

several classes, and with the bride arrayed in her peonies and innocence.

Peking, the Chinese New York, blossoms with ladies displaying the fashions of spring, summer and winter; an official stalks in court regalia, and a gentleman in the furs of cold weather. The ceremonial robes and the ordinary garments of the Llama High Priest and the popular dress of the Buddhist priest flow from members of these powerful sects. Learning has its distinctive garbs. The Hanlin is the proud possessor of a sheepskin conferred by the Emperor after a successful examination personally conducted by his majesty. Li Hung Chang was a Hanlin. The Chinshin is a graduate of the Imperial College, and wears the title of doctor of metropolitan literature. Chu Yen is an M. A. turned out by provincial examinations, and Hsin Tsai is the equivalent of A. B. in the American university.

Wan Min San, the umbrella of Myriad Names, is a poetic introduction to the manners of myriad millions. It rustles wide with the ever old story of high favor. How well the idealistic name fits its meaning—ten thousand people umbrella. If one never knows more Chinese, remember that Wan is ten thousand, Min is people and San the umbrella; Americans would call it the autograph umbrella for it serves the dainty purposes of the fan, on which the popular young woman carries away from a summer-by-the-sea, the names of her slaves.

On the cover of Wan Min San, in thousands of Chinese characters, are the signatures of persons who esteem its owner. They cover him with honor whenever he raises it. Fashioned

after the imperial parasol, the cover is nearly flat. Hanging vertically from the edges is a pendent side canopy, having a fringe of golden and silken tassels. The spike at the top is heavily decorated with bazarre figures. Many persons of distinction possess enough of these trophies to start an umbrella store in one of the civilized countries.

Speaking of fans, shu-lien-chi, master artisan, sends a collection of 4,000 of superior artistic designs from Hangchow. When one realizes what the fan is to Chinese manners, the real impressiveness of their lives laughs into folly the meaninglessness of progress in the heart of civilization. Every article which the Chinese use has its spiritual significance. The same deep philosophy may be said to govern every act of their lives, after the unkept precept of Marcus Aurelius, the pagan.

So that much may be learned from the philosophy of fans of gauze from Swatow, the ivory kind from Canton, those of the stick variety, the lacquered type and the sandalwood class that come out of the same quarter of the empire. Clay figures from Tientsin tell the sculptural narrative of marriage and funeral processions; street merchants are driving bargains; dinner and card parties are depicted; a mimic stage with its marionette players illustrate the gorgeous dresses of Chinese actors. Through this glowing panorama of color move gay models of civil and military officials, foot soldiers and cavalry Llamas, and Buddhists, barbers, athletes, boxers, students, opium smokers, Mongols and beggars, the aged mendicant licensed



*War God and Retainers, Decorative Group.*

by the government, and many groups of men, women and children.

Death stalks among the living, with representations of the catafalque used for high dignitaries. A crematory smokes with the ashes of a priest undergoing the process of dissolution. The God of Wealth, not unfamiliar to Americans; the God of Fire and the God of Literature, with his Dipper in Shrine, lead a long procession of

bronze and wood idols, curious musical instruments used in imperial ceremonies, and those of more ordinary fashioning yet vocal with the same strange sounds; rare weapons, bows and arrows and armor older than the Christian era and printing done four centuries before Guttenberg discovered his movable types—all these things illuminate the hitherto hidden life of the gray nation.

The dilettante will stop before a pair of elephant tusks carved with a patience lasting through eighteen months of daily work; landscapes and processions move over the six feet of polished surface. Very old coins, comprising a valuable and complete collection of many dynasties, lead a list of coins struck by provincial mints and a complete collection of Chinese postage stamps that will cause the numismatist to sigh with regret. Every port in the kingdom is represented by maps and panoramic views showing the native cities and foreign settlements with the harbors. Postal, railway and telegraph and lighthouse maps give an idea of the geography and material appearance of densely populated districts.

The Chinese are a people who love personal adornment. Like their garments, trinkets relate in elaborate chasings, pretty conceits and superstitions mingled with traditions of the hearthstone. Canton has an exquisite collection of ivory ware, including jewel and glove boxes, powder boxes, vases, photograph frames, flower baskets, boats, paper knives, glove stretchers, combs, napkin rings and other articles. Foochow shows her lacquered wares. Silverware from Canton and Kiukiang consists of vases, jugs, urns, teapots, sugar basins, trays, milk and wine jugs, cups and tumblers, brush-handles and jewelry. Silver and kingfisher feather head-ornaments and carved soapstone baubles come from Peking, Wenchow and Foochow.

Ali Baba and the Forty Thieves return with Chinese wines and oils that gleam golden in 200 bottles; sweet meats and cakes fill 200 jugs, and various commercial products of the East

crowd 500 bottles with tempting succulency. Who doubts that the doctor does not grow rich in the Orient when his medicines are coming to St. Louis in 400 vials, while grains and cereals, the staples of life, are easily held in 80 vessels of the same size. The catalogue says that "China will make a strenuous effort in her display of teas, porcelains and silks, much space being required for these exhibits." Porcelain has been especially ordered from the potteries. Threads, ribbons, lace silk, satin gauze, plain, figured and brocaded crepe are coming from Hanchow, Soochow, Wuchow, Chefoo, Szechuen, Nanking and Canton.

Transportation is represented by official sedan chairs, and single seats of the same variety; mule litters and Peking carts; goods carts, wheelbarrows and mud sledges. Boats make a separate display, including junks, passenger boats, fishing boats, house-barges and other craft from the many districts which are represented by about 100 models.

Luxuries of the Chinese home include lanterns from Peking, Shanghai and Canton; matting and carpet, carved and inlaid blackwood opium couches, flower stands; teapots, screens, bedsteads, chairs, tables, cabinets, stools, chess tables and brackets. Lacquered ware furniture from Foochow contrasts with Ningpo's offerings in inlaid Chinese bedsteads with ante-chambers; a carved foreign style bedstead, easy chairs, book-cases, puzzle tables and three Pailous with carved panels, to make a room 20 feet square.

Men of the desk, who delight in antiques for paper weights, can begin with Chinese stationery—ink, paper, colors, pencils—combine with such