

China

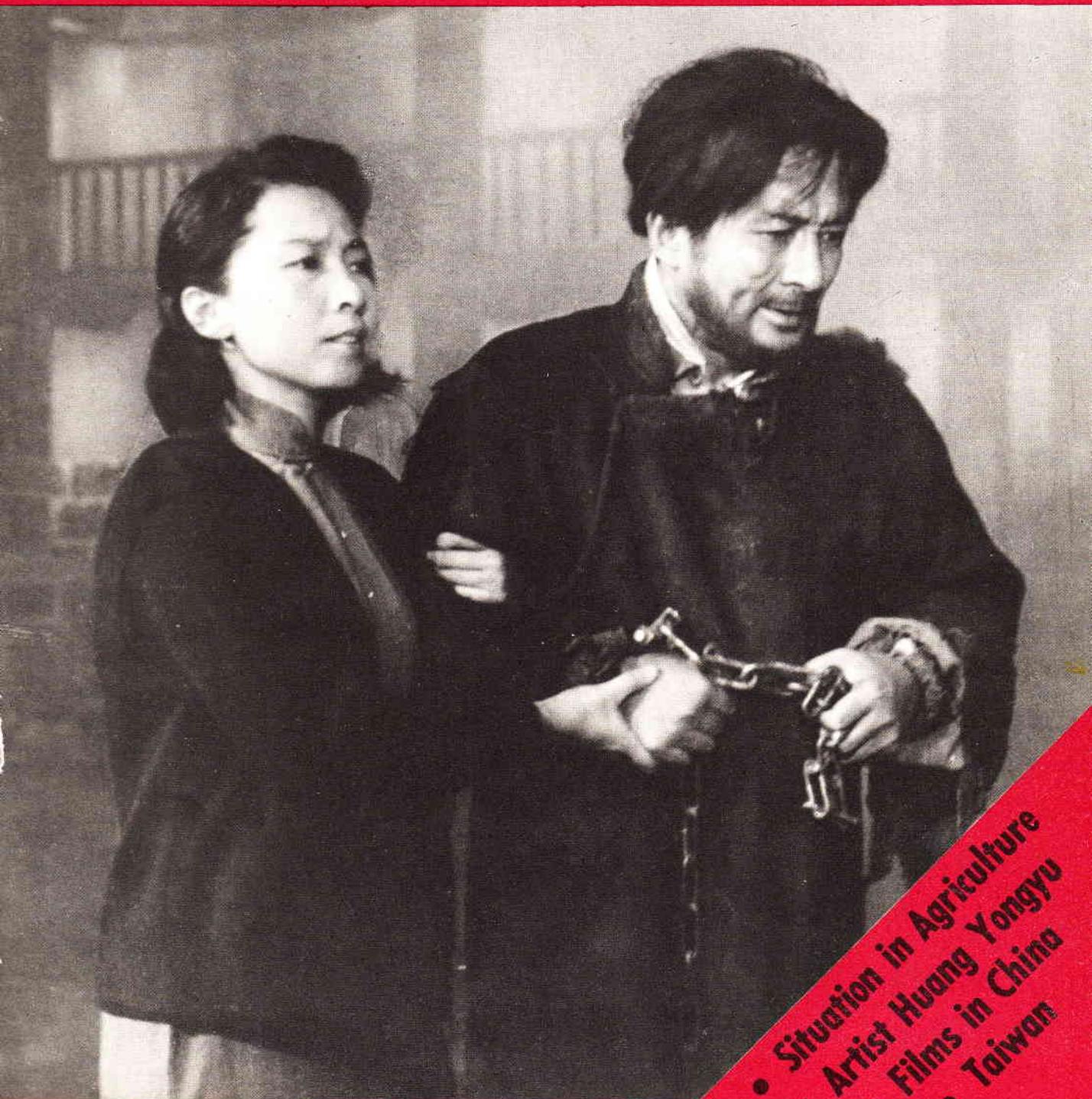
Reconstructs

VOL. XXVIII

NO. 8

AUGUST

1979



- Situation in Agriculture
- Artist Huang Yongyu
- Films in China
- Taiwan

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View at Badongya in the Shennongjia Mountains.

China Reconstructs

中國建設

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AUGUST 1979

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COVER PICTURES:

Front: The revolutionaries going to their execution, a scene from *Red Crag*, with Zhao Dan and Yu Lan, directed by Shui Hua in 1964. Yu Zhenyu and Li Xi

Back: The Sun Comes Out After the Snow. Luo Xiaoyun (from "Nature, Society and Man"—Amateurs' Photo Exhibit, see p. 66)

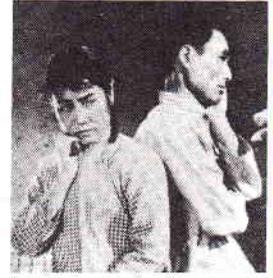
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Articles of the Month

Films in China—Problems and Development

With the fall of the gang of four, Chinese audiences are demanding better films, while the studios are fighting bureaucracy, rigidity of approach, inefficiency and undemocratic methods. In the first of two articles Uwe Kräuter and Pat Wilson, now working in China, present interviews with leaders, actors and other film-makers.

Page 4



Can China's Agriculture Support Industrial Modernization?

The present situation, planning and the future — answers to readers' questions compiled by the *China Reconstructs* staff.

Page 20



Master Painter Huang Yongyu

One of the most representative artists of Chinese traditional painting today, Huang Yongyu will have had three one-man exhibitions in China by the end of the year. Primerose Gigliesi discusses the man and his work.

Page 37



Better Drug for Malaria?

The medical world has been fighting malaria with chloroquine, a drug to which the parasites causing the disease are slowly becoming immune. Now, Chinese researchers have isolated a drug which is proving effective and non-toxic.

Page 48



Noted Taiwan Figure on Reunification

Chen Yi-sung, Taiwan capitalist now living in Beijing, says the reunification of the motherland is every Chinese citizen's responsibility.

Page 56

Amateurs Break Through in Photography

A recent exhibit in Beijing by the April Photographic Society breaks away from the restrictions and distortions of recent years.

Jiang Feng, art advisor to the Ministry of Culture and Party secretary of the Central Academy of Fine Arts, analyzes the new works. With photos.

Page 68





Comments from West Germany

I agree with the English reader's comments published in your February issue. He suggested you should report not only achievements but also shortcomings and provide readers with objective and reliable accounts. I would like to know what is the rate of crime in China, the causes and how to fight it.

H.G.F.

Bielefeld, Federal Republic of Germany

I liked the short article "The Bactrian Camel" particularly the part on measures being taken to protect the wild camels. I am concerned about the protection of animals in West Germany and other countries as well.

E.W.

Karlsruhe, Federal Republic of Germany

Thoughts on Women

I enjoyed very much the articles about Chinese women and their role in the new Long March in your March issue. But what a miserable life the Chinese women had before 1949, under the Chiang Kai-shek regime and the influence of Confucianism. Perhaps the most important thing in China today is that women have begun to receive education and are concerned about their own destiny.

Mme. Soong Ching Ling, Honorary President of the National Women's Federation holds such a high position and she has really made great contributions. Please convey my greetings and respects to her.

I hope you will publish more articles about children: schools, playgrounds, nurseries and the present system of education for children. Children are China's greatest wealth. We are very interested in the life of these future successors.

P.Y.

Ibagué, Colombia

Favors Arts and Crafts

For quite some time I have been enjoying *China Reconstructs* primarily for

its coverage of ancient and modern Chinese arts and crafts. My favorite course in college was oriental art history and I greatly appreciate your magazine's aid in keeping abreast of this fascinating subject.

I would appreciate more "how to do it" craft-oriented articles particularly concerned with jade carving, ancient and modern ceramic techniques and workshops as well as Chinese painting and calligraphy.

One of the businesses my commune is trying to establish is a pottery shop. So any articles you might publish about Chinese ceramic techniques and workshops would not only be very interesting but potentially very useful to us as well.

R.H.

Tecumseh, U.S.A.

Ideas on Language and Stamps

I am writing to congratulate you on the new format and improved contents of your magazine.

The Language Corner is very useful for anyone with a basic knowledge of Chinese, but I would like to suggest that the notes on vocabulary be expanded.

R.D.L.

Cambridge, U.S.A.

Your pages showing the newest Chinese stamps together with their background are a very good idea, I think it would be even greater if these could be printed separately in a small book, usable as an album for collecting Chinese stamps. Such a booklet should show all Chinese stamps from 1949 and up to date in natural size (black and white pictures), then stamp collectors could place real Chinese stamps over the pictures. In this way people could learn about China and the Chinese people and their history.

I know that twice *China Reconstructs* has had such supplements, *Postage Stamps of the People's Republic of China 1949-1957* in July 1958 and *Postage Stamps of the People's Republic of China 1958-1962* in October 1963.

R.G.

Copenhagen, Denmark

Wants More Maps

I am a student in the history and geography department of Pau University, in southwestern France. There is a lack of maps in *China Reconstructs*, though you have made some improvement in this regard recently.

I hope you will publish a large map on the distribution of China's railways like the one "Capital Construction Projects" in your April issue. I appreciate very much articles on economics, geography and cities. Would you please arrange a long article introducing every aspect of a particular province. I hope for more articles on China's national minorities and Chinese plants and animals. The series on Chinese history is well done, only there is a lack of charts.

J.P.T.

Pau, France

When's the End?

After reading a few issues of *China Reconstructs* I find it is sometimes not clear where an article ends, such as "China's Biggest Dam" and "The White-Headed Leaf Monkey" in your May issue.

It will be better if some special mark such as ■ or ▲ could be put at the end of each article.

S.J.L.

Ottawa, Canada

Here are my suggestions and criticisms. First, I think some of your articles are too long, they tire out your readers. Please try to make them shorter. Second, a conspicuous mark should be put at the end of each article instead of the commonly used period.

K.U.

Kalemie, Zaire

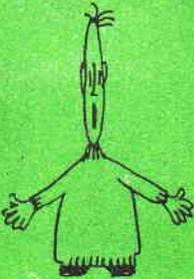
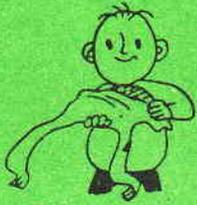
Four Modernizations

One thing I would like to see more of is how China is tackling problems in her effort towards the four modernizations. So few of us over here know what they are, perhaps you can in a future article explain to us what the four modernizations are, what achievements have been done in China's great effort to fulfill them. Also would like more on how China is developing her natural resources. A final note, how about articles on things like what sort of locomotives you use, photos on what one will find inside the carriages (service, compartments, etc.) and what new lines have been opened. In fact anything and every thing on the Chinese railway system.

K.A.H.

Harvey, Australia

CARTOONS



Magic Sweater

Xiao Li



Automated Courtesy: "Will someone please get up and give his seat to this mother and her baby?"
Li Binsheng



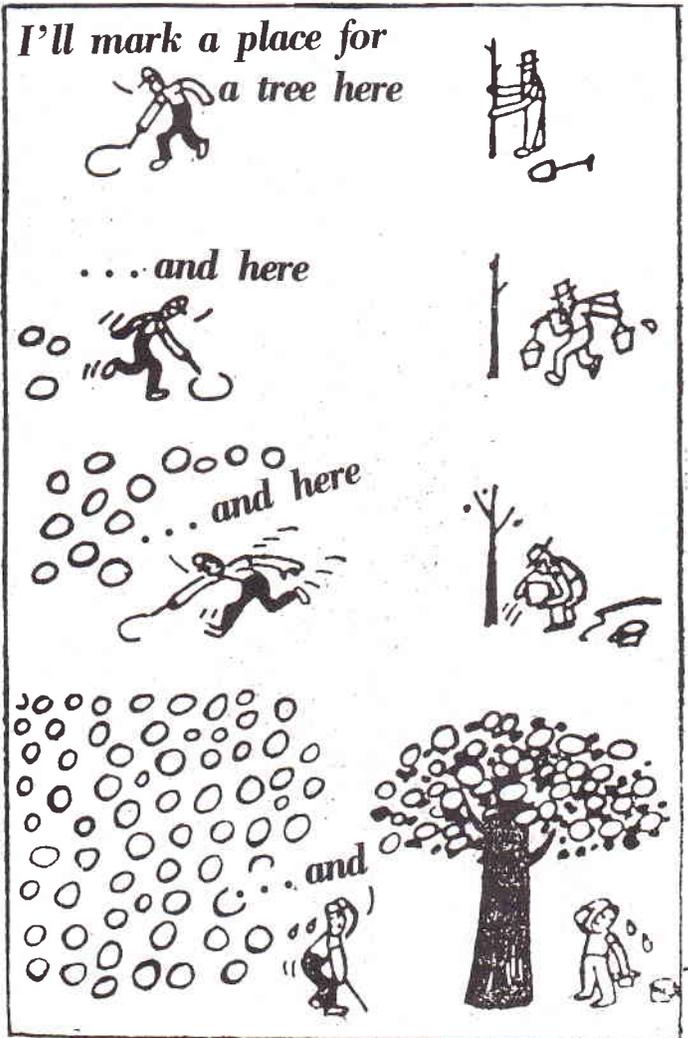
Criticizing Other:
The Heavy Hand

Criticizing Myself:
The Light Touch



The Feather-duster Approach

Zheng Tongxiao



Great Plans Versus Concrete Action

Liu Qingtao



On location for shooting *Early Spring* in February with Sun Daolin (second left) and Xie Fang (third left), directed by Xie Tieli (center) in 1963.

Zhang Zucheng

Films in China

(Part I)

UWE KRÄUTER and PATRICIA WILSON

A film of "immense gaiety, poise and interest," so an enthusiastic reviewer described the Chinese film about the Opium War in the 19th century, *Lin Zexu*, during its recent showing in New York. Highly praised for its artistic merit both in China and abroad, this film like nearly all those made before 1966 was banned by the gang of four and labeled as revisionist art. Many of the prohibited films were of such a high standard that they rank with the best anywhere in the world.

Now that the gang of four has fallen, the old banned films have been screened again, and it is to be hoped that more of these will be seen abroad at film festivals or in general distribution. The older film workers are back at work directing, acting and writing, but the younger film workers have either had only a very limited experience or are insufficiently trained. Feature films made since the fall of the gang have been criticized by the Chinese audiences. Some dissatisfied movie fans have posted their 20 cent tickets to the leaders of the film industry demanding back 15 cents, declaring that the film they had seen was worth only 5 cents! Meanwhile the Chinese press prints letters and articles about the problems besetting the industry, such as too much bureaucracy and censorship and the need for the studios to have more responsibility and democracy.

In order to explain more about what is happening in the film industry today, several leaders and film workers gave their views.

The Enormous Task of the Film Bureau

THE Film Bureau, a government department under the Ministry of Culture, has the difficult task of improving the situation of the Chinese film industry. Sixty-nine-year-old Situ Huimin, one of the seven vice-ministers of culture, a former director and leader in the film industry, is now in charge of this work. His two assistants, leaders of the Film Bureau, are Zhang Junxiang, also 69, who before the cultural revolution led the Shanghai Film Bureau and was a famous director and scriptwriter (*Dr. Bethune*), and Ding Qiao, over 50 years old, who was formerly deputy head of the Central Newsreels and Documentary Film Studio. All suffered persecution during the cultural revolution. Together they frankly discussed the main problems confronting the Chinese film industry.

"In the years during the cultural revolution, the film industry was damaged by the gang of four," Situ Huimin declared. "Many good cadres were squeezed out of the industry and so now we must try to reorganize the units and bring them back. At present there are difficulties in building up a competent force. However, we are working hard to normalize the situation."

Zhang Junxiang added, "Changes need to be made in our whole organizational structure. Our way of working was established in the early days after liberation. Before that, our industry was based on the Hollywood model. After liberation, we used the Soviet one. Now neither

suits our present purposes, and so we are anxious to make changes. We are also discussing how to strengthen the Film Bureau. What should be its relationship to the studios or to the various local authorities such as the Shanghai Municipality? What should be the relationship of the studios to the Ministry of Culture? All these problems should be solved so as to better develop our film industry."

Four Problem Areas

Ding Qiao described the four main problem areas with which the Film Bureau is concerned:

1. Artistic policy. The bureau must carry out the Party's artistic policy and is concerned about diversifying film themes such as modern and historical themes, revolutionary history, comedy, etc.

2. Training of personnel. Under the gang of four, many directors didn't work for a dozen years. The result is that now the young are inexperienced, while the experienced are rather old. This is a critical problem, Ding Qiao emphasized. Attention is being paid to teaching in the film academy and how older film workers can help train students and inexperienced young workers.

3. Overall planning. There are 11 feature film studios throughout China. Some remote provinces and autonomous regions such as Xinjiang, Inner Mongolia and Guangxi have already set up their own studios. Such organizational questions concern the Film Bureau.

4. Modernization. The film industry must be transformed to meet the needs of modernization. In the west only shooting occurs in the studio. Developing and recording are done elsewhere. In China,

however, each studio is a complete unit. The Film Bureau is studying how best to modernize the industry.

Art and Politics

Recent newspaper articles about the situation in the film industry have raised certain points about the relationship of art and politics: Art must reflect real life; art should be subordinate to politics but not equated with politics; individuality is essential to art, and a good artistic creation is valued for its originality.

Situ Huimin said, "We really do have these problems. They didn't all exist only after the damage caused by the gang. Some even existed before the cultural revolution. Take the relationship of art to politics. Often in the past we used politics to replace art, or made politics equal to art in our work."

Quoting Chairman Mao Zedong, Zhang said revolutionary political content must be combined with artistic expression. He added, "The combination of politics and art has as its major emphasis artistic expression. Without proper expression the political content cannot be reflected. We shouldn't just be satisfied if we express the political aspect correctly. That is wrong. Attention must be paid to artistic expression. Our leaders must be quite clear about this."

Zhang recalled how Zhou Yang, the former deputy head of the Propaganda Department under the Party Central Committee, had said in 1959 that Chinese films are the most revolutionary and the most healthy, but they are not yet the most artistic!

Ding Qiao agreed, saying, "Sometimes during a film, the audience gets fed up and grumbles, 'That film is trying to teach us! It's trying to educate us again!'" He laughed, "Of course, we must teach and educate the people, but not in such a grim, dull way. Education should be lively and enjoyable or deeply moving. But it should never be boring! We want our films to be a moving or entertaining art. All characters

UWE KRÄUTER from West Germany and PATRICIA WILSON from Scotland work in the Foreign Languages Press, Beijing.

created under the gang had to be defined by set formulas. Good characters were better than those in real life. They all wore haloes! But this isn't reality. Everyone has his good and bad points."

Democracy and Director's Role

Discussions have been taking place about democracy in artistic and literary creation, that this must be guaranteed organizationally and institutionally. There is also the demand that directors should play the leading role in film-making.

Zhang declared that democracy in artistic creation is the same as democracy in politics. "We can talk about this now," he added. "Without democracy, no art can exist. It is impossible that with one instruction from someone, then one can create art. Lenin said that in artistic creation, personal freedom should be allowed."

Chairman Mao's policy of "letting a hundred flowers blossom and a hundred schools of thought contend" which was put forward in 1956, was continuously interfered with either from the Right or "Left." Zhang mentioned a speech made by Premier Zhou Enlai in 1961 in Guangzhou (Canton)*, in which he had pointed out the "Left" tendency which was sabotaging this policy.

"In my opinion," Zhang added, "the 'Left' tendency still existed after this speech, and so the problem wasn't solved. Studying this speech now, it is clear that only with democracy in art, can creativity flourish. The film industry must be reorganized so that this can now be carried out."

"Why is democracy such a problem?" Ding asked. "Because the gang of four practiced cultural despotism and there wasn't democracy in art. Do we still feel the influence of the gang's wrong policies? Yes, I think we do."

The demand for democracy in artistic and literary creation can-

not be separated from that of the directors playing the leading role in film-making, Situ Huimin stressed.

Zhang, as a former director, said this didn't mean the director should become a dictator. "He should explain his ideas to everyone in the group and solicit the opinions of the others. There's democracy in the exchange of ideas, and centralism as the director makes certain decisions, such as about which scenes to shoot. But under the gang, not only did the director have no final say, but also no one listened to anyone else."

Ding explained that during the cultural revolution, the camera crew would hold a meeting in the studio to criticize the authority of the director. After the director had been thoroughly frustrated by all the criticism, then the shooting would start. "Those days have gone," Ding said emphatically. "Now we will respect the director in his work."

Scripts Must Reflect Reality

In the past the Film Bureau sometimes asked a writer or artist to work on a subject about which he knew nothing, with naturally disappointing results.

Ding said, "Personally, I think we should first let our writers write about the subjects with which they are most familiar and about which they wish to write."

Situ Huimin added, "But we should help our writers to go among the workers and peasants to get rich experiences. This shouldn't only be for the writers, but also for the actors and actresses. So there are two sides to bear in mind. Writers should certainly write on subjects with which they are familiar, but we should also help them to become acquainted with the unfamiliar."

Every writer would like to reflect life as it is, but as Zhang pointed out, "Our writers are divorced from life. When the gang was in power, there was only one topic, one theme, the so-called reactionary, capitalist-roaders."

Zhang regretted that because of the gang's influence there are still many limitations and problems about themes.

Zhang has been concerned with reading film scripts for the films being made for the 30th anniversary of the founding of the People's Republic of China in October this year. He said, "As a matter of fact I should pay more attention to the artistic policies of the Party in creative film work, but I feel I have concentrated more on concrete work such as examining film scripts and seeing the rushes of the films before they are released."

There has been a huge upsurge of enthusiasm among amateur writers. Each of the large film studios in Beijing or Shanghai, for example, receives up to 2,000 scripts a year from them. Only a few of these scripts are selected, and the writers are then taught professional writing techniques.

More Responsibility to Studios

In the past films had to pass several censors at different levels. This is to be changed.

Ding explained, "We will strengthen the responsibility of each studio so that in future the studios will decide which script shall be used, which film shall be made and the Film Bureau will decide which film shall be released."

Generally speaking the Film Bureau won't be the censors any more. Instructions from higher authorities will be reduced. "Under the gang only Jiang Qing's (Chiang Ching's) approval was the decisive criterion," Ding said. "Even if a certain film was liked by the audience, but she disliked it, then it was banned. Is there still this kind of influence? Yes, there is. Naturally after seeing a film every leader has a personal opinion, but the leaders must remember that they too are a part of the masses."

So Ding Qiao concluded, "We must strengthen mass criticism. Practice is the most important criterion for truth. Let the masses examine the films and judge them."

* Premier Zhou's speech was republished in *Beijing Review* No. 13 dated March 30, 1979.

How Is a Studio Run?

Yu Lan: Actress, Director and a Leader of the Beijing Film Studio



Yu Lan

Li Weiming

DELIGHTFUL and vivacious, Yu Lan was one of China's most popular film actresses before the cultural revolution, appearing in such notable films as *Dragon-Beard Ditch*, *The Lin Family Shop*, *Revolutionary Family* and *Red Crag*. She had gone to Yanan as a teenager, becoming an actress there, but it was only after liberation that she turned to acting in films. During the cultural revolution, she was sent to the countryside to do hard physical labor, where building a house one day she fell and injured herself. Now she wishes to concentrate on directing, in which she has always been interested.

Yu Lan is also a member of the leading body of the Beijing Film Studio, and it was in this capacity that she spoke about the studio and her work. Beijing Film Studio suffered from the influence of the gang of four during the cultural revolution. The present head of the studio, Wang Yang, was its

director in 1949, and was brought back to lead the studio after the gang fell. What sort of problems has the studio been faced with?

Yu Lan said, "We've transferred those who are not qualified to some other units and put capable people into key positions in the various production units. Of course, the transfer can't be en masse, but it is gradual. We must find new work for those whom we have removed. Naturally this causes problems. Perhaps they don't want to go or don't like the new work offered. Still we've removed them. Then we've tried to get the studio workers to suggest how we can improve our work. One major problem is the creative side of our industry. We hope those in charge of creative work will learn from the advanced technology of other countries and foreign films, so that these can be incorporated into our work. But in doing this we must never divorce ourselves from the life and struggles of the Chinese people."

Attached to the Beijing Film Studio are about 1,100 film workers, Yu Lan said, confessing that she wasn't very good at remembering figures. This number doesn't include, however, those directors or actors who are invited from other units to work at the studio for a short period. Before the cultural revolution, there were only about 800 workers and the 300 who joined the studio after 1966, are mainly non-productive office workers.

HOW is a studio run in China? Yu Lan explained that the Beijing Film Studio is led by ten people, five of whom are concerned with the creative side, such as directors, actors, cameramen; of the others, one is in charge of production, one technology, one administration and one

political work. The head, Wang Yang, was involved in cultural work from the 30s and has a rich experience in all areas of the film industry.

Yu Lan, who takes part in the studio discussions, gave an example. "If a script is sent to the studio and I read it and like it, then I'll support it. If I don't like it, I'll try to argue with the others and give them my opinions. We argue freely and without reservations over these issues." She smiled and added, "After all, we've been persecuted so much in the past years that we aren't afraid to be completely frank. Sometimes there may be a problem over the choice of director, or about administration, even lighting. We deal with every aspect of the industry in the studio, including political work. We try to practice democratic centralism. If there is no agreement on an issue, then the majority wins."

How many films do they make each year? Yu Lan said this was rather difficult to answer because a film started in 1978 may be finished in 1979, and so it may be allotted to either year. She said that last year they had a quota to produce seven films, but in fact they made eight, because one film, which had been made before the cultural revolution and was never released, was then released and counted as a 1978 product. This year they have a quota of eight films.

Where does the studio find its scripts? She said that the editorial department tries to obtain them from all possible sources. Sometimes the directors know writers in other units or get the scripts from elsewhere. Occasionally the Film Bureau, the Ministry of Culture or the Party Central Committee proposes a theme which it feels should be reflected in films. If the studio thinks it can accept the job it will agree. If not, then it refuses.

HOW then is a film made? Yu Lan answered that attached to the Beijing Film Studio are 20

directors, who with their assistants, number 50 to 60. The studio also has about 100 actors and actresses. The studio works independently, but sometimes there are exceptions. "Perhaps we haven't the right actors or actresses in our studio for a certain part. If not, we'll find them elsewhere. We use local people for crowd scenes on location. Sometimes we invite a certain director to work with us. For example, if we are making a war film, then perhaps he has some experience in filming these themes or he might have been in the army. A director from another studio may also apply to work with us on a certain film."

One of the main discussions in the Chinese film industry has centered around the role of the director. Yu Lan talked about his role in her studio. "Normally he attends to all the planning of the film, choosing the actors, working out the costs. He'll discuss the shots with his cameraman. He's in charge of everything. Then he'll submit his plan to us, the leading body. We generally try to avoid

interfering in his plans. When we make suggestions, it's to try to improve his project." She emphasized, "The director, however, has the final say. But under the gang of four, the director had no rights at all. You see, the gang criticized what they termed the 'director-centered' policy in the film industry. But he must have the final say, or how else can you make a good film?"

"If there is a major problem," Yu Lan added, "then the studio leadership will try to help. The director, of course, has the right to choose his cast. If the leadership suggests another actor, then a screen test is made to see who is better for the part, the director's choice or the leading body's suggestion." Yu Lan laughed, "If the director is still convinced about his choice, then he wins. We can't force him to accept our suggestions."

The Beijing Film Studio, like all feature studios in China, has been preoccupied with making films in honor of the people's republic's 30th anniversary. They have

already completed one film which has been released, *The Great Flowing River*. Because of the immense problems created in the film industry by the gang of four, all films made since their downfall unfortunately still reflect traces of their influence. Does *The Great Flowing River* also show these?

Yu Lan gave her opinion of the film: "The first part is better because it truthfully depicts the sufferings and miseries of the people in the flooded areas of the Huanghe River. The second part of the film does unfortunately fall into some of the artistic formulas of the gang of four. Still you can see the difference between this film and the ones made under the gang. Some of the acting is very good, especially Zhang Ruifang as the heroine Li Mai. In spite of the faults, I was moved by it and wept several times. I won't say the film is marvellous, but I will say it is better than anything we've produced so far since the fall of the gang. I think it is a good beginning."

Acting with Confidence Again

Actress Zhang Ruifang

IN 1938, while still a young girl, Zhang Ruifang went south to Chongqing where she acted in plays and films. After liberation she joined the Beijing Youth Theater, but was soon transferred to Shanghai to make films. One of China's most distinguished actresses, her best known films are *Mother*, *By the March 8 Canal*, *It's Always Spring*, *The Family* and *Li Shuangshuang*. Persecuted by the gang of four during the cultural revolution and imprisoned for more than two years, her hair turned white. An attractive and unaffected person, now at work again, she talked about her most recent film *The Great Flowing River*.

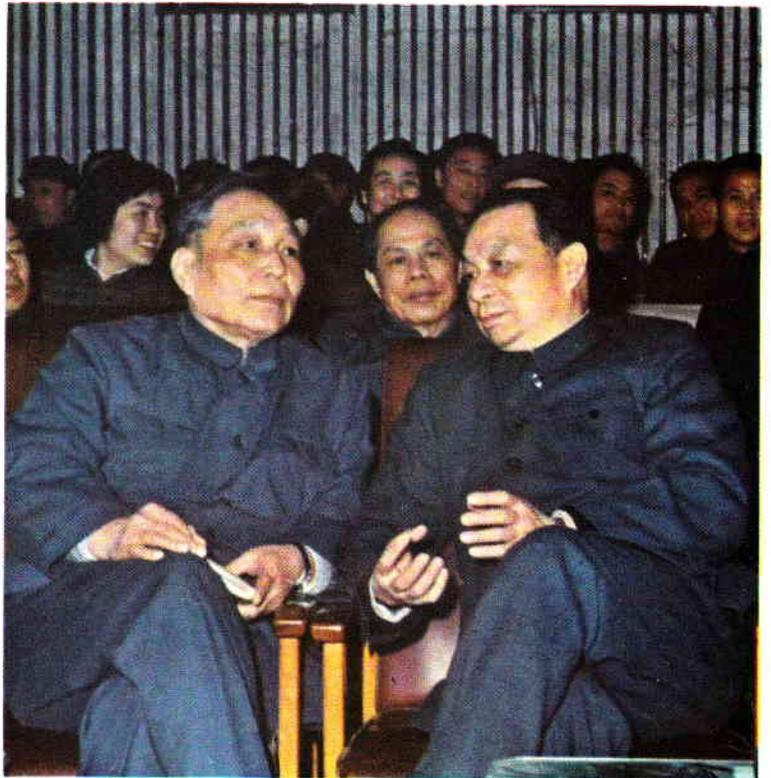
This is based on the lives of the poor who lived on the banks of the Huanghe (Yellow) River before liberation. The film begins with the Kuomintang dynamiting the dike at Huayankou, supposedly to halt the Japanese, but in fact to massacre the Communist supporters and the Eighth Route Army in the area. More than a million people died and ten million were made homeless. Li Mai, the heroine, is a peasant who becomes a refugee and who struggles to re-establish her village, while fighting the Japanese and Kuomintang. The second part is from liberation to 1958. A dike is built to prevent flooding. A flood threatens, however. Premier Zhou, after inspecting it, changes the plans to

evacuate everyone. Instead the dike is strengthened and the river harnessed. This is the first film in which Chairman Mao and Premier Zhou have been portrayed.

Li Zhun, the scriptwriter, is also a famous novelist, who wrote the scenario for Zhang Ruifang's most popular film, *Li Shuangshuang*, about a peasant couple. Zhang Ruifang said that Li Zhun is himself from a peasant family and that though he lives in Beijing, he still has the feelings and appearance of a peasant. Sent to work in the former flooded areas during the cultural revolution, he lived with the peasants, whose families had suffered in the past. One day his neighbor asked him to help write a memorial for an old relative who had recently died. Li Zhun agreed but needed to know something about the man's life. He started to learn about the histories of the families, and this became



Zhang Junxiang, a leader of the Film Bureau and well-known film director and scriptwriter, with his daughter.
Huo Jianying



Situ Huimin (left), Vice-Minister of Culture in charge of film work, with Ding Qiao (right), a leader of the Film Bureau.
Zhou Youma

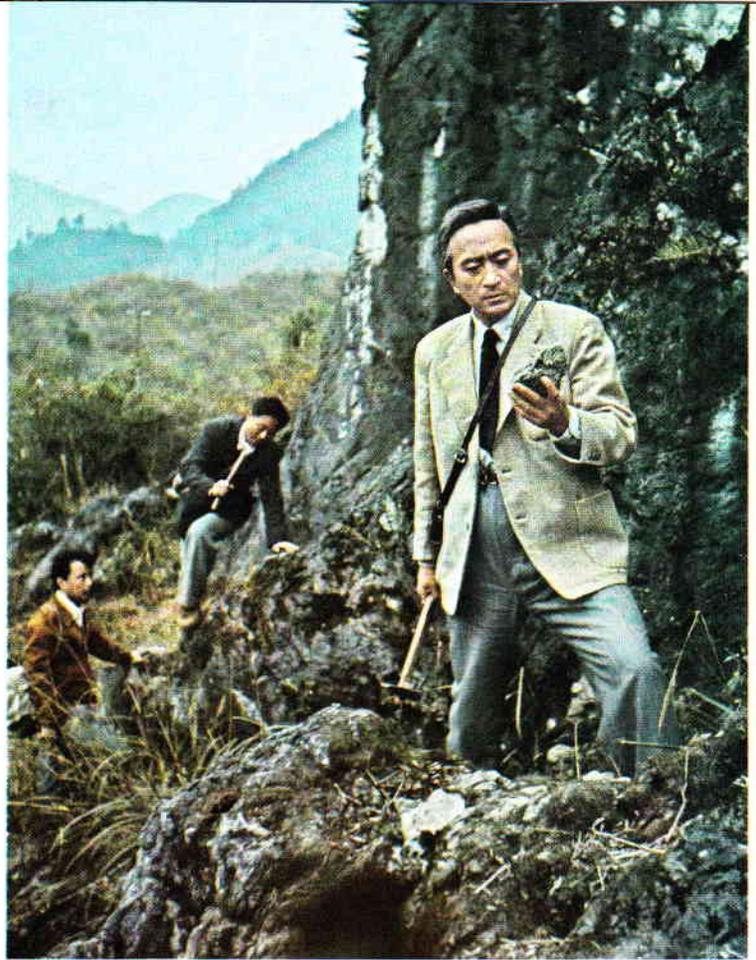


Zhao Dan, actor, director and artist.



Huang Zongjiang (left), scriptwriter with the Army "August 1" Film Studio, with his younger brother Huang Zongluo, a stage actor.
Huo Jianying

A scene from *Li Siguang*, a new film being made in 1979, with Sun Daolin as the geologist Li Siguang, directed by Ling Zifeng.
Zuo Xinhui



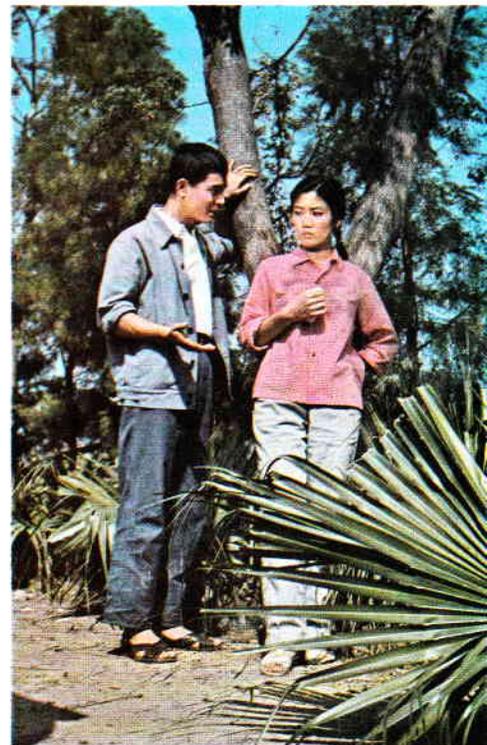
An operating scene from *Dr. Bethune*, with Gerald Tannebaum as the famous Canadian hero Dr. Norman Bethune, and Ying Ruo Cheng (right) as Interpreter Tong, directed by Zhang Junxiang in 1964.



A prison scene from *Revolutionary Family*, with Yu Lan as the heroine, directed by Shui Hua in 1960.
Guo Zhike



A scene from *Planned Parenthood, a Joyous Cause*, with Li Liansheng (left) and Li Xiuming (right), directed by Xie Tian in 1979.
Li Yuebin





A student demonstration from *Song of Youth*, with Xie Fang as the heroine, directed by Cui Wei and Chen Huaikai in 1959.

Huang Xinyi



A flood scene from *The Great Flowing River*, with Zhang Rui-fang (center) as the heroine Li Mai, directed by Xie Tieli in 1978.
Ru Shuren



Chen Chong (left) and Qiu Lili (right), young actresses in *Heroes in the Tongbai Mountains*.
Liang Ziyong

Wang Yang (right), head of Beijing Film Studio, Chen Huaikai (center), film director and Guan Sushuang (left), Beijing Opera actress of the Yunnan Beijing Opera Troupe, discussing how to shoot *Romance of an Iron Bow* in the studio.

Huo Jianying



On location for *Heroes in the Tongbai Mountains*, a new film being made in 1979, directed by Zhang Zheng
Li Duyun

On Location in a Beijing courtyard for *Roar! The Huanghe River*, with Zhang Ruifang, directed by Shen Yan in 1979.

Huo Jianying

the source of his script. To link the stories together he chose the character of Li Mai. Although the script was finished in 1975, it wasn't possible to film it until the fall of the gang.

Li Zhun sent Zhang Ruifang the script in 1975, but at that time she couldn't act in such a role. Did she like the part when she read the script? When she had first read it she was moved because at that time it was hardly possible to write in such a way, with the gang controlling everything. She liked the part of Li Mai very much, because she felt she knew a lot about the lives of peasants. In 1964 Zhang Ruifang had spent ten months in the countryside and had come to know more about the lives of the women, their characters and thinking.

SHE explained how finally she was chosen for the part of Li Mai. "After the gang fell, the director, Xie Tieli, and the cameraman, Qian Jiang, thought of me for the part, but they hadn't seen me for ten years. In Shanghai I'd become older and fatter than before, and so they were worried. An assistant director was sent to photograph me and there were some discussions. Some wanted me for the part, but others thought I wasn't suitable. Finally Xie and Qian came to see me and gave me a screen test. Only then was it decided I should get the role."

The cast first prepared for their parts by spending three weeks in the former flooded area on the Huanghe River. When the actual shooting began, they were on location in Henan for about one year. Local peasants acted in the crowd scenes, offering their help and suggestions to make the film more authentic. Although Li Mai was not based entirely on one person's life, she was to some extent modeled on a peasant woman whom the cast met. They heard her story and visited her home.

When the film was released earlier this year, it received mixed reviews, some praising it, others criticizing it. The latter felt it suffered to some extent from the gang's artistic theories such as the



A marital tiff from the comedy *Li Shuangshuang*, with Zhang Ruifang and Zhong Xinghuo, directed by Lu Ren in 1962.

"Three Prominences." Here prominence was given to the positive characters; among them, prominence was given to the heroic ones; and among these, prominence was given to the one perfect, principal hero.

Zhang Ruifang said, "When we started shooting the film, we tried hard to get rid of the influences of the gang, but inevitably there are traces. Take Li Mai. She's got traces of the 'Three Prominences.' Her starting point, her political consciousness is too high. She knows everything. She can easily distinguish the Communist Party from the Kuomintang. She's just like a Communist Party member from the beginning. She never has room to develop as a character."

She added that she felt the film was not condensed enough. "It was too loosely organized. Li Zhun's dialogue in the first part is local, vivid and concise, but in the second part, he starts to lecture the audience. Well, compared to others, he doesn't lecture so much. Still Chinese audiences are tired of this."

WHEN asked if there was any change in her acting as a result of her persecution during the cultural revolution, Zhang Ruifang paused before replying, "Basically I don't notice a great difference. But because of my

sufferings under the gang I realize that my feelings of love and hatred are stronger than before. In *The Great Flowing River*, I consciously felt the depths of my love and hatred. Perhaps Li Zhun had the same feelings when he wrote the script."

She continued, "During 1975-76, because of pressure from Premier Zhou, the gang wanted some of us to appear in minor roles on the screen. I was given a small part as an old granny in a film called *The Younger Generation*. Because I was being supervised, I was not at all confident and I acted very rigidly. I was afraid that if I showed my face to the camera, I would be accused of trying to hog it. So I always tried to avoid looking at it. Now, with my deep hatred for the gang and my deep love for the people, I can act again full of confidence. My feelings flow with the character. Stanislavsky talked about acting as if you are the character. It's like that. Now I can act boldly without worries and that is why the part of Li Mai is so vigorous in the film."

At present Zhang Ruifang is shooting another film for the Army "August 1" Film Studio about the composer of the *Huanghe River Concerto*, Xian Xinghai. The script is based on a play performed by the Kunming

Army Troupe. It is set during 1975, when the gang tried to prevent a musical commemoration on the anniversary of the composer's death but failed. The film has a rich musical score based on the composer's works. Zhang Ruifang plays the part of a pianist who helped the composer. In real life this was his wife. What sort of a part is it? Zhang Ruifang laughed and said, "This time I'm a silent protestor. Quite different from the bold Li Mai!"

She added, "It's true, I don't often play such roles. In the original script I was always answering back and saying harsh words to the gang's followers, but I suggested this was rather un-

realistic and that it should be cut. You see, at that time, silence was about the only protest possible. So now I am a silent woman."

The lack of really good script, Zhang Ruifang pointed out, is one of the main problems in film-making today. Some famous actors and actresses can't find suitable parts, while the younger ones have to go on the stage to get experience. She said that once the scripts improved so would the films. Also making films will be easier once the studios have more responsibility. Of the future she said, "I'm confident. We won't merely copy others. We will create our own good films with our own national style."

sometimes use these and other techniques."

He continued, "In the films *Li Shizhen* and *Lin Zexu*, I consciously tried to use Chinese opera techniques. For me, as an actor, both parts posed a problem. They were historical roles, not modern men. Therefore, I had to convince the audience that I was not a modern man in traditional dress. Also it was not possible to copy straight from Chinese opera as certain conventions and acting styles are not suitable for film acting. The acting needed to be more natural. I had to present in each part a unique character. *Li Shizhen* was a medical scientist; *Lin Zexu* was a statesman. The films demanded that they be alive, not that I was posing or acting."

In Search of a Chinese Style of Acting

Zhao Dan: Actor and Director

IN 1934 Zhao Dan graduated with honors from the Shanghai Academy of Art, but immediately, because of his abilities as a stage actor, was chosen to play in films. Since then he has dominated the screen. With the outbreak of the anti-Japanese war in 1937, he went to Chongqing and then to Xinjiang, where he was wrongfully imprisoned under terrible conditions for five years. His contribution was immense from the 30s up to the cultural revolution, when he was badly persecuted by the gang of four, spending five and a half years in prison. Among his notable successes in films have been *Crows and Sparrows*, *Nie Er*, *Li Shizhen*, *Lin Zexu* and *Red Crag*.

At 64, Zhao Dan is handsome and charming, with no traces of his sufferings visible. With his lovely wife, the actress and scriptwriter Huang Zongying, he talked about his life and work in an open and relaxed way.

When asked if there was a recognizable Chinese style of acting, Zhao Dan replied, "Well, I've been

seeking it all my life. For example, in our traditional Chinese operas, in all our local operas, we have a rich heritage in acting. It is like a Chinese painting. The more sophisticated it becomes, the simpler it gets. It is the most concentrated form of expression. You never do with ten strokes what you can do with one. Films are a modern art, so obviously you can't just copy straight from a Chinese opera. If anything is offered abroad, we should learn from it. We should digest it ourselves until it becomes part of our national heritage. Chinese people express their feelings in a different manner from people elsewhere in the world. There is also the question of the masses. What are they accustomed to seeing? What do they like to see? They like films with a story that has a definite beginning, middle and end. In the west there is much use of flashbacks and time jumps. This may not be so suitable for Chinese audiences. Of course, it is not bad for the west and it doesn't mean we can't

THIS process of "seeking, groping, trying to find a national style of acting" is only just beginning, Zhao Dan said. "The problem had been tackled in the past by Jin Shan and the late Cui Wei, both top actors and directors. In the film *Storm*, Jin Shan was obviously trying to absorb something from traditional Chinese acting too. He knew a lot about traditional Chinese operas and you could see from his gestures that he had absorbed their styles. He played the part of the lawyer who went to court on behalf of the workers. In his court speech, he delivered it like a Chinese opera dialogue.

"Cui Wei was also well-versed in traditional Chinese opera and literature. He didn't go in for gestures, but used it in his treatment of characters. One feels how he absorbed this. It was even reflected in his editing of films. The rhythm was distinctly Chinese. You can see this in the way he used contrast and speed in editing and cutting. Its roots were obviously in classical Chinese literature and art.

"The late director Zheng Junli, who directed *Lin Zexu*, used the principles of Chinese visual art such as paintings in the formation of his picture frames, his stress on symmetry and the angles of the shots. These all con-

vey an impression of solemnity, seriousness, deep feelings, innate national styles, without individual styles."

During the years that Zhao Dan spent in prison during the cultural revolution, he was badly treated both mentally and physically, being kept in solitary confinement. On his release his wife described how they all felt he was a broken man. She said, "He couldn't speak or communicate. He couldn't sit or stand like a normal human being. My children and I would go to another room and weep so that he didn't see us. The children said, 'Father is finished!' I often found him talking to himself late at night."

ZHAO DAN'S inner wounds were very deep, but he soon recovered. Recently he has been busily engaged with his wife on a film about the life of the poet Wen Yiduo who was murdered in 1946 in Kunming by Kuomintang agents. Zhao Dan will play the main part, while his wife is preparing the script.

The idea for a film about the poet Wen Yiduo was already put forward before the cultural revolution. A script was prepared and Zhao Dan was to play the title role, but it wasn't quite

satisfactory. "In the old script Wen Yiduo was an ivory-tower scholar," Zhao Dan explained, "who knew nothing about the outside world. So how did he join the revolution? His students pushed him into it. His ideology was raised through class struggle. As a Marxist-Leninist he fought against the enemy until an assassin's bullet finished his life. End of film. That was a very formalistic concept. The script was preconceived, and then his life was made to fit it. This is one of the contradictions in creative writing. Should the theme be first or the theme be taken from life? We felt the old script was wrong, so we have reversed the situation."

So how do he and his wife see Wen Yiduo? Zhao Dan said, "First as a poet; second as a scholar; third as a cultural fighter in the new-democratic revolution. Now we aren't worrying about the theme. We have looked instead at the person and found out about him. He was educated by the times and the tendencies of those times. He was forced to take the path he did. As a poet and serious scholar, he may have been different from other revolutionaries, but they had one aim in common. All sought after the



Huang Zongying, actress and scriptwriter and wife of Zhao Dan.

main significance in life. So he joined the revolution like the others. As a poet, he genuinely loved humanity, people. As a scholar, he sought truth from his studies. Thus he became a genuine revolutionary prepared to give his life for mankind."

Zhao Dan plans that Wen Yiduo will meet several poets in his imagination such as Qu Yuan, Du Fu, Walt Whitman and Byron. There will also be humor and everyday life in the film as they want to show how Wen Yiduo acted toward his family and his students. Wen Yiduo was assassinated by Kuomintang agents, after he had gone to correct some book proofs at a house not far from his. Zhao Dan described the



A scene from *Li Shizhen*, with Zhao Dan as the ancient Chinese medical scientist, directed by Shen Fu in 1957.



Storm with Jin Shan (first left) as the lawyer with the striking railway workers, directed by Jin Shan in 1959.

Yu Zhenyu

scene as he plans to film it: "Having finished his work, his son comes to take him home. Wen Yiduo only has to walk down the street to his home. Normally it is a very busy street, but when he steps into it, he immediately notices the unnatural silence. He realizes that this is the moment of his death. The Kuomintang have put a curfew on the area and cleared the street of people so as to assassinate Wen Yiduo. He walks down the street, his footsteps breaking the silence. Then he asks his son to recite Byron's poem on death to him. The boy recites the poem and Wen Yiduo is shot as he reaches his home."

IT is more than ten years since Zhao Dan last acted in a film. He said, "Now that I am getting older I want to make a really good film. I'm not prepared to make anything less. I feel we lack vision today in our films, but in this I want to introduce things that haven't appeared before in Chinese films. And most definitely I don't want anything of the gang of four's ideas to appear in it!"

Zhao Dan continued talking about the question of the "100 Flowers" policy in literature and art. He said, "It is only now just beginning to be raised. With the gang of four the issue of course could not be debated. It is a question open to a lot of interpretations. According to Marxism-Leninism-Mao Zedong Thought, freedom has a class nature. Liberty exists only in comparison with others. There is no absolute liberty; there is no abstract freedom. People talk about freedom because there is a lack of it. One class is freed and becomes the antagonistic class of those who have no freedom. In these terms the '100 Flowers' has a class nature. It is to be enjoyed by the people and not by the enemy. There is one prerequisite: it is not the same as bourgeois liberalization. There is a lot of room for argument.

"In a class society various kinds of class ideologies will find their

reflection. It is impossible to stifle these by orders and laws. The gang of four tried to stipulate that we talked of only one theme in one kind of language. Thus a fascist dictatorship developed. In practice, in reality, it proved impossible. It will always fail. One should not fear differences. That there is more liberty in creative art is not something to fear. After all if something is truly anti-Party or anti-socialist, then it will be repudiated by the masses.

"I see that in the future our economy will develop and there will be more unity of thought. Right and wrong will be more clear to us. There will be more liberty in artistic expression. Based on all this, it will be much easier to let the '100 Flowers' blossom."

After a pause he continued, "There is nothing to fear from the '100 Flowers.'" Even if a few 'poisonous weeds' are thrown up, negative teaching, negative examples also help one to progress. I

have full confidence in the people. I believe they support socialism and the Party. There are of course some counter-revolutionaries who may use the '100 Flowers' for their own ends, but that is all right. All this will help us to educate the people.

"The situation now is that some responsible people are full of fear that it will all go too far, but the people as a whole have no such misgivings. They want it to get going at full swing. Only philosophical idealists think they can create a society free of any 'poisonous weeds.' The top leadership is quite clear on this policy. There is no doubt in their minds. But the people in the middle are afraid of committing mistakes, of losing their positions. They have this fear because they are idealistically philosophical. There will always be struggle. There are two schools of thought. But if someone wishes to end struggles, he is an idealist and he is wrong."

An Artistic Soldier

Scriptwriter Huang Zongjiang

AN ACTOR in Shanghai from the age of 19, both in drama and traditional opera, Huang Zongjiang, now 58, is one of China's foremost screen writers. Having worked in Chongqing and traveled to the United States, he returned to China in 1946 and wrote his first major play, *The Great Reunion*. In 1949 he joined the People's Liberation Army and has worked since 1958 in the Army "August 1" Film Studio in Beijing as a scriptwriter, serving both in Korea and Viet Nam. His best-known films are *Sea Soul*, *Story of Liubao Village* and *Serfs*.

Wearing his army uniform, Huang Zongjiang explained why as a writer he had chosen to work in the army. "I joined as I felt it was the most revolutionary thing to do." He'd been ill with tuberculosis for two years, but

with the liberation of Shanghai his health permitted him to join up. "If I had been younger I'd have been a real soldier, not an artistic one. I was glad the war was over, but as an artist I regretted that I hadn't been in a real battle. Such regrets were in vain as great wars and struggles lay ahead. More than once I was at the Korean front and then I spent a year in Vietnam in the south among the guerrilla fighters there before the country's liberation."

In China, the army has a strong cultural tradition as many cultural workers joined the army in the 30s to fight against the Japanese and the Kuomintang. What is the work of the "August 1" studio? Huang said it shoots about ten films a year, both features and documentaries, with military and civilian themes.



Zhou Jinxiang and Zhang Shizheng
A scene from *Chronicle of the Red Flag*, with Cui Wei as the hero, directed by Ling Zifeng in 1960.



The dumb serf Jamba carries his master, a scene from the film *Serfs* with Wangdui, the Tibetan actor; screenplay by Huang Zongjiang and directed by Li Jun in 1963.

HIS film *Serfs* was made by the "August 1" studio in Tibet with a Tibetan cast. It is recognized as one of the most successful and significant films produced in China in the 60s. It was recently bought by a British television company. Huang talked about how he wrote the script. He first went to Tibet after the 1959 rebellion, in which the Dalai Lama had fled the country. At first he didn't have any definite ideas on what to write but listened to what the people had to tell. The former serfs were holding accusation meetings against their former masters. Huang said, "Dozens wept and cried as they poured out all the sufferings in their hearts. I had read about a serf who had resisted his master by acting dumb. After his emancipation he had started to speak again. I didn't realize at the time he would be my model." It was only after some months back in Beijing that Huang thought about the theme of mute resistance. With this and the material he had gathered, he wrote his script.

In 1963 he returned to Tibet for the film's shooting. It was Huang's suggestion that Tibetan actors should be used and this was accepted. The dumb serf hero of the film, Jamba, was acted by a former serf, the Tibetan actor Wangdui. Of his role as Jamba, Wangdui stated, "He used his silence to show his revolt. He was a serf with a blazing fire inside him, but he kept it hidden and gave no sign of his thoughts and feelings except through the look in his eyes. I decided Jamba's

eyes were the windows of his mind. I would have to use them to take the place of speech."*

DOES he have complete freedom to write his scripts? Huang replied, "On the face of it I have complete liberty to write what I want." Then he joked, "But in practice there are too many opinions or as we say, too many mothers-in-law! Well as you know one mother-in-law can be difficult enough, but when you have nine or ten! The survival rate for film scripts is very low. I'm lucky as I enjoy a high survival rate."

How do directors and scriptwriters work together? Huang smiled and replied, "Even though you may be the best of scriptwriters, ultimately the last word lies with the director. You should be modest before him. Perhaps you've written too much and he strikes some out. He's right, and you are redundant. Of course, as a scriptwriter, I hope that the director will grasp the philosophy and poetry of my script. Sometimes one is heartbroken to see cherished phrases scored out. Once I told a director, 'There were some things I really liked about my script, but you've mutilated it ruthlessly. If you were my wife I'd divorce you!' You must be able to argue out certain points with your director. A writer can take his script away from a director if he feels he's too unsympathetic, but I've never done that. I just refused to look at the finished product." Before the cultural revolution, writers and

directors could choose to work with each other. Now this is being advocated again.

Persecuted during the cultural revolution, since the fall of the gang, Huang has been very busy writing. He also visited Japan with a Chinese film delegation. During one reception he noticed a Japanese lady waving at him a copy of the screenplay *Serfs*. Huang had lost his copies in the cultural revolution, yet to his surprise there was one in Japan. "Japan is a very exciting country," Huang said enthusiastically.

Huang Zongjiang would like to make a film about the ancient Silk Road to China. He first visited the area of world-famous Dunhuang Grottoes in 1957, where he met the artist, Chang Shuhong. Huang had finished a draft of the script in 1963, and it was planned that the director Zheng Junli would make the film. The cultural revolution interrupted this. Huang was criticized and detained, while Zheng was persecuted to death by the gang. The silk route theme has fascinated Huang for a long time. He explained why. "For me it symbolizes the peace and friendship which should exist between the peoples of the world. We must never forget the road of friendship and peace, even though there are disputes or wars. I've thought of the idea for many years now. What is most important is that we strike out on our new 'Silk Road' together as friends and comrades!"

*See the December 1964 issue of *China Reconstructs* for the film story *Serfs*.

Lyons Orchestra in Beijing

ZHAO FENG



The author (center) welcoming the French guests at the Central Conservatory of Music.

Exchanging pointers.



THE visit of the Symphony Orchestra of Lyons, France, under the baton of Serge Baudo and Sylvain Cambreling after that of the Boston Symphony Orchestra conducted by Seiji Ozawa was a rare bonus for Beijing music lovers.

Since the two orchestras are quite different in style, each having its own strong points, there is little ground for comparison. While there was some overlapping in their programs, they stressed different things. We were particularly interested in the Lyons ensemble's rendition of works by French composers, ranging from *Symphonie fantastique* by the romantic composer Hector Berlioz to *la Mer* by the impressionist Claude Debussy, and works by Maurice Ravel of the present century — *Ma mère l'Oye* and *Daphnis et Chloé Suite No. 2*.

The French have made outstanding contributions to world music since the Renaissance. But it was only during the last century that the center of European musical culture shifted from Germany to France. French music flourished and developed along its own lines.

French music mentioned in China had invariably meant Debussy's impressionism, which was always discussed in the same context as the impressionist school of French painting, especially the late impressionists. French composers were regarded more or less as modernists. The reputation of impressionism in China was not good because before liberation certain Chinese painters made a travesty of the late impressionists. These painters lacked a solid grounding in skill and sought only formal novelty. For this reason impressionism to Chinese musicians was tantamount to formalism.

In my view, French impressionist music really represented a continuation and development of romantic music, and the impressionists made valuable innovations

ZHAO FENG is the director of the Central Conservatory of Music in Beijing.



Serge Baudo, conductor of the Lyons Symphony Orchestra.

in musical technique. In this connection the words about the romantic music of his day by Anton Reicha (1770-1836), the well-known Czech-born musicologist whose career flourished in Germany and Austria, are pertinent. "In music, which is more sentimental than the other branches of art, romantic works may even triumph. . . But to excel in this type of work the composer must first of all possess an outstanding ability to appraise his own art. Secondly, he must be a man of creative imagination. And thirdly, he must have a sense of propriety. It is only with these indispensable qualities that a composer can give free rein to his happy inspiration and to proceed and work out the variations."

If we agree in general with Anton Reicha, we may consider his words as also applicable to French impressionist music and, to enlarge on it, to Berlioz and Ravel.

THE Lyons Orchestra's performance in Beijing, in my opinion, brought out the stylistic characteristics of the composers well — passion without excess, delicate refinement without overelaboration. Their performance had that appropriateness which is necessary for artistic re-creation. The players revealed a sharp, reliable and discerning critical judg-

ment that held them back from overstressing the imaginative aspects or presenting an excessively mixed interpretation. The bold, the exotic and the bizarre may excite the ordinary audience for a while but can never give full esthetic satisfaction.

Berlioz' *Symphonie fantastique* conducted by Baudo and Debussy's *la Mer* conducted by Cambreling were typical of the orchestra's presentation.

Berlioz's *Symphonie fantastique*, a representative work of late romanticism, tends to be overdone. But under the baton of Baudo, it sounded emotion-charged without being coarse. The passion, fantasy and emotion of the music came through well without being exaggerated.

La Mer by Debussy, a major figure of the impressionist school, is a well-known tone-poem. It is apt to be treated in a way that seeks to bring out the rich color and scenic beauty of the sea to the detriment of the textural unity of the piece. But with Cambreling, the color and scenic portrayal went hand in hand with the projection of feeling. The performance was refined without being overelaborate and there was textural unity. The feeling and scene were ideally integrated. Thus were the stylistic characteristics of this representative impressionist work successfully projected, to the profound satis-

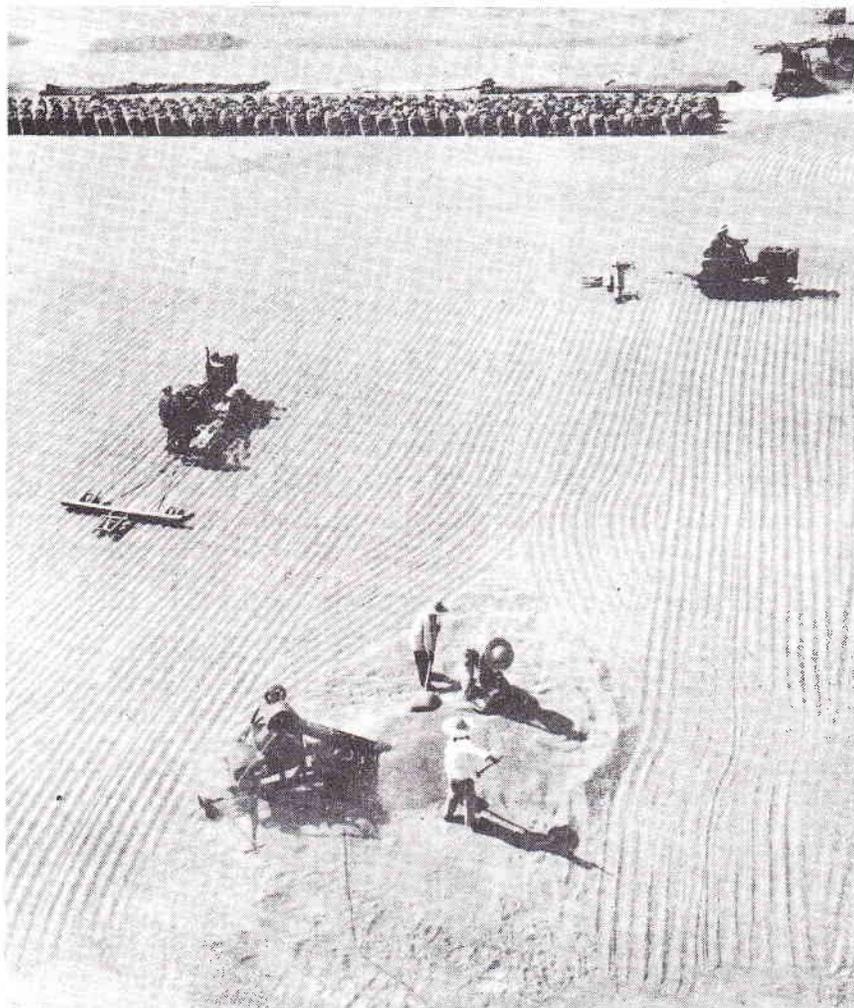
faction of the audience. What unfolded before us was not only a vivid tone-poem of the sea but also the feeling of the composer as he was moved by its changing scenery.

The Lyons Orchestra is a relatively young ensemble. But it has already achieved much in technical excellence and precision ensemble playing. They have demonstrated French warmth and refinement. In his day Anton Reicha observed, "The Frenchman loves excitement and warmth but in a way different from the Italian. For the Frenchman audio satisfaction alone is not sufficient. He wants excitement, completely unanticipated excitement, but if his heart is not conquered after the moment of surprise, the impressions will not last."

If this is true, the performance by the Lyons Orchestra met the standard. In their performance of passionate and exciting music it was not just superficial effect they were after; they tried to project something that would be long remembered. It was not just virtuosity that they sought to demonstrate; they tried to probe the psychological depths of the music.

The strict precision of Baudo combined with the passion of Cambreling that have shaped the unique style of this orchestra made their performance in Beijing a brilliant success.

China's Agriculture and Its Future



Sunning grain on a state farm in Heilongjiang province.

Yu Yongfu

What is the situation in China's agriculture? Here are answers, compiled by Chen Rinong and Bian Hui, our staff reporters, with information supplied by various economic institutions, to some of the questions of our readers.

Q. What is the present agricultural output?

A. The 1978 grain harvest was 304.75 million tons — nearly 180 percent more than the 110 million tons in 1949. Cotton production was three times more. Increases in the output of edible oils, sugar, tobacco, tea and silkworm cocoons ranged from several to a dozen times. Similar increases have taken place in forestry, animal husbandry, fishery and sideline production. China's total area of cultivated land accounts for 7 percent of that of the world but must feed a people who are nearly one-fifth of the world's population.

Agriculture was very backward in China before liberation. After liberation in 1949 and the land reform, the small-scale individual peasant economy was changed by organizing mutual-help teams,

agricultural co-ops and finally the people's communes. Permanent farmland improvements across the country since liberation have greatly increased production.

Q. What has China done in water conservation?

A. The people's government has allotted large sums for the construction of water conservation projects. Along the lower reaches of the Huanghe (Yellow) River, long called "China's Sorrow," 1,800 kilometers of dikes were consolidated and heightened. Many water conservation projects have been built along its upper and middle reaches. Projects to control floods, irrigate and generate power were completed on the river at Lijia Gorge, Sanmen Gorge and other sites. Nearly 1,000 reservoirs and large, medium and small power stations were also constructed on its tributaries. Other major rivers such as the Huaihe, Changjiang (Yangtze) and Haihe, which in the past often flooded and caused disasters, have also been controlled.

Apart from big projects built by the state, the communes themselves have constructed reservoirs,

canals, power stations and pumping stations totaling in the hundreds of thousands to improve irrigation and drainage. China's irrigated area has increased from 13 million hectares in 1949 to 46 million hectares, about 45 percent of the total cultivated land.

Leveling fields and improving the soil have enabled one third of the country's farmland to regularly give stable high yields, even when there are dry spells or too much rain.

Q. How is China meeting its needs in farm machinery and chemical fertilizers?

A. China now has 1,600 agricultural machinery plants. Almost every province, municipality and autonomous region has built tractor and motor plants. Ninety-eight percent of the counties in the country have their own farm machinery repair plants. Nevertheless the total production of tractors, motors and other farm machinery is still inadequate for a modern level of farm mechanization.

There are about 470,000 large and medium-sized tractors in the country, a million walking tractors, 60 million h.p. of irrigation and drainage machinery, and 80,000 small hydropower stations. Eighty-six percent of the communes use electricity for power.

Pre-liberation China produced only 20,000 tons of fertilizer per year. After liberation the state built many large and medium-sized fertilizer plants. In addition, almost every county has small ones of its own. These produce over 50 percent of the country's total. At present an average of 300 kg. of chemical fertilizer is applied per hectare. The figure is small

A member of the Evergreen commune in Beijing pollinates turnips.

Xinhua



but at this time manure and green manure are the main source of fertilizer in China's rural areas.

Q. China Reconstructs has reported that basic mechanization of agriculture could be achieved by the end of 1980. What is the present situation?

A. Mechanization was then viewed as having 70 or 80 percent of total cultivated farmland plowed by tractors. Now, however, the experience of advanced agricultural countries shows us that modernization of agriculture must embrace more than just the use of tractors. Mechanization must also be realized in the many processes of farming. It must be extended to forestry, the output of aquatic products, land reclamation, animal husbandry, the processing of farm sideline products, transportation and refrigeration. It should also include electrification, universal irrigation and extensive use of fertilizers and other farm chemicals. Obviously the modernization of agriculture means a lot more than the mechanization of farming, and the time needed to reach all these goals will take longer than originally planned.

Q. Are there difficulties in modernizing the country with its present state of agricultural production?

A. Yes. Generally speaking, China's agriculture has not developed at a speed necessary to support the development of her national economy. It is far behind the needs of both socialist modernization and the people's livelihood. China must support a huge population on about 100 million hectares of farmland. The per-capita farmland today is only 0.067 hectares.

In spite of the fact that total grain output has risen, the per-capita grain output in 1977 was nearly the same as in 1957 because of population growth. Productivity is still low. Each of the 300 million able farm workers produces merely a ton of grain a year. Moreover, agriculture has not developed in a diversified way. Animal husbandry, forestry and fishery account for only a small percentage of the rural economy, and this in turn has impeded the development of agriculture.

Agriculture must supply industry with raw materials, markets and funding. To meet the minimum requirements of modernizing the country by the year 2000, agriculture must develop far more rapidly and in a rationally balanced way.

Q. Why has agricultural development been slow in recent years?

A. China's agriculture has not always moved forward in a straight line over the past 30 years. It made great strides between 1949 and 1957. In 1952 the total grain output reached 154 million tons, higher than any year before liberation. In 1957 the total output of agriculture was 25 percent more than in 1952, an annual increase of 4.5 percent.

In the late 50s, however, in addition to three years of natural calamities agriculture suffered serious setbacks because of lack of experience in running socialist collective agriculture. Many cadres failed to keep a level head when the mass

enthusiasm for socialism rose very high and committed various mistakes such as equalitarianism and improper disposition of commune funds, property and manpower. Moreover, arbitrary and impracticable orders often created chaos.

The early errors of this period were corrected within a comparatively short time under the leadership of the Party Central Committee and Mao Zedong and Zhou Enlai. Agriculture recovered and began a new development between 1963 and 1966.

Later, during the cultural revolution, Lin Biao and the gang of four pushed an ultra-“Left” line in agriculture. They denounced the system of fixed production quotas, canceled the method of calculating workpoints on the basis of work done by each individual, banned the rural fairs, restricted the peasants’ household sideline production and confiscated their private plots. The desire to improve living conditions was labeled a capitalist trend. Being better off, they alleged, would make people revisionist. “The poorer you are, the more honored you will be,” they said. The socialist principle of distribution — from each according to his ability, to each according to his work, and more pay for more work — was negated. The right of a production team to control the use of its own collective property disappeared.

Part of the Shaoshan Irrigation Project which irrigates 66,600 hectares in Hunan province. Xinhua



In short, as a result of the interference and sabotage of Lin Biao and the gang of four, the cadres’ and peasants’ enthusiasm for socialism was seriously dampened.

Taking the whole process into consideration, the reasons for the slow development of agriculture did not lie with collectivization. The two periods when agriculture developed at a faster speed (in the early 50s and again between 1963 and 1966) were both in collectivized stages. It was the collective strength which had arisen from the organized peasants in the 50s that made it possible for agriculture to be restored and developed on the poor and backward pre-liberation base. It was the superiority of the people’s communes’ collective economy, together with a down-to-earth style of work, that made agriculture again develop at a fast speed after the Party’s policies were conscientiously carried out after 1963.

Q. Were there other reasons for the slow development?

A. The general policy of developing the national economy — taking agriculture as the foundation and industry as the dominant factor — was not fully carried out. In fact, the order of priority — agriculture, light industry, heavy industry — was not strictly observed. The state didn’t support agriculture with adequate investment. In developing agriculture, objective economic laws were often overlooked and the principle of developing farming, forestry, animal husbandry, sideline production and fishery in an all-round way was neglected in many areas.

Last December the Third Plenary Session of the 11th Central Committee of the Communist Party studied the experience and lessons of China’s agriculture. Policies and measures were adopted to correct the mistakes and develop agriculture in a better way.

Q. What new changes have been made in China’s agricultural policies?

A. The present policies, some of them somewhat revised, are in the main ones formulated by the Party and Mao Zedong in earlier years. For some time they had been incorrectly applied and even distorted or abandoned. Strengthened and reinforced, the more important ones today are:

The ownership and the right of the communes, brigades and teams to make their own decisions are protected by law;

A production team’s manpower, funds, products and materials are not to be taken away or transferred without payment by any upper authorities;

The ultra-“Leftist” approach to equalitarianism must be overcome. The socialist principle of distribution must be carried out and payment calculated according to the quantity and quality of work;

Commune members’ private plots, household sideline production and the country fairs are a necessary supplement to the socialist economy and should not be interfered with by anyone;



Automated chicken farm near Shanghai.

Xinhua

The three-level system of ownership (commune, brigade, team) of the means of production in the communes, with ownership by the production team as the basic form, will continue and not be changed;

Democratic management, elections and accounts open to public inspection must be practiced at all levels in the commune.

These policies protect the peasants' material interests and democratic rights. They ensure that the peasants will become the real masters of their collective economy. They have also proven effective in bringing the initiative of the peasants across the country into full play. Take Sichuan province, for example, where agriculture had fallen into chaos and stagnation before 1976. Agriculture was rapidly restored in the next two years. Grain output reached 29.5 million tons in 1977, an increase of 18 percent and the highest in the province's history. In 1978, though hit by a severe drought, the province still achieved another increase of 2 million tons.

Since early this year, more and more farm produce and sideline products have appeared on the market at the country fairs. Pigs purchased by the state have exceeded the quota by 62 percent. Eggs purchased in the first quarter of this year were 67 percent more than the same period last year. Trade is lively at the country fairs and prices are kept within the limits set by the state.

Q. What will the state do to strengthen agriculture?

A. The state will gradually increase its investment in agriculture to a higher percentage in its total investment in economic construction. Expenses for agriculture and to assist the communes will occupy a higher percentage in the state's total expenditure. Revenue of local governments should mainly be used to help develop agriculture and related industries. In the period from now until 1985, the state will double its funds available for agricultural loans. Long-term low-interest loans will be available in a

planned way. In the first quarter of this year banks and credit cooperatives extended credits totaling 3,940 million yuan to communes, an increase of 73 percent over the same period last year. This helped bring about a much better situation in spring plowing.

In order to reduce the price gap between industrial and agricultural products, the price paid for grain in the state's planned purchases has been raised 20 percent. For surplus grain sold to the state the price will be 50 percent higher. The purchasing prices for other farm produce and sideline products will gradually rise too.

On the other hand, the sales prices of farm machinery, chemical fertilizers, insecticides and other industrial products will be cut between 10 and 15 percent in 1979 and 1980, leaving most of the benefit to the peasants. State quotas of grain purchases will continue at the 1971-75 levels. Over-purchasing of the peasants' grain will be eliminated.

Q. What are other specific measures or plans for accelerating the development of agriculture?

A. First of all, communes must do a better job in growing grain. At the same time, industrial crops such as cotton, oil and sugar should not be neglected. The principle of combining farming, forestry, animal husbandry, sideline production and fishery should be adhered to. Permanent farm improvements and water conservation projects should continue to be built in a planned way in order to strengthen the country's ability to resist natural calamities. By 1985 the irrigated area will have expanded from the present 46 million to 60 million hectares. Eight million hectares of new farmland will be added by opening up land and enclosing tidelands for cultivation.

State farms must be run well to provide the state with more grain, industrial crops, farm and sideline products. Production of chemical fertilizers, insecticides, herbicides and farming plastics must be increased. Improved crop varieties must be selected, introduced and popularized. By 1985 about 80 percent of the main farming processes are to be mechanized. The state must do all it can to help agricultural production in remote mountain areas, border regions and minority nationality autonomous areas.

Q. What are the prospects for genuine modernization in agriculture?

A. China is trying to realize this goal by the end of the century. In doing it, however, we have to keep our plan in line with our country's actual conditions and possibilities.

First, large investments are needed. The state can increase its share of investment in agriculture

only as the national economy develops. The other source of investment comes from funds accumulated through commune-run enterprises as the commune collective economy develops.

Second, because the amount of cultivatable land is limited, China has to develop agriculture mainly by intensive and meticulous farming and by raising crop yields per unit area. This must be kept in mind in modernizing agriculture.

Third, an important index of agricultural modernization is higher labor productivity. Modernization raises the question: What shall we do with the manpower freed through modernizing farming? We can't transfer the surplus labor force into the cities and into urban industry because these areas are already densely populated. The way out lies in developing a diversified economy in the countryside and exploiting local natural resources through more industrial enterprises in the communes.

China has an area of 9.6 million square kilometers. Most of it lies in the temperate and subtropical zones with varied topography, climate, soil and water distribution. The country is rich in natural resources. Apart from the 100 million hectares of cultivated land, there are vast stretches of unused land, mountain areas suitable for forestry and animal husbandry, 8 million hectares of tidelands that can be reclaimed from the sea, about 10 million hectares of fresh water area, 300 million hectares of usable grasslands and more than 300 million hectares of forests. The reasonable and scientific use of these natural resources will make a much better picture for agriculture.

Q. We haven't heard much about "learning from Dazhai." What is Dazhai's significance in modernizing agriculture?

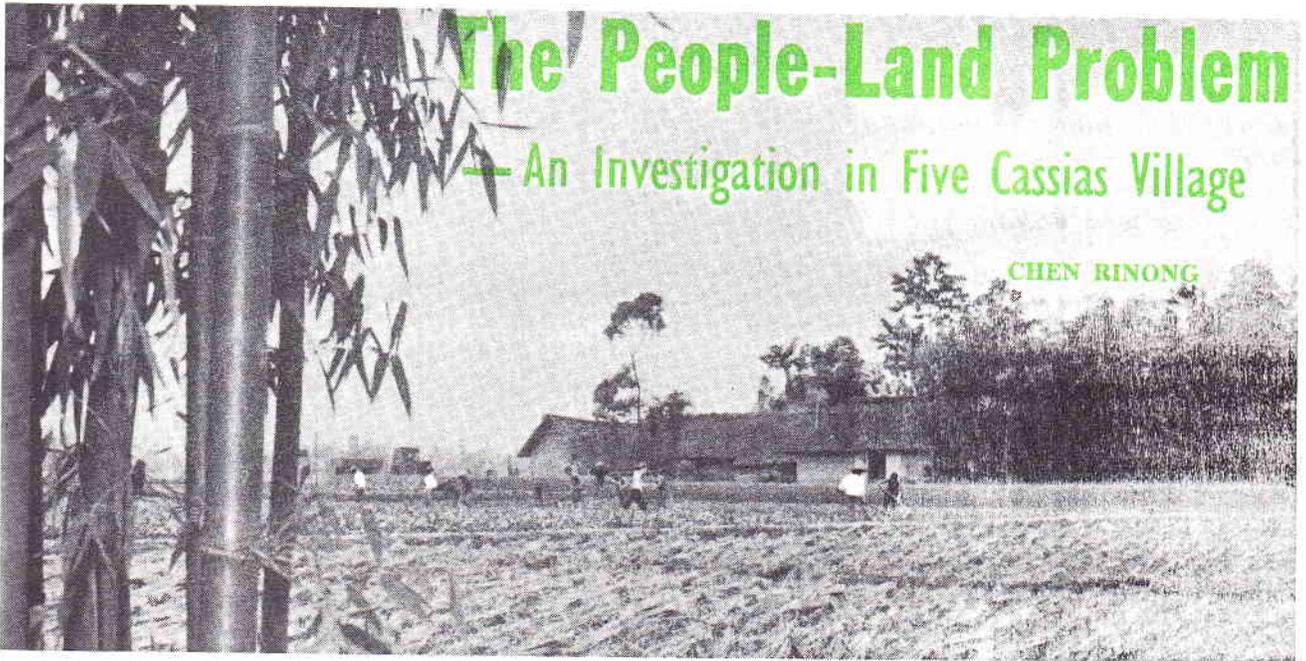
A. In 1964 the late Premier Zhou Enlai summed up the experience of the Dazhai brigade as the principle of putting political and ideological work in command, the spirit of self-reliance and hard work, and the communist style of loving one's country and the collective. All farming units should strive for this.

During the cultural revolution the ultra-"Left" line of Lin Biao and the gang of four required that the agricultural units of the country apply the practices of Dazhai blindly without considering their own local conditions. This caused serious losses to these units. Natural conditions across the land vary a great deal. Local units, including the advanced ones, should not just copy specific measures taken elsewhere, for instance, in the Dazhai brigade. They should put the principles into effect but suit their measures to their own local conditions in developing and modernizing agriculture.

The People-Land Problem

— An Investigation in Five Cassias Village

CHEN RINONG



Part of Five Cassias Village.

TWO things account for the biggest problem that Five Cassias Village has: Its population has doubled in the past 30 years, and at the same time roads, irrigation and other projects have reduced the amount of land it farms. In fact, this two-pronged squeeze has halved the amount of land per person.

Yet the village—a brigade in the Tianyuan commune in Sichuan province—raises enough food for its people, sells a surplus to the state and is steadily raising its standard of living.

Large population, limited land is a general problem in much of China. Though Five Cassias Village is a fairly average brigade, its success with the problem points to some of the methods China is using in its struggle to pull agriculture up to modern production levels and, on this base, build a competent industry.

The Village

The name comes from the fact that luxuriant cassia trees used to grow here. A bridge, a well, a

CHEN RINONG is a staff reporter for *China Reconstructs*.

ditch, a dike and a dam were called “Cassia,” and the village became known as Wugui—Five Cassias. It lies in the central Chengdu Plain, 510 families, 2,100 people (of whom about half are able-bodied). Two rivers flow to the north and south of it. In an old irrigated area, its fertile soil grows wheat, rice, rapeseed and tobacco. In the old days the flowery name of the village hid a miserable life common in China—20 landlords and rich-peasant families owned 87 percent of the land, while the poor 70 percent of the peasants tried to get along on the rest.

Fifty-six-year-old Liu Shuxiang, a coolie and hired hand in the old society, is the leader of the brigade’s 11-member management committee elected by the members. This group leads the work of the brigade and its 13 production teams.

Total farm land amounts to 132 hectares, not counting members’ private plots. The brigade, not the production team as is usual throughout China, is the basic accounting unit. This is because it was more advanced than others in

the commune. The management committee decides how to use the land, funds, labor, farm machines and tools, livestock; how to run various sideline and factory units; and determines the distribution of products and income. Under the committee’s leadership, each production team is responsible for its own work.

Every autumn the brigade calls a general meeting for a discussion of the plans and quotas suggested by the commune and to work out ways of increasing production and improving management. Once a proposal for the year’s rapeseed production was met with the objection from some members that it would take too much manpower for the money that would come from it. Wheat brought more profit, they said. Yes, it was explained, but the country urgently needs more rapeseed. The discussion was thorough and in the end everyone agreed.

In another discussion during the days of the gang of four, the brigade members disagreed with an order from the county leaders to grow two crops of rice on 50 percent of their land. This, they

figured, would reduce the next year's wheat crop. Though higher leaders criticized them, they stuck to their original plan and, in fact, increased the year's total grain output.

The Main Problem

To feed the villagers, grow more surplus grain for the state and raise their standard of living — all on less land — is a difficult task. Yet Five Cassias Village is doing it. Though far from rich, one-third of the members are well off and only 10 percent of the families have some economic problems. This is because the brigade's food production has risen more rapidly than the population. The per-hectare yield has more than quadrupled. Per-capita income last year was 133 yuan, of which 51.8 was in cash and the rest in food. This does not count the income the members derive from their private plots and home sidelines.

The answer of Five Cassias Village to the population-land problem has been scientific farming and intensive cultivation in order to raise per-hectare yields, and at

Brigade leader Liu Shuxiang.



A brigade nursery.

the same time all-round development of brigade-run industry and sideline enterprises that fit local conditions.

Strenuous efforts have been made to improve the soil. Since 1970 the villagers have leveled about six hectares of fields every year. This is eliminating scattered, small fields that are more easily affected by drought or too much rain, and makes larger fields for more efficient farming. More than 100 winding irrigation ditches have been straightened out, not only making better flow but saving land. The soil has been enriched by plowing stalks under, growing green manure crops in rotation and applying more fertilizer made available by the increasing number of pigs (there are 2,000 in the brigade).

Crops are rotated. Wheat and rapeseed are planted in the spring, rice in the summer. Other crops, some of them interplanted, are corn, tobacco, broadbeans, potatoes, vegetables and green manure.

The introduction of better seed strains has been important. In 1975 the brigade chose 13 young people as an agricultural science group. Each production team also has a similar group of three members. These people get some training from the county agricultural bureau. Improved seeds are first

grown on experimental plots, then used on larger areas. Last year, for example, a new hybrid rice strain was used that cut the amount of seed necessary by 60 percent yet increased the yield by more than a ton per hectare.

Diversifying the Economy

Mountain areas have good conditions for diversifying the economy but fewer people to do it. Five Cassias Village is in a plains area with less favorable conditions but more people. Yet there has been a good all-round development of industrial and sideline occupations.

The brigade combined its rapeseed production with raising and selling the honey from the rape blossoms. A 25-member bee-keeping team cares for 600 hives. It earned 20,000 yuan last year, one third of the brigade's income from industrial and sideline production. There is also a 25-member service team with members of different skills who handle such jobs as carpentry, bricklaying, blacksmithing, sewing and minor repairs. Many brigade members make bamboo ware. Altogether there are 21 industrial and sideline units run by the brigade, including a mill for rice and wheat, a fodder grinding place, a piggery and a brick kiln.



Seventy percent of the village's land is plowed by tractor.

Photos by Wang Hongxun

Last year the output of these reached 85,000 yuan. From its accumulation fund (630,000 yuan) the brigade bought a truck, 9 hand tractors and 185 farm implements. This purchase alone brought mechanized plowing and tilling to 70 percent of their land, and added power for transportation, threshing, irrigation, produce-processing and fodder grinding.

Part of the more-people-less-land problem is what to do with manpower. The development of industrial and sideline enterprises has absorbed any surplus manpower, at the same time boosting agricultural production and brigade members' income.

Rational Pay System

Last year's grain harvest in the brigade was a record. So was the income from its industrial and sideline units. After fulfilling the state's purchasing target, paying the small agricultural tax and setting aside an amount for the accumulation fund (used mainly for expanding production but also for social benefits such as health care and education), the brigade had more grain and cash than ever before to divide among its members. The share each member received was based on how well his team

had fulfilled its plan and on the amount, quality and type of work he himself had done. Payment is in workpoints, the value of a workpoint being decided at the end of the year by the total value produced. This "to each according to his work" method has raised labor efficiency.

Good management and high labor enthusiasm has made production team No. 8 first in the brigade, both in grain output and per-hectare yield. The team has 37 families, 165 people (of whom 89 can work) and six hectares of land. The per-capita cash income last year was 23 yuan higher than the brigade's average. The brigade awarded the team 400 yuan and the county gave it 150 yuan, suggesting part of it be divided among the team's leaders. These leaders, however, said the team's achievements were due to the members and proposed an election of the team's outstanding members. Twenty-two were chosen for awards, and the rest of the money went for a celebration banquet.

Better Social Services

As collective production improves, Five Cassias Village tries to improve public services out of its accumulation fund. The leaders

see to it that all families live better, especially those with less manpower, with small children to support and old people. Last year 14,000 yuan was allotted to such services. The brigade has three nurseries giving free care to 150 children. It pays any costs for primary school education. Health care costs a member only one yuan per year and a five *fen* registration fee for each visit. Any expenses above this fund for medicine and hospitalization are borne by the brigade. The brigade clinic has four part-time nurses.

Brigade members pay very little for such things as vegetables,



Li Shiping (right), of the brigade's agricultural science group, examines the growing of rice.

clothes made by the sewing group and repairs on farm tools and furniture. As a matter of fact, the charge is entered in the books and deducted from their income at the end of the year. Five old members without children or relatives are taken care of by the brigade. Neighbors are assigned to look after their needs.

Increasing the Pace

The state this summer moved to further decrease the gap between agricultural and industrial prices by raising the purchasing price of farm produce by 20 percent. For Five Cassias Village this means an

(Continued on p. 53)



Collecting specimens.

Sun Zhijiang

Shennongjia Forests: Home of Rare Species

XIAO ZHI

SO STEEP are the Shennongjia Mountains, legend had it that even Shennong, god-king of fable and father of husbandry and farming, when he came to this area in northwestern Hubei province to collect medicinal herbs, had to build a scaffolding, or "jia," and that is how the place got its name. But the altitude has been an important factor in making the Shennongjia Forestry Region a green treasure house of rare plants, exotic flowers, valuable timber, unusual fauna and precious medicinal herbs.

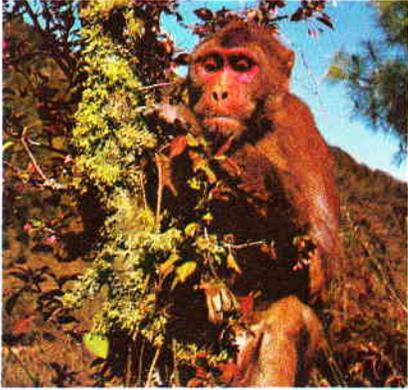
Situated at the western end of the Daba mountain range, Shennongjia is a 3,200-square-kilometer maze of steep, rugged mountains. Most of these reach altitudes between 1,000 and 2,500 meters above sea level. Six soar to over 3,000 meters, the highest rising to 3,052 meters. This last overlooks all the thousands of mountains and valleys in the northwestern part of Hubei province and is known as the "peak of central China."

From the main peak of Shennongjia to the surrounding foothills less than 500 meters above sea

level there is a drop in altitude of 2,500 meters in only 30 kilometers. When the lowlying hills swelter in the grip of summer's heat in July and August, the higher mountains 1,800 meters or more above sea level still retain the temperatures of early winter. Such extreme contrasts and wide diversity in climate produced by local geography and by the subtropical circulatory system somewhat influenced by the westerly winds, provide natural conditions for the growth and reproduction of a wide variety of flora and fauna.



Small black bear. *Huang Wanpo*



The red-faced macaque. *Huang Wanpo*



Pheasant. *Sun Zhijiang*



A butterfly. *Huang Wanpo*



Cliffs and waterfalls like these are a common sight in the Shennongjia region.

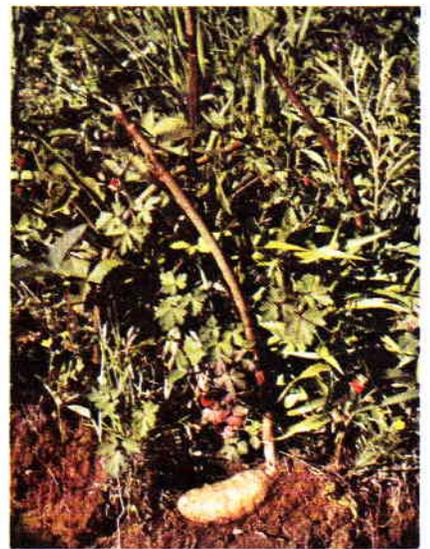
Sun Zhijiang



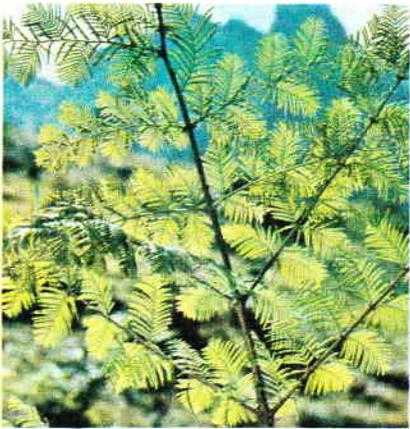
Flowers of the "living fossil" *Emmenopterys henryi* Oliv. Sun Zhijiang



The giant lily. Sun Zhijiang



The elevated gastrodia. Sun Zhijiang



Leaves of the metasequoia. Huang Wanpo



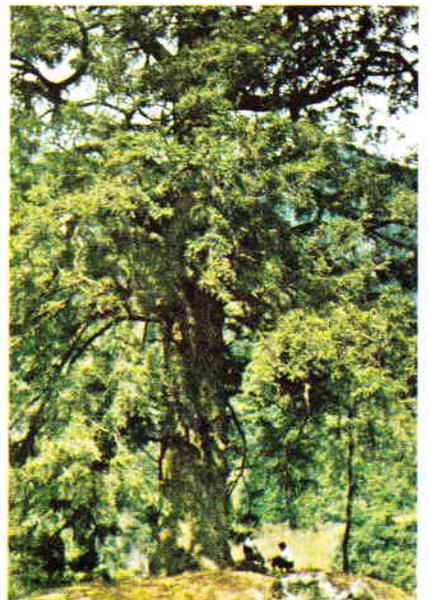
The linden viburnum. Sun Zhijiang



Trillium tschonoskii Maxim. Sun Zhijiang



Fir forests. Li Delu



The ancient David Keteleeria tree. Li Delu

It is estimated that Shennongjia's timber reserves amount to 15 million cubic meters. Valuable timbers here are the excellent nanmu trees, hard-textured blue Japanese oaks, fast-growing Armand pines and fine-grained Chinese stewartias. There are also white poplars and paulownias, as well as the Chinese boxwood, the wood of which is sought by sculptors. Large tracts of firs, lovely azaleas and endless stretches of Chinacane bamboo and mixed coniferous and broadleaf forests combine to form a unique primeval forest.

Firs are one of Shennongjia's main species. These tall-trunked and fine-textured timber trees grow above the 2,000 meter line in dense, towering groves. Some have trunks 40 meters high and so thick that four men can barely join hands around them.

Azaleas form the majority of the flowering trees in the region. Everywhere among the dark green fir forests one sees bursts of dazzling pink blossoms flowering on the dozen or so varieties. Some grow as high as a dozen meters, though most are small trees about two meters in height. Those varieties which grow above the 2,000 meter line have large, leathery leaves which stay fresh and green even under the scourge of winter's frosts and snows.

Bamboo Forests

The Chinacane bamboo is another distinctive feature of the Shennongjia forests. This is a long slender type of bamboo no thicker than a man's finger. Its bright red stem, tough and resilient, was used in olden times to make arrow shafts, thus the Chinese name "arrow bamboo." The mountain slopes above the 2,500 meter line are an endless yellow-green sea of these bamboos, which grow so densely that as many as 120 of them can be counted on a patch one meter square. The bamboo forests are estimated to cover roughly 30 thousand hectares. They contain more than three and a half million tons of these bamboos, which are excellent material for making paper and

fiberboard, in addition to being the favorite food of that rare animal, the Giant Panda.

Ancient Plant Species

Among the valuable plants growing in Shennongjia are the near-extinct "living fossil" tree *Emmenopterys henryi* Oliv., the Chinese dove tree (*Davidia involucrata*) named for its white, dove-shaped flowers; and the rare red sandalwoods and Chinese Douglas firs. Here also grows the ancient tree the David keteleeria, a type very rarely found in China. One of these is more than 900 years old and measures 2.36 meters in diameter and 36 meters high.

Also to be found in the forests are many relic plant species left over from the Tertiary Epoch, such as the Chinese katsura tree, the euptelea and the Chinese tulip tree. Just recently, on Mt. Bingdong 3,000 meters above sea level specimens of the Chinese tetracentron have been found. It has a trunk reaching at times 12 meters in height and with its tough, white fine-grained wood the species, if propagated, would be an excellent timber tree.

Shennongjia abounds in rare plants with high decorative value. Among these are the spring-flowering wintersweet, helwingia which has blossoms on the leaves and purple-indigo winter jasmine. Several hundred hectares of wild wintersweet have recently been found in a primitive state in the foothills 500 meters above sea level. So many of these and other exotic plants have been found in Shennongjia that it has also been called "Nature's botanical garden."

Medicinal plants also grow in great profusion here. Descriptions of them are found in the *Shennong Bencao* (*Shennong Materia Medica*) written during the Han dynasty (206 B.C.-A.D. 220) and in the *Compendium of Materia Medica* compiled by Li Shizhen, the famous doctor of the Ming dynasty (1368-1644). Among the 500 or more varieties of medicinal plants discovered here are valuable elevated gastrodia, fritillary, tremella and ginseng. There are also rare varieties of the dendrobium

which cling to the side of steep cliffs. Much-used varieties such as the milk vetch, Chinese angelica, Chinese goldthread and cowparsnip are to be found everywhere here. Potent herbs like the *Trillium tschonoskii* Maxim and the *Selaginella tamariscina* (Beauv.) Spr. have often been discovered. With such resources, Shennongjia has become a major source of medicinal herbs.

Non-Polar White Bears

One fifth of all the rare animals under state protection in China exist in Shennongjia. The five hundred or more species so far discovered there include such rare ones as the golden monkey, the rhesus monkey, stump-tailed macaque, musk deer, serow, leopard, golden pheasant and giant salamander. There are also white bears, white musk deer, white wolves, white snakes and black muntjacs, a member of the deer family.

The glossy ganoderma, a purple-black fungus used in treating neurasthenia, one of the valuable medicinal plants found on Shennongjia.

Wan Jiaxiang





**The Shennong
white bear.**
Ou Jinhua

The white bear and the golden monkey, found uniquely in Shennongjia, deserve special mention.

Before the discovery of white bears in Shennongjia, the only white bears known in the world were the polar bears of the North Pole. The first discovery of a white bear in Shennongjia was in 1963, and since then several more have been captured sent to zoos in Wuhan and Beijing where they can now be seen. Smaller in size than the polar bear, the Shennongjia white bear—the name suggested for it—lives in the primeval forests and bamboo thickets above the 1,500 meter line and subsists on bamboo shoots and wild fruit. It is more agile than the black bear and can walk erect for relatively long periods of time. White all over, it has short fur around the neck and shoulders, pink eyes and mouth, and lacks the white horseshoe mark found on the chest of the Asiatic black bear. The possibility of these animals being black bears accidentally turned white is unlikely. Most probably they are a spontaneous mutation of the black bear which acquired

hereditary stability in the course of ages of evolutionary change and selection, thus becoming an independent branch of the species.

The Golden Monkey

Like the Giant Panda, the golden monkey is only found in China. Three types of these inhabit Shennongjia: a golden-haired variety,

the most numerous; a slate-colored variety called the gray golden monkey; and a brownish-black variety known as the black golden monkey. The golden monkeys in this region are considerably larger than those found in other regions, some attaining a weight of 30 kilograms and standing as high as one and a half meters. They have tails almost as long as their bodies, upturned noses and long, glossy body hair. Arboreal and remarkably agile, they are accomplished "sprinters" and "high-jumpers" and spend most of their days frolicking in the branches of the mixed coniferous and broadleaf forests 1,500 to 2,500 meters above sea level. They generally live together in bands and feed on pine nuts, wild fruit and bamboo shoots. Of gentle disposition, easily tamed and causing no harm to humans, other animals or crops, they are a much-loved species.

Recently the government decided to turn a 20-square-kilometer area around the main peak into a nature preserve for the protection and study of local animal and plant life. The possible existence of "wild men" in this region (See "Wild Man"—Fact or Fiction?" in the July issue of *China Reconstructs*) gives the decision to set up this nature preserve added scientific significance.

The white musk deer.

Ou Jinhua



Memories of Zhu De and Chen Yi

(Part I)

SU YU

IN May 1978 I had a chance to revisit the Jinggang (Chinggang) Mountains where I had been a soldier in the revolution over half a century ago. Memories flooded back as I went from one old battle site to another. Some of my recollections were about Zhu De and Chen Yi*.

In 1927 Chiang Kai-shek betrayed the revolution and violently attacked the Communists. When our forces which had spearheaded the uprising at Nanchang were defeated in neighboring Guangdong province, Zhu De and Chen Yi insisted on continuing the policy forged at Nanchang of carrying out armed struggle under the independent leadership of the Party. In spite of a thousand difficulties, they did much toward transforming our troops into a proletarian army. They helped make the strategic switch from the cities to the countryside and from regular troops to guerrilla forces. Together they led us to the Jinggang Mountains where we joined the troops of the Autumn Harvest Uprising led by Mao Zedong.

The Correct Decision

The Nanchang Uprising was launched August 1, 1927 under the leadership of Zhou Enlai, Zhu De, He Long, Ye Ting, Liu Bocheng and others. I was leader of the guard squadron of the Revolutionary Committee at the rebel army's headquarters. Two days later, we began a march to Guangdong province. On September 23 after we took Chaozhou our platoon was ordered to remain in the city to defend the logistics department and supplies.

Around September 27 or 28 when the logistics personnel were busy collecting grain, money and military supplies in Chaozhou, we heard the sound of artillery from the front. We knew our rebel army was attacking the enemy in the Jieyang and Tangkeng (present-day Fengshun) area.

Early on the morning of the 30th, shots suddenly rang out close by. A few of our troops, scattered and

in retreat, told us that although they had been highly successful at the beginning of the attack, later near Tangkeng they had received a setback when they were withdrawing.

That morning a fierce battle broke out in the countryside around Chaozhou. Three enemy divisions were advancing on us. We were only a part of a regiment and a column of a training regiment left behind to defend Chaozhou. We fought until dusk but were finally forced to retreat. We found a few boats, crossed the Hanjiang River and advanced toward Raoping (today's Sanrao). We planned to pass through Raoping to get to Sanhe and join the 2,000 troops that remained of the 25th division of the 11th army and the training regiment of the 9th army. But when we got to Raoping, they had already fought the enemy for three days and nights at Sanhe and had retreated to Raoping. All told, we were now about 2,500 men.

With five enemy divisions threatening to wipe us out, our position was extremely precarious. Our troops had just come in from all directions. Organizationally and ideologically things were in a mess. We had lost contact with Zhou Enlai and other leaders of the general headquarters and the highest officer with us was Zhu De, the deputy commander of the 9th army. At this crucial moment, he made the correct decision.

Zhu De believed that even though the main force of the rebel army had been defeated, the banner of that uprising must not be allowed to fall. We had to continue fighting. He decided to shake off the enemy troops as fast as possible and preserve our strength. Following a quick reorganization, we set out to the northwest. After a forced march, mopping up ambushes by reactionary local troops along the way, we finally reached Wuping on the border of Fujian and Jiangxi provinces on October 16.

Our shift was quickly spotted by the enemy who dispatched a division to tail us. They trailed us to Wuping, coming up on October 17. Under Zhu De's command we repulsed an attack by two enemy regiments. Then he ordered our platoon to occupy a slope outside the west gate of Wuping to cover the withdrawal of our main troops northwest to Shijing Ridge. We did this successfully and then set off to catch up with them. The terrain was very rough for the six kilometers or so. Then we found the only narrow pass blocked by reactionary local forces. Suddenly Zhu De appeared among us. He calmly

* Zhu De (1886-1976) was Vice-Chairman of the Central Committee of C.P.C., Chairman of the Standing Committee of the National People's Congress, and Vice-Chairman of the Military Commission of the C.P.C. Central Committee.

Chen Yi (1901-1972) was a member of the C.P.C. Central Committee's Political Bureau, Vice-Premier and Minister of Foreign Affairs, and Vice-Chairman of the Military Commission of the C.P.C. Central Committee.

SU YU is a leader in the Military Commission of the Chinese Communist Party Central Committee.



Zhu De (center) with Chen Yi (right) and Su Yu (the author) in 1948. *Military Museum of the Chinese People's Revolution*

ordered us to disperse and take cover. Then, with a few guards, he climbed the sheer cliffs above and behind the pass and there attacked the enemy's rear flank. They panicked and fled. Buoyed up by this victory and full of admiration for Zhu De, we watched him standing there on a broken wall, his hand resting on his Mauser pistol, directing the troops' movement through the pass.

My respect and confidence in Zhu De began to grow. I had first seen him at the beginning of the Nanchang Uprising. Around 2:00 a.m. on August 1, my guard platoon was ordered to support the officers' training regiment commanded by Zhu De. We got into position and fired a blank as we had been instructed. After a short silence we heard the training regiment's answering signal. Soon we saw some soldiers escorting a tall, powerfully built, bearded officer about 40 years old. Zhu De walked toward us swiftly, smiling and waving. He was then the regimental commander of the Officers' Training Regiment and the chief of the Public Security Bureau of Nanchang.

But it was only after the battle at the pass of Shijing Ridge that I realized Zhu De was also a brave, skilled general who fought at the front with his men. I had been wounded during the retreat from Wuping and now Zhu De's cool courage boosted my morale and helped me ignore the pain.

Following the battles of Wuping and Shijing Ridge, Zhu De led us into a mountainous area in southern Jiangxi where we shook off pursuit by the Kuomintang soldiers.

True Heroes

After Chiang Kai-shek and Wang Jingwei betrayed the revolution in succession, the reactionary

forces grew even stronger. We who remained from the Nanchang Uprising had to fight as we marched through Jiangxi and headed for the Dayuling Mountains. Cut off and on foot through rugged terrain, our difficulties increased. Local landlord forces ambushed us and bandits attacked us. Hunger, cold and contagious diseases tormented us. But most depressing of all, the revolution was at a low tide. Where was our small, isolated force to go? The bitter realities of the struggle mercilessly tested every one of us. Some men couldn't stand it and left without a word; others even turned traitor. More and more slipped away until by the time we reached Xinfeng we had only about seven or eight hundred men left. Our force was on the brink of disintegrating.

At this incredibly difficult moment, Zhu De marched at the head of the troops. His fearlessness and calm — in spite of the fact that a powerful enemy lay ahead of us and our situation was bad — greatly encouraged the low in spirits and the uncertain of heart.

On the march Zhu De spent much time in the ranks, talking to the men about the aims of the revolution, getting to know them and understand them. Although he was the commander, he ate with the troops out of the same pot and wore the same rough homespun uniforms they did. He refused the privilege of riding a horse, and marched with the others, rifle over his shoulder and a pack on his back. He always assisted the sick and wounded.

Of the divisional and regimental political cadres, Chen Yi, political instructor of the 73rd regiment, was the only one left. Unflinchingly he assisted Zhu De in leading the troops and his actions won the men's respect. Later we learned that during the

Nanchang Uprising Chen Yi had been in charge of the Party at the Wuhan branch of the Central Military and Political Academy. Following the orders of the Central Committee of the Communist Party, on August 2 he took a boat from Wuchang down the Changjiang (Yangtze) River to Nanchang. However, the rebel army had already withdrawn when he reached the city. Ignoring the risk in an enemy-infested countryside, he traveled day and night southward to catch up with us, finally reaching us while we were still on the march. Zhou Enlai, Secretary of the Front Committee, appointed him political instructor of our main force, the 73rd regiment, nicknamed "The Iron Regiment."

Chen Yi first of all confronted those who were deeply pessimistic and wanted to quit. A few officers from the Whampoa Military Academy, including a young company commander named Lin Biao, wanted to throw in the towel and find another way out. Some of them urged Chen Yi to leave with them. They warned him that he was an intellectual without combat experience. They had fought and knew better, they said. The troops now were no good and would collapse at the first blow. It would be better to change into civvies than become prisoners of war. Chen Yi replied firmly, "I'm not going. We have guns now and we can kill the local tyrants and evil gentry. But if we leave the army, they will kill us." He told them scornfully, "If you want to go, then go. But leave your rifles here. We're going to continue the revolution. The troops still exist and we're still alive. It takes revolutionary zeal to stick it out. An individual might lose his life, but the Chinese revolution won't fail. Desert with your guns? How low can you get?"

In late October 1927, Zhu De called a meeting of the army in a mountain hollow 10 km. from Xinfeng. It turned out to be a very significant meeting. He announced that from then on the troops would be commanded by himself and Chen Yi. Then he paused and said, "Those who want to continue the revolution should come with us. Those who don't can go home—we won't force you to stay." After a moment he said earnestly, "No matter what, don't go. I am not going." Then he made a moving speech that touched the questions which concerned everyone.

He compared the tortuous path the Russian Revolution had taken with the Chinese situation. "In 1905 they were defeated, but the survivors finally became the backbone of the October Revolution in 1917. We are now in our '1905' stage," he said. "As long as we have a few people left, they will play an important role in the revolution to come. Our methods before were wrong. Now we want to be mobile, flexible and able to maneuver freely." He predicted that the warlords would fight among themselves over territory and this would give our troops a chance to expand.

Chen Yi also spoke. "The Nanchang Uprising failed, but that doesn't mean the Chinese revolution has failed. It will be victorious. We must stand

the test of defeat. It's easy to be a hero in times of victory but much more difficult in times of defeat. Real heroes are the ones who are brave in the face of defeat."

That meeting helped us through the hardest period our troops had known. Most of the men had their confidence in the revolution rekindled. But Lin Biao, who had been wavering for a long time, deserted the day we withdrew from Dayu county. It was only because local landlord forces guarding the pass would beat or kill any suspicious person that he returned that evening.

Reorganization at Dayu

In late October 1927 our troops arrived at Dayu on the border between Jiangxi and Guangdong. Just as Zhu De had predicted, the contradictions among the various factions of the Kuomintang warlords had flared up into tangled warfare between three regional cliques. Absorbed in their fighting, they relaxed their pursuit of us. Zhu De and Chen Yi took advantage of this breather to carry out the first rectification and reorganization of our troops.

In fact, this had already started at Xinfeng with a removal of errors in troop discipline. Originally, on the march westward, there had been several infractions of discipline. By the time we arrived at Xinfeng the problem had become serious. After a quick assessment, Chen Yi decisively led the troops on a 10-km. forced march to a small hollow in the mountains for the meeting which I have just described. Chen Yi read the rules of revolutionary discipline, severely condemned three of the worst violators who had created disputes, looted and incited troops to desert, and had them punished on the spot. This put the brake on infractions of discipline and encouraged a healthier atmosphere. It was the first time Chen Yi had spoken in front of all of us, and his resolve and resourcefulness made an impression on us. We were cheered by the fact that we had such a capable and brave comrade to assist Zhu De in leading our troops.

The pistol used by Zhu De during the Nanchang Uprising in 1927.

Museum of the Chinese Revolution



We pitched camp at Dayu and began a thorough rectification and reorganization of our forces. The focal point was strengthening the Party's leadership. First, under Chen Yi's supervision, we re-registered all Party and Youth League members, readjusted the Party and League organizations, and established a new Party branch. Party and League members were assigned to each company to strengthen Party work in the ranks. The army was reorganized into seven infantry companies, a mortar company and a heavy machinegun company. I was appointed political instructor of the fifth company. In order to make us less conspicuous as a communist target, we adopted

the Kuomintang designation "Fifth Column of the National Revolutionary Army." Our commander was Zhu De, our political instructor Chen Yi, and our chief of staff Wang Erzhuo.

After our withdrawal from Raoping our morale had been low. Through these reforms, we gradually became more lively, and the grim, worried expressions changed to smiles. We only numbered seven or eight hundred men but after going through this severe tempering we were like gold which had been sifted from the dross — a revolutionary flame which couldn't be extinguished.

DO YOU KNOW?

Moon Cakes in Mid-Autumn

THE Mid-Autumn Festival falls on the 15th day of the 8th lunar month when the moon is at its fullest during the whole year. This year it will be on October 5. It is always celebrated at night with moon cakes, small round baked pies filled with ham, beef, jujube paste, or salted duck eggs. Sometimes they contain a mixture of sugar, almonds, peanuts and candied fruit. Records of this festival date back to more than a thousand years. But in those times eating moon cakes was a custom only among official and scholar-gentry families. It became popular among ordinary people in the Northern Song dynasty (A.D. 960-1127).

The holiday symbolizes the hopes of the people for a good harvest after a year's hard work. Traditionally, people laid out a

feast and good wine on this night. When the full moon began to rise in the clear sky, they placed moon cakes, fruit, pomelos, taro roots, river snails, and rice seedlings on a table in front of their doors as offerings. Then they lit sandalwood incense and candles and worshiped the moon. Then while enjoying the moon they ate the cakes, pomelos and taro. Because the full moon and offerings are all round, symbolizing wholeness or completeness, another name for this occasion is "Family Reunion Festival." Today the superstition is gone but the festive activities continue.

National minorities observe this occasion with their own customs. In the Guangxi Zhuang Autonomous Region in south China, people get together for songfests. The young people of Miao nationality form choral groups and visit one

another in different mountain villages, singing to the accompaniment of reed pipes. The Mulaos call the festival "Youth Day" and their youngsters sing on the hill-sides or by the roadside.

For centuries many tales about the Mid-Autumn Festival and the moon have added color and poetry to the festival. Of these the fable "Chang E Flies to the Moon" is the best known. It was said that when Hou Yi, the warrior, obtained some herbs from a celestial being which would ensure immortality, his wife stole them and swallowed them herself. She became as light as a swallow and flew to the moon.

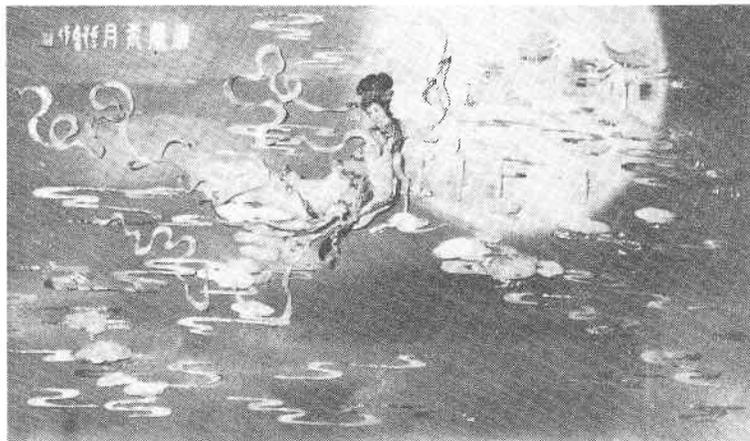
In "Wu Gang Chops Down the Laurel Tree," a tale of the Tang dynasty (A.D. 618-907), it was said that a man by the name of Wu Gang committed serious errors while studying under a celestial being. As punishment, he was ordered to cut down the laurel tree on the moon. But the tree was over 1,600 meters high, and every time Wu Gang raised his axe, the cut he had just made in the trunk quickly grew back.

Mao Zedong used this fairy tale in his poem, "The Immortals, Reply to Li Shuyi" which contains these lines:

*"Wu Gang, asked what he can give,
Serves them a laurel brew.
The lonely moon goddess
spreads her ample sleeves
To dance for these loyal souls
in infinite space."*

"Chang E Flies to the Moon," shell picture.

Xinhua



The Paintings of Huang Yongyu

PRIMEROSE GIGLIESI



ANNOUNCED with a splendid caricature by Hua Junwu of the artist in a cap, his pipe emitting a large, ruminating cloud of smoke, a one-man exhibition of Huang Yongyu's works opened last March 31 in Beijing's National Art Gallery. Huang is undoubtedly one of the most representative artists of contemporary Chinese traditional painting.

The exhibition hosted 73 paintings—the product of about ten years of work—and 14 large drawings, plus seven delicately painted plates and a plaque in snow-white porcelain. Huang Yongyu's woodcuts in black and

white and in color, which in earlier years earned him worldwide recognition, were not included, though these small masterpieces of real ability and imagination must be defined as complementary and interdependent with his painting. Into his woodcuts, in fact, the artist poured the sprightly agility of his criticism, the genius of some of his fantastic invention, and his incomparable ability to comment on and describe both the big and the small events of life.

Huang Yongyu was born in 1924 at Fenghuang, a small town in an autonomous prefecture of the Miao nationality in western Hunan. His mother was a primary school teacher who had studied art. His father was the principal of an elementary school. Both were of the Tujia nationality. When he was twelve he went to live with an

uncle in Xiamen (Amoy) in Fujian province. Here in one of the best secondary schools in China at the time, the boy came into contact with western art through a teacher who had studied in Paris. His vivacious and impulsive character soon created problems for him. In fact, when he was 15 he was expelled from school for fighting with a rich classmate, the son of a landlord, who in one of those moments of arrogance typical of spoiled children had refused to share his desk lamp with him. He then went to work for two and a half years in a porcelain factory which employed child labor, an experience that would mark him deeply in his art and his relations with the world.

Then followed a wandering life that took him to many places in south China. During this pilgrimage he kept developing and refining that splendid technique that characterizes both his woodcuts and his paintings. It was in these years that he came into contact with the woodcut movement initiated by Lu Xun, the greatest exponent of contemporary Chinese literature, certainly one of the greatest writers of our century. Lu Xun had a decisive role in the birth of the modern woodcut in China. It was he who in 1929 introduced young progressive artists to the art of western woodcuts. They cost little, were easy to produce, were good for mass distribution and had deep roots in China's art tradition. The woodcut became the main weapon in the struggle of the artists of the Left because it was an ideal tool for educating the millions of illiterate peasants in the principles and methods that would achieve their emancipation.

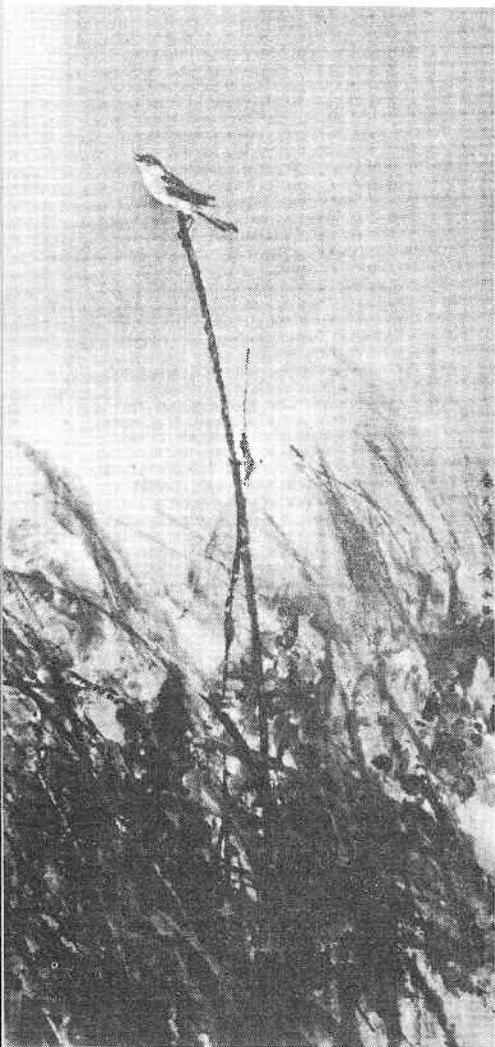
In Shanghai between 1946 and 1948 Huang Yongyu took part in this movement as a leader of one of the many woodcut associations then springing up. These were difficult years from both the political and economic standpoint. Forced by the white terror of the Kuomintang regime to leave Shanghai, he took refuge, like

PRIMEROSE GIGLIESI studied Chinese language, literature and art in the Oriental Institute in Rome. At present she is translating Chinese works into Italian for the Foreign Languages Press in Beijing.

many other artists, in Hongkong, where until 1953 he was the art editor of *Ta Kung Pao*, an important newspaper of the period. His reaction at the moment of China's liberation was poured into a large woodcut in which he described the entrance of the People's Liberation Army into Guangzhou (Canton), the enthusiastic welcome of the crowds and the *yangge* dances and drums in the streets — a work that took him a week of intense work to finish.

He returned to China in 1953 to become a lecturer in the Academy of Fine Arts in Beijing, later an associate professor. His skill as a woodcut artist and painter developed steadily, continually refining itself and growing richer with new content.

The Return of Spring



A painter of landscapes, flowers and birds, and human figures, Huang Yongyu has had an autonomous and wide formation, freely oriented in many directions. His work is characterized by an irresistible creative force, an ardent pathos and a splendor of colors clearly inspired by the costumes and embroidery of the Miao people. In fact, fascinated as a child by the Miao ceremonies, festivals, songs and dances, he had begun trying to paint their gaiety and beauty before he was ten.

In style, and occasionally in the subjects he chooses, the influence of western art is evident. Huang Yongyu, however, studies western art not to repeat its external motifs but to understand its underlying pictorial significance. It is for this reason that, though he has absorbed and assimilated much from the techniques and tastes of the west, he remains a painter deeply Chinese, an artist who seems to have matured the lessons of the great masters of the past.

In reality his is an art that is new and modern. It is the product of several dozen years of efforts, attempts and study by Chinese artists to obtain a degree of synthesis with western culture. But however new and modern his art is, it is above all Chinese. The extreme coherence of China's culture through the long centuries has, in fact, allowed her to assimilate from other cultures what was useful, reject the rest, and from this process always emerge enriched rather than contaminated. Consequently Huang Yongyu, although admiring the west, has never become its slave. He speaks his own language in works often of extreme boldness and surprising beauty.

His landscapes, for example, reveal immediately his mastery of composition and a matchless use of color. They are mood landscapes, the synthesis of what the artist has felt in the presence of nature. Done rapidly with vigorous and heavy strokes, they suggest the presence of unlimited space, but in these works there is nothing dramatic in the sense that

men do not appear awed or overwhelmed by nature but in close communion with it.

The colors in Huang Yongyu's landscapes, often a splendid combination of lilac and blue, seem to accentuate the emotional value of the painting—as in a horizontal scroll in the exhibition entitled *Sun after Snow in My Home Countryside*, where the white, slightly pink tone of the round and undulating mountains gives the landscape an unreal, dream-like atmosphere. The same bold combinations are used in *The Mountains and Lakes of the Southeast Are the Most Beautiful*, depicting the multicolored lights of a village reflected in the water. Two trees in the foreground silhouetted against an immense violet sky seem to offer their company to a green moon, full and strangely shapeless.

IN *Cool Terraces* Huang Yongyu has once again dealt with the stupendous and ever-changing scenery of the Huangshan Mountains. As the inscription traced in beautiful characters says, "Two or three hundred brushes would not be enough to depict this landscape." The massive peaks in the foreground, emphasized by in heavy outlines of black ink, rise to cover more than two-thirds of the composition, while in the background distant mountains in a pale ochre touch an azure and white sky. A few trees dominate this immense scene, giving it the feeling of solitude and pure harmony.

The atmosphere and colors are different in *Autumn Water*, a painting that inspires a mood of reflective thought and reverie. Here, an expanse of blue water is marked by large areas of a deeper hue. Grass and reeds wet with a thousand splendid glints of gold, yellows, browns and whites bring life to that stillness in the air that announces the approach of winter. Two birds of a dazzling white seem to have made a concession to the colors of autumn with their ebony black heads, tails and slender legs. It is a composi-



Spring in the Meiling Mountains



Cool Terraces



The Owl



Reading the Li Sao



此畫亦作就其原亦以存其真時自七十年春月某夜余作此畫一時許夢而
 佛山石灣王此畫與之合三十十年前時於走處與王兩夜筆畫法於斯亦亦
 望雖不新設其境亦非筆作亦非補深思自歷向余亦亦有贊成在也
 彼余志作時彼圖此區依於石灣惟其筆情就同其句詩內亦見動靜
 余志若於此無可說成燈籠流點點七八氏贊也余即與眾人善作中
 以辨性復平句詩仍亦見有進志舉動余但生其漫步出於庭中詢曰何
 事是無各口述小術余因小術何之亦口敘尾即之確佳佳與余無關涉
 後余嘆世大笑其語令煙散之成書以心畢遂自錄懷中將此畫竹起出後
 作按後精細修補天人明矣四零福以王氏定定任命余全主三三三間大復何
 言大復何言此亦畫信留作胡十元畫

一九九五年補畫於此畫真謝詩
 黃永年

The Mountains and Lakes of the Southeast Are the Most Beautiful



Autumn Water

tion of exceptional simplicity and clarity, yet it reveals the rare quality of observation of the painter and his ability in drawing.

The Return of Spring is an ode to nature expressed with a superb and joyous chromatism. Against a periwinkle-pink sky with light inflections of blue, a very alive stem rises above the heavy grasses and flowers vivid with reds and greens. On top perches a perfect bird singing to the return of warm beautiful days. Once again the artist, fusing reality and fantasy, has succeeded in communicating his innate and perhaps unconscious optimism — one of the most precious characteristics of his painting. Huang Yongyu's plum blossoms and lotuses are the most vigorous and poetic expression of this quality.

HUANG Yongyu derives his passion for the lotus flower from the great masters of the past and it is not surprising that among these flowers one finds one of his masterpieces, *The Red Lotus*, a huge painting done in the night of January 9, 1976, after the death of Zhou Enlai. From a straight and perfect stem a scarlet flower with delicate tones of pink and orange opens magically among the deep blacks of large, velvety leaves. The use of gold for the veins of the petals, a practice dear to the painters of the past, adds a light of incomparable splendor to the painting.

Huang's white lotuses, suffused with the color of the moon, are also superb. An example is *White Lotus and Birds* (see inside back cover) where broad washes of ink form a violent contrast to the purity of the light, gauze-transparent flowers. At the bottom, two identical little birds with their tiny brown heads add concrete grace to the composition. *Lotus in the Wind* is a painting of different feeling. Three lotuses crown their long stems with the lightness of a dance. The petals, blown by the wind, are like tongues of smoke on pearl colors, while at the center the pistils boast equally muted tones.

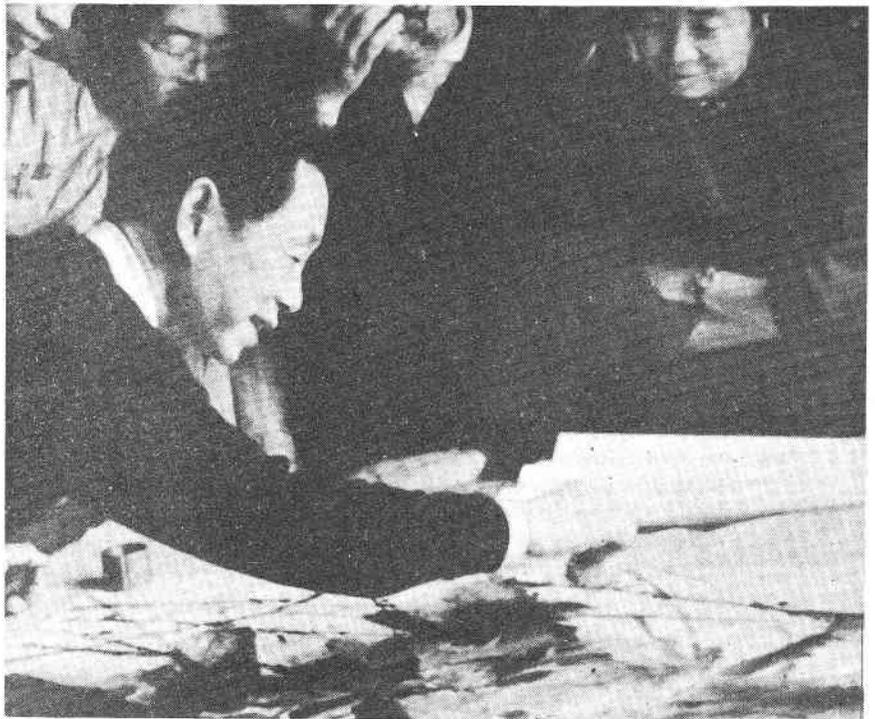
The characters of the inscription above, heavy with ink, also seem to bend with the wind.

IN his paintings of the plum blossom Huang Yongyu takes up again, though with very modern accents, another of the motifs favored by traditional Chinese painters. These flowers, together with the lotus, the bamboo and the pine, are part of a sophisticated and extremely complicated symbolism. Through their representation the artist establishes an ideal bridge with the reality that surrounds him and, often in terms of very high poetry, he expresses his feeling of being inside and a part of the natural world. *Spring in the Meiling Mountains* is one of his most recent and suggestive paintings. The background is of a very light gray, more intense at the center. The reds, lilacs and rose tones of the flowers stand out on the very dark branches. The petals are not imprisoned by the outlining contours of the brush but are drops of pure color which become lighter as the eye travels down the painting where

an intense and very tender light reigns.

HUANG Yongyu also proves to be perfectly at ease in treating human figures. Among the most compelling examples is *The Riddles*. It is a painting executed this year and dedicated to Qu Yuan (Chu Yuan — 340-278 B.C.) — one of the greatest and most tragic characters of Chinese history — and to his most remarkable poem, which, in fact, gives its name to the painting. The technique is splendid. The brush rapidly traces the outline, and the bright red of the robe gives prominence to the hair which falls black and alive over the shoulders of the unhappy poet. The hands stretch upwards as if trying to snatch the secrets of the universe. A tormented man of genius without prejudice, Qu Yuan asks, "Who built the sky? Where does it end? What supports it? Why the division into twelve Zodiac Signs? How are the sun, moon and stars held in place so that they do not fall? How many miles does the sun travel on one day?"

The artist



What makes the moon wax and wane? Where does the sun hide before dawn?"* This intricate and fascinating poem, traced in very long lines of small characters on the painting by the artist's friend Huang Miaozi, the well-known calligrapher, contributes to the pathos that infuses the entire work.

Other human figures in the exhibition reveal the same coherence of style. With great economy of strokes, now heavy, now light, the brush creates tragic, jolly or humorously odd creatures. *Reading the Li Sao* is another work treating the subject of Qu Yuan. Remembering scenes from his childhood, Huang Yongyu comments on the passionate differences of opinion in his village over the tragedy of Qu Yuan's exile and the pain and despair that drove him to take his life for having been unjustly accused by his sovereign—differences that lead the villagers to emotional reactions of great agitation and violence. The portrait is of a man with thick eyebrows and two straight mustaches seated on the ground, his hair done up and held by a long green pin. Next to him a red chair stands out in the composition against the prevalence of dull gray and yellow. In overwhelming despair for the poet, the man has put the *Li Sao* down. At the bottom on the left is a small seal: an owl with one eye closed—and this needs an explanation.

It was thanks to an owl that Huang Yongyu won a high place in an exhibition of "black painters" thought up by Jiang Qing (Chiang Ching) and held in the National Art Gallery in Beijing in 1974. He had painted this bird for a friend. It had one eye shut. Someone said that this eye was closed to socialism and the cultural revolution. The superficiality and crudeness of such a pretext for condemning one of the most prominent painters of

China, together with many others, needs no comment. The famous "prize" owl has been lost, but the artist has painted many others since, with the same mastery, the same imaginative fantasy, the same flooding humor.

This is why, prominently displayed in the first great hall of the exhibition, is *The Owl*. The painting presents a big, fat bird in white and brown tones on a dark branch spotted with moss-green. Of course it has a closed eye. The other one, of a fine saffron yellow, is round and open like a daisy. "It's a Good Bird" say three large characters. Lower down, the inscription concludes the painting with its own sarcasm: "It's a joke that even this bird has seen through many people over the last few years. It is said that the owl is a very beneficial bird. The gang of four regarded it as evil—but even children know better."

THIS straightforwardness and honesty of temperament are one with Huang Yongyu's art—an art that expresses itself in works of great spontaneity without the slightest shade of artificiality. His artist's credo is, in fact, contained on one of the porcelains in the exhibition. On a large dish fired by the Yantai kilns in Shantung province he has painted a figure next to a grove of plum trees. It is the progressive poet Gong Zizhen (Kung Tzu-chen—1792-1841) who came from Hangzhou and lived in a period of decadence and corruption. He cried his protest against the existing order in a beautiful essay called *My Plum Blossom Infirmary*, which is reproduced on the porcelain. The plum trees have become for the poet the symbol of all that is beautiful and just, and the practice of forcing them into little pots and stunting their growth to satisfy certain eccentric tastes and make great profits has become the symbol of what is corrupt, ugly and hateful in society.

The essay ends with a touching and highly passionate note: "I

bought three hundred pots of plums, all deformed, not a single whole one among them. For three days I wept over them, then vowed to cure them. I loosened and straightened the branches, smashed the pots, untied the coir ropes around them and planted them in the ground, determined to nurse them back to health within five years. Not being an artist or one of the literati, I will gladly put up with abuse for setting up this infirmary for deformed plum trees. My one regret is that I have not more leisure, more land lying idle, to accommodate all the stunted plums of Nanjing, Hangzhou and Suzhou and devote my whole life to curing them!"

Adding his own comment, Huang Yongyu's inscription says: "More than thirty years ago when I was still young I did a painting based on Gong Zizhen's essay. Now I paint another. Gong's aspirations were high and his understanding of art deep. He could touch a stone and turn it into gold (meaning he could turn a crude essay into a literary gem—P.G.). Though I do not belong to the same generation, I consider him my teacher and friend."

Like the poet, Huang Yongyu has chosen a road without compromises. The greatness of his art lies essentially in this.

CORRECTIONS

The caption to the picture at bottom left on page 6 in the July 1979 issue of *China Reconstructs* should read: "A warm welcome in Shanghai." The two central captions at the bottom of pages 66 and 67 should be transposed.

* *Li Sao and Other Poems of Chu Yuan*, Foreign Languages Press, Peking, 1953; p. xix.



Dr. Dwarkanath S. Kotnis

An Indian Doctor We Will Always Remember

ZHI EXIANG

DR. Dwarkanath Kotnis came all the way to China to help us in our War of Resistance against Japan. For five years, he cared for the wounded in Yanan and north China. Exhausted from overwork, he fell ill and died. Our army has lost an able helper and our nation a friend. We will never forget his internationalist spirit."

This was Mao Zedong's tribute to Dr. Kotnis when he passed away on December 9, 1942 in a north China guerrilla base.

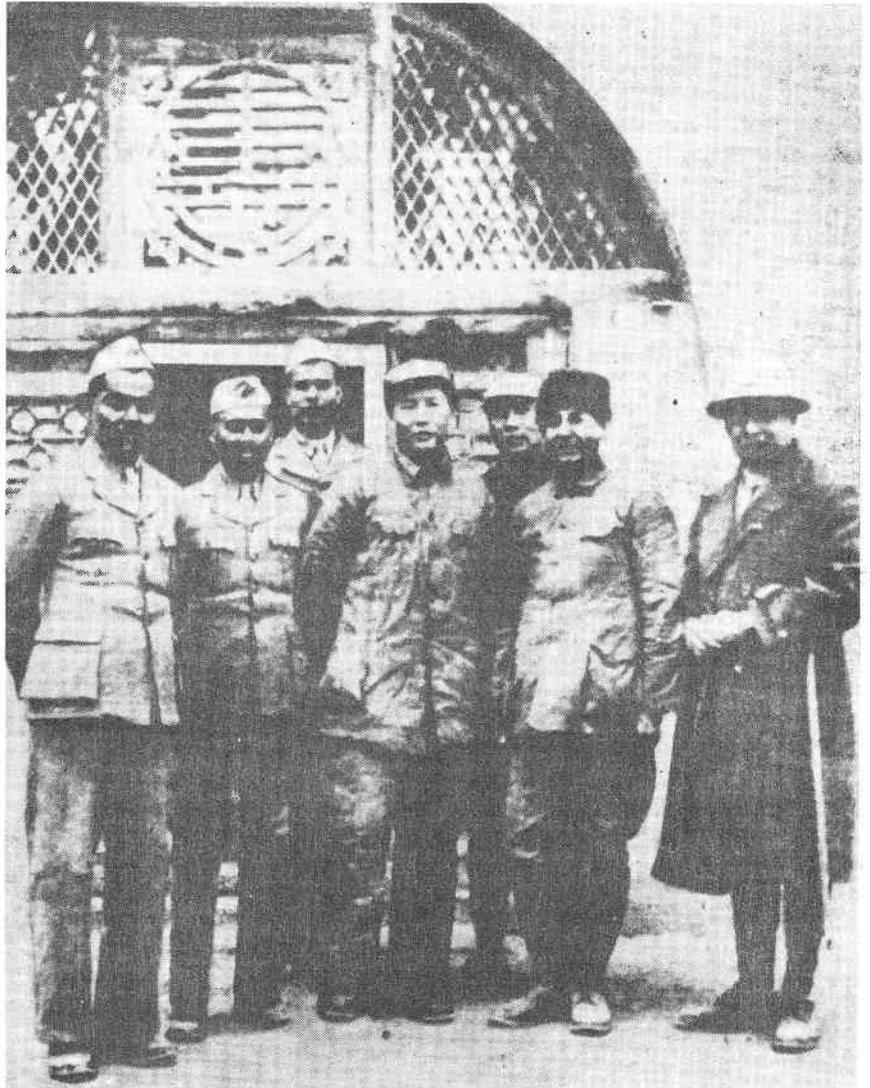
In 1976 on the 34th anniversary of his death a hall in his memory was built at the Bethune International Peace Hospital of the People's Liberation Army at Shijiazhuang, capital of Hebei province.

A picture of Dr. Kotnis hanging at the entrance to the hall shows a handsome young man with Indian features. Photos, illustrations, letters, and his personal effects are displayed.

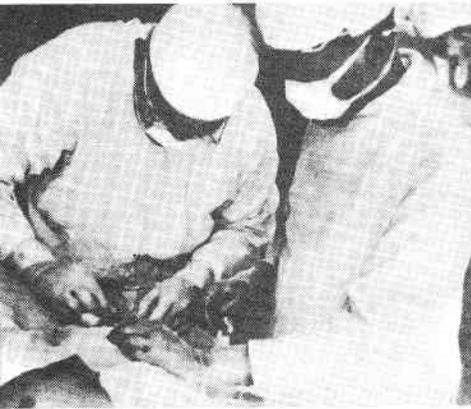
From India

Dr. Kotnis was born in 1910 in an India still under British rule. In his student days, he was active in the struggle against British imperialism. His autobiography in the exhibit reveals that as early as the 30s he was sympathetic to na-

The Indian medical team with Chairman Mao in Yanan in 1939.



ZHI EXIANG is a staff reporter for *China Reconstructs*.



Operating on a wounded man.

bulwark of the fight against the invaders.

In October the Indian medical team arrived in Wuhan where they were met by Zhou Enlai and Ye Jianying, then working in the Eighth Route Army Liaison Office. Zhou and Ye analyzed the war situation for them and explained the strategy and tactics of the Communist Party. Deeply impressed, the team decided to go to northern Shaanxi province where

Dr. Kotnis speaking to a rally of civilians and soldiers in a village.



Coming back from an emergency call.



tional liberation movements in other countries.

In 1938 China was suffering the ravages of Japanese aggression. That year, Kotnis graduated from medical school and was preparing to take the entrance exams of Britain's Royal Medical Society when he learned that an Indian medical team was being sent to China. He abandoned his plans and applied to join it. In a letter to his father he wrote, "It might mean risking my life and losing a chance to get ahead in my profession, but I don't see this as a loss nor do I feel any hesitation."

Thus, on September 1, as a member of a medical team which included Drs. Madanlal Atal, M.R. Cholkar, B.K. Basu and D. Mukerjee, he boarded a ship for China.

Arrival in China

These were extremely difficult days for the Chinese people. The Japanese had occupied northeast China, north China, wide areas along the coast, and were now advancing unchecked on the strategic cities of Changsha, Wuhan and Guangzhou (Canton). The passiveness of the government toward resistance meant that on the front the Kuomintang troops were retreating without a shot. The Chinese Communist Party and the Eighth Route Army became the

the Communist Party had set up base areas from which to fight Japan.

As they were about to leave Dr. Kotnis received a letter that his father had died. Controlling his sorrow he pledged: "I won't rest until I reach Yanan."

In February 1939 the team arrived in Yanan to a warm welcome by the civilians and troops. To show their respect for the Chinese people, each Indian doctor took *hua* (meaning China) as the third character when they chose Chinese names for themselves. Dr. Kotnis' name became Ke Dihua.

In Yanan they witnessed the fraternity among the people and their determination to win. Confident and optimistic Dr. Kotnis wrote home: "Everyone here lives in the utmost simplicity without any distinction as to high or low. A soldier gets paid one or two rupees while the commander of 100,000 troops draws only five. The people love music and everyone hums a tune while working. At night the students and soldiers give performances of music, opera or dance. We're invited to these and are often pressed to sing Indian songs. On such occasions I sing 'Kashi ya Tyaju Padala' out of tune and receive thundering applause which even Bal-Sandharva might envy!" In Yanan and the other liberated areas, he saw the future and hope of China.

At the Front

In the winter of 1939 the Japanese mustered a huge force to attack the liberated areas. Chairman Mao called on the troops and people to go to the front lines and into the occupied areas to attack the enemy. Many cadres from Yanan left to start guerrilla warfare behind enemy lines. Drs. Atal, Basu and Kotnis were also eager to go. Chairman Mao came to see them off and told them to see



Ye Jianying (third right), now Chairman of the Standing Committee of the National People's Congress, at a gathering with Dr. Kotnis' relatives in India in 1958.

The Memorial Hall of Dr. Kotnis in Shijiazhuang.

Xinhua

Commander-in-Chief Zhu De at a base area in southeast Shanxi, and later, to join Norman Bethune, a Canadian doctor, in the border area of Shanxi, Chahar and Hebei provinces.

In November they met Zhu De and learned about the guerrilla warfare being waged by the Eighth Route Army. Kotnis and Basu fought in some battles in order to study conditions at the front. Then Kotnis set up a field medical station and began to work. Once a shell tore away a corner of the station wall. His Chinese colleagues suggested they move farther from the front lines. "It might be safer," he answered, "but what about the wounded soldiers? They'll be in much greater pain." He went on working under gunfire. During a battle that lasted a day and a night he worked for more than 40 hours without a break, he and his assistants doing 80 dressings and operations.

In May 1940, escorted by a unit of troops sent by Zhu De, Kotnis and Basu reached the Shanxi-Chahar-Hebei border area where the fighting was intense. Each doctor led a medical team, one to the southern, the other to northern front. They competed with each other in providing better medical care and used the slogan: "Prompt treatment, don't miss a single casualty at the front, use less sup-

plies." In thirteen days Kotnis' team treated 800 wounded soldiers, doing 558 operations.

Dr. Kotnis traveled 5,000 kilometers with the troops in southeast Shanxi, southern Hebei, central Hebei and other resistance base areas. Many times they were forced to break through Japanese lines. Toughened by the struggle and impressed with all that he saw, Dr. Kotnis formally joined the Eighth Route Army that year.

Fight As Bethune Did

In August 1940 Kotnis and Basu arrived at the village of Gegong in Tangxian county, Hebei province, where they joined the staff of a field hospital attached to the medical school of the Shanxi-Chahar-Hebei border area command. Dr. Bethune had worked here and in 1941 it was renamed the Norman Bethune International Peace Hospital. Dr. Kotnis had heard much about the Canadian doctor's dedication to the cause and deeply admired him. Bethune had died in 1939 of blood poisoning contracted while operating on a wounded soldier. Kotnis laid a wreath at the unveiling of Bethune's tomb.

Kotnis was appointed director of the hospital. Like Bethune, he not only treated patients, but trained medical personnel, prepared lec-

tures and did administrative and political work.

The enemy's frequent mop-ups forced the staff to move constantly. They fought as they trudged along mountain trails, taking the wounded with them. Dr. Kotnis directed the withdrawals but was usually seen walking beside the stretchers administering to the wounded. Even on bitterly cold nights he would get up instantly to attend emergency cases. He gave his extra clothes and straw hat to his patients. The soldiers called him "Old Ke" — "a doctor close to our hearts."

Dr. Kotnis worked hard and his skill improved rapidly. In 1941 alone, 450 surgeries were performed under his guidance, an average of three per day (excluding those days during mop-up campaigns). He did common operations like removing shell fragments and complicated ones such as gastroenterostomies and the removal of intestinal obstructions.

Once a soldier with a severe stomach wound arrived at the hospital. Kotnis agonized over the torture the man was suffering. "Can I save him?" he wondered. He had never done a gastroenterostomy, and inadequate nursing skills and poor equipment made him hesitate. But he decided to go ahead. At night under the dim

light of a kerosene lamp he pored over an operation plan, revising it again and again. The director of the medical training school assisted. They operated for eight hours. The operation, the first of its kind in the Shanxi-Chahar-Hebei base area, was successful.

One day Dr. Kotnis passed through a village which had been destroyed by the Japanese. Here in a wrecked house he found a woman, white-faced and lying in pain, waiting for a birth. Her husband was at the front. The village had been occupied by the enemy and, unable to escape, she had hidden herself. The delivering was difficult and she had been lying in bed for three days, weak from loss of blood. Dr. Kotnis ran several kilometers to the next village where he found some guerrillas to carry the woman on a stretcher to a temporary medical station. That night he operated and delivered the baby safely.

Kotnis looked on himself as an ordinary soldier of the Eighth Route Army. He refused privileges. He gave his horse to the sick or injured, or loaded it with equipment. He insisted on living in small rooms, turning over larger ones to the wounded. He ate the same millet and black beans as the men. Because he was an epileptic, he was sometimes given food such as milk powder, canned food and fruit captured from the enemy, but he turned them all over to the wounded. "I'm a soldier in the revolution," he would say, "I'm not here for a good time."

An Eternal Memory

In spite of constant fighting, Dr. Kotnis was an avid, inquiring student. In Yanan he read English translations of Marx and Lenin, and began to learn Chinese. He mastered 2,000 characters and in nine months could handle ordinary conversations. He said, "I need Chinese to understand China better so I can do more for her people." He would read articles by Chairman Mao, using a dictionary. As he improved he would read long essays such as *On Protracted War* and make notes in Chinese. He always listened carefully when

veteran soldiers talked about the Chinese Communist Party's history and the traditions of the Red Army. In July 1942 he applied to join the Party and was accepted.

His epilepsy attacks began to get worse. When he was told to take a rest in the rear he wouldn't hear of it. "I won't leave my post for a minute," he said. "The anti-Japanese war under the leadership of Chairman Mao and the Chinese Communist Party is a great cause. I have fallen in love with your cause and I will live or die together with you."

On December 8, 1942, after a hectic day of work and teaching, Kotnis had a severe seizure. Complications set in and his condition abruptly worsened. In spite of everything his comrades did, he died the next morning at 6 o'clock in Gegong village. He was just 32.

Eight thousand civilians and soldiers in the border base area attended his funeral in the village where he died. They wept for the young man who had given his life to the cause of the Chinese people and sang this requiem:

*You came from the warmth of
India*

*To fight in the cold of north
China.*

*You have fought five autumns
and winters*

*For the world of tomorrow,
But at the end of a long night
The fountain of your life ran
dry.*

*Ah, comrade, you will live
forever in our hearts.*

On behalf of the Party Central Committee Zhou Enlai sent his condolences to his family: "Dr. Kotnis was a symbol of friendship between the Chinese and the Indian peoples. . . . His name will live among the two great peoples."

People did not forget him after his death. A movement to learn from Dr. Kotnis spread among the army, civilians and medical workers of the liberated areas. Dr. Kotnis was buried at the Martyrs' Park in Juncheng, Tangxian county, Hebei province. In 1953 his tomb was moved to the Martyrs' Cemetery at Shijiazhuang, the provincial capital.

A New Drug for Malaria

XIMEN LUSHA

A NEW DRUG for malaria, known as *qinghaosu*, has been made in China from the extract of sweet wormwood (*Artemisia annua* L.). Tests and clinical use over the past seven years have shown that it is effective in killing the sporozoan parasites that cause malaria and produces little or no side effects. This breakthrough in malaria research is one of the results of China's integration of medical and pharmacological heritage with western medicine.

After World War II chloroquine was regarded as the best medicine against malaria. However, in 1961 it was reported from Colombia that the parasites for malignant malaria (*Plasmodium falciparum*) had developed resistance to this drug. The phenomenon spread to other malarial areas. Thus a new medicine became an urgent need.

China began the search for such a drug in 1967. Many pharmaceutical research institutes started to explore the use of Chinese medicinal herbs.

'Sample 191'

Researchers at the Pharmaceutical Institute of the Academy of Traditional Chinese Medicine talked with experienced practitioners of traditional Chinese medicine,

XIMEN LUSHA is a staff reporter for *China Reconstructs*.

CHINA RECONSTRUCTS



Determining the chemical structure of *qinghaosu*.

collected folk remedies from the people and carefully studied all antimalarial prescriptions mentioned in the ancient medical literature. A year's testing of more than 200 prescriptions brought no results. But the herbs *Dichroa febrifuga* Lour. and sweet wormwood were often mentioned in prescriptions. The former was somewhat efficacious but too toxic. It often induced violent vomiting. Sweet wormwood, an annual herbaceous plant found everywhere in north and south China, produced even less results and studies on it were abandoned.

One day, however, a passage in a medical work written by Ge Hong of the Eastern Jin dynasty (A.D. 317-420) aroused the attention of a pharmaceutical institute researcher. It read: "Take a handful of sweet wormwood, soak it in a *sheng* (about a liter) of water, squeeze out the juice and drink it all." She began to wonder if soaking the sweet wormwood had been done to avoid the high temperature of boiling or brewing, which might have destroyed the antimalarial properties it contained.

The researcher and her colleagues set out to extract it with ether instead of boiling water or alcohol and to make new chemical analyses. In October 1971, a year or so later, their sample 191 was used on mice infected with malaria (*Plasmodium berghei*). The results were good. The malaria parasites

disappeared. Similar results were obtained with monkeys. Subsequent clinical use with humans in cases of malignant and tertian malaria also had good results. Hope was aroused that they might have found a new medicine for malaria.

In 1972 the researchers further isolated the effective monomer against malaria—a pure white crystal which they named *qinghaosu* (sweet wormwood essence). In 1973 the same extract was obtained by the Shandong Provincial Institute of Traditional Chinese Medicine and the Yunnan Provincial Pharmaceutical Institute.

In 1975 a joint research group on sweet wormwood was formed by the Academy of Traditional Chinese Medicine and the Chinese Academy of Sciences. Working in nine provinces and municipalities, it systematically studied the sources of the herb and the clinical results, pharmacodynamics, chemical structure, preparation and production of the extract. The Pharmaceutical Institute of the Academy of Traditional Chinese Medicine, the Shanghai Organic Chemistry Institute and the Beijing Biophysics Institute of the Chinese Academy of Sciences found that the chemical structure of *qinghaosu* was entirely different from the antimalarial medicines based on quinine. Most

Sweet wormwood (*Artemisia Anua L.*), the base for *qinghaosu*.



of these contain a nitrogenous heterocyclic compound which some specialists believed was the essential feature of all antimalarial agents. The discovery of *qinghaosu* which does not possess this compound, therefore, opened a new approach in the study of antimalarial drugs.

Clinical Results

Since 1972 *qinghaosu* and preparations with sweet wormwood extract have been used in 10 provinces, municipalities and autonomous regions. In 6,000 cases,



Researchers at the Pharmaceutical Institute of the Academy of Traditional Chinese Medicine consulting ancient medical texts on how malaria was treated.

qinghaosu has proved effective on all types of malaria, with quicker results and lower toxicity than chloroquine and other drugs. In 200 cases in the hospitals of the Kunming Medical College no side effects whatever have been noted, including effects on the heart, liver and kidneys.

Qinghaosu was first used on malignant and cerebral malaria at the Guangzhou College of Traditional Chinese Medicine and the Yunnan Pharmaceutical Institute, where it was especially effective in dangerous cases of cerebral malaria and in malignant malaria which resists chloroquine.

Today *qinghaosu* is given orally or injected intramuscularly. It is effective with all types of malaria. However, relapses sometimes occur within a short period after treatment. Researchers are working on this problem.



Miao women in festival costume.

Miao Embroidery

LI MIANLU

A POPULAR folk song among the people of the Miao nationality in south China's Guizhou province goes:

Once there was a wise young man

Who caught a peacock in the mountains

And sent it to a maiden as a symbol of his love.

The pretty maiden piled her hair high like a peacock's crest,

Wore her sleeves wide like a peacock's wings,

And donned a long skirt like a peacock's tail.

Miao women are talented embroiderers who decorate their blouses, skirts, shoulder bags, shoes and hats with colorful stitched patterns.

A Miao girl learns embroidery from her mother at an early age. Most of the craft is done on a background of homespun cotton dyed deep blue. A festival dress can take as long as several years to complete. On the March-the-Third festival in the lunar calendar and Dragon Boat festival (28th day

of the fifth lunar month), Miao girls dress up in their holiday best and go to the village square to sing and dance and flirt with the boys.

The designs — figures, pavilions, dragons, fish, insects, birds, flowers and geometric patterns — reflect a love of nature. Some are handed down from ancient times. The changes in life style of the Miao people since the liberation are reflected in new designs. Traditionally they embroidered white patterns against a black background, with small dots of pink, pale yellow and light green scattered here and there. Today, they have broken away from these subdued colors and use bright red and rose on black, with yellow, green and orange dots.

A Miao woman creates her own designs. For example, an old belief was that flying dragons could beckon wind and rain for bumper crops. Wings were added to the design of the dragon to make it appear to be flying.

Romantic exaggeration is common. A bird's tail might be stitched to suggest a bouquet of flowers and its wings made very large. Sometimes tiny flowers, leaves and fruits are added to the body of a butterfly or fish.

The lines are usually symmetrical, linked together with whorl designs.

The use of color is influenced by their surroundings, local preferences, and available dyes. In southern Guizhou soft green and blue predominate while those in the center of the province are bright primary colors with gold or silver linings.

Miao women use flat, plait and crepe stitching. The first is smooth and delicate while the latter two, in relief, look bold and strong. Appliqué combined with plait stitches looks like a blending of painting and engraving.

Like the other handicrafts of the minority peoples, embroidery is receiving the attention of the government, specialists, and arts and crafts schools. Fine samples are collected, put on display, and published in catalogues. Some designs have been adapted for decoration of articles for daily use.



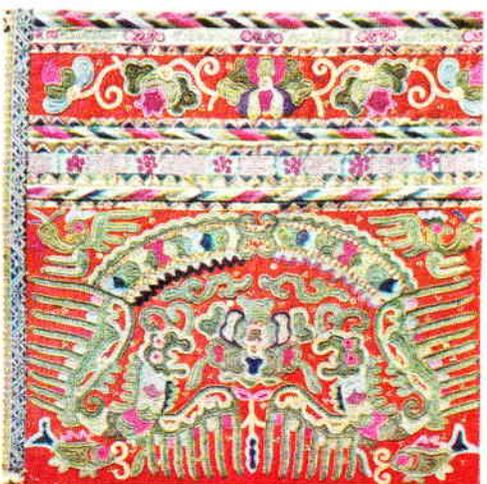
Designs for sleeves.



Apron design.



Cross-stitch design for the hem of a blouse.





STAMPS OF NEW CHINA

Commemoratives of the May Fourth Movement

TO commemorate the 60th anniversary of the May Fourth Movement of 1919, the Chinese Ministry of Posts and Telecommunications issued a set of two stamps on May 4.

Stamp 1. A relief sculpture on the Monument to the People's Heroes in Tian An Men Square portraying the Beijing students' struggle against imperialism and feudalism for freedom and democracy during the May Fourth Movement.

Stamp 2. A girl studying some of the results of science used in industry, agriculture, scientific research and national defense. It reflects the spirit of Chinese youth today in contributing to the nation's modernization.

Both stamps are of 8 fen denomination and measure 40 × 30 mm. *Perf.* 11. Color photogravured. Serial number: J. 37 (2-1 to 2-2).

May Day Commemorative

ON May 1, the Chinese Ministry of Posts and Telecommunications issued a commemorative stamp on the 90th anniversary of International Labor Day.

The stamp shows the arabic numerals for May 1 formed by a sickle and hammer against a background of a line of the musical score of the *Internationale* and flags flying in the wind.

The stamp is of 8 fen denomination. It measures 40 × 30 mm. *Perf.* 11. Color photogravured. Serial number: J. 35 (1-1).

Issues for Year of the Child

TO commemorate the International Year of the Child, the Chinese Ministry of Posts and Telecommunications on May 25 issued a set of two stamps.

Stamp 1, 8 fen, a group of children holding up the emblem of the International Year of the Child.

Stamp 2, 60 fen, children of different countries standing among flowers to symbolize children growing up happily today.

The stamps measure 31 × 52 mm. *Perf.* 11.5. Color photogravured. Serial numbers: J. 38 (2-1) to (2-2).

Ancient Paintings

ANCIENT Chinese paintings on silk from a tomb of the State of Chu during the Warring States period (475-221 B.C.) unearthed in Changsha, Hunan province, are shown on two special stamps issued on March 29, 1979.

Stamp 1, 8 fen, a lady with a snake-like *kui* on the left and phoenix above. Bister, black and brown-red.

Stamp 2, 60 fen, a man subduing a dragon. Brown, brown-red and black.

The *kui*, phoenix and dragon are mythical animals in Chinese legends.

Both stamps measure 40 × 54 mm. *Perf.* 11. Color photogravured. Serial numbers: T. 33 (2-1 to 2-2).

Golden Pheasant

A SET OF three special stamps featuring the golden pheasant of China was issued on January 25, 1979 by the Chinese Ministry of Post and Telecommunications.

Stamp 1, 4 fen, a pair of golden pheasants. Scarlet, lemon, deep bluish green, brown, gray-green and gray-blue.

Stamp 2, 8 fen, a flying golden pheasant. Sage-green, venetian red, scarlet, blue, dull green and lemon.

Stamp 3, 45 fen, a golden pheasant looking for food. Yellow, brown, scarlet, yellow-green, dull green and violet.

All stamps measure 31 × 52 mm. *Perf.* 11.5. Color photogravured. Serial numbers: T. 35 (3-1 to 3-3).

New Scenes in the Water Country

ON November 30, 1978 the Chinese Ministry of Posts and Telecommunications issued a set of five special stamps to show how the modernization of agriculture is progressing in the water country in south China.

The five stamps together depict one landscape scene, stamp No. 1 bearing the inscription: "Special. Beauty in the Water Country." Portrayed are rice transplanting with machines, water-sprinkler irrigation, seed selection, the delivery of grain and the all-round development of agriculture (farming, forestry, stock raising, sideline production and fishery). Blue-green, red, buff, orange-brown, gray, black, yellow, yellow-green, sage-green and rose.

All five stamps are of 8 fen denomination. Each measures 31 × 52 mm. *Perf.* 11.5. Serial Number: T. 34 (5-1 to 5-5). Color photogravured. Design by Cheng Chuanli.

(Continued from p. 27)

increase at once of 48,000 yuan, or about 23 yuan for each person. At the same time, initial reductions in the price of industrial products such as farm machines and fertilizers have been 10 to 15 percent. Furthermore, the small agricultural tax will remain at five percent, a low rate established some years ago and state purchase quotas will not increase for the next five years. Most of the benefit from this goes to the peasants and will be reflected in greater agricultural development.

How Five Cassias Village will develop has been discussed by the brigade members. They plan to raise grain output by 12 percent next year and 37 percent by 1985. They will continue to try to develop industrial and sideline enterprises in a steady, balanced and all-round way.

The population problem has also been attacked. The village's birth rate used to be high. It has now declined sharply as the result of education in family planning and birth control. Last year in the village 12 old people died and 14 babies were born. This made the population growth 0.4 percent, a figure even advanced programs in the cities might envy. If this rate of growth is maintained, the increase of grain will greatly outpace the population by 1985.

Among the other measures taken to ease the population-land problem, the brigade is not neglecting general education, stressing the raising of everyone's scientific and cultural level. In addition to the commune-run primary schools, the brigade started a night school last year with an enrollment of 152 peasants. It teaches two subjects: literacy and agricultural machinery.

Five Cassias Village is learning that hard work, a scientific approach and a program of planned, all-round development can solve the question of many people and limited land.

ACROSS THE LAND



In the Ali Mountains.

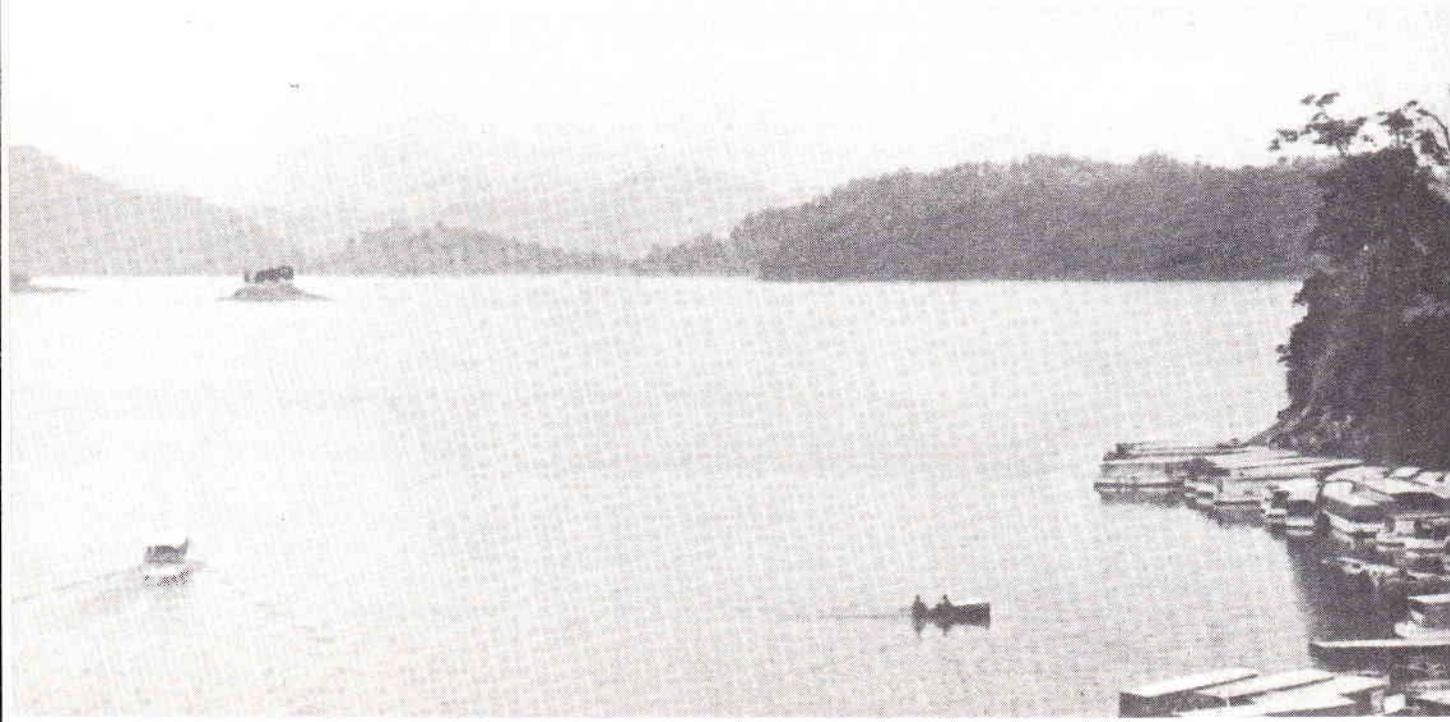


The Chikan Halls in the south.



Taiwan — Beautiful Island

The Sun-and-Moon Lake (Riyue Tan) in central Taiwan province.



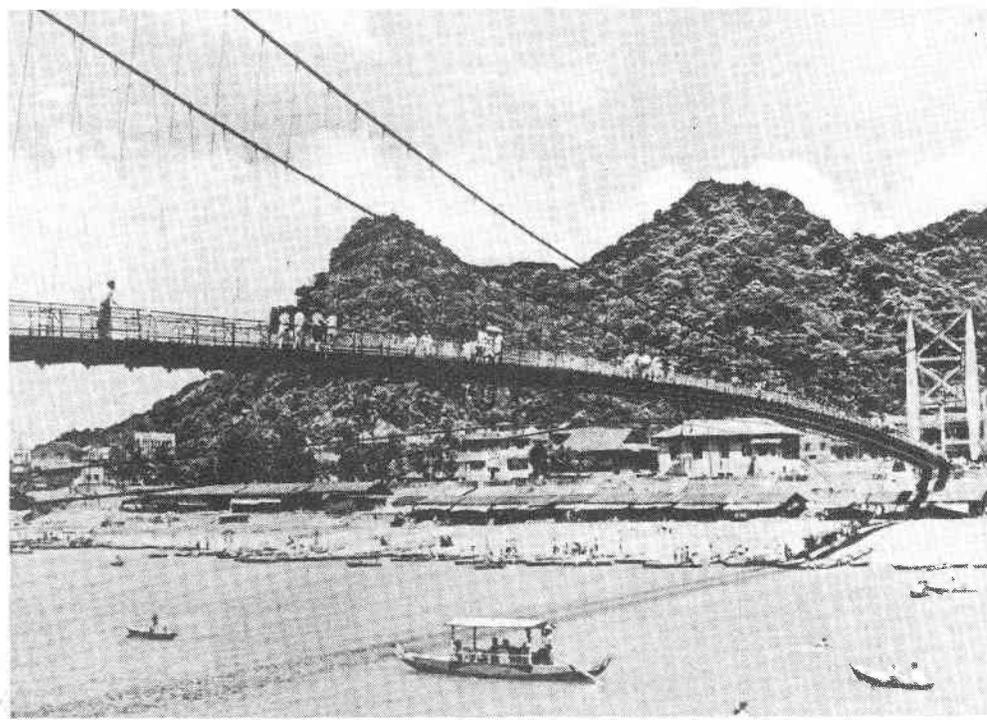


The falls at Tailu Pavilion.



A dance in minority nationality costume.

Suspension bridge over Lake Bitan in Taipei.



'Reunification Is Every Man's Responsibility'

Says Noted Taiwan Figure Chen Yi-sung



Chen Yi-sung talking to China Reconstructs reporters.

Chen Yi-sung, a capitalist from Taiwan province, returned to the mainland six years ago after living and working in Taiwan most of his life. He held posts in the National Political Council and the Examinations Yuan under the Kuomintang regime.

In 1973, when he was nearing 70, he undertook a long, roundabout journey in order to return to the mainland. Now living in Beijing with his wife Lin Ling-yu, he was elected member of the Standing Committee of the Fourth National People's Congress in 1975, and last year was again elected to that post in the Fifth Congress.

China Reconstructs reporters visited Mr. and Mrs. Chen in Beijing where they are now staying. Chen, a vigorous and alert 72, talked expressively and volubly with a heavy local accent on a diversity of subjects — his family history, personal experience, Taiwan's development and the eventual reunification of China. Mrs. Chen joined the conversation in fluent putonghua (standard Chinese).

The following is Mr. Chen's account (from notes).

I WAS born in 1907 in a village in Taiwan's Yilan county. Bordering the Pacific Ocean on the east and surrounded on three sides by mountains, Yilan county is famous in Taiwan for its broad, fertile fields, lovely scenery and year-round fragrance of flowers. But when my grandfather came there, the area south of Zhuoshui Creek in Yilan was barren and uninhabited. First let me tell you how my family settled in this place.

My Grandfather Settles in Taiwan

My forefathers were natives of Zhangpu county in Fujian province's Zhangzhou prefecture. Zhangpu was a poverty-stricken county to start with and the famine in Fujian which came on the heels of the Opium War in 1840 made life even more difficult for the population. Mine was a poor family and when we could no longer make ends meet, my grand-

father crossed the sea to Taiwan in 1842 to try and make a living. He was only 16 when his small wooden boat arrived at the port of Danshui in northern Taiwan. Having no idea where to go after he went ashore, he put the matter into the hands of Fate: He stood a carrying pole on end and let it fall. Whichever direction it fell in would be the lucky one, he hoped. It pointed southeast. So my grandfather went in that direction, walking for several days until he came to Yilan. There he broke some land and planted crops. Two years later when he had saved some money he went back to Zhangpu on the mainland to get his old and paralyzed mother (my great-grandmother). When she died she was buried in Yilan and my family went there every year to sweep her grave.

The mountains around Yilan were inhabited by people of the Gaoshan nationality. They were

much discriminated against by the Qing (Ching) government, which tried to hold them in subjection by limiting their salt supply. Against government edicts, my grandfather smuggled salt into the mountains and exchanged it for such valuable substances as *lurong* and *lubian*, parts of the deer used in Chinese traditional medicines. Thus my grandfather made money and prospered.

Later he went back to Zhangpu and recruited a group of poverty-stricken peasants to come and open up land in the area. He staked each to a year's provisions, an ox and a plow.

Three years later he began to collect rents at the low rate of 100 kilograms of grain per hectare per year. By then my grandfather owned 33,000 hectares of land and was the biggest landowner in Yilan. He started some sugar refineries and other simple factories along the upper reaches of Zhuo-

shui Creek. More people came from Zhangpu until they numbered in the thousands. Today, among the settlers in Yilan with family roots in Fujian province more than half are from Zhangpu county.

In those days the Qing government tried to subdue the Gaoshans by both armed force and appeasement. One year the military governor of Taiwan, Liu Mingchuan (then the highest authority in the province), sent an army to Yilan to suppress the Gaoshans. My grandfather, being familiar with the lay of the land, was chosen to command the vanguard and all troops under him bore the "Chen" family insignia, similar to the use of the coat of arms in Europe. But since he had once brought salt into the mountains and was on good terms with the Gaoshans, they avoided his troops and no fighting occurred between them. The contingents behind, however, led by commander-in-chief Bai were beaten and put to flight. Bai himself was beheaded.

Liu Mingchuan accused my grandfather of conspiring with the "barbarians" and had him arrested and sent to Taibei to face court-martial. Rising up in protest, the Gaoshans and my grandfather's troops together surrounded and attacked Yilan's county seat. The county magistrate fled. Liu Ming-

chuan did not dare execute my grandfather. Instead, he gave him an official position and sent him back to Yilan to deal with the situation there. Only then did things calm down in Yilan. The Gaoshans and the settlers from the mainland lived in greater harmony thereafter.

The Qing government ceded Taiwan to Japan after being defeated in the Sino-Japanese War of 1894-1895. The people of Taiwan rose in arms against the Japanese. The Hans and Gaoshans in Yilan carried on guerrilla warfare in the mountains for eight years.

Unhappy Childhood

Mine was a big feudal family. My grandfather had four sons. He died in 1895. As far back as I remember, my life was never a happy one. This was especially so after the death of my eldest uncle and my father (who ranked second in the family.) Family affairs came under the charge of Third Uncle, a mean man extremely stingy with money for household expenses. I never enjoyed the material benefits well-to-do families usually had. I had to beg and cry several times before I was even allowed to buy a pencil to do my schoolwork. My mother went with me to court to fight for some of the family property. Legal proceedings lasted

five years, and finally we got a bit of land. My mother had always wanted to give me a lawyer's education, telling me that one day I should defend the weak against injustice. I listened to her, and from primary school applied myself seriously to my studies. I learned both Chinese and Japanese.

In the summer of 1920 when I was 13, I graduated from primary school and was due to go to a middle school in Taibei. But we had no relatives there and Mother was uneasy about it. Just then the teacher in charge of my class, a Japanese, was about to return to Japan. On my mother's request he took me along. I went to school in Okayama, the center of Japanese Confucianism and a city famed for its educational institutions. In Okayama High School No. 6 I was a schoolmate of Guo Moruo, though not in the same grade.

During my first few years in Japan I was keenly aware of being discriminated against. One incident remains deeply impressed in my mind. Marbles was a game popular with boys, and one day I asked a Japanese schoolmate to play with me. To my surprise he swore at me and said, "Who wants to play with you, you *chiyankoro!* (an insulting epithet meaning 'Qing slave')." After that I kept to myself and made no friends during my four years in middle school. Later,

Mr. and Mrs. Chen Yi-sung with Premier Zhou Enlai.



in college, I did make friends with some Japanese, chiefly schoolmates with whom I shared an interest in the social sciences. We studied the social sciences as taught in capitalist countries and discussed Marxist social science, including Engels' theories on the origin of the state, the nation and the family, gaining a good deal of inspiration from them.

I Become a Lawyer

In the spring of 1928 I entered the department of law at Imperial University in Tokyo. Those were years of social unrest in Japan and students of the university had founded a "New Man Society." There was a lively political atmosphere among the members. Many of them were later to become personages of note, both on the Right and the Left. I too joined the society. I graduated in 1931 and passed the national higher educational exams. I had intended to become a professor, but because I was Taiwanese no college would engage me and I became a lawyer.

Several incidents which occurred during my two years as a lawyer in Japan are still fresh in my mind.

One of these is the time I acted as counsel for Hokkaido farmers during a land dispute. They worked land belonging to some landlords and when they were unable to pay their rent the landlords tried to throw them off the land. The farmers took the matter to court. I pleaded their case and won for them the right to defer payment and retain the use of the land.

Another time I pleaded a case for Korean railroad construction workers in Japan. Toward the end of 1931 Japan was building a rail line along its northeastern coast and hired Korean workers at a low rate of pay. Some young Japanese workers, afraid of losing their jobs, protested and beat up the Korean workers. Quite a number were killed and injured. The Korean Workers' League engaged me and a progressive Japanese lawyer by the name of Miura to represent the Korean workers in court. At personal risk we went to the scene of the fighting to look

for witnesses and material evidence, after which we returned to Tokyo to negotiate with the railway contracting firm. We won our case. The firm gave the Korean workers compensation and paid their return to Korea.

Another incident occurred in 1931-32. Many Japanese Communists had been arrested and were going to be put on trial. The Japanese Communist Party engaged some 30 lawyers for their defense, and I was one of them. Previously, in 1928 and 1929, the Japanese government had twice arrested me on suspicion of conspiring with the Communists. I was imprisoned for 30 days, and 40 days the next time, during which I was repeatedly subjected to investigation, interrogation and torture. Both times I was found innocent and released. In 1933 I returned to Taiwan and set up my own attorney's office.

Homage to the Yellow Emperor

After its defeat in the Sino-Japanese War of 1894-1895 the Qing court had sold out the people of Taiwan, but in all their years under foreign domination these people never forgot that they were Chinese. In those days all families worshiped their ancestors and placed ancestral tablets at the right side of the shrine to the gods. My family's tablets bore the word "Yingchuan" — evidence that our forefathers had resided in Yingchuan prefecture in Henan province before they moved to Zhangpu and Taiwan.

When Japan surrendered in 1945 at the end of the Second World War Taiwan was returned to China under the terms of the Potsdam Declaration. Words fail to describe the elation of the people in Taiwan. Everywhere they celebrated, beating drums and gongs and hanging up lanterns and streamers. The Kuomintang government sent Chen Yi (a Kuomintang general, not the famous Chen Yi of the People's Liberation Army who later became vice-premier of the People's Republic of China) at the head of an army to take over Taiwan.

The ceremony to accept the Japanese occupation forces' surrender was held in Taipei on October 25. I took part as a youth representative. As I stood in the front row and saw Japanese commander Anduo, for the first time without his sword, standing with his head bowed, I was gripped by a sense of national pride such as I had never felt before. The people of Taiwan were as yet unacquainted with the Kuomintang, and lined the streets to welcome their kinsmen from the Chinese mainland.

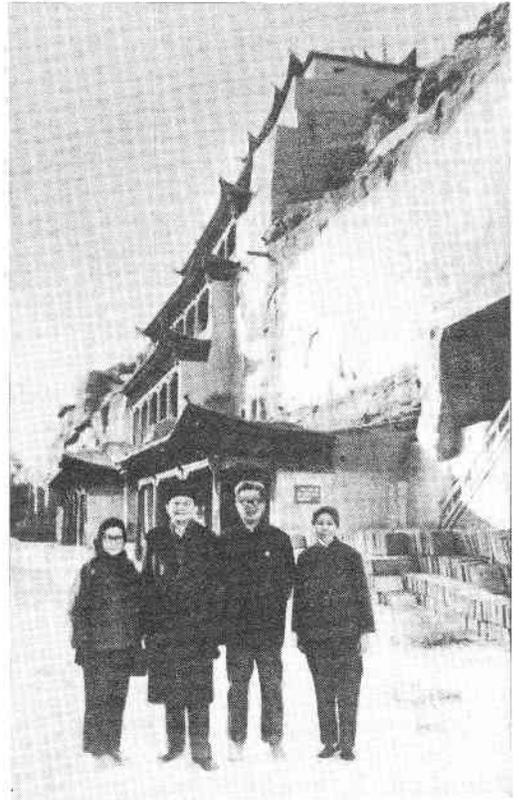
The following year, the people of Taiwan formed a delegation of 12 representatives from nongovernmental bodies and sent it to the mainland to salute the motherland on the restoration of Taiwan to China. A member of the National Political Council, I was on this delegation. We were welcomed on a grand scale wherever we went. Since Taiwan had been under foreign domination for 50 years we decided to go to Shaanxi province to pay homage at the tomb of our common ancestor, Huang Di, the Yellow Emperor. We traveled from Nanjing to Xi'an by plane and from there to Yaoxian county by train. There, however, local Kuomintang officials refused us permission to go on, telling us that farther on was Communist territory (meaning the Shaanxi-Gansu-Ningxia border region). We explained that we were only going to offer sacrifices to Huang Di and had nothing to do with any political party, but they were adamant. Having no alternative, we set up an altar on a mountain in Yaoxian county facing the distant tomb of Huang Di and with deep emotion informed our ancestor that Taiwan had come back to the motherland.

More Ill-Fated Times

After the restoration of Taiwan the people, ignorant of the situation on the mainland, waited eagerly for the government to send take-over personnel. They thought the government was a good one, working in line with the Three People's Principles (Nationalism, Democracy and the



In a Uyгур commune member's home in Xinjiang.



With Director Chang Shuhong of the Dunhuang Relics Research Bureau and his wife during a visit to the famous caves.

People's Livelihood) put forward by Dr. Sun Yat-sen. The Kuomintang officials kept putting off their arrival and, during the 70 days before Chen Yi's take-over, law and order in Taiwan was maintained by our local Youth League. The Japanese wanted to surrender their weapons to us, but we refused them. However, we supervised and protected their enterprises in Taiwan. One Japanese sugar company sold its sugar at reduced prices and the population flocked to buy it. But they brought it all back again after our Youth League explained that this was now state property and should be dealt with by the government.

When the take-over officials did arrive, however, they appropriated to themselves the property we had taken over from our former Japanese rulers and shipped it all away, in absolute disregard of the interests of the people of Taiwan. Within days after their

arrival they began to amass personal fortunes through coercion and trickery. They took bribes and embezzled public funds and lavishly spent their ill-gotten gains on wine, women and high living. They became the new scourge of Taiwan.

Greater disillusionment was to follow as matters climaxed with the "February 28th Incident." This began on the evening of February 27, 1947, when armed members of a government anti-smuggling squad killed an old woman who kept a cigarette stall in Taipei, not far from my attorney's office. Indignant passers-by tried to intervene and second person was killed. A crowd gathered. They threw stones and overturned and burned a car belonging to the squad.

The next day riots broke out all over the city. The Taiwan State Monopoly Bureau was smashed and state-monopoly goods put to the torch. A crowd gathered in

front of the police bureau to state their case. They were met by machinegun fire, and several hundred were killed. The disturbances spread to other parts of Taiwan. There were armed uprisings, all of which, however, were put down. As member of the National Political Council I was asked by Chen Yi to join a committee set up to deal with the situation. I was to come under suspicion because I supported the demands of the people.

In May when I went to Nanjing for a National Political Council meeting, Chiang Kai-shek invited us Taiwan representatives to a dinner. I took the opportunity to tell him about the "February 28th Incident," but he would not believe me. Instead he believed Chen Yi's spurious account which described the events as riots incited by Japanese troops hidden in the central mountains. This was only the beginning of the outrages perpetrated against the

Taiwan people by Chiang Kai-shek and Chen Yi.

I Quit the Kuomintang

In 1947, the President of the Kuomintang government nominated me to the Examinations Yuan, an official organ which examined all persons nominated for official positions as well as public servants in specialized occupations. As a member of this organ, I hoped to be able to discover and appoint people with talent and ability to positions where they could do some good for China.

From the very outset, however, I came into conflict with the Kuomintang authorities over the matter of qualifying professional people left over from the days of Japanese rule. The Kuomintang refused to recognize these people — doctors, nurses, architects, lawyers and so forth — maintaining that the Japanese system of examination and appointment differed from that of China. This, of course, aroused a good deal of indignation among the people of Taiwan. I supported them, pointing out that this state of affairs was the fault of the Japanese and that the interests of these people should be protected. A motion of mine to this effect was passed, though only after several heated encounters, and the matter eventually subsided.

In 1950, I was appointed a standing member of the board of directors of the Central Bank. I believed that I could contribute some useful ideas on the country's banking system. All they wanted, however, was a yes-man. One special concern of mine was the rate of interest. The interest on bank loans at the time was as high as 35 percent, a rate unheard of in any bank in the world. At one board meeting I put forward an extempore motion to the effect that the Central Bank's policy should be to reduce interest rates in order to promote industry and commerce. I formally proposed a reduction of interest rates. The president of the bank, Yu Hongjun, ignored my proposal, and so I kept insisting until, after two or three months of argument, the rate was reduced

by about 3.5 percent. Considering this insufficient, I raised the matter at every meeting during my term of office, until by the end of my third year as board member interest had been reduced to about 22 percent. After 1954, however, they no longer let me stay on the board.

I lost all interest in being a government official and went back to my legal practice. At the same time I started some factories to help develop Taiwan's economy. Hoping to bring about a change in social mores, I also founded the Yilin Film Company. Many of Taiwan's films were low-tone, depressing affairs with a lot of weeping and wailing. To make the Taiwan people laugh I filmed a number of comedies, such as *Qiu Wang She*.

During this period I spent a good deal of time studying conditions on the mainland under the Chinese Communist Party. As the Chinese People's Republic's international prestige grew and her work of construction improved, I began to feel that the social system on the mainland was superior to that on Taiwan and that the only future for Taiwan lay in returning to the motherland. In 1964 I ran for mayor of Taipei as a nonparty personage. If I were elected, I intended to do something useful toward the reunification of China. It goes without saying that I stood little chance of winning under a political regime that tolerates no dissident political views. The pressures I was subjected to during that campaign are indelibly impressed on my mind.

Back to the Mainland

In 1967 I decided to tour the world to have a look at the political situation in other countries. So, between August that year and September 1968 I traveled through 22 countries around the globe. I left Taiwan twice, going to Japan and the United States on trips lasting more than a year. I traveled through Japan, Canada, England, Italy and France, then to the Scandinavian countries. I also visited a number of countries in

the Middle East and southeast Asia. I did not know then whether or not I could go back to the mainland.

In 1972 I again applied for exit papers as chairman of the board of a chemical company. While in Japan, I wrote a letter to Premier Zhou Enlai, putting forward a number of proposals on the question of liberating Taiwan. I had not expected that Premier Zhou Enlai, such a busy man, would read this letter. But he did read it, and moreover attached much importance to it. When I went to the United States, the Premier instructed the Chinese representative at the United Nations to invite me for a tour of the mainland. So I arrived in China via Paris in April, 1973.

I came purely as a tourist. Premier Zhou received me and arranged for me to visit 22 provinces and cities. I saw many new industries and people's communes. I also saw how the national minorities were being treated and observed the workings of regional national autonomy.

I got a very close look and everything I saw convinced me that matters on the mainland were worlds apart from what they were 30 years ago under Chiang Kai-shek.

One thing that gave me much pleasure was my visit to the tomb of the Yellow Emperor. As I traveled between Xi'an and Yanan, I was reminded of that earlier occasion when I had not been able to go there. I told myself I must go this time. The comrades sent by the State Council to accompany me on this trip learned about my wish. They had me sent there specially by car and I kowtowed before the tomb. I also visited Zhangpu county in Fujian province, where my ancestors had once lived. There I met the relatives and friends of many of my Taiwan compatriots. All cherished deep feelings and concern for their compatriots in Taiwan. Later I toured Xiamen (Amoy) and looked out toward Taiwan from Gulangyu island. With a heavy heart I thought of how the people of Taiwan and the



Chen Yi-sung speaks at a reception given in his honor by the National Association of Chinese Americans in Washington, D.C. on June 8, 1977.

mainland, all descendants of Huang Di, had been artificially separated and denied free contact with each other.

In August, after I returned to Beijing from my tour, Premier Zhou Enlai informed me of his intention to recommend me as a deputy to the Fourth National People's Congress. I replied that if I took the post I still hoped to be able to go frequently to the United States and Japan on private business and to visit relatives. So I was elected to the Standing Committee of the Fourth Congress in January 1975. Toward the end of 1976 I went to the United States to visit relatives and spent a year there. I came back to China in early 1978 to attend the Fifth National People's Congress, and have since been living in Beijing.

A Common Desire

My life on the mainland these last few years has been a happy one, filled with unforgettable incidents. Particularly inspiring were Vice-Premier Deng Xiaoping's words that Taiwan's return to the motherland and national reunification were now on the agenda, spoken after the signing of the China-Japan Friendship Treaty last year and also after the establishment of formal relations between China and the United States in January this year.

China is a great nation with one fourth of the world's population. Taiwan has been an inalienable part of China since ancient times. Once Taiwan returns to the motherland and we join forces, we can make unlimited contributions to the survival, growth and prosperity of the Chinese nation and to mankind in general. State leaders have already clearly stated that they will respect the status quo on Taiwan and the opinions of people in all walks of life there, and will adopt reasonable policies and measures in settling the question of reunification so as not to cause the people of Taiwan any losses.

If Chiang Ching-kuo is wise he should come to the mainland to hold talks. It is a pity that he does not respond to our proposals and refuses to open a dialogue. He keeps on talking about how bad things are on the mainland. He ought to see for himself how things are here. People of discernment in all walks of life in Taiwan have stated their desire "to identify themselves with their kinsmen and rejoin them." It is my hope that the authorities in Taiwan will defer to the wishes of the people, discard their prejudices and do something useful for the cause of reunifying our motherland.

The Taiwan authorities' propaganda abroad keeps stressing the economic prosperity of Taiwan,

and insists that Taiwan's standard of living will be lowered if Taiwan reunifies with the motherland. Such statements are deceptive. When speaking about the high standard of living in Taiwan the criterion generally employed is the fact that many families there have TV sets and motorcycles. But on the mainland the people's standard of living has been improving steadily since liberation and nowhere has it gone down. When Taiwan comes back to the motherland the wishes of its people will be heeded in the matter of its political and economic system. The living standard will only be improved, certainly not dragged down. And as far as improvement goes, the important thing is the people becoming their own masters, and not the raising or lowering of a superficial level of consumption.

Economic interchange between Taiwan and the mainland can be nothing but beneficial to both and do no harm to either. Taiwan, for instance, grows a great many bananas, which are exported entirely to Japan. When Japanese firms force down prices the bananas remain unsold and rot on the wharves. With a mainland market no such problem would exist. Taiwan lacks energy sources and raw materials, while the mainland has huge reserves of oil, coal and raw materials. Taiwan would not have to go begging for these and give others a stranglehold on her. Our Taiwan compatriots are keen on traditional Chinese medicines of which there are plenty on the mainland. Why should they import through third countries at high prices — as they are now doing — goods which are produced in their own country?

Every man shares responsibility for the reunification of our motherland. I personally will do whatever I can to help bring Taiwan back to the motherland. At the same time I sincerely hope that our compatriots in Taiwan and the authorities there will make a clear appraisal of the situation, face up to realities and together with us fulfill the great mission history has placed on us.

Career and Family

— a Sports Couple

TAN AIQING

SUNDAYS for Xia Dejun and Zheng Fusun, a couple who teach gymnastics, are just as active as weekdays. In a different way, of course.

They and their two sons, 6 and 16, get up before six, go to a nearby lake park for an hour's running and exercising, then have breakfast somewhere on their way back home. Sometimes the couple go out on their bikes to shop or call on friends. The Sunday meal is an event. During the week the couple eat at their school and the boys eat with their grandmother at home. Xia Dejun is a good cook and can even make some western dishes. While he cooks a fine Sunday dinner Zheng Fusun tidies up and does some washing.

In the afternoon while their oldest son Xia Bin does his homework and the grandmother looks after young Xia Yang in the courtyard down below, the two prepare their lessons for Monday. In the evening the family watches TV or listens to music.

Xia Dejun is 46 and teaches at the Beijing Institute of Physical Culture. Zheng Fusun, six years his junior, is at the Beijing Teachers' College. Both have taught gymnastics for nearly 20 years. Xia is a lively teacher popular with his students. Last December he was head coach of the Chinese man's gymnastics team at the

TAN AIQING is a staff reporter for *China Reconstructs*.

Eighth Asian Games in Bangkok. The Chinese team's sophisticated skill and new, graceful performances delighted the spectators. They won five gold medals. Back in China Xia was awarded the Order of Merit, First Class by the State Physical Culture and Sports Commission and, along with 38 other athletes and coaches who had done well at the games, received physical culture and sports citations presented by Vice-Premier Wang Zhen.

Zheng Fusun, at 40 is still agile. Her fine features reveal her south China origin. Last year she coached the Beijing woman's gymnastics team to a national championship. The team captured the title for Beijing, the first time in this event, and team member Liu Yajun topped the all-round event. Today Zheng Fusun is a member of the Beijing Committee of the People's Political Consultative Conference representing the sports circle.

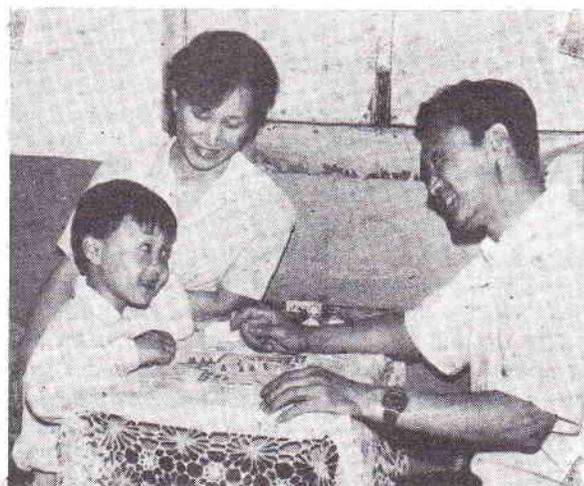
Everybody says they are a well-matched couple. As a matter of fact, gymnastics was their "match-maker." In 1953 and 1954 when this sport was still new in China, Xia Dejun and Zheng Fusun were selected for the national gymnastics training team. Gentle, quiet Zheng, the youngest woman member, was so different from the dynamic, zealous Xia who had tried his hand at almost every sport — basketball, skating, field and track. Though so different in character, they took to each other imme-

Sunday morning in a park.



Zhang Jingde

Chinese checkers between father and son. Zhang Jingde



diately. Xia Dejun teased Zheng Fusun as a "little thermos bottle" — cool outside but warm inside. Zheng Fusun was impressed with Xia's drive to improve his skill in gymnastics. They often found themselves together, helping each other in the gymnasium and going to concerts or dances together. In 1955 both began to compete abroad.

Friendship deepened into love and they were married in 1960 when they settled down to teaching careers. The next year a boy was born. Ten years later they were expecting their second, hoping for a daughter. It was another boy. They were a bit disappointed but Xia's mother cheered them up. "Two boys can make good companion," she said.

XIA'S 70-year-old mother has contributed her share to the couple's professional achievements. Xia does not forget that she supported his desire to go into sports against most of the family's opposition.

Xia's father was a loafer who swaggered around in sports circles in the port city of Dalian in northeast China before liberation. Xia's mother had married only out of obedience to her parents. He didn't support her and abandoned her when Xia was six years old. Shamed and hurt, Xia's grandparents and his mother swore that no other member of the family would ever have anything to do with sports.

But as he grew up, athletics held a fascination for Xia Dejun. In middle school he would skate for an hour before class and after school play basketball and not get home until dark. When the adults scolded him and forbade him to play anymore, he stubbornly resisted.

In 1954 when Xia Dejun graduated from middle school, he disobeyed his elders and entered the Northeast China Institute of Physical Culture. His grandmother in Beijing resented this so strongly that she threatened to kill herself. He wrote her, "It's entirely different with sports in old China and now in new China. You can be at ease, for your grandson will come out an entirely different kind of person from your son." Yet long after he entered the institute his mother continued to warn him not to become like his father.

After Xia married, his mother came to live with them to look after the house and the children so that they could concentrate on their work.

In 1972 China speeded up her training of new gymnasts to catch up with the international levels. Xia and Zheng were conscious of their responsibility. After a busy day at school they would discuss gymnastics development and look for new ways to train gymnasts. Husband and wife agreed that the key was to improve the trainees' constitutions, flexibility and reserve force, starting at an early

age. Both managed to find time to observe the other's teaching and give advice.

In 1974 during the national gymnastics championship held in Guangzhou (Canton) Xia discovered a promising young girl in the juvenile class who had been coached by Zheng. She had a strong reserve force to call on, good flexibility and stamina. At once he wrote his wife back in Beijing that in the girl's training she should stress learning the difficult movements. First, he suggested, she should be taught the backward somersault with two turns tucked followed by one twist routine, which demanded the highest skills in the spinning category in the world at that time. The girl was 13-year-old Liu Yajun, who a year later at the Third National Games emerged first in all-round, free exercise, balance beam and uneven bars, the youngest gymnastic champion China had ever produced.

Zheng also follows Xia's students with interest. Once she watched Xiong Songliang, one of Xia's students, and found his movements a little stiff. She told her husband that Xiong required more training for flexibility and should handle every movement with more accurate timing and more attention to style. Her husband used her points in Xiong's training program and the boy's progress was impressive. At the Eighth Asian Games Xiong was a

(Continued on p. 65)

Xia Dejun (first right) and his team, winners of men's team event at the Shanghai Gymnastics International Invitation Tournament in 1978.

Zheng Fusun (left) chatting with a Korean coach. Xinhua



Tomb of the Yellow Emperor

LAN CAO



Pavilion identifies this Shaanxi mountainside as the site of the tomb.

Wang Jin

HUANG DI, the legendary Yellow Emperor to whom is attributed the founding of the Chinese nation about 2000 B.C., is said to have been buried on the loess plateau. There is a tomb in Shaanxi province's Huangling county which has long been honored as his. Today the site can be reached by car or bus on the road from Xi'an, the provincial capital, to Yanan, heart of the Chinese people's revolution in the 30s and 40s.

Legend has it that Huang Di's real name was Gongsun Xuanyuan. He led a nomadic life in the mountain area of Zhuolu in the northern part of today's Hebei province. He and his people gradually migrated south to the middle Huanghe (Yellow) River where they intermingled with other tribes. Out of this developed the Huaxia people, predecessors of the Han nationality. For this reason later generations honored him as the founder of the Chinese nation.

This was the stage of communal patriarchal clan society. Huang Di's contribution is that he formed a confederation of tribes. Inventions made by the people in this stage attributed to him include silk weaving, carts, boats, writing and the lunar calendar, and to his wife, silkworm raising.

Huang Di is supposed to have died at the age of 110 at Jingshan in today's Henan province and

was buried on Mount Qiaoshan in Huangling county.

The ride from Xi'an passes through crisscrossing plateaus and eroded valleys of the fantastic loess country. The road is flanked by barren hills and sheer cliffs of loess which make the cypress-covered Mount Qiaoshan even more of a contrast.

The mountain is one kilometer north of the county town of Huangling and is partly encircled by the Juhe River and neatly laid-out fields. Of the 60,000 cypresses growing on the mountain many are huge and ancient with twisted trunks, probably a sign of their stubborn struggle against the harsh plateau winds. The tomb is at the heavily forested top of the mountain.

An important point on the route from north to south, Huangling county was economically and culturally well-developed in ancient China, as is proven by archeological finds, including stone objects, pottery and bronze vessels.

Who Was Huang Di?

Was there ever a real person to whom the exploits of the Yellow Emperor have been attached? And if so, is this really his tomb? The tomb has not been excavated, so there is no way of knowing. But on the mountaintop 500 meters from the tomb fragments of the painted pottery of the Yangshao

culture have been found. Yangshao was a late neolithic culture four to five thousand years ago, named for Yangshao village in Mianchi county, Henan province where its remains were first found in 1921. Some historians believe that Huang Di's tribal confederation was of this culture. At any rate, for the last several thousand years the place has been venerated by the Chinese people in recalling their origins.

Along the winding path to the top of the mountain, the first thing that comes into view is a stone tablet designating the site as Ancient Tomb No. 1 under state protection. A few steps farther on, a weathered inscription on a rock reads: "Civil and military officials dismount here."

On the summit stands a square sacrificial pavilion with slightly curved roof lines, green eaves and vermilion pillars. In its center is a stone tablet bearing the name of the tomb, Huang Di Ling in the handwriting of the late historian Guo Moruo. Directly behind the pavilion is the tomb—a mound 3.6 meters high and 50 meters in circumference surrounded by an openwork protecting wall.

In front of the tomb is a rammed earth platform 20 meters high, said to have been built for Emperor Wu Di (156-87 B.C.) of the Western Han dynasty to offer sacrifices to the Yellow Emperor on returning from a military ex-

pedition. The ceremony was actually to show off Wu Di's exploits in war and to pray for a long life. Of course he died as any other mortal and his "Praying for Immortality Platform" became only a monument of historical interest.

Ancient Cypresses

At the eastern foot of the mountain stands a temple in memory of Huang Di. According to legend it was built in the Han dynasty (206 B.C.-A.D. 220) on the western side of the mountain and moved to the present site in 972 during the Song dynasty. Above the door of the main hall is a large horizontal tablet with a four-character inscription: Ren Wen Chu Zu (founder of the culture of the Chinese nation). Inside are a wooden memorial tablet to Huang Di and

some historical records concerning his life.

A dozen ancient cypresses stand in the courtyard. The biggest one, 19 meters tall and 10 meters in circumference, called the Xuan-yuan Cypress, is said to have been planted by the Yellow Emperor himself. The largest ancient cypress in China, it still grows exuberantly without signs of old age.

Not far away is the Guajia (Cypress for Hanging the Armor). On its trunk and lower branches are neat rows of holes from which resin oozes and sparkles in the sun. Legend says that Emperor Wu Di hung his armor on this tree and the holes were left by its nails.

Sacrificial Ceremonies

In the temple more than 40 ancient tablets record how people

of different nationalities offered sacrifices to this ancient ancestor through the centuries. Some are engraved with the ceremony of the sacrifices, others are records of repairs to the tomb, and some are orders for the protection of the tomb. In 1061 the Northern Song dynasty government issued an edict that anyone found cutting the trees or damaging the buildings was to be seized and taken to the local government for severe punishment.

After the founding of the people's republic a special office was set up here to protect the site. The tomb and the temple have been restored. In addition to the original cypresses, Chinese pines, cedars, junipers, iron trees, and a great variety of flowers have been planted to add beauty to the spot.

(Continued from p. 63)

top score-winner and placed second in the man's individual all-round event.

IN June 1978 Xia and Zheng were appointed head coaches of the Chinese man's and woman's teams going to the gymnastics international invitation tournament in Shanghai. It was the first tournament of this scope ever held in China. After 20 years in sports it was the first time they had been chosen for such key positions. Both teams exhibited real skill and made a clear sweep of the titles in team and individual all-round events. The woman's team won favorable comments from foreign athletes and friends.

Utako Chino, a Japanese umpire, had met Zheng Fusun in 1975 at the Asian Youth Gymnastics Championship in Manila. Two years later she met Xia Dejun at the College Students' Meet in Sofia. In Shanghai Utako Chino ran into them again and was delighted to find that they were husband and wife. "How lucky you are," she exclaimed. "See what

marvelous gymnasts you two have trained!"

In the last three years China's gymnastics has moved ahead more rapidly and Xia and Zheng are much busier. Xia's mother is older and is frequently ill. So Xia does most of the housework. Xia explains his attitude toward housework in a unique way, "In physical culture we teach our students about positive rest — the idea that a change of work, the use of different muscles and brain energy, is actually a way of resting. Besides study and training they should learn to do other work too. I carry out my theory by working at home as part of my own positive rest program. This way work is a pleasure. Those who know how to rest can do their work better."

There's a lively atmosphere at home. The family loves music. Grandma doesn't like music much but she enjoys TV. The older son is an excellent student in Beijing Middle School No. 109 and likes basketball, tennis, skating and swimming. Recently he and a classmate took to developing and enlarging photos.

Zheng Fusun made a rule that no one stays late in bed on Sundays. The children support this. Sometimes they go on a picnic in a park. Xia is the family financial manager. Their two salaries amount to 164 yuan a month and they save regularly. His mother and wife find no fault with the way he runs things.

Disputes are inevitable in family life. A devoted family doesn't mean that everything goes fine all the time, so this couple also have conflicts sometimes. One of them was about the younger son's watching TV. The mother, afraid he would ruin his eyes, once turned the TV off in spite of the boy's outraged crying. Xia got angry with his wife and insisted on letting the boy watch. In the quarrel that ensued the program the boy wanted was over and the mother was too angry to eat supper. But it blew over quickly. Xia brought it to an end. "I should have been more tolerant," he told Zheng. "I was too abrupt and rude." The two always feel a step closer to each other after making up after a quarrel. Xia added, "We coordinate well not only in teaching sports but in the family."

'Nature, Society and Man'

—Amateurs' Photo Exhibit

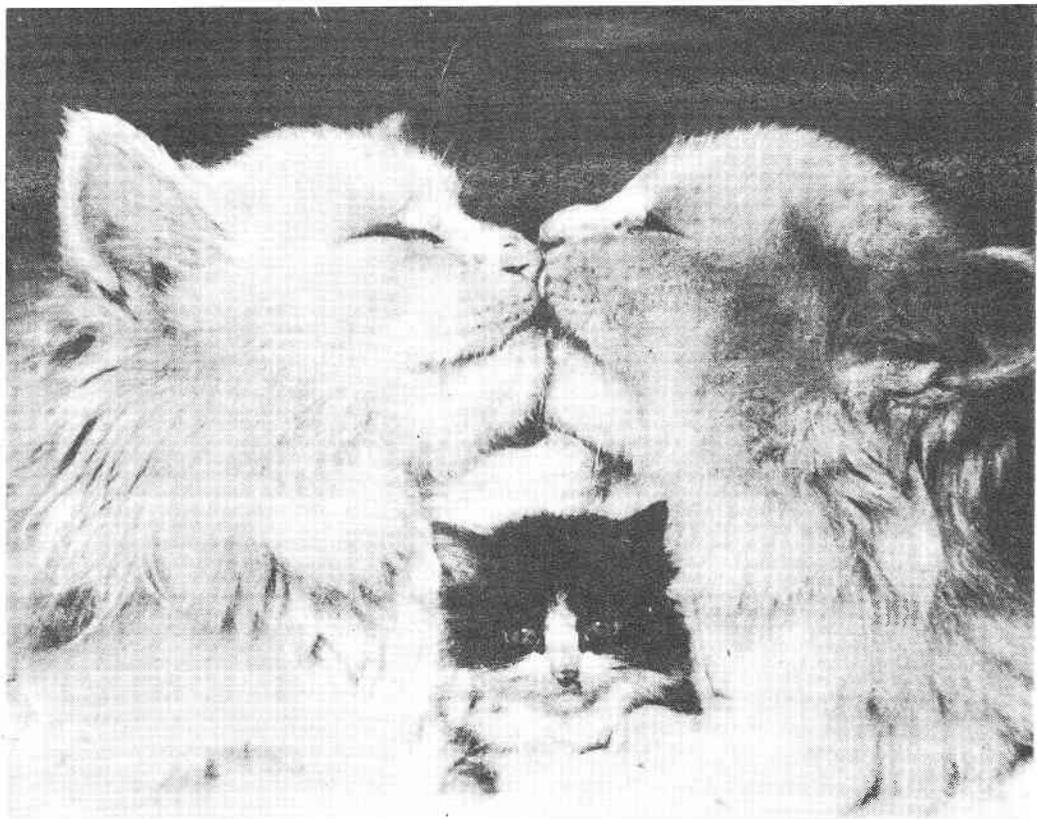


Warmth in Winter

Wang Miao

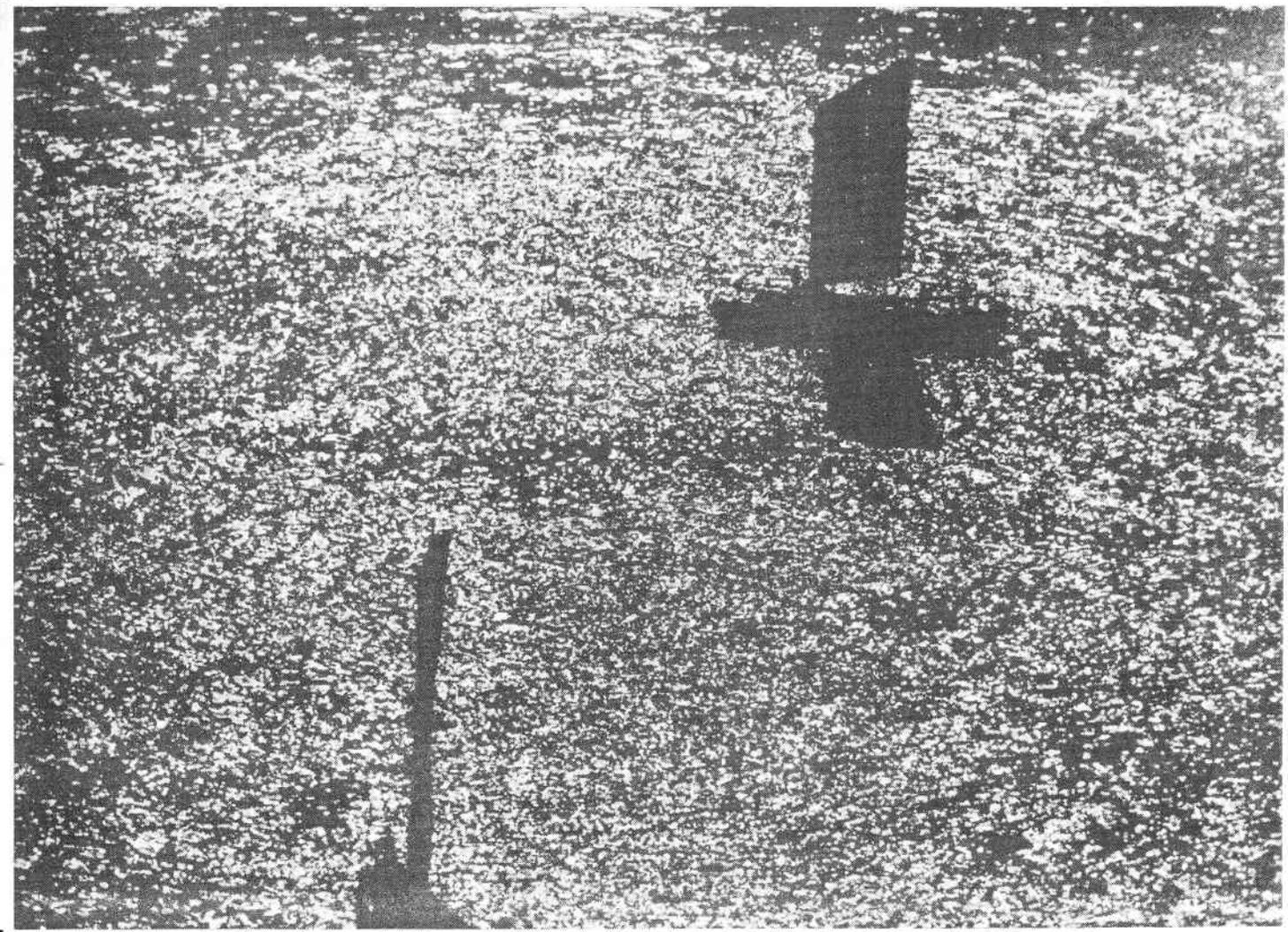


◀ **Ballerinas**
Ren Guoen



A Family
Wang Zhiping

River Eternal
Weng Naiqiang



Amateurs Show Fresh Approach

JIANG FENG

UNIQUE in style, fresh in approach, evocative and esthetically charming — these were my impressions of an exhibition of works by amateur photographers in Beijing's Sun Yat-sen Park one fine sunny morning last May.

Called "Nature, Society and Man," the exhibit was sponsored by the April Photographic Society, an organization of young amateurs: students, factory and office workers, actors, musicians and others. The 300 or more photos displayed treated such subjects as landscapes, human activity, plants, flowers and animal life.

Their creators were innovative, breaking away from the gang of four's restrictions on photography

JIANG FENG is member of the Fifth National Committee of the Chinese People's Political Consultative Conference, art advisor to the Ministry of Culture and Secretary of the Party Committee of the Central Academy of Fine Arts.

— prohibitions that resulted in a style that falsified, whitewashed and distorted, that reduced the infinite variety of real life to stereotypes, made all faces look alike and robbed photography of any vestige of realism and beauty. The efforts of these amateurs will undoubtedly help enliven photographic creation. Already their work, freed of such restrictions, demonstrates that they are beginning to select subjects according to individual preference and creative impulse based on their own personal impressions. Form, style and mode of expression are more diversified. The exhibits in particular show signs of close study of new techniques and methods of expression that were tabooed in the past. In composition, lighting, contrast, shading as well as cropping, developing, printing and enlarging, it is at once evident that the creators have tried both to reach higher

levels of artistry and to create unusual photographic effects.

Of course, there are defects in the show — not enough on the spirit of the times, for one thing — and artistic shortcomings in some of the works. Nevertheless, the boldness and imagination of these young photographers in both conception and execution has injected new vitality into the art — a happy thing for Chinese photographic circles.

Photography in China has an excellent tradition and produced splendid results during the revolutionary war years. In April 1976 amateur photographers, many of whom are now the bulwark of the April Photographic Society, took a good many photographs of the millions honoring the late Premier Zhou Enlai at Beijing's Tian An Men Square. As those were times of "white terror" under the gang of four, these historic pictures were snapped under the shadow of prison or even death. They did much to carry the revolutionary traditions of Chinese photography forward. The "Nature, Society and Man" exhibition, coming after the downfall of the gang, is a new effort by these young people to advance photographic art in China, and is much to be valued as such.



Bamboo
Liu Shizhao

In Memory of Premier Zhou Enlai
Huang Yunsheng



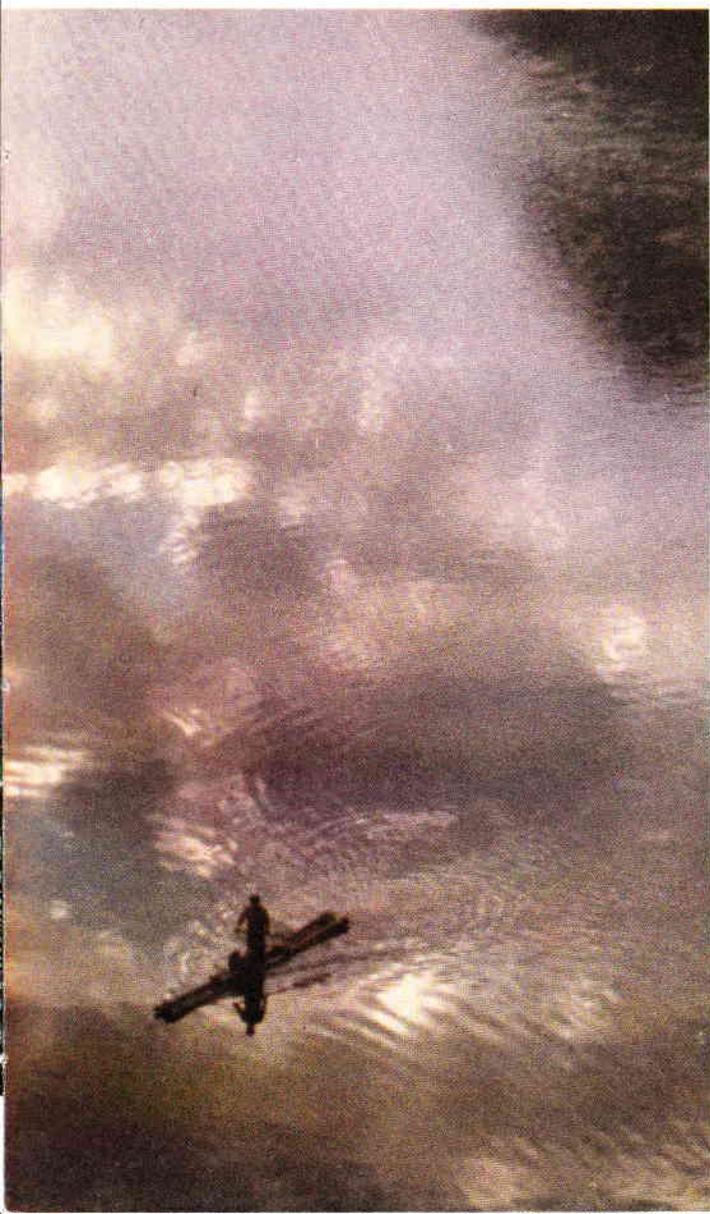
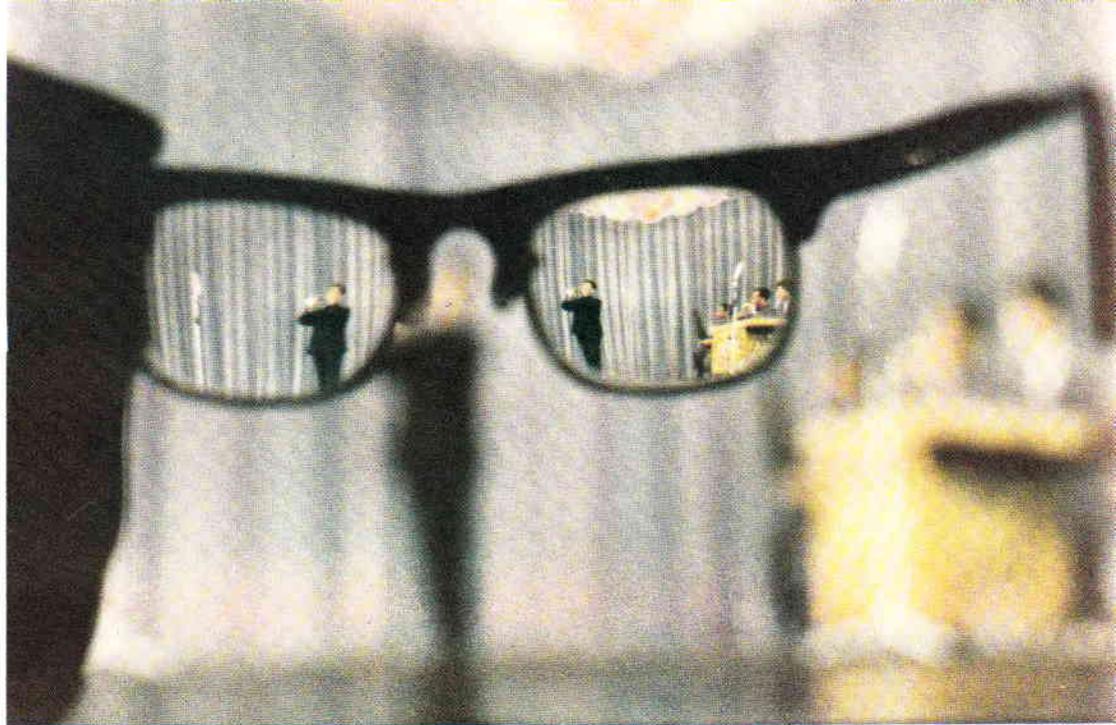
Plowing in the Clouds
Li Yingjie



Rowing in a Painting
Wu Dazhen

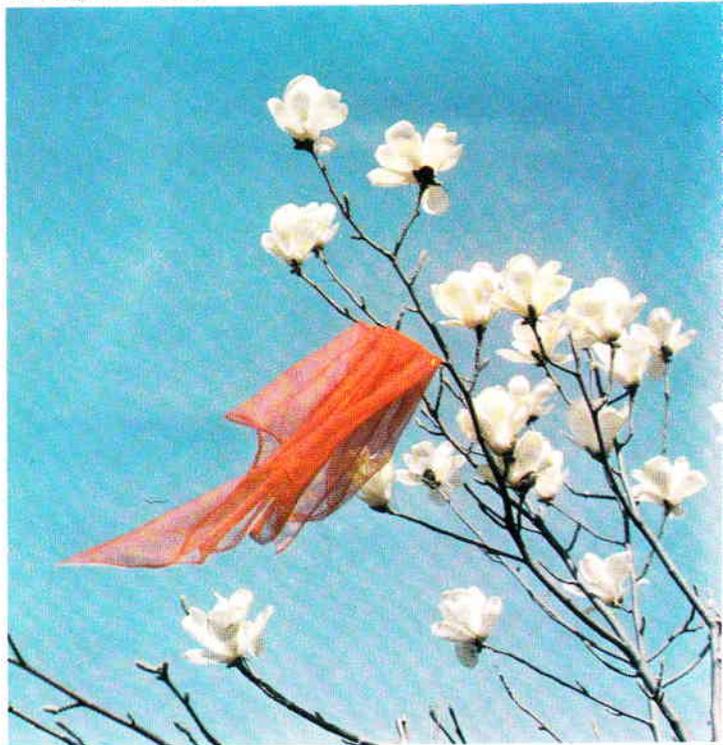


Focus
Li Xiaobin



Harbinger of Spring

Wu Peng





Golden Autumn

Wu Dazhen



Wrestlers
Jia Yuping



Tussling
Li Xiaobin

Monthly Magazine for the Blind

ZENG SHUZH

AFTER 12 years of suspension, the Chinese magazine, *Monthly for the Blind*, in braille resumed publication last year. Editor Zhang Xinyi, a woman in her 50s has worked for the blind for many years.

Monthly for the Blind was started in 1954 by the Chinese Blind, Deaf and Mute Association. A magazine of general interest, it reported on current affairs, the life and activities of outstanding blind persons, literature and art, and science. Each issue carried articles by blind people. The magazine had a wide circulation.

A New Braille System

In 1953, combining the system of Louis Braille with the conditions of China, Huang Nai (blind), Vice-President of the Chinese Blind, Deaf and Mute Association, worked out a new braille system for the Chinese. It takes the Beijing dialect as standard for spelling and has 18 initial consonants and 34 vowels, vowel combinations and tones. Having helped many blind to learn how to read and write, it is now being

used to teach blind children cultural and scientific knowledge so that they can contribute to building up the country.

Blind Doctors' Requests

Since the monthly resumed publication, the editors have received many letters with greetings and suggestions from readers. Many regard the magazine as their vehicle for exchanging experience. One from the clinic of Chengdu School for Blind Children, for example, wrote, "On behalf of everyone in our clinic, I suggest that your magazine start a column on massage." A blind doctor and a regular reader in the Nanchang Suburban Hospital said in his letter, "Seventeen years ago, in 1961, I suggested that your magazine carry articles on massage. I hope that now you will start a column on massage again." It was begun again in March this year.

Friend of the Blind

Many reader letters raise problems of education, work, wages, technical innovations of

the blind and their unity with normal persons. These are classified and sent to the proper departments in the local government for consideration.

As there are no bookstores in some remote areas, the magazine purchases books and magazines for its readers and mails them.

Books for the Blind

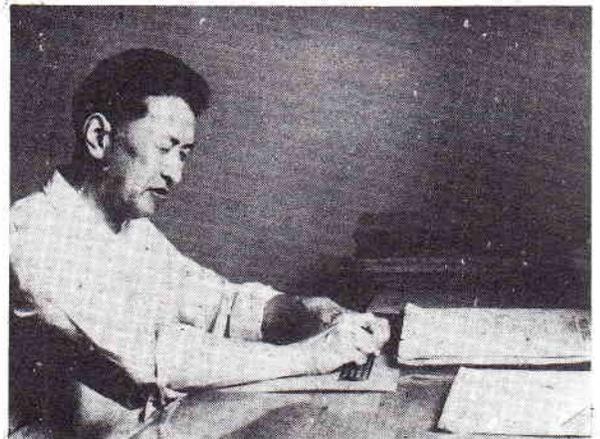
The Braille Publications Press prints the magazine. It also prints other periodicals and books. The magazines are *Scientific Knowledge*, *Science for Children*, *Selections of Literature and Art*, *Health Knowledge* and *Literature for Study*. The books include *Selected Anderson's Fairy Tales*, *Selected Grimm's Tales*, selections from the historical novel *Li Zicheng*; *Scientists on Mathematics, Physics and Chemistry*; *Aspiration, Ideals and Spiritual Life*, and *The Tien An Men Poems*. All China's textbooks for blind children are also printed here. For blind radio listeners learning foreign languages the press has also put out the *Radio English Course* in braille.

Zhang Xinyi (second right) working in the editorial department of *Monthly for the Blind*.

Wu Chuping

Huang Nai, the originator of a new braille system for Chinese.

Wu Chuping



The Sui Dynasty

—Reunification and Canals

JIAO JIAN

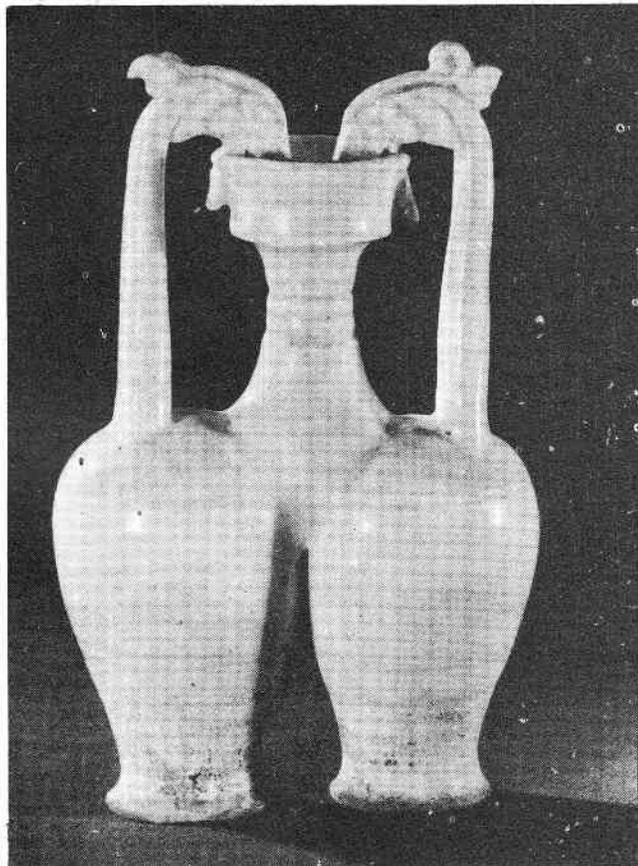
DURING the Sui dynasty (581-618) the country, which had been split into north and south for nearly three centuries, again came under one rule. This dates from 589 when the Sui dynasty emperor sent a force to cross the Changjiang (Yangtze) River and conquer Chen, last of the Southern dynasties.

The Sui dynasty had earlier taken over in north China from its predecessor Northern Zhou, a dynasty of the Xianbei people. When Emperor Zhou Xuan Di died in 581 his eight-year-old son had succeeded to the throne. Then Yang Jian (541-604), the prime minister and regent, who was of Han nationality, had seized the throne and proclaimed himself emperor of the new dynasty of Sui, named for the area held by his family. As emperor he was known under the name Wen Di.

Wen Di was an able administrator. He reviewed the systems of the previous period and set up some new ones, which in the main were followed through later dynasties. Among the more important political reforms introduced during his time was the reorganization of the relations between local and central governments and the centralization of power in the latter. He abolished many of the governmental offices of the Northern Zhou dynasty and reestablished some that had existed during the Han dynasty and the Kingdom of Wei of the Three Kingdoms period.

To economize on government expenditure and lessen the burden on the people, the three existing lower administrative levels were changed to two — prefectures and counties. The emperor also simplified the penal code and abolished such practices as tearing a person asunder by five carts driven in different directions. He initiated a system of choosing officials through examinations rather than by appointment according to birth.

Parceling out of land, called "land equalization" had been done under the Northern Wei dynasty (386-534). Now the Sui emperor did the same thing. Crown "public" lands or ownerless wastes were distributed to landless peasants. At the same time taxes and the demand for conscript labor were reduced. In the next 20 years the area of land under cultivation expanded greatly. The imperial granaries in Changan, the capital, and Luoyang swelled with millions of piculs of grain, and the storehouses with tens of millions of bolts of silk and other fabrics. Handicraft production flourished, particularly shipbuilding.



Imaginative white porcelain wine container with two animal figures indicates further development in handicraft production.

Detail of carvings on the parapet.



After Wen Di died in 604 he was succeeded by his son, Emperor Yang Di (569-618) who had delusions of grandeur and became notorious for his extravagance. Dizzied by the rate at which wealth had accumulated during his father's reign, he built many giant projects.

He decided to move the capital to Luoyang in present-day Henan province and impressed two million laborers a month to reconstruct the city. From far places were brought rocks and timbers for building the palaces and gardens, timbers so huge that 2,000 men were required to transport a single one. Several hundred thousand people were employed carrying the building materials.

One type of project that was of real benefit was canal-building, from Luoyang as the hub. The 2,000-kilometer main trunk extended from Beijing

lands under Sui control. Merchants from the Western Region lands came to Changan and Luoyang in large numbers and were lavishly entertained.

Emperor Yang Di embarked on a policy of territorial expansion and in 612 launched an attack on the neighboring state Korea. Preparations began a year before the attack. Hundreds of thousands of conscripted boatmen and peasants were forced to use their own vessels to transport weapons and provisions from Henan where the capital was located to Beijing on the way to the northeastern frontier. Their boats stretched in a line for 500 kilometers along the canal. Many died and the roadsides were strewn with their corpses.

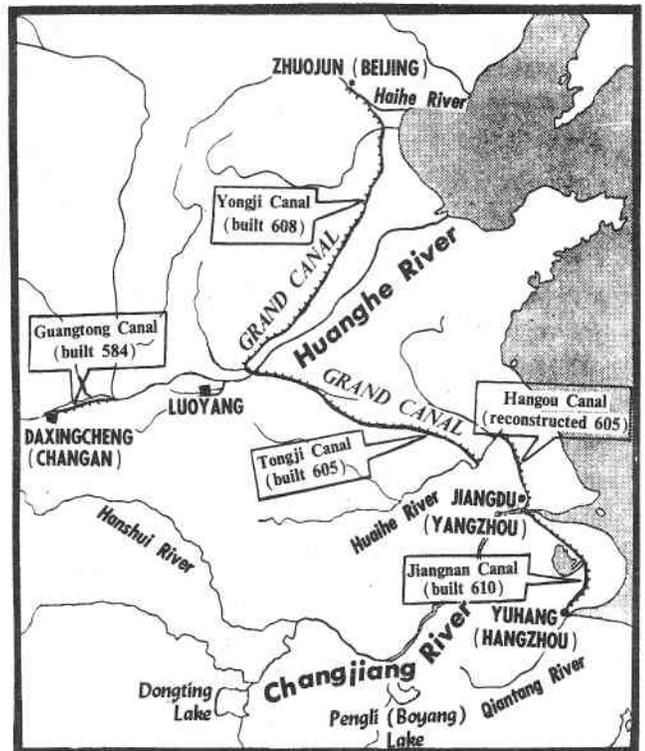
At Donglai (in today's Yexian county), a port on the northern Shandong coast, shipbuilders were forced to work night and day standing in the water. Three out of ten died from exhaustion. When the attack began the Sui government sent over a million troops by land and sea against Korea, but the offensive ended in a complete rout. Later the emperor attempted two more raids on Korea, but without success.

The government's incessant demand for labor and military service compelled thousands upon thousands of peasants to leave their homes, so that huge expanses of land lay neglected. To stay alive the people were reduced to eating bark and leaves, and sometimes human flesh.

Peasant Uprisings

The oppressive rule of Emperor Yang Di aroused the people's hatred. In 611 a peasant uprising broke

Sui Dynasty Canals



The Zhaozhou Bridge completed in 617, the world's oldest stone arch bridge still in service.

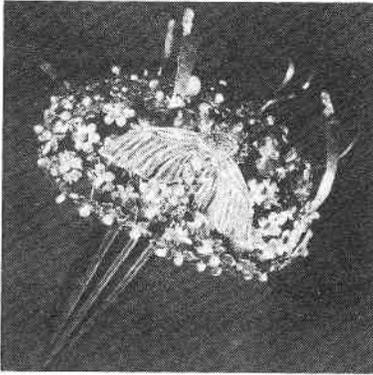
in the north to Huai'an and Yangzhou in the south and then to the port of Hangzhou. This, known as the Grand Canal, became a major transport artery linking the Haihe, Huanghe, Huaihe, Changjiang and Qiantang rivers, and played a vital role in the economic exchange between north and south.

Canal-building began in 605. When the canal reached Yangzhou (the lower part being a reconstruction of an earlier canal) the emperor took three pleasure trips there on a magnificent dragon boat. The vessel, 15 meters high and 70 meters long is an indication of the level shipbuilding had reached. It was escorted by thousands of vessels which stretched behind it for over 100 kilometers. Communities along the way had to provide the food for the fleet, thus any surplus which had been accumulated was lost.

War with Korea

The Sui government controlled a vast territory. Unified rule facilitated contacts between the heartland and the border regions. Emperor Yang Di sent people to Taiwan three times and also sent envoys to the Western Regions, the many states to the west of the

Sui opulence: gold hair ornament for a nine-year-old royal relative unearthed at Xi'an, Shaanxi province.



The Wagang Army seizing an imperial granary and distributing grain, a modern painting by Wang Yan.

out in the Changbai Mountains south of today's Zouping county in northern Shandong. The peasant army repeatedly defeated the Sui troops and grew to several tens of thousands.

The Shandong revolt stimulated others in various parts of the country, and dozens of them were of large scale. The insurrectionists captured cities and towns, executed corrupt officials, killed despotic landlords and won the enthusiastic support of the people. In the course of fighting the troops of the Sui government, the peasant armies gradually came together and formed several large units. They controlled wide areas and took smaller cities and the government troops were hard-pressed to defend such big cities as Changan, Luoyang and Yangzhou.

One of the biggest rebel armies was the Wagang Army, which grew up out of a revolt of peasants at Wagang in northern Henan province. They intercepted imperial boats to seize grain and silk in them as their own supplies. In 617 they occupied the Xingluo, a large imperial granary, and distributed its stores to the people, then wiped out tens of thousands of government troops in the vicinity of Luoyang, capturing large quantities of supplies. The army soon swelled to several hundred thousand men and controlled many prefectures and counties in the area between the Huanghe and Huaihe rivers. It issued statements denouncing the emperor's extravagance and brutality and called on the people to rise in rebellion.

The Wagang Army's downfall came when Li Mi, a noble who had joined the rebel army, murdered its leader Zhai Rang in 617, and, pursuing his aim of restoring landlord class rule and himself becoming emperor, publicly capitulated to the Sui government. Nevertheless, the Wagang Army's influence had weakened Sui rule.

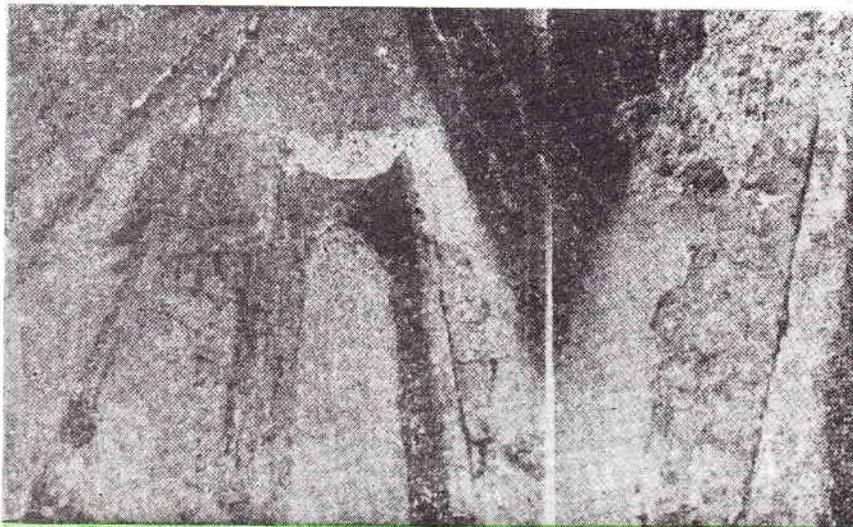
In 618 Emperor Yang Di was assassinated in Yangzhou in an army coup, and the Sui dynasty, which lasted only 37 years, came to an end.

Culture, Science and Technology

Sui culture was a blending of the traditions of China's then two great cultural centers, the Changjiang and Huanghe river valleys. The two complemented each other and gave birth to a culture higher than that in the preceding Northern and Southern dynasties.

There were achievements in architecture. The arch was known in Chinese tombs at least as early as the Warring States period (475-221 B.C.) and the *Commentary on the Waterways Classic* describes a stone arch bridge near Luoyang built in 282, possibly the first of its type. By Sui times bridge builders had perfected their technique to such a degree that they were able to construct the famous Zhaozhou (Chaochow) bridge over the Xiaohe River two kilometers south of Zhaoxian county in southwestern Hebei province. Built between 605 and 617 it has stood the stress of earthquakes, floods and traffic for 1,300 years and is the world's oldest stone arch bridge still in use today. The main arch has a span of 37.37 meters and the total length of the bridge 50.82 m. It uses two minor arches at each end, known as the open spandrelled arch. Writing in *China Reconstructs* in November 1961, Mao Yisheng, the noted bridge authority, pointed out that according to information then available, this type of bridge became known in Europe in the 14th century.

For literature, when Emperor Wen Di came to power he had urged the literati write in the simple, straightforward style of the north. So this period produced some vigorous and refreshing poems, especially from the border regions. But after he came to power, Emperor Yang Di promoted the court style of the Liang and Chen dynasties of the south, so that florid and decadent tendency became predominant for a time. Fortunately, this tendency would sink into the background within a century in the flowering of poetry in the Tang dynasty, one of China's great poetic ages.



Part of the hull (right) and the plank extension on one side of the vessel (left).

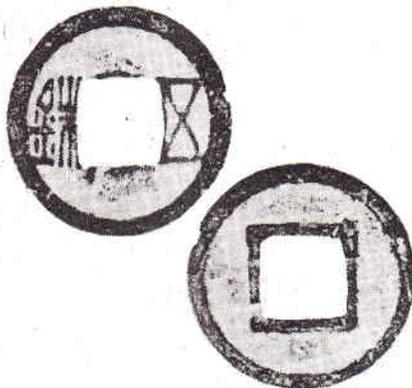
The First Sui Dynasty Vessel Discovered

HISTORY has long recorded that shipbuilding made great advances in the Sui dynasty (581-618) with vessels up to 70 meters in length being built. But until recently there were no actual examples. In 1975 the remains of a Sui boat were unearthed at Damiaojia village in Pingdu county, a bit inland from Laizhou Bay on the northern coast of Shandong province. This is not far from coastal Yexian county, where Sui dynasty Emperor Yang Di had a huge force building war vessels.

The unearthed vessel is estimated to have been 23 meters long in its original state, with a capacity of 23 tons. A boat found at this place may have been used either

for transport along a river and canal that converge at the spot, or for ocean navigation, for here at

Rubbings of the "white coin" circulated in the Sui dynasty.

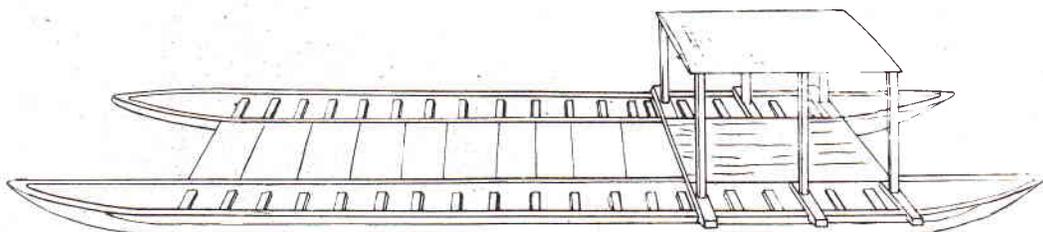


high tide the ocean pushes up into the river and the canal.

The vessel probably is not a true representative of the heights reached by Sui shipbuilding. But it does reveal something of the construction of a boat of its type, even though the central part had been badly damaged by fire. It floats on two pontoons, each made of three hollowed logs placed end to end. They are connected by thick planks supported by square beams underneath which run through the pontoons and are fixed in place with nails. The wood has been found to be that of the camphor and Chinese sweet gum trees, which today grow only in south China. It is not known whether the boat was built in the south, or whether such wood was brought from there, as it often was under Emperor Sui Yang Di. Broad plank extensions were attached on either side of the vessel. There seems to have been room for some 20 oarsmen, but no oars, sculls or anchors were found, so possibly the boat was used only as a barge.

The vessel was buried 2.5 meters underground. Above it were found fragments of porcelain almost identical in glaze and body to a celadon jar unearthed in 1973 from a Sui tomb at Jinan in Shandong, although slightly darker in color. There were other fragments of pottery and porcelain in beautifully-colored glazes. Also found were two bronze coins, each weighing 1.42 grams. Their color and the style of their characters correspond exactly with those described in historical records for a "white coin" circulated toward the end of the Sui dynasty. This is additional evidence that this craft dates from that period.

An artist's conception of the boat.



Lesson 8

Visiting the Palm Country

(加拿大 访 华 旅游团 部分
(Jiānádà fǎng Huá lǚyóutuán bùfen
(Canada visit China tourist group (a) portion
成员 参观 葵乡——广东 省
chéngyuán cānguān kuíxiāng — Guǎngdōng shěng
members visit palm country — Guangdong province

新会 县)
Xīnhuì xiàn)

Xīnhuì county)

王: 你们看, 路 两 旁 都 是
Wáng: Nǐmen kàn, lù liǎng páng dōu shì
Wang: You look, road two sides all are

葵树。
kuíshù.

palm trees.

史密斯: 哦! 葵扇 就是 用 这种
Shímìsī: Ō! Kuíshàn jiù shì yòng zhèzhǒng
Smith: Oh! Palm-leaf fans are use this kind

树的 叶子 做的 吗?
shù de yèzi zuò de ma?

tree's leaves made?

王: 是的, 新会县 到处 都是
Wáng: Shì de, Xīnhuì xiàn dào chù dōu shì
Wang: Yes. Xīnhuì county everywhere all are

葵树, 所以 人们 叫它 葵乡。
kuíshù, suǒyǐ rénmen jiào tā kuíxiāng.

palm trees, so people call it palm country.

现在 全县 葵树的 种植
Xiànzài quán xiàn kuíshù de zhòngzhí

Now whole county palm trees' planted

面积 有 二千 八百 多
miànji yǒu èrqiān bābǎi duō

area has two thousand eight hundred more

公顷。
gōngqīng.

hectares.

萨克斯: 听说 中国 制作 葵扇 的
Sākèsī: Tīngshuō Zhōngguó zhìzuò kuíshàn de
Sachs: (I) hear China make palm-leaf fans'

历史 很 长。
lìshǐ hěn cháng.

history very long.

王: 早在 晋朝 就有 记载 了,
Wáng: Zǎo zài Jìn cháo jiù yǒu jìzǎi le,
Wang: Early in Jin dynasty have records,

到现在 有 一千 五百
dào xiànzài yǒu yīqiān wǔbǎi

till now have one thousand five hundred

多年。哦! 前边 那家 商店
duō nián. Ō! Qiánbiān nàjiā shāngdiàn
more years. Oh! Ahead that store

是 专门 卖 葵扇 的。
shì zhuānmén mài kuíshàn de.

is specially sell palm-leaf fans.

史密斯: 我们 去 看看。
Shímìsī: Wǒmen qù kànkàn.

Smith: We go (to) take a look.

(大家 走进 商店)
(Dàjiā zǒujìn shāngdiàn)

(Everybody walks into store)

售货员: 你们 好! 请 到 这边 看。
Shòuhuòyuán: Nǐmen hǎo! Qǐng dào zhèbiān kàn.

Salesperson: You well. Please come to here (to) look.

史密斯: 请 介绍 一下 这里 有 几
Shímìsī: Qǐng jièshào yíxià zhèlǐ yǒu jǐ

Smith: Please introduce here have how many

种 葵扇?
zhǒng kuíshàn?

kinds palm-leaf fans?

售货员: 主要 有 三 种。
Shòuhuòyuán: Zhǔyào yǒu sān zhǒng.

Salesperson: Mainly have three kinds.

萨克斯: 这些 扇子 都是 葵叶 做的,
Sākèsī: Zhèxiē shànzi dōu shì kuíyè zuò de,

Sachs: These fans all are palm leaf made,

怎么 颜色 不 一样?
zěnmě yánsè bù yíyàng?

how (is it) colors not same?

售货员: 这种 是 用 绿色 的 葵叶
Shòuhuòyuán: Zhèzhǒng shì yòng lǜsè de kuíyè

Salesperson: This kind is use green-color palm leaf

做的。那种 是 用 白色 的
zuò de. Nàzhǒng shì yòng báisè de

made. That kind is use white-color

葵叶 做的。一 张 葵叶
kuíyè zuò de. Yī zhāng kuíyè

palm leaf made. One palm leaf

做 一 把 扇子。
zuò yī bǎ shànzi.

makes a fan.

史密斯: 听说 有 一 种 火画扇, 那
Shímìsī: Tīngshuō yǒu yī zhǒng huǒhuàshàn, nà

Smith: (I) hear have a kind (of) fire drawn fan, that

是 怎么 一 回 事?
shì zěnmě yí huí shì?

is how a kind (of) matter?

售货员：那是用电烙笔在
 Shòuhuòyuán: Nà shì yòng diànlàobi zài
 Salesperson: That is use electric burning pen at
 扇面上画上了各种
 shànmiànshàng huàshàng le gè zhǒng
 fan surface on draw on all kinds
 图画。
 túhuà.
 pictures.

史密斯：这几种葵扇都很
 Shimisi: Zhè jǐ zhǒng kuíshàn dōu hěn
 Smith: These few kinds palm-leaf fans all very
 好看。
 háokàn.
 good-looking.

王：这儿附近还有一家葵叶
 Wáng: Zhèr fùjìn hái yǒu yì jiā kuíyè
 Wang: Here nearby also have a palm-leaf
 制品厂。葵叶编织
 zhìpǐnchǎng. Kuíyè biānzhī
 products factory. Palm-leaf weaving
 也是中国的一种
 yě shì Zhōngguó de yì zhǒng
 also is China's a kind (of)
 传统艺术。
 chuántǒng yìshù.
 traditional art.

史密斯：我们有时间的话，最好也
 Shimisi: Wǒmen yǒu shíjiān de huà, zuìhǎo yě
 Smith: (If) we have time, (we'd) best also
 能去参观一下。
 néng qù cānguān yíxià.
 can go visit a while.

王：好吧。
 Wáng: Hǎo ba.
 Wang: All right.

Translation

(Some members of the Canadian-China tour group visit the palm country — Xinhui county, Guangdong province)

Wang: Look, there are palm trees along both sides of the road.

Smith: Oh, are their leaves what palm-leaf fans are made of?

Wang: Yes. There are palm trees everywhere in Xinhui county, so people call it "palm country." Today the county has over 2,800 hectares of palm trees.

Sachs: I heard that China has a very long history of making palm-leaf fans.

Wang: China has records of such fans as early as the Jin dynasty more than 1,500 years ago. Look, there's a store ahead that sells palm-leaf fans.

Smith: Let's go in and take a look.
(They go into the store)

Salesperson: How do you do? Please come this way.

Smith: Please tell us how many kinds of fans you have.

Salesperson: We have three main kinds.

Sachs: If these fans are all made of palm leaves, how is it that the colors are different?

Salesperson: This kind is made of green palm leaves, and that of white leaves. A single leaf makes a fan.

Smith: I heard there is a kind of fan with a burned-in design. What is that?

Salesperson: Designs are drawn on the surfaces with an electric burning pen.

Smith: These palm-leaf fans are all very beautiful.

Wang: There is a palm-leaf products factory near here. Palm-leaf weaving is also one of China's traditional arts.

Smith: If we have time let's go to visit it.

Wang: All right.

Notes

1. **Le 了 to show action completed.** This little word, called a particle, is added after a verb to show that an action has been completed. For example, **Wǒ mǎile liǎng bǎ kuíshàn** 我买了两把葵扇 (I bought two palm-leaf fans); **Zài shànmiànshàng huàshàng le gè zhǒng túhuà** 在扇面上画上了各种图画 (All kinds of pictures are drawn on the surface of the fans).

If an action has not been completed, 了 is not used. **Wǒ méiyǒu mǎi kuíshàn** 我没有买葵扇 (I haven't bought any palm-leaf fan).

2. **The verb yǒu (have).** It is used to show possession in the same way as "have" in English. Examples: **Wǒ yǒu yì shuāng píxié** 我有一双皮鞋 (I have a pair of leather shoes); **Tā yǒu liǎng ge hái zi** 她有两个孩子 (She has two children).

Another use of 有 is like "there is" in English. Examples: **Zhèlǐ yǒu sān zhǒng shàn zi** 这里有三种扇子 (There are three kinds of fans here); **Zhōngguó zhìzuò kuíshàn de lìshǐ yǒu yìqiān wǔbǎi duō nián** 中国制作葵扇的历史有一千五百多年 (China has a history of more than 1,500 years of making palm-leaf fans); **Xīnhuì xiàn kuíshù de zhòngzhí miànjī yǒu liǎngqiān bābǎi duō gōngqǐng** 新会县葵树的种植面积有两千八百多公顷 (Xinhui county has an area of over 2,800 hectares for growing palm trees).

Note that the subjects in these sentences are different than they would be in English. In the first example, 这里 (here, this place) is the subject of the verb. In the second, the subject is 中国制作葵扇的历史 (China's history in making palm-leaf fans). In the third the subject is 新会县葵树的种植面积 (The area for growing palm trees in Xinhui county).

3. **The idiom zěnmē yì huí shì 怎么一回事.** This idiom, meaning literally "what kind of a thing is that?" is frequently used.

4. **Saying "if" with ... de huà 的话.** When the characters "de huà" are placed after a statement, the sentence means "if that thing should happen." **Wǒmen yǒu shíjiān de huà** 我们有时间的话 (If we have time).



White Lotus and Birds

Huang Yongyu

