of it in white cloth, and do not use the white head-binders. Men who are not close friends wear their ordinary attire.

Tribute Gifts of Sons The sons, instead of sending flowers, give of paper

representations of a life-sized horse and carriage, two mounted out-riders, a sedan chair, money, and four large boxes containing ingots of gold and silver.

Priests, perhaps eleven or thirteen, if this number is not too great a luxury, arrive before evening of the third day. After they have retired to their oratory, prayed and thrice sounded the drum, they accompany these paper

gifts to the street, where all the men gather to watch them burn the tribute.

This ends the ceremony of the third day for all the guests except those most intimate, who, returning to the courtyard, await the midnight hour, while the priests offer prayer and burn incense in the hope that the spirit may not want for riches in the next world.

On the table near the coffin, is an elaborate cake composed of three graduated layers of wood, surmounting which is a bowl piled high with small cakes, and decorated with vari-colored flags. The wooden layers are ornamented with small figures cleverly made of dough. During the day, when a child has happened to call with his parents, he is given one of these small figures. At midnight, the priests take the small cakes to their sanctuary, in the upper part of the *p'eng*, and, while offering prayer, break them and throw the pieces to the courtyard below. The children of the family, who have been struggling to remain awake for this ceremony, eat the cake as it falls, believing that thereby they will grow to have valor and courage.

The priests, being much fatigued, are then served supper, when they, with all the visitors, depart and the rites of the third day are finished.

Fourth Day On the fourth day, the offering to the dead is made by the daughters of the household, who place near the head of the casket, a

table artistically arranged with an elaborate display of food. This day requires extensive culinary preparations as both noon and evening meals are served to the many friends who call.

Buddhist, Lama and Taoist priests, providing the family can afford such a procedure, are all summoned, and these different groups officiate for an equal number of days. At the end of the period allotted for each ceremony, a large paper house together with some of the paper gifts presented by friends, are taken to the street and formally burned. Written on yellow paper and borne by the eldest son on a white-covered tray, is an account of the virtues of the deceased which is despatched, by way of the flames, to the god in heaven. Then the sons, kneeling on cushions in the street, k'o t'ou to the guests as they one by one depart.

Food for the Spirit Tribute food is brought to the dead twice every day until the date of the funeral. An outside cook is hired to prepare all the various meals that are served during this period. When the hour arrives for the repast to be given the dead, the large drum sounds three times: once, to prepare; twice, to complete; and the third time, to serve. Priests stand nearby in prayer, while the eldest son, kneeling at the head of the casket, receives from a servant a tray holding the food and a pair of chop sticks. These, he lifts on

high, then the tray is placed on the table near the coffin, and the son makes obeisance.

Four times each day, the oldest son, accompanied by the priests, bears on a salver a communication, written on yellow paper, which is burned to acquaint the heavenly god with the merits of the departed spirit.

There is, also, another ceremony, but it is infrequently performed because of the exorbitant recompense charged by the temple where it is prepared. Occasionally it takes place once, or, if the family be extremely rich, it may occur twice or three times. It is solemnized after dark, the oldest son kneeling at the head of the coffin, with the family and friends gathered around him, forming a complete circle. Near him stand two temple servants and two more are posted under the oratory at the entrance to the *p'eng* in the courtyard. Between the respective servants, on the outside and those within, two wires are stretched from which a gaily dressed wooden doll is suspended. A pulley is attached to, the feet of the doll in such a way that it may be drawn back and forth from the court to the house. In the hands is placed, by those in the courtyard, a small lighted lamp with a paper wick. This lamp is removed in the house, and given to the son. He

holds it aloft, hands it to the man or woman standing next to him, who in turn passes it on until it completes the circle and is laid on the table. Many lamps are thus received, the ceremony being varied by the

appearance of the doll bearing a small box inside which may be a little real silver money, a bit of silk, a little fruit, or anything thought to be of use to the spirit. All of these objects remain on the table as tribute to the dead, the lamps being for the purpose of lighting the dark roads in the Land of Shadows.

Day Previous to Funeral The day preceding the funeral, ranks almost in importance with the third day succeeding the death, and all those who called on the latter day, will be present at this time to pay their respects to the departed friend. After performing the wine tribute ceremony, they greet the oldest son, and each person gives him an envelope enclosing a present of money. The sum therein may be large or small, but on the envelope is invariably marked the name of the donor. During the days of the Empire, at the funeral of an official, the gift was frequently as much as a thousand dollars. It is also the custom at this time to express sympathy not only to the son, but to all the other members of the family. During the visitation of the friends, there frequently stands, near the casket, a table in the center of which is an empty vase, surrounded by various dishes containing edible articles. Each person, with a pair of chop sticks, drops a little food into the vase, then passes the chopsticks to his neighbor who follows suit, until all the friends have likewise participated. To rest the chop sticks on the table would be not only bad form, but also very unlucky. After

the vase is filled, the oldest son nibbles the edge of a large cake until it is sufficiently small to fit the top, when it is placed on the vase which is then sealed with a covering of red silk. This food is prepared to strengthen the body of the dead should he chance to come to life after burial, and otherwise be too weak to break through the barriers of wood and soil. The guests, before leaving, proceed to the courtyard where they cry a last lament of mourning for the departed, whose body will on the morrow be born to its final resting place. Later the relatives likewise may be heard in the court expressing their sorrow, and lastly the bereaved family come to weep and wail.

At night, a new brush and pan are used to remove the accumulation of dust from the top of the coffin, some of which is deposited in the room of the eldest son, believing that thereby the parent bequeathes to him a life long inheritance of riches.

The coffin is slightly raised at one end and beneath it is slipped a coin as an indication to the dead that tomorrow his body will journey to its last abode.

Funeral Day On the day of the funeral, the guests arrive early in the morning, Breakfast has been prepared for all, and whether or not they have previously partaken of food, politeness demands that they indulge in at least a little of this repast.

Arrangements for the funeral procession are then commenced. As the oldest son kneels in the courtyard, the

CATAFALQUE COVERED WITH RED BROCADED SATIN.
Courtesy of the Camera Craft Company, Peking.

tables near the casket are removed, the coffin is placed on a small frame work and carried to the street. There the son again kneels, facing a large catafalque to which the coffin is carefully shifted in order that it may not be viewed by the public. The son, then, either performs the wine tribute ceremony or breaks an empty pottery bowl on a brick which stands before him. The latter procedure signifies that the departed has quenched his thirst from the bowl (supposedly filled with clear water) as the gods, disliking waste, would otherwise compel him

to drink of the water which he had thrown away during his lifetime.

The Procession The position of the carved wood projection at the head of the coffin is changed from perpendicular to horizontal, thus aligning it with the coffin lid. From this projection, a skin of genuine sable swings, to indicate whether or not the catafalque is being carried on an exact level, for should this most important detail be neglected, and the body in consequence move, the safety of the spirit is thought to be seriously endangered.

A large covering of red satin brocaded in "the fish and dragon" design, is placed over all. Frequently for the funeral of a man who has held no official position, the satin is black and is less elaborately figured in a flower with central dragon design, There may be eight, sixteen, thirty-two, forty-eight, or sixty-four coffin bearers according to the wealth of the family. All of the bearers in the usual

procession wear coats of green cotton material, stamped with white flowers; and flat black hats, each ornamented by a yellow feather for royalty, otherwise by a red or blue feather. If great display is desired, there may be one hundred and twenty-eight bearers, --- half in green clothes with blue feathered hat, half in blue clothes with red feathered hat, those in one color relieving those in the other color as they bear the huge coffin to its destination.

The Procession Starts The procession starts. In advance walks a man who, before crossing each bridge or passing each temple and city gate, scatters paper money to propitiate the gods who might object to the passage of the cortege. Following this man, comes one carrying the red pole which has been stationed outside the front gate of the house. He is succeeded by bearers walking two abreast, carrying first the banner of the clan to which the dead belonged, then two large standards and eight small ones; many large varieties of imitation weapons; two signs inscribed with the name of the dead and two huge, embroidered umbrellas to shade the departed spirit. In the funeral of a high official may be seen two big fans designed in dragons and phoenix birds, and two arrow carriers to direct troops; two smaller umbrellas and a sedan chair which was always given by the Emperor to an official for his use when being carried from the Tung Hua Men (entrance of the Forbidden City) to the palace. Next, comes a group of bearers, always two abreast, each carrying an

GROTESQUE OBJECTS OF PINE TREE BRANCHES.
Courtesy of Harting's Photgraphy Shop, Peking.

eagle, or leading a dog, armed with a musket, or a crook, leading an unsaddled horse, or a camel which conveys a tent for the supposed purpose of sheltering the spirit, should he desire to rest by the way-side. Four men follow dressed in red, with pheasant-tails in their hats, and carrying wooden sabres. In olden days, they were armed with steel sabres and formed a bodyguard for protection against frequently encountered bandits. Grotesque figures made of pine tree branches, depicting lions, storks, deer, men, and small summer houses are often seen. These are presented either by friends or by members of the household; never are they given singly but always in groups of the five different pieces. Various articles, of which the dead has been especially fond, are reproduced in paper, such as: a set of *ma chiang*, if that game has been his hobby; or a wine tankard with cups, if he has been prone to indulge in this beverage; and once, there was seen in a recent procession a bath-tub, with one paper image carrying a towel and another, a cake of soap! These objects are prepared in order that the spirit may not feel the want of possessions to which he has been accustomed during his life-time. The paper gifts of friends are also a part of the procession.

There are two elaborate canopies, one of yellow silk within which is a scroll eulogizing the dead, and one of flowered silk sheltering his picture.

His sedan chair follows, empty and with closed curtains. Frequently a second

chair appears, with its elaborate

design and faded glory, a relic of bygone family splendor.

Various other objects fashioned of paper and, conspicuous in the procession by their life-like proportions and coloring, represent former possessions of the deceased, and are for example: a coolie and his ricksha; men and women servants, sometimes carrying cups of tea; or a Peking cart, with mule and driver. Musicians, marching at intervals, pour forth a volume of noise on rumbling drums and resounding horns.

Many small boys in white (not spotless!) trudge along carrying on trays reproductions in paper of clocks, bric-a-brac, silk materials and other appurtenances of a home, all of which are burned at the grave by those able to purchase them, but which when only rented must be returned .to the shop.

At this point in the procession there usually appears a man who tosses paper money high in the air much to the delight and entertainment of the children gathered along the way. To do this well, he must be skilled in his art, for the higher he throws, the greater his ability and reputation. His remuneration compared to the effort expended is very substantial and amounts, usually, to four dollars, with eighty copper cents as "cumsha", for officiating at each funeral.

A sight pathetic to behold, is the eldest son as he appears, supported on either side by a faithful servant, wal-

MUSICIANS IN FUNERAL PROCESSION.

THE MOURNERS.

king with bowed head and downcast eyes, his pale countenance portraying the strain and sorrow he has suffered. Frequently, he carries a white paper banner to lead the departed spirit, in case the latter is unable to observe the red pole at the head of the procession. The other sons and the grand sons follow, according to their respective ages, accompanied perhaps by a few intimate friends.

Buddhist, Taoist, and Lama priests are dispersed throughout the procession.

An important duty devolves upon two men each of whom bears a pole the width of the catafalque. As the procession moves, they estimate with these whether or not the street will permit the passage of the large coffin paraphernalia. They also constantly beat the poles with small sticks, indicating by the rapidity of the strokes the speed at which the cortege shall progress.

The large unwieldy catafalque with its many bearers appears!

Following it are a guard of spear bearers, marching three abreast, in four ranks, the spear heads in each rank being connected by a length of cord. Then come two mounted outriders, each carrying a family banner.

Should the wife of the deceased be living, she rides alone in the first Peking cart (the top is always white) followed by other carts in which are the concubines of her departed spouse. If she is not living, the wife of the oldest

son rides in the first cart, followed in turn by the wives of the other sons, the wives of the grandsons (each of whom has a red flower attached to the top of the cart, over the front opening, which corresponds to the red insignia worn by her husband), the unmarried, daughters, the father's concubines, and last of all, save a few friends, come the married daughters. No matter how many carts the family may require, the number must always be an uneven one. Were this custom disregarded, the fear would prevail that another member of the family might meet with disaster.

Bordering the street, in front of shops patronized by the family, are tables where tea is served to those in the procession who may wish to partake. At these places the eldest son, kneels in the street on a white cushion (carried by a servant for this purpose) and makes obeisance in appreciation of the courtesy extended by the shop.

Large and elaborate rest houses are frequently built along the route of the procession. Constructed of matting, they are two stories in height, with ornamental roofs, and windows of glass on which are painted the characters for good luck. These are usually erected by a group of friends as a mark of esteem, and are luxuriously furnished with hanging brocades, rugs, tiger-skins and many artificial flowers. Tables and chairs are arranged for the purpose of serving tea, although so short a visit is generally made by the mourners, that the financial expenditure involved would seem to exceed the comfort derived.

ELABORATE REST HOUSE.

When the procession arrives at the outer gate of the city, many of the accompanying friends bid farewell to the sons and depart. Those wishing to continue, hasten ahead to the cemetery, where they partake of food, and await the arrival of the funeral cortege.

At the Cemetery Upon reaching the burial ground, the red pole and all the funeral paraphernalia are left out side the walled enclosure, only the coffin being carried within.

A geomancer having determined with his compass the proper position in which the coffin must lie, it is skillfully lowered into the grave. On the ground near the head of the grave is placed the sealed vase of food which the oldest daughter-in-law has conveyed in either her right or left arm, according to whether it was the mother or father who died. The priests of the three religions, each sect in turn, then offer prayers at the side of the grave.

In front of the grave, there is a table of sacrificial food with lighted candles and incense burner. Beside this, is a low table holding the wine tribute. That ceremony is again performed, but in this instance by one of the older men who, as a compliment, has been asked to officiate. All the men *k'o t'ou* in unison with him, after which his duties are assumed by a male relative with whom the women simultaneously *k'o t'ou*.

When ground was broken for the grave, the first shovel --- full of dirt was laid aside in a separate mound.

In order to display the proper respect for his parent, the oldest son, himself, deposits this dirt on top of the coffin, following which, the professional grave-digger replaces the rest of the soil.

All persons then go from the burial enclosure to the street, and the remaining paper articles are burned, after which the guests and the priests take their departure. The family, not having broken their fast since early morning, wend their way to the rest house where food is served to them.

Occasionally a friend or a relative returns home with those who are in grief and during the succeeding three days, it is customary for all of them to remain within the home compound.

Customs of a Family in Mourning Custom decrees that a widow must not remarry, and, regardless of her age, she may never as long as she lives, wear red. Her mourning is worn for three years. She, her sons, and their wives wear white for one hundred days. The sons, during that time neither cut their hair nor shave their faces, and none of the family pays any calls.

After sixty days the unmarried daughters no longer wear mourning, but the married daughters, in this respect, abide by the wishes of their parents-in-law. The servants receive a small compensation for having complied with the desires of the family and, at this time, they, too, discard their mourning attire.

At the end of one hundred days, the widow, her sons and daughters-in-law change their coats from white to black cotton material, the latter garment being lined, with white. The women wear earrings of cloisonne, instead of silver, and are permitted to resume their large head dress. This attire, the sons and their wives wear for two years, and the widow during the remaining months of the three years.

Widows are never permitted by custom to use rouge nor to paint their lips. The other women, while in white clothes of mourning, apply no paint nor powder to their faces; although when wearing black, they may use both powder and rouge but no red upon their lips.

Married Daughter's Tribute Early, on the morning of the thirty-fifth day after the death of a parent, the married daughters bear to their family home, a large umbrella of flowered paper, inscribed with their names, and adorned with five red paper flowers, each flower representing one week of the five since the parent expired.

It is believed that in the next world there are roads and highways, similar to those in the world of the living, and the spirit must travel a certain route before reaching its destination. On this road, there are ten gods, one of whom the spirit passes the seventh day of each week. The first four are kindly disposed, but the

fifth approves only of flowers and maidens, therefore, the daughters prepare this umbrella in order that the lonely spirit may conceal

himself beneath it, and thus deceive the cruel god into believing the traveller to be a maiden. Imagining this, and being pleased by the sight of the flowers, he will offer no resistance to the progress of the stranger.

In the house, on the day of this ceremoney, a table is prepared, holding two candles, incense and tribute of food. In addition are five large paper bags, bearing the name of the dead, and filled with imitation money. After the customary obeisances are performed, and incense lighted, all of the articles are with befitting ceremony, carried to the courtyard and burned.

Tribute of the sons On the sixtieth day, the sons hold their ceremony for the dead, the spirit, supposedly, having arrived, by this time at the wide river, Nai Ho, which lie must be aided in crossing. For this purpose, they have prepared two paper bridges and a large paper boat, the latter having a cabin elaborately furnished with *k'ang*, chairs, and tea table equipped with all the appropriate articles. Representations of girls and, sometimes, young men sit within, to accompany the spirit on its voyage. In the prow of the paper boat stands a man beating a gong to frighten away the besetting evil spirits, while a young girl acts as helmsman in the stern. On the bridges, --- one of yellow paper to symbolize gold, and one of white to represent silver, --- stand two prettily dressed boys with a red pole, the latter a miniature, of the pole that guided the funeral

procession. These objects together with chains of silver paper ingots worn on the occasion by the mourners, are all burned in the courtyard.

The family solemnize the termination of the first and third years after a death, by inviting friends to accompany them to a temple for prayers.

CHAPTER 15.

THE BIRTH OF A CHILD.

First Day The arrival of the first man child in a family is the occasion for great rejoicing. Should the first born be a girl, the celebration is of far less importance, necessitating merely that the new father make obeisance before all the grandparents and the intimate friends; but for the birth of a boy, he extends the ceremony to all of his friends and relatives. Parents and grand parents send forth to their circles of friends, small boxes of fruit which, without need of words, announce the momentous event. The recipients, in return, present gifts consisting of two kinds of cake, brown sugar, millet (this is very nutritious), eggs, and walnut meats; these being the only kinds of food the young mother is permitted to eat during the first three days after the birth of her child. The maternal grandmother provides the layette, --- including the mattress, the pillow, and the coverlets for the *k'ang*, with the additional presents of money and food, which are appropriated and greatly enjoyed by the adult members of the family!

Third Day Bath On the morning of the third day of his life, the baby is given his first bath, a ceremony to which women and children are invited, but

the only men similarly honored, are those of the immediate household and the near relatives. The midwife (*lao lao*) who was present at the birth, returns to officiate on this occasion. After preparing, in the next room to that of the mother and child, a tribute table, over which hangs a picture of the goddess Niang Niang, who bestows children, the old nurse sits in state on the mother's *k'ang*, facing the spectators.

On the *k'ang* are collected many curious objects, such as, --- a straw sieve, a mirror, a padlock, an onion, a comb, a weight, and in front of a picture portraying the god and goddess, K'ang Kung and K'ang Mu, is a pint measure filled with rice, in which burn several sticks of incense.

In a pan of water boiling on the stove are locust branches, as a disinfectant, and leaves of the artemis plant to add a pleasant perfume. The large metal basin, which was turned upside down on the *k'ang* at the time of the wedding

ceremony, is now placed before the midwife and filled with hot water from the pan. Encircling it are a piece of red silk and a long red string of cash. The friends are then invited to enter, and the new mother, lying on her *k'ang*, receives their felicitations. Each guest takes a piece of fruit or some nuts, and a colored egg, from platters supplied for the purpose, drops them into the wash basin of water, then adds a spoonful of cold water and a small silver gift, such as a *ju i* or money. The addition of the cold water has a significance which is the

result, of a play upon words, i. e. --- *ling*, meaning clever; *shui*, meaning water; *shui ling*, defining the action, is the combination of the two words and therefore results in the omen that the small child will prove to be a clever man. The family perform the same ceremony, and lastly, the mother places in the water any objects overlooked by the others. This rite is for the purpose of bringing good luck to the child who is forthwith washed by the midwife in the pan of water, although it is already so filled with the many donations that there would appear to remain scarcely sufficient space for even the tiny baby! As she bathes the infant, the old woman stirs the water with a large spoon, chanting:

"I chiao, er chiao, lien san chiao
Ko ko ken chih titi p'ao"
"Once stirred, twice stirred, thrice altogether
Big brother is here, a younger comes hither."

The bath finished, the baby is wrapped in a towel laid on its mattress on the k'ang and a protecting screen, made of red flowered silk, is placed around it. The officiating attendant then picks up the weight and, as she pretends to place it on the baby, she chants: "Ch'eng t'o hsiao yu ch'ien chin", meaning though the weight is small it is as heavy as a thousand pounds. The superstition connected with this ceremony results from the expression that a child, in dying, runs away, hence by weighting it down its escape is prevented, therefore it cannot die.

The *lao lao* then taps the baby with the onion, --- in order that the child may grow to be a wise man, as the words for onion and clever are the same, --- chanting:

"*I ta ts'ung ming* "Once touched and wisdom came;
Er ta kung ming" " Twice touched and great was his fame."

After wards, the onion is thrown over the house, since to use it again would be unlucky. Then snapping the padlock shut as she holds it over the baby, she sings:

"*Tsui chin, shou chin* "Guard your tongue, with your hands be cautious,
Pu yao tung jen ti chin yin" Another man's goods to him are precious"

While pretending to comb the baby's hair (doubtless here is none!) the old nurse intones:

"*San shu tzu, liang lung tzu Chang ta la, tai hung ting tzu*."
"Thrice comb, twice comb, carefully comb the hair And when he is grown, a red button he will wear."

This refers to the button worn, in the days of the Empire, by officials of the first rank.

As a child is not vaccinated before arriving at the age, of one year, some remedy must be employed to ward off smallpox. Therefore, by holding the baby over, the straw sieve and shaking the latter article, it is believed that smallpox (called the flower of heaven) will fall from

above, pass through the sieve, and never return to molest the child. Vaccination is not a new practise in China, although the treatment is more severe than that administered in foreign countries, as three cuts are usually made on each arm.

The *lao lao*, before rising, chants a parting admonition to the picture of the two gods who are the guardians of the *k'ang* and of the baby during its infancy:

"*K'ang kung, k'ang mu* " K'ang father, k'ang mother
Pen hsing Li Of the name Li,
Hai tzu ta jen Until the boy's tall,
Chiao ko ni He's guarded by ye.
Tsai la p'eng la If he should fall
Wo wen ni". I will ask thee."

She then goes to the next room, collects the pictures of the goddess and the tributes, carries them to the courtyard and burns them. Returning to the house, she burns the picture of the *k'ang* idols, and ties a small quantity of the remaining ashes in a piece of red silk which she then sews to the corner of the baby's pillow, that he may be protected against all evil. This pillow is filled with rice or beans, for, it is believed that, by resting the head on a hard cushion, it will have the proper shape and not be larger on one side than the other, as it undoubtedly would be if the pillow were soft! During the first six months of the child's life, his ankles are bound loosely together with a wide ribbon to keep the feet in an upright position. This will insure, his

placing them along parallel lines as he walks, instead of turning the toes out at too great an angle.

All of the silver articles in the wash basin are given to the midwife, a few of which she leaves within for the woman servant who empties the water.

Should there be a friend present who is childless, she is presented with some of the fruit from the basin, as this is supposed to be a charm which will bring her the blessing of a child.

Twelfth Day The twelfth day of the baby's life is marked by presents of food from the maternal grand mother to the new mother, who, at this time, is permitted to walk around in her room, although until the expiration of a month, she may not venture as far as the courtyard.

One Month When the baby is one month old, a great celebration is held. Friends are invited to dine, for whom theatrical troups provide entertainment; *ma chiang* and other games are played and gay isthe scene of merriment. The friends come laden with presents for the little one. He will probably receive many similar sets of articles, consisting of: two small bells to be tied to the cap strings; two bracelets; nine small idols, to be fastened around the front of the cap for good luck; and a gold or gold plated padlock, to be worn around his neck, which will prevent his death by locking him to life. In a family

where, death has claimed a child, it is not an unusual custom for them to collect one hundred copper cents from as many persons, the names of whom will be inscribed on gold pendants suspended from the padlock worn by a later born child to further protect his life. Hat, shoes, stockings and material for the infant's clothing are presents he is certain to receive. The new mother, making her first appearance, is attired for this occasion in her finest raiment, and receives the congratulations of all who come.

On the first birthday, the maternal grandmother again gives the baby presents of clothing and food. He is placed in state on the k'ang, with a covering of silk over him while various articles are arrayed before him, which comprise a pen and paper, a book, a flower, rouge and powder, and playthings. The family then gather around to see which of these objects he will select. Should he first choose the book, pen or paper, it is thought that he will become a scholar; should he prefer the flower, powder or rouge, lie will be a society beau; but if only the playthings attract him, he will neither be proficient in business nor rise in the world of affairs.

The food presented consists of a prawn and two chickens. The tongues of the latter are cooked and given to the child to eat, in the belief that this will develop in him the talent for elocution and he will be famed as an orator. The fowl is considered a useful adjunct to life as it may not only be used as food but as a time

indicator; "at cockcrow"! It is advisable for the baby to eat a small portion of the prawn in order that be may not be injured in the event of falling, for he will then know how to stop the fall with his hands, having thug gained the ability to use them as a prawn would its claws. There is a variety of cake, called *yu cha kuei*, that is customarily a part of the Manchu breakfast menu. This is given to the child, for the first time, at this date, and after eating it, he is supposed to be able soon to walk.

First Aid to Walking When he begins to toddle around, his mother or grandmother may one day be seen to follow him and, with a knife, draw three lines on the ground across the path he has just traversed, This is intended to cut the bindings on the ankles of his pre-natal spirit, according to the belief that life

is a circle, the spirit of man entering the body of a child, or if the life on earth has been an evil one, then it is said to pass into the body of an animal. The ankle bindings would supposedly hamper, the child's walking were they not severed.

Protection Frequently when the health of a little one is frail, small pieces of material are solicited from various friends, and with these a patch work coat of many hues is made for him, thus disguising him as a poor child whom the evil spirits will not disturb.

Occasionally, when for some reason (or for no logical cause I) fear is felt for the life of the child, a friend is

asked to adopt him, although he continues to live with his parents. The adopted mother and father give him coat, hat, shoes, and a wooden cup and saucer, in acknowledgement of which, he makes them a formal obeisance.

At times may be seen a small boy, about three years of age or older, wearing coat and hat fashioned like that of a Buddhist Priest. Upon questioning, it is learned that his parents, fearing for his life, have taken him to some temple where they have dedicated him to be the son of a priest, later to enter the priesthood, in this way ensuring his safety. He, however, continues to live in the home of his own family. When the boy arrives at the age of thirteen or fifteen years, he again visits the same temple. His father accompanies him, and with them takes a bench, a package of chopsticks, a broom and a wicker dust pan. The boy is presented to the priest, his adopted parent, who tells him to sweep the floor, and to brush the table and walls. Never is the priest satisfied with the work but always orders him to leave the temple quickly, telling him that he is not wanted as a priest. The youngster then jumps over the bench, signifying that he has vaulted the walls of the temple, and the priest flings at the flying figure the package of chopsticks, dangerous weapon! Running home, the young man takes care not to look back, and is thus freed from his religious vow, permitted to become a private citizen, and, in due course of time, to marry.

Because the evil gods prefer boys to girls, the former often wear earrings in order to disguise themselves. Frequently they continue this practise after

reaching maturity, but the earrings are always removed before marriage. In such instances, the mother of the bride presents the groom with a gift of wine and a live sheep.

Hair Dressing If at birth a baby has hair, his head is shaved when he is about one month old. During this process, he is always given a gourd to hold, or, being unable to do so himself, it is held before him, in order that he may see the similarity which exists between his head and the gourd.

There are various styles of cutting a child's hair, the art of which does not always appeal to the foreign idea of beauty in the same way that it does to the Chinese. It is purposely grotesque at times, in order that the evil spirits may not be attracted to the child. Should the head be shaved with the exception of a fringe around the crown, it is supposed to represent a round-bottom pot resting on a stand, and is considered very good looking! One braid sticking out stiffly above one ear, the rest of the head shaved, is not generally conceded to be a style of beauty, but most becoming are two braids like, horns, projecting one from either side of a shaved head. Frequently one braid stands up, like a candlestick, from the top of an otherwise shorn pate, and is so common a fashion that it causes no comment, either favorable or unfavorable. Six braids equally spaced, are looked upon as a masterpiece of tonsorial art. Formerly among young men, Beau Brummels favored the long cue outlined by an upright fringe about an, inch long.

ONE STYLE OF TONSORIAL ART.

CHAPTER 16.

NURSERY RHYMES.

Many of the nursery rhymes are not unlike those of other countries. For example, to lull a child to sleep there is a little song that promises:

"*Hsiao hai tzu* " Little baby mine,
K'uai shut chiao Sleep, sleep fast,
Ming t'ien tai ni Tomorrow I'll take thee
Ch'u kuang miao" To a temple vast."

Then there is the "bogey man":

"*Feng lai la* " Wind is blowing,
Yu lai la Pain is falling;
Lao he hsang pei chih The old man comes
Ku lai la" His thunder calling."

Even the pat-a-cake rhyme has its double, for a child, clapping his hands together, is taught:

"*Kuang, kuang ch'a* " Cymbals a pair,
Kuang kuang ch'a Cymbals a pair;
Miao li he shang The old temple priest
Mel yu t'ou fa" He has no hair."

There is a verse familiar to all older children that corresponds to the Mother Goose rhyme:

"Hung ku lu chiao ch'e
Pal ma la
Li t'ou tso'rh chih i ko
Chi'ao jen chia
Hui shu, p'i ao yin shu kua
Tui tzu ho pao

Hsiao chih'rh cha
Pa chih ch'e yuan'rh
Wen a ko, "A ko, a ko ni shang na'rh?"
"Wo tao nan pien'rh
Ch'iao ch'ing chia,
Ch'iao wan ch'ing chia,
Tao wo chia."
"Ta tzu po-po, chiu nai ch'a
Ch'ih wan la, wo sung ni hui chia."

"Inside a red wheeled cart,
White horse drawn,
Sits a man dressed so smart,
All alone,
Fur coat of gray, fur coat of white,
With a pair of gay bags
Sewed in colors bright.
Lean on the shafts, look inside,
Ask this man where he goes: ---
'I go south,
My friends to see.'
'When you adjourn,
Come see me.
I'll give you cake, milk and tea
Before you return.'"

CHAPTER 17.

BIRTHDAY CELEBRATION.

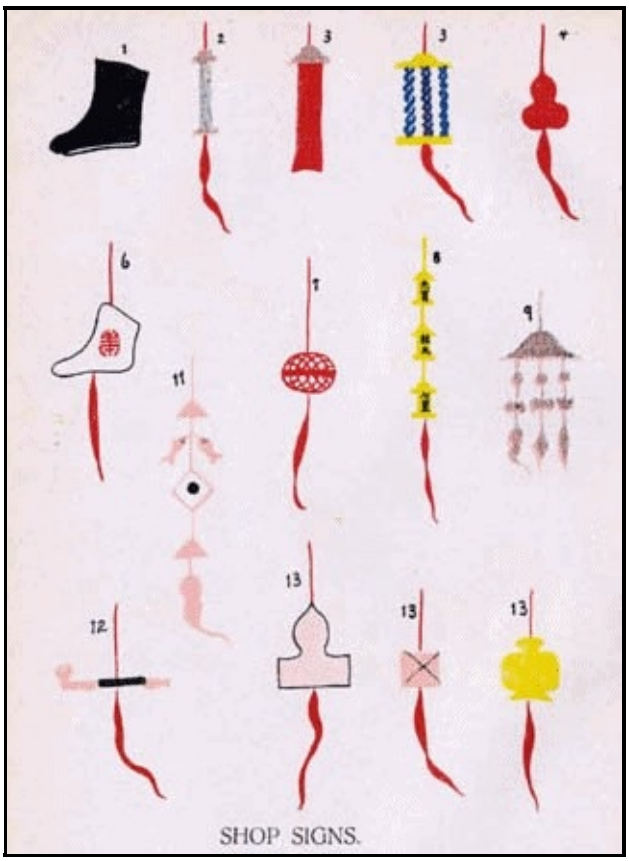
A birthday is always an occasion for celebration, especially is this true when the person has reached maturity. Relatives and intimate friends call to offer congratulations on the annual event, but at the end of every cycle of ten years, all the friends and acquaintances are invited to participate in the festivities. Should the person be old or in impaired health, all the guests as they arrive, go first to an informal reception room where they make obeisance which is acknowledged by the oldest son; in this way, the one being honored is saved the fatigue of so many times returning the *k'o t'ou*. From this room, guests go to the, main reception room, where they are greeted without further ceremony by the person whom they have called to congratulate.

A picture of the god of longevity (or goddess, for the birthday of a woman) is suspended over a table on which stand tall red candles, burning incense, and, --- as an omen for tranquility and peace --- five plates of apples. From the front of the table hangs a red satin cover, and on the floor may be seen a kneeling cushion. Many gifts of all sorts, including wearing apparel, food and jewelry,

are displayed on other tables in the room. The peach is the favorite fruit used in this connection. Should it not be the season for fresh peaches, artificial ones are presented. Frequently is given a single large peach, two feet in height, containing small peaches and a live bird. This present the recipient opens in the courtyard and permits the imprisoned bird to fly away.

Luncheon and dinner are provided for the guests, the gentlemen and ladies eating in separate rooms. It is customary for six persons to sit, two on each side, at a square table, or nine at a large round table. The vacant side, and the tenth place at the round table, are left open for convenience in serving. The noon and evening meals are not unlike, although it is customary to drink white wine at the former, and yellow at the latter; no fruit is included for luncheon, but there are several kinds for dinner. There are three usual menus for both meals, varying according to the number and quality of courses. A meal when ordered is called

"one table of food" (i cho ts'ai) and it will supply six persons.



1. Burial clothing shop. 2. Pawn shop. 3. Thread shop. 4. Wine shop. 6. Cotton clothing and hosiery shop. 7. Raw cotton shop. 8. Pastry shop. 9. Incense, funeral paraphernalia and candle shop. 11. Pharmacy. 12. Pipe shop. 13. Oil, salt, and vegetable shop.

5. Restaurant. 10. Coolie restaurant. 14. Grain shop. 15. Hotel. 16. Artificial flower shop. 17. Portrait and scroll shop. 18. Pork meat shop. 19. Poultry and game shop. 20. Paint shop.

Drawn by Chou Ch'i Hsien

CHAPTER 18.

MISCELLANEOUS.

A Temple Custom Temples that have sufficient wealth generally support a school for young priests, the term of which lasts eighty-one days. The number of pupils may be from about one hundred to, perhaps, a thousand, depending on the prosperity of the temple. There is one curriculum that is very severe, wherein student priests are drilled to do everything in unison, --- praying, making obeisance, even to sleeping in the same positions. If the monitor, so to speak, of a group sleeping on a long *k'ang*, rest on his left side with his left arm under his head (no pillows are permitted) and his right arm extended straight, then so must all the other pupils lie. Should one in his sleep, change his position before the monitor does, he receives a sharp rap from a ferule, administered by a priest who is on watch. They are forbidden to speak in the sleeping room, the dining room, and when at prayers; they are required to eat quietly, slowly, and without the usual sucking intake of breath that is customary. When they desire a bowl refilled with food, they must wait until by pointing at it, they are able to attract the attention of him who is serving. For breaking an important rule, a pupil may be beaten to death.

One very difficult feat during the course of training in a Buddhist temple, is the burning of incense on the student's head, which is, of course, closely shaved according to the custom of Buddhist priests. Three, six or nine pieces of incense are placed upon the top of his head when he is at prayer, and he must not so much as cringe while each piece burns itself out, leaving a white scar on his scalp. His great pride, afterwards, is to exhibit the number of these spots, where no hair will grow, as proof of his devotion to religious worship.

At the end of the allotted eighty-one days, each student is given a suit of clothing, a priests' alms bowl, and an official document showing that he has graduated from this difficult school of instruction. Henceforth, at whatever temple he presents his bowl, he is entitled to and is given food and lodging.

Laymen, also, who are religiously inclined may attend a day school of this character and receive the game instruction, but each class must consist of exactly

six persons, as follows: one, nun, one man and one woman (both non clerical) one small boy, and one small girl. When the course of study in completed, each student is given a suit of clothing, an, alms bowl, and a diploma, though these articles are not of the same kind as those given to graduate priests and do not entitle the bearer to privileges free of charge at temples.

HENG HA ER CHIANG.

HENG HA ER CHIANG.

page 115

When, presented with the bowl, the recipient carefully places it in side his girdle, for if it should accidentally drop to the floor, he would be punished by a severe beating.

"Heng Ha Er Chiang" Within the first enclosure of many temples, may be seen two huge gods who are believed to act as gate keepers. They are Heng Ha Er Chiang, who in olden times were sorcerers and military officers, governors of separate states. When they went to war, Cheng Lun, the first, exhaled a poisonous steam through his nose which rendered his enemies unconscious. Ch'en Ch'i, the second, expelled through his mouth a yellow steam (perhaps this was the origin of the mustard gas of the late world war!) that had the same effect. After their enemies were hors de combat, they took them as prisoners, and when consciousness was regained in the conqueror's territory, the vanquished horde knew not where they were and as a consequence, could not return to their former homes. One day the two great warriors encountered each other in battle, when, lo and behold! both were stricken unconscious!

Wei T'o Another guardian of temples, frequently to be seen, is the idol Wei T'o. He is usually in the first house of a temple where the four big gods of sorcery stand. On a table facing the entrance sits the "Laughing Buddha", and on another table, immediately in the rear of him, is Wei T'o, guarding the opposite door. Most frequently he may be found standing,

page 116

either with a sword across his folded arms, or with his left hand on his hip and his right hand on high, weilding his weapon as if ready to attack any intruder who might enter. Chih Hua Ssu is the only temple at which he appears in a sitting position, and here he has assumed an attitude of prayer, with the sword laid across his arms. Chih Hua Ssu is on Lu Mi Tsang, inside the Ch'i Hua Men.

The House of Idols In olden days, a man whose wealth sufficed, always possessed a house devoted entirely to idols. These might be of porcelain, stone, brass, wood, plaster, or, perhaps, were only pictured images of deities hung on the walls. But in any case, each had a table on which incense was daily burned

and tribute placed at the various proper seasons. A special servant was retained whose entire work consisted of dusting this room, lighting the incense, and leveling the ashes in the burners thereof.

At the present time, a household may have only the Tsao Wang Yeh, God of the Kitchen, or in addition may be seen Ts'ai Shen, the God of Wealth, and Niang Niang, the goddess who bestows children.

Photographs A person desirous of making photographic studies of the natives, will frequently meet with surprise when attempting to take their pictures, especially if the subjects be women or children in the country districts. A friendly reception will be encountered until the camera is directed toward one of them, when all will promptly disappear and remain hidden as

KITES FOR SALE BY THE WAYSIDE.

long as the "picture box" is in evidence. Imbued with superstition, they believe that if they are photographed, blindness will result; for either the sight will be transferred from their eyes to the photograph, or the eyes themselves will be removed from their sockets and placed in the picture.

Hair Ornamentation The keen observer may notice that during the third and until the eighth month of the Chinese calendar, women usually wear hair-ornaments and ear-rings of green jade, while during the remainder of the year, they are adorned with ornaments of gold, imitation or genuine --- as their pocket-

books may permit. This is merely a custom handed down through generations and is without any particular significance.

Kite-flying For about five months, beginning with the tenth, the winter pastime of kite-flying is indulged in by grown man as well as small boys. Especially popular is this pleasure during the two weeks which precede and follow New Year's Day. Elaborate kites, fashioned after various sorts of birds and beasts, with attachments to make curious sounds, fill the shops, and extend into the air from every open space.

Foot- binding During the Han Dynasty, a poor man named Chao Lieh Ti, was chosen Emperor. He was very intelligent and had a most successful reign, but his son, who succeeded him, was such a profligate and waster, that with him ended their rule.

This son cared only for wine, women and song, and it was to please his fancy that foot-binding was first introduced by dancing girls, under the illusion that the style lent charm and grace to their movements. This occurred when the capital was located in the southern part of China. The Manchus have never practised the custom.

A later emperor had a beautiful concubine, famed for her dancing, who had such small feet that she pirouetted on a garden of golden lotus flowers. Each bloom wag no more than three inches across, yet she moved with infinite grace from flower to flower.

When a little girl has reached the age of five or six years, her mother may start the binding, of her feet, but usually this cruel torture is not perpetrated until she has reached her eighth year. Great is the pain at this time, although when she has attained womanhood, the foot is numb and retains little sensation. A girl with bound feet has always had the advantage in marriage over one with normal feet, even though she can do less work and is, therefore, a greater expense as a wife. The custom of foot binding is fortunately disappearing, but, strange to say, it still has a strong hold in country districts where, by necessity, women are required to assist in the farm labor.

Roof decoration Frequently may be seen on the corner of a house or temple

roof, a figure astride a chicken. This is an idol placed there to protect

the house, as evil spirits will not approach the abode of a god. It is not a custom of great antiquity.

The small animal figures, spaced in groups of five along the curve of a roof near the corners, and the large animals at the ends of the ridge of a house or temple, have the same significance and. are the observance of a custom many centuries old. They guard against fire, flood and other disasters, as the spirits of these various evils are thought to each fear a different kind of animal. All of the beasts are progeny of the dragon who numbers - beside his counterpart, nine species of offspring: the tortoise (*pi hsi*) who because of his great strength bears on his back a stone tablet, and may be seen in temple courtyards or in burial grounds; the hornless dragon (*ch'ih wen*) who acts as a lookout on the housetop; a monster (*p'u lao*) who lives on the sea coast and in that he is fond of noise, is portrayed on the top of a bell, guarding it; another fierce animal (*pi an*) is depicted at the entrance of a prison; a greedy gluttonous animal (*t'ao t'ien*) is often seen on the top of an old fashioned cauldron, being placed, here because he is, so fond of food that he will protect the contents of the pot; the sea dragon (*pa hsia*), for, the reason that he is fond of water and can control it, is the guardian of bridges; a terrifying head seen on sword handles belongs to an animal (*ya tzu*) that will frighten the enemy; the fabulous beast (*suan ni*) resembling a lion is depicted on the cover of incense bowls on account of the

fact that he likes smoke; while the grotesque looking head which holds a ring in its mouth, and is seen guarding the gates of royalty or temples, is a beast (*chiao t'u*) whose especial fondness is for closed gates.

One of the fascinations of Peking is the street vendor or tradesman who advertises his wares or indicates his profession, by a peculiar cry or by the sound of some special instrument. Among these is the barber who does his work at any place where there is sufficient room for his stool and small stand of utensils. He is recognized: by the ring of his metallic tongs, between the prongs of which, he draws an instrument to produce a high-pitched singing resonance that carries afar.

The cobbler has an iron foot-form that he carries dangling at his side, against which his swinging hammer strikes, making a sound that is easily recognized, once it has been heard.

The dispenser of cotton materials twirls a tiny drum to which are attached, by strings, two small beads that rhythmically beat against it, producing a sound which also may be heard at a distance.

The knife and scissor grinder denotes his trade by blowing on a long, deep-toned trumpet, or by three metal discs, hung one below the other that strike together as he swings his arm.

THE ITINERANT BARBER.

The vendor of, cigarettes, dried dates, fruits, and various sweets, attracts the notice of his customers by clapping together two small brass bowls.

The noise from a small wooden gong indicates the approach of the cakeman, but

the sound of a large gong announces the seller of oil, wine, vinegar and soya sauce.

The tones of a large brass disk against which bit two small wooden balls on the ends of strings, presage the coming of the notion man who carries needles, thread, scissors, and other necessities of a house-wife.

The much loved sugar-toy and candy man, though he beats a big brass gong instead of playing the flute, may usually be distinguished by his Pied Piper of Hamlin following of diminutive customers.

Women of the household listen for the notes of a small drum and high pitched gong that simultaneously peal forth. This vendor sells tooth-brushes, combs, and hair appurtenances, for the feminine toilet.

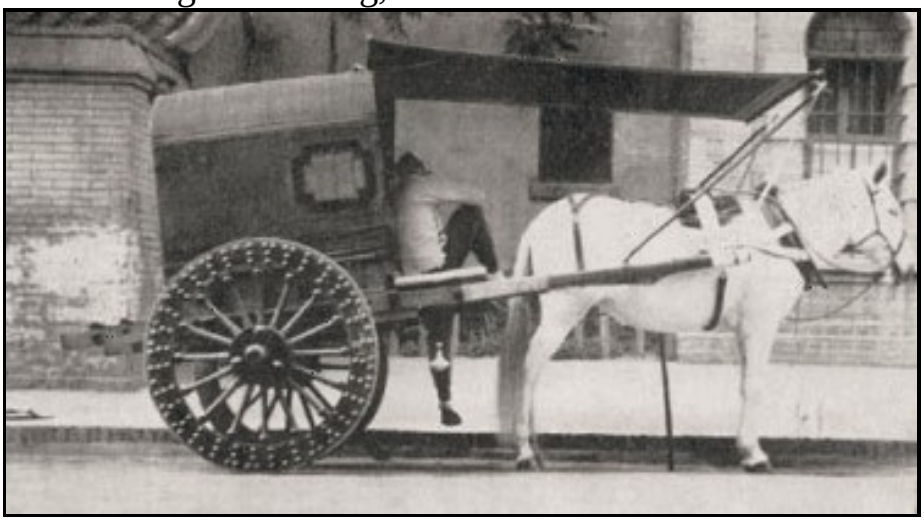
Among the most noticeable sounds to greet the ear, is the raucous squeak of the one-wheeled water cart. This unpleasant noise, heralding the approach of the water seller, is automatically produced by wood rubbing against wood (due to the un-greased axle) thus permitting the vendor to devote his entire attention to navigating the unweildy vehicle.

The Local Cart An old fashioned, though ever present, mode of conveyance, the Peking cart, with its low hood and large, iron-rimmed wheels, is picturesque from every point of view. One of its many unique characteristics is the pretty porcelain vase filled with oil, which swings under the cart where it may be conveniently reached when necessity arises for greasing the axles.

The Chinese Lunar Calendar The almanac (*huang li*) is an important factor in Chinese life and rarely is there a home without one. It is compiled by the official astronomers of Peking and pertains to every hour and phase of life. As a calendar it is invaluable.

The Chinese calendar allots twelve months to each of two successive years, and the third in rotation, being the year of the intercallary month, (*jun yueh nien*) has thirteen months. Each month comprises twenty-nine or thirty days, never r more, never less, and is divided into two terms, making twenty-four in one year, with the exception of the odd year, which has twenty-five terms, for the extra month

is counted as but one period. The names and approximate dates of these terms, as they correspond to foreign reckoning, are as follows.



PEKING CART, SHOWING VASE OF OIL.

THE 24 SOLAR TERMS.

Li chun: --- Beginning of Spring --- about Feb. 5th.
Yu shui: --- Rain water --- about Feb. 19th.
Ching che: --- Waking of Insects --- about Mar. 5th.
Chun fen: --- Spring equinox --- about Mar. 21st.
Ch'ing ming: --- Pure, Brightness --- about Apr. 5th.
Ku yu: --- Corn rain --- about Apr. 20th.
Li hsia: Beginning of Summer --- about May 5th.
Hsiao Man: --- Grain fills --- about May 20th.
Mang Chung: --- Bearded cereals --- about June 6th.
Hsia chih: --- Summer solstice --- about June 21st.
Hsiao shu: --- Slight heat --- about July 7th.
Ta shu: --- Great heat --- about July 22nd.
Li ch'iu: --- Beginning of Autumn --- about Aug. 7th.
Ch'u shu: --- Stopping of heat --- about Aug. 23rd.
Pe lu: White dew --- about Sep. 8th.
Ch'iu fen: --- Autumnal equinox --- about Sep. 23rd.
Han lu: --- Cold dew --- about Oct. 8th.
Shuang Chiang: --- Frost's descent --- about Oct. 23rd.
Li tung: --- Beginning of Winter --- about Nov. 7th.

Hsiao hsueh: --- Slight snow --- about Nov. 22nd.
Ta hsueh: --- Heavy snow --- about Dec. 7th:
Tung chih: --- Winter solstice --- about Dec. 22nd.
Hsiao ban: --- Slight cold --- about Jan. 6th.
Ta han: --- Severe cold --- about Jan. 21st.

The astrologers determine which shall be the intercallary month and it is referred to as, for example, the second fifth month. The moon is always full on the fifteenth day and the new moon becomes visible about the first or second day of the month.

Each month and each year in a cycle of twelve is called by the name of an animal. Commencing with the first year of the cycle and the first month of the year they are alluded to as, --- the tiger, hare, dragon, snake, horse, sheep, monkey, fowl, dog, pig, rat and ox. These names also indicate groups of two hours each, into which the day and night are divided, starting with the tiger for three and four o'clock in the morning and ending with the ox for the one and two o'clock period.

The days are usually referred to by number from the first to the last of the month, but in recent years the foreign custom of the seven day week has been adopted, namely:

Sunday: Li pai (meaning to worship)
Monday: Li pai i (i meaning one)
Tuesday: Li pai erh (erh meaning two)
Wednesday: Li pai san (san meaning three)
Thursday: Li pai ssu (ssu meaning four)
Friday: Li pai wu (wu meaning five)
Saturday: Li pai liu (liu meaning six)

The Chinese New Year occurs between January twentieth and February eighteenth and is anticipated by people of all classes, for with it comes the one long annual holiday.

IN CONCLUSION.

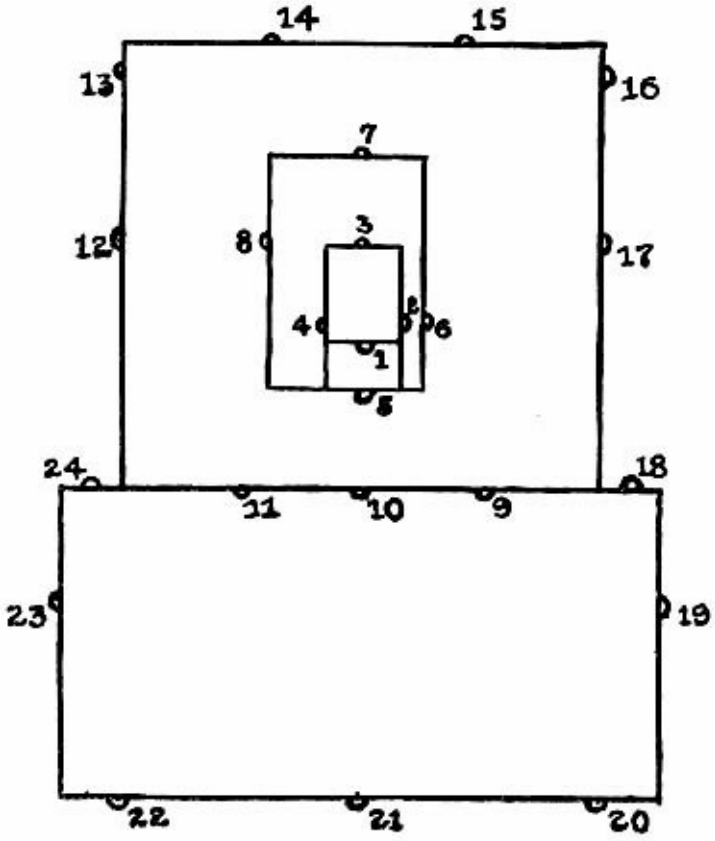
Many are the attractions of Peking to both ear and eye which alas! are gradually disappearing to be replaced by modern western modes. Fortunate is he whose visit is made before all of the old, --- and this means all of the real interest --- is gone, as it will not be long before the inroads of foreign inventions and customs will reach such proportions that the city will be completely changed, and in so doing, it will lose the delightful color and atmosphere which heretofore have made Peking the most fascinating capital in the world!

1. Wu Mên 午門
2. Tung Hua Mên 東華門
3. Shen Wu Mên 神武門
4. Hsi Hua Mên 西華門
5. T'ian An Mên 天安門
6. Tung An Mên 東安門
7. Ti An Mên 地安門
or Ho Mên 或 後門
8. Hsi An Mên 西安門
9. Ha Ta Mên 海岱們
10. Chien Mên or 前門 或
Cheng Yang Mên 正陽門
11. Shun Chih Mên 順治門
12. P'ing Tse Mên 平則門
13. Hsi Chih Mên 西直門
14. Te Sheng Mên 德勝門
15. An Ting Mên 安定門
16. Tung Chih Mên 東直門
17. Ch'i Hua Mên 齊化門
18. Tung Pien Mên 東便門
19. Kuang Chu Mên 廣渠門
or Sha Kuo Mên 或 沙窩門
20. Tso An Mên or 左安門
Chiang Tsa Mên 或 江次門

21. Yung Ting Mên 永定門

22. Yu An Mên or 右安門
Nan Hsi Mên 或 南西門
23. Chang I Mên 彰儀門
24. Hsi Pien Mên 西便門
Gates Number 1, 2, 3, 4; Forbidden City.
Gates Number 5, 6, 7, 8; Imperial City.
Gates Number 9, 10, 11, 12 13, 14, 15, 16, 17;—Tartar City
Gates Number 18, 19, 20, 21, 22, 23, 24; Chinese City.

Gate Map of Peking.



GLOSSARY.

Twelfth Month ---

La Yueh: Twelfth Month.
La pa'rh ts'u: Seasoning of garlic soaked in vinegar.
Fo K'an: Joss house.
Tsao Wang Yeh: God of the Kitchen.
Yu Huang: Heavenly or Pearly Emperor.
T'ien Tui Tzu: To paste couplets on sides of doors.
Ch'in Ch'ung: Gate guardian idol.
Ching Tei: Gate guardian idol.
Shen Shu: Protecting horse idol.
Yu Lu: Protecting horse idol.
Liu Hai: Name of the boy who stands in the yellow paper ingot.
Chin Ch'an: Three legged toad desired by Liu Hai.
K'o T'ou: Obeisance touching the ground with forehead.
Ch'ing an: To bow, bending the right knee.
Hsin Hsi: New Happiness (a greeting).
Pai Nien: New Year Greeting.

First Month ---

Ts'ai Shen: God of Wealth.

Chang I Men: Gate west and south of the Ch'ien Men.
Ts'ai Shen Miao: Temple west and a little south of Peking.
Li Ch'un or Ta Ch'un: Spring Festival.
Yamen: Any official office.
Shen T'ien Fu: City Magistrate's office.
Tung Chih Men: Gate at north-east corner of Peking.
Ying Ch'un Ch'an: Scene of Spring Festival.
Mang Shen: Idol of Spring.
P'eng: Awning-like roof of matting.
Ch'un Ping: Spring time cake.
Te Sheng Men: North-west gate of Peking.
Ta Chung Ssu: Big Bell Temple outside of the west gate.
Liu Li Ch'ang: Place where an annual Fair is held outside the Ch'ien Men.

Ch'eng Huang Miao: Temple of Protection in the north western part of Peking.
Wan P'ing Hsien: District Magistrate's office.
Huo P'an: Flaming Torch Idol (at Ch'eng Huang Miao).
Teng Chieh: Lantern Festival.
Huang Ssu: Yellow Temple.
An Ting Men: North-east gate of Peking.
Po Yun Kuan: White Cloud Temple.
Hsi Pien Men: Gate outside and west of Peking.
Shen Hsien: Genii or Fairy.

Hei Ssu: Black Temple, outside the Te Sheng Men.
Yung Ho Kung: Lama Temple on north Ha Ta Men Street.
Ta Kuei: Lama Temple Celebration, "Beating out Devils".
Kuo Tzu Chien: Temple of Confucius, near the An Ting Men and the Lama Temple.
Pan T'ao Kung: Temple of the Idol's Peach, outside the south-east gate.
Tung Pien Men: Gate outside and east of Peking,

Second Month ---

Lung T'ai T'ou: "The Dragon Awakens" Celebration.
Chieh lung ti lin: Strip the Dragon of its scales cake.
Lung erh to: Dragons' ear pie.
Lung hsu: Dragons' moustache (vermicelli).
Ching Ming Chieh: Season of Pure Brightness.
Chin Yen Chieh: Forbidden smoke season.
T'ien Tsang: Granaries' season of worship.
Ts'ang Shen: Idol of the Granaries.

Third Month ---

Pan T'ao Hui: Paradise Feast.
Wang Mu Niang Niang: Wife of the Pearly Emperor idol.
T'an Che Ssu: Temple in the western hills, near Men Tou Kou.
Psi Fo' Chuan: Prayer brick at T'an Che Ssu.

Lung: Dragon.
Tung Yueh Miao: Taoist Temple outside the central east gate.
Ch'i Hua Men: Central east gate of Peking.
Tung Yueh T'ien Ch'i: Idol at Tung Yueh Miao.
Wen Ch'ang: Idol of classical attainments.
Liu Lan: Sculptor of Ming Dynasty.
Hut'ung: Narrow street.
Shih Pa Yueh: Temple near Tung Yueh Miao.

Fourth Month ---

Wan Shou Ssu: Temple of ten Thousand years of Longevity.
Hsi Chih Men: The west gate.
Hsi Ting: Western Summit Temple, outside the west gate.
Su Ta T'ien Wang: Four brothers, guardian idols.
Miao Feng Shan: Admirable Peak Hill.
Nin hao: Greeting between equals or to superiors, i.e. "How do you do".
Ya Chi Shan: Double peaked or Forked horn hill.

Fifth Month ---

Wu Yueh Chieh: Fifth month celebration.
Tuan Yang Chieh: Fifth month celebration (Upright sun period).
Tou Lung Chou: Fifth month celebration (Contest of Dragon Boats).
Wu Tu'erh: Five kinds of reptiles.
Hsieh tzu: Scorpion.

Ch'ang Ch'ung: Snake.
Wu Kang: Centipede.
Hsieh hu tzu: Lizard.
Ha Ma: Toad.
Hsiung huang: Fifth month medicine (arsenic).
Chuang Yuan: Han Lin, Highest Graduate.
Wu tu po po: Fifth Month Cake.

Sixth Month ---

Chieh T'ai Ssu: Place of Penance Temple.
Chi Le Feng: Most Pleasing Peak.
Shun Chih Men: South-western gate of Peking.
Lien Yin T'ien: Continuously Cloudy Sky.

Seventh Month ---

Tiu Hua Chen: Seventh month Celebration.
Niu Lang Hui Chih Nu: Niu Lang meets Chih Nu.
T'ien Ho P'ei: Name of seventh month drama "Milky Way Mating".
Chih Nu: Goddess of Weaving.
Niu Lang: A young Farmer.
T'ien Ho: Milky Way or Heavenly river.
Yu Lan Hui: Festival for Departed Spirits or Festival of Compassion.
San Hun Ch'i P'o: Three souls and seven spirits.
Mu Lien: Name of a Priest.
Nai Ho: A mythical river in the spiritual world.

Eighth Month ---

Chung Ch'iu Chieh: Mid Autumn Festival.
T'ai Yin Hsing Chun: God of the Moon.
T'uan Yuan Ping: Cake as round as the Moon.

Ninth Month ---

Teng Kao: To ascend to a high place,
Ninth day of ninth month Festival.
Ch'ung Yang Chieh: Strong sun season.
Ninth day of ninth month Festival.
T'ao Ch'ien: Gentleman connected with ninth month fable.
Mung Chia: Gentleman connected with ninth month fable.

Tenth Month ---

Shih Yueh I: First day of tenth month Festival

Eleventh Month ---

Tung Chih Yueh: Shortest day month.
T'ien T'an: Temple of Heaven outside the Ch'ien Men.
Yueh Tang T'ou: Moon directly overhead.

Wedding ---

Hung Shih: A Wedding.
Ch'u Hsi Fu: To marry a wife.
Ch'u men tzu la: A woman marries (Literally: go forth from gate).
Mei Jen: A go-between who arranges a marriage.

T'ou hsiang: Man's first sight of fiancee.
Chia Chuang: Wedding gift procession or marriage portion.
Hsiang K'an: Parents first sight of man selected for son-in-law.
Hsin ku niang: Bride.
Hsin lang: Groom.
T'ien hsing: Bride's presents from friends.
Sung Chuang Ti Jen: Men who escort procession of gifts.
Ch'u hsi fu t'ien: Wedding day,
P'in ku niang: To give a daughter in betrothal
Shang chiao ti k'ou tzu ao: Wedding coat and trousers.
T'ai t'ai: Madame.
Ch'u ch'in t'ai t'ai: Woman emissary from groom to bride.
Kai t'ou: Bride's head covering.
Sung ch'in t'ai t'ai: Woman who accompanies bride to new home.
Tzu gun wan: Wedding rice bowls.
Ch'u hsi fu ti chih shih: Wedding procession paraphernalia.
His: Happiness.
Shou: Longevity.
Tsai t'ang hsieh: Bride's shoes.
Shang t'ou hua: Bride's head dress.
Chiao tzu: Sedan chair.
Ju i: An article resembling a scepter, which is never
actually used but frequently given as a present.

Chang lo hsin fang ti jen: Two older men assisting at weddings.
P'ing kuo: Apple.
P'ing an: Tranquility.
T'ang Wu: Reception room for the bride.
Ch'u Ch'in ti kuan k'o: Men who escort chair to bride's home.
Chiao fu: Chair bearers.
T'ien yen fen: Act of putting rouge on bride's face.
Pao p'ing: Vase put in bride's arm.
Pao shih: A jewel.
Tzu sun po po: Posterity cake.
Ta hsi: Congratulatory greeting, meaning literally great happiness.
P'ei fang: Women servants for bride.
Liang jih chiu: Second day after wedding.
Pao ch'ai: Strips of wood carried by bride.
T'ien ti cho: Family shrine and tablet table.
San hsiang: Presents to groom's, family, from bride's family.

Funeral ---

Pai shih or ch'u pin: Funeral.
Sang shih: Funeral affairs.
Mang p'ao: Manchu civil official coat
Yin Yang: Geomancer.
Kuan tsai: Coffin.
Sha mu: Fir tree wood.
K'an men ti: Gate keeper.

Ssu jen: Dead man.
Fen ti: Burying ground or family cemetery.
Yin chai: Grave enclosure.
Ma Chiang: Game played with dominoes.
Cumshaw: A fee or tip.
Yang chai: Rest house in cemetery,
Chien: One section (about 12 by 8 feet) of a Chinese house.
Masqui: Never mind (not a Chinese word)

Tung Hua Men: East gate of the Forbidden City

Birth of a child ---

Lao lao: Mid-wife.
K'ang Kung K'ang Mu: Idols, guardians of the k'ang.
Niang Niang: The goddess who bestows children.
Prawn: A shrimp.
Yu cha kuei: A variety of cake.

Miscellaneous ---

K'ang: A couch or bed often built in the room.
Heng Ha Er Chiang: Two idols, gate guardians.
Wei T'o: A guardian idol.
Chih Hua Ssu: Temple outside the middle east gate.
Lu Mi Tsang: Name of a street.
Ta Tu Tzu: Laughing Buddha idol.
Pi his: Progeny of the dragon.

Ch'ih wen: Progeny of the dragon,
P'u lao: Progeny of the dragon.
Pi an: Progeny of the dragon.
T'ao t'ien: Progeny of the dragon.
Pa hsia: Progeny of the dragon.
Ya tzu: Progeny of the dragon.
Suan ni: Progeny of the dragon.
Chiao t'u: Progeny of the, dragon.
Huang li: Calendar.
Jun yueh nien: Intercallary-month year.