九鬼 男 郷 譜

成海 九鬼 降 一 譜
菊池大曼

明治二十九年八月・小川一真

山川理学博士来就

御会議壇に於て<br>
<br>同等級に於て<br>
<br>同等級に於て

御命書

小川一真殿

菊池大曼

辰野工学博士来就
無法辨識內容。
太和門

太和門立於太和殿之前，東為左掖門，西為右掖門，南為午門，北為乾清宮。太和門為外朝宮殿之首，門前有兩對石獅，門內有門衛。門內有大堂，中為天安門，兩側為左掖門和右掖門。太和門為外朝宮殿的門戶，是皇帝上朝的地方。
太和殿内中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、中央、 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有六尺四寸宽，五尺七寸深，左右两侧各有三面墙，中下三面墙，共九面墙。中央之殿，高五尺，宽三尺。殿中有大型木制结构，呈长方形。殿内有木制屏风，颜色自然，木纹清晰。

殿前有三道石阶，每道石阶上方有石制灯笼，灯笼上刻有汉字。石阶两侧有石制护栏，护栏上刻有花纹。石阶前有三棵大树，树上挂有红灯笼。

左侧有三门石门，门上有石制雕刻，雕刻有古代图案。石门两侧有石制柱子，柱子上有石刻文字。石门后有石制神龛，神龛上有石刻菩萨像，菩萨像前有石制香炉，香炉上刻有汉字。

右侧有三门石门，门上有石制雕刻，雕刻有古代图案。石门两侧有石制柱子，柱子上有石刻文字。石门后有石制神龛，神龛上有石刻菩萨像，菩萨像前有石制香炉，香炉上刻有汉字。

殿前有三面石墙，石墙上刻有汉字，汉字内容为《大悲咒》。石墙两侧有石制柱子，柱子上有石刻文字。石墙后有石制神龛，神龛上有石刻菩萨像，菩萨像前有石制香炉，香炉上刻有汉字。

殿前有三面石墙，石墙上刻有汉字，汉字内容为《大悲咒》。石墙两侧有石制柱子，柱子上有石刻文字。石墙后有石制神龛，神龛上有石刻菩萨像，菩萨像前有石制香炉，香炉上刻有汉字。
以白石之壁在太湖中峰之东南湖湾之峰上，高处所瞰之山形轮廓尤觉洞

此景因山石之特殊而有可有者，其形影远近，千变万化，自成一奇也。
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第三百五十贰段
PHOTOGRAPHS
OF
PALACE BUILDINGS OF PEKING

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THE IMPERIAL MUSEUM OF TOKYO

COLLECTED FROM THE NEGATIVES TAKEN BY K. OGAWA, F.R.P.S
WITH
EXPLANATORY NOTES

IN JAPANESE BY C. ITI., KÖNIGSTEIN; ENGLISH BY T. TOMIOGI, BUNGAHAUS; CHINESE BY A. AYAGI.

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K. OGAWA.

TOKYO, JAPAN.

1906.
Tokyo, September 10th, 1904.

My dear Mr. OGAWA,

I have carefully read the copies of the letter you received from Viscount Okabe, Baron Kuki, Ito, and Kikuchi, and other scholars. Nearly all of them are written in a scholarly Seiho-Japanese, making it exceedingly difficult to translate them into English with any imperfect command of that language. Moreover, the shortness of time you could allow me for the translation makes it only next to impossibility to comply with your request. However, I do not keep the English readers entirely ignorant of some of the contents of these learned letters, and have tried to epitomize them in ordinary English.

Viscount OKABE in thanking you for the magnificent work so nicely got up, lays special stress on your self-sacrificing motive in surrendering to the call, and going to Peking, in the midst of the serious illness of your beloved wife. He also pays a very high tribute to your noble effort in carrying the difficult work to completion by deferring heavy expenses out of your own pocket. The Viscount says that the beautiful work you have prepared him has a special significance to him as he had been one of the boldest of the Peers sent to Peking for visiting our soldiers and there to fight the Boxers, and eventually became an earnest promoter of the work now so successfully completed by your patient and self-sacrificing efforts.

Baron KUKI, as the Minister of Education at the time you went to Peking remarks the delicate situation in which he found himself placed when an auction was first made to you for going to Peking, for he knew that your wife was seriously ill. He is highly appreciative of your noble effort in subordinating your personal feelings to the requirement of the country, and offers his sincere congratulations for the success so nobly achieved by your patient and unselfish labors.

Baron KUKI says that he is more than pleased to have your professional skill so fully devoted to the great work by which a valuable and unique acquisition has been made for the study of the decorative arts.

The Baron owns his personal inclination to admire the arts of China, and expresses his unqualified delight in having the objects of great value so vividly brought within the sight of the Japanese artists by your noble effort and unselfish skill.

Prof. Dr. YATSUNO, the architectural expert, is emphatically appreciative of your work of great value and use for the study of architecture and decorative designs, and considers his letter with a significant remark that he cannot help but wonder why the author of so noble a work, who had rendered a conspicuous service to the country at his personal expense should be left without a public recognition by the government authorities in a manner fitting for the eminent service.

Prof. Dr. OKURA gives a brief history of the Imperial Palace of Peking together with some descriptive notes, and concludes his scholarly epistle by emphatically appreciating the beautiful and valuable addition you have made to the decorative arts by your painstaking efforts.

Baron MIYOSHI ITO, as an ancient amateur in photography, is exceedingly sympathetic of the great difficulties, both natural and otherwise, under which you had to work in photographing the palaces and their interiors. He could only wonder how such magnificent results could be realised in spite of the formidable obstacles against which the work had been undertaken. He also says that your work compares very favourably with the masterpieces of photography of the Occidental production, and heartily congratulates you for doing so admirable a credit to the profession you represent on this side of the world.

Hoping I have not done any irreparable violence to the import of the learned letters,

I beg to remain yours ever truly,

HENRY SAWYER
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PREFACE.

In 1901 when the Allied Forces occupied and garrisoned Peking after the subjugation of the Boxers' Trouble, the Imperial University of Tokyo despatched there a Commission consisting of Assistant Professor Chiura Ito, Kogaku-in, of the College of Engineering, Mr. Jimichi Tsuchiya, Professor of the University Hall, Mr. Tsunejiro Okuyama, Assistant Expert of the College of Engineering, and Mr. Kazuma Ogawa, Photographer, for the purpose of instituting an investigation of the arrangement, construction and decoration of the Palace Buildings in the "Forbidden City" and other Palace Grounds.

We joined in this laudable undertaking, and contributed towards the funds a sum to defray expenses incurred in connection with photographs. In consequence, all the negatives taken there have been passed into our possession on the accomplishment of the mission.

The pictures, numbering above 170 in all, form such a comprehensive set that all the important views and edifices within the city are represented therein.

In view of their rare value as materials for architectural study, especially on account of the secrecy with which all the Palace grounds are jealously kept from the public sight, we have given our permission to Mr. Ogawa to publish them with accompanying explanatory notes in Japanese, Chinese and English. The Japanese notes have been written by Prof. Ito, and translated into English by Mr. Tomoyoshi Tomiogi, Bangaku-in, Lecturer of the College of Engineering, and into Chinese by Mr. Atsutsune Aoyagi, Lecturer of the Waseda University.

THE IMPERIAL MUSEUM OF TOKYO.

Tokyo, May, 1906.
PUBLISHER'S NOTE

In presenting this work to the public, the publishers wish to acknowledge the obligations to Tonosu Otsu-Kei, Hara Tochinosuke, and Otsuka Saburo (Mr. Miyako Mr. Hiroshi, Director-General of the Imperial Museum of Tokyo; Professor Kiyosato Yasuhiko, Aobishi, and Shingo Shirota, Kyoisho-kaketsu, without whose kind help and valuable support it would not have been the light.

KAZUMASA OGAWA
Photographer and Publisher.

Takas
May, 1906.
GENERAL DESCRIPTION.

I. The Imperial City of Peking

The modern City of Peking consists of two sections (forming together almost a rectangle)—the "Inner City" or "Tumen City," as it is known to Europeans, planned and laid out in the Emperor Tung-Chih's reign (1853-1861) of Hsiian-Ti, and the "Outer City" or "Chinatown," a quadrangle added to the former in 1533, adjoining its southern wall.

According to the native measurement, the circumference of the Outer City is stated as 21 miles, with the walls extending for 2,074.5 ft. (Chineso) on the north, 1,919 ft. on the west, and 1,952 ft. on the east. It is entered by the Yong-yang, Tong-an and Keo-chou Gates from the south, by the Hung-yang and Tong-chou Gates from the west, and by the Hsiang-yang and Hsiang-chou from the north.

The Inner City has a circumference of 9.5 miles, the enclosing walls measuring 1,980.3 ft. on the east, 1,963.3 ft. on the west, 2,149.3 ft. on the north, and 2,243 ft. on the south, with nine gates, viz—the Chung-yang, Toan-wen and Tung-kuo-wen (north); the Ch'ang-yang and Tung-k'ai (east); the Kao-yang and Hsiang-k'ai (west); and the Shih-yang and T'ai-yang (south).

The "Imperial City" lies enclosed by the Inner City with a circumference of a little over 13 miles. The main gate facing south is called T'ien-an, the eastern Tung-an, the western Hua-an and the northern Ts'un.

The famous "T'ien-lang Ch'ing-wang," or "Purple Forbidden City," lies within the Imperial City, measuring 524.9 ft. from east to west, and 426 ft. from north to south. The main gate called Wu-men has south; the T'ai-ho-men leading out to the east; the Hsi-ch'ang-men to the west; and the Shih-men to the north.

II. The Principal Edifices in the Forbidden City.

The most important portion of the Forbidden City is the area extending from the Wu-men to the Kung-wu-men, forming the centre of the City. This may be divided in two sections as the "Outer" and the "Inner" Courts; the former lies from the Wu-men to the Chao-yang-men and measures about 1,000 ft. from north to south, and 340 ft. from east to west, containing chiefly audience chambers and apartments; and the latter lies from the Chien-yang-men to the Kuang-wu-men with an area of 600 ft. (from east to west) by 350 ft. (from north to south), containing the most important buildings of the Imperial palaces.

The principal edifices in this portion are the Wu-men, T'ien-wu-men, T'ao-kuo-wen Hall, Ch'ang-yang-men, Hsi-ch'ang-men, Chien-yang-men, Kung-wu-men, and the two Halls of Ch'ing-hsieh and Pao-wu, so-called "Three Grand Halls." In the gallery on either side of the gatehouse of the Wu-men there are placed a bell and a drum, "the bell to be rung when the Imperial audience passes the gate, and the drum to be beaten when the Emperor conveys the message of condoling his people, while bells and drums were also rung when the officials proceeded to the Palace to pay their respects." The gate was built in the early days of the present Dynasty.

The T'ao-kuo-wen Hall leads to the entrance to the T'ai-yang Hall. The Hall built in the Emperor Kang-hsi's reign (1662-1722), is the principal hall in the Palace, where the Emperor receives his officials on the "First Chief Festival," who come to offer their congratulations; and holds the ceremony of installing the Commander-in-chief of the Army going out to war, or of receiving court ministers.

The Ch'ing-hsi Hall built in the latter years of the K'ang-hsi Dynasty, is used for the auxiliary hall when the Emperor holds his banquet in the T'ai-yang Hall on the
Three Chief Festivals. Here also he prays the invocatory address for the ceremony of the ancestor worship presented for his approval, and inspects cattle and agricultural implements when he performs the ceremony of Sang-go (an annual ceremony in which the Emperor is understood to set an example to the populace by personally conducting the ploughing for the year). When the compilation of the genealogical record of the Imperial Family is completed, it has also to be presented here for the royal inspection.

The Palace Hall, of the same date as the Great Palace, is used annually for giving entertainments also given from the ordinary state on New Year's Eve, and for the examination for the degree of "Chih-shih".

The Ch'in-f'ing Gate forms the entrance to the Hall of the same name, where the Emperor receives his ministers in private audience, and gives a feast on New Year's Day to the Imperial princes. Both date from the Ch'in-f'ing Era (1795-1800).

The Ch'ing-fu Hall hall in the same date is the Pantheon on the Temples Imperial scale.

The Shih-i Yu (the same date) is the main for a suite of a lowering room and private chambers of the Empress.

The following table shows the size and form of each building:

<table>
<thead>
<tr>
<th>Name</th>
<th>Length</th>
<th>Depth</th>
<th>Area</th>
<th>Form</th>
</tr>
</thead>
</table>
| Wei Mu (Second chamber) | 199 1/10 | 75 1/10 | 27 2/5, \* | reconstructed, 2 1/10
| Tian Mu             | 150 1/5 | 9 4/5 | 90 1/2 | original structure |
| Tian Ti             | 160 c. | 11 c. | 640 1/4 | original structure |
| Chang-Shi Tent      | 69 1/5 | 5 c.  | 353 5/6 | single storey, partition D |
| Fung Shu             | 151 1/1 | 9 2/5 | 394 1/2 | 2 floors, partition E |
| Chi-fu-feng Mu      | 91 1/2 | 6 c.  | 194 1/4 | 2 floors, partition D |
| Chi-fu-feng Kiun     | 158 1/2 | 9 c.  | 284 4 1/2 | 2 floors, partition D |
| Chi-fu-feng Mu      | 92 1/5 | 6 c.  | 281 1/4 | 2 floors, partition D |
| Shih Shu             | 53 1/5 | 3 c.  | 79 4 1/2 | 2 floors, partition D |
| Shih Shu             | 150 1/2 | 9 2/5 | 281 1/4 | 2 floors, partition D |
| Shih Shu             | 50 1/2 | 3 c.  | 7 | 2 floors, partition D |

\* "Sang-go" (1795-1797)
III. The Hsi-Yüan.

To the west of the Hu-tien Gate of the Forbidden City, there lies a lake known by the name of Tsin-eh Chu, divided into three portions called respectively "Northern, Central, and Southern Seas." The lake is surrounded with a number of picturesque buildings of various shapes and dimensions. The whole district, lake and all, is known as "Hsi-Yüan" or "Western Peak," in which the most famous are the Ying-Tzu of the "Southern Sea," and Ch'ing-yüeh Isle of the "Northern Sea."

IV. Wan-shou Shan.

At a distance of about 12 miles to the north-west of the City of Peking, a cluster of fine buildings may be seen rising in tiers along the slope of a height on the north of Lake Knowledge. This is the Detached Palace of Wan-shou Shan, which was built by the Empress Dowager in honour of the sixty-first anniversary of her birthday, making a heavy drain to the imperial coffers. All the structures are remarkable for the magnificence of proportions and the splendour of decoration.

V. The "Temple of Heaven."

The Temple is situated near the Hu-ping Gate, being the "Temple of Agriculture," and measuring 250 by 55 pu in circumference. It is a sacred place where the Emperor worships Heaven.

VI. The "Temple of Agriculture."

Within a circumference of 660 the Temple enshrines Altars to the "Gods of Heaven," the "Gods of Earth," and the "Tribal God of Agriculture," and a Hall dedicated to the Year Spiral. (See plan showing the succession of which in reverse time constitutes a "good year."

VII. The "Temple of the Son."

It lies outside of the Ch'ing-yüeh Gate. On the day of the vernal equinox the Emperor explains there to worship the sun on the Altar.

VIII. The Yung-hê Palace.

This Palace lies in the north-eastern corner of the City. It used to be the mansion of the Emperor Hsiung-shih (regned 1723-1735) in his younger days, which, on his accession to the throne, he ordered to be known by the present name. Now it is the headquarters of the Lama Sect in Mongolia.

IX. The "Yellow Temples."

The Huai-yüeh or "Yellow Temples," is a popular name of two temples in the same precincts, situated about a mile to the north of the City. The one on the east is called "Eastern Yellow Temple," or Ho-hsing Ch'iao-ti, the other on the west, "Western Yellow Temple" or Ch'ing-yüeh Hu-t'ai. In the middle stands a shrine dedicated to Kuan-yin.

X. The Wên Miao.

The "Temple of Literature," or "Temple of Confucianism," lies to the west of the Hu-ping Gate. The principal hall is called Yung-hê Ting.
EXPLANATORY NOTES.

PLATE 1. The Ta-hai Gate.

The five bridges of white marble spanning the small winding stream in the foreground are called "Agnitha Ch'ing," or "Bridge of the Inner Golden River." The Gate is the two moated, massive building in the center, built on a platform of white marble. The two smaller gates, right and left, are respectively called "Ch'ing-cut Gate" and "Ch'ing-ko Gate." The corridors running northward from the position in either corner have each a gate in the middle. The one leading out to the east is named "Nan-tha Gate," the other to the west "Nan-ta Gate." All are ornately decorated with brackets.

PLATE 2. The Ta-hai Hall.

The grand structure on the small island, triple terrace of white marble, 15 ft. high, walled with red-painted walls, is the "Grand Hall of Harmony." At each end of the walls stand a small gate, called respectively "Ch'ing-cut Gate" (right) and "Ch'ing-ko Gate" (left). Corridors extending southwards and running southward connect the gates with the "Ch'ing-cut" and "Ch'ing-ko Hall" (right), and the "Ch'ing-cut" and "Ch'ing-ko Hall" (left), both halls being ornamented, of noble proportions, and covered by a hip roof. The halls are in line while terminated by corridors with the corner pavilions framing the "Ch'ing-cut" Gate.

PLATE 3. The Ch'ing-cut Hall.

A majestic building two-storied and hip-roofed, it rises to the center, with a terrace running southwards from each end. The central section is front line straight to the "Ch'ing-cut Hall." The two wings in the middle of the corridors are called "Ch'ing-cut Hall" (right) and "Ch'ing-ko Hall" (left).

PLATE 4. The City Wall North of the Chao-yang Gate.

The wall to the north of the Gate has exactly the same construction. The terracing building seen far to the north is the "Nan-tha Hall." The City Wall North of the Chao-yang Gate.

The Gate is the eastern entrance of the Tientsin City. The construction is nearly the same as that of the "Ch'ing-cut Gate," only with larger dimensions. The other eight gates of the City are all in repetition.

PLATE 6. The Chao-yang Gate.

The Gate is the eastern entrance of the Tientsin City. The construction is nearly the same as that of the "Ch'ing-cut Gate," only with larger dimensions. The other eight gates of the City are all in repetition.

PLATE 6. A Bird's Eye View of the Ten-Ch'ing Ch'ing (Seen from the Yang-tsing Temple).

From the roof of the pagoda on the Yang-tsing Temple Hill, which commands a view all over the City of Peking, a panorama of the Forbidden City may be seen extending east to the north-east. The Ch'ing-cut Bridge, stretching on the right are covered with the three-pavilioned "Bridge of Golden Serpent and Rainbow," another bridge seen to the left is the "Ch'ing-cut" Bridge, or "Bridge of Mass of Voracity and Cutting Clouds." The walls may be seen running straight among houses and lanes and intersecting each other at right angles, with two corner towers forming the north-eastern and south-eastern limits of the City. The peculiar shaped Min Gate, the towering "Ch'ing-cut" Hall, and the "Ch'ing-cut" Gate being near the foreground are conspicuous among other numerous edifices, each of which may be identified on a closer observation.

PLATE 7. The Corner Tower (Northeastern).

The towers in the four corners of the Forbidden City are all of the same size and form, unique and original in style.
PLATE 8. Inside the Ch'eng-yang Gate.

The main entrance to this gate is called "Gonghe-bao Stairway." The single-storied structure with open openings in the background is the Hsihsien Temple, which may be seen over the two-storied Golden Gate. The two-storied, symmetrical buildings seen further behind on each side of this latter are the wings of the Ming Gate, the main entrance to the Forbidden City.

PLATE 9. The Tien-an Gate.

The gate from the main entrance to the Imperial City—a massive structure with a provision for nine compartments standing on a single pedestal with five gateways. The seven bridges of white marble across the small stream in front of this gate are known as "Bridges of the Outer Golden River." Two lines are seen passing the approach on either side beside two "Hwa-piao," or "Ornamental columns.

PLATE 10. The Hua-Piao in front of the Tien-an Gate.

It is a single cylindrical column of white marble, about 30 ft. high and 4 ft. in diameter, separated with a later inner column in turn covered with a dragon in a sitting posture. The column is carved with a dragon in half relief and has a base piece in the shape of clouds near the top. Similar columns are also found inside the gate.

PLATE 11. The Hua-Piao in Front of the Tien-an Gate (Side).

Observe the posture of the dragon in the top.

PLATE 12. The Wu Gate (Front).

The Wu-men or "Southern Gate," forming the main entrance to the Forbidden City, is a massive structure of nine positions rising on a massive piece of marble covering three sides of a square. Nine gateways open through the various wall, each side being faced with one that opens to the enclosed court. The central position is a transition building of magnificent proportions with nine compartments and is connected with a corridor with two other two-storied positions on either side, each of which is again connected with another position by a corridor running on each side of the middle compartment. The positions are known as "Five Phoenix Towers," the whole structure resembling in part of 1557 style. The two small structures seen in front of the sides on the left are "Kowloon" and "Good Measure" (right) and the "Illusory" or "Summit" (left). The walls and pillars are painted red, while the roofs are covered with tiles of bright yellow and the hexagonal urn of pure white marble.

PLATE 13. The Wu Gate (Back).

A corridor runs inside the gate with the five marble "Bridges of the Inner Golden River" across it. The bases are also built of white marble, with railings of the same material.

PLATE 14. The T'ai-ho Gate.

See note No. 6.

PLATE 25. The Chia-chiang before the T'ai-ho Gate.

The "Good Measure" is placed in a white marble structure somewhat resembling a Japanese stone lantern in shape.

PLATE 16. The Coiffed Ceiling of the T'ai-ho Gate.

The columns are all decorated with colored designs of the conventional dragons and clouds. The dragon in the circle in the case is gilded and surrounded with clouds of bright yellow color.
Plate 17. The Front Steps of the T'ai-hê Gate.

The Gate is approached by three flights, the central numbering 28 steps, the right and left each one step less. The central flight is divided lengthwise into three parts, of which the middle is, instead of being gradated, covered along the whole slope with a white marble slab of an enormous size carved with dragons; the side parts have gradings of fifteen marbles in low relief on the head of each step. All the flights leading up to the principal buildings in the City are in the same style.

Plate 18. The Ornamental Tops of the Newels around the Platform of the T'ai-hê Gate: Specimen No. 1.

It is of pure white marble, carved with chased lines and conventional designs.

Plate 19. The Ornamental Tops of the Newels around the Platform of the T'ai-hê Gate: Specimen No. 2.

The only difference from specimen No. 1 is in the carving of a dragon in place of the bird.

Plate 20. The Chao-tê Gate (Front).

This and the following plates give specimens of the decorative art in an interior order of modern China.

Plate 21. The Chao-tê Gate (Interior).

Observe the peculiar construction of the beams and posts.

Plate 22. The Lion in front of the T'ai-hê Hall.

The lion lying on the white marble pedestal, an exquisite work in itself, is a fine workmanship of gilded copper.

Plate 23. The Jên-k'uei before the T'ai-hê Hall.

The structure stands on the right with the "God of Memory" on the left in the court on the duplex. It is a sort of winder to measure the time.

Plate 24. The Bronze Crane before the T'ai-hê Hall.

The metal object in high standing along the right side basaltic stone on the heapstone.

Plate 25. The Bronze Turtle before the T'ai-hê Hall.

The turtle stands behind the censer.

Plate 26. The Front Steps of the T'ai-hê Hall.

The triple towers and the three flights of steps give the appearance of a kind of extreme grandeur.

Plate 27. The Central Flight of the T'ai-hê Hall.

The picture appearing in this view from above is in a similar style to that of the T'ai-hê Gate.

Plate 28. The Platform of the T'ai-hê Hall.

The platform on which the Hall stands is raised again from the heapstone. The picture shows part of its base.

Plate 29. The Back-Door of the T'ai-hê Hall.

This is a kind of door known in Japan by the name of "Sandô-sode." The upper half is filled in with a mosaic work, while a carved panel forms the lower part.

Plate 30. The Front-Windows of the T'ai-hê Hall.

They are exactly in the same style as the doors.
Plate 31. The Interior of the T'ai-hê Hall.

The compartments of the receiving and council chamber are paved with green stone, and all filled in with bricks above the wall line of glazed tile. From the floor to the eaved ceiling with horizontal beams and brackets, it measures about 39 ft.

Plate 32. The Pillars and Coffers in the North-eastern Corner of the T'ai-hê Hall.

Cf. No. 31.

Plate 33. The Coffers behind the Dais in the T'ai-hê Hall.

Cf. No. 31.

Plate 34. The Beams in the Western Corner of the T'ai-hê Hall.

Cf. No. 31.

Plate 35. The Imperial Dais in the T'ai-hê Hall.

It faces in the centre of the Hall, measuring 31 ft. wide by 29 ft. deep, with a railing around it, and approached by six flights in all—three in front, one each on the right and left, and at the back. The central front flight is 31 1/2 ft. wide and 67 ft. deep at the base, the other two front flights 34 1/2 ft. wide and 50 ft. deep, the back flight 65 ft. wide and 67 ft. deep; the two side flights 35 1/2 ft. wide and 66 ft. deep, all containing some steps. The objects placed in the central front flight behind them are covered with cloisonné work. On the rear may be seen two deep sets of doors, right and left near the front.

The screen near the throne measures 17 ft. long, 15 ft. thick and 2 ft. deep, and stands at a distance of 14 ft. from the back. The smaller dais raised before the screen is 60 1/2 ft. by 48 ft. the throne 31 1/2 ft. by 32 1/2 ft., and the foot-stool 35 1/2 ft. by 13 ft. All are of wood and gilded, both the railing and the screen being richly carved.

Plate 36. The Imperial Dais in the T'ai-hê Hall (Side).

Cf. No. 35.

Plate 37. The Central Beam and Coffers in the T'ai-hê Hall.

Cf. No. 34.

Plate 38. The Four Main Pillars in the T'ai-hê Hall.

The pillars along the sides have each a diameter of 3 1/2 ft. and is gilded from top to root with a large dragon embossed all around the trunk. They form an exception, since the pillars in other halls are all painted red.

Plate 39. The Coffered Vault above the Dais in the T'ai-hê Hall.

The central compartment of the ceiling above the Royal dais is in an entirely different style from others, having a coffered vault in the centre. The vault is raised on an intricate framework, and supports a large globe with its smaller ones hanging around it, a decoration often called to be a symbol of royal pomp.

Plate 40. The Main Beam of the T'ai-hê Gate.

A close examination of the decoration will show an almost innumerable multitude of elements. The construction of the ceiling is as follows: the coffered ceiling supported on the beams which rest in turn on the brackets arranged on the side surrounding the pillars—all ornamented with polychromic figures of conventional flowers, clouds and dragons.
PLATE 41. The Ceilings of the Ch'eng-hê Hall.

The decoration is in the colored figures of dragon and clouds. The main beam is ornamented in a different style from most of those of other halls, which shows the different date of the Hall.

PLATE 42. The Imperial Door in the Ch'eng-hê Hall.

It measures 17 ft. wide by 16 ft. deep. The seven steps, 2 ft. from the back, are 8 ft. long, 8 in. thick and 1 ft. deep. The items stand in the center of the room.

PLATE 43. The Pao-hê Hall (Front).

The main beam in the Hall is in the center of the ceiling. The Hall in front of it is in the center of the entrance.

PLATE 44. The Pao-hê Hall (Back), seen from the Ch'ien-chêng Gate.

The Hall is provided with three doors, and the De Table Hall is flanked by red walls.

PLATE 45. The Roof of the Pao-hê Hall (Side).

Observe the peculiar style of the purlin decoration.

PLATE 46. The Imperial Dais in the Pao-hê Hall.

It measures 18 ft. by 14 ft., with three flights in front, and one each on the right and the left side. The central front flight (6 ft. wide and 3 ft. deep) consists of six steps, while the other two and the two side flights (2 ft. by 2 ft.) all consist of five. The center (4 ft. wide, 2 ft. thick and 3 ft. deep) stands 3 ft. in front of the wall, with the royal door (13 ft. wide and 20 ft. deep) and the foot door (20 ft. wide and 15 ft. deep) in front of it. The whole structure is enclosed in the same style as the Hall, with the sides covered with gabled roofs and the front portion of laters. The ornamental framework of the door and the two doors are not standing, other.

PLATE 47. The Ceilings of the Pao-hê Hall.

The decoration is in the same style, figures and design are used. The main beam is in the center of the ceiling.


The flight leading up the triple houses and the platform measures a perpendicular height of over 30 ft. In front of it stands a magnificent flight, running down to the inner court and the steps four times.

PLATE 49. The Lower Port of the Central Back Flight of the Pao-hê Hall.

This is the part leading up the lowest terrace. A suspension method of white marble runs up the court, measuring 35 ft. by 44 ft. wide, with gracefully carved columns in high relief. No other hall in the whole City is to be found such a picturesque piece of work.

PLATE 50. The Flight of the Ch'ien-chêng Gate.

The Gate is also approached by these flights, the middle consisting of steps, and the side flights of each. Observe the surrounding stone railings.

PLATE 51. The Flank Wall of the Ch'ien-chêng Gate.

The picture represents one of the two corner walls projecting right and left, originally from each end of the Gate. The structure is in the same style, the doors most beautiful with its fine painted door, the four doors, doors, draperies, and doors, ornamented with fine colored patterns. The whole is ingeniously characteristic of the Chinese art.
Plate 57. The Ceiling of the Chi'en-ch'ing Gate.
Though similar on the whole to that of the T'ao-shih Hall and others, yet some peculiarities may be noticed in the beam decoration.

Plate 55. The Coiffers of the Chi'en-ch'ing Gate.
They look much the same as those of other buildings.

Plate 54. The Chi'en-ch'ing Hall.
A two-storied hip-roofed building, nine compartments with three doors in the centre and one on each end. Observe the tiled ornamen of white stone facing up to it.

Plate 53. Part of the Front of the Chi'en-ch'ing Hall.
See notes for No. 54.

Plate 56. Part of the Back of the Chi'en-ch'ing Hall.
Observe that both the front and the back are uniform in style.

Plate 57. Part of the Roofs of the Chi'en-ch'ing Hall.
Observe the "Sun-ho-yo," a group of lions, dragons, horses and a phoenix on the roof of each story.

Plate 58. The Railed Avenue of the Chi'en-ch'ing Hall.
The united avenue, leading from the Gate to the platform of the Hall, 63.5 ft. long and 30 ft. wide with railings over 6 ft. high. It is built of white marble, mill and sill.

Plate 59. The Central Front Flight of the Chi'en-ch'ing Hall: No. 1.
It leads up from the end of the Avenue consisting of eight steps. Observe the peculiar mounting on the central club.

Plate 60. The Central Front Flight of the Chi'en-ch'ing Hall: No. 2.
The picture above the left side steps.

Plate 61. The Side Front of the Chi'en-ch'ing Hall.
One of the two flights rising from the court beside the central one leading from the Avenue.

Plate 62. The Tripod Incense-Burner before the Chi'en-ch'ing Hall.
One of the four arranged on the platform, all similar in shape to those before the T'ao-shih Hall.

Plate 63. The Chia-fang before the Chi'en-ch'ing Hall.
It stands in the court before the Hall, and looks also like that in front of the T'ao-shih Hall.

Plate 64. The Doors at the End Compartments of the Chi'en-ch'ing Hall: No. 1.
Four doors to a compartment is a uniform system to all buildings, and their construction varies in an end or central compartment are more or less the same—the lower panel ornamented with carvings, the upper portion filled in with a square open work; and the corners and centres of the frame and beam fixed with metal pieces. Although they are called "golden doors," in reality they are all painted red.
Plates 65. The Doors of the End Compartments of the Ch’ien-ch’ing Hall; No. 2.
   Showing the lower guard.

Plates 66. The Front Colonade of the Ch’ien-ch’ing Hall.
   The massive columns give an impression of grandeur.

Plate 67. The Imperial Doors in the Ch’ien-ch’ing Hall.
   It is 19 ft. square and protected with three front and two back flights each of three steps. The central front flight measures 13 ft. 6 in. and 4 ft. 6 in. deep; the other four 9 ft. 6 in. and 3 ft. 6 in. The screen is 13 ft. 6 in. wide, 5 ft. 6 in. deep and 1 ft. 6 in. thick; it stands 1 ft. 3 in. in front of the door. The screen is 2 ft. 3 in. wide and 3 ft. deep; the finial 5 ft. wide and 1 ft. 6 in. deep.

Plate 68. Part of the Imperial Doors in the Ch’ien-ch’ing Hall.
   Shows the screen and the throne.

Plate 69. The Treatment over the door in the Ch’ien-ch’ing Hall.
   The enameled structure covers the doorway that leads from the main chamber to the side rooms right and left.

Plate 70. The Cabinet Doors in the Ch’ien-ch’ing Hall.
   Notice the rich carving.

Plate 71. The Mirror in the Ch’ien-ch’ing Hall.
   All the Chinese palaces are furnished with a profusion of mirrors, and the Hall is no exception to the rule, having a large one standing by the door. The stand is a fine specimen of the art of modern China.

Plate 72. The Chiao-T’ai Hall (Side).
   The Hall is similar to the Ch‘ing-hsi Hall in construction, being a square-shaped single story (of three compartments), covered with a pavilion roof surmounted with a gilded round top. The side halls exactly the same in the front except for the end compartments which have no windows.

Plate 73. The Doors of the Chiao-T’ai Hall.
   The panels are carved with dragons and phoenixes.

Plate 74. The Coffers of the Chiao-T’ai Hall.
   The ceiling is ornamented all over with phoenixes and dragons, the former forming a fixture of the Hall.

Plate 75. The Imperial Doors in the Chiao-T’ai Hall.
   It measures 16 ft. square, with the chair (2 ft. wide, 3 ft. deep) placed over the door, and the pair of imperial thrones standing right and left as usual.

Plate 76. The Coffered Vault above the Doors in the Chiao-T’ai Hall; No. 1.
   It is nearly the same as those in the Tai-hsi Hall and others two for the chambers.

Plate 77. The Coffered Vault above the Doors in the Chiao-T’ai Hall; No. 2.
   See notes for No. 76.
Plate 28. The Water Clock in the Chiao-t'ai Hall.

It stands on the right of the axis as an example of the sloping roof with a number of panels arranged in it.

Plate 29. The Kun-ming Kung (Fron).

It is entirely the same in form and size as the Ch'ien-ming Kung in the Table of the Principal Edifices.

Plate 30. The Doors in the Kun-ming Kung.

The lower panels are similar to those of the Chieh-ch'ing Kung doors, while the upper panels are of a different pattern.

Plate 31. The Porch of the Yang-hsin Hall.

The gabled roof forms a feature different from Japanese buildings of this kind, for the latter are usually covered with a thatch roof in a peculiar style called "Asagiri.""}

Plate 32. The Imperial Dais in the Yang-hsin Hall.

The Hall is one of the Emperor's private reception rooms. The dais lies in the center and is in a similar style to that in the Chiao-t'ai Hall. The long staircase has called "I" set on either side of the dais has the same size as a "nagin tabby." The back-shelves flanking the dais contain numerous volumes for the imperial collection.

Plate 33. The Ceil Vault above the Dais in the Yang-hsin Hall.

The coffers are all decorated with floral designs, and the ceiling has the usual globe hanging down from the vault.

Plate 34. An Inner Apartment of the Yang-hsin Hall.

The room is furnished with tables, stools, couches, screens, and chairs, and serves as an imperial sitting room. Notice the picture of the polo on the back.

Plate 35. The Bed Chamber in the Yang-hsin Hall.

It is in the corner of the building, furnished with a bed and other articles.

Plate 36. The Tai-yuan Hall.

The room, overlapping gable roof is an exceptional feature in such buildings.

Plate 37. The I-chu Kung (Interior).

The main hall behind the Yang-hsin Hall is the center of the court below. The woodwork frames elaborately carved form the partitions of the rooms. The flowers are painted with pictures and calligraphy, while beautiful lattices with fringe are hung from the ceilings, and picture frames surround the walls.

Plate 38. The Yu-hua Pavilion (Front).

A verandah, with three closed buildings, with a dragon on the corner of the uppermost roof and a figure representing a horse on top of it. It is a repository of immemorial Buddhist shrines.

Plate 39. The Chung-ch'ing Hall (Interior).

The building also called "Boo-fan" or "Boo-fan's Hall," lies behind the Yu-hua Pavilion, and contains a collection of magnificent Buddhist images and an army of small statues. The meaning of the latter is long from exhaustion for they belong to the scenes of the Laoshenana.

Plate 40. One of the Miniature Pagodas in the Hall of Buddha.

The picture and the following show specimens of the many miniature pagodas kept in the Hall of Buddha, all of which are rare gems of art.
PLATE 91. Another Specimen of the Miniature Pagodas in the Hall of Buddha (Porcelain).
See notes for No. 90.

PLATE 92. The Gable of the Yung-kang Kung.
It has a close resemblance to that of the Ch'ing-yang Hall.

PLATE 93. The Roof of the Wu-yang Gate (Inside).
It is remarkable for the peculiar construction of the open timber work resting on the quadrilateral beam.

PLATE 94. The Wu-yuean Pavilion (Front).
The "Meeting of the Pavilion of Literature," stands in the eastern part of the Outer Section of the City, and forms the imperial library, containing about 50,000 volumes of the complete series of "classics on politics, history, poetry and ethics." It is a building of two stories, and having six compartments, with the roof covered with green glazed tiles.

PLATE 95. The Screen in the Yichien Pavilion.
The embossed dragon on the thick coating of lime excites admiration for its bold and vigorous execution.

PLATE 96. The Hsien-chi Hall (Part of the Front).
The Hall, a bi-pavilion, two storey building (nine compartments), with the two royal symbols, a mandarin and a jade-flagon, before it, stands in the grounds of the Ming-shue Kung, containing the living apartments of the Empress Dowager. The same method of decoration used in the buildings of the Forbidden Palace of Yuan-shih-k'ai may be found here.

PLATE 97. The Hsien-chi Hall (West Side).
See note for No. 96.

PLATE 98. The Ning-shue Kung.
It stands behind the Hsien-chi Hall, and is remarkable for the square pillars and the carved panels above the lintel.

PLATE 99. The Stair-case of the Ch'in-an Hall.
Observe the style of carving on the balustrades different from others.

PLATE 100. The Base of the Ch'in-an Hall Platform.
See notes for No. 99.

PLATE 101. The Roof of the Ch'in-an Hall (Inside).
Notice the peculiar construction: the rafters arranged on the waists, which is rare and an unusual feature. The decoration has also some peculiarities.

PLATE 102. The Ceiling of the Ching-yang Kung.
The Hall stands at the "Second Eastern Avenue" of the Inner Section. An entirely different treatment from others, is to be noticed in the color and design of the ceiling and the geometrical patterns as the main theme.

PLATE 103. A Fountain.
Observe the mosaic design.
PLATE 104. The Ch'ien-ch'iu Pavilion. (A).
The Pavilion lies behind the Ch'ien-kung Hall, notable for its scale in the most quiet and decorative style, offering a fine example of Chinese architecture, which is distinctly rich in the varieties of coloring.

PLATE 105. The Ch'ien-ch'iu Pavilion. (B).
See note for No. 104.

PLATE 106. The Ritual Utensils in the Ch'ien-ch'iu Hall.
They look almost like some model tripod.

PLATE 107. The Chiang-hsiu Pavilion. (Side).
The gold and red give an impression of grace by the symmetrical arrangement of boxes, posts, and brackets.

It affords a good example of a two-storeyed building. “Chai” means “Store.”

PLATE 109. The She-wo Gate.
The structure forms the southern entrance to the Forbidden City, provided with three gateways and surrounded with a two-storied pavilion of four compartments.

PLATE 110. The Tsung Gate.
The Tsung Gate lies in the Western Section and is of the same type as all the other gateways, having only one gateway opened between the walls.

PLATE 111. The Fence Screen inside the Tsung Gate.
The design is nearly the same as the two short walls of the Ch'iao-hsiang Gate, only the lines in this instance are left unprinted showing the hiding.

PLATE 112. The Hsi-shih Gate.
The Gate is in the Eastern Section. The peculiar style of the construction of these gateways is not infrequently found with other gates in the City.

PLATE 113. The Ch'ing-kung Gate.
The Gate is opposite the Grand Palace. It is a compact building perfect in every arrangement.

PLATE 114. The Incense-Burner before the Yu-huan Pavilion.
It consists of three parts—a pilaster, the middle, and a body with some gabled figures in it, and a double roof in a camphor style. All the incense burners found in front of the palace buildings are more or less in the same style.

PLATE 115. Prospect Hill. [Seen from the She-wo Gate].
The structure in the foreground in the She-wo Gate, and the building on the second tier in the background is the pavilion on the top of the central summit of Prospect Hill.

PLATE 116. A Pavilion in front of the Ta-Tao-hsuan Hall.
The Pavilion lies to the west of Prospect Hill, having a pair of “pillars” or “monumental gates,” and pavilions in front of it. The picture represents one of the latter. It is almost a replica of the corner towers in the corners of the hall of the City, displaying an expanded symmetry in a most complete plan of the body and the roof—a structure of “five beams and eight pillars” as was usually by the emperors in the days of the Ming Dynasty.

PLATE 117. View to the North from Prospect Hill.
Chang-ch'ang, sometimes called “Warring States” or “Ming-Ch'ang,” and is known as “Prospect Hill” to the Europeans, is an artificial mound outside of the
Section Gate, having five openings, each of which is apertured with a temple for Buddha. From the summit a good view not far away of the City of Peking can be obtained. The massive structure in the center of the picture is the Three Gates, northern entrance to the Imperial City; farther to the north the Drum Tower may be seen leaning up, with the weird figures of the Bell Tower just showing behind it.

PLATE 148. The Yung-an Temple Stupa and the Chih-tsun T'ui-yin Bridge.

The Temple lies on an "Ostroglosen Tien" or "Snow-fish Island" in the "North Sea" of Pekin's Gorge. The famous Stupa is seen rising up on the top of the hilltop with the "Bridge of Mass for Victory and Curling Clouds" and the palace in the foreground. The bridge connects the island with the shore.

PLATE 149. A Distant View of the Yung-an Temple Stupa from the North.

The picture is the foreground scene for the "North Sea" proper. Observe the innumerable stretch of galleries along the foot of the hilltop.

PLATE 150. A Near View of the Yung-an Temple Stupa.

The Stupa is of the "Tibetan type," notable the peculiar style of construction—a cylindrical body with a distinct base forming a trapezoid on a high square platform, and, for the space, a series of steps tucked in a double canopy and a kind resembling the sun and the moon. The whole structure is built of brick.

PLATE 151. The Shrine in the South Front of the Yung-an Temple Stupa.

Through small door, the shrine has a most original appearance. The platform, the rectangular ground story, and the round upper story are all of glazed tiles weather-proof. The eaves roof and the pointed top are glazed all over.

PLATE 152. The Idol in the Shrine before the Yung-an Temple Stupa.

The monumental image is one most worshiped by the Lama believers—bald-headed, hatless-clothed and with pointed hat, hanging a number of human heads around the neck, with earthy painting around the body, and the exposed sexual organs erect, its feet trapping rope around.

PLATE 153. The Chih-foo Yü-t'ong Bridge.

The bridge divides the "North Sea" and the "Central Sea." It is built of stone marble, hallowed in the same material, and measures about 400 ft. in length.

PLATE 154. The Gate leading to the Wan-foo Pavilion.

It looks like a palace with the passages filled-in and furnished with arched passages. Many of the doors may be found in the City of Peking.

PLATE 155. The Wan-foo Pavilions (Front).

The "Palace of a Thousand Buddha" is a massive building of three stories, lying to the northwest of the "Fui Dragon Pavilion," with a legion of the image of Buddha enshrined around the wall.

PLATE 156. The Buddha's Hall in the Shao-hsi-hien Ground.

The Shao-hsi-hien buildings lie to the northeast of the Fui Dragon Pavilion. The Buddha's Hall is two-storied, and built of brick covered with glazed tiles of different colors on the outside. A building of such dimensions covered entirely with glazed tiles is a rare example.

PLATE 157. The Buddha's Hall in the Shao-hsi-hien Ground Part.

See note for No. 156.

PLATE 158. The T'ai-hsiang Pavilion.

It stands on the eastern shore of the "Central Sea." It used to be a scenic platform known as "T'ai-hsiang" in the days of Ming and was restored in the present reign into a pavilion. Here the Emperor personally superintended the examination of candidates for the degree of "Chao-shih," and reputed the display of
architectural and decorative works by his officials in the front yard; since the 15th year of the Chin-hao Era (1761) it has also been used for the chamber to contain the envoy from the barbarous states.

Plate 159. The Hsiaoguan Pavilion in the Ying Tai Group: No. 1.
The Ying Tai is, in its broader sense, a general name for an area in the "South Sea" with a series of nine buildings on it. The Pavilion is the first building of the group to meet the eye, where visitors find themselves on the left.

Plate 159. The Hsing-loan Pavilion: No. 2.
For notes see No. 650.

Plate 151. The Hsiaoguan Pavilion and the Adjoining Jui-yang Pavilion.
The picture shows only part of both buildings, for notes see Nos. 121 and 190.

Plate 152. The Ch'ien-ming Pavilion.
One of the Group, sitting in the southeast of the Ying Tai Group.

Plate 153. A Summer House.
It stands over a nursing stream in a lovely garden of the Ying Tai, with a perforated floor and the water through the openings.

Plate 154. The Fence Wall near the Ying Tai Proper.
Observe the fantastic design of giving each opening a different shape.

Plate 155. The Marble Bridge of the Ying Tai.
It is built of white marble, and spans a small stream in a picturesque setting, connecting the "Central Sea" and "South Sea." The excellent design of carved bands on the railing deserves a notice.

Plate 156. The Pavilion in the "South Sea." It belongs to the Ying Tai Group, and is unadorned and for the originality of the plan, more so for the unusual form of the roof.

Plate 157. The Yien-hui Pavilion.
The three-storied Pavilion of Yien-hui sits on the eastern slope of the "South Sea." It is a graceful building with two cylindrical stories.

Plate 158. The Shrine behind the Wan-shan Hall.
It is a graceful building with two cylindrical stories.

Plate 159. The Seven-Storyed Pagoda in the Shrine behind the Wan-shan Hall.
Though only in model, its style and form are worth a careful study.

Plate 160. The Gallery of the Wan-shan Shan Palace.
Running for an innumerable length along the foot of the mountain, it not only forms a marvel of the Palace.

Plate 161. The Palace of the Wan-shan Shan Palace.
It stands eight in front of the Palace on the shore of Kuan-wang Lake, affording one of the most complete examples of the modern style of palace.

Plate 162. The Wan-shan Shan Palace (Seen from the Front).
The Palace is built facing Kuan-wang Lake on the south, containing a series of buildings which rise in tiers up the slope of the mound, beginning with the
Plaque Gate at the foot and corned with the fine-storied "Pavilion of Buddha's Incense," or "Pudishan K'ai," and numerous other buildings forming the wings of the central relic.

**PLATE 143. The P'ai-ying Hall and the Foidsang Pavilion.**

The former is seen to the left in the foreground.

**PLATE 144. The Foidsang Pavilion (Back).**

The most magnificent affair in the Palace is the Pavilion, surrounded and octagonal, standing on a stone well, which rises proportionately 100 ft. high. For as it is in details and ornamental it stands in a class with the grand scale of the grand design.

**PLATE 145. The Buddha's Hall (Ch'ang-hsuan-chieh).**

The Hall is the main building and contains images of Buddha. Both of brick inside, it has a whole exterior covered with colored glazed tiles.

**PLATE 146. A Bird's-Eye View of the Wan-shou Shan Palace (Seen from the Foidsang Pavilion).**

It is a veritable plan of the Palace, covering the grounds from the distant Pavilion to the foot of the Pavilion, and showing the position of all the edifices in the Palace.

**PLATE 147. A Pagoda in the Rear of the Wan-shou Shan Palace.**

The statue are so perfectly constructed that they may be erected in either time or season. It is a beautiful work, covered all over with glazed tiles of different colors.

**PLATE 148. A Stupa in the Rear of the Wan-shou Shan Palace.**

This is only one of the many found there, all having different forms.

**PLATE 149. The Monument of K'ou-ming Lake.**

It is a memorial of white marble standing in the rear of the Pavilion, with a memorial inscription about the Lake inscribed on it. The arrangement of surrounding buildings are more or less suitable for originality of design.

**PLATE 150. The Ship-House on K'ou-ming Lake.**

It is a marble structure, and is sometimes used for harbor purposes by the court.

**PLATE 151. The Hsiao-ch'ing-yü, or "Great Dome," in the Temple of Heaven.**

It is a cylindrical structure built on a platform of the same form, having a conical roof covered with blue glazed tiles.

**PLATE 152. The Interior of the Hsiao-Ch'ing-yü.**

The work is carefully executed in the characteristic modern style.

**PLATE 153. The Altar and the Gateway in the Temple of Heaven.**

The center Altar where the Emperor worships Heaven consists of an open circular platform, approached by a wide stone steps with a balustrade, the whole structure being built of white marble. The measurements of the columns are:

- The Lower.........height, 70 ft. diameter, 115 ft.
- The Middle.........height, 51 ft. diameter, 138 ft.
- The Upper.........height, 32 ft. diameter, 108 ft.

The Gateway looks curious, having a form of two triangular tiled with bricks.
Plate 154. The Ch'ien-nien Hall in the Temple of Heaven.

The Hall, a three-storied and cylindrical building of massive proportion, is the place where the Emperor pays for a good year. The exact height is unknown, yet there is no doubt of its existing above thirty feet in the entire height of the "Great Doors." The dimensions of the triple terrace are: The uppermost, 8 by 4; the middle, 3.5 by 3.5; the lowest, 2 by 2.

Plate 155. The Interior of the Ch'ien-nien Hall.

The interior walls, whose height may be computed at 50 feet, is supported by four gigantic pillars each with a diameter of four feet. The decoration is in the most modern style and that of the Alhambra Hall buildings.

Plate 156. The Gate in the Temple of Agriculture.

A gate of brick and covered with iron roofing, whose arches are peculiarly shaped.

Plate 157. The Ch'ing-ch'eng Shrine in the Temple of Agriculture.

Is single-storied, with five compartments and a pavilion roof.

Plate 158. The Base of the Platform of the Prayer Hall in the Temple of Agriculture.

Notice the strange cement different from others.

Plate 159. The Hall of Year Star in the Temple of Agriculture (Part).

Is a structure of single story, iron-and-brick and with seven compartments.

Plate 160. The Interior of the Hall of Year Star in the Temple of Agriculture.

Some peculiarities may be noticed in the method of construction and decoration.

Plate 161. The Interior of the Ch'ju-pu Hall in the Temple of the Sun.

The Temple lies outside of the Ch'ang-an Gate. The interior decoration of the Hall is in the newest style.

Plate 162. The Interior of the Sermon Hall in the Yung-hsi Kung.

The central screen behind the images of Buddha has a Minshao Chi image in it, and the surrounding wall is also hung with Buddha paintings. The Hall is said to accommodate five hundred people.

Plate 163. The "Five Ritual Utensils" in the Sermon Hall of the Yung-hsi Kung.

They are attributed to some Tibetan artist, the truth of which we cannot vouchsafe. However, all of them are exquisite models of art. The five utensils of an incense-burner, a pair of vases, and a pair of candlesticks.

Plate 164. The Wan-tu Pavilion of the Yung-hsi Kung.

It is a three-storied building behind the Sermon Hall, containing a colossal image of Minshao 25 feet high.

Plate 165. The Interior of the Main Hall in the Eastern Huang Shan, No. 1.

The Temple is one of the principal temples of the Lin-tian Sect. The Hall contains three figures of Buddha with the "eight symbolic sacred offerings," arranged before them. Altogether the Hall has an air of grandeur as well as novelty.
PLATE 166. The Interior of the Main Hall in the Eastern Huang Tsui. No. 2.
See notes for No. 155.

PLATE 157. The Pao-hou in the Western Huang Tsui.

The Gate-standing before the Stupa is a structure of white marble and remarkable for the elaborate carvings that cover the structure even to the brackets and overhanging cornices.

PLATE 158. The Western Huang Tsui Stupa.

It is a Thirteen-storey white marble built on the site of the Empress Ch'ing-ling in memory of P'au Ch'en Lama of Tibet, who came to China at his request and died in Peking. A detail of the Lama's life is engraved on the base of the Stupa.

PLATE 159. The Gate of a Private House: No. 1.

The house is a residence of a well-to-do family situated in Jialin Street in the Jia-tung-pien, and had been used as the headquarters of the Train of the JapaneseGovernment during the Boxer's Trouble. The house and gate are both built of brick and the carvings on the doors are as elaborate as ever.

PLATE 159. The Gate of a Private House: No. 2.

The house which lies in Qiaolien Street in the Tong-sou-pien, had been used as the headquarters of the Japanese Government. Notice the platform, doors, window, and elaborate carvings on the doors.

PLATE 171. The Shop Fronts: No. 1.

The picture shows the front of two adjoining shops in the Tong-sou-pien. The tall ornamental pillars, graceful arches, and fine carvings and doors, all are in the style that prevailed before the Modern Era.

PLATE 172. The Shop Fronts: No. 2.

They are good examples of the Chinese taste for involved and gaudy carvings.
THE CITY WALL NORTH OF THE CHAO-VANG GATE.
THE HWA-PIAO IN FRONT OF THE TIEN-AN GATE [SIDE].
THE WU YUAN FRONT.
Plate 13

THE WU GATE (REAR)

The image shows a view of a traditional Chinese architectural structure, specifically the Wu Gate (rear) as indicated by the label. The gate is characterized by its multi-tiered roof and symmetrical design, typical of Chinese imperial architecture.
THE CHIMULANG BEFORE THE TAIHE GATE.
THE COFFERED CEILING OF THE FALMI GATE.
THE FRONT STEPS OF THE T'A-YHE GATE.
THE CHAO-TĚ GATE (INTERIOR).
THE LION IN FRONT OF THE PALACE HALL
THE BRONZE CRANE BEFORE THE T'AI-HÉ HALL.
THE PLATFORM OF THE FABÉ HALL.
THE FRONT-WINDOWS OF THE TAIHÉ HALL.
THE INTERIOR OF THE T'AI-HÉ HALL.
THE PILLARS AND COFFERS IN THE NORTH-EASTERN CORNER OF THE TAUSE HALL.
THE COFFERS BEHIND THE DAI IN THE T'AL-HÉ HALL.
THE BEAMS IN THE WESTERN CORNER OF THE TAI-HE HALL.
THE IMPERIAL BARS IN THE T'AMÉ HALL.
THE IMPERIAL DARS IN THE TAI-BE HALL (SIDE).
THE CENTRAL BEAM AND COFFERS IN THE T'AM-HÉ HALL.
THE FOUR MAIN PILLARS IN THE T'AI-HÉ HALL.
THE COFFERED VAULT ABOVE THE DAISS IN THE TA-HÉ HALL.
THE MAIN BEAM OF THE T'AI-HÉ GATE.
THE PANGHE HALL (BACK) SEEN FROM THE QIEN-SHING GATE.
THE ROOF OF THE PAO-HE HALL (SIDE)
THE IMPERIAL DAIM IN THE PAO-HE HALL.
THE LOWER PART OF THE CENTRAL BACK FLIGHT
OF THE Pao-hê HALL.
THE FLIGHT OF THE CH'IEN-LING GATE.
THE FLANK WALL OF THE CIYEN-CIYIN GATE.
THE CEILING OF THE CH'EN-CH'ING GATE.
THE COFFERS OF THE CHIEN-CHING GATE.
THE QIEN-QIING HALL.
PART OF THE BACK OF THE QIEN-QING HALL.
清国八京皇城

The Imperial City of Peking, China
The Central Front Flight of the Ci Chen-Cing Hall, No. 2.
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(Photograph by Government Printing Office, Peking.)
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(中文: 興王府寶藏寺大雄寶殿)

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