

no doubt, the profusion of illustration, especially in Japanese books.

I paid the usual visit to Canton from Hong Kong. On the passage of the river the tall pagoda of Whampoa is passed. Pagodas, as is well known, are erected as sanitary precautions for the benefit of the cities near which they are built. They represent sharp-peaked mountains, and are intended to preserve the balance of exhalations of the several elements, according to the laws of the mysterious science of Fung Shui, and thus avert pestilence and other ills.

The pagoda interested me, because on every one of the series of balconies or ledges encircling it at successive heights, a large variety of plants had established themselves, and were flourishing; in some instances there were bushes of considerable size. The pagoda stands isolated, and the seeds of all these plants must have been carried up by birds or by the wind. I was told that the Chinese considered it lucky that plants should thus settle on the building.

The strangest sight in Canton is certainly the water-clock, where a constant attendant watches the sinking of the index attached to the float, as the water slowly runs out; and when an hour is reached, hangs out a board with the hour written upon it on the city wall, and sounds the time on a gong.

The small houses on the ferry-boats on the Canton River, which are the homes of the families which get their living by means of them, are decorated all over inside with prints from illustrated European newspapers, many of them of considerable antiquity. It was amusing to find oneself confronted with "the Funeral of the Late Field Marshal the Duke of Wellington." Pedlars and dealers of all kinds ply their trade in the boat-towns in small boats, with which they traverse the lanes and alleys of water. From one of these pedlars I bought some jewellery, used by the boat population, in which pieces of Kingfishers' feathers are set in a gilt backing, so as to imitate, in appearance, very closely, fine blue enamel. The play of colours on the feathers thus mounted is extremely effective, and the jewellery is very pretty.

One of the places ordinarily visited in Canton by tourists is commonly called the Temple of Horrors. Here the future punishments of the wicked are set forth in a series of groups of modelled figures, representing all horrible tortures conceivable in process of execution. In one of these a man is about to be pounded by demons upon an anvil, but is rescued by the Goddess of Mercy (*Quan Yin*), who, standing on a hillside at some distance, is represented as letting down a cushion at the end of a string, so that the cushion is interposed between