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Cover calligraphy Yan Zhenqing 顏真卿, Tang calligrapher and statesman

Cover photograph Portrait of Hedda Morrison by Adolph Lazi, Stuttgart, 1931–32
(reproduced courtesy of Franz Lazi)

The Editorial Board would like to express
their most appreciative thanks to Mr Alastair Morrison
for his generous help with the production costs of this issue.

HEDDA MORRISON IN PEKING : A PERSONAL RECOLLECTION

 *Alastair Morrison*

The death of Hedda Morrison on 3 December 1991, just ten days short of her eighty-third birthday, removes one of the last links with the small but astonishingly varied Western community that lived in Peking in the thirties. There were academics and missionaries and a residue of diplomats (most had moved to Nanking), old China hands, antique dealers and a variety of escapists who appreciated the life-style that could be enjoyed in Peking, including, for some, uninhibited sexual activities. Many were serious students of China and Chinese culture. Members of the community were notably given to malicious and often entertaining gossip about each other. Hedda knew them all.

A professionally-trained, qualified photographer, Hedda Hammer came to Peking from Germany in the summer of 1933 to manage the old-established Hartungs Photo Shop in Legation Street. Like most of the intellectual and artistically-inclined young Germans of her generation she detested the growth of Nazism and was keen to leave Germany. She at first planned to work in Yugoslavia but abandoned this when the opportunity arose to take up a post in Peking. The post called for a South German woman photographer able to speak English and French, qualifications which fitted her perfectly.

It was not an easy position for a young European woman who knew nothing of China and at first spoke no Chinese. It involved controlling and managing a Chinese staff of seventeen,

Figure 1

*Hedda and Alastair Morrison in the courtyard of Miss Bieber's house in Pei-ho-yen 北河沿, 1941
(reproduced courtesy Powerhouse Museum, Sydney)*



only one of whom spoke English. They were nearly all older than Hedda, some of them old enough to be her father.

She learned some basic Chinese and managed without too much difficulty. Inevitably some problems arose. Once she found one of the older men smoking in the darkroom, which was strictly forbidden. On being reprimanded, the staff member, in a fury, smashed a large bottle of developer at her feet. Somewhat shaken, Hedda withdrew. A little later the man came to her, went down on his knees and made the *k'e-i'ao* before her. That was the end of the matter.

It was known that there was pilfering in the shop, and Hedda caught a man in the act of stealing. She insisted on his dismissal, in spite of the opposition of Secker, the proprietor, even to the point of saying that if the man was kept on she herself would go. She found that the dismissal led to a much happier work-place atmosphere. The rest of the staff had known what was happening but were honest men who felt that the thefts reflected on all of them.

When a theft of cameras occurred, Secker sought to accuse the only other European photographer in Peking, Serge Vargasoff. Hedda believed the accusation to be entirely false and vehemently defended him. They were good friends and never rivals. Vargasoff was a talented but unbusinesslike photographer who lived with a large Russian boyfriend and drank too much. He died in Sydney in 1964.

Work at Hartung's was hard but interesting. Hedda's hours were 7 a.m. to 6 p.m. six days a week with unpaid overtime for the manageress when the need arose. But she met the residents and travellers and missionaries who had their films processed at Hartung's. Many of them liked to show her their photos and to obtain her advice on them. Consequently, although by nature shy and withdrawn, she came to know a very wide range of interesting people, some of whom became her good friends.

Figure 2

Grand Hotel des Wagons-Lits, Peking, Postcard, George Ernest Morrison Collection (reproduced courtesy of the Mitchell Library, State Library of New South Wales)



After a preliminary settling-in period she moved into a small top-floor flat in the Wagons-Lits Hotel. Her Sundays and holidays were spent exploring Peking and in travel. Unfortunately the freedom to travel was greatly restricted after the Japanese invasion in 1937.

After her contract ended in 1938, Secker tried to make her return to Germany. When she refused to do this her end-of-contract bonus was withheld. It was partly restored through the good offices of Adam van Trott (executed for his part in the plot against Hitler) who was visiting Peking at the time. She had to give an undertaking that she would not set up a rival photo business.

In 1938 she underwent major surgery, and went to Beppu in Kyūshū to recuperate, staying in a Japanese inn. There she derived much benefit from the local method of treating all ills by burying the patient to the neck in hot volcanic sand.

It was while she was in Japan that she received offers of both employment and accommodation in Peking. Miss Bieber, a well-to-do English lady, offered her a modest salary to help her in her hobby—adapting Chinese skills and designs in making costume jewellery and linen objects for European use. Miss Bieber was a lady of impeccable taste but could not manage a working relationship with Chinese. A French diplomat, Jean-Pierre Dubosc, a China specialist and an authority on Chinese paintings, offered her a small courtyard in the Chinese compound he occupied in Nan-ch'ang-chieh 南長街 in the West City. The compound was the property of a distinguished Chinese academic, Mr Wen Yuan-ning 溫源寧, who was away in Chungking. Dubosc had recently married in France and wanted to have another European woman living in the compound. Hedda had come to know both Miss Bieber and Dubosc while at Hartung's.

The work for Miss Bieber was not arduous. Hedda helped her buy, and bargain for, the jewellery and embroidery she wanted to adapt or copy and then make arrangements with a number of jewellers and embroiderers for work to be done to Miss Bieber's designs. Miss Bieber was also afraid to be by herself in her house in Pei-ho-yen at night. She had an excellent staff but liked to have another European in the house. This suited Hedda. When Miss Bieber had no visitors Hedda would spend the night in Pei-ho-yen, have breakfast, do whatever job was on hand, and then have the rest of the day

Figure 3

Hedda Morrison : Camels Transporting Coal, Peking, 1933–46, gelatin silver photograph (reproduced courtesy Powerhouse Museum, Sydney)
 This photograph was taken from the Ch'ung-wen-men 崇文門 gate, in the south wall of the Tartar City. P'ai-lou 牌樓, decorative wooden memorial archways similar to the one at the rear of the image, commemorated loyal statesmen, virtuous widows, and other exceptional people. They once marked the main thoroughfares in Peking but most were pulled down in the 1950s, as it was felt they obstructed traffic.



**Figure 4**

*Hedda outside the west wall of Peking, 1941
(photograph by Alastair Morrison)*

to pursue her own interests. By this time her studies of Peking were well known and she received many orders for photos which she produced in her small darkroom in Nan-ch'ang-chieh.

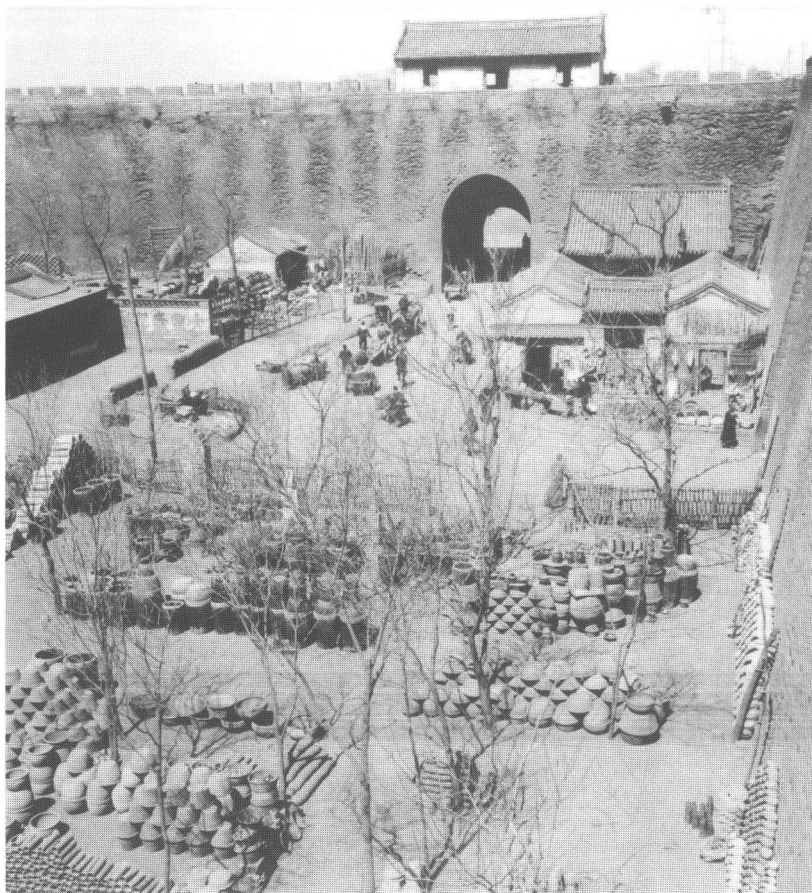
Ranging the great city on her bicycle, always with her Rolleiflex camera strung around her neck, she never lacked subjects to photograph. Apart from a wide range of architectural studies she was especially interested in crafts and the everyday activities of people. Hedda was not a great linguist, but she had a useful command of colloquial Chinese which she put to very good use. She had a friendly approach and was always well received. She walked the Western Hills, sometimes with friends, sometimes by herself, and visited all the important temples there. Although handicapped by childhood polio which had affected her feet and legs, she never allowed her disabilities to interfere with her activities.

She had many good friends among the European community and the visitors who came to the city. She was especially befriended by Henri Vetch, the owner of the French Book Store. Vetch was an extraordinary person, a man of great charm and erudition. He was also a successful businessman and publisher. The French Book Store, in the Peking Hotel, carried a magnificent

Figure 5

*Hedda Morrison : Pot Market, Peking, 1933-46, gelatin silver photograph
(reproduced courtesy Powerhouse Museum, Sydney)*

This is a view of the Tung-pien-men 東便門 gate. Writing in 1985, Hedda recalled: "Walking was permitted on many sections of the wall. Here, high above the city, one could walk for miles. ... On the moat side were many duck farms ... On the city side lay houses and court-yards, small factories ... open grassy areas and some cultivated land."
(A photographer in old Peking [Hong Kong: Oxford University Press, 1985])



**Figure 6**

Hedda Morrison : The Moat Surrounding the Forbidden City, Peking, 1933–46, gelatin silver photograph (reproduced courtesy Powerhouse Museum, Sydney)
This is a view of the north-west corner tower of the Forbidden City

stock of books on China and Hedda was allowed to borrow anything she liked from its shelves. Vetch and his wife were very kind to Hedda. She often accompanied Vetch and his children on their excursions.

Hedda kept apart from the German official community and from the life that revolved around the Peking Club, except for making use of the Club swimming pool in summer. Her personal friends included Rudolf Loewenthal, the historian of the Jews in China, and another historian, Dr Richard Wilhelm, and his wife. She knew Teilhard de Chardin, who was a close friend of Dubosc, and Dr Hoeppli, a Swiss parasitologist at the Peking Union Medical College. She met many journalists who passed through the city and was required by Miss Bieber to act as guide for her many visitors. She was a loyal friend of the German Jewish refugees who lived in Peking. Towards the end of the war she spent some time in Nanking to take a series of photographs of that city for a book promoted by the German Ambassador to the Wang Ching-wei regime. The text was written by Alfred Hoffmann.

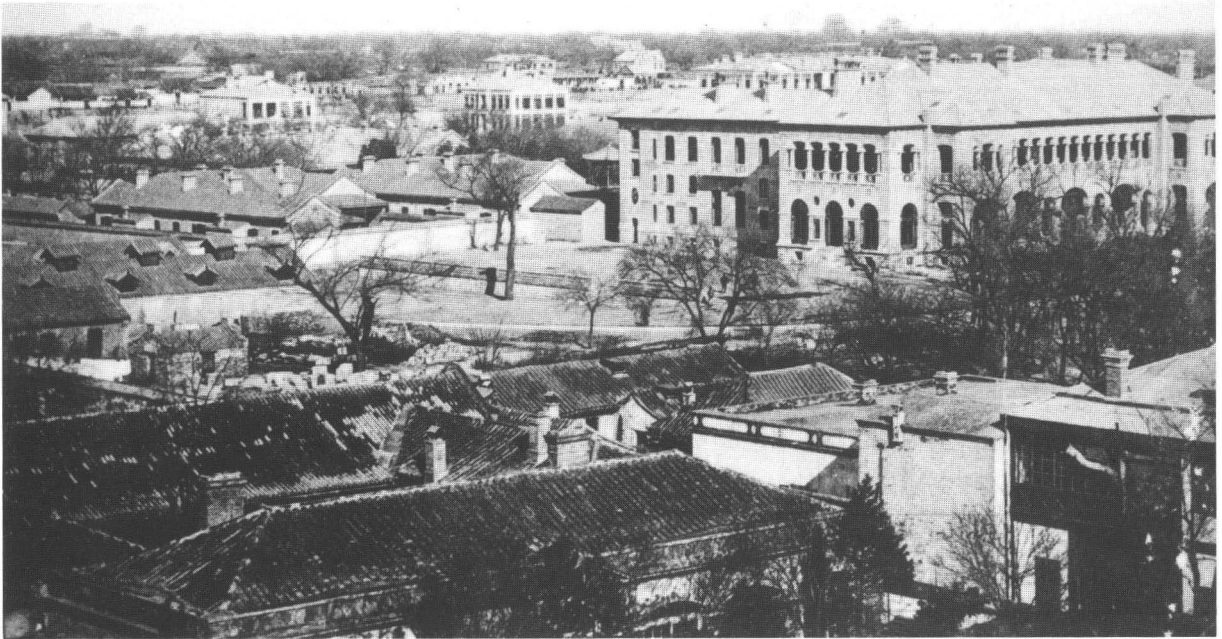


Figure 7

Legation Quarter, Peking
 Postcard, George Ernest Morrison
 collection (reproduced courtesy
 of the Mitchell Library, State Library
 of New South Wales)

It is perhaps unfortunate that she took no photographs of some of the more interesting Europeans in Peking. The only exception was Sven Hedin, the Swedish explorer. But film was precious and Hedda's priorities lay elsewhere in the old Peking that still survived and the life that went on there. Nor, apart from one photo of one of the entrances, did she ever take any photographs of the Legation Quarter, the fortified European enclave where the foreign Embassies were situated.

Her photographs were taken with the eye of an artist. They were carefully composed and she sought to bring out the dignity and charm and the pictorial quality of individuals and everyday activities as well as the magnificence of Peking's architecture. It was in the days before the advent of the electronic flash and she was adept at posing many of her subjects to the extent of getting them to stand still in natural postures. But she abhorred artificiality. One of the compliments that she most appreciated came many years later when a Chinese reviewer of her book *A Photographer in Old Peking* who had grown up in the Peking of the thirties wrote: "The photos brought back memories of my childhood so palpably that I couldn't believe a foreigner had taken them." She could be very quick in her work and she had a wonderful sense of timing.

It may be wondered if she had close Chinese friends. In fact she did not move in the academic circles where most such social friendships develop. But she was in constant, friendly contact with a very wide section of the population. She was treated with great kindness by the people she photo-

graphed. She was never rebuffed and she never paid to take a photograph.

Hedda met her husband, Alastair Morrison, the second son of G. E. Morrison, *The Times* journalist, in 1940. Miss Bieher having left on a visit to the United States never to return, Alastair rented her house in Pei-ho-yen. Later in the year he was employed in the British Embassy. Hedda introduced him to Peking where he had been born but had left as a small child. They saw a great deal of each other. This had to be done discreetly, Hedda being a German subject, though she was well known to Captain Hill for whom Alastair worked.

When the Pacific War broke out Alastair moved into the missionary language school, the College of Chinese Studies in the East City. Here he stayed with Dr and Mrs George Wilder, two scholarly members of the American Board Mission who had been in China since the turn of the century. George Wilder was the leading ornithologist of North China. As a result of the move Alastair was able to remain at liberty within the confines of the city until the Embassy staffs were due for exchange with Japanese from Australia and Britain in August 1942. He found that the Japanese authorities had thought that he had moved into the Embassy, where all other Embassy staff were confined, the previous December.

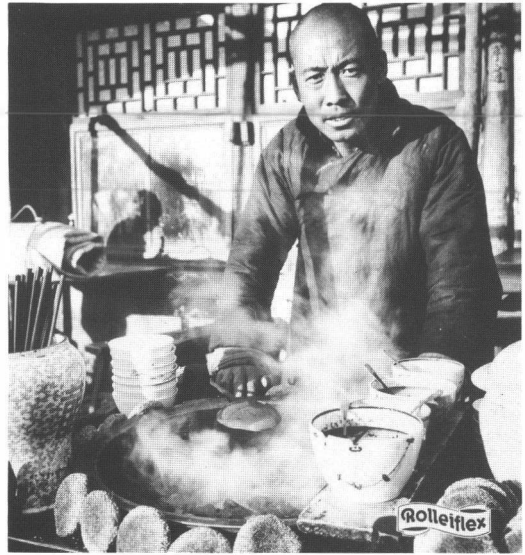


Figure 8

Hedda Morrison : Street Food Vendor, Peking, 1933–46, gelatin silver photograph (reproduced courtesy Powerhouse Museum, Sydney). This advertisement for Rolleiflex cameras was produced following Hedda's visit to the Rolleiflex factory in Braunschweig in 1957. The twin-lens Rolleiflex was her favourite camera



Figure 9

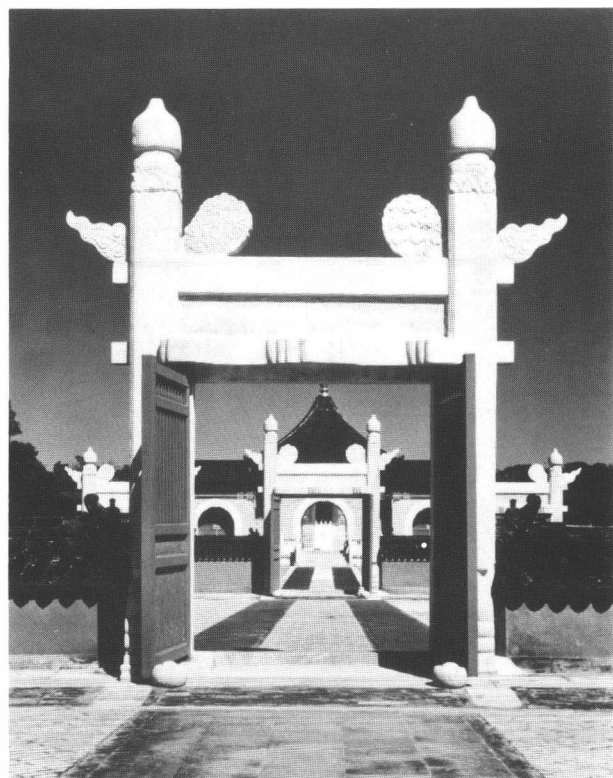
Hedda Morrison : The Forbidden City, Peking, 1933–46, gelatin silver photograph (reproduced courtesy Powerhouse Museum, Sydney) This is a view of the main northern gate of the Forbidden City. In the 1950s the trees lining the city's southern boundary were bulldozed down to make way for Chang'an Boulevard and T'ien-an-men Square, which now contains the Monument to the Heroes of the People and the Mao Tse-tung Mausoleum. These new edifices, which seek to claim the imperial power associated with the Forbidden City, disrupt the perfect line of vision seen in this photograph

The war years were difficult for Hedda. The funds which Miss Bieber had left for her ran out and she exhausted her supply of photographic materials. The Duboscs had to move into the French Embassy when the Japanese took over Indo-China. Hedda lived on by herself, except for a caretaker-cum-doorkeeper, in the large Nan-ch'ang-chieh compound. She had very little money but she had a roof over her head, free electricity, and none of the (blackouts which were common at the time. When Vargasoff told her of his problems with blackouts Hedda investigated and found that the caretaker had connected their electricity supply to that of the house next door which was occupied by a senior Japanese official. He never had blackouts.

At the end of the war Peking was occupied by U.S. Marines pending the arrival of Nationalist forces. It also became a 'rest and recreation' centre for U.S. forces. Because of her local knowledge Hedda was employed by the American Red Cross.

Figure 10

Hedda Morrison : Temple of Heaven Gate (southern entrance), Peking, 1933–46, gelatin silver photograph (reproduced courtesy Powerhouse Museum, Sydney)



Hedda and Alastair had never discussed marriage. Hedda knew that he had been back in China (in Chungking in 1944) and that he would try to return to Peking. At the end of the war he was in Malaya with Force 136, the British unit that cooperated with the communist resistance movement in Malaya, the Malayan Peoples Anti-Japanese Army. Hedda always claimed that the first intimation of possible marriage came when a message enquiring about her from Alastair in Malaya was delivered by Dr Hoepli, who during the Pacific War acted as Swiss Consul and represented British interests. Dr Hoepli, a portly and dignified man, donned formal attire and called on her to congratulate her on her impending marriage. When she expressed some surprise he replied: "When a gentleman enquires after a lady in the way Mr Morrison has done, then he intends to marry her."

They were married in 1946 in the British Embassy chapel, and again, just to be sure, in the British Consulate. Their witnesses were Vaughn Meisling, a tall Danish-American journalist with whom Alastair had shared the Pei-ho-yen house for a time, and Jane Hockett, a tall American Red Cross girl. The others were all so tall that for some of the wedding photos they stood Hedda on bricks. They spent the winter of 1946/47 in Hong Kong before they returned to England for Alastair's demobilization. The years 1947 to 1967 were spent in the very different environment of Sarawak in Borneo where Hedda continued with her photographic work.

Hedda will be remembered for her photographic record of the last days of the old Peking. Her photographs have appeared in many publications over the years but her most important work, *A Photographer in Old Peking*, did not appear until 1985. The original draft was prepared in 1946, both this and a later draft disappearing without trace while in the hands of well-known British publishers. The work was finally published by the Oxford University Press in Hong Kong. It was followed by *Travels of a Photographer in China*.

Apart from her exhibition prints which remain in Australia and one personal collection of favourite prints covering her entire photographic career, Hedda bequeathed her China archive to the Harvard-Yenching Library. She did this in the hope that it would provide the best permanent

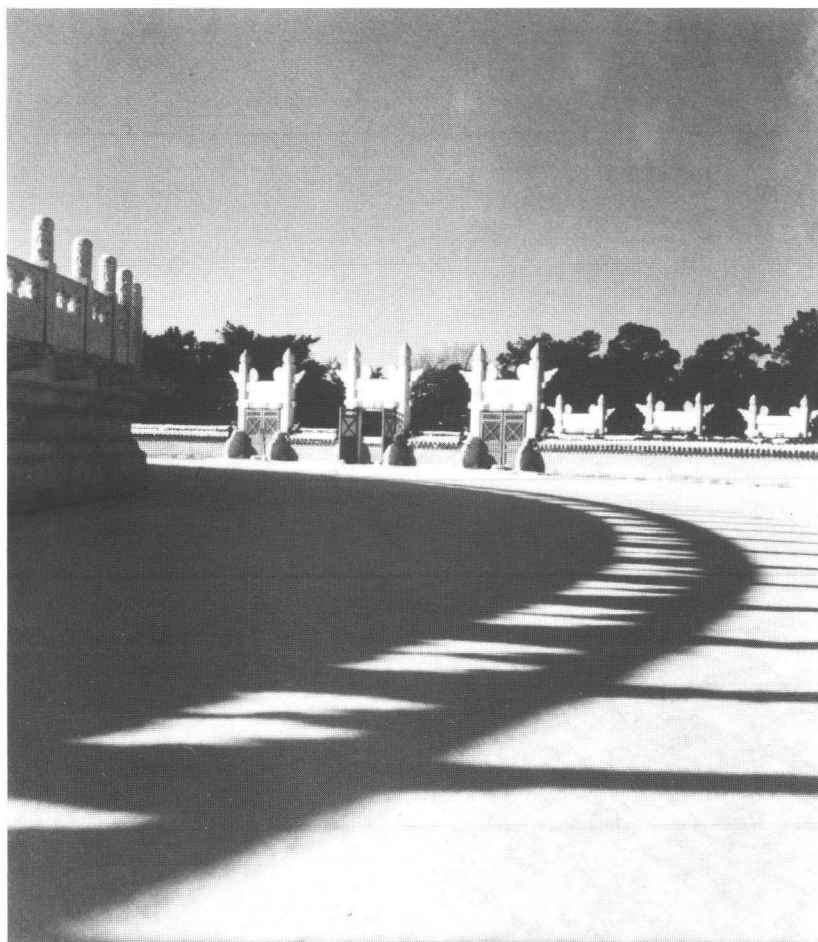


Figure 11

Hedda and Alastair Morrison (on her right) on their wedding day, 5 July 1946, with American journalist Vaughn Meisling, in the courtyard of the Dubosc house where Hedda was living (reproduced courtesy Alastair Morrison)

Figure 12

Hedda Morrison : Temple of Heaven in the Moonlight, Peking, 1933-46, gelatin silver photograph (reproduced courtesy Powerhouse Museum, Sydney)

**Figure 13**

Hedda at home in Canberra, 1985 (taken by photographer friend Anne Fisher)



home for her vision of a city and people that she loved. She often spoke of Peking as being her real home.

Hedda was known to her friends as a warm and happy person. She was by nature modest and retiring but strongly attached to the people she liked. She had suffered enough exploitation in her life to be quickly resentful of any hint of either exploitation or patronage but she was also generous with her photographs and she was by nature very hospitable. She will be well remembered by her friends including a circle of young Australians who came to know her during her later years.

APPENDIX

*Catalogue of China Photographs by Hedda Morrison**Taken while Resident in Peking, 1933-1946**

Numbers refer to negative envelopes:




S = 6 x 6 cm, M = 6 x 9 cm, L = 9 x 12 cm, XL = postcard size.

Romanizations follow L. C. Arlington and W. Lewisohn, *In Search of Old Peking*,

and W. Lewisohn, *Guide to the Western Hills*. For Nanking locations

see A. Hoffman, *Nanking*.

* The catalogue is given here (with its original spellings) as a record of Hedda Morrison's own organization of her negatives. They will be recatalogued by the Harvard-Yenching Library following their gift to that institution.

<p>  </p>	<p>  </p>	<p>  </p>
Hsi Yu Ssu L 1-54	Ming Tombs L 1380-1418	Silver button making L 4784-4790
T'an Che Ssu L 55-88	Tung Yueh Miao L 1419-1430	Silk spinning L 4791-4794
Kang T'ieh's grave L 89-98	Ch'i Hua Men L 1431-1434	Tailoring L 4795-4798
Pa Li Chuang Pagoda L 99-104	Ta Fo Ssu L 1435-1465	Ice lanterns L 4799-4808
Hei Lung T'an L 105-117	Coal Hill L 1466-1481	Cloisonne making L 4808A-4814
Pi Yun Ssu L 118-158	Ch'ien Men temple frescoes	Furniture Street L 4815-4822
Cheng Ting Fu	(taken at the request	Jade carving L 4823-4828
(Small town north	of George Kates;	Silversmith L 4829-4832
of Shihchiachuang) L 159-192	probably the	Coppersmith L 4833-4838
Old Wu Garden L 193-226	Kuan Ti Miao) L 1482-1493	Wallpaper making L 4839-4843
New Wu Garden	Tung Pien Men L 1494-1506	Shadow play L 4844-4858
(in the northern part	Ch'ien Men L 1506-1522	Tile and roof ornament
of the Forbidden City;	Lao Yeh Miao L 1523-1532	kiln (near Mentoukou) L 4859-4866
names used by	Ch'i Hua Men L 1533-1536	Scroll mounting L 4867-4881
George Kates) L 227-237	Yung Ting Men L 1537-1542	L 5014A-5021A
Summer Palace L 238-364	Shop signs and house	L 5022A-5026A
Ta Chueh Ssu L 364-383	fronts L 4500-4521	Ironwork pictures L 4882-4898
Thousand Buddha Temple	Ornamental tiles L 4522-4526	Hua Shan L 4899-5006
(A dilapidated temple	K'ung Miao (Temple	Lotus L 5006A-5014
of the western suburbs) L 384-414	of Confucius) L 4527-4543	L 5027
Po Yun Kuan L 415-447	Kuo Tzu Chien	Summer Palace L 5022-5024
Fa Yuan Ssu L 448-485	(Hall of Classics) L 4544-4558	Lao Yeh Miao L 5025-5026
Jade Fountain L 486-558	Yung Ho Kung	Bell and Drum Towers L 5028-5029A
Huang Ssu	(Lama Temple) L 4559-4579	Pai T'a Ssu L 5034
(Yellow Temple) L 559-609	Jade Fountain L 4580-4599	Huang Ssu
Fa Hai Ssu L 610-642	Sword Dancing L 4600-4670	(Yellow Temple) L 5036-5037
Temple of Heaven L 643-716	Chinese Theatre L 4671-4746	Wu T'a Ssu L 5038-5039
T'ai Miao L 717-752	Rice Straw Figures L 4747-4755	Ta Fo Ssu L 5040-5041
Pei Hai L 753-829	The artist Chi Pai Shih L 4756-4759	Thousand Budda
Chung Hai L 830-881	Ankle band weaving L 4760-4763	Temple L 5042-5043
Nan Hai L 882-928	Carpet weaving L 4764-4766	Fa Hai Ssu L 5044-5045
Yun K'ang Caves L 929-1018	Lacquer making L 4767-4770	Pi Yun Ssu L 5046
Jehol—Potala, Hsinking,	Wooden comb making L 4771-4773	Wo Fo Ssu L 5047-5048
Ta Fo Ssu, Yuan Ting	Glass blowing L 4774-4778	Ming Tombs L 5049
Ssu Miao L 1019-1204	Lu family (Lu was a	Making man-t'ou L 5051
Forbidden City L 1205-1379	colleague at Hartungs) L 4779-4783	Peking Duck L 5052

<p>  Taoist Priest, Po Yun Kuan L 5053 Lama Priest with rosary L 5055 Peking theatre stage (two negs) L 5056 Girl student, Yenching L 5057 Chinese chess L 5058 Tailor ironing L 5059-5060 Lacquer making L 5061-5062 Ankle band weaving L 5063 Yung Ho Kung interior L 5075 Great Wall L 5081-5082 Ming Tombs L 6018 Bell and Drum Towers L 6019-6020 Ch'i Hua Men L 6021-6023 White Pines in Temple Courtyard L 6024-6026 P'ai Lou near the Summer Palace L 6027 Hsi Tan P'ai Lou L 6027A T'ieh T'a (Iron Pagoda) L 6028-6030 Pai T'a Ssu L 6032-6035 Pei Hai p'ai lou L 6036-6044 House of E. K. Smith, Yenching L 6045-6051 Ta Yuan Fu, Yenching L 6055-6058 L 6061-6066 Wu T'a Ssu L 6067-6077 Ta Chung Ssu (Great Bell Temple) L 6078-6081 Temple of Agriculture L 6082-6093 Kao Pei Tien caves L 6094-6100 Alleged Sandalwood Buddha (probably <i>not</i> Ch'an T'an Ssu) L 6101-6104 Lantern Street shops L 6105-6124 Locks on furniture L 6125-6132 House entrance L 6133 Cutouts on window L 6135 Shoe making L 6136 Toggle in use L 6137 Grain merchant (including use of abacus) L 6138-6140 Priests and offerings L 6141-6142 New Year L 6143-6145 Peking Duck L 6146 Seal cutting L 6147-6149 Chess playing L 6148 Sheng Mi Chih T'ang L 6150-6155 Book making L 6156-6167 Pipe bags L 6168-6198 </p>	<p>  Portraits S 1542A-1633 People and Priests S 1634-1753 Landscapes S 1754-1879 Funerals S 1880-2031 Weddings S 2032-2078 Miao Feng Shan S 2091-2229 Jehol S 2230-2334 Po Yun Kuan S 2335-2376 Hua Shan S 2377-2383 Wei Hai Wei to Tsingtao (by boat) S 2385-2536A Lost Tribe S 2537-2722 Candy moulding S 2723-2728 Candy blowing S 2729-2734 Rice flower figures S 2735-2738 Story-teller S 2738-2739 Straw figures S 2740-2742 Chenille flower making S 2743-2749 Painting on silk S 2750-2752 Carpet weaving S 2753-2754 Breakfast kitchen S 2755-2760 Musical instrument making S 2762-2767 Paper cutout making S 2768-2780 Coarse paper making S 2781-2792 Lion dancer on stilts S 2793-2800 Maize straw pillows S 2801-2809 Tracery candy S 2810-2818 Eunuchs S 2819-2828 Hand marble making (at T'an Che Ssu) S 2829-2832 Old skater on the Pei Hai S 2833-2839 Silver button making S 2840-2841 Ice cutting S 2842-2847 Hand puppets S 2848-2852 New Year S 2853-2901 Lantern making S 2902-2910 Reed toys S 2911-2915 Performing mice (probably hamsters) S 2915A-2925D Sword dancing S 2916-3057 Actors S 3058-3078 Hua Shan—priests and landscapes S 3079-3090 Lantern street S 3091 (Japan, 1939 [Beppu, Asosan etc]) S 4000-4240 Sesame oil making S 4241-4244 Cakes to be given at childbirth S 4245-4252 Restaurant S 4254-4265 </p>	<p>  Mabing buns S 4266-4276 Pewter making S 4277-4285 Wheel making S 4286 Tofu making S 4287-4294 Bow and arrow making S 4295-4303 Brush making S 4304-4313 Bird market S 4314-4324 Pao Ting Fu S 4325-4380 Cormorants S 4381-4389 Landscapes S 4390-4405 Book making S 4406-4422 Mongol food S 4423-4437 Landscapes S 4438-4468 Box making S 4469-4471 Antique dealer (Mr Huang) S 4474-4478 Street doctors S 4479-4490 Acrobats S 4491-4499 S 6200-6202 Tobacco shop S 6203-6218 Coppernet making S 6219-6232 Scroll mounting S 6233-6273 Some Peking painters S 6274-6288 Stone ornaments S 6289-6324 Entertainer with cowbone clappers S 6325-6327 Pipe selling S 6328-6330 Household implements for sale S 6331-6333 Selling sewing thread and buttons S 6334-6337 Performing monkey S 6338-6339 Puppeteer's gong S 6340 Knife sharpening S 6341-6349 Blind fortune teller with gong S 6350 Candy seller's gong S 6351-6354 Performing mice S 6355-6357 Gongs S 6358-6360 S 6364-6365 Rice cakes, 5th Day 5th Moon S 6361-6363 Toy seller with gong S 6366-6368 Street barber S 6369-6370 Repairing china S 6371-6376 Charcoal seller S 6377-6379 Candy blowing S 6380-6384 Drinks seller's metal clappers S 6385-6387 Shoe repairs S 6388-6392 Second hand goods dealer S 6393-6394 </p>
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Mat mender	S 6410-6412	Shopsigns	S 6767-6770	More camels	S 7893-7900
Candy mould	S 6413-6415	Blind fortune teller	S 6771-6773	Funeral procession and ceremonies—	
Fan seller	S 6416-6418	Shopsigns	S 6774-6780	Fa Yuan Ssu	S 7901-7928
Garlic seller	S 6420-6422	Ta Chueh Ssu	S 6781-6798	Opium	S 7929-7958
Ironware seller	S 6423-6424	Nuns (Hsi Chih Men Li)	S 6799-6850	Liu Li Ch'ang bookshop	S 7959-7962
Rice candy seller	S 6425-6426	The artist		Shopsigns	S 7963-7968
Fur ear muffs seller	S 6427	Wang Ching Fang	S 6852-6890	Bow making—archery exercise	S 7969-7976
Selling small round mats	S 6428	Hand puppets	S 6891-6926	Fang T'ai-t'ai	S 7977
Artificial flowers seller	S 6429	Suspended puppets (old)	S 6927-6949	Sword dancer in costume	S 7979-7999
Shopsigns	S 6430-6486	Suspended puppets (modern)	S 6950-7012	Miss Bieber's staff	S 8000-8001
Basket weaving	S 6487-6488	Shantung—Chu Fou	S 7013-7035	Children	S 8002-8008
Splitting reeds for mats	S 6489-6493	Shantung—Temple of Confucius	S 7036-7081	French flood relief in Tientsin	S 8009-8010
Door curtain weaving	S 6494-6496	Shantung—T'ai An	S 7082-7096	Kuan T'ai-t'ai and her childre (she was a skilled embroiderer)	S 8011-8025
Mat making	S 6497-6504	Shantung—T'ai Shan	S 7097-7123	Miscellaneous street scenes (unsorted—taken 1945-46)	S 8026-8050
Taoist beggar priest	S 6504-6506	Shantung—Tsinan	S 7124-7141	T'ai Ch'i exercises in the T'ai Miao	S 8051-8060
Candy moulding	S 6507-6512	Shantung—Ling Yen Ssu (north of T'ai Shan)	S 7142-7163	Chinese musical instruments (selection made for article in <i>Arts of Asia</i> , May-June 83)	S 8061-8135
Hats	S 6512A-6531	Shantung—Tsingtao	S 7164-7168	(Contains items from other sections. See next sheet.)	
Sweet potatoes	S 6532-6533	Peitaiho	S 7169-7211	[Note: nos 8109-8135 are also numbered under other sections as follows:	
Vegetable planting	S 6532-6540	Nanking (negatives from which illustrations for work entitled <i>Nanking</i> by Alfred Hoffman [1945] were chosen)	S 7212-7445	1656, 1695, 1817, 1904, 1980, 2032, 2067, 2071, 2765, 2766, 2767, 2915A, 6331, 6332, 6342, 6355, 6378, 6385, 6387, 6506, 6734A, 6771, 6806, 6822, 6829, 6830, 6832]	
Grind stone	S 6541-6543	Shantung—Temple of Confucius	S 7446-7485	Musical instruments	S 8136-8361
Wells	S 6544-6553	Shantung—T'ai Shan	S 7486-7500	Chiang Kai Shek visit, Jan. 46	S 8362
Rice fields	S 6554-6559	Shantung—Ling Yen Ssu	S 7501-7513	Japanese surrender	S 8363-8371
Toggle	S 6560	Nanking (unsorted—many neg. envelopes contain up to 12 negs)	S 7514-7741	Sven Hedin (Filming at Ming tombs)	S 8372-8374
Fields	S 6561-6582	Nanking—Liang dynasty tombs	S 7742-7757	Tientsin in 1946	S 8376-8381
Chinese cabbage	S 6585	Making shadow play figures	S 7758-7765		
Ploughing	S 6586-6590	Bell and Drum Towers	S 7766-7768		
Road traffic	S 6591	Northwest corner of Peking	S 7769-7775		
Persimmons	S 6592-6593	T'ieh Ying Pi (Iron Shadow Wall)	S 7776-7778		
Shoulder carrying pole	S 6594-6595	Wang Pu Ssu (location uncertain)	S 7779-7782		
Radishes	S 6596-6597	Camels (multiple contents)	S 7783-7785		
Sieve making	S 6599-6609				
Horn comb making	S 6610-6620				
Roadside tea stalls	S 6621-6623				
Shopsigns	S 6624-6650				
Goldfish	S 6651-6652				
Copper candy sign	S 6653-6654				
Carved house door stones	S 6655-6658				
Basket ware	S 6659-6663				
Hats	S 6664-6674				
Observatory	S 6675-6690				
Cotton beating	S 6691-6699				
Silk spinning	S 6700-6718				

中 5th Day 5th Month S 8382–8383	中 Weighing scale making S 8737–8745	中 Ming Tombs M 9065–9115
Tanning S 8384	Cloth shoe sole making S 8746–8748	Bell and Drum Towers M 9116–9131
Fortune teller using coins S 8385–8393	Children near	City Gates M 9132–9137
Yuan Ming Yuan	Shun Chih Men S 8749–8758	European's home M 9138–9145
(Old Summer Palace) S 8394–8407	Agricultural scenes S 8759–8762	Chieh T'ai Ssu (includes
T'an Che Ssu (and pilgrim	Cotton growing S 8763–8778	some 6 x 6 cm negs) M 9146–9204
seeking eye cure) S 8408–8410	Copper smithing S 8779–8789	Shan Hai Kuan M 9205–9215
Archery gymnastics S 8411–8424	Copper wire making S 8790–8798	Fa Hai Ssu M 9216–9225
Prince's Tomb (location	Silver smithing,	Wo Fo Ssu M 9226–9234
and correct name	silver wire S 8799–8807	Legation Quarter entrance M 9235
unknown) S 8425–8427	Tin smithing S 8808–8810	Rickshas M 9236–9237
House of Miss Bieher,	T'ang horse factory S 8811–8818	Casting woks M 9238–9254
53B Pei Ho Yen S 8428	Rope making S 8819–8822	Blacksmiths M 9270
Sword dances in costume S 8429–8452	Woodblock making S 8823–8830	Miscellaneous stalls M 9271–9276
Shop signs S 8453–8472	Coalball making S 8831	Miscellaneous crafts M 9277–9289
Old man with pet	Stone carving S 8832–8837	Unidentified architecture
Rubynthroat S 8473	Rubbings S 8838–8850	and landscapes M 9290–9347
Peking winter scenes S 8474–8529	Incense making near	Hei Lung T'an M 9348–9353
Lu Kou Ch'iao S 8530–8531	Peking (other incense	Yellow Temple M 9354–9360
Bell mounting	making studies under	Lu Kou Ch'iao M 9361–9366
(?Ta Chung Ssu) S 8532	Lost Tribes) S 8851–8860	More Chieh T'ai Ssu M 9378–9382
Unsorted summer scenes	Miscellaneous street	Yuan Ming Yuan M 9367–9377
in Peking (taken	scenes S 8861–8872	Duck farming M 9383–9386
1945, 1946) S 8533–8658	Mostly views from or	Musical instruments M 9387–9346
Voyage south in 1948	near gates (and walls) S 8873–8889	Musical instruments in
(location somewhat	Forbidden City M 8890–8940	the K'ung Miao M 9437–9450
uncertain) S 8659–8663	Pei Hai M 8941–8962	Nanking M 9451–9470
Foochow and Pagoda	Nan Hai M 8963	Nanking—selection for
Anchorage S 8664–8684	T'ai Miao (includes	the work by Hoffman M 9471–9489
Swatow S 8680–8684	some 6 x 6 cm negs) M 8964–8976	Small set of large
Shop and stall layouts S 8685–8687	Coal Hill M 8977–8983	negatives individually
Home of Erich Wolters S 8688–8702	Summer Palace M 8984–9034	captioned. Mostly
Opium S 8703–8723	Jade Fountain M 9035–9045	Lama Temple,
Bow and arrow making S 8724–8736	Temple of Heaven M 9046–9064	Forbidden City, etc. XL 9490–9530

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