

China

Reconstructs

VOL. XXVIII

NO. 9

SEPTEMBER

1979



- Tibet
- A Prison in
Beijing
- Prof. Tsung Dao
Lee

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The famous Humble Administrator's Garden (Zhuozheng Yuan) in Suzhou.

Zhang Shuicheng

China Reconstructs

中國建設

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Front: Young Tibet *Liu Chen*

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Articles of the Month

Tibet Yesterday and Today

A leader of the 1959 counter-revolutionary rebellion tells how he came to see the need for a democratic reform.

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American Physicist Lectures in China

Columbia University's Dr. Tsung Dao Lee, noted scholar and researcher in particle physics, lectured for two months before a highly selective audience of Chinese scientists.

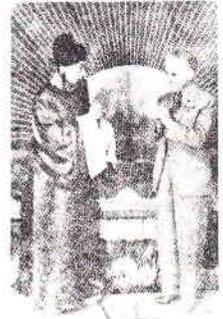
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The Impact of Chaplin

Situ Huimin, Vice-Minister of Culture and long-time film worker, tells what the great Chaplin has meant to China since the 1920s.

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Tang Three-Color Glazes

The 7th-century ceramic "big leap" that created a world-famous style.

Page 40



The Beijing Prison

While the prisons also fell under the disruptive influence of the gang of four, today a realistic program for the rehabilitation of criminals is being restored.

Page 49



Big Bird on Beijing Streets



As a life long admirer of China, words cannot express the excitement I had at finally visiting your amazing country. As a member of the cast of the Bob Hope television special which was taped in Beijing I had a chance to meet many people there in my role of Big Bird of Sesame Street.

Big Bird is a huge puppet almost 2½ meters tall which completely envelops me when I perform. The warm smiles and joyous cries of the children calling, "Hello, Big Bird!" in Chinese have been one of the most rewarding highlights of my career.

I am amazed at the resourcefulness and hard work I see everywhere. I see the friendship of our two countries as one of the best events of this century.

The new exposure of China to the world must not allow the loss of the warmth, openness and wonderful honesty that now exists there.

My congratulations to the leaders and the fine people of this land for their forward thinking and accomplishments.

As the cast of the Bob Hope Show Gala at the Capital Theater in Beijing sang your lovely song, "This Is My Native Land," I too, felt a sharing of the pride you must all feel. Thank you very much for all this!

C.S.

Woodstock, Conn., U.S.A.

Zhou Enlai, a Great Man

In the April issue the article which impressed me most was the one about the life of Zhou Enlai. What a great man he was for China and its people — tremendous. Shantou or Swatow, another very good story. Mr. Wu Tong describes his remembrances and facts and keeps one very interested all through — well written and well done. I also like the article "Progress in Treating Cancer of the Liver." I admire people who put all their work and skill to the benefit of the people. The

one thing I like about your people is their devotion to the job in hand — it lasts a lifetime.

G.T.

Huddersfield, England

Present Condition

Your magazine is very educational and articles set forth and within tend to point out some of the social and economic aspects of life. One of your articles in the April issue, "A Slow Pupil Catches Up" is portraying the life of some young people in this world and could be of much help to those who are privileged to be readers of *China Reconstructs*.

J.T.D.

Yopta, Liberia

I appreciate very much the new format of *China Reconstructs* and the increase in number of photos and color pages. Your magazine contains interesting topics such as love stories, Chinese history and geography and family life. Your articles reflect China's present conditions, which many of your readers do not know.

S.A.Z.

Diyala, Iraq

Respects to Cancer Doctors

Many thanks for the article "Progress in Treating Cancer of the Liver" published in your April issue. It tells about the general check-up and treatment of cancer, as well as the good results achieved in operations on cancer in their early stages.

More than a year ago you published an article about cancer research in China, and I wrote to your magazine requesting you publish more detailed reports.

Please convey my thanks to your reporter Ximen Lusha and also Dr. Yu Yeqin and woman cancer specialist Lin Zhiying for telling your reporter all about the new treatment for cancer and how to detect the hidden disease.

P.L.

Paris, France

Love an Objective Reality

I have subscribed to *China Reconstructs* for five years. You have made some improvement in your recent issues, which contain less stereotyped writing. I enjoyed reading your articles on the attitude towards love in China. People here in France often say that you Chinese people are Puritans and too shy. These love stories show that the Chinese people's attitude toward love is indeed different from that in capitalist countries, there is nothing wrong with it. But love is an objective reality that cannot be denied.

M.D.

Nancy, France

More Interesting Titles

It would be better to use clear, attractive journalistic titles. For example, the title of one of your articles is "For More and Better Steel." Objectively speaking, this may be perfectly correct, but it is too dull for western readers. Perhaps the title "An Ingot a Minute" would sound better for articles like this. Also, it seems to me you give less space to articles on sports than to arts, culture and stamps. There is a need for more reporting on recreation and pastimes, such as what to do in one's spare time and after-hours activities.

P.H.

Köln, Federal Republic of Germany

Wants to Understand Fables

I was glad to read the column "Our Postbag" in your January issue publishing the opinions of readers. I notice that more and more requests are being raised by your readers.

I have read your fables with interest. Evidently fables convey certain meaning in your political life. But we readers in Europe may not understand them correctly, so we would like to know how you Chinese interpret them. Would you please add an explanation at the end of each fable.

H.R.

Klagenfurt, Austria

Asks About Unemployment

Will the four modernizations to build China into a fully modernized country by the year 2000 mean that with your very high population millions will be unemployed because of technological advance? Please explain this as lots of my friends would like the answer to this question.

G.B.S.

Willenhall, England

Where to Buy Stamps

You give detailed descriptions of Chinese stamps in your magazine but no word about where to buy them. Why?

G.H.

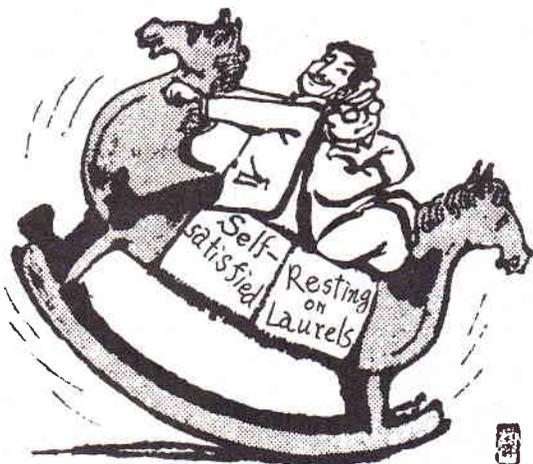
Gütersloh, Federal Republic of Germany

I enjoy all your articles, especially those on scientific research. I am also interested in knowing where I can obtain the stamps of the medicinal plants mentioned in your April issue. Still more important is how to use Chinese herbal medicines.

L.F.S.

México, Mexico

To buy Chinese stamps, please write to the China Stamp Company, 28 Donganmen Street, Beijing (Peking), China. Cable: "CHINASTAMP" Beijing. — Editor.



Ye Jian

Let's have a race to see who's faster!

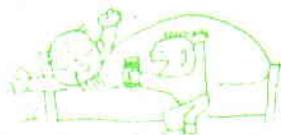


Can't you do it without me?



You can't do it without me!

Pan Wenhui



Wake up! Time to take
your sleeping pills.
Shen Pei

Tibet—

I Came over to the People

ལལཱུ་འཇོ་འདུན་འཇོ་འདུན་

(LHALU TSEWONG-DORJE)



Lhalu Tsewong-Dorje (left) talking with other participants in the 1959 rebellion after their release.

Kang Song

IT has been 20 years since the democratic reform in Tibet. Since then we on the "roof of the world" have made a giant step across several centuries. The reform has brought social progress and prosperity to Tibet and happiness to its people. It has also given us feudal serfowners a new life, enabling us to move to the side of the people. But it was only through a long and tortuous process that I gained this understanding.

I was a kaloon (a high administrative official) in the old Tibet local government and the governor of the Qamdo area in eastern Tibet. Now I'm 66. Our Lhalu family are descendants of the eighth and twelfth Dalai Lamas

and were one of Tibet's four big serfowners. We had 20 estates, a dozen pastures and several thousand slaves. We had 1,333 hectares of land, from which we got an annual grain income of 280 tons. We had 400 farm animals and 3,000 sheep. Our family each year consumed more than 100 sheep. In addition to their work for us in the fields every year the serfs had to give us a lot of butter, eggs, woolen fabric, cooking oil, and wool and bearskins.

From childhood I had led a parasitic life. I never had to worry about food or clothing. At 14 I became an official in the Tibet local government. In 1947 when I was 34 I was promoted to kaloon. At that time I unques-

tioningly upheld the serf system and in the local government was long one of those who stood for creating an "independent Tibet" by relying on imperialist forces.

Tibet has been an inseparable part of China since ancient times. This fact the ruling clique of the original Tibet upper social strata had to admit and because of it in 1951 the Tibet local government agreed to sign the 17-article agreement on the peaceful liberation of Tibet with the Central People's Government. I, like other people from upper social strata, was forced by the general trend and popular feeling to accept it.

TO have or not to have democratic reform became the focus of struggle. We tried every means to prevent it in order to defend the interests of the three kinds of estate-holders (officials in the Tibet local government, high lamas of the monasteries and nobles) and maintain their rule in Tibet. The Communist Party and the people's government on the other hand advocated the reforms for the emancipation of the million serfs and the prosperity and progress of the Tibetan nationality.

The Party and the government explained to us many times the significance of having a democratic reform and the Party's policies on it, patiently waiting for us to see the reason for it. In 1955 I visited Beijing and some other parts of our country. During this tour I met Chairman Mao twice and Premier Zhou five times. Chairman Mao told me when he

received me: There is no need for you to be afraid of democratic reform. It won't mean physical elimination of you aristocrats. The purpose is to help all Tibetans including you nobles to live a good life. Pointing to Vice-Chairman Soong Ching Ling sitting beside us, Chairman Mao said that she was also from an "aristocrat" family. And she was one of our state leaders!

He used a vivid metaphor to explain the relationship between Tibet and our motherland. He stretched out his five fingers and then withdrew the thumb. Without it, he said, one could not give a forceful blow. Only when he closed the entire hand could he make a powerful blow. Chairman Mao said all these things in order to educate me and others from the upper social strata, to help us overcome our fear of democratic reform and get rid of our ideas about an independent Tibet.

Premier Zhou too showed great concern for me and enlightened me in many ways. The Party and the government arranged for me to go to Shanghai and visit Rong Yiren (Jung Yi-jen), the famous national capitalist. Under the Party's policy of buying out the national bourgeoisie, Rong received fixed interest and led a good life. He even held an important post in the government.

The Party and government did everything they could to help me take the correct road. But out of my stubborn reactionary stand I returned evil for good and joined the armed counter-revolutionary rebellion in March 1959. I was commander of the rebel troops and by signing the so-called "Independence Manifesto of Tibet," I betrayed our motherland and people.

THE rebellion was soon put down. I was captured and held in custody. I felt sure the Communists would shoot me. Though I was told the Party's policy was leniency to those who confessed and severity to those who resisted, I did not

believe it. Leniency to those who confessed would be only for those who had committed minor crimes, I thought. A big criminal like me would not be treated leniently. If I confessed my crimes it might make things even worse. So I refused to confess and waited for my death.

One day the head of the detention house called me to his room and entertained me with tea and cigarettes. In trial sessions he had been very severe, but this time he was very kind to me. He told me that Communists meant what they said. I should trust the Party's policy and confess my crimes. However, I still doubted him. For his kindness I confessed only a few minor things.

The next day to my surprise he told me I had made a good confession and encouraged me by saying that if I went on like this I would receive lenient treatment. But I continued to report only small things. Even so, I found them looking more favorably on me. This was my first experience with the Party's policy of leniency. But I still had many worries.

One day in the 6th month on the Tibetan calendar in 1959 I was

brought to a mass meeting to be criticized. I was frightened by the angry crowd shouting slogans. If I were not sentenced to death, I thought, I would be beaten to death. But the security guards protected me. It was then that I realized the Party was saving me. With this new understanding I confessed all my crimes. In August 1965 I was released. I went home and was reunited with my family.

BACK home I was determined to live by my own labor. I was given 0.3 hectare of land. In spring my neighbors helped me with plowing, sowing and spreading manure, as I had never done these before. I had no oxen, so the commune sent over one to plow for me. I had thought the leaders and masses would curse and sneer at me because I had been a serfowner. I had not expected they would come to my aid when I was in difficulties. In the old society I had never shown any concern for my serfs. I had beaten some of them often just because I didn't like them. When I thought of my misdeeds, I was even more grateful to the Party and the people. I made up my mind to work hard and through physical labor to

At a family holiday get-together in Norbu Lingka Park.

Ma Jingqiu



remold my ideology and become a new man.

Gradually I learned to do farm work. In 1970 I wanted very much to apply to be a member of the commune, but with my class origin I felt I dared not do so. When the local people's government learned of my wish, it approved. I was overjoyed. As a commune member I worked hard at whatever I was given to do — digging irrigation channels or ponds or doing other kinds of jobs. I was commended by the masses. In 1970 I worked 320 days. At the end of the year like other commune members I got my pay based on my work points — 500 yuan.

In August 1977 after the fall of the gang of four the people's government formally announced that my designation "counter-revolutionary element" was removed. The Party and the people's government had changed me, a feudal serfowner who had committed big crimes, into a new man who loved his country and work. I feel I have a bright future.

IN the fall of 1977 I went to the Lhoka area south of Lhasa for a visit. Once out of Lhasa I found

that the former narrow winding trails I had once known had become modern highways. Before liberation, all through the 1,200,000 square kilometers of the Tibet plateau there was not a single kilometer of road. Transporting was done by yaks, horses, donkeys or on people's backs. Today a road network radiating from Lhasa reaches 98 percent of Tibet's counties and 75 percent of its districts. This is something old Tibet's rulers could not even dream of doing.

When we arrived at the Nyaimai People's Commune in Lhunze county, the commune members were working on the threshing ground. They showed us their shellers and winnowers. In the evening every home was brightly lit up. The commune had built two 50 kilowatt hydropower stations. Before liberation to please us aristocrats the Tibet local government had asked a German engineer to build a small hydropower station in Lhasa's northern suburbs. The construction took a long time. The electricity it generated was not even enough for the aristocrats' homes. That government could not do even the things a people's commune can do

today. Many communes and production brigades in Tibet have built hydropower stations by themselves. There are altogether over 500 with a total generating capacity of 16,900 kw.

I had been to Qonggyai county before on horseback. I remembered it was a poor valley full of boulders and wild undergrowth. But this time I saw terraced fields before me. The county's grain output in 1977 was four times that of 1959. The number of livestock had doubled. The county had planted 226 hectares of trees. And I was deeply moved when I learned that this wild mountain area had become self-sufficient in grain.

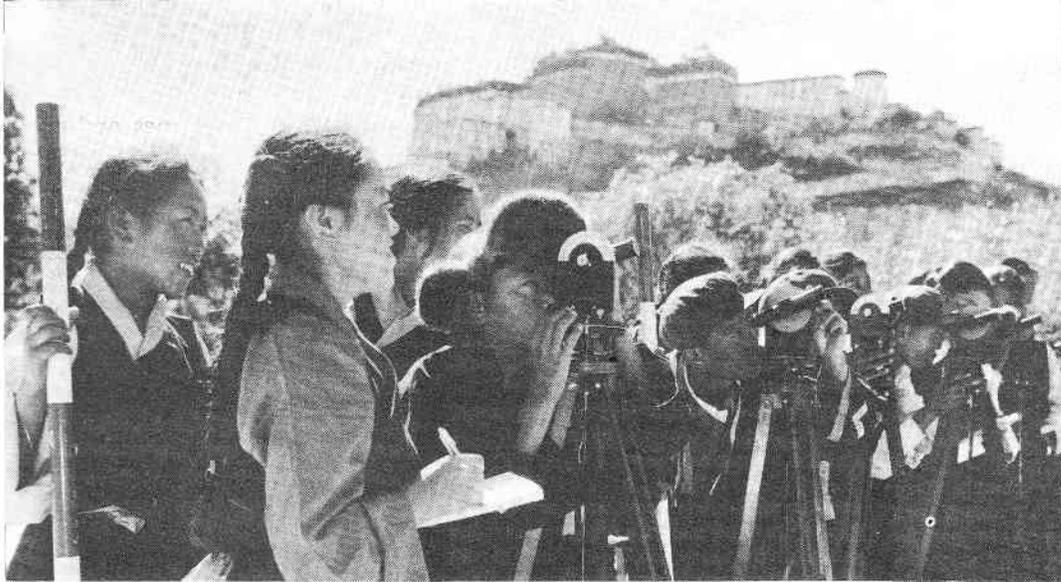
Before liberation the Lhoka area was called Tibet's granary. Being a grain manager for the old Tibet local government, I knew how big that "granary" was. The average per-hectare yield was only a little over a ton. As most of it went to serfowners, the people never had enough to eat. Today the Lhoka area has become a place worthy of the name granary. Its present output is 3.4 times that at the time of the democratic reform. Each year besides putting aside enough for food, seed and reserves, the area sells about 20,000 tons to the state. The land and the people are the same, but the output is so different! This shows the democratic reform has brought forth the initiative and creativity of the people which as serfs they could not express.

Lhasa especially has taken on a new look. Beggars have disappeared from the streets. Along Yanhe Road are factories, government offices, schools, shops, restaurants, a post office, an auditorium and a sports ground. Before the democratic reform this place was full of filthy water and garbage. Half of Lhasa's several thousand beggars congregated there. It was called "the street of beggars." When the poor people died of hunger or disease, their bodies were left to lie and dogs and wolves fed on them. All this of course has gone forever. Today

Tibet today: Beneath the ancient Potala Palace in Lhasa a new city is growing up.

Li Jun





Students from the Lhasa Middle School surveying the heights.
Xinhua

Beggars in the streets of old Tibet.
Xinhua

people walking on the street look happy and healthy.

THE thing that impressed me most is the change in relations between men brought about since the democratic reform. I have come to realize a little about how it was to be a serf. Serfs had no personal freedom. They were cruelly exploited and oppressed by the three estate-holders. They had to step aside and bow when they saw aristocrats. Today they have become the masters of Tibet, doing all kinds of work for socialist construction. Ordinary people and high officials are equal. They address each other as "comrades." Before the democratic reform we serfowners could beat and bully at will. But the people's government and cadres protect the interests of the people and serve them wholeheartedly.

I lived for a while with a production brigade outside Lhasa. There all important matters concerning production, finances and distribution of income are decided through discussions by the masses. The brigade leaders cannot make arbitrary decisions. The people and lower government officials give their criticism and suggestions to those above when they think it is necessary. Such a thing could never have happened in old Tibet.

No former ruling classes could have made Tibet so thriving as it is today. This is possible only under the leadership of the Com-

munist Party and the people's government and as a part of our unified socialist motherland. As our country's four modernizations proceed, Tibet will become even more prosperous.

IN August 1977 I was assigned to work at the Tibet Committee of the Chinese People's Political Consultative Conference as a vice-head of its publicity and translation section. Soon afterwards I was elected a member of the Third Committee of the Political Consultative Conference of the Tibet Autonomous Region. I felt so excited about my new work that I could hardly fall asleep that night.

I have a daughter and five sons. They are now all working except the youngest son who is handicapped. My daughter is in a carpet-weaving cooperative. Her wage is 70 yuan per month. My eldest son at the Lhasa Automobile Repair Plant has been an outstanding worker for many years. My second son is a tractor driver in Namling county. My third and fourth sons work for the highway engineering division of the Tibet Communications Bureau. My wife is in the region's archives bureau. I, too, help with sorting out historical data on Tibet and doing research on it.

My family has a very good life. My pay is 120 yuan per month and my wife's 60. Last spring we moved into a new apartment. Often, en-



joying my happy and secure life, I think of my former colleagues, relatives and other Tibetans who have gone abroad. We Tibetans have a saying, "When birds get old they fly back to the forest, when people get on in years they miss their home place." I don't think my friends like living under someone else's thumb or on someone's charity. The Party's position has always been: "All patriots are of one family, whether they rally to the cause early or late" and that bygones should be bygones. The Dalai Lama and other Tibetans living abroad have the freedom to come or go. I hope that they value the interests of our motherland and nationality enough to come back as early as possible to join in socialist construction for them.

Lhasa's Zuglakang Temple

XIAO ZHI

THE golden-roofed 7th-century Zuglakang (Jokhang) Temple in the heart of the old part of Lhasa, one of the major temples of Tibet, has been completely renovated.

Songtsan Gambo (617-650), unifier and first king of a unified Tibet, wanting to cement friendly ties, asked for the hand of a Han princess in marriage and in 641 Tang dynasty Emperor Tai Zong sent Princess Wen Cheng. Songtsan Gambo ordered this temple built as a memorial to the princess's arrival. She is said to have chosen the site and taken part in designing it, and artisans who came with her helped build it. It

is a monument to the relations between the Han and Tibetan peoples from very early on.

The Tibetan word "Zuglakang" means Temple of Sakyamuni (Gautama Buddha). It contains a statue of Sakyamuni believed to be brought by Princess Wen Cheng from Changan (now Xi'an) along with Buddhist scriptures. The spread of Buddhism in Tibet dates from this time.

The temple served as a center for the lamas from Lhasa's three famous monasteries — Zhaibung (Drepung), Sera and Gandan — to chant the sutras, discuss and preach Buddhism. After Tibet was

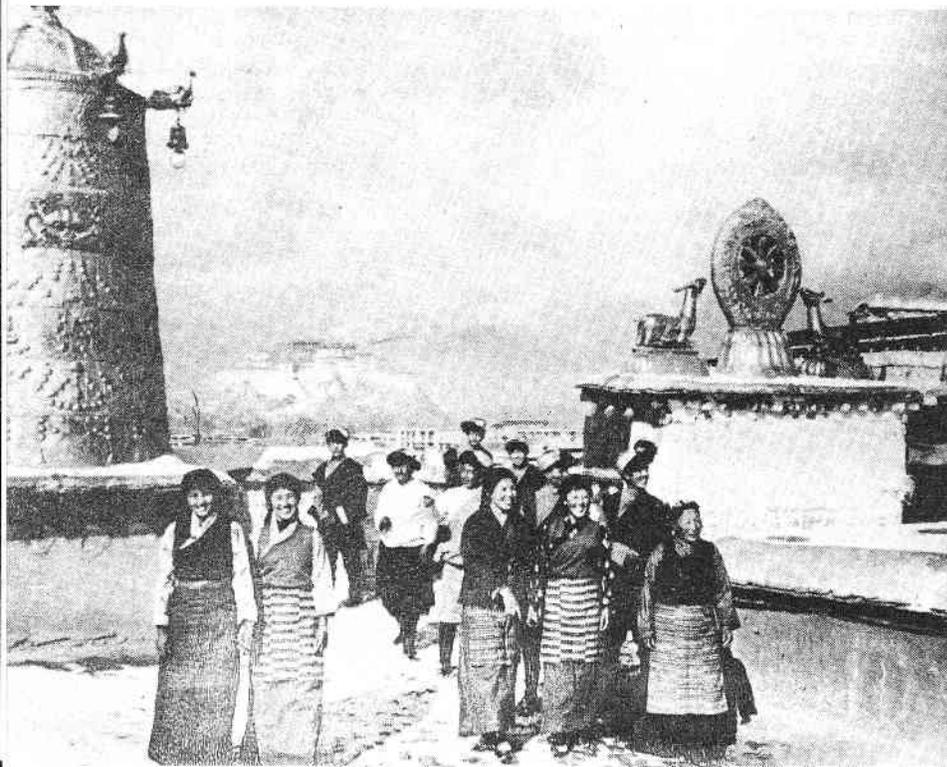
liberated in 1951 the Zuglakang Temple with its many historical and religious relics came under state protection.

Priceless Arts

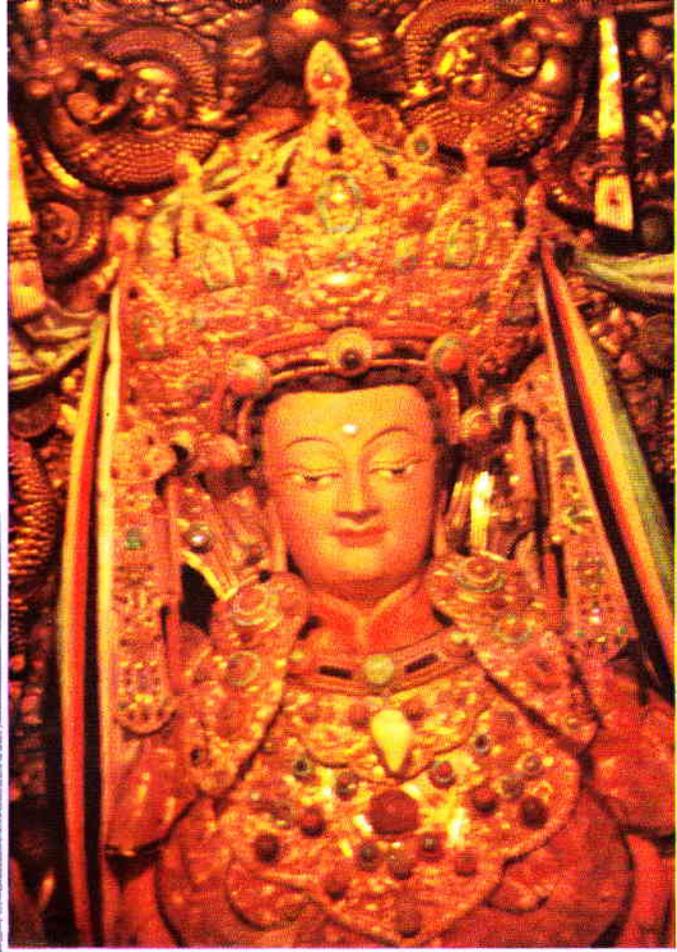
A tree in front of the temple, now withered, is known as the "Tang dynasty willow" or "the Princess's willow," supposedly planted by her. Nearby a stone tablet with inscriptions in the Han and Tibetan languages, records the alliance concluded between the Tang Emperor Mu Zong and a Tibetan king in 821 (the first year of Emperor Mu Zong's reign). It reads: "Uncle and nephew have agreed that their governments are like one, forming an alliance of grand peace. . . . We will respect forever the good relations between uncle and nephew." This form of the Tibetan king referring to the Tang emperor as "uncle" and himself as "nephew" was to emphasize the closeness of the relation.

The temple contains over 300 Buddhist statues, of which the bronze one brought by Princess Wen Cheng is the central and most valuable one. Rich decoration was added in the 15th century by Tsongkhapa, founder of the Yellow Sect of Tibetan Buddhism, and later in the 17th century under the fifth Dalai Lama and many succes-

Tibetan visitors and worshippers on the roof of the Zuglakang Temple.

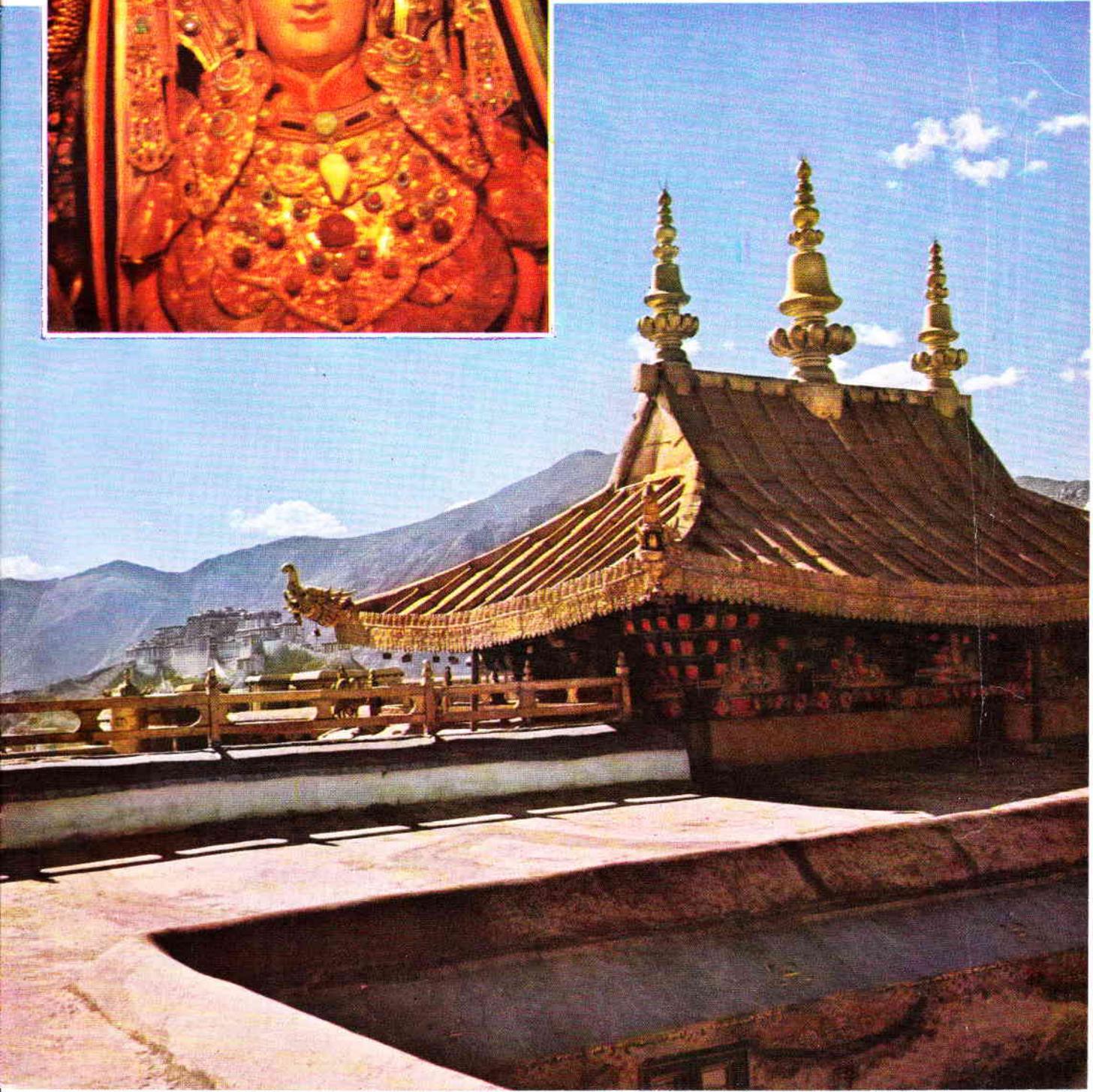


XIAO ZHI is a writer who visited Tibet early this year.



The statue of Sakyamuni said to have come with Princess Wen Cheng.
Liu Chen

Over the golden roof of Zuglakang Temple, a glimpse of the Potala Palace.
Liu Chen



Mural picturing building of the temple.
Liu Chen



Songtsan Gambo (center), Princess Wen Cheng (right) and the Nepalese princess who was also his wife.

Gu Shoukang



sors. Today the statue, its face painted in gold and wearing a robe and crown of pure gold studded with pearls and pieces of agate, turquoise, jade and other precious stones, rests on a stone platform inside a gilded frame behind an elaborate altar.

The draperies on both sides, woven of gold, silver and silk thread, have been changed for brand-new ones. Under the glimmering of the ever-lit butter lamps, golden dragons twisting around the pillars and statues of Buddhist disciples nearby add solemnity and splendor to the shrine. In the center of the hall stands a 26.2-meter-high Buddhist statue cast in bronze and gold in the 18th century. On the second floor are statues of Songtsan Gambo, Princess Wen Cheng, Tibetan emissaries to the Tang court and other personages of the time, all made in the 7th century.

On the inner and outer walls surrounding the main hall are 600 meters of colored murals 3 meters high. In delicate lines they picture Buddhist legends, the life of the Tibetan people in ancient times and the unique Tibetan scenery. On the murals are many Buddha figures in different poses, expressions and clothing, and rows of neatly arranged small Buddha statues seated cross-legged. A mural on the northern wall of the main hall tells Sakyamuni's life story—his birth, growth, founding of the Buddhist religion and attainment of nirvana. On both sides of the entrance to the Prayer Hall is another mural showing Princess Wen Cheng's journey across the snowy mountains into Tibet in a horse carriage, the building of the Zuglakang Temple and the grand celebration at its completion. Other murals picture singing and dancing, banqueting, hunting, traveling, wrestling and other activities of the time.

On the third floor wrapped in golden-yellow silk and kept in purple-red wooden boxes are 108 sets of Buddhist sutras in Han language said to have been brought to Tibet in the Ming dynasty (1368-1644).

The four-floor temple with 20 prayer halls has a total floor space of 20,000 square meters. The golden roofs glint in the sun. The rows of little brass bells tinkle in the wind. In general structure it is Tibetan, but in the beam and bracket construction under the eaves and over the doors and windows shows the influence of the architectural style used elsewhere in China. Some Nepalese and Indian architectural features

are also evident. Pillars, rafters and murals utilize even more brilliant color than temples in other parts of China.

Extensive Renovation

With age the temple had sunk and acquired cracks in many places. Between 1972 and 1975 the people's government allotted 700,000 yuan for major repairs to the temple by experienced artisans. It has continued this work on a

Veranda pillars on the second floor of the Sakyamuni Hall.





Artists repairing a mural.

Photos by Gu Shoukang

smaller scale every year since. One-third of the buildings have been repaired and renovated, 121 large bronze, silver and clay statues, including those of Songtsan Gambo and Princess Wen Cheng, have been restored. The mural depicting Princess Wen Cheng's entry into Tibet and other murals, totaling 2,600 square meters, have recaptured their ancient splendor.

Some of the original murals had become obscured. The one on Sakyamuni's religious life was restored to its original appearance by eight veteran artists after consulting old photographs and other historical materials. For large panoramic views they used the traditional Tibetan methods of composition.

Some murals on the surrounding walls had faded or peeled. All were repaired and covered with a protective coating. The paintings on the eaves, gables, corridors and lintels exposed to the sun and rain are now painted anew and protected with canvas awnings.

The walls of the prayer halls have been given a fresh coat of

whitewash. Drainage pipes have been installed to lead away rain water from the roofs, and cracks have been filled in. Sunken pillars have been raised to their original position and the rotten ones replaced.

Freedom of Worship

Article 46 of the Chinese constitution provides: "Citizens enjoy freedom to believe in religion and freedom not to believe in religion and to propagate atheism." Since its reopening at the beginning of the year the Zuglakang Temple is open three days a week to visitors and worshippers. Most of the latter are older people turning their prayer wheels. Some bring butter to add to the lamps or present the *hadas*. Others touch or kiss the clothes or feet of the Buddha image, scatter grains of *qingke*, candy, coins or jewelry before the Buddha. Their chants can be heard constantly in the temple.

The Zuglakang Temple has nine lamas in charge of religious affairs. They are paid a fixed monthly salary by the state.

Dochhen Drolma's Wedding

ZHANG HUAJING and
ZHOU BAOHUA

DOCHHEN DROLMA was getting married. Almost everyone from the hundred-some families in the Kesum commune in southeastern Tibet had gathered in the commune meeting room to celebrate the event. The bride, Dochhen Drolma, was 25 and worked in the commune's sewing group. The groom, Chile, 26, was a cart driver. They had met five years before in the course of their work.

Dochhen Drolma, smiling shyly and dressed in a flowered pink shirt under a black wool jumper and rainbow-hued apron, was seated up front on a bolster beside the groom, who wore a black wool robe with gold-colored edging and the Tibetan four-flap fur and brocade hat. In front of them on a low table was a gaily-decorated wooden box such as is used to measure grain. This "good luck measure" is part of the Tibetan wedding festivity. In it were winter wheat on one side and *zanba* (roasted highland barley flour) on the other, into which were stuck ears of *qingke* (highland barley) painted many colors. Red and green entwined papercuts with long streamers hung from the edges of the table. On each side of the good luck measure were pottery flagons tied with white *hadas*, one for *qingke* spirits and the other for butter tea. There were also several plates of half-moon shaped pastries. All these symbolize the wishes for a happy life and good harvests for the new couple.

Commune chairman Ngawang, a man in his sixties, acts as master

ZHANG HUAJING and ZHOU BAOHUA are Xinhua News Agency reporters in Tibet.

of ceremonies and declares the festivities open. The room explodes into applause.

First Ngawang presents white silk *hada* scarves to the bride and groom and proposes toasts to their mutual love and happiness. The young couple down three cups of *qingke* spirits in succession for the "triple happiness" of the bride, bridegroom and guests.

With the *had*as draped over their shoulders the couple offers drinks to their parents to thank them for bringing them up. This is followed by a toast to the guests for coming to their wedding. Then it is the guests' turn and they drink toasts to the couple's happiness.

With everybody feeling mellow, the guests join hands in a circle to sing a song about love. A woman standing in the center offers drinks to everyone in the circle. They begin a traditional circle dance.

TIBETANS have time-honored customs for weddings, observes Ngawang, who is standing off to one side, "but former slaves like us could not observe them until 20 years ago. Before that what is now our commune was an estate of Surkhang, one of the biggest serfowners in Tibet. The lords and their estate stewards could do whatever they liked to the women serfs. When they themselves married they held celebrations from seven to ten days, but they wouldn't allow their house slaves to marry. Field serfs could marry but the landlords considered the house slaves their personal property with absolutely no rights. We had children anyway. We had to meet each other secretly, but these women could not have recognized husbands and had to raise their children alone. Some children didn't know who their father was. I got countless whippings and was locked up four times for trying to have a family of my own. The democratic reforms in 1959 ended this type of oppression. These commune wedding celebrations — the commune holds one whenever someone marries — have a much greater significance than the usual

well-wishing for the bride and groom. It's part of being our own masters."

Indicating an older woman in the dancing crowd, Ngawang observed, "That's Dochhen Drolma's mother, Drolma Tsering." She, her mother and her grandmother had all been house slaves who could not have lawful husbands. Her mother gave birth to five children, of whom two are alive today, Drolma Tsering who was born in a yak shed and her stepbrother Gezhu who was born in a grove. Drolma Tsering's fate was the same as her mother's. She had to keep on serving her master right up until her labor pains started. Then she went to a yak shed to bear her child.

THE wedding festivities went on late into the night. The next day with Ngawang we were invited to the new couple's home. They have two rooms on the first floor of a new commune apartment building, which they will share with the mother Drolma Tsering. Quilts and woolen blankets were piled high. Two flower-decorated thermos flasks and four cups of fine china stood on a low table. Some new clothing hung on the

wall. The small adjacent storeroom was full of grain, wool, and dried yak meat and mutton. Ngawang told us that in 1978 Dochhen Drolma and her mother together earned 560 kilograms of grain and 528 yuan in cash. This year with Chile's earnings added the family income will be even more.

The family offered us *qingke* spirits, apples from the commune's orchard and rich butter tea in wooden bowls carved with characteristic Tibetan designs.

"You're really lucky," Ngawang told the young people. "A new apartment with electricity right after you get married. When I was your age I had to set up my family secretly in a yak shed, and I was only able to do that with the help of some friends. Our sole possession was a broken pottery jar. But even that did not last long. When my master found out he had me beaten and locked up."

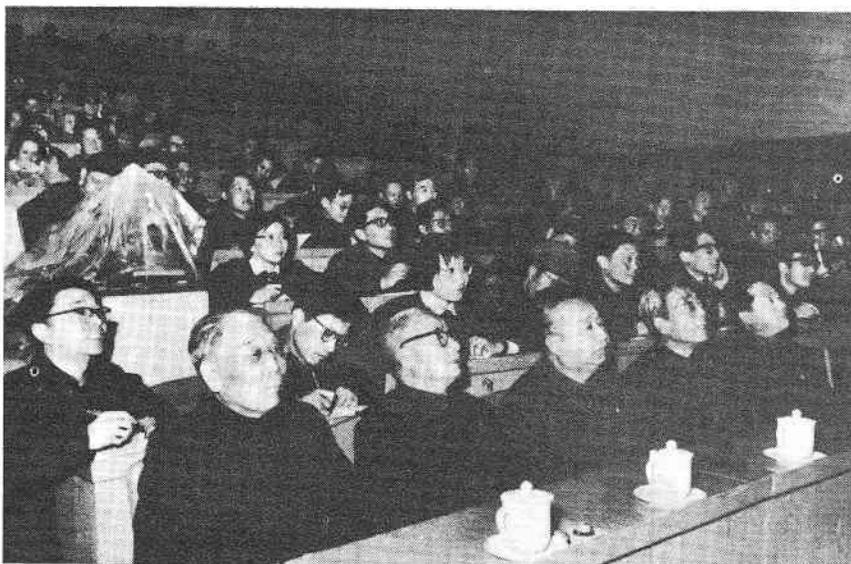
"Yes, life was exactly like that," agreed Drolma Tsering. "For the three generations I know about my family always lived in a shed with the yak. At that time we house slave women did not like being asked who was the father of our children. Now my Dochhen Drolma can proudly answer that question."



The bride and groom.

Prof. Tsung Dao Lee Lectures in Beijing

HE ZUOXIU



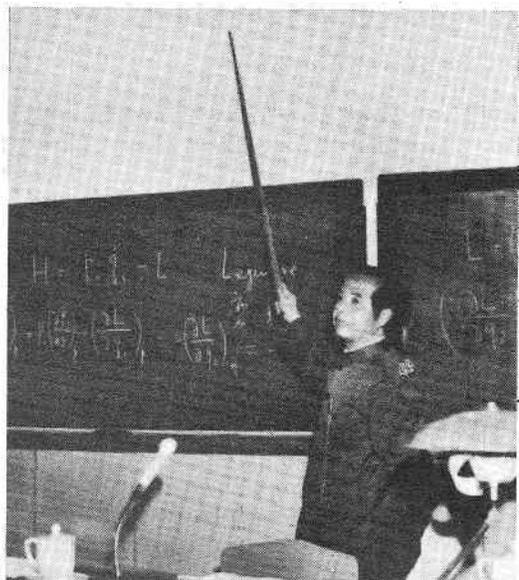
LAST APRIL and May Prof. Tsung Dao Lee, a Chinese-American scholar, professor of physics at Columbia University, lectured in Beijing on particle physics and field theory, and on statistical physics. Invited by the Chinese Academy of Sciences, he was hosted by the Graduate School of the Chinese University of Science and Technology.

Mondays through Fridays he lectured enthusiastically from 2:00 to 5:30 p.m. to an audience of 600

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professors, researchers, graduate students, and theoretical and laboratory workers from different scientific units in the country. The hall was so crowded that some had to sit on the floor near the platform. The lectures were a great event in China's scientific circles. It was an honor for me to have the opportunity of listening to and learning from Prof. Lee.

As a world-known theoretical physicist, in 1956 Prof. Lee together with Prof. Chen Ning Yang put forth the hypothesis of the parity non-conservation of the weak interaction. Later it was



Prof. Tsung Dao Lee lecturing in the hall of scientific seminars. Left to the right in front: Yan Jici, Vice-President of the Chinese Academy of Sciences and Director of the Graduate School of the Chinese University of Science and Technology; Qian Zhidao, Deputy-Director of the Graduate School; Liu Da, President of Qinghua University; and Hu Ning, theoretical physicist from Beijing University.

confirmed through tests and this won them the Nobel prize. A few years ago he developed the quantum theory of solitons and raised the hypothesis of anomalous nuclear states. Recently he has made a valuable analysis of the problem of quark confinement. He has long been a pioneer in the field of particle theory. This made his Beijing lectures particularly meaningful.

Prof. Lee's course on statistical physics also fascinated his audience. His work on the phase transition of non-ideal gas and diagram technique of quantum statistics are fundamental contributions to this field. He is especially good at applying the technique of statistical physics to the study of particle physics.

Full of stories of the development of these two sciences, Prof. Lee's lectures were actually a historical account. Illustrating with many examples from his own experience, he analysed the successes and failures of theoretical and

laboratory work. He emphasized the intimate relation that must exist between theory and experiments, and pointed out that a theorist must view experimentation carefully and critically. The strictness of logic is often not the most important thing in theoretical studies.

Time and again he gave examples to show that "there is only one science of physics and the simplest thing is often the most important." He advised young theorists to spend two or three hours every day doing theoretical calculations as an artist practices his skill. Even more important, he said, is to get at the essence behind the results of calculations so that one can obtain the order of magnitude of the physical quantities, bypassing complicated calculations. He gave many illustrations of how a theorist estimates this order. His brilliant remarks greatly inspired the young and old scientists.

His teaching method was also highly instructive. He began both courses with basic principles. Trying to end his lectures by bringing the students to the latest achievements, he chose shortcuts, eliminating minor details and going straight to the concepts. He took every step slowly because he explained each question clearly and tirelessly. Yet his course progressed fast with each step higher than the last, so that he took his audience to the conclusion in the shortest possible time.

There are two wrong tendencies in teaching: either the teacher ignores the level of the students and talks about concepts too sophisticated for them or he skips difficult problems and gives lectures easy to understand but actually worthless. Prof. Tsung Dao Lee's lectures did not commit either error. They were first-class both in content and form. Such unity gave his student hearers both sound knowledge and satisfaction.

His attitude toward teaching was admirable. He got up at three or four every morning to work on his lectures. Twice a week he lunched with the students, asking their sug-

gestions and answering their questions. Even on May Day he worked as usual. If a visitor caused even a ten-minute interruption of a class he would make up the lost time. In class he repeatedly asked the students whether they understood what he said and made allowance for the difficulties some students had in looking at the blackboard from different angles. Seeing him getting thinner and his voice hoarse, many suggested his work was too hard. "It's worth it for such a large audience," he replied with a smile. Many students commented that from Prof. Lee's lectures they had acquired a great deal of scientific knowledge and learned the serious and conscientious attitude a teacher should have.

Prof. Tsung Dao Lee has a deep feeling for his motherland where he was born. Speaking one day of China's backwardness in scientific instruments, he encouraged us. "Compared with things, man is more important," he said. "It is man who makes the instruments. As long as you study hard, lay a good foundation and become well-

trained, you can create everything. You are working hard to modernize China as soon as you can. This is of great interest for Chinese overseas. Modernization, I think, mainly means learning and mastering the scientific achievements of the past hundred years rather than buying new equipment. When you master these achievements you will be able to make everything that other countries do."

In my two-month contact with Prof. Lee, I was impressed by his spirit. When he decides to do something, he sees it through without slightest neglect of detail. I think this is probably one of the main reasons why Prof. Lee has achieved such success in his many years of scientific work.

At the conclusion of his lectures Prof. Lee declared, "My lectures are just a beginning." Yan Jici, Vice-President of the Chinese Academy of Sciences, replied that Prof. Lee's course was like spring sowing, and he hoped that Prof. Lee would come back to do the "summer cultivation" and the "autumn harvest."

Chatting with students in the Graduate School of the Chinese Academy of Science and Technology.

Photos by Liu Ren





Elected team leader Liu Fushun solicits peasants' opinions. *Fu Wenzhang*

Election for Team Leader

LIU BAOCHENG

DECEMBER in China's northeast is very cold. In a small village in Jilin province's Yushu county a large stove heats a brightly lighted room. It is crowded with laughing, talking people. A peasant election meeting is about to begin.

This is Team No. 8 of the Yongfu brigade in the Chengfa People's Commune. The election is for team leaders, an important event, so nearly everyone has come straight from their evening meal.

A few years ago, Team No. 8 was the poorest one in the commune, perhaps even in the whole county. But in 1978 its production jumped to first place in the commune and second in the county. Its per-hectare yields of grain and soybeans were nearly three times what they were in 1974. Every family has ample food and raises pigs or other animals. In the past, 54 of the 56 families had debts. In 1978, 54 families had savings in the bank.

What made this change? "A good team leader," answered old farmer Zhao Baoxing.

Of course Old Zhao is not completely right. The main reason for the change was that the recent restoration of the Party's agricultural policies and the institution of some new ones had released the initiative of the commune members. Nevertheless a good team leader is important. Old Zhao had his reason for stressing this because it was he who had first nominated the present team leader two years ago.

ACCORDING to the law of the people's commune, leaders of production teams should be elected by the team members. But when the gang of four was in power this was ignored, as were other democratic procedures. In November 1976, however, the brigade sent a cadre to help with the election. "Every member has the right to

vote and be elected," he said. "We should exercise this right and make sure we elect the best team leaders."

A young man stood up and spoke loudly. "We've got good soil and enough manpower and animals. We've worked hard all these years — but why has our production stood still? I think our team needs better leadership." An old man said, "Any team leader who pays so much attention to eating and drinking can't give us good leadership. A team without a good leader is like a horse without a head."

The meeting became hot and lively. Finally Zhao Baoxing stood up and said, "I nominate Liu Fushun for leader. He's fair and unselfish." He gave an example. In 1973 the team had decided to allot some money to two families having financial troubles — and the members agreed that 80 yuan would go to Liu Fushun's brother and 100 yuan to the other family. The team leader didn't agree and tried to reverse the amounts. At a team meeting Liu Fushun gave his opinion. So finally the team leader agreed.

In the election that followed, Liu Fushun became the deputy leader.

Liu, strong and 30, was good at every kind of farm work. He worked harder and did a good job as a deputy leader. In 1977, he was elected team leader. In spite of this he kept from becoming conceited and always listened carefully to the members' opinions.

One autumn morning in 1978 when he had planned for the team to cut corn, a member said to him, "But the corn in the low-lying fields isn't ripe enough. If we cut it now, we'll lose some. We'd better harvest other things first." Liu promptly went to the low fields. The villager was right, the corn wasn't ready yet. When he had inspected the day before he had missed these fields. He made a last-minute change and had the team harvest sugar beets, millet and soybeans first. Later, they figured that if they had cut that corn too early they would have lost nearly 5 tons of the harvest.

(Continued on p. 33)

A Well-Managed Forest Area

PENG XIANCHU

PROTECTION for the more than a hundred large forest areas is a problem in China. The experience that has been accumulated since 1949 was summarized by the National People's Congress last February in the new Forest Law, which the Ministry of Forestry is responsible for implementing.

How is a good forest area managed in China? The Daxinggou Forest Bureau in northeasterly Jilin province is an example.

PENG XIANCHU is a staff reporter for China Reconstructs.

Its tale can be told in the figures: $7.5 - 2 = 9.29$.

This is not a mathematical formula, it is a picture of the Daxinggou Forest Bureau's work since it was established in 1960. From a forest area of 143,700 hectares it has cut 2 million cubic meters of timber, yet its timber reserves — 7.5 million cubic meters 19 years ago — have expanded to 9.29 million cubic meters today.

The policy that made this possible, says Han Mingshun, director of the bureau, is a simple one: plant new trees while cutting the mature ones.

The bureau has 12 forest farms, all of them reached by good roads. In each, young forests flourish on the mountainsides, overhead cables carry great loads of timber, logs are piled high in lumber yards according to variety and specifications, and long trains carry them out to other parts of the country.

"But everything was different when the bureau was set up," Pan Sheng, manager of the Yingbi farm, recalls. "Yingbi was virgin forest 70 years ago when the imperialists began stripping it. What's more, for five years after we came here in 1960, because of inexperience

Lumbermen.

Xinhua





Raising tree seedlings.

Xinhua

rienced leadership, we only felled trees. Thus even the timber left by the old exploiters was being depleted."

"Such felling must be stopped," the Ministry of Forestry warned. Chairman Mao and Premier Zhou had called for a policy of rational felling and reforestation. A great change began to take place in the Daxinggou forests.

Valuing Each Tree

While felling continues at a steady pace, it is done carefully and selectively. Only mature or poor-quality trees are cut, the young and promising are left to grow. Second-growth forests, which occupy a greater part of the area, receive great care. Below-grade trees and those that impede the growth of others are removed, and much planting is done. The lumbermen are very careful to fell trees so that they do not injure young trees nearby. Thus second-growth forests also produce a great deal of timber — 31 percent of the total annual output of 120,000 cubic meters on the Yingbi forest farm.

Tree Nurseries

The Daxinggou bureau has put great effort into reforesting bare mountains and land already stripped. Over 22,000 hectares have been reforested since 1960, an average of 8 hectares per head — a large area to plant without proper machinery.

This demands many tree seedlings. At first the bureau operated three open-air nurseries on 33 hectares. But even though it raised millions of larch, Korean pine and

poplar seedlings every year, this method was limited by the natural conditions in northeast China and the inadequate supply of seedlings.

In the autumn of 1976, as a member of a Chinese forestry delegation, Han Mingshun visited Denmark, Norway, Sweden and Finland to study advanced forestry methods. Back in China, he and other forestry workers at Daxinggou started container seedling experiments in greenhouses constructed with plastic sheets. The container is a plastic tube open at both ends, filled with fertile soil.

At the Yingbi forest farm there are three big plastic greenhouses supported by permanent steel frames. Houses No. 1 and No. 2 are 1,000 square meters each, raising 300,000 container seedlings. Han Mingshun and Jin Yuanzhe, a technician of China's Korean nationality, are in charge of the experiments.

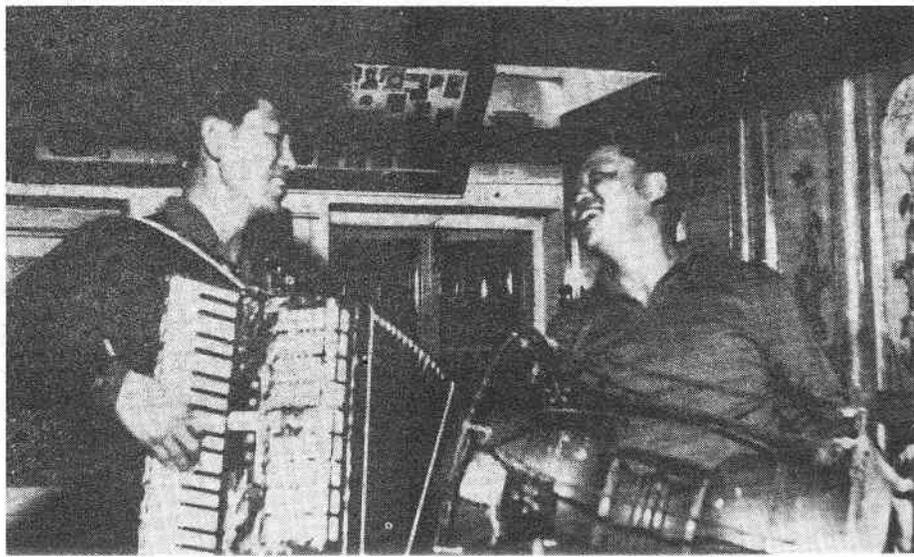
The container method shortens the raising period, prolongs the

transplanting season and increases the survival rate. For example, it takes two years to grow a larch seedling in the open, but only one year with the container method. The cold weather of northeast China usually permits only 20 days in April-May for transplanting seedlings raised in the open. But because greenhouse seedlings in containers are transplanted together with the fertile soil they are grown in they can be placed all the way from May to October. The survival rate is over 90 percent, 20 percent higher than with the old method.

The greenhouses are equipped with sprinklers and central heat. Spraying and transportation are done by machines. The workers are mechanizing container forming and the filling, sowing and planting processes. With better methods, mechanization and the enthusiasm of its workers, forestry in China is moving ahead with modernization.

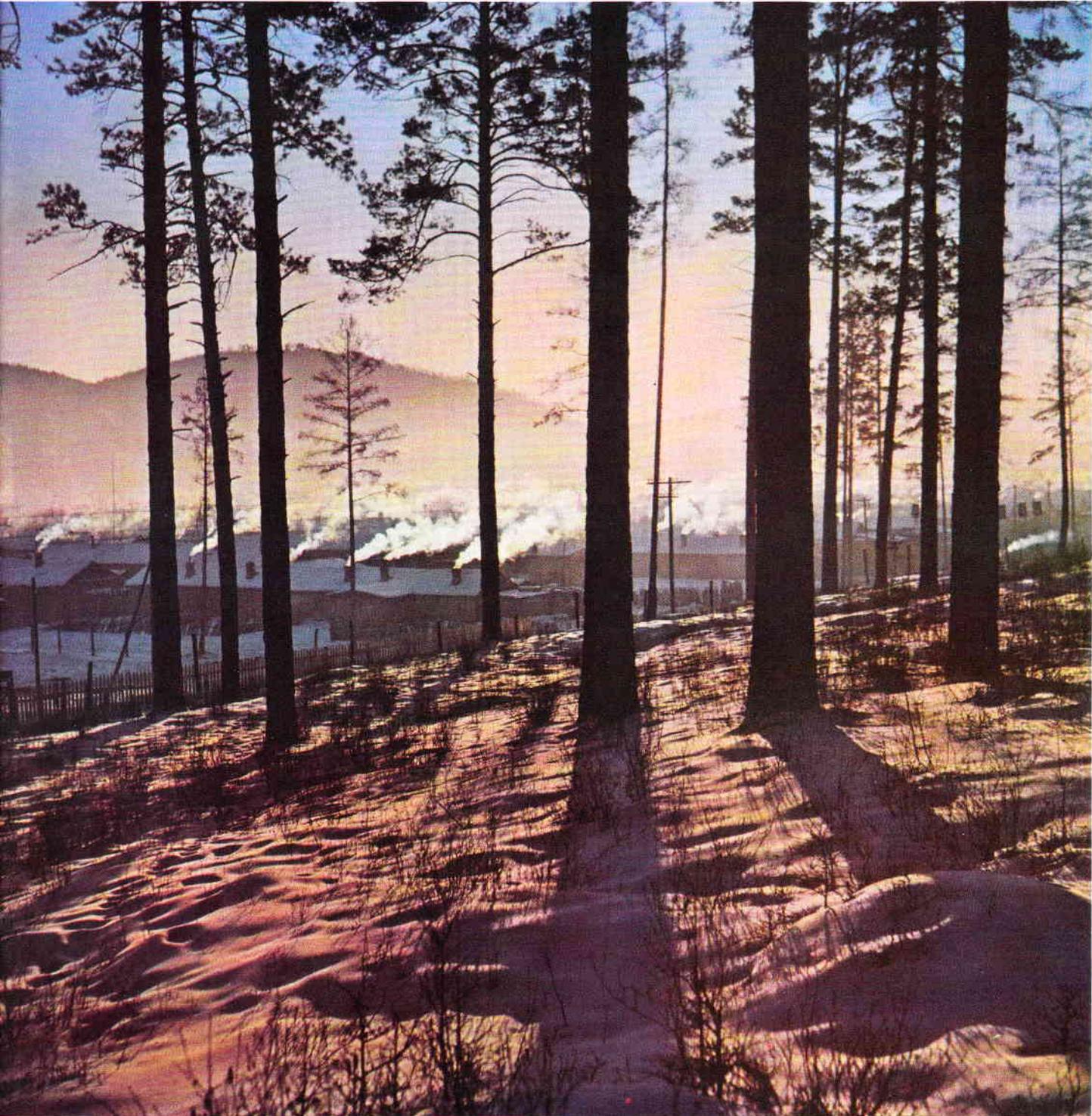
Lumbermen at a family gathering.

Peng Xianchu



The Da Hingan Ling Forest

The Da Hingan Ling (Greater Khingan Mountains) extend through three northeast China provinces — Heilongjiang, Jilin and Liaoning, 800 kilometers. These are one of China's most important forest areas.



Morning over the forest district.



Workers in the Cuigang Forest Farm.



Tractors clear logs.



Hauling in the Dawusu Forest Farm.

Photos by Xie Jun

With the famous
Beijing Opera
actor Ma Lian-
liang in costume
on stage in Shang-
hai in 1936.

My Contacts with Chaplin

SITU HUIMIN



AFTER 30 years of the people's republic, Charlie Chaplin's films are appearing for the first time on Chinese screens. *Modern Times*, *Limelight* and *City Lights* have delighted audiences in cities

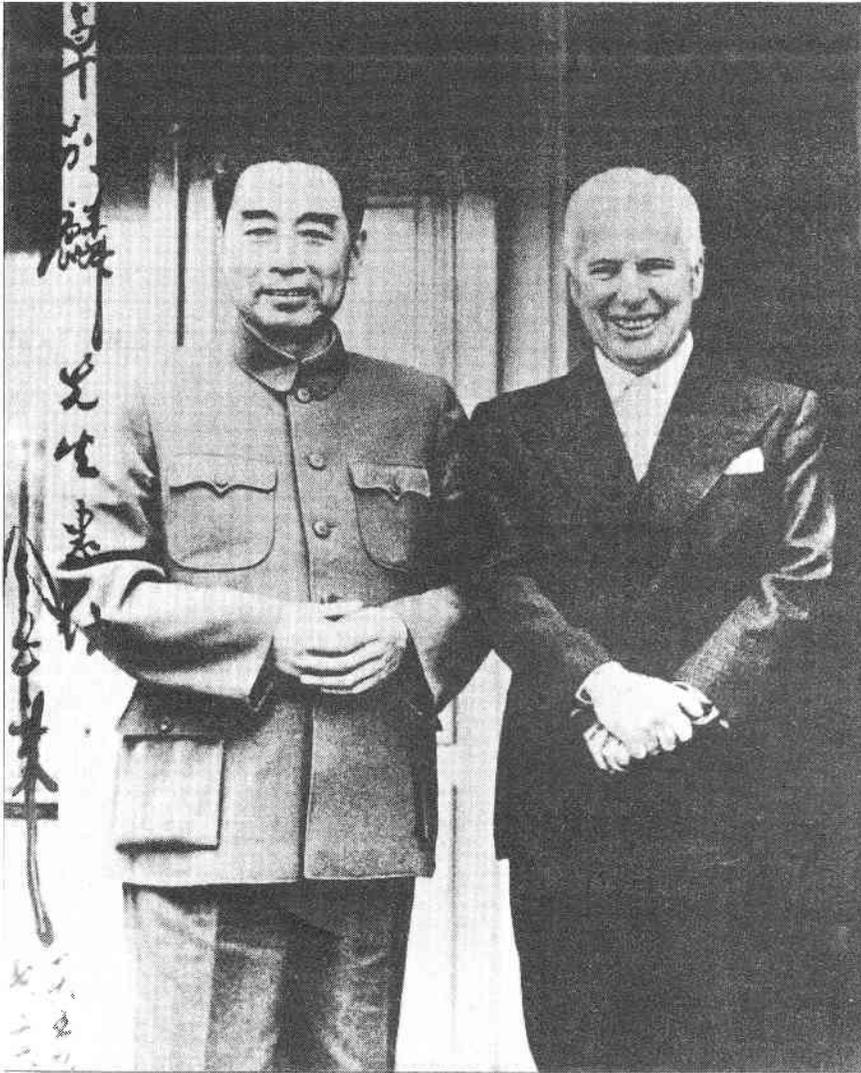
and countryside. *The Great Dictator*, *The Gold Rush*, *The Circus*, *A Woman of Paris*, *Monsieur Verdoux*, *The Tramp*, *The Kid*, *The King in New York* and *Charlie Chaplin's Short Comedies* will follow. Chinese motion picture people now have an opportunity to study the art of this master comedian.

Chaplin, introduced to China in the early 1920s, has been a much loved figure ever since. The first Chaplin film I saw was *The Kid* in 1923 in a moviehouse in Guangzhou (Canton). I was a middle school boy of 13 and the flickering figures on the screen evoked childish fancies of the future in

me. At the same time the film made me see some of the grimmer realities of the "land of the gold dollar" where the rich treated the poor with cheap indifference, and where the poor — in this case an unemployed tramp — often were the only ones to pick up abandoned children and take care of them.

At that time Chaplin's films were being shown in the big cities. I never missed any of them. I also saw several of his earlier one-reelers. The little man with his baggy suit, oversized shoes, derby hat and cane endeared himself to Chinese audiences and people laughed with sympathy at his famous helpless and innocent smile.

SITU HUIMIN studied fine arts in Tokyo, began working in films in the early 1930s doing art designing, editing, recording and directing, and has worked on feature films such as *Fight for Freedom* and *White Cloud over Our Homeland*. In the 40s during a sojourn in the United States he made many contacts with American friends in film circles. He returned to China after liberation in 1949 and has since been a leading figure in the Chinese film industry. Today he is a member of the National Committee of the Chinese People's Political Consultative Conference, a vice-minister of Culture.



With Premier Zhou Enlai in Geneva in 1954.

It was inevitable that Chaplin's technique should influence the infant Chinese film industry. Some Chinese stage works and films were pure imitations. The first film by the Shanghai Star Film Company, founded in the 1920s, was *The Great Comedian in China*, produced after the Chaplin model. In another of its feature films an actor played Chaplin himself.

Another Chaplinesque film was *Capital Scenes* made in 1935. Before it was filmed the scriptwriter and director Yuan Muzhi told me that he was much impressed by Chaplin's skill as a comedian. He summed up the essence of this skill as looking out for amusing episodes in daily life, noting them down and carefully sorting them out

when it came to making up a theme.

Chaplin had an early interest in China. When the famous Beijing Opera actor Mei Lanfang was touring the United States in 1930 and met Chaplin in Hollywood, they hit it off very well. Mei admired Chaplin's artistic achievements and Chaplin was impressed by the fact that Mei had become world-famous at such a young age.

After World War II, I met Chaplin in the United States. He talked with enthusiasm about Beijing Opera, especially about the miming techniques of its mute acrobatic plays. He liked the "Crossroads" episode very much and praised the Beijing Opera actors' skillful use of eyes, hands

and body to express feelings. Then, laughing heartily, he did a takeoff of some Beijing Opera characters on the spot.

• In 1936 Chaplin visited Shanghai. I was working for a film company there but unfortunately was in Hongkong helping the Globe Film Company install a recording device. When I came back I was told that Chaplin, after watching Ma Lianliang's *Four Scholars*, had gone backstage to shake hands with this leading male Beijing Opera performer.

The great Chinese writer Lu Xun took a special interest in Chaplin and his films. His diary records that on the evening of July 20, 1929 he and his wife Xu Guangping and his friend Rou Shi saw Chaplin's *Carmen*. On January 4, 1932, he and his brother Zhou Jianren and their wives went to the Shanghai Grand Theater to see *City Lights*. Tickets were sold out so they went again on January 10th. Lu Xun applauded these films.

My acquaintance with Chaplin was limited to a few short encounters. In the 40s I went to live in the States and a musician friend of mine introduced me to him in 1947 in Hollywood. It was a time when McCarthyite anti-communism was sweeping the country. Many Communists and progressives were being purged from the Hollywood movie industry and Chaplin himself was under fire from reactionary politicians and newsmen for his "red" sympathies and friends.

Half a year later we met in New York. He told me about an incident. A newspaper reporter had sought him out at a New York hotel and asked him what he meant by making friends with a Communist who had fled America to Europe. "I've only had contacts with this man's brother and we are good friends," Chaplin answered. "What's more, I'm proud of it." In those days it took courage to talk like that.

In our conversation he mentioned his interest in the *Pilgrim-*

age to the West, for he had read some Chinese classical works. It was beyond his ability to make it into a film, he said. But he would recommend the idea to his Hollywood friends. Sitting there and talking with this brave man who had used his comedies to expose the darkness and evil of capitalist society, had upheld truth and refused to go along with the anti-communist tide, my admiration for him rose higher.

I came back to China after liberation in 1949. My work enabled me to continue studying Chaplin's film-making techniques. When I heard that Chaplin was refused re-entrance into the United States and had settled down in Vevey, Switzerland, I hoped one day I would have a chance to go to Europe and see him. In 1956 I went there with a Chinese film delegation led by director Cai Chusheng. We had talked about visiting Chaplin but for various reasons couldn't manage the trip. In London a friend of mine brought me a message from Chaplin thanking us for obtaining his films to show in China. In his message he told me that Premier Zhou Enlai had mentioned this in Geneva in 1954. He was happy to know that his films would be seen by Chinese audiences.

A projected meeting between Premier Zhou and Chaplin was a favorite subject of conversation among us film workers. In July 1954 Premier Zhou went to the Geneva Conference as head of the Chinese government delegation. The Premier asked the Chaplins for dinner and greeted them on the front steps of his residence. During the dinner he talked with Chaplin about the Chinese revolution and Chairman Mao. After dinner they had a photo taken beside beautiful Lake Geneva. A few years ago a friend abroad mailed me a copy of this photo — a record of Chaplin's friendship for the Chinese people.

After this meeting with Premier Zhou Chaplin wrote in his autobiography, "As I looked at his

vigorous, handsome face I was astonished to see how calm and youthful he looked. . . . At dinner we drank Chinese champagne (not bad). . . . I toasted the future of China and said that although I was not a Communist I wholeheartedly joined in their hope and desire for a better life for the Chinese people, and for all people."

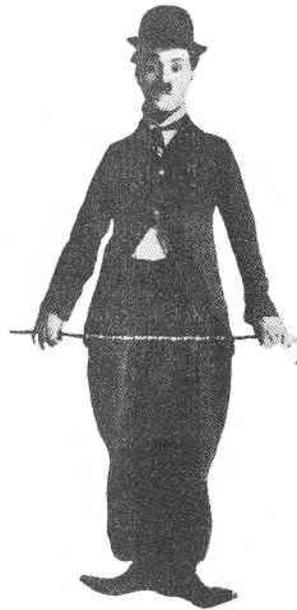
Chaplin loved Chinese art. He took a special fancy to a stage film *Liang Shanbo and Zhu Yingtai* (The Butterfly Lovers), a Shaoxing opera. He told me he hoped China would bring out the full grandeur of her traditional culture. He was confident that by doing so China would impress the entire world with her achievements.

Chinese audiences and film workers have always valued Chaplin's virtuosity. Although for one reason or another his films were not shown to the Chinese public for many years after liberation, the China Film Publishing House translated and published two biographies and commentaries on him in the 1950s along with

translations of his scenarios of *The Gold Rush*, *The Great Dictator*, *Monsieur Verdoux*, *Limelight* and *The King in New York*. Chinese film periodicals also carried articles about his creative work and life. Recently, in conjunction with the public showing of his films, the China Film Publishing House brought out a selection of Chaplin's scenarios. The Chinese press, radio and TV also did a lot of publicity and background work.

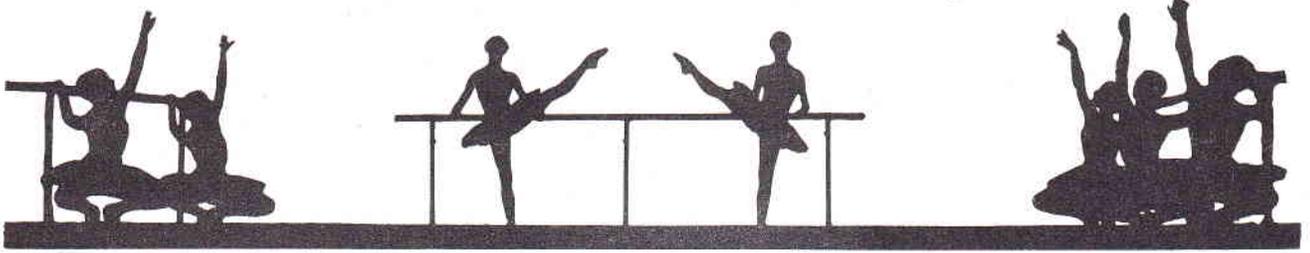
The great comedian died on Christmas day 1977. I mourned this loss as both a colleague and a friend. He was nearly 90 but the image he has left with me remains as young and vital as the characters in his films.

Chaplin's art will last. As surely as his contemporaries will never forget him, later generations will appreciate his films and learn from them about the era Chaplin lived in. His more than 80 films are treasures of the movie industry from which we Chinese movie people will draw endless inspiration.



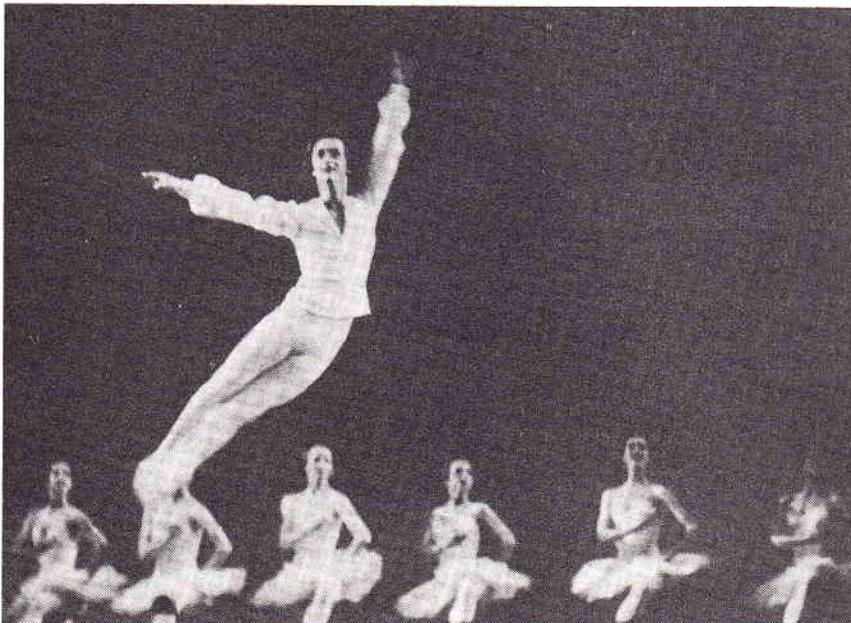
London Festival Ballet's Beijing Visit

TAN AIQING



Etudes

Wang Xinmin



THE FIRST European ballet company to come to China in more than a decade, the London Festival Ballet created quite a stir on its two-week tour of Beijing and Shanghai last May. The 145-member troupe with a number of talented and world-famous dancers performed *Giselle*, which was televised nationally, and three 20th-century pieces, *Etudes* with choreography by Harald Lander and music based on the famous Czerny piano exercises, Glen Tetley's *Greening* and Ronald Hynd's *The Sanguine Fan*.

There was much curiosity in China as to what the latter three would be like and how they treated modern themes. For many in the Chinese audience it was the first contact with modern western ballet. But *Giselle*, widely remembered for performances of it before the cultural revolution, was still clearly the favorite.

A telecast and eight performances in Beijing were hardly enough. People standing in line all night at the box-office, throngs outside the theater even after performances had begun hoping some unused tickets would come through, the phrase heard in streets and offices, "Are you watching the ballet on TV tonight?" These indicate what Beijing thought of London Festival Ballet. Now what did Festival Ballet think of Beijing? On the eve of the company's departure its artistic director Beryl Grey and several other members gave me their impressions.

TAN AIQING is a staff reporter for China Reconstructs.



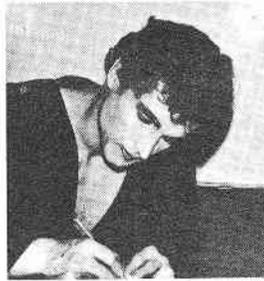
BERYL GREY: Dramatic in a rose-red outfit, Beryl Grey looked very pleased when, with ovations still sounding from the floor, she talked to me backstage at the Tianqiao Theater. In 1964 she had performed with a Chinese company in this same theater, and now remarked on her delight at meeting old friends and colleagues.

Ballet has developed here despite the problems and interruptions of the last years. I think the standard of the dancers has improved. Last week we saw some lovely dancers at the Beijing Dance Academy. Our company were astonished that they were so well trained. The women specially have made great progress. They are much better than before and are more confident. They have great ability to project, and the most sensitive arm movements. Such natural artistry! This morning at the Central Opera and Ballet Company, we saw the dance *Future*, a pas de deux, and parts of *Swan Lake*, both marvellously danced. We also watched the Chinese students do national dances. The Tibetan and Mongolian dancers were fascinating. The Tibetan dancers were so young and just incredible. You have so many national dance forms to draw from.

I gave two classes at the Beijing Dance Academy and one at the Central Opera and Ballet Company this time. The people there are very quick to learn and very good at remembering. Peter Schaufuss, Ken Wells and one of our ballet masters showed them some steps from *Etudes* and *Les Sylphides*. It was a very happy exchange. After the recital this morning our dancers and your dancers mixed and talked. It was very exciting.

As to the cooperation with your stage staff, it has been marvellous.

I can say our company has never enjoyed a tour so much.



PETER SCHAUFUSS: He was Albrecht on the first night of *Giselle* and on later days gave a splendid display of soaring leaps and dazzling and well-controlled turns in *Etudes*. In a black dressing gown and still in stage make-up in his backstage dressing room he told me:

I always read reports about China in the newspaper, both good and bad propaganda, but you have to see China for yourself. My impression now is very positive. How very polite and helpful everyone is. You feel that the only reason is because they want to be helpful. You don't feel there is any ulterior motive.

At the Beijing Dance Academy, I took a class of about twenty male dancers for general classical ballet steps. Their standard is very high and they have a lot of potential but it needs to be organized properly.

I'd like to come back to China and teach these young dancers again and help them develop ballet here, even though that would mean I'd lose time performing in other countries. This would be doing my part to help develop ballet. People should work for others and not just for themselves to get a better life.



EVA EVDOKIMOVA: One of the world's great classical ballerinas, and

the dancer who won the hearts of Beijing for the grace and dream-like beauty with which she danced *Giselle*, Eva Evdokimova turned out to be a quiet, thoughtful and modest person.

The audience doesn't seem used to seeing much ballet, but is very attentive and eager to learn. The dancers are so thirsty for information from outside they came every day to watch us and took notes all the time. This is different from other countries.

It is amazing what China's Central Opera and Ballet Company has achieved, particularly since they hadn't been working continuously for ten years and have been working seriously again on classical ballet only in the last two years.

The dancer who performed the lead in their *Matchgirl* at the Beijing Dance Academy has some beautiful qualities. To be able to sustain a dramatic role at her age is very unusual (she is 17). The story is very clearly presented. I was surprised how well it got across the atmosphere of that Anderson fairy tale and its Christmas snow scene.



TREVOR WOOD, 24-year-old male soloist in *Etudes*. For him the trip was a real awakening of interest in China. He kept asking me questions all the time.

My first impression when I arrived was that I couldn't find the center of the town. Beijing seems so vast and spread out. One week is too short to absorb Beijing. China is so different from anywhere else in the world. Now I'd like to read about China for a couple of years and then come back. I liked walking around the back streets near the Forbidden City.



GRAHAM BOND, conductor of the London Festival Orchestra.

I've been with the London Festival Ballet for nine years and they've never taken an orchestra anywhere. They've always used local orchestras. When the tour organizers suggested using tapes in China, we refused. It would have been a fake atmosphere. We brought two-thirds of the orchestra, about fifty people, a cross-section of our members.

The members of the orchestra have been delighted with the tour. At rehearsals or at intervals, up to four rows of people would come to watch us. Now I want to know more about China. The first thing I'll do when I get back is to buy a decent book on China. It's like no other country that I've been to.

The technical conditions are very good and so are the acoustics. I wasn't too sure about the concrete floor as normally we are used to wooden floors, and the walls are concrete too. However with the audiences in the hall, the sound was good.



ROSALIND SMITH: As the stage manager, she was always busy. First she said that she would not be able to talk to me until two o'clock in the morning as there were so many stage properties and costumes to be packed for departure the next morning. But two hours later, though exhausted, she met me at her hotel. She said with relief:

Tonight packing went very smoothly. We had to learn a different system of packing and so did the Chinese.

I sense the feeling of security that everyone has. You don't feel this in the West. I think people here feel safe because their jobs are safe, their lives are safe. They aren't fighting for jobs. In the West, you know, your job is never secure, or your money, or your life. In the West you can lose everything, even your sanity.



LILIAN HOCHHAUSER: She came with the troupe representing her husband, Victor Hochhauser, the impresario who arranged the visit. She was flying home the next morning in order to prepare for the Shanghai Beijing Opera Troupe's tour of Britain.

The Chinese tried to do everything they could to make the tour work well. Everything has gone very smoothly. We'd like more Chinese troupes to come to Europe. China has become the most popular country.

I saw the drama *Teahouse* performed by the Beijing People's Art Theater. It was quite a revelation. I had not previously seen a Chinese drama as we understand it in the West. It couldn't have been better — the production, acting and the content. The play is an outstanding work, a classic of world theater. It is close to our own dramatic art and it would really bring a sympathetic feeling for China. The British public would be fascinated by it.



Gao Ai, a 13-year-old boy, is a student of violin at the middle school of the Shanghai Music Conservatory. Below he tells about something that happened to him.

ONE DAY in May 1978 when I was in my first year of junior middle school in Yingshan county, Sichuan province I read in the newspaper that the Central Music Conservatory middle school in Beijing was going to enrol new students. I loved to sing when I was a small child and I had begun to study the violin in primary school. I practiced every day after school under the guidance of a teacher, so after several years of work I felt my playing was not bad. My teachers and schoolmates urged me to take the entrance examination, so I decided to try. There wasn't any place in Sichuan province where one could take the exam but I finally persuaded my mother to let me go to Beijing, one of the places where the tests were being given.

I felt a little scared when I got on the train, but the conductress came over and helped me with my violin case and bag and put me in a seat. As the train raced along the high mountains, the Jialing River and the green terraced fields flashed backward away from me. I felt so happy that I took out my violin and started to play and many passengers gathered around to listen.

An old man with spectacles was sitting in a few seats front of me reading a book. When I stopped playing he put down his book and came over and asked my name. I told him who I was and where I was going. Then he asked, "Who is accompanying you?"

"I'm alone." The old man pushed his glasses up onto his forehead and looked me up and down.

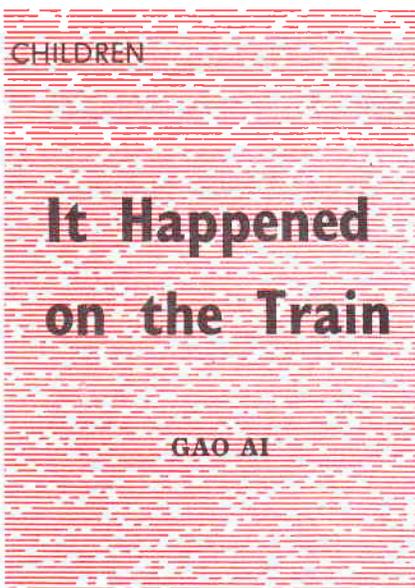
"Have you ever been in Beijing?" I hadn't.

"Do you have any relatives there?" I hadn't.

He looked a little surprised. "It's a long journey. Why isn't your mother or father with you?"

I explained that my father was away from home building a railroad near Yanan in Shaanxi province and my mother didn't want to take time off from her job in a hotel in my hometown. "I'm 12 and the oldest of the three children in our family. What is there to be afraid of?" My words made him and the other passengers laugh. The old man didn't say any more and went back to his seat.

AFTER a while he came back with a letter in his hand. "Little friend," he said, "I have a sister working in Beijing. You can go and find her and give her this



letter. She will take care of your food, living quarters and anything else you may need. When you've finished with the exam she will see you off at the station." Then he drew a map on the back of the envelope so that I could find his sister's home. He told me again and again that if I had any trouble finding her I should ask a policeman.

On his way back to his seat he stopped halfway and turned around. "How much money did you bring with you?"

"Sixty yuan." He thought for a while and muttered, "That's not

enough." Then he took thirty yuan from his wallet and handed it to me. I stood up and tried to stop him. "I can't take your money," I said. "My mother will send me more when I arrive in Beijing." He wouldn't listen and pushed the money into my coat pocket. We continued to argue until a man who was traveling with him said, "Don't refuse any more. If you pass the exam that will please Uncle Zhi more than anything else." So I learned his surname was Zhi.

AS the train pulled into the station at Chongqing I saw Uncle Zhi and his companion getting ready to get off. I suddenly realized that I didn't know his address. I ran up to him, but when I asked, instead of answering me he said, "I just want you to remember two points. First, be careful on your trip. Second, don't panic at the exam. I'm expecting to hear good news from you."

"But how can I write you if you don't tell me your name and address?" I said.

He only smiled.

"If you don't tell me I won't let you go."

Finally his companion told me that he was Zhi Deyu, a metallurgical engineer at Hubei Province Automobile Plant No. 2. He had come to Sichuan for a meeting. As the train began to move again, I stuck my head out of the window and tried to say good-bye, but the words wouldn't come. There was a big lump in my throat, and tears in my eyes.

After I took the exam I was not admitted to the music school of the central conservatory but to another under the Shanghai Music Conservatory. I wrote Uncle Zhi about it and soon received a letter from him. He said, "Congratulations Gao Ai. I am looking forward to seeing you performing on TV in praise of our motherland and to encourage our people to work hard for China's modernization."

The Animal World of Painter Han Meilin

BAO WENQING and WANG JIASHU



Han Meilin at work.

Zhu Yunfeng

EXHIBITIONS of works by individual Chinese artists of different schools have been held this year in a number of Beijing's galleries and parks. Particular attention was aroused by that of Han Meilin in the National Art Gallery. It consisted of some 200 works in ink and color, all on animal themes.

The appeal of his paintings lies not only in the vivid portrayal of the animals' likeable features but in the forceful expression of the painter's and the viewers' feelings about them. He personifies his animals. In Chinese classical novels such animals as monkeys and foxes were used to express human aspirations, feelings and ideals. A pair of mandarin ducks, for example, symbolized love between a young man and woman. Han Meilin, however, paints many more animals — rabbits, tigers, leopards, camels, zebras, even tropical fish. All of them have the naive air of little children.

Every picture is saturated with the feelings and ideals of humans as well as the spiritual world of the painter. This evokes an unusual emotional response in the viewers. Exhibition-goers enjoyed his works so much that they often forgot to leave. Many paintings made them laugh as if suddenly coming across the unexpected in fairyland. The children were obviously delighted and tiny ones were heard asking their mothers for the animals. Adults often exclaimed that they wanted to hold the adorable creatures.

Han Meilin is now 43. His love of painting goes back to his early childhood. After finishing primary school he became an ordinary laborer on a construction site because his family could not afford to send him to middle school. He spent his spare time learning to draw. In 1954 at the age of 17 he wrote a book on elementary painting and the following year a reference book for primary school art teachers. Both were published.

BAO WENQING is a staff reporter for China Reconstructs. **WANG JIASHU** is a teacher of the Central Academy of Arts and Crafts.

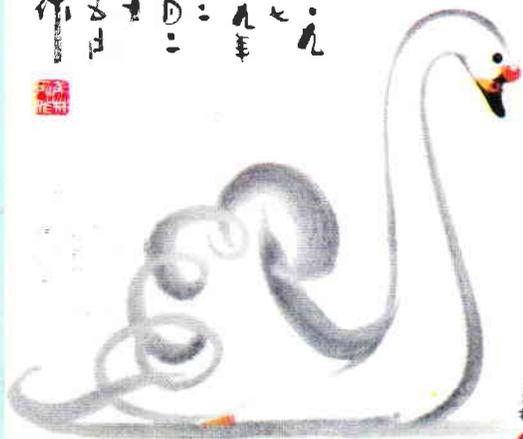
ANIMALS DRAWN
BY HAN MEILIN





己未年
美林

己未年
二月
廿七日
美林



美林

ANIMALS DRAWN
BY HAN MEILIN



ANIMALS DRAWN
BY HAN MEILIN



He studied arts and crafts in Beijing's Central Academy of Fine Arts. After graduation he stayed on as a teacher and began his career as a painter. In 1963 he went to work in Anhui province.

He became an expert in decorative art. Assimilating much from traditional Chinese folk art, he worked out unique designs with plant and flower motifs. A tragic episode in his life caused him to turn to painting animals.

When he was a teacher in Beijing he became acquainted with a few foreign students. For this, followers of the gang of four during the cultural revolution accused him of having "illicit relations with foreign countries." He was seized in Anhui province and severely beaten in the street. While these hooligans were taunting him a friendly little dog rushed up to him, barking and licking him with sympathy. One of the men broke its back with a club and it crawled away. Then Han lost consciousness and was taken to prison. The next morning the first thing that came to his mind was the dog. He began to feel that animals were better friends than some of the human beings. From that moment he turned his art to the portrayal of animals and their fine qualities.

Han Meilin was held in prison for four years and seven months, all this time trying to figure out how to depict the movements and habits of different animals. Without paper or brush, he "drew" on his thigh with a chopstick. He even wore holes in his trousers with this "practice."

He was exonerated in 1972. As soon as he was released he went to look for the dog. It had died of its injuries and Han was heartbroken. His feeling for animals became even deeper. Sketches of them filled his notebooks. To capture the movements and characteristics of a panda, for example, he would spend a whole day in the Beijing Zoo, also carefully observing the visitors' reactions. "It's really fun to see how happy the children are watching the pandas," he says. "Their mouths open wide and

their little legs on the railings move together with the panda's. . ."

As a gifted animal painter, Han Meilin knows the features, life habits, movements and temperaments of many animals. His sketches and notes often contain wistful or humorous observations. The titles of his paintings are invariably interesting. For example, "Private Talk," a pair of monkeys chattering together. He once said, "All these animals are my children." His deep love for them and his penetrating observation of their ways are obvious.

His success is due to his persistent attempts to grasp the essence or spirit of his subjects. He is never satisfied merely with reality of form. Often he uses a seal on his paintings which reads, "Do not seek superficial likeness." A good painting, he points out, is one that is like and yet unlike. He stresses imagination and exaggeration which are based on real life. One of his seals says, "Nature is my teacher."

Another of his seals — which reads "The tenacity of the ox" — gives us an insight into his

perseverance in overcoming difficulties. These also occur in his technique. Most of his animals have long, soft fur, a result he obtains by painting on wet paper. This must be done before the paper becomes too dry to produce the effect. He also goes to great pains to find suitable paper. He goes to great efforts to create good effects with ink and sometimes while experimenting produces many rejects. Content and spirit in his paintings do not come easy either. He often paces his room or lies on his bed with his eyes wide open, like the camel in one of his paintings who is "Unafraid on seeing a mountain ahead."

He works hard even when he is tired. As the proverb goes, "No pains, no gains." An artist's happiness lies in his creative works, the fruit of painful efforts.

Han's paintings are widely appreciated. They have stirred a deep love of natural life. Once he learned that the ibis, a rare bird on the island of Hokkaido in Japan, was on the verge of extinction and that only nine of them were left. He painted one inscribed, "The Tenth Ibis."

(Continued from p. 16)

Liu also always keeps a watch out for problems the members have. For example, the house of one of the villagers was in bad condition but he didn't have the money to repair it and didn't want to apply for a subsidy. Liu quietly loaned him some money from his own savings and then convinced the other team leaders that they should lend the man some of its public timber for the house.

Being team leader has not kept Liu out of farm work. In fact he has worked in the fields every day since his election. He helps his wife with the housework and she in turn has more time to work in the fields — a good example for other men and women in the team. In 1978 the two of them worked a total of 621 days. Their income was 2,126 yuan, which left them

1,722 yuan in cash after they had paid for food and fuel for their family of four. Many of the families in the team have reached this level. . . .

NOW the new election was about to start. Liu Fushun said to an old peasant, "Grandpa, I've been a leader now for two years. I have a lot of shortcomings in my work. I think it's about time we had a change. . . ."

Team members began to shout, "Nothing doing!"

"Liu's a good team leader. We can't change him."

"Fushun, we trust you — you shouldn't refuse."

"We're behind Liu Fushun. I nominate him for team leader again!"

"I agree!"

"Me, too!"

The vote was unanimous.

Films in China

(Part II)

UWE KRÄUTER and PATRICIA WILSON

This concludes an article on the situation in the film industry in China today, which was published in the August issue of *China Reconstructs*. In this part, Yuan Wenshu, head of the Chinese Film Workers' Association and leaders of the Film Academy discuss their work, as well as Ling Zifeng, Sun Daolin and Yu Zhenyu who are at present making the new feature film *Li Siguang*.

Chinese Film Workers' Association

THE Chinese Film Workers' Association is a national organization for film workers, rather like the Writers' and Artists' Union. Its president is 68-year-old Yuan Wenshu, a man of great integrity and highly respected film worker and former dramatist, who held the same position before the cultural revolution. When he was just seventeen he was sentenced to death in a Kuomintang jail because of his membership of a progressive student organization. Later he was released but was imprisoned again before reaching Yanan, where he taught at the Lu Xun Academy of Arts until liberation in 1949. During the cultural revolution he became a target of the gang of four and spent several years in the countryside doing hard physical labor while in poor health. The association was suppressed from 1966 and only re-established in June 1978.

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

Yuan explained the work of his association, "We have four departments. One is for artistic research, one is technical. The other two are connected with social activities and foreign liaison work. In the first we provide study materials for film workers and publish magazines and books. I'm responsible for the publication of our four magazines. We publish *Popular Cinema*, *Cinematographic Art* and *Cinematographic Technique*. *Popular Cinema* has a circulation of 1.2 million copies, but even then we can't meet people's demands. They are always queuing to get copies when it comes out." Yuan grinned. "It was rumored that angry fans in Shanghai, unable to get copies, broke the windows of the post office where it was being sold." The fourth magazine *Foreign Translations in Film Work* is distributed internally for reference."

Yuan continued, "This department also organizes discussions on films and creative writing, as well as organizing short-term study classes for young film-workers on

scriptwriting or acting. There are also part-time classes for amateurs. For example, the association, together with the Beijing trade unions, has organized a training course for amateur scriptwriters at the Cultural Palace of the Working People. They first applied through their trade unions, and we held an exam and selected 50. But as many more wanted to monitor the class, we agreed they could attend. They come from different factories in and around Beijing. The class is twice a week. Both the teachers, Yu Ming and Lin Shan, are experienced scriptwriters, and they invite other teachers from the Film Academy to help. The students learn the basics of scriptwriting and analyze the films we show them."

"In the second department," Yuan said, "we concentrate on the technical side of the film industry, emphasizing lighting or photography, for example. As in the artistic research one, we organize

Yuan Wenshu, head of the Chinese Film Workers' Association.

Ming Zhi





Chinese film magazines.

Huo Jianying

discussions and study classes. The third department is concerned with the welfare of our members, arranging for them to see films, performances and exhibitions. They visit oil fields, factories and communes, or famous people such as writers or artists. The fourth department arranges for the exchange of foreign films and receives foreign guests. Recently we sent a delegation to West Berlin for a film festival and showed some of our films such as *Lin Zexu* and *New Year Sacrifice*. In October, there will be a China Film Week in Japan and so we shall send some representatives there. I was in Japan last year with a film delegation and I enjoyed the visit very much." Who belongs to the association? Yuan explained, "Most of our members are well-known scriptwriters, directors, actors and technical workers in the film industry. They really are the top of their profession."

WHAT is the difference between the Film Bureau and the Film Workers' Association? Yuan said the two are closely linked and mutually supportive. "The Film Bureau deals with policy and planning. It organizes the work of the film industry, decides on finance,

imports and exports, film equipment, etc. It is under the Ministry of Culture, while we are under the Party Central Committee's Propaganda Department. We take a film when it is released and organize discussions on it. We freely discuss its artistic merits. We try to raise the artistic standards of the film workers. We do propaganda work."

Apart from the national organization there are provincial ones too. "We give them profes-

sional help with their work," Yuan said. "If they have a problem, then they can discuss it with us. Administratively they belong to the propaganda departments of their provinces."

What are the future plans of the association? Yuan said, "We want to develop more in depth and carry out our work in a more thorough way before broadening our scope." Will the association publish a foreign language magazine about Chinese films? "There will be a magazine *China's Screen* in English and that will be published by the China Film Distribution Company."

When asked about the "100 Flowers" policy, Yuan stressed that "the rules and regulations in film studios must be changed first. The implementation is a political problem because people are still afraid. Leaders are afraid to let art workers fully develop their talents in writing or acting. Writers still obey the will of the leaders. There will be many changes. At present a director, like other film workers, is paid whether or not he makes a film. If he makes one, he should be rewarded, if not then perhaps his wage should be reduced. Those who work hard should be rewarded. Another way is to change the system of royalties and raise them. Film studios which produce high quality work should receive bonuses."

On Location for Li Siguang

THE late distinguished Chinese geologist Li Siguang's home was turned into a temporary film studio as the lighting technicians, prop men, make-up men, cameramen and others in the film crew went busily about their work. In the fierce summer heat, the well-known director, Ling Zifeng, mopped his brow with a towel, as his sweat literally dropped to the floor. The only one who seemed

oblivious to all the bustle and heat was the celebrated actor, Sun Daolin, who plays the title role in the film. Immersed in his part, he sat quietly in a heavy winter woollen cardigan. In between breaks in the shooting, Ling Zifeng, Sun Daolin and cameraman, Yu Zhenyu, carefully stepped over the electricity cables to find a quiet corner to talk.



Ling Zifeng (left) discussing the shooting of Li Siguang with Yu Zhenyu, cameraman (center), and Sun Daolin (right). Huo Jianying

An astonishingly energetic and enthusiastic man, Ling explained that the film will cover about 50 years of Li Siguang's life, from the time he graduated from the University of Birmingham in England in 1920 aged 31, whereupon he returned to China, until he was in his 80s. Ling said, "Li Siguang wanted to change China from a backward country to a modern one. He wanted to serve his motherland with his scientific knowledge. His fate and that of his country were linked. In our film we praise his spirit of progress." Li had to face many hardships and difficulties during the anti-Japanese war, for example. After liberation in 1949, he became Minister of Geology, and it was largely his theories which led to the discovery of oil at Daqing. He also worked on seismological research.

DIRECTOR Ling, who has been making films since 1937, including the notable successes *Daughters of China*, *Mother and Chronicle of the Red Flag* said that he had read two scripts, after which he wanted very much to make a film about Li Siguang. When this was agreed upon by Wang Yang of the Beijing Film Studio, Ling read all Li's diaries and family papers and met Li's

daughter and her family. "I even read about 80 percent of his scientific works, as did Sun Daolin. The scientific advisor for our film is one of Li's former students. There are several schools in geology. We belong to Li's school!" he joked. "I wondered who could play the part. Then I decided only Sun Daolin was capable. You see, he's made many films in the past and he's marvelous at portraying intellectuals and heroes. I thought a lot about it and then offered him the role. We hadn't worked together before."

Dancing for joy, a scene from *Li Siguang* with Yu Ping and Sun Daolin.

Huo Jianying



Sun Daolin, one of China's best loved actors for his sensitive performances in such popular films as *Crows and Sparrows*, *Reconnaissance Across the River*, *Constant Beam*, *City Without Night*, *Family*, *Revolutionary Family*, *Early Spring in February* made his debut in films in Shanghai in 1948 in the screen adaptation of Huang Zong-jiang's *The Great Reunion*. Very modest and reserved, Sun, who studied philosophy before liberation, joked, "The more I studied, the more muddled I became!" He added, "The year before last I read the script and thought it was quite good. That was just after the fall of the gang, and I felt it had got rid of their influence. But this year, from the point of view of the four modernizations, the script isn't so good and we're making changes in it as we go along. I visited Li's relations and read materials by his wife, daughter and colleagues. My respect for him, which was already considerable, grew. I'm an intellectual too and I also lived in China before liberation. With this film, we're hoping to depict his hard-working spirit in every situation and under all circumstances. We want to encourage this same spirit in our young people and inspire our audiences to work hard to modernize China like Li Siguang."

Cameraman Yu Zhenyu, although still a young man, has been working in the film industry since liberation. How was he chosen to work on the film? He explained, "Before working on *Li Siguang*, Ling and I had been working together on another film about the battle of Jinan. When this was shelved because of the poor script, Ling found the script of *Li Siguang*, and because we'd got on well together, he invited me to work with him on this film. Before shooting started we carefully discussed all the characters, scenes and shots. This preparation took us more than half a year."

Ling added, "We are trying to show Li's spirit through his daily life and actions. We're shooting it in an orthodox way. No special effects. Chinese audiences appreciate this more. *The Great Flowing River* cost 1.9 million yuan to make but ours will be less, about one million. It will last two hours. There are 20 in the cast and with the crew and others, we total about 90 people. I always like to do my own editing and cutting. My main regret about this film is that originally the shooting was scheduled until the end of the year, but now this has been brought forward until October. That means we have to shoot everything in a great rush. Yu, Sun and I always talk over the script."

Yu explained that Ling is very democratic and asks for suggestions on every problem that arises. He is also a very good painter and so he has an eye for angles and shots. Sun agreed, "Yes, we always have discussions, how to shoot, which angles to take. As my face is rather longer than Li's was, we often shoot from a low angle. Li left very little visual material. His spirit is in his writings. So I learn more about him from his family and friends. They tell me about his ways and gestures. After making-up, I asked his daughter, granddaughter and old maid to give their comments. They all said my eyes are like his, that they have a similar expression."

HOW does Sun portray Li's character? "Li was a returned student from abroad, and in some

ways like a traditional Chinese scholar. He liked to write poetry in classical Chinese. Yet he was also rather like an English gentleman, reserved, not open, with deep feelings and a sense of humor. He was very mild and modest, and I try to be even milder. Because he paid great attention to his health, he never looked very old. I've been acting Li now every day without a break. After shooting I rest and go to bed. I'm still in the part. Sometimes when I want to read something else I can't. I'm always thinking how to portray him, whether or not I shot the scene well that day and how I will manage tomorrow." Sun smiled, "The only time I don't think about him is when I eat!"

Ling stressed, "Sun is as serious in his work as in his daily life. After we'd invited him to play the role, within a short time, he had entered the part. That isn't easy for actors. Another might take longer to adjust. This shows that Sun is a great talent, a master of his art, I've so much confidence in him, that sometimes I even feel he is Li Siguang because he plays the part so well."

WHAT is the most difficult aspect of this role? Sun replied, "It's how to portray Li so that the audiences like him. How to show his outstanding characteristics and encourage people to copy his spirit."

"Our film is about real people and real themes," Ling said. "But there are some differences. There is a scene, for example, when Li is told that oil has been found at Daqing. His friends congratulate him and everyone starts dancing, including Li with his wife, who is played by the actress Yu Ping. But Li's daughter, who is advising us, told us her father never danced. I said I wanted him to dance, so he did. As time goes on, she begins to feel that perhaps her mother or father could have done this or that. When Li was opposed, he was sad and isolated, but in science he was sure and self-confident."

Sun added, "Li thought that what was true for foreign

countries was not necessarily true for China. He had his own theories. Other famous geologists tried to oppose him and wanted him to follow the ways of others."

HOW does this part compare to ones Sun has played before? He answered, "As an actor, all the parts I played in the past became a part of my life. *Early Spring in February*, which was released in 1964, was immediately criticized, though audiences liked it then and today it is praised. At first I had my worries playing the part. Later I thought it was alright, so I stopped worrying. During the shooting, people said it was a good film. After the shooting was over, I was worried again because some said it was a 'poisonous weed.' Of course I don't just accept what others say. I do try to think for myself. During the cultural revolution, I was criticized and sent to the countryside to do physical labor. I never thought I would act again. Now I want to do something new. I've wasted so much time in those ten years. Now time is even more precious. At first when I got this part I was very excited and a little scared. Then I was worried. Whenever I get a part I'm excited. As all the problems arise, I begin to feel inadequate for the role. Then I have more worries than happiness." He added, "I feel sometimes I'm too subjective. I do want to hear objective comments from the audiences, so let them be the judges."

Ling emphasized, "I must say that now the criticism of what is right or wrong in films is much clearer than before. I was also criticized in the cultural revolution and sent to the countryside. Now both actors and directors are feeling free of their old restraints. We aren't worried like we were before. If a film turns out to be a 'poisonous weed,' then it can still be seen and people can learn some lessons from it. So now our minds are more at ease, and we can be bolder."

With that they put aside their cups of cold water and began work again in the afternoon heat.

The Film Academy

ON the outskirts of Beijing among green meadows is situated the Film Academy. Some of the staff and all the students live there. In the gardens a film was being shot, a story about friendship between Japan and China called *Cherry Blossoms*.

The academy was originally established in 1956 with three departments of directing, acting

and photography, having grown out of the Performing Arts Institute set up in 1950 by the Film Bureau to train actors and actresses, and the Film School set up in 1951, of which the original institute became a department. In 1961 there was established a department of Film Engineering, developing, recording and film technology. All this came to a halt,

however, in 1966. Jiang Qing said the Film Academy, which she had never visited, was in a mess. It was therefore closed. As one of the leaders of the academy put it, "The film industry was the worst hit in cultural circles by the gang and our academy was the worst hit in the film industry." Basically the leadership is the same as before the cultural revolution. The leading body was criticized for three years from 1966-1969. Then in 1969 they were sent to do heavy labor in the countryside for three and a half years. All came back in September 1973. Some taught while others stayed at home.

It was only in 1978 that the Film Academy was restored and began to enrol students again, for acting, directing, photography, and art design. All departments have a four-year course. There are also two advanced training-courses for drama teachers and scriptwriters, in which the students study for eight months. Altogether there are 220 students in the academy.

The 170 teachers all have studio experience. There are nearly 100 administrators, including kitchen and maintenance staff. One hundred and twenty persons are auxiliary teaching personnel working in the library, workshops and other units. The leading body consists of nine people, five are in charge of teaching and four are in charge of politics, administration, etc.

Zhang Ke, a former film director from Shanghai, who is head of the directing department, said, "The applicants had to provide a piece of their work such as a script, describe their performing experience and then we had an interview. We sifted the applicants. Then an exam was held and we selected the best of these. We required them to tell us about their lives and their knowledge and understanding of literature. There are 28 students. They learn drama, scriptwriting, film analysis, history of fine art, music appreciation and physical training. We also often invite famous directors and actors to give lectures. There is a lot of homework and study. All students

The camera team of *Cherry Blossoms*.

Huo Jianying





Lu Meng (far right), a leader of the Beijing Film Academy with some of the department heads and staff.

Huo Jianying

must have had experience of acting before coming. First the students start off directing short scenes. In their fourth year they have to shoot and direct a complete film."

The students study and analyze the good Chinese films made before the cultural revolution and foreign films such as early Russian ones, Hollywood products and other contemporary ones.

"Looks aren't important but temperament is," explained Ma Jingwu, still young and himself a film actor, when he talked about the students enrolled in the drama department. We selected 32 from 700 applicants from all over China."

In the past they taught Stanislavsky. "But recently we felt this wasn't enough," he said. "Now we're introducing more famous acting theories so as to know more and digest what is useful. We've been studying Brecht and foreign stars like Laurence Olivier, Charles Laughton, Vivien Leigh, and Chinese ones such as Zhao Dan and Zhang Ruifang."

After some practical training the students get chances to play small parts in films. They follow several courses in language and vocal training, dancing, artistic gymnastics, physical movement, fencing, wrestling, fighting, as well as diversified sports such as swimming and skating. The first two years lay a solid foundation. The students learn short pieces and then analyze them in the second

and third years. In the fourth year they act in a film.

IN the advanced Scriptwriting Training Course, 44 students had been accepted by the academy, recommended respectively by their units, studios and art troupes. They are taught the basics of scriptwriting. Teaching is mainly carried out by famous film representatives such as Yuan Wenshu and Huang Zongjiang giving lectures. Apart from that they also learn about film-making, seeing and analyzing Chinese and foreign films, for example Fellini's "8 1/2." The students have to write their own scripts and concentrate on themes with which they are most familiar. Some of these have written scripts which have been selected by different studios for filming. Those who belong to studios return to them at the end of the course. The others go where they are needed and to television.

Twenty-six students study photography. To pass the enrollment exam they had to submit both their paintings and photographs. In the first years they learn about films and projection, the composition of a painting, the history of fine art and art theories. The academy provides all equipment. They also discuss camera techniques, lighting, angles, etc. A cameraman must know maths and physics and so these are also studied. He must paint and sketch, as this is important for planning the shooting of a film. Gradually

they make longer pieces until in the fourth year they make a film with the others.

There is also a Visual Arts one. Before the cultural revolution there was only one section, art designing. Now there are three: art designing, stage props and sets, and cartoons. "Last year more than 1,200 young people applied," said Lu Zhichang, the department leader. "First there was an interview and they had to show some of their paintings. Then 300 were selected to sit the exam and out of these 43 were chosen. They have some courses in common with the others, such as painting, sketching, oils, gouache. The cartoon students often go to the zoo to sketch animals. Well-known artists also come and teach, and the students go to the studios to watch the work there. We pay great attention to studio basics and techniques. In the fourth year they help to make either a feature film or a cartoon."

Zhou Zhuanzhi who speaks English, some French and German, provides materials on foreign films for the different departments. He also studies how foreign film personnel are trained. "The academy gets many foreign magazines such as *Sight and Sound*, *Film Comment*, *American Film* and others. We want to introduce all film theory schools to the students and the studios," Zhou declared. If the Directing Department prepares to show a film then he is asked to translate all the available material on the film first.

Lu Meng, the leader of the academy, who had been detained under house arrest by the gang of four, left no doubt about the actual problems after more than ten years of no education, studies, and research, when he said, "We are trying to restore the Film Academy to what it was before the cultural revolution but there are many difficulties. Some departments aren't yet up to their former levels."

But most important is that a beginning is being made to educate new young Chinese film workers, who are full of enthusiasm for their work and who will continue the fine tradition in Chinese films.

"The Silk Road", contemporary work using Tang-type figures in three-color glaze, shows trade caravan on its way to Persia.



Tang Three-Color Glazes

MEI CHIEN-YING

THE use of the three-color glaze, which appeared in the Tang dynasty (618-907), was a new creation in ceramics. Glazes were first used, so far as we know, in the Han dynasty (206 B.C.-A.D. 220). Most Han glazed pottery articles were treated with a lead glaze which produced a yellow or green monotone. It was not until the Tang dynasty that craftsmen began to apply both yellow and green glazes to the same object. The Tang three-color glaze (*Tang san cai*) became famous.

Yellow, green and white or very occasionally blue are used, but some pieces with only one color or with five colors also fall within the bounds of *Tang san cai*. The name Tang is always used with the three-color designation to distinguish Tang three-color glazes from other three-color glazed ware produced in the later Liao and Song dynasties. Tang glazed ware is regarded as the best for color, form and decoration. The pottery-making achievements of the Tang dynasty are acknowledged to be of epoch-making significance.

The basic glaze used in *Tang san cai* is made by mixing lead with quartz, a transparent substance which turns green if the right

amount of copper oxide is added. If iron oxide is added a brown glaze will result. The higher the iron content in the oxide the deeper the brown will be, or it will become ochre-brown, often mistaken for purple. Recent laboratory tests show that the brown color is caused by antimony or manganese impurities in the iron oxide.

The blue glaze is achieved with cobalt oxide. This was seldom available in ancient times so pieces of blue pottery are considered rare and valuable objects. Another really rare pottery piece is a black horse of the *famille-noire* type with a saddle in three colors, including brown-red unearthed in Anyang, Henan province, after liberation.

The Tang lead glaze does not require a very high temperature. The biscuit is fired at a temperature of about 1,000° C. Then it is glazed with colors and fired a second time at a temperature of 800°-900° C. When it comes out of the kiln the second time the glaze will be found to have infused, washing downward and resulting in a shading from deep to light with the colors deliberately overlapping to create a splendid aesthetic effect.

On vessels on which geometric decorations had been impressed,

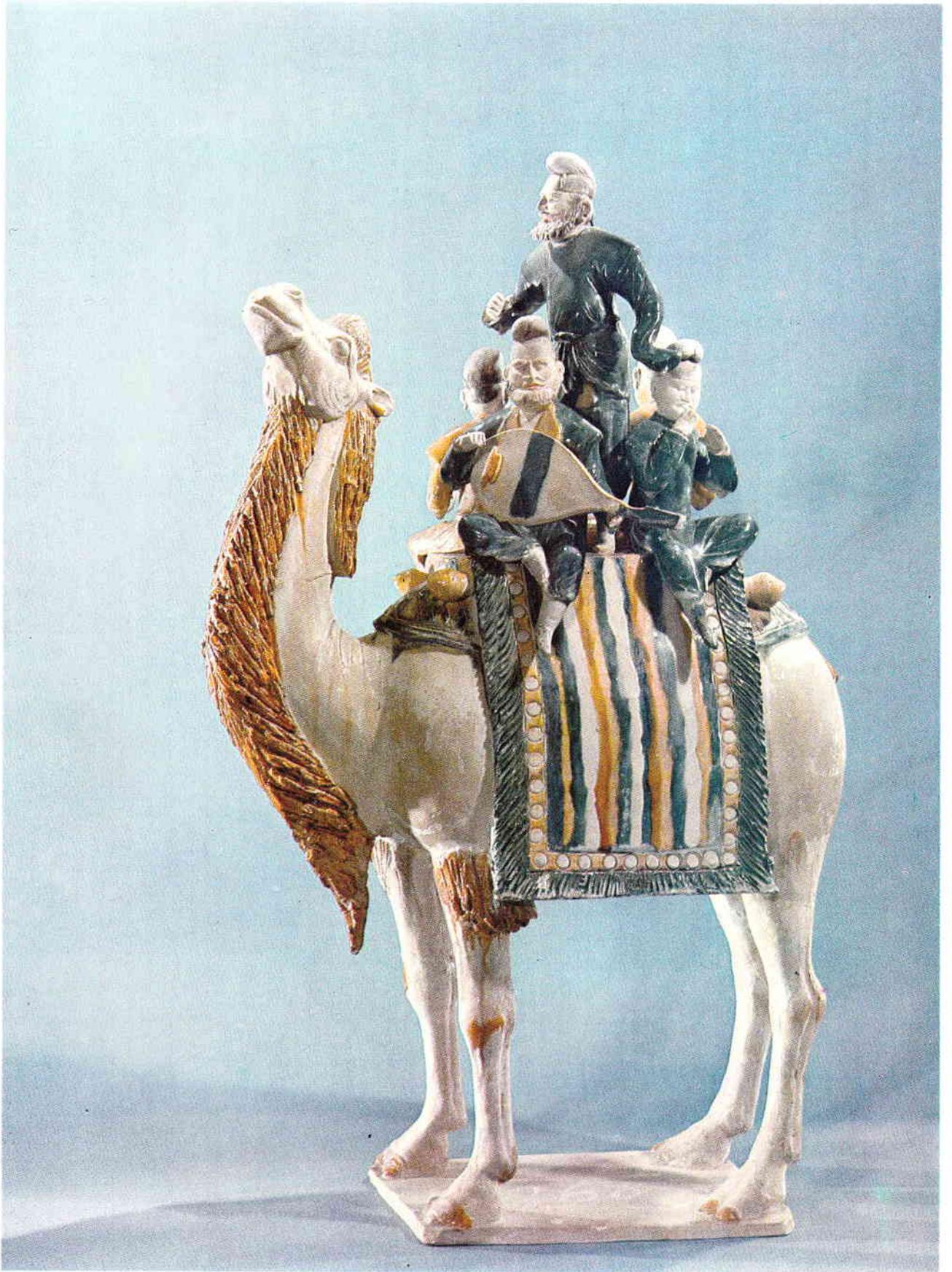
Tang craftsmen purposely applied what are termed massed glazes, that is glaze thickly spread in spots. At firing the massed glaze follows through the grooves and fuses with the other colors, creating an effect that combines natural patterns with superb craftsmanship. On other pieces massed glazes are applied in streaks which flow and merge at firing.

Many Kinds of Figurines

The craftsmanship of Tang three-color glaze is a great achievement in ceramics. Superb art does not depend on materials alone. It can be achieved only by combining fine materials and high skill in using the glaze with beautiful form and design. As grand funerals became more and more fashionable in the Tang dynasty, three-color glazed ware came into wide use for burial objects. Tang officials and other members of its feudal ruling class made sure that in the next world they would have everything they needed for a luxurious after-life, hence figurines representing officials, officers, dancers, musicians, horses and camels, and vases, jars, plates and other utensils all in three-color glaze.

The figurines of court ladies and maid servants, warriors and people from outlying regions are particularly spirited. The women are

MEI CHIEN-YING, a well-known authority on pottery and porcelain, is a professor at the Central Institute of Arts and Crafts in Beijing.



Camel carrying a band of musicians in three-color glaze unearthed in Xi'an, Shaanxi province.



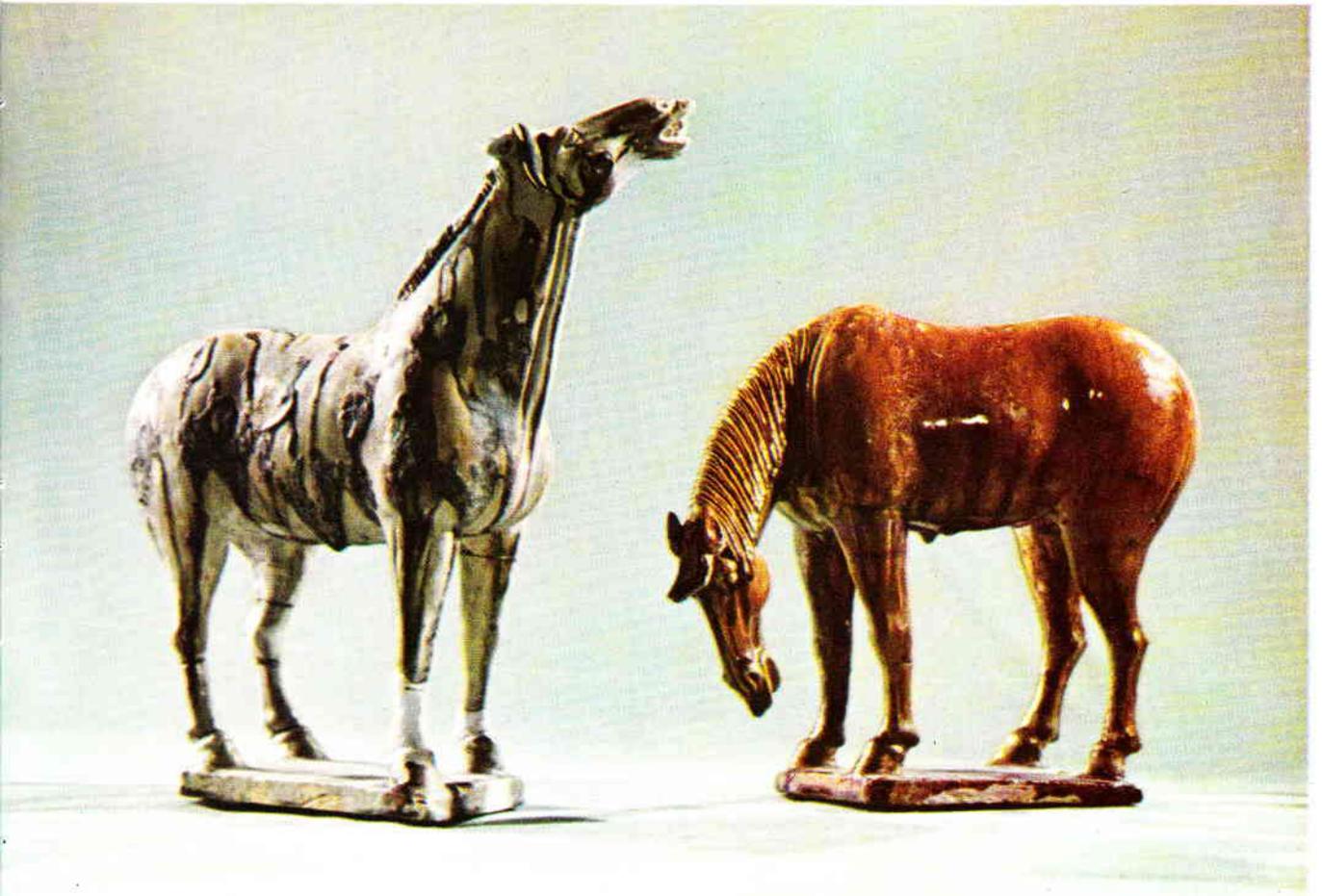
Phoenix-headed ewer, Luoyang, Henan province.



Model of a garden with pool and rockeries, Xi'an.



Bowl from Qianxian county shows effect of fused glazes.



Neighing horse and another, also of three-color glaze type, Qianxian county, Shaanxi province.



Female figurines, Xi'an.

Photos by Sun Shuning

elegantly dressed, their hair in elaborate coils. One can almost hear the rustle of their skirts. They appear gentle, graceful, softly rounded, as was the ideal of those opulent times. The officials wear hats and flowing robes befitting persons of high position. The facial features of the various types of people from outlying regions are portrayed in careful detail. Some wear pointed hats and tunics with collars (not the style in China then) and some, evidently as musicians, carry instruments. The pottery warriors, clad in armor, swords drawn, are depicted with exaggerated arm and torso muscles to create an impression of vigor and power. Pottery lokapalas stand ready to kill, often with a devil underfoot. A frequent grave figurine is a fierce-looking monster with two flame-like wings, meant to drive off evil.

The majority of the pottery figurines are musicians, dancing girls equestriennes or clowns, all vividly characterized. Among the pottery animals, horses are the most outstanding, and also camels. Craftsmen of those times had a deep understanding of animals and portrayed them in correct proportion and anatomical details with high technical skill and artistic condensation.

Tang figurines, despite their size, are the equal of the famous works in stone in the Longmen caves near Luoyang in Henan province.

In the Tang dynasty China was again unified. Production and trade flourished and communications were greatly improved. The capital Changan (present-day Xi'an) at the eastern end of the famous Silk Road became a center of both national and international exchange. Merchants and others who came from abroad were a part of everyday life in Tang times and are naturally represented among the sculptures. Foreign artistic influences brought to China in this way are also evident in both the three-color glaze figures and the Longmen sculptures.

Tang three-color glaze was also used for basins, bowls, jars, ewers, vases, caskets and incense burners

of various kinds. Among them are some that show influences from abroad, including phoenix-headed ewers, double-dragon amphoras and mallow-petal ewers with beautiful decoration.

Tang stability was badly disrupted by a revolt and attempt to seize power led by An Lushan, a Tang general and Shi Siming, lasting from 755 to 763. Elaborate burials became fewer and there was less demand for three-color glazed ware. It began to be replaced by white porcelain from Xingzhou in north China and celadon ware from Yuezhou in south China. Gradually its artistry went downhill.

Liao and Song Ceramics

After the Tang dynasty was overthrown in 907 by a warlord from the Huanghe River valley, the area north of the Great Wall came under the rule of the Qidan (Khitans) people, who set up the Liao dynasty. The Liao potters employed the methods for Tang three-color glaze but the glaze was used on a coarse body in a rather simple way without merging or flowing at firing. Liao three-color ware and white porcelain from the Ding Kilns in Hebei province in-

cluded stirrup-head ewers and ewers in the shape of a cock's head, vases shaped like a phoenix head and jars like a chicken's leg. Since liberation quite a number of Liao kilns and tombs have been excavated in northeast China and Inner Mongolia.

In the Song dynasty (960-1279) the three-color glazed ware made regained its elegance, and the carved and incised designs to which the glaze was applied were of great beauty. Large quantities of pottery headrests with three-color floral and bird designs have been unearthed from Song tombs. But in fact not much attention was paid to three-color glaze because porcelains had been developed and in many new types.

In the Ming and Qing dynasties (1368-1911) lead glazes of yellowish and greenish tints were used only in making glazed tiles for building, and as colors for designs on white porcelains. From this time, however, there is a simple three-color glaze with yellow, green and purple (using manganese oxide as color agent) which is rare and famous. Today three-color glazed ware is produced as a special craft branch of China's pottery and porcelain production.

Making a reproduction of a Tang horse in three-color glaze at the Luoyang Artistic Ceramics Workshop.

Photos by Xinhua



Memories of Zhu De and Chen Yi

(Part II)

SU YU

LED by Zhu De and Chen Yi, our troops began to explore a new path of revolution. In early November 1927 we left Dayu county and arrived at a hilly area west of Chongyi county on the border between Hunan, Guangdong and Jiangxi provinces. Here, deep in the mountains and with close contacts with the local people it was easy to conceal ourselves from the enemy.

The warlords were still embroiled in warfare engulfing all the big and small warlords of these three provinces. Zhu De and Chen Yi used this opportunity to organize guerrilla warfare in the mountains.

First we drove out the local bandits who terrorized the people with their burning and killing. Then we suppressed the armed forces of the landlords and gained control of the area. At the same time we reorganized the local branch of the tax office and levied some taxes, thus solving the problem of provisions for our troops. We instituted military drill and political classes for our men but also divided them into companies and platoons to help the peasants in the fields. We told the people about our goals and explained that the Communist Party was working for the interests of the poor people. We were fighting for a world in which the oppressed would become the masters. We said that since there were so many of us poor, the revolution would certainly triumph. In this way, we linked up armed struggle with the peasant movement.

In early December we shifted to Renhua in Guangdong where we learned about the imminent Guangzhou (Canton) Uprising planned by the Party. Receiving a letter from the Central Committee ordering us to Guangzhou by December 15 to take part in the uprising, we marched southward on the double. But when we arrived on the outskirts of Shaoguan north of the city of Guangzhou we learned that the uprising had already failed.

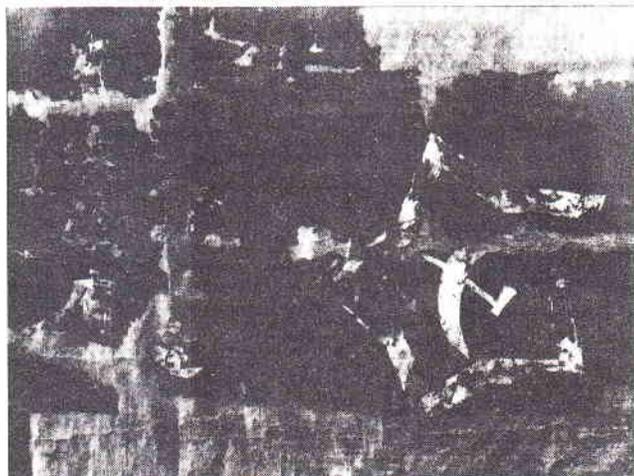
The atmosphere in Shaoguan was very tense. The reactionary Merchants' Corps in the town had seven or eight hundred rifles and blocked our entrance. We marched to Xiheba southwest of Shaoguan, planning to billet in a Catholic church there. The French priest refused to let us stay, arguing with us in an unintelligible tongue. We didn't understand any foreign language and were helpless to reason with him so Chen Yi took over. He spoke to the priest for a few minutes and finally

persuaded him. Only then did we discover that Chen Yi had studied in France and spoke the language fluently.

The suppression of the Guangzhou Uprising increased our hatred for Chiang Kai-shek's Kuomintang Party and pushed us to develop our revolutionary struggle in the countryside. Not long afterward, Zhu De and Chen Yi led us to Liputou, a market town about 30 km. northwest of Shaoguan. In the daytime we rested and sometimes drilled. At night we broke up into companies and platoons and talked to the local peasants about injustice and revolution. We also began to attack the local tyrants. The spirits and working-class feeling of our men were very high.

Reflecting later on this stage of the struggle, Zhu De said, "Before, all we knew about making revolution was staging uprisings in the cities. Only after the failure of the Guangzhou Uprising did we realize that we could also go into the mountains and wage a guerrilla war. At that time our Party Central Committee's policy opposed guerrilla warfare and instead advocated urban uprisings. We didn't know anything about fighting in the mountains but after we had done it for a few months we thought it had possibilities." Zhu De and Chen Yi continually explored new revolutionary paths, testing their ideas in the field. They led us in making the important strategic switch from the cities to the countryside and from regular warfare to guerrilla warfare.

The flag hoisted over Zixing county town during an uprising in southern Hunan province.
Military Museum of the Chinese People's Revolution



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



Joining Forces at the Jinggang Mountains (oil)

Lin Gang

Around the 20th of January 1928 Zhu De and Chen Yi led us from Liputou to the border of Yizhang county in southern Hunan where we made contact with the Special Provincial Party Committee and the Yizhang County Party Committee. They made an all-round analysis of the forces in southern Hunan and decided to launch an uprising there. They also laid plans for a strategic occupation of the Yizhang county seat.

Southern Hunan Uprising

At noon on the 22nd, the last day of the lunar year and the time for settling accounts, we disguised ourselves as Kuomintang troops and smoothly entered the county town. Taking the enemy completely by surprise, we soon controlled the entire town. According to plan we swiftly arrested the county officials and hostile gentry. Our troops disarmed the reactionary corps stationed at the county office. We opened up the jails, freeing the Communists and other revolutionaries. We broke open the granaries and warehouses of the landlords and despotic gentry, dividing the spoils among the poor. Our troops began to fly the red banner of the "First Division of the Workers' and Peasants' Revolutionary Army" and each soldier and officer tied a red ribbon around his neck. Our division commander was Zhu De, our Party representative Chen Yi, and our chief of staff was Wang Erzhuo. The peasants with us who had taken part in the uprising were reorganized into the Yizhang Peasant Army.

The victory of the Lunar New Year Uprising at Yizhang undermined the reactionary grip over southern Hunan and northern Guangdong. Chiang

Kai-shek panicked. He hastily dispatched five regiments, led by Xu Kexiang, which rushed from Shaoguan all the way to Yizhang.

What tactics could we use to fight a superior enemy? Zhu De and Chen Yi believed we could not deploy our ranks in battle array and take them on head-on but should fight a mobile, guerrilla war. They ordered the division and the Yizhang Peasant Army to withdraw from Yizhang and conceal and mass themselves in the hills southwest of the town.

Xu Kexiang's Kuomintang troops occupied Yizhang and then pursued us outside the town in an attempt to wipe us out. A day later we encountered an advance enemy party while we were moving our forces. We numbered less than 1,000 men but were the cream of the soldiers remaining from the Nanchang Uprising. We were all fierce fighters, so that with one assault we scattered the enemy troops, annihilating part of them. The rest fled in disarray while our men chased after them in hot pursuit — all the way to the headquarters of Xu Kexiang. There, we wiped out the entire five enemy regiments. It was the first important victory since our switch in methods of warfare following our defeat at Chaozhou and Shantou (see Part I) and it set a brilliant military example of a small force conquering a larger one.

After the victory at Yizhang we immediately began to organize a revolutionary government. In late January a worker-peasant-soldier congress was convened at Yizhang, formally establishing a revolutionary regime. This was followed by worker-peasant-soldier governments in every district and township. The Yizhang Peasant Army was formally reorganized into the Third Division of the Workers'

and Peasants' Revolutionary Army. One by one, trade unions, peasant associations, women's federations, student unions and children's corps were formed. Under the leadership of the Party and these governments, we began to struggle against the local tyrants. Land deeds were burned and in some places the land was even spontaneously divided up. Recruits poured into the army. The revolution in Yizhang county was at its height.

The victory of the Yizhang Uprising was the prelude to the one in southern Hunan. A successful battle fought at Pengshi shook the whole area. Led by the Party, workers and peasants in other parts of southern Hunan also revolted after the Lunar New Year. The torch of rebellion burned brighter.

To support these uprisings, Zhu De and Chen Yi led the First Division of the Workers' and Peasants' Revolutionary Army north where they defeated two enemy battalions at Huangni'ao and took Chenzhou. This victory helped push the struggle for political power forward. With the strength of only one platoon, supported by peasant militia and coordinated by the local Party, we were able to liberate a county seat. In less than half a month we won Yongxing, Leiyang and Xixing where we established worker-peasant-soldier governments, Red Guards, self-defense militia and revolutionary mass organizations. On this basis we set up the Seventh and Fourth Divisions of the Workers' and Peasants' Revolutionary Army and a few independent regiments. Influenced by the victories at these five counties, the fires of revolt spread swiftly to more than ten other counties in southern Hunan.

Reunion in the Jinggang Mountains

While Zhu and Chen were leading the remaining forces of the Nanchang Uprising in scattered, hard-fought battles, Mao Zedong was leading the troops which had fought in the Autumn Harvest Uprising on the Hunan-Jiangxi border toward the Jinggang Mountains. On October 27, 1927, they arrived at Ciping where they planted the red flag of revolution, and created the first workers' and peasants' army and rural revolutionary base area.

When we got to Xinfeng in late October 1927, we heard for the first time that the troops of the Autumn Harvest Uprising had made it to the Jinggang Mountains. The news was brought by an envoy of the special Party committee of southern Jiangxi. Zhu De and Chen Yi were elated and the news greatly heartened our troops, isolated as we were in the midst of bitter fighting.

In November when we were in the Chongyi area, Zhu and Chen sent Mao Zetan to the Jinggang Mountains to report on the events of the Nanchang Uprising to Mao Zedong. Soon afterward, a battalion arrived from there and from them we learned a bit about the concrete situation prior to their ascent into the Jinggang Mountains. In early February 1928 when we attacked Chenzhou, Mao again sent a company to make contact with us.

That month the favorable situation created by the Southern Hunan Uprising was destroyed by the "Left" putschist line of Qu Qiubai, seriously dampening the revolutionary activism of the masses and creating widespread dissatisfaction.

In March, the battling warlords of Guangdong, Guangxi and Hunan reached a temporary truce. They immediately combined forces and dispatched seven divisions against us, attacking us from the south, north and west. To preserve our military strength under these adverse conditions, Zhu and Chen avoided frontal battles. They led us out of southern Hunan in the early part of April and headed for the Jinggang Mountains. When the enemy detected our shift eastward, they immediately sent two divisions to trail us. Fortunately, two regiments of the Workers' and Peasants' Revolutionary Army led by Mao Zedong arrived by different routes. They attacked the enemy pursuing us and covered our arrival at Longshi (present Ninggang). After they had completed this assignment, they also arrived at Longshi.

It was a tortuous path, but the troops remaining from the Nanchang Uprising led by Zhu and Chen finally combined forces with the troops from the Autumn Harvest Uprising led by Mao in the Jinggang Mountains in late April 1928.

In the center of Longshi, a town ringed by mountains, stands an imposing ancient structure, the Dragon River School, site of the historic meeting between Mao Zedong, Zhu De and Chen Yi. The two forces were combined into the Fourth Chinese Workers' and Peasants' Red Army and a military commission was selected with Mao as its secretary. In early May a meeting was held to celebrate the union of the two armies. The establishment of the Fourth Red Army was formally proclaimed. Zhu De was named commander, Mao Zedong Party representative, Chen Yi head of the political department and Wang Erzhuo chief of staff. There was an unprecedented celebration. Planks were placed across wooden buckets to form a makeshift stage where many numbers were performed. The square was crowded with soldiers and civilians in high spirits.

The reunion in the Jinggang Mountains and the establishment of the Fourth Red Army was of enormous historical significance. As an important event in armed struggle and the Chinese revolution, it has become a chapter of history. The newly-formed Red Army's continuous struggle in the Jinggang Mountains had a deep influence on the later establishment and expansion of the revolutionary base areas. It also gave credence to the policy of sticking to the path of surrounding the cities from the countryside, thereby expanding the revolutionary cause throughout the country.

More than half a century has passed. Comrades Zhu De and Chen Yi who led us through the years of bitter fighting and made indelible contributions have passed away. Their entire lives were spent in serving the people and their deeds will remain with us forever.

The Beijing Prison

YOU YUWEN and HUANG JUN

BEIJING Prison has stood on Yuxin Road in the south of the city since 1911. Inside the gate is a neat courtyard where the administrative offices are. Through a guarded door across the courtyard is the cell area: living quarters, shops, kitchens, store, bathhouse, hospital and library, crowded in a compact but regular pattern. There are basketball courts and an open-air theater. Prison population is 1,900, of whom 120 are women.

Up to 1966 the prison functioned on a fairly effective system and was publicly commended as a good institution. During the time of the gang of four, however, regulations were neglected or abandoned. Guards took to cursing, beating their charges, incited them to abuse each other and used corporal punishment. There was also an influx of people wrongly put in prison due to the fact that Chinese law was in shambles.

Regulations have been gradually restored since the gang of four fell in October 1976. Efforts have been made to improve prison administration. The prison authorities and other concerned government departments have jointly reviewed the prisoners' files and reinstated certain legal processes that were violated in previous years. This has uncovered 80 persons in the prison either innocent or who, though they might have done something wrong, should not have been brought to court. Most of them were, in one way or another, jailed for being against Lin Biao or the gang of four. They

have been acquitted or exonerated and released. The prison authorities also appealed to the court for a reduction of sentences they thought too severe.

Cells

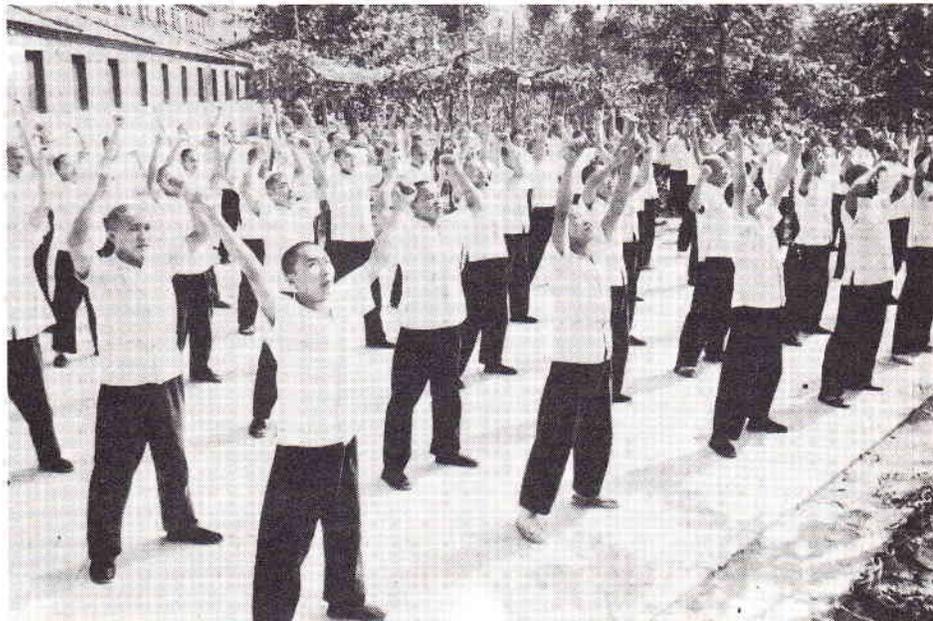
There are three male cellblocks and one for women. Each male block sprawls like a hand with the five fingers spread: five corridors radiating off a central foyer. Sunlight comes in through skylights in the corridor roof. About 220 inmates live in the 22 rooms along each of these five corridors.

A cell room measures 20 square meters with glass windows facing the door. There is room for twelve people to sleep on board beds along both side walls. At present every room has from 7 to 10 inmates. Neatly folded quilts, some per-

sonally owned and some issued by the prison, are put in a row on the bed at the end of the wall. Above each person's place is a box for his small things. Under the windows are books on shelves made by the inmates. The prison provides every room with the *People's Daily*, *Red Flag* magazine and other study materials. A printed 11-point set of rules is pasted in each room.

Each corridor has a washroom, toilet, cupboard room and a recreation room. The prisoners' clothing and other belongings are kept in a storeroom also off the corridor. The prisoners have furnished the recreation room mainly with musical instruments and stage costumes and properties they make themselves. Across a triangular courtyard where the prisoners spend their free time is the factory,

Work-break exercises twice a day.



YOU YUWEN and HUANG JUN are staff reporters for China Reconstructs.

which like a circular belt links all five corridor outlets.

Life and Work

The time table in the prison:

6:00 am.	get up
7:00	breakfast
7:30-11:30	work
11:30	lunch
12:00-14:00 pm.	noon break
14:00-18:00	work
18:30	supper
19:00	free activities
19:30-21:30	study
21:30	bed time

Thursday is rest day. On this day families can visit (one visit per month permitted). Prisoners usually take care of their personal affairs such as washing clothes, getting a haircut and writing letters. They also rest on recognized holidays, as outside.

Prisoners see films once a week and on holidays. They write and put on their own performances. In some evenings they watch TV in the central foyer. In their free time they play basketball, table tennis or Chinese chess. Their meal standard is 13 yuan a month. A small kitchen cooks special food for Muslims and anyone else who needs it. On the kitchen wall is a list of prisoners getting special foods, including those who have to have no peppery foods, onions or other things.

They are given a monthly allowance, 2 yuan for men, three yuan for women, to buy toilet goods and other small things at the prison store.

The prison has a well-equipped 50-bed hospital staffed by experienced doctors. Cases they are not equipped to treat are transferred to the hospital run by the public security department. All the prisoners are given a thorough physical examination on entering the prison. Cases of infectious diseases are cared for in an isolation ward. Every prisoner gets a full medical checkup annually, and the staff makes rounds of the factory and shops to treat light illnesses and issue preventive medicines.

Work is the prisoners' main activity. The prison produces cotton and nylon socks and plastic sandals. A machinery repair shop does the maintenance work. Almost all the buildings in the prison are old but the shops were built after 1949 when the people's republic was founded. Though the machines are outdated, the 80 varieties of socks and 20 kinds of sandals produced find a ready market. Annual production value is more than the prison budget. Aside from strict work discipline the prison gives incentives. Every month prisoner-workers have a discussion of their own work and every three months some awards are given in material and money — 5 to 10 yuan each. In the first quarter of this year 75 percent of them got bonuses.

Work is an important measure in rehabilitating the prisoners. The prisoners gradually acquire the habit of respecting work and detesting idleness. Work also helps prisoners learn a productive skill. When they are released some of them have learned the skills required of workers of the third or fourth grade (the highest grade in China is the eighth).

Administrating and Educating

During the two-hour study session in the evenings, the prisoners generally read political articles from newspapers, magazines and Chairman Mao's works, discuss their progress, how they have done their work and listen to reports or radio broadcasts on current affairs. Now there is a lot of study and discussion of law. Wall newspapers or blackboards carry their reports of ideological progress. The prisoners' paper, *Labor Reform Briefs* carries articles written by the prisoners on their ideological reform and technical problems in their work. The library has more than 10,000 books.

Young people make up large percentage of the prisoners. The authorities have decided to run classes to help them get a better education, intending to raise them to the middle school level by the

time of their release. They are also planning to let prisoners with professional knowledge continue their study and scientific research work. Doctors among them will treat prisoners and those who know foreign languages may translate for other organizations. Recently the prison has started to give money subsidies to inmates according to their professional level.

The sole purpose of the prison is to reform criminals into good citizens. Thus all of its work is centered on this purpose. Simply confining criminals away from the outside world in strictly patterned circumstances cannot achieve this. Hard-core cases, for example, would feel so frustrated by the rigid discipline that they would look for fights as a vent for their anger. Dealing with this kind of prisoners is the important and intricate work of the prison.

Regulations for the guards are strict: no beating and cursing, no corporal punishment of any kind under any pretext. The worst punishment is solitary confinement for those of extremely bad behavior. Each corridor has one solitary confinement cell (with bed, table and chair). Constant trouble-makers are sometimes hand-cuffed. But these punishments are carried out only after being approved by the prison director himself.

Ideological education is the main work of the staff. They are required to concern themselves with prisoners' life and help them make ideological reform. They may criticize prisoners severely for bad behavior but they encourage them whenever progress is made. Through this patient work the prisoners gradually realize the seriousness of their crimes and build warmer human feelings. At this stage they regret their past and see the brightness ahead if they can change.

Prisoners arrive with all sorts of feelings. Some think they are at their rope's end, don't care any more and either constantly make trouble or abandon themselves to fate. Some brace themselves expecting to meet inhuman treatment. Some are prepared to fight the law.

Newcomers are given one month of concentrated study. The staff helps them analyze their crimes and the damage they have done to society, lets them know that the prison will reform them into new persons, shows them an exhibit of photos of ex-prisoners who now lead normal lives, and explains the prison rules. Then the prisoners are assigned to regular cells and join others in working in the shops. These are only initial steps. The prisoners will waver for a long time, some two or three years. The ideological work continues.

Prisoners

On a wall newspaper in one of the corridors recently was a prisoner's poem celebrating Labor Day (May 1). He wrote, "My five-year term has been cut to three, and my heart already feels free. I've long dreamed of becoming a new man. It's time that my new life outside began." This prisoner's new hope and confidence in his future is the result of the prison personnel's work.

The story of F. C. Li, son of a Beijing railroad worker, is an example of successful rehabilitation. Li had been a worker in a prefabricated concrete building materials plant. Influenced by the idea of getting something without working, and by the atmosphere of anarchism that prevailed in some places early in the cultural revolution, he got mixed up with a gang of young people engaged in theft. Finally he became the leader of such a gang which soon had a long record of house-breakings. He was caught and sentenced to 15 years.

For the first two or three years he refused to admit that what he had done was wrong and he didn't work well. With presents of pipes and cigarettes he tried to build up a little "brotherhood" of his fellow inmates. He often got into fights in the prison factory and many times broke the prison discipline.

A staff member had patient talks with him, some lasting several hours. But Li didn't listen. The staff member learned that Li was worried about his younger brother who was ill at home. He said to Li, "Even if you don't care



The prison factory.

Photos by Wang Hongxun

about yourself; don't you think of your family? Your brother's illness is already enough of a problem for your family and yet you make them worry about you too. Your parents long to see you out sooner but you are letting them down by just drifting along."

This reminded Li that he was still young and shouldn't waste his youth in prison. The staff member's words made a dent in Li's hard shell.

His antagonism toward police had been established in an insulting experience in a factory. Once he had been detained in a small room in the factory for a theft: He was treated with cold glares, curses, ridicule and even beaten. He did not believe criminals could be treated kindly. But in the three years he had been in prison he had experienced another kind of treatment. The prison personnel talked with him in a friendly way and he was taken care of when he was ill. He began to realize that he was not an outcast.

Now Li made a conscious effort to do his best. Today he finishes everyday's quota on time and puts out work of consistently good quality. After finishing his own tasks he helps others. In his spare time he has learned to operate

three kinds of drilling machines. He has analyzed the causes of his downfall and is now confident he will be released earlier.

Another example is S. M. Bai, mother of a two-year-old girl. In 1970 she attempted to kill her husband so she could marry another with whom she had been having an affair. She struck her husband with an iron but she was so scared she didn't kill him. In custody she confessed the motive for her crime. She was sentenced to life imprisonment. She was desperate, remorseful and miserable. Despair tortured her all day. Who would listen to her appeal? But the prison staff considered her sentence too severe. After careful investigation and discussion they pleaded her case in court and succeeded in getting her sentence reduced to 10 years. She was released one year ahead of time for good behavior. She had learned knitting machinery skills in prison and was assigned a job in a sock factory. Now she lives with her mother. "The prison gave me my second life," she says.

A prison head said, "Since 1977 our figure for 'repeaters' has been 7.8 percent. We are trying to reduce this figure and turn more prisoners into useful citizens."

The Gardens of Suzhou

ZHONG GUOJUN

THE gardens of Suzhou are world-famous for the way they bring together the beauties of nature, architecture and painting — a feature of Chinese gardens. Eight million people, including thousands from abroad, visited the Suzhou gardens last year.

It was one of the finest of these gardens that the Metropolitan Museum of Art in New York recently decided to reconstruct with Chinese help — an exact copy of the lovely Ming Dynasty Garden so characteristic of the artistic style of the time.

Poetry and Art

Suzhou, perhaps the “Venice” of the east, lies about one hundred kilometers west of Shanghai. Because of its natural beauty and economic prosperity it became a fashionable place for officials, landowners and wealthy merchants of the Ming and Qing dynasties (1368-1911) who bought land there and built homes. The gardens were deliberately concealed from the outside by high walls and here their owners lived in “quietness amidst noise,” enjoying the pleasure of natural scenes and indulgent living. Many writers and artists took part in designing the gardens, fusing their poetic and pictorial ideas into the landscaping.

The gardens of Suzhou are very different from the imperial

Summer Palace in Beijing, where the buildings and gardens are of extravagant taste and style on a large tract of land. Instead, they are small and delicate with artificial hills and pools, exquisite pavilions, terraces and towers, all made into a harmonic whole with flowers, shrubs and trees. They are, in fact, miniature landscapes with seemingly endless changing views.

Water plays an important role in the Suzhou gardens. It is obtained easily — the water table is only a few feet underground. Thus there are many pools, which help greatly in compacting scenery within small areas. The earth removed becomes one or more hills, planted with trees and decorated in a natural way with bizarre rocks taken from around Xishan Island in Lake Tai Hu. These Tai Hu rocks are pieces of limestone which have been quarried from the nearby mountains and sunk in the lake for generations until they are eroded into strange shapes with cavities and grooves.

Pavilions, terraces, towers, buildings and verandas add poetry to the gardens. Halls are built at the water's edge to command delightful views. Pavilions and terraces are usually set on the edge of a pool or on hilltops. Doorways are moon-shaped, polygonic or in a vase form. Each leads to an entrancing scene. Undulating walls and covered walks pierced with

latticed or tile-patterned openings offer their white walls as background to green trees and rocky hills, each view more beautiful than the last. Many buildings carry poetic names that intensify their charm, such as a hall named “Fragrance from Afar”, a bridge called “Little Flying Rainbow” and a pavilion in the center of a pool named “Lotus-Surrounded Pavilion.”

A Ming Garden

By World War II many of Suzhou's gardens had fallen into neglect and ruin. The famous Nanmu Hall in Linger-Here Garden (Liu Yuan) was used as a stable by the Japanese and later the Kuomintang troops. After 1949 the people's government began to restore eleven of the gardens. Most typical of Suzhou style were the Humble Administrator's Garden (Zhuozheng Yuan), Liu Yuan and Wangshi Yuan.

The Humble Administrator's Garden covers 4 hectares and is the largest. It was built around 1513 by Wang Xianchen, a far from humble court examiner of the Ming dynasty who was demoted, resigned and came to Suzhou. His garden was built with money he had extorted as a court official.

Ponds take up three-fifths of the garden area. The center is the focal point of the garden. Two small, connected islands rise from the water, lush with bamboos and trees — a truly rustic scene. A four-sided open hall called Fragrance from Afar overlooks the water to the south and is flanked by pavilions, verandas, towers and bridges. The simple and serene artistic style of the Ming dynasty is basically preserved in the Humble Administrator's Garden.

Everchanging Views

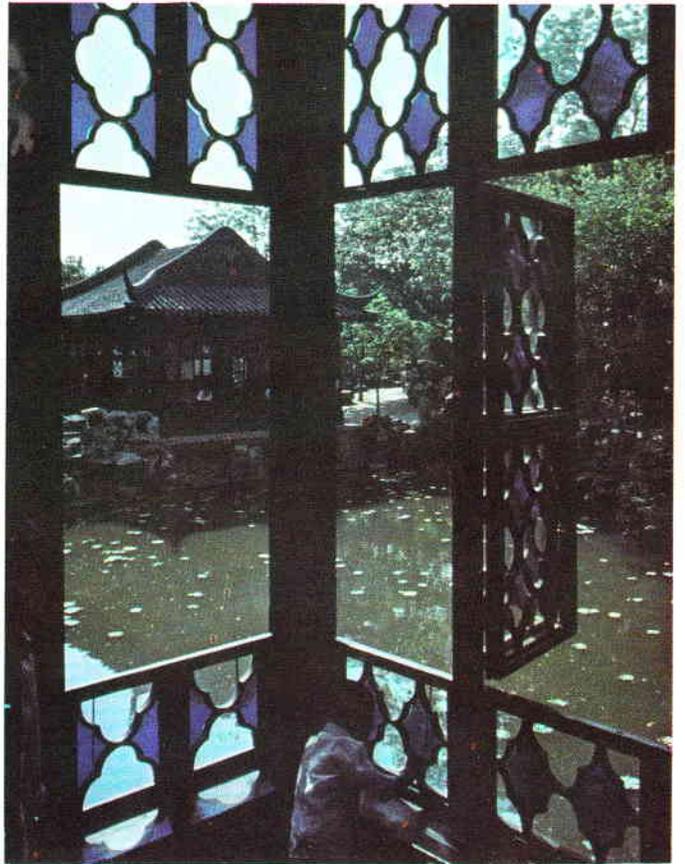
Linger-Here Garden is true to its title, for its quiet beauty makes visitors reluctant to leave. It was built by Xu Shitai, a retired official of the Ming dynasty, and twice rebuilt by subsequent owners in the Qing dynasty. It was restored in 1953 by the people's government and became one of the four important garden units in China protected by the state. (The other

ZHONG GUOJUN is a member of the National Society for City Afforestation and Gardens, and chairman of the Suzhou Garden Society.



Wangshi Garden.
Below, the Garden of the End of Spring
Study (Dianchun Yi).





The Humble Administrator's Garden (Zhuozheng Yuan).

Photos by Zhang Shuicheng





The Garden of Feeling at Ease (Yi Yuan).

Zhang Shuicheng

three are the Humble Administrator's Garden, the Summer Palace in Beijing and the Imperial Mountain Resort at Chengde in Hebei province.)

Using walls, corridors and rocky hills, the designers divided the three hectares of Linger-Here Garden gracefully into several courtyards different in size and style. A 700-meter winding covered walk traverses the courts, giving visitors constantly changing scenes. This layout is typical of the mystery of the Chinese art of building gardens.

Along the covered walk, openings in the wall offer views of ever-shifting light and shade outside. One suddenly emerges into the open, surprised by a pool of water with pavilions of fantastic shapes on the one side and rocky hills and old trees on the other. A walk up the hill leads to a panoramic view of the garden. Stone tablets with ancient calligraphy

from different dynasties are set in the wall along the walk.

Passing through a vase-shaped doorway, the visitor comes to a flower nursery. Going through a moon-door inscribed "Another Village," he walks along a winding path under grape trellises enhanced by hundreds of potted flowers and trees, some of them 300 years old. At the end is a small hill. Ascending its tree-shaded steps he feels as though he were in a natural mountain forest.

Back to the flower nursery and turning east, he arrives at the Eastern Yard where there are two halls and three small garden courtyards. Considered a fine example of hall construction in Chinese traditional gardens, the halls contain ancient furniture, palace lanterns and historical relics. The windows and screen panels are exquisitely carved. Behind these halls stands the largest Tai Hu rock in Suzhou. Called Cloud-

capped Peak (Guanyun Feng), it is 6.5 meters high and weighs 5 tons. It was transported here 400 years ago.

Though Linger-Here Garden has been rebuilt several times, the original rocks and trees have been left as they were. Leaving the two halls, the visitor comes to three yards with a winding corridor. Here rocks in fascinating shapes thrust up among fragrant flowers and bamboos. This is the most quiet and tasteful yard of all of Suzhou's gardens. From here he turns into the walk and before he realizes it, is back at the place from which he started, unaware that he has spent two hours in the Linger-Here Garden.

Framed Scenes

At the end of a lane in the southern part of Suzhou is a typical residence of a high official built in the Southern Song dynasty (1127-1279). In early Qing, professing to be above politics, the owner styled himself Wangshi (a fishing man) and the garden was thus named. Entering the Wangshi Garden, the visitor faces the owner's home—two floors of chambers, halls and three courtyards. Beside it, reflected in a pool, are pavilions, a corridor with flying eaves, towers and verandas. The smallest of all the Suzhou gardens, it is only half a hectare, yet its compactness and proportion give the visitor an artistic picture from whatever angle he looks.

To the west of the pool is the 500-square-meter Garden of the End of Spring Study (Dianchun Yi), so named because peonies that used to bloom here "said goodbye to spring." The bamboo house was the owner's study decorated with palace lanterns and scrolls of calligraphy and painting. In a small yard only two meters across, between the study and the back wall, bamboo, banana and winter-sweet grow among artificial rocks and small hills. Looking at them from the three windows of the study, one seems to see three framed Chinese landscape paintings on the wall. This is typical of the originality of Suzhou's gardens.



Thai players Patama and Suleeporn (facing the camera) in the women's doubles.

SPORTS

Badminton Championships

FU XIPENG

Burmese and Hongkong players congratulating each other after the match.



SHUTTLECOCK FANS got their fill in June in the famous south China scenic city of Hangzhou when two world badminton championships were run off — the First World Cup Championships and the Second World Badminton Championships. Sponsored by the World Badminton Federation, formed in Hongkong in 1978, the ten-day games took in 125 players from 18 countries and regions in Asia and Africa.

Though several all-China badminton championships had been held in Hangzhou, the people of this tourist city had never seen the game on such a grand scale. They packed the 5,400-seat Hangzhou Gymnasium to capacity every day.

Twenty-two teams competed in the cup championships. China brought in a first in both the men's and women's team events, with Thailand following. The most exciting game, however, was between Hongkong veterans and Singapore newcomers. Tough smashes and tight defense gave Chan Tin Cheung (HK) 2:0 over Wong Shoon Keat (SG) in the first match. In the second, Lee Hai Tong (SG) met his opponent with deep back-court shots and deft netting, evening the score 1:1. Experienced Hongkong partners Chan Tin Cheung and Ng Chun Shing tamed their Singapore opposites in the third match 2:0. In the crucial fourth match Singapore's Lee Hai Tong and Chee Mun Hung failed to upset Hongkong's Yang Mei Liang and Wong Man Hing who kept cool under strong attacks and finally won the match. Defeated Singapore did not lose heart. In the last match K. Musa attacked vigorously and won back a point for his team. The four-hour competition ended with Hongkong winning 3:2. Both teams' tenacity impressed the spectators.

The five singles events of the Second World Badminton championships gave spectators different playing styles. Thongkam, 39 and the oldest woman player, had been the Thai team's ace for years. In

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April last year she and a partner won the women's doubles in the Third Asian Badminton Invitational Tournament in Beijing. Though no longer as strong as young players, with solid basic skills and flexible tactics she trounced her opponents. Her serves were superb. She loops the shuttle with such force that it soars high and somersaults accurately to her opponent's base line. She trains and works as hard as younger players. Thongkam plans to play a few more years and then become a coach.

The African players, especially the Nigerians and Tanzanians, showed marked progress. Starting the sport in the early 70s, they adopted style of the Asian players and made rapid headway. They are now trying to increase their speed. R. Chiplunkar and M.M. Nathwani, the Tanzanian men's

doubles champions at the African Badminton Championships, astonished spectators with their relentless attacks on their strong Thai opponents, Preecha and Bandid. Though weak in defense and footwork, S. Egbeyemi, men's singles champion of Nigeria, gave his opponent a hard time with his fast and heavy drives.

Host China took three titles — men's singles, women's singles and men's doubles. In a surprise upset 17-year-old Han Aiping, the youngest in her team, won the women's singles title. Though China snatched three titles, specialists commented that its men players seemed to lack younger successors and their play was not as good as expected.

Thailand's Patama and Suleeporn won the women's doubles, and Hongkong's Ng Chun Shing

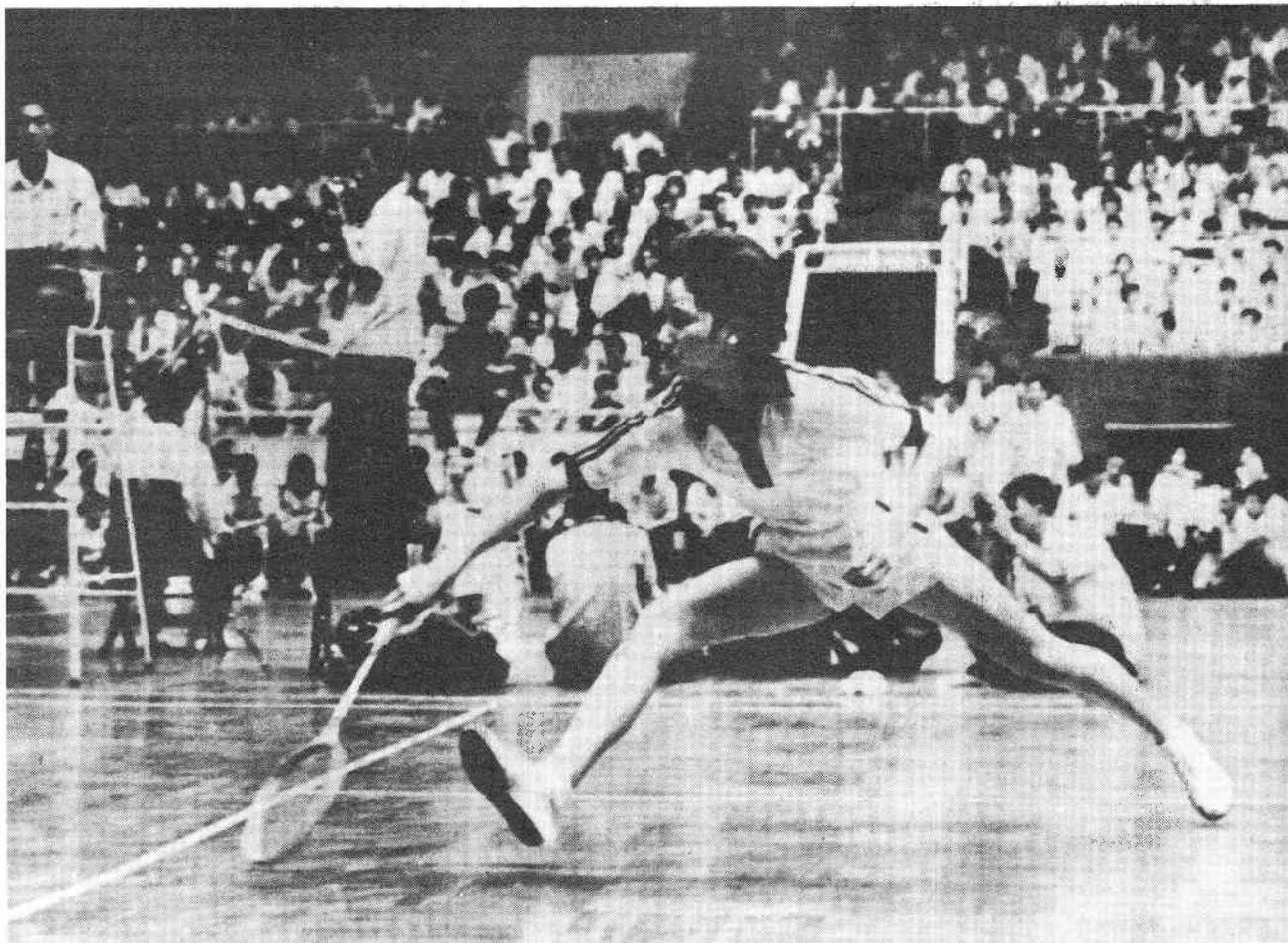
and Chan Lim Chee captured the mixed doubles.

In their leisure hours during the competitions the players went boating on beautiful West Lake and visited a tea plantation and tasted Longjing, the famous green tea produced there. Over 90 kinds of souvenirs and traditional handicraft works had been created by the city's craftsmen as gifts for the sportsmen.

"For us this is an unforgettable occasion," Errol, Brandon and Guinevere Chan from the Philippines said. They are brothers and sister whose father was a badminton player born in Fujian province. All his life he had wanted to come back and have a look at his motherland. "He taught us badminton when we were young, so that we could have this opportunity," Errol Chan said. "Now we have fulfilled his wish."

Han Aiping, winner of the women's singles title at the 2nd World Badminton Championships.

Photos by Xinhua





Stall near Qianmen selling Moslem food.

Wu Chuping

More Attention Paid to Food, Clothing, Shelter

LU ZHENHUA

A photo in their new dresses.

Wu Chuping



MANY Beijing people don't cook breakfast at home but buy something ready to eat on the way to work. A few years ago when the gang of four was around, people had to stand in line for half an hour at places selling breakfast to get something. The gang seemed to think that improving life for the people would give rise to revisionism. As a result little was done about it and of course nobody paid any attention to a small matter like breakfast. After the fall of the gang, the city government began to grapple with such problems.

Breakfast to Duck Dinner

The Chongwenmenwai district is a densely-populated section. Every day 200,000 people pass through its main street. Last year local authorities tackled the breakfast problem. Cadres and staff members in the food services were mobilized to come up with ideas for bettering their work. At the same time the district government increased staffs in restaurants to make more food and prolong business hours. Food stalls were set up and pushcarts were sent out to sell food on the streets.

Now every morning at six o'clock six restaurants and many food stalls begin their daily business. In addition, 14 pushcarts sell *youbing* (crullers), *shaobing* (griddle-baked sesame biscuits), *mahuar* (hard twisted fried cakes), baked buns and *baozi* (steamed buns with a meat filling). There is a place selling breakfast specialties about every 50 meters so customers no longer have to stand in long lines. Those with more time can go into the shops for things like *zhagao* (fried cakes of glutinous rice flour with a sweet filling) or bowls of soybean or ground almond "milk."

Last year in the city as a whole 104 restaurants, 420 snack bars and 233 food stalls were set up on the main streets and 50 minibus shops put into service. These facilities can serve breakfast to a million people, 3.5 times the number in 1976.

Some well-known restaurants which were closed during the cul-

tural revolution have reopened and others have expanded. The Duyichu (Unique in the Capital) Restaurant is one that has reopened. It is famous for its *shaomai* (a filling of meat, prawns, sea cucumbers or eggs or any mixture thereof in a thin dough skin closed with a frill on top). This restaurant is 240 years old. It is said that the sign of the shop was written by Qing dynasty Emperor Qianlong (1736-1795). The Fangshan (Imperial Style) Restaurant in Beihai Park is again serving dishes once prepared for the last Chinese emperors and Empress Dowager Cixi.

For the convenience of working couples, the Chongwenmen and Xidan vegetable markets have added counters serving uncooked dishes for the evening meal. On their way home people can choose from 20 kinds of dishes and soups with ingredients all cut up ready to cook.

The Beijing Duck Restaurant which opened last April west of Qianmen, is at present the biggest duck restaurant in Beijing. It has 41 large or smaller dining rooms and can serve 2,600 customers at a time. The fourth floor, suitable for family banquets and wedding celebrations has already become a popular place for the latter. Zhang Wenzao, 74, one of the city's best cooks now works there.

New Housing

The Beijing city administration faces an enormous task in housing its citizens. Most of the housing at the time of liberation in 1949 consisted of old one-story buildings. After liberation more than 50 new residential districts and 100 projects with brick apartment buildings of three to five stories were built. Floor space of housing added since liberation is 2.7 times the total area of housing before 1949, but this still cannot meet the need. The situation was made worse by the fact that the earthquake which hit Tangshan in 1976 destroyed over 700,000 square meters of housing in Beijing.

The city government began to build new housing on a large scale

(Continued on p. 72)



Na Yi
Zhang Wenzao (second from left), famous chef at the Beijing Duck Restaurant.



Wu Chuping
In a Beijing duck restaurant.



Wu Chuping
The ready-to-cook counter in Xidan vegetable market.
New apartment buildings outside Hepingmen.



Xinhua

DO YOU KNOW?

China's Well-Known Rivers and

CHINA has a great number of rivers, more than 5,000 of them having a drainage basin of more than 100 square kilometers.

The Changjiang River (Yangtze) is the longest. It was called "Jiang" (river) in ancient times and afterward "Da Jiang" (big river), "Chang Jiang" (long river) and Yangtze (from the section near Yangzhou). The source is the Tuotuo River southwest of snow-capped Geladaindong Mountain in the Tangla Range in Qinghai province. It travels eastward 6,300 kilometers to the Pacific through an autonomous region (Tibet) and eight provinces, emptying into the East China Sea at Shanghai.

The Changjiang drains an area of 1.8 million square kilometers. Every year it takes one trillion cubic meters of water to the sea — half as much as all the rest of China's rivers. Its upper reaches, from the headwaters to the city of Yichang in Hubei province, roll through 204 kilometers of gorges (the Qutang, Wuxia and Xiling), one of the longest stretches of gorges in the world.

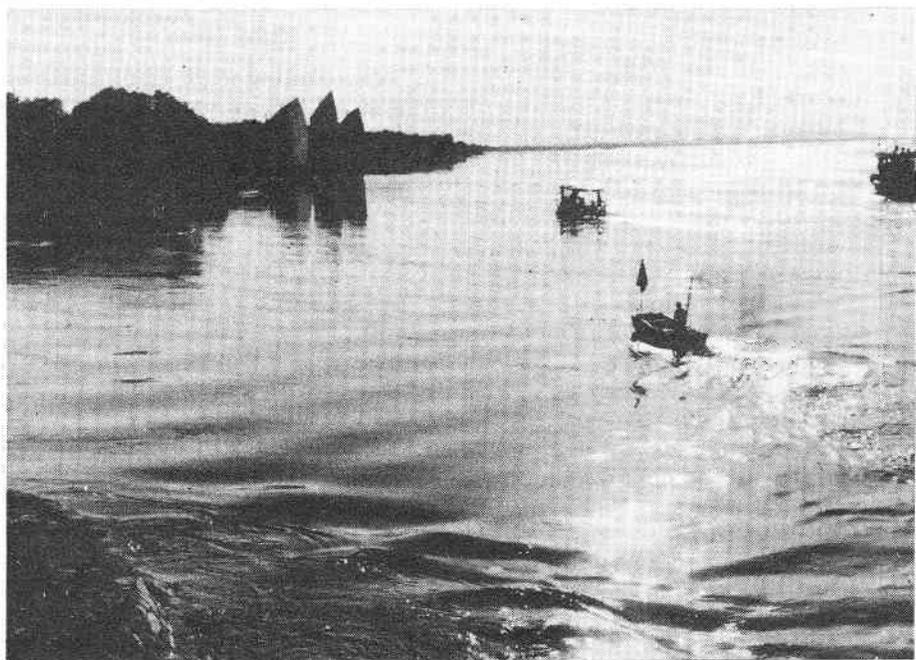
The Huanghe River (Yellow) is the second largest. Rising in the northern foothills of the Bayanhar Mountains in Qinghai province, it flows 4,800 kilometers through seven provinces and two autonomous regions to the Bohai Sea. The Yellow River is the cradle of early Chinese history and culture. Prim-

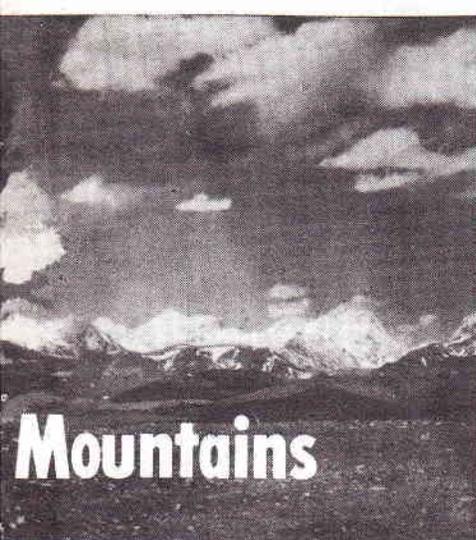
itive man began to appear in its basin certainly as early as 600,000 years ago, and the capital of the Shang dynasty (16th century B.C.), the earliest historically-verified dynasty, was built on its banks in Henan province.

The Tarim River is the longest in China without an outlet to the sea. It is a confluence of the Aksu originating in the Tianshan Mountains, and the Yarkant and Hotan rivers from the Karakorum Mountains in Xinjiang. (Tarim

means farmland or farming in the Uygur language.) It flows 2,179 kilometers eastward along the northern edge of the Tarim Basin. In its middle and lower reaches the volume of flow dwindles from evaporation and seepage. The river has had many branches and often shifted its course due to sedimentation. After liberation the people built dams and channeled the water into Lake Taitema in the southeast of the region.

On the middle reaches of the Huanghe River at Huayuankou.





The Himalayas.

The Yarlungzangbo River flows at the highest sea level—about 4,000 meters. Originating on the southern slopes of the Gangdise Mountains, it runs for 1,787 kilometers through southern Tibet.

China's longest man-made "river" is the Grand Canal, which extends south 1,794 kilometers from Beijing to Hangzhou in Zhejiang province. It passes through four provinces and links the Changjiang, Huanghe and three other big rivers. Its first section was dug in 486 B.C. and was expanded on a gigantic scale by dredging natural riverbeds in 605 and 1289 A.D.

China's mountain ranges crisscross the country in a complicated pattern. They may be divided into three groups: those running east-west, northeast-southwest, and north-south.

The Himalayas stand on the southern Qinghai-Tibet Plateau. "Himalaya" means "abode of snow" in the Tibetan language. The main part of the range lies along China's southern border. The average height of the mountains is over 6,000 meters—highest range in the world. It is 2,450 kilometers long from west to east and about 300 kilometers wide from north to south. West of the town of Yadong stand eleven peaks over 8,000 meters high—among them the world's highest, 8848.13-meter Qomolangma on the China-Nepal border.

It is said that in the 7th century a Tibetan king set aside the Qomolangma area as a place for raising birds. The lamas regarded birds as gods, so Tibetan Buddhist writings called the peak "the Goddess," or "Qomolangma" in Tibetan.

Flaming Mountain is a slope between Bogda Mountain and Kuruktag Mountain in eastern Xinjiang. In the sunlight its slope of red sandstone looks as if it were on fire, hence the name. It is said that in the Tang dynasty the Monkey King and Xuan Zang (Hsuan Tsang), the famous monk, passed here when they went west on a pilgrimage for Buddhist scriptures. Below the mountain is the Turfan Basin, the lowest point in China.

The Taishan Mountains in Shandong province, the Hengshans in Hunan province, the Huashans in Shaanxi province, the Hengshans in Shanxi province and the Songshans in Henan province are called "the Five Sacred Mountains." It is said that gods and goddesses lived here, and emperors of many dynasties came to worship and pay homage. Mount Taishan, 1,524 meters above sea level, is the most famous. It has many beauty spots and historical sites. Du Fu, the Tang dynasty poet, said, "One day I must climb to the summit and watch the neighboring mountains grow smaller." The highest of the Five Sacred Mountains is Huashan, 2,600 meters above sea level. From a distance its five peaks look like a flower (*hua* is flower in Chinese).

The Emei Mountains in Sichuan province, Jiuhua in Anhui, Putuo in Zhejiang and Wutai in Shanxi are famous for their connections with Buddhism. There are many temples on their slopes. The Wutai Mountains, 3,100 meters above sea level, are the highest of these. They are named for five peaks whose tops seem like five terraces (*wu* means five, *tai* is terrace). Putuo, the lowest, stands on a small island of the Zhoushan Islands in the East China Sea and was called in ancient times "The Kingdom of Buddhists in the Sea."

CHINESE COOKERY

Sizzling Rice with Shrimp and Tomato Sauce

(Guoba Fanqie Xiaren)

Sauce:

- ½ lb. medium-sized shrimps
 - 6 tablespoons peas
 - 1 medium-sized carrot
 - 4 black mushrooms soaked
 - 2 tablespoons tomato paste
 - 1 tablespoon minced ginger
 - 1 tablespoon cornstarch
 - 1½ teaspoons salt
 - 3 tablespoons sugar
 - 1 teaspoon rice wine (or sherry)
 - ½ teaspoon taste powder (monosodium glutamate)
 - ½ cup cooking oil
 - 1 cup water
- Crispy Rice*:
- 2 cups cooked rice
 - 2 lb. oil for deep frying

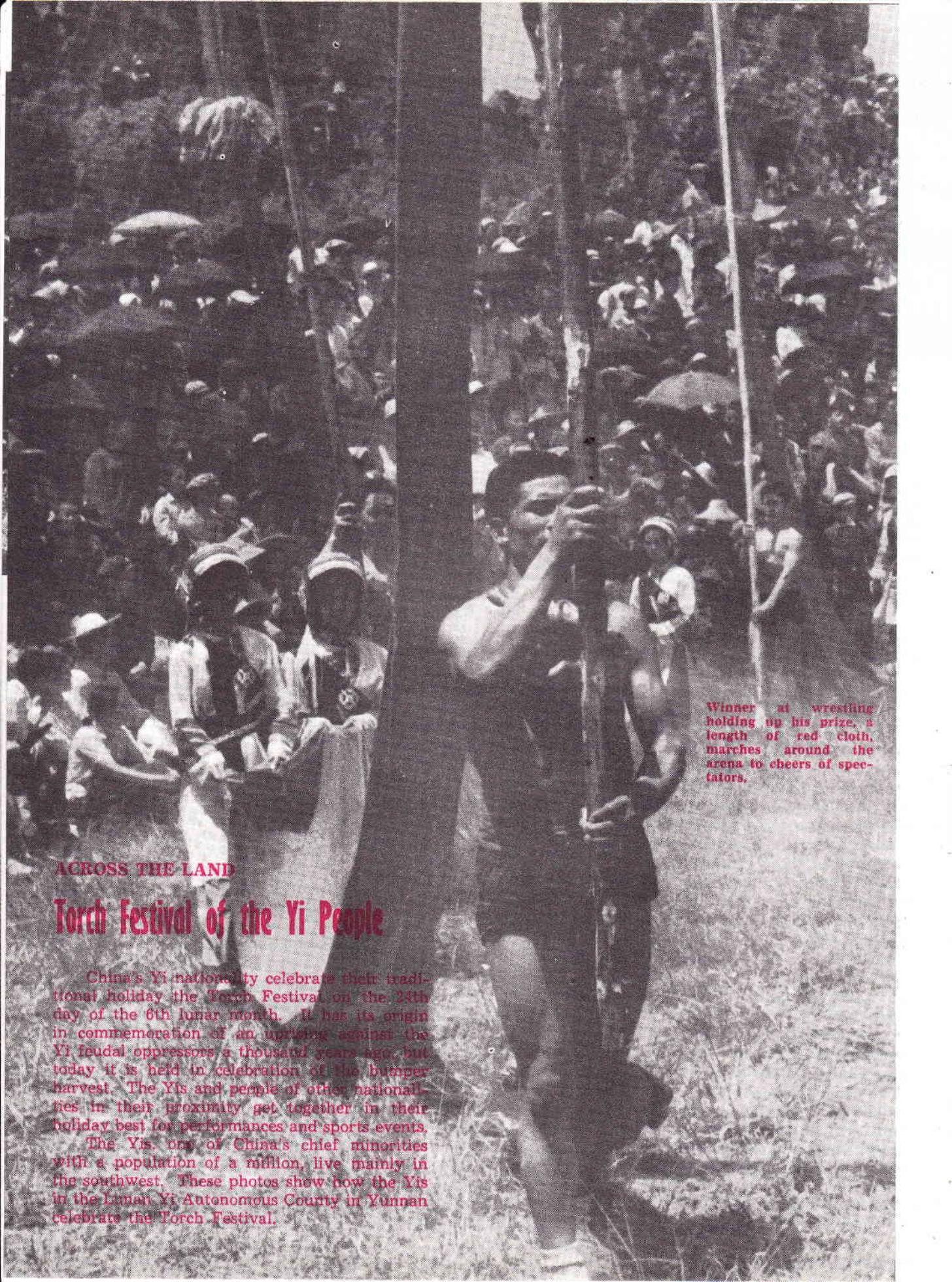
Wash, shell and devein shrimps. Rinse shrimps in salt water (to make them crisp after frying). Wash again in clear water and coat with cornstarch. Dice carrot and mushrooms the size of shrimps.

Prepare crispy rice: Add water to cooked rice until it sticks together. Spread rice on a pan half an inch thick. Bake until crisp and cut into 1-inch cubes.

Heat ½ cup oil in a pot until bubbling. Stir-fry shrimps briefly until they turn white. Remove from oil. Add minced ginger, carrot, peas, mushrooms, stir a few seconds. Add tomato paste, sugar, salt, taste powder, sherry and water. Bring to a boil. Return shrimps to sauce over low flame.

Heat 2 lb. oil in a deep pot until bubbling. Add crispy rice cubes. Deep-fry until golden and puffy. Remove rice to a heated dish. Serve immediately in front of guests by pouring the hot tomato sauce and shrimps over the crispy rice to produce an explosive sizzling sound. Serves four.

*Crispy rice can also easily be made by cooking rice ten minutes longer than usual. Save crust formed on the bottom of the pot. Heat in oven until very dry. Break into pieces and fry in the same manner as above.



Winner at wrestling holding up his prize, a length of red cloth, marches around the arena to cheers of spectators.

ACROSS THE LAND

Torch Festival of the Yi People

China's Yi nationality celebrate their traditional holiday the Torch Festival on the 24th day of the 6th lunar month. It has its origin in commemoration of an uprising against the Yi feudal oppressors a thousand years ago, but today it is held in celebration of the bumper harvest. The Yis and people of other nationalities in their proximity get together in their holiday best for performances and sports events.

The Yis, one of China's chief minorities with a population of a million, live mainly in the southwest. These photos show how the Yis in the Luanan Yi Autonomous County in Yunnan celebrate the Torch Festival.



As night falls the singing and dancing by torchlight begins.

Spectators at a Torch Festival performance.





Getting ready for a performance.



The festival also means brisk buying.



Festival scene with lion dance at night.

The Glory That Was Tang

I—National Economy

JIAO JIAN

A UNIFIED COUNTRY, a strong central government, efficient land and water communications and wide economic and cultural contacts made the Tang dynasty (618-907) one of the most brilliant epochs in Chinese history. This was true in literature and the arts, foreign relations and many other fields.

The Tang capital, Changan (today's Xi'an), located at the eastern end of the Old Silk Road and connected by land and water routes with other parts of Asia, became the center of economic and cultural exchange and an international metropolis. In its streets one could meet citizens of Korea, Japan, Persia and Arabia in their national costumes, and the many peoples falling within Tang dynasty scope — Tibetans, Turks, Uygurs (Uighurs), Qidans (Khitans) and others.

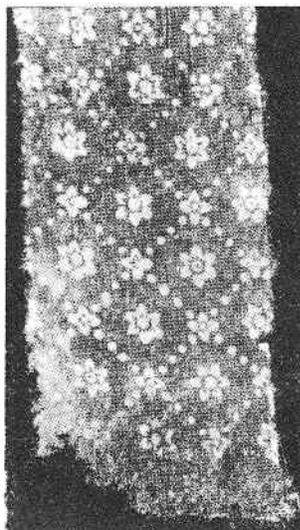
To the newly-built harbor near Changan came boats from dozens of prefectures along the Chang-jiang (Yangtze) and Huaihe rivers. They brought bronze mirrors and seafood from Yangzhou in Jiangsu, silk damask and crimson gauze from Shaoxing in Zhejiang, pearls, ivory and fragrant eaglewood from Guangzhou, paper and writing brushes from Xuan-

cheng in Anhui, and from Guilin in Guangxi python gall-bladders and green jade. Other goods came to Changan by various overland routes. The city had hotels with warehouses where merchants could deposit their goods and transact their sales.

The city measured 9 kilometers from east to west and 7.5 kilometers from north to south. On the north lay the magnificent Palace City, where the emperors lived and held court, and the Imperial City, site of the government. Outside the Imperial City stood a large state academy for the children of nobles, officials and landlords. A north-south thoroughfare divided the southern part of the city into two parts, each with a busy market. Workshops and business firms were concentrated according to trade. The East Market had thousands of shops belonging to 220 trades.

From the top of 60-meter-high Dayan (Big Wild Goose) Pagoda, which still stands today, one could have a bird's-eye view of the city's splendid palaces, busy streets, forests of masts along the river, heavy traffic and streams of people — an indication of the thriving economy of the times.

Various reforms carried out in the Tang period, especially the land policy, greatly mitigated the contradictions in the society, enabling economic progress which brought the dynasty to its zenith in the reign of Emperor Tai Zong and the early part of that of Emperor Xuan Zong (685-762).



Tang craftsmanship: silver plate with gold deer design from a Tang tomb in Inner Mongolia.

A piece of Tang silk with printed white floral design on a brown background unearthed at Turfan, Xinjiang.

The Sui dynasty which had preceded the Tang had brought the country under one rule, but after a brief time went into decline. In 617, taking advantage of this and the peasant uprisings, Li Yuan, a high-ranking officer, led an army revolt in Taiyuan (in today's Shanxi province) and then captured Changan. In 618 following the assassination of the Sui emperor in Yangzhou Li Yuan proclaimed himself the new Tang dynasty emperor (known in history as Gao Zu). It took him nearly another decade, with the help of his son Li Shimin (599-649) to suppress the peasant armies and wipe out the remaining Sui forces, but by then he had consolidated the unified country and established a strong central government. Li Yuan was succeeded in 626 by Li Shimin (known as Emperor Tai Zong), who was an able administrator.

Class Relations

The situation in which the early Tang rulers found themselves was quite different from that in the Sui period. In the course of the wars the peasant rebels had seized part of the land from the officials and landlords and many had become free of feudal dues and corvée labor. Also, in the early Tang period, in addition to individual farmers, there were tenants who, while they still had to perform some unpaid labor, paid for the use of the land with half their produce. With permission of the landlord they could leave to become tenants of other landowners. In this sense they had more freedom than Sui tenants.

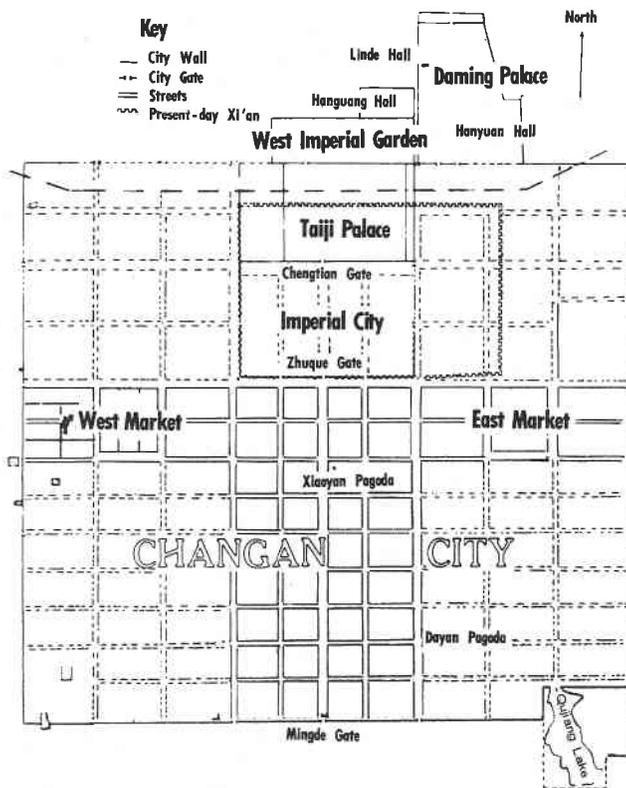
The fact that peasant uprisings had contributed to the downfall of the Sui dynasty was not lost on the early Tang rulers. When Wei Zheng, an advisor to Emperor Tai Zong, suggested that he draw a lesson from history and economize on manpower and money to strengthen his rule the emperor agreed, quoting an ancient saying: "The ruler is like a boat and the people like the water. While the water floats the boat, it may also overwhelm it." He believed that a ruler upholding the long-term interests of the landlord class should not go to extremes in exploiting and oppressing the people so as not to provoke resistance and disrupt production.

The chief compromises made to the peasants by the early Tang rulers were the "land equalization" (distribution) and the *zu yong diao* system. Under the former, each landless male adult over 18 received 100 *mu* (6.6 hectares) of land from the government. Twenty *mu* of this could be held in perpetuity while the remaining 80 were to be returned at his death.

Under the *zu yong diao* system, every male smallholder had to pay as rent to the government 2 *dan* (about 2 hectoliters) of grain a year, 20 *chi* (about 7 meters) of silk fabric or 25 *chi* of cotton cloth and 20 days of labor service. There was a certain flexibility in that if the man wanted to avoid labor service he could pay a stipulated amount of silk or cotton cloth for every day missed.

This system, however, did not apply to the landlords. Nobles and officials could own in per-

CITY PLAN OF TANG DYNASTY CHANGAN

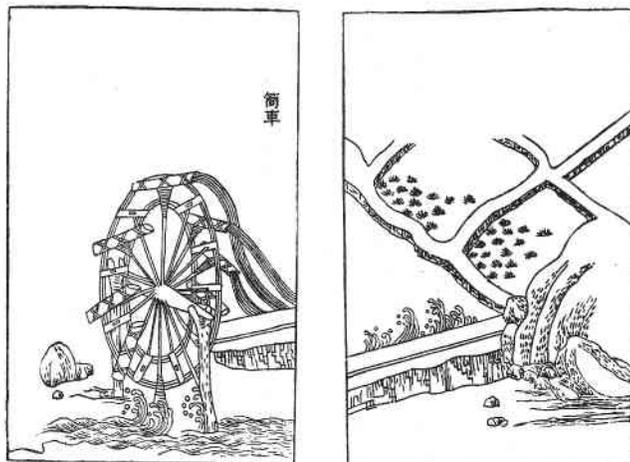


petuity amounts of land according to their rank. A prince could own 10,000 *mu* (666 ha.) and the top rank official 6,000 (400 ha.).

Agriculture Flourishes

A curved-shaft plow with a device to adjust the angle of the share for deep or shallow plowing came into use at this time, a great improvement over the previous straight-shaft model. Another invention

The waterwheel used for irrigation in the Tang dynasty. Illustration from a 13th-century book on agriculture.



was a waterwheel which provided more effective irrigation than the water lift then in use. It was propelled by the current so that the bamboo tubes attached to the wheel brought water to the top and discharged it automatically into a channel leading to the fields.

Many more irrigation canals were built. The reign of Emperor Gao Zu saw the following dug: at Tongzhou (today's Dali in Shaanxi province) to bring water from the Huanghe River to irrigate 40,000 hectares of land; at Yangzhou irrigating 5,000 ha., at Taiyuan irrigating tens of thousands of hectares. At Putian in Fujian province a reservoir was built to irrigate 8,000 ha.

During the first century of the Tang dynasty a great amount of wasteland was reclaimed on both mountain and plain. Production of grain and silk increased markedly. A census was taken every few years and by 754 there were 9,069,000 households, twice as many as in the early Tang period. The government became prosperous and stocks piled up. One imperial granary near Luoyang consisted of some 400 round pits, the biggest holding 10,000 *dan* of grain.

Holdings Get Bigger Again

As the economy developed the landlords stepped up seizure of the peasants' holdings by one method or another and the power of nobles, officials and big landlords grew. Purchase and sale of land was frequent by the mid-Tang period. There were many big estates owned by nobles and officials in the vicinity of Changan and Luoyang. For the peasants various kinds of extra taxes and labor service had been added. Unable to pay them, peasants fled to other parts of the country, and then the government shifted their burden onto those who remained. Thus more peasants lost their land and became tenants of the big landlords.

Landlord landgrabbing became so prevalent that by the later Tang period fields under direct control of the government had shrunk. The "land equalization" and taxation system based on it broke down.

In 780 the government changed the taxation system from one on individuals to one by household according to land and property owned and including landlord households. State revenue increased, but as landlords shifted their tax burden to the poor peasants, the number of bankrupt peasants continued to rise.

Silk, Porcelain and . . .

Handicraft industry reached new heights. The government operated large manufactories in the main branches, but the products of these were not intended for the market — only for use in the imperial and nobles' households and in government offices. A fine division of labor developed. For weaving and dyeing alone there were 25 kinds of workshops. The market was supplied by private workshops much smaller in

scale: silk and brocade weaving shops, dyeing shops and those making paper, iron and cast iron vessels.

Highly-skilled workmen produced silks with novel and beautiful designs. Yizhou (today's Chengdu in Sichuan province) and Yangzhou were most famous for their silks. In the Thousand Buddha Caves at Dunhuang in Gansu a Tang silk was found that was thin yet opaque enough to have designs painted on both sides. Samples of Tang silks have existed down till today: some 40 pieces were unearthed at Turfan along the Old Silk Road in Xinjiang. The Tang craftsmen were also famed for their skill at weaving skirts from feathers of various kinds of birds. The colors of these were changeable when viewed in different lights and from different angles.

Great progress was also made in porcelain-making. Xingzhou (today's Xingtai in Hebei) and Yuezhou (today's Shaoxing in Zhejiang) were famed centers. The porcelain of Xingzhou was known for its snow-white purity, and the celadon of Yuezhou was likened to ice and jade. The Tang potters developed the three-color (usually green, yellow and white) glazed ware for which this era has become famous.

In papermaking, which centered in Yizhou, new methods increased production. An academy of classic learning in Luoyang used hemp paper produced there for 25,000 volumes it wrote. Also noted for papermaking were Hangzhou, Xuanzhou (today's Xuancheng, Anhui) and Yuezhou.

Communications

Changan was a great communications center. From it postal roads radiated to Henan in the east, Gansu in the west, Sichuan to the southwest, Hubei to the south and Shanxi and Hebei to the north. Along these were a total of 1,600 post stations, one every 15 kilometers, to supply horses or boats for officials' use or for relay of government documents. Along the routes were inns which provided food and drink and rented donkeys to travelers.

The network of water transportation linked numerous cities through the Changjiang and Huaihe rivers, the Grand Canal and many other rivers, lakes and canals.

Yangzhou at the junction of the Grand Canal and the Changjiang River was the port of entry for goods from both north and south. Guangzhou (Canton) was already one of south China's big cities where the government had a special office in charge of foreign trade. There merchants, Buddhist monks and others from Arabia, Persia, India and the South Sea Islands came to live and mingle with the people of China.

International overland routes led outward from Changan: one ran to India and Arabia in the west via the Tarim Basin and the Pamir Mountains; another to Korea in the east. From Yangzhou or Penglai in Shandong junks sailed to Korea and Japan. Other sea routes starting from Guangzhou passed around the Malay Peninsula and India to reach the Persian Gulf and east Africa.

More Early Hemp Paper

ANOTHER sample of very early paper has been found showing that papermaking was quite widespread by the year A.D. 105, the date traditionally assigned for its invention by the Eastern Han dynasty court official Cai Lun.

Three pieces of paper were excavated last December from the site of a western Han dynasty building in the Taibai commune in Fufeng county in Shaanxi province. They are thought to date from 91-49 B.C.

The three pieces were preserved in three bronze bulbs intended to

The newest discovery of hemp paper, found in Shaanxi province. The three pieces were preserved in the bronze bulbs (middle) which were covered with three coins (bottom).

Photos by Luo Xizhang

decorate a piece of lacquerware. The largest measures 6.8×7.2 centimeters, and the thicknesses are 0.022-0.024 millimeters. Made from hemp, they have yellowed, but have not become brittle and still retain some luster, and were undamaged by worms or decay.

This is the fourth discovery of hemp paper from Western Han dynasty (206 B.C.-A.D.24). Other samples were found at Baqiao near Xi'an, also in Shaanxi province in 1957, at Juyan in Gansu province in 1974 and Lop Nor in Xinjiang in 1933. The earliest is that from Baqiao which dates from the time of Emperor Wu Di (140-87 B.C.). The latest Fufeng county finds though more recent in date are coarser than the Baqiao samples. They consist of loosely-knit hemp fibers with pulp spread unevenly over them.

Xinjiang Clan Commune Site

THE first clan community site to be discovered in the Xinjiang Uygur Autonomous Region has been unearthed in the Sidaogou section of the Dongcheng commune southwest of the administrative center of the Mori Kazak Autonomous County.

Preliminary excavation was begun in 1977 by a field team from the Xinjiang Cultural Relics Administrative Committee. More than 100 objects were unearthed from six ancient tombs. The excavation team also uncovered ash pits, stove pits and holes for pillar bases. The site dates from 2,400 to 3,000 years ago according to carbon tests. This parallels the Western Zhou to Warring States periods in Chinese history (11th Century-221 B.C.) but the culture in this village had developed only to the stage of transition from stone to bronze implements.

The artifacts at the site reflect two periods, early and later clan cultural development. There are stone tools in plenty, the main production tools, and also articles of bone and vessels of both pottery and bronze. Seventy-eight percent of the tools were of polished stone and the rest of chipped or flaked



Excavating pottery pipes of the sewerage system of the Western Zhou dynasty palace at Fengchu village, Shaanxi. *Xinhua*

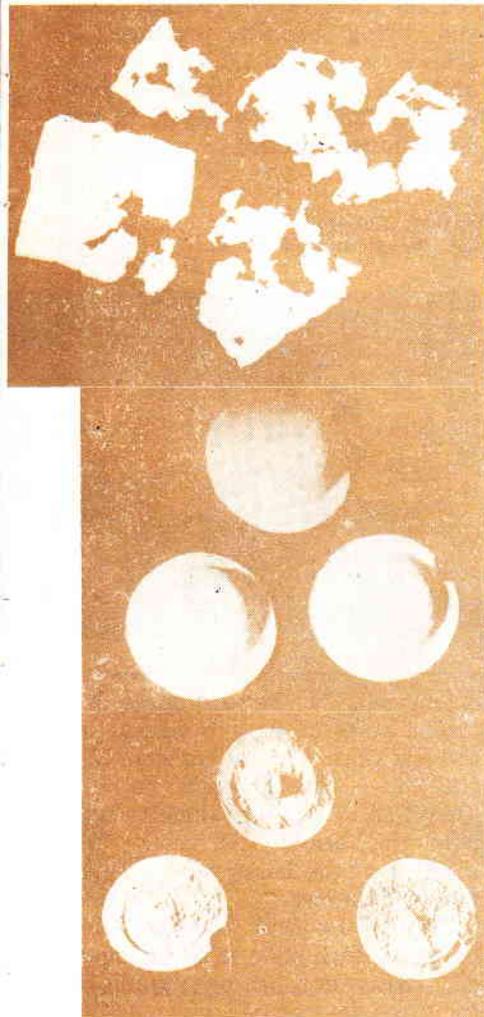
stone. A fairly high level of skill is shown in the polished stone objects such as hoes, bolas, spinning whorls, saddle querns and pestles. The bone objects were decorated with designs resembling arrowheads, some of them triangular in shape and some of the double-edged inverted-barb shape.

The site is on a piece of flat land surrounded by mountains, and near to water, which facilitated agriculture. Archeologists estimate that animal husbandry was as developed as farming, and that these people cast their own bronze vessels. In addition to farm tools and remains of grain, bones of horses, cattle, sheep and dogs were found.

The number of burial objects differed in the six tombs, indicating that there some persons were richer and some poorer. In shape and form and the process by which they were made, the objects indicate that the primitive culture of Xinjiang has a close relation with that elsewhere in China.

Zhou Dynasty Palace Sites

SITES of two palaces from the early and middle Western Zhou dynasty (11th century-771 B.C.) have been discovered in Shaanxi



A Wife and Her Mother-in-Law

YU GUOHOU

IN a courtyard in Suzhou Lane in east Beijing lives a family of six members — Li Xicheng and Zhang Ruiyun, a middle-aged couple, three children and an old woman. They seem like an ordinary Chinese family, warm and harmonious, and the neighbors praise them for this. In fact, however, the wife's mother-in-law is not her husband's mother, two of the children are not related to the third, and the husband's mother is in another province.

How did this mixed-up family come to live together?

The old woman in the family is Wang Ruolan, a peasant who came from the Tangshan area in Hebei province. When she was young, she married a man named Zhang and gave birth to a son, Zhang Junying. Her husband died when her son was less than three years old. She worked in the fields and lived frugally so that her son could go to school. Junying, on his part, understood his mother's bitter life and studied hard.

After finishing middle school he entered Northeast Teachers College and became a student in the physics department. There he fell in love with Zhang Ruiyun, a girl in a lower class. After graduation both came to teach in Beijing schools. They were married in 1956 and lived happily together with Junying's mother. They had two children.

Unfortunately Ruiyun's husband, less than thirty years old, contracted a fatal liver disease.

province. One is at Fengchu village in Qishan county and the other at Zhaochen village in Fufeng county.

The Fengchu palace is in the form of a 1,469-square-meter enclosure (45.2 by 32.6 m.) with several independent buildings linked by covered walks. The buildings are in the style of ancestral temple architecture of the early Western Zhou dynasty. They had stone

One day, he said to his wife, "If I die, you'll have a heavy burden. Besides the two children you have to take care of my old mother." With tears in her eyes, Ruiyun tried to comfort her husband. Not long afterward he passed away.

Whenever Ruiyun thought of her husband's words and her mother-in-law's kindness, she was filled with sympathy and a sense of responsibility. Bravely she carried on. But sometimes she felt lonesome. Her mother-in-law was old and sick and the children were small. Ruiyun's friends persuaded her to get married again. "What kind of a person should I choose?" she thought to herself. "My mother-in-law is approaching seventy and it is my duty to take good care of her until the end. Whoever I marry should get along with her so that we can live together happily."

LATER on, Ruiyun fell in love with Li Xicheng, who worked at the Beijing School of Finance and Trade. His wife had died. They had had two children. One was married but a daughter, Xiao Fang, only seven, was being cared for by his mother, near eighty. One night Ruiyun told her mother-in-law about Li and asked her opinion.

The mother-in-law thought it over during the night and early the next morning told her, "You're like a lonely bird these years and I understand your difficulties. I think you should marry him. If his mother comes to Beijing, we can be good friends too."

Thus Zhang Ruiyun and Li Xicheng got married in May 1972. The following year they went to Shandong province to visit Li's

foundations, wooden pillars and walls of sun-dried bricks. The whole had a rationally-arranged sewerage system. The roof ridges were topped with tiles. These are the oldest tiles found in China to date.

The palace unearthed at Zhaochen village consisted of eight buildings spread out over an area covering nearly 6,000 square meters. They were roofed with flat

mother. She did not want to leave her home, but they took his daughter Xiao Fang to Beijing. Ruiyun treated her like her own daughter and the little girl quickly took to her "brothers."

Since they were married Ruiyun has mailed money to Li's mother every month and sends her delicacies at festival times. She treats her mother-in-law Ruolan even better. She buys her favorite fruits and vegetables. When she finds a tasty ready-to-eat dish in the canteen of her school, she invariably brings one home for her. Li too treats the old woman as he would his own mother and Ruiyun's two children as his own.

Mother-in-law Ruolan also tries to do housework. She often cooks in the Shandong style for her new "son". When the couple have any trouble she encourages them to face it bravely.

The family, with its members coming from various backgrounds and living happily together, is praised by the neighbors for its mutual respect and harmony, and regarded as a model family in the new Chinese society.

Zhang Ruiyun's family out for a Sunday walk.

Zhang Jingde



or curved tiles. Several dozen different kinds of designs appear on the end tiles. The pillars were laid out in a checkerboard pattern. They had to be quite thick to support the heavy tile roof. The thickest of the bases were 1.9 meters in diameter.

This is the first Western Zhou palace of such style to be discovered. Excavation has been going on for three years.

Lesson 9

In Guilin

加拿大访华旅游团由广州到达
(Jiānádà fǎng Huá lǚyóutuán yóu Guǎngzhōu dàodá
(Canada visit China tourist group from Guangzhou arrive

桂林。团员们乘车去漓江
Guīlín. Túnyuánmen chéng chē qù Lǐjiāng
Guilin. Members ride car to Lijiang

饭店。)

Fàndiàn.)

Hotel.)

王: 我们住在漓江饭店。从那里
Wáng: Wǒmen zhùzài Lǐjiāng Fàndiàn. Cóng nǎlǐ
Wang: We stay at Lijiang Hotel. From there (we)

可以看到桂林的全景。

kěyǐ kàndào Guīlín de quánjǐng.
can see Guilin's panorama.

史密斯: 漓江饭店是新建的吧?

Shímìsī: Lǐjiāng Fàndiàn shì xīn jiàn de ba?

Smith: Lijiang Hotel is newly built?

王: 是的,是为迎接旅游者新

Wáng: Shì de, shì wèi yíngjiē lǚyóuzhě xīn
Wang: Yes, (it) is for receiving tourists newly

修建的。旁边还建了一座
xiūjiàn de. Pángbiān hái jiànle yí zuò
built. Beside also built a

剧院,每天晚上都演出很
jùyuàn, měi tiān wǎnshàng dōu yǎnchū hěn
theater, every day evening all perform very

好的文艺节目。

hǎo de wényì jiémù.
good literature and art program.

勃朗: 沿途的风景实在太美了。

Bólang: Yántú de fēngjǐng shízài tài měi le.

Brown: On the way (the) scenery really very beautiful.

真是“山青水秀。”

Zhēn shì “shān qīng shuǐ xiù.”
Really is “mountain green, river charming.”

史密斯: 听说桂林的山很多都

Shímìsī: Tīngshuō Guīlín de shān hěn duō dōu
Smith: (I) hear Guilin's mountains many all

有岩洞。

yǒu yándòng.
have caves.

王: 是的,有名字的岩洞就有

Wáng: Shì de, yǒu míngzi de yándòng jiù yǒu
Wang: Yes, have name caves have

三十多处,最大的是七星岩。

sānshí duō chù, zuì dà de shì Qīxīngyán.
thirty more places, largest is Seven Star Cave.

从东到西有三四华里长,

Cóng dōng dào xī yǒu sān sì huá lǐ cháng,
From east to west have three four li long,

要走一个小时。

yào zǒu yí ge xiǎoshí.
need (to) walk an hour.

玛利: 洞里很好看吗?

Mǎlì: Dònglǐ hěn hǎokàn ma?

Marie: Cave in very good-looking?

王: 洞里有各种形状的

Wáng: Dònglǐ yǒu gè zhǒng xíngzhuàng de
Wang: Cave in have various shaped

钟乳石。有的像精巧
zhōngrǔshí. Yǒu de xiàng jīngqiǎo
stalactites and stalagmites. Some look like exquisite

的亭台,有的像浩瀚的
de tíng tái, yǒu de xiàng hàohàn de
pavilions, some look like (a) vast

森林,还有的像奔腾的
sēnlín, hái yǒu de xiàng bēnténg de
forest, also some look like dashing

瀑布。加上彩色的灯光,
pùbù. Jiā shàng cǎisè de dēngguāng,
waterfalls. Added (are) colored lights,

好看极了。

hǎokàn jí le.
good-looking extremely.

史密斯: 这些地方我们都希望去

Shímìsī: Zhèxiē dìfāng wǒmen dōu xīwàng qù
Smith: These places we all hope to

看看。

kànkàn.
look.

王: 好。

Wáng: Hǎo.

Wang: Fine.

Translation

(The Canada China tour group arrives in Guilin from Guangzhou. Members of the group go to the Lijiang Hotel by car.)

Wang: We'll stay at the Lijiang Hotel. From there we can have a panoramic view of Guilin.

Smith: Is the Lijiang Hotel newly built?

Wang: Yes, it was built for receiving tourists. Nearby there is also a new theatre with excellent cultural program every evening.

Brown: The scenery on the way is really beautiful, like the expression “green mountains and charming rivers.”

Smith: I heard that many of Guilin's mountains have caves.

Wang: Yes, there are more than thirty caves with names. The

largest is Seven Star Cave. It is three or four *li* long from east to west and takes an hour to walk through.

Marie: Is it nice in the cave?

Wang: In the cave are stalactites and stalagmites in all sorts of shapes. Some of them look like exquisite pavilions, some like a vast forest, and others like dashing waterfalls. On top of that there are colored lights, so it's extremely beautiful.

Smith: All of us are looking forward to visiting these places.

Wang: Fine.

Notes

1. **Approximate numbers.** There are several ways to indicate an approximate number.

(1) Using **duō** 多 after a number for "more than" or "over." We learned this in Lesson 7. **Nàlǐ yǒu sānshí duō chù yándòng** 那里有三十多处岩洞 (There are more than 30 caves); **Tā zài Zhōngguó zhù le liǎng nián duō** 他在中国住了两年多 (He stayed in China over two years). Note that this does not mean "two more (that is, two additional) years."

(2) Using **jǐ** 几 (several or a few) for an indefinite number. **Wǒmen lǚyóutuán de jǐ wèi nǚshì jīntiān**

dōu lái le 我们旅游团的几位女士今天都来了 (The several women in our tourist group have all come today); **Jīntiān yǎn de èrshí jǐ ge wényì jiémù dōu hěn hǎo** 今天演的二十几个文艺节目都很好 (The twenty-some numbers performed today were all very good).

(3) Two consecutive numbers used together.

Nà ge yándòng yǒu sān sì huá lǐ cháng 那个岩洞有三四华里长 (That cave is three or four *li* long); **Wǒ de péngyou xiàyuè shí wǔ liù hào lái Guìlín** 我的朋友下月十五六号来桂林 (My friend will come to Guilin on the 15th or 16th of next month); **Tā jīntiān dài le sān sì shí kuài qián** 他今天带了三四十块钱 (He has brought thirty or forty yuan with him today).

2. **The use of jíle** 极了 (extremely). As a complement after an adjective it shows the utmost degree. **Yántú de fēngjǐng měi jíle** 沿途的风景美极了 (The scenery is extremely beautiful on the way).

(Continued from p. 59)

In 1977, construction crews of more than 30,000 were at work day and night building 10 projects. In them 34 buildings of 10 to 15 stories now stand completed on either side of Qianmen. Another new project of 40 5-12 story buildings is under construction in the Jinsong section in the southeastern part of the city. This is the first time such a large number of apartment buildings of this height have been built in Beijing. When these buildings are finished this region will become one of the biggest residential districts. In the Tuanjie (Unity) Lake section on the east side, 35 new buildings are being occupied. A lot of new housing has been built in the western university suburbs and in the industrial areas around the Capital Iron and Steel Plant and Lugouqiao (Marco Polo Bridge).

Construction finished in the past two years was greater than that in any year since 1959, 1.3 million square meters of floor space in 1977 and 1.6 million in 1978, enough for 290,000 people.

The family of Liu Jiubao has just moved into two new apartments in Building No. 11 of the city-owned Unity Lake project. They are very satisfied with the area and their new quarters. There are five in the family, Liu and his wife, a daughter and two sons. Liu works for the department of parks and the children are all working. They used to live in four rooms in a one-story house built 50 years ago. They needed repairs every year. The Lius shared a toilet in the courtyard and a water tap with several other families. Now they have four rooms with a total floor space of 50 square meters. They were allocated slightly more than the Beijing average because the eldest son and his wife are going to stay with the family after their coming marriage. Each of the two Liu family apartments includes a kitchen, toilet and balcony, and has steam heating and a gas stove. Rent is about 5.3 percent of the entire family income.

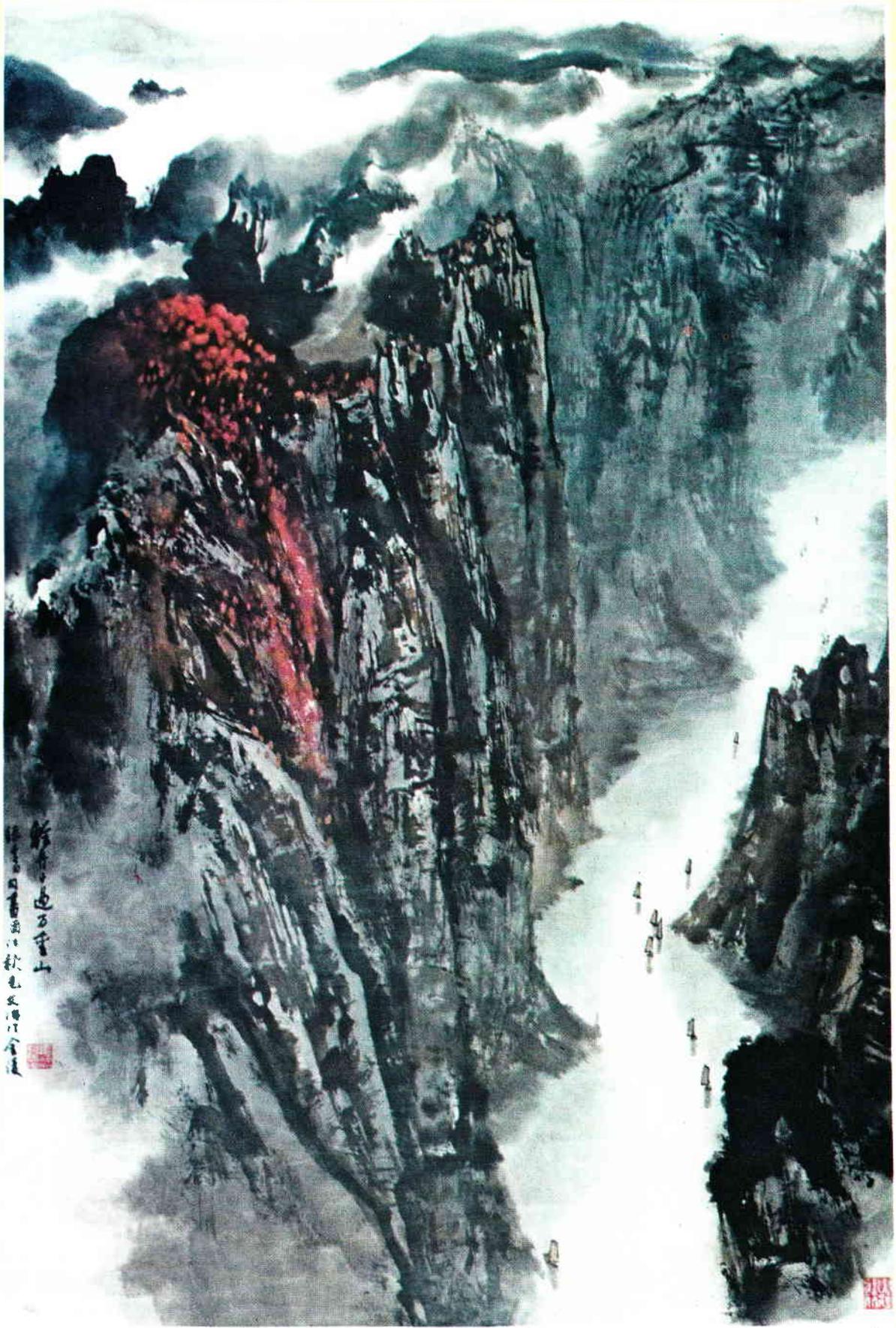
Better Clothing

The tradition of hard work and plain living of the revolutionary

war period is encouraged in China, but this doesn't mean that as production improves there shouldn't be improvement in life. However, the gang of four used to equate wearing nice clothes with "seeking the bourgeois way of life." Things got so that women felt they didn't even dare wear flowered clothing. Now brighter colors and clothes with more style are back, including blouses trimmed with embroidery and one-pleat or all-round pleated skirts.

In the past two years the Beijing Women's Clothing Store outside Qianmen offered a total of a thousand varieties of clothing. In this store over 200 kinds of dresses in new styles are on display. This year 1,200 new items of clothing become available in Beijing.

The textile industry is trying to do its part with improved weaves and designs in cotton, wool, silk and terylene and cotton-dacron mixtures. Adoption of 80 advanced techniques in the past year and change of much old equipment has resulted in a rise in productivity of 1.5 times that in 1973.



Boats Have Passed Through Ten Thousand Mountains (traditional-style painting)

Song Wenzhi

