

China Reconstructs

VOL. XXIX

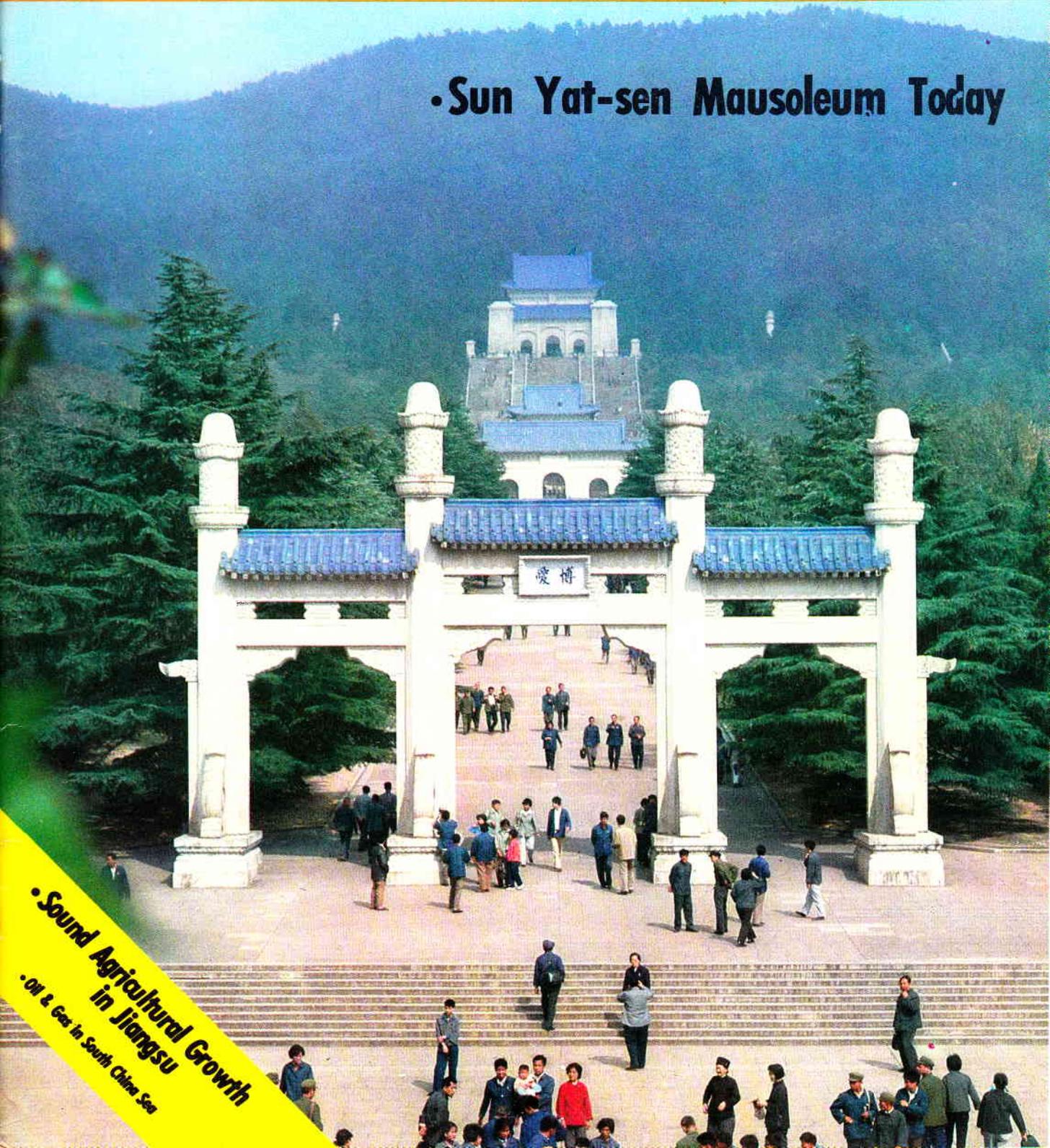
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• Sun Yat-sen Mausoleum Today



• Sound Agricultural Growth
in Jiangsu

• Oil & Gas in South China Sea



Oh, the Taihang Mountains, Taihang Waters

Woodblock print by Mo Ce

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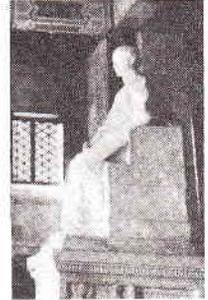
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Articles of the Month

At Sun Yat-sen's Mausoleum

A former Kuomintang officer revisits the tomb of China's great democratic revolutionary, and reflects on the common ground for the reunification of all China through the return of Taiwan.

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South China Sea Oil

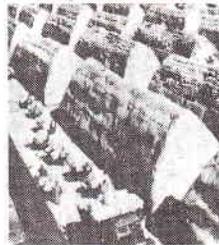
Reserves of oil and gas on this continental shelf may be the world's biggest, exploration and tests indicate. Their development is on its way.

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How Jiangsu Advanced Its Agriculture

This important province resisted the ultra-Left wave, did a good job of water conservation, stuck to diversified farming and developed rural industries. Result: a steady growth in output and income.

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Language Reform

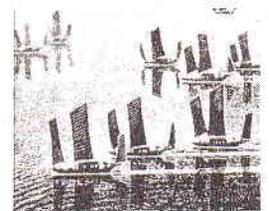
Characteristics of the Chinese (Han) written language. Why reform? What has been done in the past 30 years? The prospects? By a long-time expert.

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Mo Ce's Woodblock Prints

This self-taught printmaker is known for his landscapes and other themes, and constant sense of the new.

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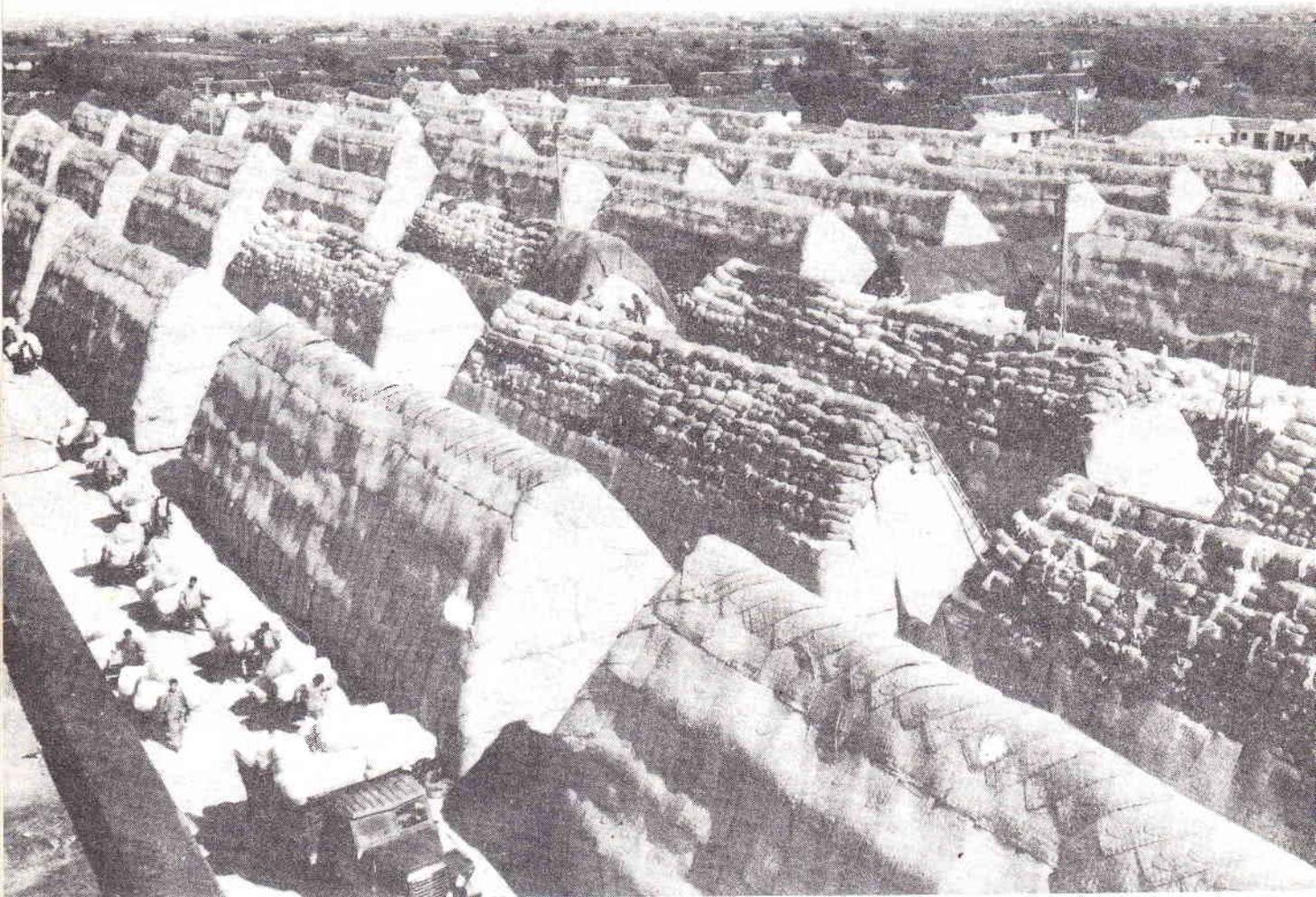


For Handicapped Children, New Hope

A Shanghai center provides positive treatment and functional training for Chinese children handicapped physically or mentally from birth or through injury or disease.

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The cotton-purchasing center in Qidong county.

How Jiangsu Advanced Its Agriculture

ZHAO MING

JIANGSU province on the lower reaches of the Changjiang (Yangtze) River in eastern China—a flat, fertile region with a moderate climate and plentiful water—is well-endowed for farming. Archeological finds show that cultivation was practiced in the

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region 6,000 years ago. Rice, wheat, cotton, porkers and silk produced here have always been esteemed. Today, although Jiangsu ranks 25th in area (100,000 square kilometers) among the country's 30 provinces and equivalent administrative units, it holds a vital position in the country's agriculture.

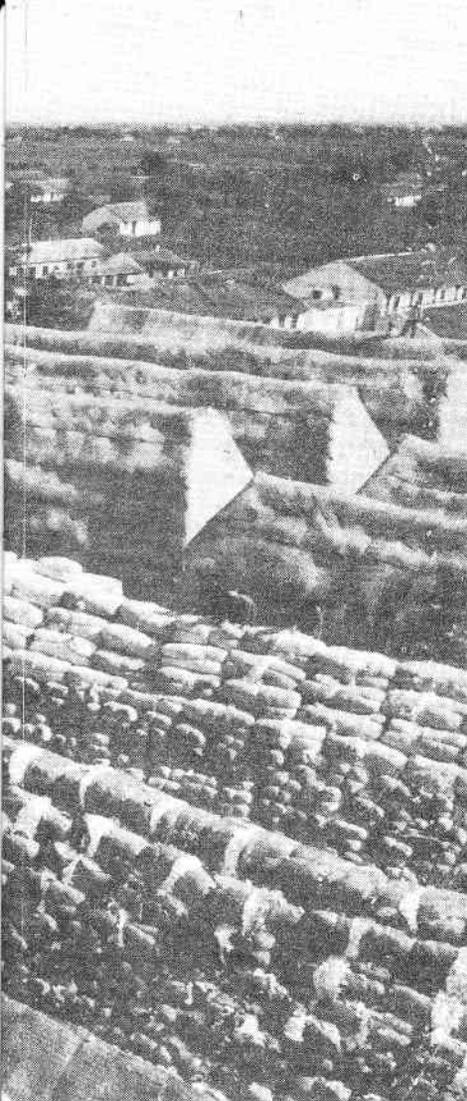
Some of Jiangsu's achievements in 1979 were:

Cotton production 531,500 tons, highest of any province in China;

Pork supplied over and above its own needs, 130,000 tons, another first;

Grain production 24,250,000 tons, second only to Sichuan province whose area is 4.6 times larger.

So it is of wider significance to look into all the reasons, natural



Zhang Zhen

and organizational, for these achievements. The province's average grain yield 30 years ago was only 1.87 tons per hectare; last year it peaked at 7.5 tons. And five of its counties achieved 12 tons per hectare. Among them were prosperous Wuxi county and formerly poverty-stricken Xinghua county, hit 31 times by floods in the century before the liberation. Last year Xinghua's total grain output was 925,000 tons, placing it first among the 2,000 or so counties in China.

Nantong and Yancheng, two cotton-growing districts with 364,600 hectares under this crop turned out only 211,500 tons of cotton 30 years ago. But in 1979, the output was 375,500 tons on the same area, accounting for 70% of the provincial total. Of the four cotton-growing counties in all China which have hit the 50,000-ton mark, three are in Jiangsu.

Ultra-Leftism Resisted

Important to Jiangsu province was the fact that it was the least affected by the ten years of turmoil in 1966-76 which damaged agriculture in most provinces. Many of its leading personnel refused to follow the ultra-Left line

laid down by Lin Biao and the gang of four. Elsewhere, production teams of a few dozen households, which suited local conditions, were often forcibly merged into brigades of several hundred households; or household sideline production was labeled "capitalist" and banned; or work-payment points were evenly distributed irrespective of the actual amount and quality of work each person did. Since these wrong measures were not taken in Jiangsu, the province escaped most of the damage.

In the last thirty years much stress has been laid here on developing water conservation, local industries serving agriculture, and small industries run by the farming communes and brigades themselves. These have become the three mainstays of local agriculture.

Water Conservation

Before liberation, serious droughts and floods used to hit the province, and especially its areas north of the Changjiang River every two or three years. Today, protection against these is provided by the many water conservancy projects built since 1949. They include channels and canals,

Another good crop of silk cocoons at Hongsheng commune, Wuxi county.

Xinhua



Situ commune in Gaoyou county uses all available lakes and ponds to raise fish.

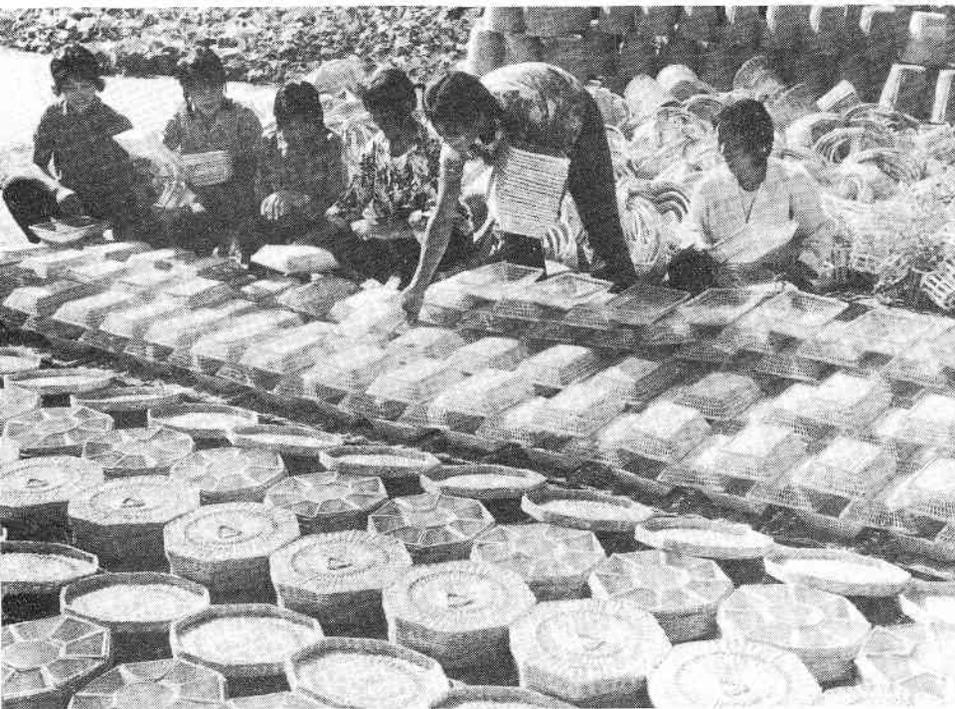
Ding Jun



Bumper harvest at Damiao commune, Tongshan county.

Zhang Zhen





Wickerwork made in Haiyan county communes for domestic and international markets.
Yang Yiqiu

reservoirs, culverts, dams, dykes and pumping stations, to build which 23,200 million cubic meters of earth and stone were moved. The result is a new hydrologic system, one which can drain, irrigate, store floodwater and transfer large amounts of water from one drainage area to another. Unless the natural calamities are very severe indeed, these measures guarantee good harvests and stable yields on half of the province's cultivated land.

Good water control has made it possible to change the cropping system. In the past the districts north of the Huaihe River, which were most subject to natural disasters, could only grow coarse, low-yielding grains. Now broad stretches of paddy rice can be seen there. As for the traditionally famous rice-growing regions in the south of Jiangsu province, they are growing three crops a year instead of two; 40 percent of the paddy-fields there now do so.

Local Industry

Since the 60s, Jiangsu's industrial development has been gradually shifted to local enterprises that directly serve agricul-

ture. They fit the present level of farm production and produce some 40,000 tractors per year plus all the farm chemicals, chemical fertilizer, plastic sheeting and cement needed by agriculture on the spot. Irrigation, threshing, grain and fodder processing and plant protection have been mechanized in whole or in part; 60 percent of the fields are cultivated by machine; 862.5 kg. of chemical fertilizer and 645 kwh of electricity go into each hectare of farmland.

Commune- and brigade-run enterprises, which first appeared here in the early 70s, serve not only agriculture but the large city industries as well (by making spare parts and auxiliary products for them). For one thing, they absorb the excess manpower released by agricultural mechanization. For another, they provide the communes and brigades with money, technology and equipment. Their output last year was valued at 7,300 million yuan, equivalent to that of all industries in the province (including the cities) in 1965. Last year, the profits they plowed back into agricultural capital construction alone amounted to over 200 million yuan.

Diversification of the rural economy is another stress. Silk production in Jiangsu is at its highest in 30 years; fruit-growing and traditional family sidelines, such as livestock and poultry raising, weaving, embroidery and lace-work are flourishing. Half of the counties now raise fish in ponds. Among new local undertakings are the production of artificial pearls and the breeding of mink and lobsters. The province is the source of two-thirds of China's artificial pearls.

The development of rural industries and sidelines is changing the economic make-up of the countryside. In the 50s, 80 percent of the province's total output (in value) came from agriculture; in the 60s, seventy-five percent; and now, only fifty percent. Industry now accounts for 40 percent, and sideline production for 10 percent.

Increased Incomes

Rural income has risen with production. Last year, the annual average in 18 of Jiangsu's counties was 150 yuan per person. Bicycles, watches, sewing-machines, radios and clocks are in short supply despite yearly increases in their output. Television sets, still relatively expensive in China, are appearing in peasant homes. Machine-printed cloth and synthetic materials have become fashionable. New houses are being built. Total bank deposits increased 1.4 times between 1976 and 1979.

But problems still exist. There is still no effective way of fighting long spells of low temperature, continuous wet weather or typhoons. In many places the agricultural economy is not fully adapted to local conditions, or diversified as much as it could be: forestry and fish-raising, in particular, have made too little headway. Owing to population growth, Jiangsu's grain production last year — when there was a fine harvest — averaged only 425 kg. per person. In spite of some improvements in technology, each member of the rural work force produces no more than 1.27 tons of grain per year. The average grain

allocation per person is still no more than 261 kg. a year, and cash income no more than 100 yuan. In a number of communes and brigades the collective economy is still very weak. About 10 percent of the brigades — mostly in the northern part of the province — are still classified as “poor” and life for their members is quite hard.

The key to overcoming, or compensating for, these difficulties lies in expanding productive capacity. But where to get the funds? In the last 30 years, the total investment for capital construction in Jiangsu’s agriculture was about 15,000 million yuan. Of this, in addition to state investment for large projects, 3,800 million yuan was commune and brigade investment for smaller projects, and some 7,000 million yuan was invested by the peasants themselves, chiefly in the form of labor.

Wuxi County’s Example

Because China’s territory is so vast, the state can provide each province with very limited assistance, and there are also limits to the investments the peasants themselves can make. The best



As the collective economy thrives in Qianzhou commune, every one of its brigades has acquired a TV set. *Xinhua*

way to accumulate funds is by strengthening the collective economy through overall development of agriculture, sideline production, industry and commerce. In this respect, Qianzhou commune in Wuxi county has set a very good example. Last year, the total value of its output rose to 47 million yuan, and its common accumulation fund to over 10 million yuan. The commune center has developed into a small city with a

hundred or more small factories clustered around it. These include agricultural machinery workshops, brick and tile kilns, cement factories, grain and fodder processing units, shipyards making small tugboats and barges, a dyeing equipment plant, and an ceramic insulator factory.

If all the 1,800 communes in the province can develop as this one did, Jiangsu will soon be a very different place. □

A key water control project in Jiangsu province.

Liu Ximei



Flexible Farm Policies Spur Output and Income

CHEN RINONG

Bamboo grove, another sideline.

Wang Weiyan



AN urgent task in China's countryside is to bring about a rapid rise in the still-very-low farm income mainly through increasing production. To achieve this several things are being done. Deviations from previous agricultural policies are being corrected. Some new policies are being instituted. And, while maintaining collective ownership, policies are being applied flexibly according to local conditions by each production team, the subdivision of the people's commune which is its basic accounting unit.

I got a glimpse of how this is working in several teams in Shangrao prefecture in the province of Jiangxi, just south of the Changjiang (Yangtze) River.

Diversified Economy

A dark-green orange grove, a lotus-studded fishpond and a plot of Chinese alpine rushes grown for mat-weaving stood out amid the flourishing green rice fields as I walked the stone path between them to the Panjiacun village production team. They represent a new departure for the team which had hitherto had a single-crop economy — rice. The trouble with this was that the team did not have much land, only 19.6 hectares that could be used for paddy fields, or an average of 0.12 ha. for each of its 169 full working members. Therefore the annual grain production was not very large and did not bring in enough income for the members.

How to raise income was the problem faced by 58-year-old Pan Xihe when he was elected team leader three years ago. The solution — diversifying the economy.

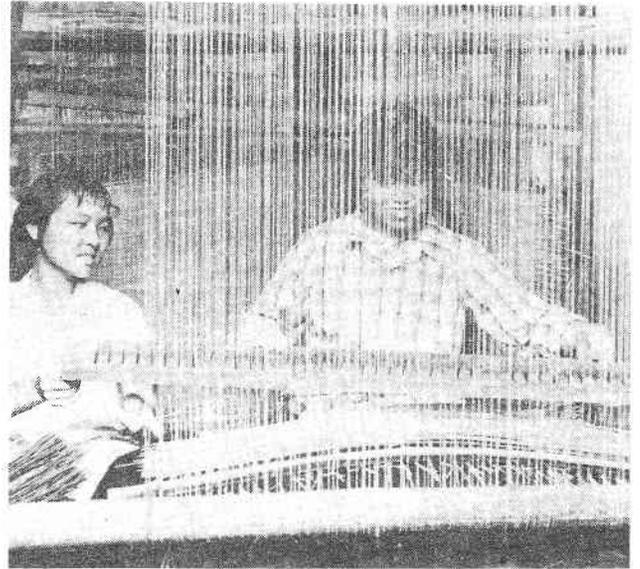
I met Pan when he was just back from the fields, the sweat still on his forehead and the mud on his muscular legs. He told me that diversified economy had been part of national agricultural policy for a long time under the slogan "Take grain as the key link and develop in an all-round

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

CHINA RECONSTRUCTS



Pan Xihe (left) in the orange grove.



Mat-weaving brings in considerable income for the Panjiacun production team.

Wang Weiyuan

way." But in the recent past, the second half of the slogan seemed to have got lost and there was an overemphasis on grain. Now the idea of diversification was being promoted again.

Through discussions among experienced farmers, the team members decided what cash crops could best be grown. But they also wanted to keep the rice output from dropping, by raising per-unit yield. They planted some rushes, watermelons and peppermint, set out an orange grove and gave part of their labor power over to raising pigs, fish and poultry and working at sidelines like brickmaking and oil-pressing. Previously they had been weaving bags of their rice straw, but investigation found that there was not much demand for these, but a great deal for rush mats. So they decided to grow more rushes and to send some people to learn mat weaving. They now have a 72-member weaving group. Last year it produced 6,000 mats, which earned them 15,000 yuan. Altogether collective sideline products brought in 27,000 yuan or 50 percent of their cash income.

They did manage to keep rice production up, though one hectare less was planted. Last year the crop was 201 tons — compared

with 150 tons three years ago — largely as a result of improved techniques and cultivation of hybrid rice under the guidance of agricultural scientists.

Last year food grain distributed per capita was 430 kg., compared with 200 three years ago, and the average cash income 122 yuan compared with 52 yuan. The team sold 36 percent more grain to the state than in 1978 and still had some to augment their collective reserves. Recently they bought two oil presses, an addition to the rice-husking and flour-milling machines and the old tractor which they already have.

Extra Crop — Rapeseed

In the Xintan People's Commune, I found big baskets full of purplish rapeseed were piled in front of the oil-pressing shop. "The presses in every one of our brigades are as busy as this," a commune leader told me with satisfaction. This commune has gone in for growing rapeseed in a big way. Formerly due to a one-sided emphasis on grain, oilseed crops had been neglected. Now, instead of sowing green manure crops in the paddy fields after the rice is harvested, the peasants sow rapeseed. Last year 333 hectares were planted to

rapeseed, compared to 66.6 the year before. Forty-five percent of these collectively-owned and planted fields were turned over to individual families to tend, while the rest was cultivated collectively as usual. As a rule, each family was responsible for one-fifteenth of a hectare from which they could reap 50 kg. of seed, yielding 15 kg. of oil.

The team members decided that these families need turn in only 15 kg. of the residue from the oil pressing, which would be the fertilizer equivalent of the green manure the rape crop was replacing. They could keep the rest of the rape crop for themselves. The commune members are very enthusiastic about this system, which is also considered to be beneficial to the state (greater production of oilseeds and of fertilizer for the collective fertilizer).

A total of 575 tons of rapeseed was harvested in the commune, and its sales to the state of 17.5 tons (10 tons from individual households) of edible oil far exceeded the state purchase target of 7.75 tons.

Ultra-Left Was Anti-Fish

Fish used to be rare in Jiangxi's Wuyuan Mountains. It is said that before liberation when

people wanted fish to sacrifice to their ancestors at festivals they had to carve them out of wood. After the liberation some families dug fish ponds. These were the main source for the local market, as communes did not take up collective fish-raising in this area. An ultra-Left view during the cultural revolution condemned even such small sideline production as capitalism and put a stop to it. Now this misconception has been corrected. In 1978 some teams decided to restore fish-raising and encouraged their households to dig small 10-square-meter ponds for a spare-time sideline in spots that did not interfere with the team's crops and water conservation works.

The 55 families of the Zhongcun village production team have dug 50 such ponds on either side of a brook near the village. The team provided fish fry without charge.

Each family has a piece of paddy field assigned as its individual responsibility, and there they can also raise fish. The fish eat insects and improve the paddy soil through manuring. This, plus the extra-careful tending by the peasants, brought the average yield of rice on such fields to 5,100 kg. per ha. Last year these families had to turn in only the quota of 4,500 kg. per ha. and were allowed to keep the difference — plus the proceeds from the fish.

Zhang Ronggui and his wife are an example. They both work in the production team, and in their spare time tend their 17-sq. m. pond in which they raise fish. They also have fish in the six-tenths of a *mu* (15 *mu* make a hectare) of paddy fields for which they are assigned responsibility. Last year they had an income of 1,100 yuan, 500 of which came from fish-raising, and the rest from work in the production team.

Work Groups Spur Initiative

Assigning the responsibility for tending some of the collectively-owned fields to groups smaller than the team, or to individual families, is one of the new ways being tried under the flexible approach. This is how it was done in the Shifangcun village production team. At the end of 1978 the members decided to divide the 73 working members into two groups, each with 9 hectares of paddy fields. Now each group is given a quota it is expected to fill, and it can keep the extra.

Each production team manages the land in its charge, the major farm tools it owns and the distribution of the proceeds from its work. Previously, all work was organized on the basis of the entire team. This was often hard to manage if the team was large. The Shifangcun village team had sometimes set up temporary smaller work groups for the season of a certain crop. But there were no quotas for these. Giving a smaller group or a family a quota — and the right

to keep for themselves whatever they produce above it — is a way of stimulating more initiative than when payment was solely by workpoints. Under the workpoint system the strongest workers got 10 points for every day worked and the rest six. In this brigade not much attention was paid to quality of work. The brigade's economy did not move ahead for a number of years. Now members of the groups get paid on the workpoint system for production within the quota but get additional income from extra production. The change in system was made in accordance with the principle which is as applicable in the socialist stage as it is before, "Equal pay for equal work, more pay for more work."

The small group led by 34-year-old Liu Guangyan has 24 members. They farm their 9 hectares of paddy fields with equipment collectively owned by the team, including a walking tractor and 7 water buffaloes. In 1979 they fulfilled their quota of 50 tons. They also produced 15 tons above the quota. This was sold on the market and the proceeds distributed among the members of Liu's group. Each also got 100-200 kg. of rice for individual use above the 300 kg. distributed to every person, young and old. Liu feels sure they'll overfulfill this year's quota. The smaller groups are more efficient, he explained, because awareness of the concrete task and of their individual chance to gain stimulates the members to do more. Last year his group finished transplanting rice seedlings ten days ahead of schedule, and did the work extremely well. In this place, where there is a lot of labor but not so much land or machinery, more careful attention to better production through the groups could absorb more labor power.

Seven families in the group are assigned to look after the water buffaloes in their spare time. They earn the usual workpoints for this, plus their share of the proceeds from the over-quota rice. If a meeting of the group at the end of the year decides that



Tea farms like this one are one of the facets of diversified economy in Jiangxi. Xinhua

all seven have done their work well, they will get another stock-tender's bonus. If any family is considered to have slacked up on the job, it may have its work-points reduced, or the buffalo task may be given to another family next year. The buffaloes prosper under this system.

More Grain to Sell

Before the Qianshan county grain purchasing station had even opened, I found a line of peasants outside it with shoulder-pole loads of rice and edible oil. This was either a portion of the food grain distributed to them which they prefer to sell, or above-quota production, which is theirs to dispose of. The flexible policy now permits them to sell this to anywhere they please on the market. In fact, since the state pays the going price on the market, most people still prefer to sell to the state station. It takes less time and they can get back to work faster.

The main point is that now there is more grain and oil to sell, both by such individuals and by representatives of teams and their sub-groups, Wu Qianhu, director of the station, told me. He has worked in this field for 20 years. He and his staff used to spend a large part of their time every spring touring the villages to find out which were short of grain and would need relief before the summer harvest was ripe. Now he spends less time on that and more on purchasing.

Production of both oil and grain has, of course, gone up. Raising of the state purchase price has been a factor. In 1979 the state raised by 20 percent the basic price paid to production teams for grain and oil they turn in to fulfill their quota obligations. For whatever they sell above this quota they get 50 percent on top of this base rate.

"Recently our station has been buying 2,000 kg. of rice and 200 kg. of oil a day," Wu Qianhu said. This fits with the picture I got of grain and oil production for the entire Shangrao prefecture where Qianshan county is located. In

Things Chinese

Sesame Candy and Its Origin

XIAO TANG

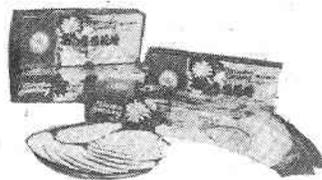
SESAME CANDY—sweet, fragrant, crisp and nourishing—consists mainly of fine glutinous rice, sesame seeds and sugar. Sweet-scented osmanthus and preserved tangerines are added for flavor. About 500 tons is sold at home and abroad every year.

Sesame candy is associated with a fascinating legend. During the Eastern Han dynasty (A.D. 25-220), a poor farmer named Dong Yong was forced to work as a house slave for a rich landlord, to pay off the debt he had incurred to bury his father. A fairy maiden, deeply moved by his filial piety, came to earth without asking the Heavenly Emperor's permission. Like Venus, who had loved Adonis, she fell in love with the young slave, married him with a locust tree as the witness, and bore him a son. She worked hard night and day to weave ten bolts of silk brocade, with which she helped him pay off his debt. After he became a free man, the two happily started for home.

On their way, however, the Heavenly Emperor intercepted them and forced her to return to the celestial palace immediately. The loving young couple had to part.

Many years later, after Dong Yong's death, their son, Dong Bao, often thought of his mother in heaven. With the help of the prophet Gui Gu he found her by a heavenly pool where the celestial maidens often went to bathe. The mother gave her son a bowl of rice and told him to boil one grain a day to allay his hunger. But as soon as he got home he boiled all the rice. The bowl of rice grew into a rice mountain that engulfed him. Later a plant grew from the mountain bearing glutinous rice with its specially sweet taste.

Today sesame candy is made of this glutinous rice with water from the deep Town God Pool on the southern outskirts of Xiaogan county in Hubei province. The water is also of special quality; it forms a strong meniscus and won't overflow even if its surface is higher than the rim of the cup. □



1979 production of grain was 14.67 percent over that for 1978, and that of oilseeds 65 percent. It was the highest in local history. Each person in the area got 45 kg. more food grain, or a total of 285 kg. Per capita cash income rose from 66 to 81 yuan.

Some of this is accounted for by good weather, low-interest state

loans to get some hard-up villages off to a new start, and improvement in the distribution network so that fertilizer and farm machinery arrive when needed. But a good deal of the credit goes to the flexibility with which the policies are being carried out to suit local conditions. □

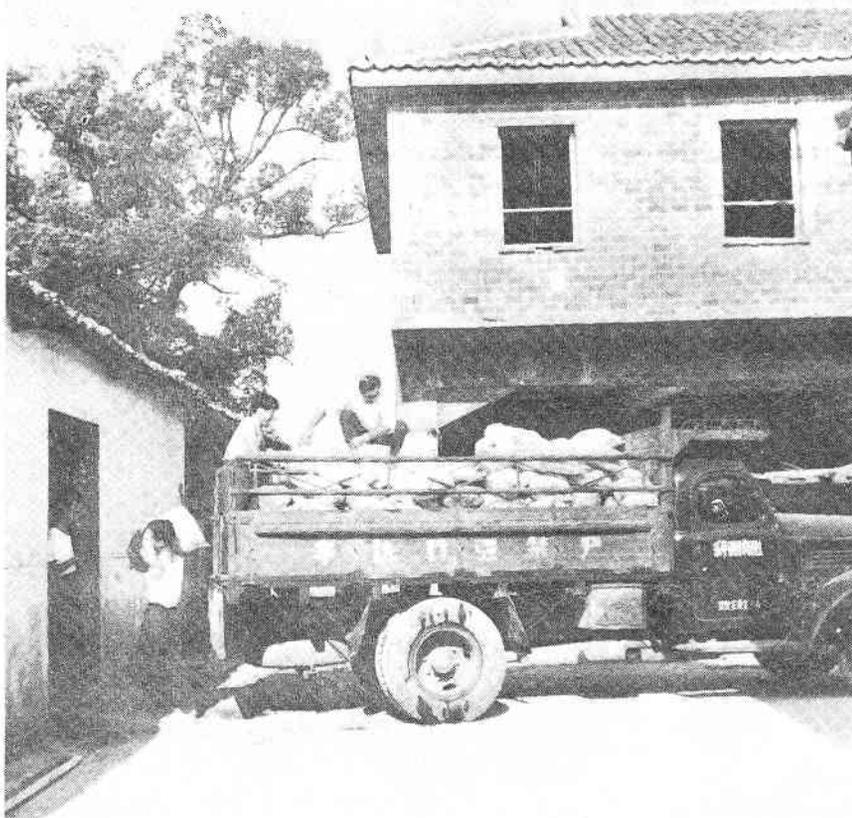


At a branch store.

TRUCKS loaded with chemical fertilizer, farm machinery and items for daily household use frequently swing off a highway onto a dirt road leading to Zhenqiao, a rural town in Jiangxi province. The merchandise is destined for the supply and marketing co-op. The name cooperative is

Rural Trade—And More

LIU CHENLIE



Chemical fertilizer being unloaded in the yard of the Zhenqiao commune's supply and marketing co-op.

Photos by Liu Chenlie

actually a holdover from the 1950s when this form supplemented the old private commerce. Today the unit is a grassroots agency of the state trading system in the rural areas. Through its network reaching into all the 804 production teams of the 59,000-people Zhenqiao people's commune, it sells the things needed for farming and subsidiary occupations and everyday life and also purchases local sideline products from both commune production teams and individual families. (State grain purchases are made through a separate organization.)

In 1951, after liberation, the cooperative was organized among peasants in the area. Initial capital came partly from a government loan and the rest from shares of one yuan or its equivalent in materials put in by the members. Half of the peasants in the area now covered by the commune, or 5,000 households, became shareholders, put-

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ting in a total of 8,179 yuan. From a general store with two small rooms and borrowed furniture, the co-op developed into a commune-wide network with sales last year of 3.819 million yuan. It also purchased 1,760,000 yuan worth of local products.

Helps Agriculture

One of the important purposes of such an agency is to aid agricultural work. It has to see that tools, fertilizer, insecticides and diesel oil are available on time and all through the period they are needed.

Lacking in lumber and bamboo, the commune used to buy its farm implements and other equipment of wood or bamboo from outside the area and sometimes these didn't suit local conditions. Now, long before the season starts, the co-op staff canvasses the production teams to find out what is needed. In purchasing they have a four-pronged approach: buying some ready-made equipment; buying raw materials which can be made into equipment locally; sending handicraftsmen to where the materials are to build the equipment there; and contracting with raw materials places for production of equipment according to models sent them. The products range from big windmills and straw mats to sickle handles and rings on the bamboo hats. When they're not busy, members of the co-op staff themselves make things like pegs to hold the mattock head to its handle, stoppers for water wagons and ox halters. Altogether in 1979 they produced 15,000 such items.

With two trucks and a wooden boat the staff now delivers orders direct to the commune production brigades. By doing so in 1979, they saved commune members a total of 8,900 workdays and more than 17,000 yuan.

The agency also helps the commune members move toward scientific farming. The commune's Huajia production brigade wanted to experiment with growing rice seedlings without soil under continuous spraying. Song Guoyun, manager of the equipment and

materials section arranged for them to get enough shelving to cultivate seedlings enough for 4 hectares of paddies. Seedlings obtained this way could be transplanted two weeks earlier, and the yield was a hundred kilograms more per hectare.

Aids Diversified Economy

This commune sees a diversified economy as the answer to its problem of a big population and little land. By providing seed, plants and other assistance, the trade agency has helped several production brigades set up plantations for a dozen new cash crops such as tea, camphor, bamboo, peppers, and oranges and other fruit, and helped develop the cultivation of several other crops including water caltrops, castor beans, mustard greens, and palm trees.

Last year when the commune decided to set up a 100-hectare tea plantation, the agency sent its representatives to well-known tea-producing areas in Jiangxi and Fujian provinces to buy seedlings. When a brigade wanted to go in for growing peppermint, the co-op helped find a market for it. The brigade increased its income by more than 2,000 yuan in this way.

Developing family sideline production is an important facet of the co-op's work. To encourage people to grow castor beans around their houses, it made up one-fen packets of 50 seeds. It buys castor beans grown on private plots, and also cotton, honey, vegetables, eggs and poultry, and oak seeds that commune members collect in the hills. It buys all products brought to it, no matter how big or small the amount. Last year commune members' income from individual sidelines totalled more than 200,000 yuan.

More Trading Centers

Today the agency manages eight stores in the town selling sundries, stationery, books, hardware and production materials, and purchasing local products. It also manages a small restaurant and a shop making beancurd. It has 11 branch stores in the larger villages, a total

of 112 full-time and 18 part-time workers. It handles 3,000 varieties of goods.

Its department store, staffed by four women, sells 1,200 kinds. For the convenience of customers it is open from 5 a.m. to 10 p.m. and stays open even longer in times of busy farm work. Two salespersons with shoulder poles make the rounds bringing things for sale to distant mountainous districts without roads.

An example of a supply and marketing branch is that in the Kengpan production brigade in the hills serving 11 villages with 350 households. When it was set up in 1970, two bookkeepers who had won the people's confidence for their honesty were chosen to operate it. The brigade is seven and one-half kilometers from town, but now people no longer need to go there so often for supplies. Brigade members estimate that having a co-op branch in the Kengpan brigade saves each household 12 workdays a year — or over 4,000 for the brigade.

Greater Income, Greater Demands

Rise in purchasing power in the commune has placed greater demands on the supply and marketing co-op. In 1979 there was a 21 percent rise, the result of more grain, better grain yields (five percent over 1978) and increase in state price paid to producer. Customers want greater variety in products. Traditionally the peasants work barefooted in the paddy fields, but since 1976 many have bought high boots at 17 yuan a pair. Cookies at 0.80 yuan per kilogram were once considered good, but now buyers want the 1.60 yuan kind.

Most striking is the change in clothing materials. Today's young peasants are buying dacron and wool, and in brighter colors, along with the usual cotton prints and corduroy. There is a big demand for wrist-watches, bicycles and sewing machines. The staff estimates that it could sell as many as two bicycles per household, but supply of them, as of other goods falls far short of demand. □

At the Tomb of Sun Yat-sen

A Time for Hands Across the Taiwan Strait

HOU MINGGAO

MY friend Hang Hongzhi and I stood on the terrace of Sun Yat-sen's mausoleum in Nanjing on a clear and moonlit autumn night, gazing into the far distance at the magnificent mountains and the mighty Changjiang River. Old soldiers now, we recalled Chairman Mao's observation that with few exceptions all of us Chinese are heirs to the revolutionary cause of Dr. Sun, the founder of the Chinese Republic in 1911.

With the tomb at our backs and our eyes on the horizon, our conversation turned almost inevitably

to another horizon, beyond which, we could speculate, was the reunification of the motherland through the return of Taiwan. Hang and I are both former Kuomintang officers — he was a lieutenant general and dean of the college of the Field Army, and I was acting secretary-general of the Lizhi Society, a conservative officers' group. After the people's victory in 1949, we took our places in the new society, while maintaining the best traditions of Sun Yat-sen's Kuomintang. Hang, a member of the Standing Committee of the Provincial People's

Congress, is still vice-chairman of the Revolutionary Committee of the Kuomintang in Jiangsu province.

Dr. Sun was buried here on Purple Mountain on June 1, 1929, and nearby are the tombs of other heroes of the long revolutionary struggle. There, to the east of the Ling Gu Temple, lies Deng Yanda, director of the political department of the National Revolutionary Army during the First Revolutionary Civil War. To the north is the compound grave of He Xiangning and her husband, Liao Zhongkai, early comrades of Dr. Sun in the Revolutionary League, which later became the Kuomintang.

Martyrs and Flowers

This afternoon, we have arrived first at the Liaos' tomb along the shore of Qianhu Lake. The tomb, on what was a desolate tract 30 years ago, is now surrounded by tall trees and lush bamboo. The pebble path that once marked the approach to the tomb is now an asphalt road. The setting is fittingly serene.

Liao Zhongkai, born into an overseas Chinese family in the United States, came to China in 1893, joined Dr. Sun's Revolution-

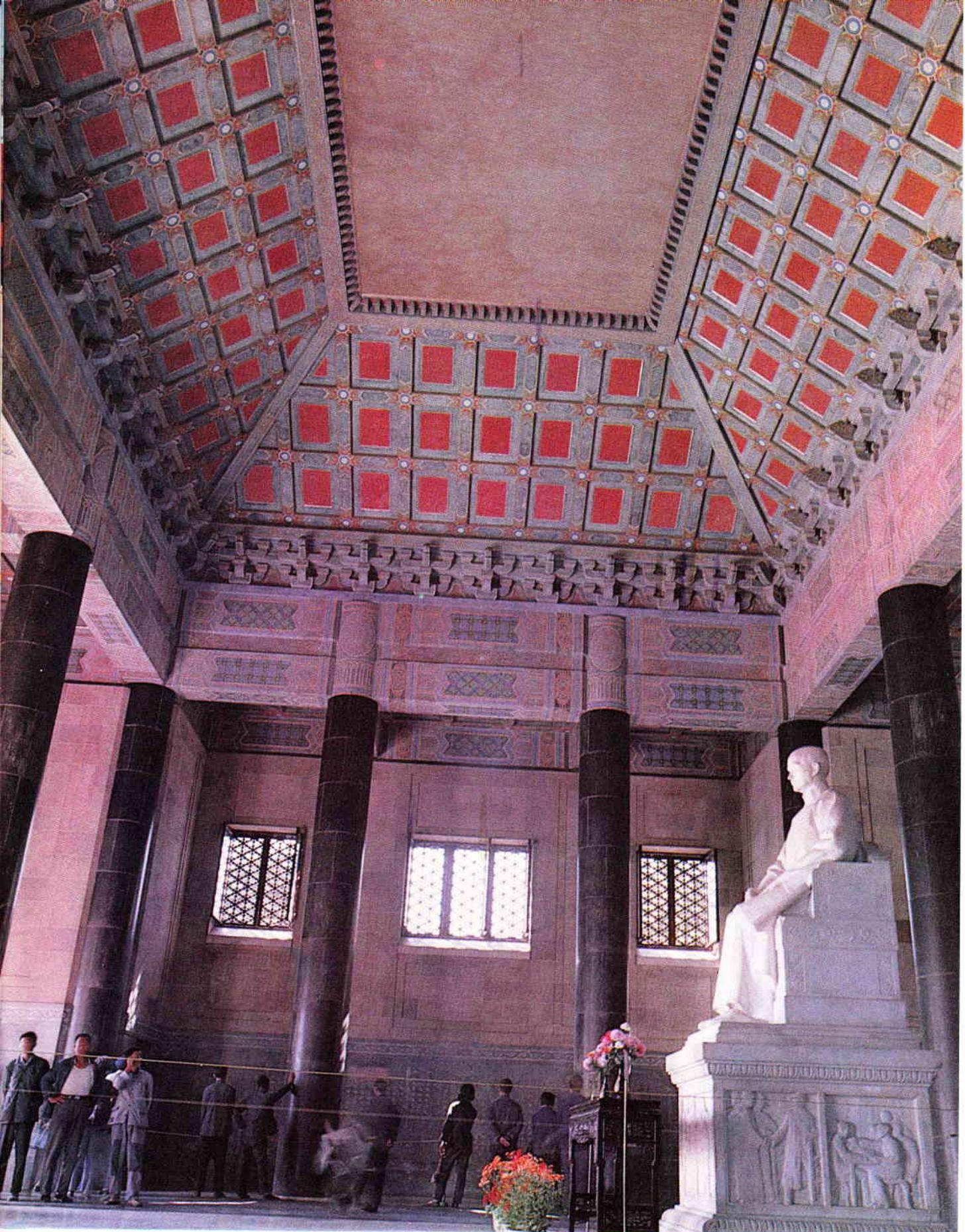
HOU MINGGAO is an adviser in the Counselors' Office of the Jiangsu Provincial People's Government.



Summer-camp students pay homage to Sun Yat-sen.
Zhang Zhen

Overseas Chinese visitors from Japan in Sun Yat-sen's mausoleum. Xie Weikun





Marble statue of Sun Yat-sen in the memorial hall.



Sun Yat-sen's "General Program for National Reconstruction" carved in his own calligraphy on a stone wall of the memorial hall.

The memorial hall.

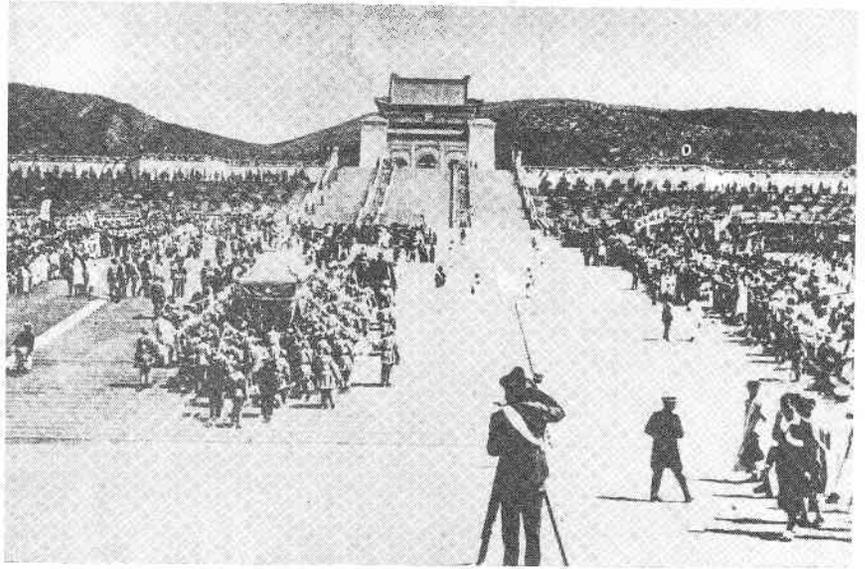
Photos by Gao Shengkang



ary League in 1905, and held a series of important posts in the government after the 1911 revolution. He was assassinated by reactionaries in Guangzhou in 1925. He Xiangning had joined the Revolutionary League in 1904; she was a founder of the Revolutionary Committee of the Kuomintang in 1947 and later became a vice-chairman of the Standing Committee of the National People's Congress. She died in 1972.

From their tomb, we strolled to the Zhongshan Botanical Garden, established in 1929 and dedicated to the memory of Dr. Sun. It fell into disrepair during the turmoil of the next 20 years, but it was rebuilt by the Chinese Academy of Sciences in 1954. Spread over 190 hectares, the Botanical Garden includes a section in which more than 700 medicinal herbs are grown. Hang and I could identify only a few and soon moved on to the greenhouse, in which many rare plants and flowers are cultivated, and to the Botanical Garden's other attractions — a garden-pond with aquatic plants, a nursery for the domestication of subtropical species, a library of 40,000 volumes and more than 500,000 wax models.

From the Botanical Garden we drove to the Guanghua Pavilion in front of the mausoleum. The pa-



Sun Yat-sen's burial ceremony on June 1, 1929.

vilion, dedicated by overseas Chinese, is built entirely of granite from Fujian province; not a single nail or piece of wood was used in its construction. It has recently been refurbished and, with its delicate and graceful carvings, red beams and green tiles, is one of the most exquisite projects in the mausoleum complex. It is just a short stroll from the pavilion to the music platform built with donations from overseas Chinese in San Francisco. The small trees planted 50 years ago are now a

forest, and the old wisteria winds along a guardrail like a dancing dragon. Strolling amid this greenery under the setting sun, Hang and I felt years younger.

We wandered along the lakeshore, where fish rippled the water and the water caught and threw back the blue of the sky. Against the blue a cloud and an egret hung suspended, floating along together. Sauntering toward the Ling Gu Temple, we found osmanthus already in bloom, its presence announced with every breeze. Paths lined with pines and bamboo finally brought us to the tomb of Deng Yanda.

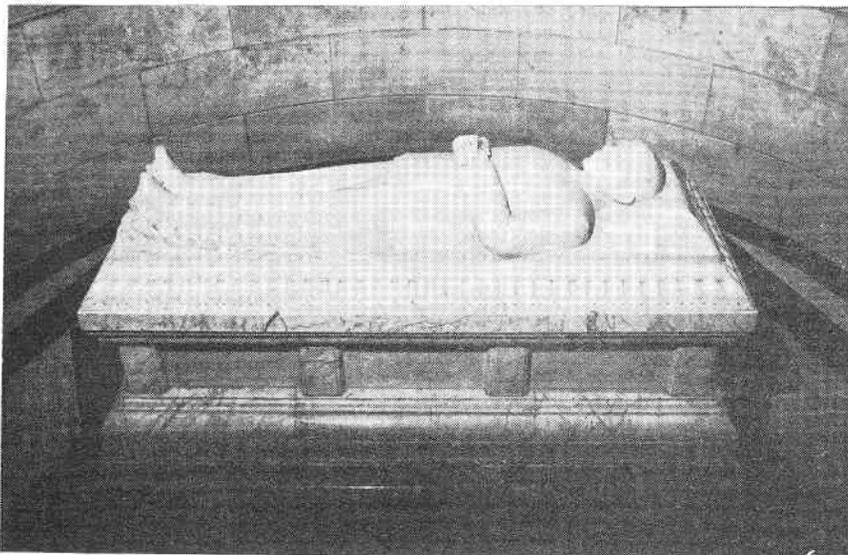
Deng, who was in charge of army education during the 1924-27 period of cooperation between the Kuomintang and the Communist Party, died in 1931 and was buried in a nondescript mound outside Nanjing's Qilin Gate. In 1957, the State Council appropriated 120,000 yuan to move his remains to this side east of the Ling Gu Temple. We paid our respects to this old revolutionary and headed back toward the mausoleum.

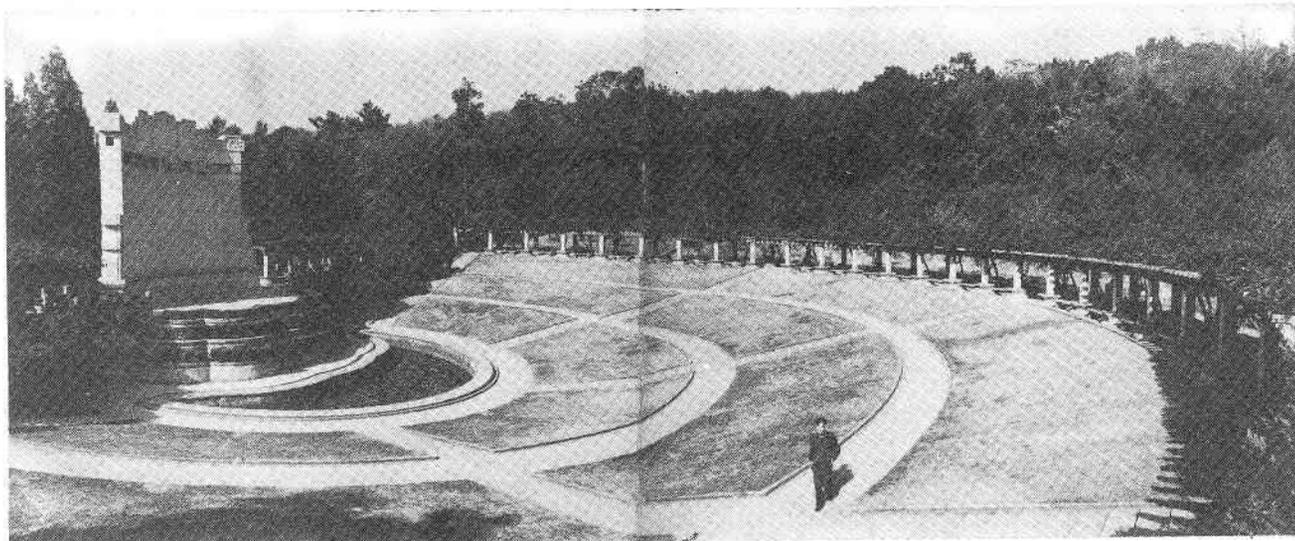
Homage to Sun Yat-sen

The mausoleum is on the southern slope of the mountain. Tall cedars flank the passage between the first gate, marked with the characters *bo ai*, universal love, and the main gate, inscribed *tian*

Marble statue of Sun Yat-sen in repose in the coffin chamber.

Jiang Jingyu





The small trees around the music platform have become a forest.

Jiang Jingyu

xia wei gong, the world belongs to everyone. Set in a pavilion beyond the main gate is a large granite tablet with an inscription in gold: Sun Yat-sen, leader of the Chinese Kuomintang, buried on June 1, 1929.

Two hundred ninety-nine steps in eight ranks, stretched between files of fir, pine, maple, *photinia*, and *pittosporum*, ascend to the memorial hall. Inside the granite palace the black marble walls are carved with the General Program of National Reconstruction in Dr. Sun's calligraphy. A full-length white marble statue of Dr. Sun sits in the center of the huge room. After paying homage to it, we followed the stream of Chinese and foreign visitors — some four million a year, including about 35,000 foreigners — to the domed coffin chamber, a room of severe lines and soft lighting, where a marble statue of Dr. Sun in repose is set in a well.

And so Hang Hongzhi and I found ourselves on the terrace, musing on the past animosities that have divided us from our brothers and sisters on Taiwan. Except for the very few die-hard reactionaries, we are all successors to Dr. Sun's revolutionary cause, Chairman Mao had said. We Chinese living on both sides of the Taiwan Strait, the Taiwan authorities included, are all of common descent. Why, we wondered,

could not old prejudices be discarded, our forces joined again to defend against foreign aggression and help construct our motherland? Today, the gate is wide open. The flight from Taiwan to the mainland is short.

How we would like, Old Hang and I, to greet our friends, our old colleagues now on Taiwan, to sit with them in the moonlight talking heartily over a cup of wine in front of Dr. Sun's magnificent tomb. □

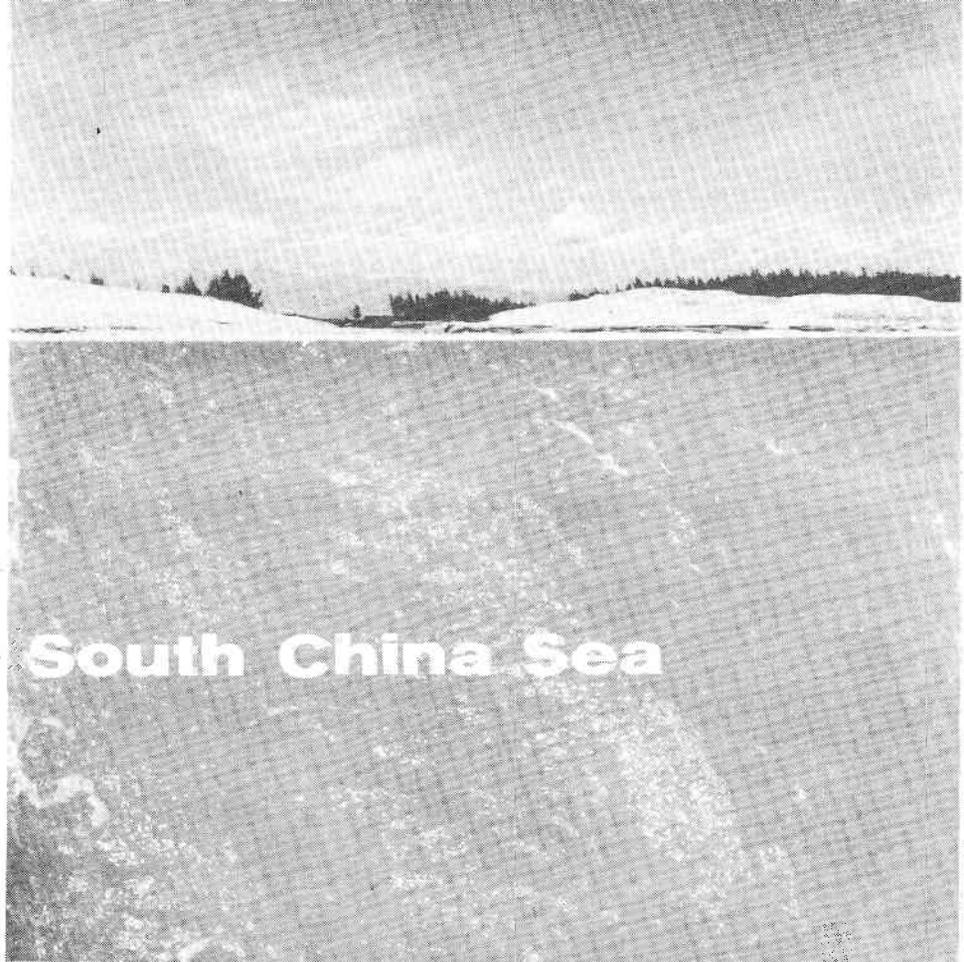
The Guanghua Pavilion.

Jiang Jingyu



Oil from the South China Sea

ZENG DINGQIAN



One of the oil seepages near Yinggehai village.

Liu Chen

IN the South China Sea lies what is believed to be one of the four most abundant concentrations of oil and gas in the world. Here, under the tens of thousands of coral reefs of the Dongsha, Zhongsha, Xisha and Nansha islands—Chinese territory from the remote past—are vast continental shelves known to contain such wealth. Exploitation has already begun in the southern part, the Shunta continental shelf, one of earth's largest. And to the north, on the 240,000 square-kilometer Guangdong continental shelf—almost half the size of France, oil has been struck in several test wells.

Formation of Oil Reservoirs

About 65 million years ago, in the late Cretaceous Period, the

ZENG DINGQIAN is a chief geological engineer of the China Petroleum Company's South China Sea branch and director of the China's Petroleum Institute and the China's Geology Institute.

South China Sea was still dry land. Roughly 40 million years ago, crustal movements occurring between the late Eocene Epoch and early Oligocene Epoch caused the land to subside and sea water to flow in from the southeast. Before it covered the entire area, fissuring and sinking caused a 700 to 800-meter-thick layer of black mudstone to be deposited in what is now the Beibu Gulf, west of the Guangdong continental shelf, and also in a belt extending from Fushan on Hainan Island through Maoming to the Sanshui area near Guangzhou (Canton). This mudstone, rich in organic substances which turn into oil under suitable conditions, became the main Lower Tertiary oil-generating layer in these regions.

About 25 million years ago with repeated crustal movements and further sinking of the basin, the South China Sea took on roughly its present proportions. Geological strata broke up into large and small

blocks bounded by faults. Those forced upward were warped into folds that entrapped oil and gas to form what are now the main oil and gas reservoirs in the South China Sea.

Likewise found here are oil reservoirs of the reef type. Countless coral reefs were formed as coral polyps and algae spores brought into the South China Sea began to proliferate. Drilling has shown some reefs to be 1,250 meters thick. Porous because of their biological origin, they often become high-yielding oil reservoirs. Surveys have shown that bio-reefs with such a potential exist on the northern continental shelf.

Lastly there are the paleo-delta deposits along the continental shelves. In such deeply-buried bands of sediment, left where ancient rivers emptied into the sea, oil often accumulates. It has been struck in sandstone strata at Yinggehai village on the south-

western coast of Hainan Island, and in the Zhujiang (Pearl) River estuary.

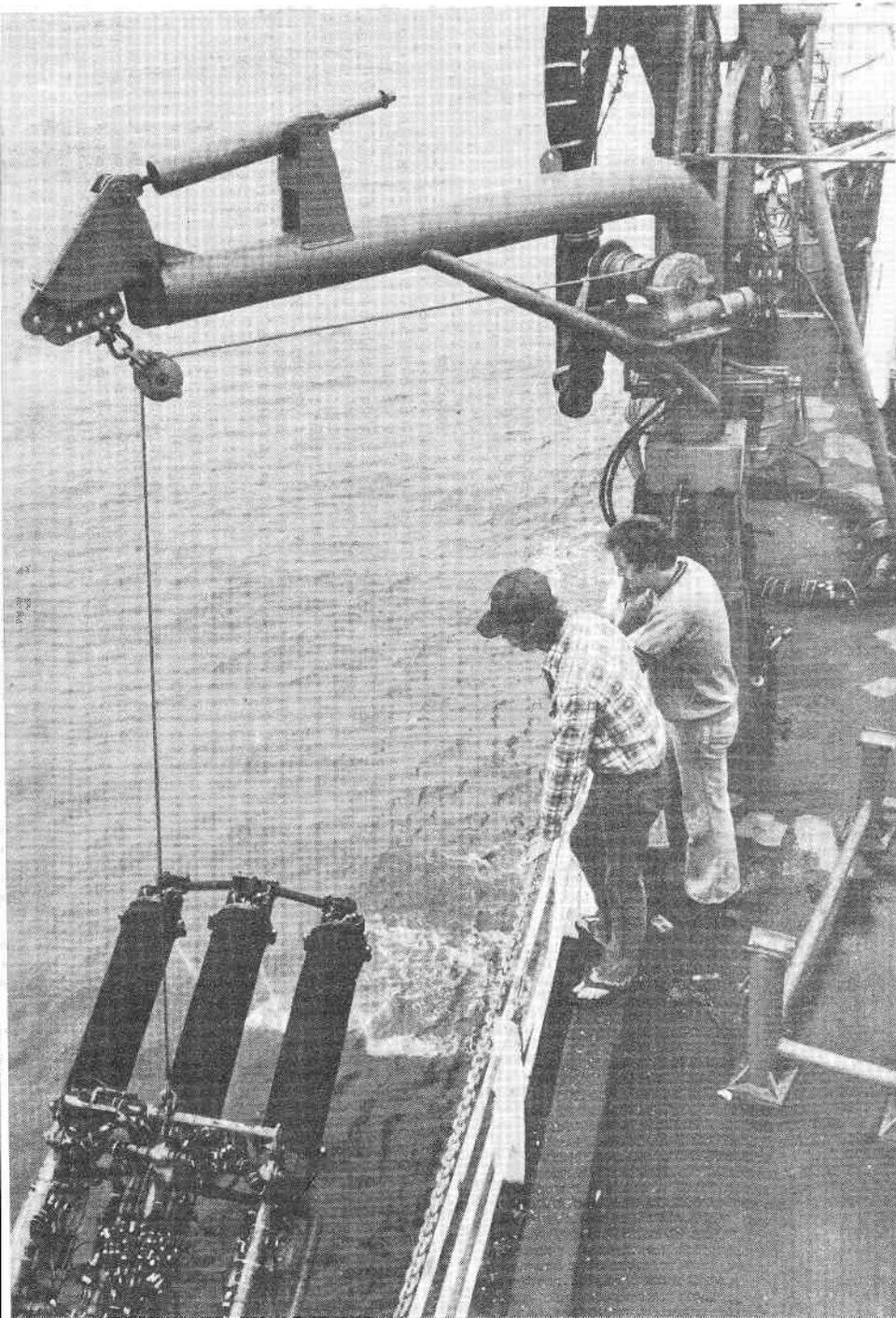
Exploration

China's search for oil in this sea began in the early 1950s, chiefly on the Leizhou Peninsula and the northern part of Hainan Island:

The first prospecting team got to work in the shallow waters

south of Hainan in 1963, taking as its clue an oil seepage near Yinggehai which local fisherfolk said, had been seen for a century. Here droplets of oil mixed with gas bubble up to float in iridescent patches in the sunlight. The prospectors proved that this seepage originated in cracks in the rocky sea bottom and found 31 others nearby. Shallow wells drilled in 1963 and 1964 produced oil.

The U.S. geophysical prospecting ship "Bravo" working in the South China Sea.
Chen Xuesi



Nonetheless, there were geologists who maintained that there were no good oil-generating strata on the site, and that the petroleum found came from a nearby submarine depression. For this and other reasons, exploration in the South China Sea was interrupted for a number of years.

In the early 1970s, it started again. Digital surveys with 24-fold coverage registered about 50,000 kilometers of seismic lines in different grid patterns. The clear undersea geological picture thus obtained confirmed the earlier theory — that the sea near Yinggehai village occupied a big depression of the Tertiary Period with sedimentary rock up to 10,000 meters thick. Four exploratory wells drilled, one produced oil.

Between 1976 and 1979 test drilling along both sides of the Leizhou peninsula brought up oil from six of the eight deep wells sunk on the Beibu Gulf side and in one of the five sunk on the Zhujiang River estuary side. This clarified the long-term prospects for oil exploration on the northern shelf.

Drilling in Three Basins

Three big undersea basins on the northern shelf are the main development sites at present. These are:

The Yinggehai Basin: Crude oil obtained in 1963 from test wells in the sea and on the shoals was of good quality: light, with a low solidifying point (-44°C). It contained only 0.31-0.4 percent sulphur and hardly any wax.

Further off the coast, the Yinggehai depression, about 70,000 square kilometers in area, has Tertiary deposits at least 7,000 meters thick, eight secondary structural belts and two bio-reef belts. A well in one of the secondary belts has already yielded oil.

The Beibu Gulf Basin: In its 40,000 sq. km. basin, north of Hainan, an oil-bearing layer 700-800 meters thick belonging to the



"Nanhai No. 3" drilling ship at work.

Liu Chen



Cheering an oil strike in the Yinggehai area. *Chen Xuesi*

The author *Liu Chen*



Geologists study core samples taken from a bio-reef in the South China Sea. *Liu Chen*

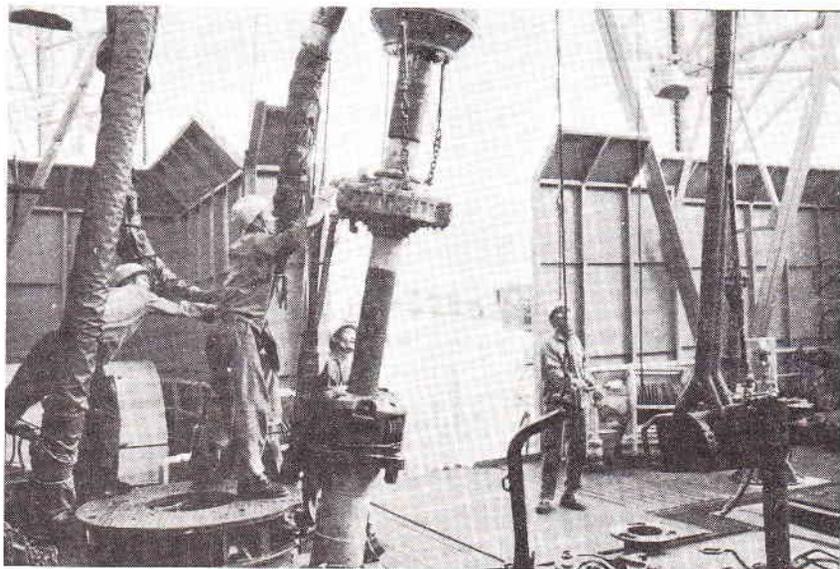


Lower Tertiary system, has been found. Although this basin has no bio-reefs or delta depressions, oil from different strata has been tapped by six test wells.

The Beibu Gulf basin has been somewhat broken up by drastic shifting of fault blocks. But those that subsided formed secondary depressions with excellent oil-generating characteristics — the basin has three, totalling 8,940 sq. km. Their rims, or the uplifts within them, offer good prospects for oil.

The Zhujiang River Estuary Basin: This area situated just outside the rivermouth, measures 96,000 sq. km. (including 60,000 sq. km. in three secondary oil-generating depressions). Its Tertiary sedimentary rocks are over 6,000 meters thick. A test well at an uplift in the centre of the basin has produced exploitable oil. There are also bio-reef belts. Prospecting began late but is now going ahead at high speed.

Another basin lies in the South China Sea between Shantou



On the "Nanhai No. 3" drilling ship.

(Swatow) on the mainland and Taiwan. Known as the Taiwan Shoal Sea Basin, it has produced a large quantity of natural gas and some condensate gasoline from a test well.

Exploration and extraction of submarine oil resources on the

north continental shelf is to be accelerated. The Petroleum Company of the People's Republic of China and its South China Sea branch are now talking with foreign concerns about cooperation in this effort. □

Joint Chinese-French Oil Development

CHINESE and French companies have initiated the first Chinese-foreign joint venture to explore oil in the South China Sea. Its directive body, the Management Committee of the South China Sea Branch of the China Petroleum Company and Total (the French petroleum company), was set up recently in Zhanjiang on the coast of Guangdong province.

The committee is composed of a Chinese chairman and a French vice-chairman, as well as one chief representative and two deputies and a senior engineer, geologist, and accountant from each side. It will direct oil exploitation over an area of 10,000 square kilometers in the northeastern part of China's Beibu Gulf.

Under the contract, the two companies share all losses and risks, and payments will be in the form of compensatory trade. The South China Sea Branch is supplying 51 percent of the total investment and Total 49 percent. The term of contract is 19 or 21 years, during which Total will have priority in buying Chinese crude oil, get a certain percentage of that produced in the area under development, and be paid in crude for its invested equipment and personnel. China, on her part, will benefit from the use of foreign capital and technology to speed up development of her offshore oil resources. The venture will primarily employ manpower, equipment and technology of the

South China Sea Branch, and what it is unable to supply will be obtained preferentially from the French company. If the resources of both companies are insufficient, manpower and materiel may be hired on the international market. No matter who furnishes the men and materials, however, the stipulations in the contract must be observed and quality and efficiency guaranteed.

In preparation for oil exploration the French representatives have come to Zhanjiang and the Chinese representatives are studying methods of management. The South China Sea Branch has already put three advanced drill rigs at the disposal of the committee. □

China's Merchant Marine

ZHOU YANJIN

I HAVE been working in ocean transport for 46 years. A 1934 graduate of the marine engineering department at Wusong Mercantile Marine College in Shanghai, I was one of China's first marine engineers. By 1946 I was chief engineer for the China Tanker Company. In 1950 in Hongkong we rose up against the Kuomintang, along with the crews of vessels of the China Merchants Steam Navigation Company, and came over to the side of the people. The new government assigned me to Beijing to work as the head of the Marine Engineering Section of the State Ocean Transport Bureau. In 1961 when

ZHOU YANJIN is the assistant chief engineer at the China Ocean Shipping Company.

the China Ocean Shipping Company was founded, I was appointed its assistant chief engineer and have remained in that post till today.

After 20 years' development new China's ocean shipping fleet has begun to take shape. Its more than 400 freighters have a deadweight capacity of 7 million tons. They reach some 400 ports in 100 countries and regions, accounting for 70 percent of the country's foreign trade freight volume. Remembering how backward China's ocean-going transport used to be, I'm proud of the achievements we've made since liberation.

Great Ancient Navigator

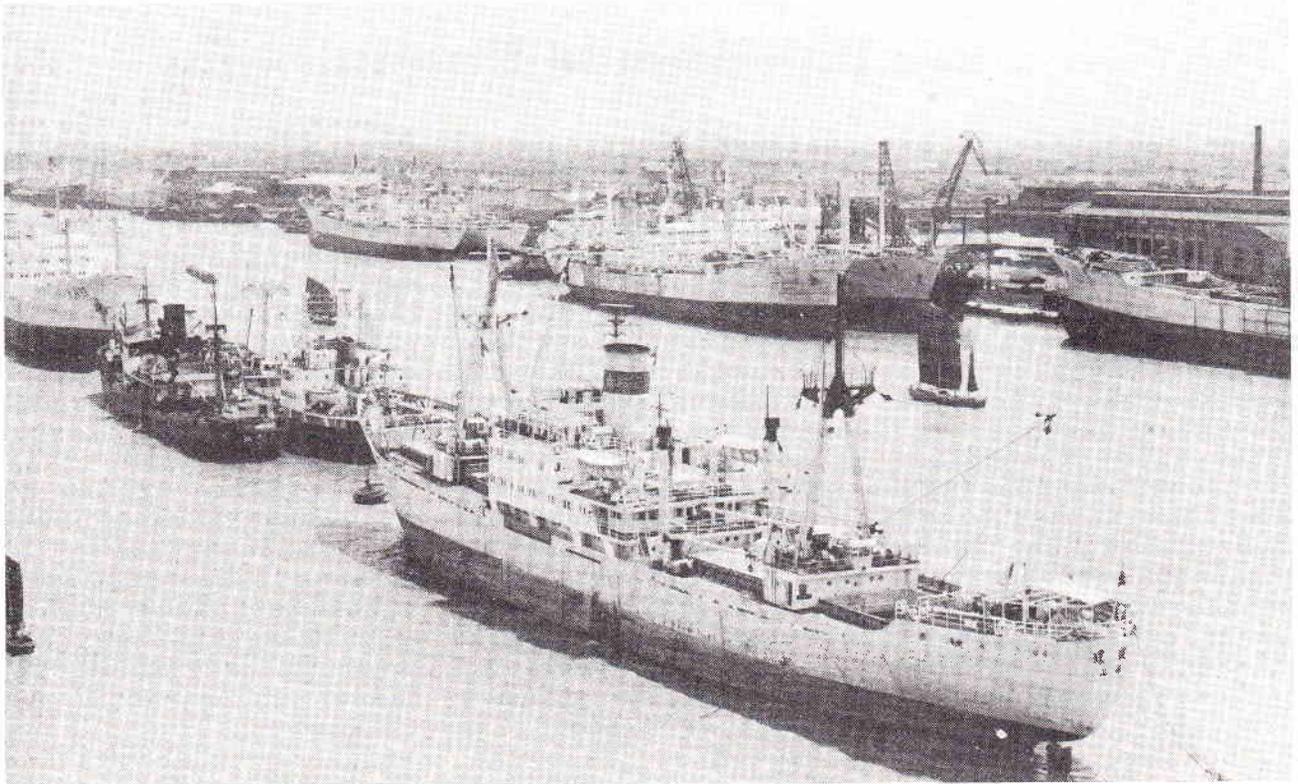
For a time in history China led the world in navigation. Between

1405 and 1433 Zheng He, a great navigator, made seven voyages to more than 30 countries. He reached the east coast of Africa, the Red Sea, and Mecca, the holy city of Islam. Each time his fleet consisted of several dozen ships and carried tens of thousands of tradesmen bearing silver, gold, silk, porcelain, and iron and bronze tools to exchange for local products of the countries they would visit. Zheng He's activities left a brilliant page on the history of Chinese commercial navigation.

By the time China became a semi-colonial country after the Opium War (1840-42), her ocean transport was stagnant, and it remained so until 1949 when the

Chinese oceangoing freighters berthed in the Huangpu River.

Xinhua



People's Republic was founded. Old China had very few oceangoing vessels, with a total loading capacity of only 300,000 tons, and their captains and chief engineers were often foreigners. The Wusong Mercantile Marine College graduated only about 40 students each year, and at that it was difficult for the graduates to find jobs.

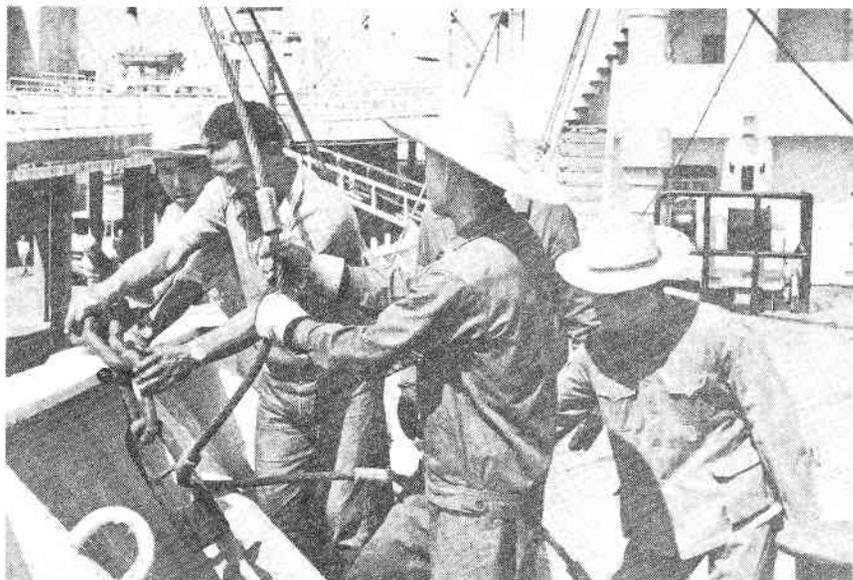
Breaking the Blockade

In January 1950, the crews of 13 vessels of the China Merchants Steam Navigation Company berthed near Hongkong revolted and sailed to Guangzhou (Canton). Several ships of private companies that had gone to Hongkong to avoid the flames of the war returned to Shanghai. Altogether 20 ships revolted or returned to the north.

As water transportation is of great importance to a country's economy and military defense, the Kuomintang authorities on Taiwan soon imposed a blockade of new China's coastline. KMT forces shot at, bombed, and hijacked Chinese merchant ships. Even foreign vessels flying their national flags along the coast were not spared. Two Polish boats were hijacked by the Kuomintang. Even now we have no news about the Chinese mainland sailors who had manned them. Some of them were my friends.

In 1951 the Chinese and Polish governments established the Chinese-Polish Shipbrokers Company. Using chartered Polish ships, China traded with Europe. Around 1960, Czechoslovakia joined the consortium. Patriotic overseas Chinese also offered vessels to help China overcome its difficulties. Some friendly foreign shipowners ignored the imperialists' threats and rented us ships.

The blockade was smashed, but without ships of our own we were always in a passive position. The country felt the urgent need to have an oceangoing merchant fleet of its own. Finally, in the early 1960s, freighters flying the five-star red flag appeared on the



Crew members of the Chinese vessel "Yuhua" work with Egyptian dockers at Alexandria harbor.
Liu Liutang

seas, bringing friendship and goods to southeast Asia, Africa and Europe. The fleet was expanded from three to 60 oceangoing freighters by the end of the 1960s. But the number was still too small. They could carry only 600,000 tons of goods, and most of our foreign trade was shipped in chartered foreign bottoms.

Expanding Our Fleets

With the development of the national economy and the rapid increase in foreign trade, there has been a pressing demand to expand our own oceangoing fleets.

In 1970, Premier Zhou Enlai instructed shipping officials to phase out the chartering of foreign ships. He ordered greater efforts to develop China's own shipbuilding industry, meanwhile permitting the purchase of foreign ships on bank credit. Thus, in the 1970s when the capitalist countries were hit by a world-wide economic depression, we took the opportunity to buy quite a number of ocean freighters, at the same time building more of our own.

This progress was made despite the economic chaos created in China by the gang of four. Since the fall of the gang, the work has gone better, and by the end of 1979 China had more than 400 oceangoing ships with a carrying

capacity of 7 million tons, which play the main role in shipping China's goods for foreign trade.

In the past ten years this shipping business has not only paid off the credits for buying foreign ships, but has returned considerable profit to the state.

To meet the needs of the rapidly developing industry, the government has paid great attention to the training of China's own marine technical force. We now have eight colleges and secondary technical schools training specialists in navigation, marine engineering, electrical engineering, automatic control, radio navigation, radio communications, and shipping management. There are also schools to train sailors and mechanics. Ships' crews are given short-term training to raise their technical level and work ability. At present there are more than 30,000 people in the industry.

Future Needs

Though China's oceangoing transport has developed considerably, it still does not suit a country with one billion people, and is far from meeting the needs of the country's increasing foreign trade. We hope by the end of this century to have an ocean transport fleet the equal of any in the world. □

Joris Ivens: Master Filmmaker, and China

SITU HUIMIN



Joris Ivens

Ye Hua

FOUR men are usually acknowledged as the founders of the art of documentary film — the American Robert Flaherty, the Britons John Grierson and Paul Rotha, and the Dutchman Joris Ivens. Of these, the most vital is Ivens, who has traveled more widely and had closer relations with the people of the countries he worked in, and whose films are more attuned to social struggle than are the others'.

In 1978, filmmakers and cultural organizations in Britain, France, and several other countries held retrospectives to commemorate Ivens' fifty years of filmmaking and to congratulate him on his success, which has enriched the treasure house of film art.

Ivens and his films are well-known in China, especially among those of us who work in film. He has been not only a friend of our

SITU HUIMIN is Vice-Minister of Culture and Vice-Chairman of the Chinese Film Association.

people, but a teacher and colleague of our filmmakers.

He has not just sympathized with us from afar but come repeatedly, over several decades, to live and work with us. The first time was in 1938, during the Japanese invasion, when he made his film "The Four Hundred Million" about China's resistance. He had intended to lay stress on the forces and areas led by the Communist Party, which played a leading role in the fight, but obstructed by the Kuomintang in Xi'an (Sian), he failed to reach his intended destination, Yan'an (Yenan), in the base area under the Communist Party, and went back to the temporary capital Wuhan. There he made the acquaintance of Zhou Enlai, who was then the Communist representative in the anti-Japanese united front. Learning that the director of the Yan'an Filmmaking Team was returning to Yan'an, Ivens gave him his camera and a supply of film —

some of the earliest equipment of the Party's first film studio.

Through films like "The 400 Million," Ivens appealed to the world to support the Chinese people's struggle. In 1949 when the People's Republic was founded, Ivens was eager to film the country's socialist construction. His hope materialized in 1957. While working with us, he taught us much about filmmaking, and from then on he showed even more concern for the country and visited it more often. Every time he arrived he would say, "I've come home," and we would reply, "Welcome back."

Lyricism and Politics

I've known Ivens for several decades now, and I've always felt that his concern for me reflects his love for the Chinese people and our common cause, to which he has contributed a great deal.

The effectiveness of Ivens' film stems from his unique style. He

manages to get a strongly-held point of view across to his audiences without beating them over the head with a heavy-handed "message." His style has taken shape and matured during the course of fifty years of hard work. "The Bridge" (1928) and "Rain" (1929), two of his earliest works, poetically depict the Dutch landscape, and some people may perhaps think they are simply lyric and apolitical. For Ivens, however, these two films pointed the direction of his artistic life.

"I learned from 'The Bridge,' " Ivens wrote in *The Camera and I*, "that prolonged and creative observation is the only way to be sure of selecting, emphasizing, and squeezing everything possible out of the rich reality in front of you." And while admitting that, in "Rain," "everything was subordinated to the aesthetic approach," he said he was in a way "glad that I laid a foundation of technical and creative perfection before working on other more important elements. I have since seen too many films so exclusively dependent on content that the available means for filmmaking have been neglected with injury to the content itself."

In the early 1930s when the Soviet Union was regarded by the capitalist world as a menace and an ogre, Ivens went there and made "Song of Heroes" (1932), extolling the first Five-Year Plan. Later came "New Earth" (Holland, 1934), about the reclamation of the Zuidersee; "The Spanish Earth" (1937), on the Spanish Civil War; "The 400 Million" (1938); "Our Russian Front" (U.S., 1941), produced in the aftermath of Hitler's invasion of the Soviet Union; and "Action Stations!" (Canada, 1942/43). Toward the end of World War II, he came to Asia as Film Commissioner of the Netherlands East Indies, a post he soon resigned in solidarity with the Indonesian independence movement. After the war, he finished "Indonesia Calling" (1946), documenting the expulsion of the

Dutch colonialists. Since the 1950s, Ivens has traveled even more widely and has taken an active part in progressive movements and anti-imperialist struggles, meanwhile producing such films as "Peace Will Win" (Poland, 1951), "Song of the Rivers" (East Germany, 1954), "An Armed Nation" (Cuba, 1960/61), and others. In China he made "Early Spring"

(1958), "600 Million People Are With You" (1958), and the series "How Yukong Moved the Mountains" (1974). Most of these films portray the enthusiasm of working people for their national efforts to overcome the poverty caused by fascism, imperialism, and colonialism. In these Ivens' clearcut point of view is fully evident.

Famous Chinese actresses (from right to left), Huang Zongying, Bai Yang and Qin Yi, toast Ivens at his 81st birthday party.
Ke Linwei



Ivens entertained in the home of painter Huang Yongyu and his wife.

Xiao Heping





Premier Zhou Enlai meets Ivens and his assistant Marceline Loridan in 1971.
Yang Baokun



Ivens and Loridan meet Vice-Premier Deng Xiaoping in 1979. Wang Jingying

At first sight, many of Ivens' films seem to have nothing to do with politics or social problems. In fact they provoke thought about them. "La Seine a rencontré Paris" (1957), for instance, leads one to ponder whether the Parisians in the film, seemingly happy, are not merely seeking escape from problems and sorrows. In "Le Mistral" (1965) the narration neither rails against the gods or man, nor demands that we point the blame for the disasters and effects he depicts. But after seeing the film we have a good idea of where the responsibility lies. Similarly, not many adjectives are used in "Early Spring" to describe how much happier life is for the Chinese people under socialism than it was in the old society. But both Chinese and foreign audiences get the point the filmmaker wants to make, as the revolutionary vitality of the Chinese people is vividly shown.

A Subtle Approach

Ivens sometimes deliberately omits an explanatory shot or bit of narration that others might think necessary. The result, though, is usually that the sense comes through without didactic-

ism. In "Early Spring," he faithfully recorded how the Inner Mongolian people battled sandstorms in the construction of the grasslands. Some people criticized Ivens, saying that he unduly emphasized the backwardness of China by juxtaposing speeding trains and camel caravans shuffling across endless deserts. But even today, many means are used to advance China's social economy — trains, camels, oxcarts, even handcarts are used for transport in many places. Backward as it was, the camel caravan was real; the Chinese people used it as best they could to build the country, and this is what the film shows.

Ivens has always been serious about his art. A filmmaker, he once said, should not start shooting until he or she has really pierced the surface to grasp the essence of the subject through a great deal of research and observation. For a new but important subject that needs to be done on deadline, this process must simply be speeded up. As one's own life experience is limited by circumstance, one must delve into every aspect of a people's activities to give a true picture of any of them.

Our comrades have been enlightened by his teaching and his example.

"How Yukong Moved the Mountains"

In 1972, the sixth year of the cultural revolution, Ivens returned to Beijing with his assistant Marceline Loridan. Encouraged by Premier Zhou Enlai, he made the documentary series "How Yukong Moved the Mountains," which has won critical acclaim around the world. Of course the films only partially reflect life in China during the cultural revolution, and some viewers have complained that they don't give the whole picture or a proper evaluation of that event. I believe, however, that Ivens never intended to describe the cultural revolution comprehensively; certainly appraising it in all its aspects was beyond him, just as it was beyond many of us Chinese at the time. His intentions in reporting to the world on those aspects of China that foreigners were most interested in were good. One should not be over-critical on details.

In recent years, especially during the days after the downfall of the gang of four, some people abroad

— either misunderstanding him or meaning to defame him — have said in their press that in “How Yukong Moved the Mountains” Ivens presented a false picture of peace and prosperity in China and whitewashed the evil things going on here. But the films’ authenticity lies in their portrayal of the Chinese people’s enthusiasm for building their own country and making their own destiny.

A scene you’ve seen may be real, says Ivens, but you can’t just photograph that bit based on that part and take it as the all-round truth. One day during an international film conference in Paris years ago Ivens and I and some film friends from other countries were boating on the Seine. An

Italian friend told me he planned to make a documentary in China. If permitted, he would organize a unit to come — from Paris overland by car, and then film China all the way from the northwest to the southeast. It seems easy as an idea, Ivens said. Suppose, as your motor convoy enters China, you meet a queue of seven blind men on the roadside, groping their way with sticks in their left hands and each with his right hand on the shoulder of the man in front, except for the point man: “The blind leading the blind.” Perhaps you think it will make an excellent shot and you film it immediately. So the first impression of China the audience will get from your film is seven

blind men on the roadside. Then the questions would come: How do they live? Where do they come from? How did they come together? And why are there seven? The scene is “true,” but is it really the first impression of entry into the People’s Republic of China you want to give the audience? I quite agreed with his comments, and even our Italian friend was brought around.

This is Ivens, who conscientiously reflects on his art, his life, and his work. Every day he minutely observes and analyzes everything around him, seriously and carefully. As his friend, colleague and student, I intend to continue to learn from his spirit and his rich experience. □

China’s Retrospective for Ivens

CHINA’S retrospective for Joris Ivens was inaugurated in Beijing on September 5. He was there, with his associate Marceline Loridan. In a remarkable speech he linked his experience of life and of film with warm love for China. Full of energy and plans at age 82, he revealed that he will soon make a new documentary in this country.

The curator of the film museum of the Netherlands, Ivens’ homeland, Jan de Vall, was a guest, with his wife, for the occasion.

Gathered to honor Ivens were Vice-Premier Wang Renzhong and Minister of Culture Huang Zhen, President Wang Bingnan of the Chinese People’s Association of Friendship with Foreign Countries, Chairman Zhou Yang of the All-China Federation of Literary and Art Circles, Chairman Xia Yan of the Chinese Film Artists’ Association, Vice-Director Fu Zhong of the General Political Department of the Military Council and more than three hundred notables in the fields of literature, art and film, as well as some old foreign friends of Joris Ivens’ in Beijing.

Situ Huimin, Vice-Minister of Culture and the author of the accompanying article, himself a veteran director, stated that Chinese film workers, long in warm contact with Ivens, had studied his creative thinking and methods, but not comprehensively enough. A systematic and deep-going study of his work would be a feature of the retrospective. □

The retrospective featured public film showings and exhibitions in the cities of Beijing, Shanghai, Guangzhou and Changchun, as well as academic reports in which Ivens took part. The event, and some of Ivens’ films were on nationwide television. A Chinese translation of Ivens’ internationally known artistic autobiography “The Camera and I” came out for the occasion, and a special illustrated booklet was published.

“The cinema was invented 85 years ago,” said Situ Huimin, launching the celebrations, “but it is only in the last 60 or 70 years that it has developed and matured as an independent art form, and Ivens’ activity in filmmaking covers 50 of these years. Although known as the father of the documentary, he has extensive and intimate links with feature films, science films and literary and art groups throughout the world. With his assistance and guidance we Chinese film workers have increased our contacts, over decades, with those of many countries.

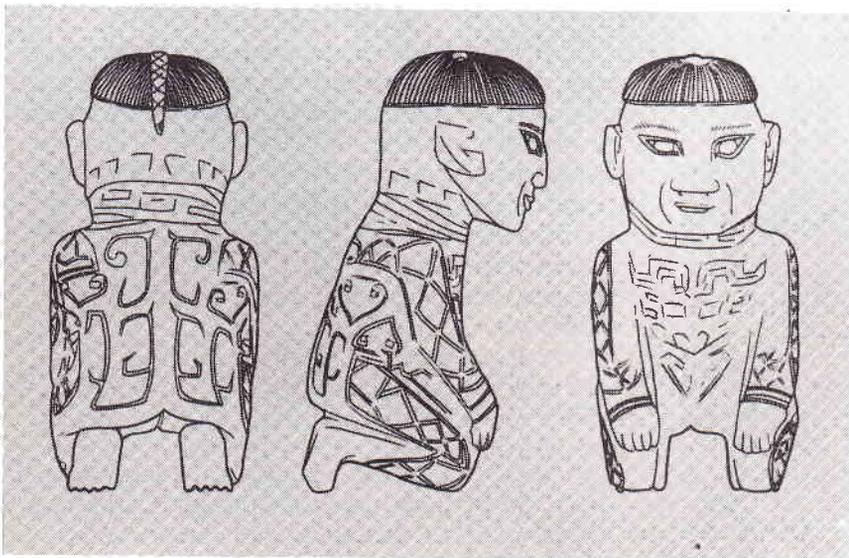
“I am extremely happy and grateful that, at his advanced age, our dear friend Joris Ivens is still able to assist us with his vigorous sense of purpose and his rich knowledge and experience, and to enjoy with us the celebration of his 50 years of brilliant achievement in film.” □

Shen Congwen and His Book on Ancient Costume

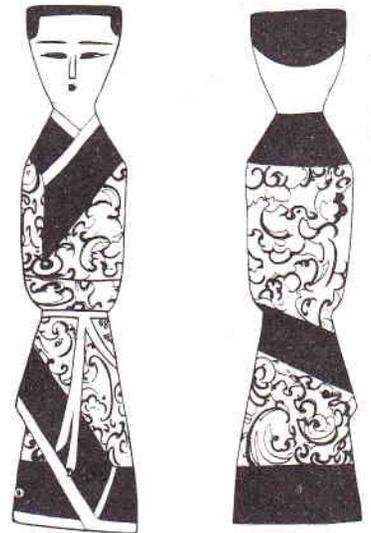
WANG YARONG and
WANG XU



Shen Congwen when he's not in the relics storehouse.



Shang dynasty (16th-11th century B.C.) figurine (photo on opposite page) has short robe, probably of silk, embroidered with animalhead design.



Bias wraparound with heavy brocade edge, State of Chu, Warring States period (475-221 B.C.).

EVEN while he was a popular novelist and short-story writer, Shen Congwen had a passion for history and relics. He researched them as a hobby while

WANG XU is an associate research fellow at the Chinese Academy of Social Sciences' Archeological Research Institute. **WANG YARONG** is an assistant research fellow at the Academy's Historical Research Institute.

he wrote his novel *Frontier City* and some 50 short stories and non-fiction works in the 1920s and 30s exposing the contradictions in the old China and picturing China's working people and her natural beauty. Some of his works were read in translation in Britain, Japan and the United States.

After liberation in 1949, although he was wholeheartedly in favor of the new society China was starting to build, Shen Congwen felt unable to express it in writing. So he turned to history. Then already in his fifties, he gave up his position at Beijing University and, impressed by the possibilities for ancient studies,



Shang dynasty (16th-11th century B.C.) stone figurine. Textile decoration represents tattooing previously done.



In the Western Han dynasty (206 B.C.-A.D. 25) aristocratic women wore wide-sleeved robes of painted gauze.

Tomb painting, Mawangdui, Hunan



High see-through lacquered headgear was worn by officials in south China's Eastern Jin dynasty (A.D. 317-420) court.

Front painting by Gu Kaizhi



More stability in Tang dynasty (A.D. 618-907) encouraged romantic styling but ornaments on court headdress forced women to keep heads immobile.

Tomb of Crown Prince Yi De, Shaanxi



Borderlands continued Tang styles in Five Dynasties period (907-960) as in robe worn by princess (left) of Yutian Kingdom in the northwest on way to Buddhist temple.

Mural, Dunhuang grottoes

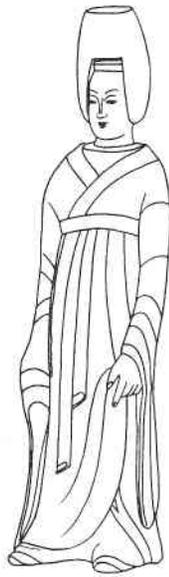


Close-up of Ming dynasty (1368-1644) cape with embroidery and lace in gold thread.



Brocade frequently used in robes of China's last imperial dynasty, the Qing (1644-1911).

Collection of Shen Congwen



Wide-bottomed sleeves went to extremes in Northern and Southern dynasties (A.D. 420-589).



Tang women's relative freedom to come and go was reflected in easygoing at-home costume worn by players of 'shuanglu', a gambling game.

became a researcher at the historical museum in the old Imperial Palace. There, along with other work, he pursued the research on ancient costumes that had been his particular interest for many years.

The results of his work will appear in the book *Ancient Chinese Costumes and Ornaments* to be published soon by the Commercial Press in Hongkong. It covers 3,000 years of fashion from the Shang dynasty (16th to 11th

century B.C.) to China's last imperial dynasty, the Qing (A.D. 1644-1911). The 400-page volume with 700 illustrations is only an introduction to his findings, which are expected to be published in ten volumes. The present edition is in Chinese, and an English translation is planned.



LEFT: Narrow sleeves and shawl-collared jacket reflected Song dynasty (960-1279) conservatism. Magnolia-petal hair ornaments were of transparent silk. **CENTER:** Mongolian robe with gold-thread lapels and short-veil headdress worn by noblewoman of the Yuan dynasty (1280-1368), whose rulers were Mongols. **RIGHT:** Embroidered capelet was a frequent part of Ming dynasty (1368-1644) costume.

Sketches by Wang Yarong

New Discoveries

Shen Congwen spends his days in the museum's vast, dim storehouse amid piles of relics, examining clothing, ornaments, furniture and household utensils, and making notes on design, colors and style. At first he depended a lot on what other authorities wrote about style, but after a while he found that an early writer's dating of a costume was not always correct. He realized that he had to come to his own conclusions through intensive study and comparison of the things themselves and then check this against references to style in literature and other archives. In this way he made many new discoveries.

He cites as an example the famous painting *Han Xizai's*

Evening Party,* long thought to have been painted in the Late Tang dynasty (618-907) and attributed to the artist Gu Hongzhong. But his studies indicated that the costumes and etiquette of the people pictured were not in fashion until the Song dynasty (960-1279), therefore the picture could not have been painted before Song.

Need for Book

Soon Shen Congwen began to feel that there was need for a complete survey of historical costume through all dynasties, for previous ones had been only partial, and much new evidence had been found since liberation. The late Premier Zhou Enlai, a long-time friend, agreed that such a book would be extremely useful. In 1964 Shen began to compile material for it. He finished the manuscript in a year, but before it went to press the cultural revolution began. His manuscript and other reference materials, accumulated over many years, were lost.

Cultural work virtually stopped and many of the people in the museum were dispatched to the countryside to labor. Shen was sent in 1969, though as he was nearly 70 and had a heart condition and high blood pressure, he should not have been. Put to raising pigs and growing vegetables, his mind was active thinking of his research. He made more illustrations for the book and a card file of unresolved problems. Now, from these researchers have chosen 30 topics on which to do further study.

We had been working with Shen Congwen in our spare time and worried whether his health could stand country life. After he came home he said the personal injustice of being sent there at his age did not bother him. "What worries me is that our research in our own history and culture has fallen behind that being done by Japanese scholars. We must do our best to study our

civilization." Inspired by his spirit, we began to put greater effort into his project, though at that time the cultural revolution was still going on and there was no possibility of his book being published.

Starting over Again

He had to start all over from the beginning. "In ancient times," he observed, "If an official was dissatisfied with a situation, he could retire. But I feel my responsibility as a citizen of the new China, and don't want to do that."

After Premier Zhou Enlai died in January 1976, Shen Congwen was grieved that he had not been able to see the publication of the book. "I've got to live up to his expectations," Shen said, and drove himself harder.

After the fall of the gang of four in 1976, Shen, on the recommendation of Hu Qiaomu, President of the Chinese Academy of Social Sciences, was transferred to work at the Historical Research Institute. There in three months a group led by him completed the work, so that the book could be published.

In it, Shen describes the fashions of dress and ornaments of the various social classes and nationalities in different periods. He also analyzes the aesthetic ideas of these classes and nationalities, and discusses their evolution.

Shen Congwen says that it's hard to generalize about reasons for change in costume, since the period covered is so long and so many factors influenced style — and there were also regional differences such as the tradition of loose clothing in the south and tight, high-necked styles in the north. Court dress changed with each dynasty, probably because the ruling class wanted to choose elaborate and distinctive clothing to impress the people with its power and pomp.

The book provides valuable illustrative material for art and literature studies, as well as a rich source for research, teaching and design. □

Bridge in China

ZHOU JIALIU and
JIANG HONGLIN

CHINA'S largest national invitational bridge tournament takes place in Wuhan, Hubei province this month with teams from eight provinces and municipalities competing. Tournament bridge is rather new in China but it is fast gaining a following.

In the early 1930s, Chinese intellectuals took up the game, and by the time of the War of Resistance Against Japan (1937-1945) college students in Chongqing, Chengdu and Kunming — the rear area at the time — were playing bridge in teahouses after school. Now the game has attracted young workers.

In July 1978, three enthusiasts — Zhou Jialiu, a deputy senior editor of the Great Encyclopaedia of the China Publishing House; Qiu Zonghu, an assistant researcher at the Mathematics Research Institute of the Academia Sinica; and Zheng Xuelai, senior editor of the Literature and Art Research Institute of the Ministry of Culture — wrote to the then Vice-Premier Deng Xiaoping proposing that bridge be made an organized activity and placed on the roster of the country's sports. They got Deng's support — he is a fairly good bridge player himself — and that of China's Sports Committee, which organized a trial tournament in Beijing in November of that year.

Although small in scale, it was the first government-supported

ZHOU JIALIU is vice-chairman of the Beijing Contract Bridge Association and JIANG HONGLIN is its vice secretary-general.

* China Reconstructs carried a reproduction of a portion of this painting in its July 1979 issue.

bridge contest in China's history. Since then a number of matches have been held, including a national tournament in conjunction with China's Fourth National Games in Beijing in the fall of 1979. Teams from five provinces and cities participated. Newspapers and radio stations have helped popularize the game and booklets about it have been published. At the Cultural Palace of the Working People in Beijing, a course of lectures is offered bridge lovers and tournaments are organized. Some workers' clubs, colleges and universities also promote bridge, and early this year the Beijing Contract Bridge Association was set up. Lu Yu, vice-mayor of the city, became its chairman, and Li Dawei, vice-director of the Beijing Sports Committee, became its vice-chairman.

Why do some young people take to bridge? Card playing has been a pastime in China for a long time; though gambling has been illegal since the liberation, games of ingenuity have continued popular. In the cultural revolution some young people working in cadre schools in the countryside learned bridge from some of their elders as a way of passing the long evenings. As the game is so widespread abroad, curiosity about other countries' ways was also a factor. Not a few novices soon found not only that bridge was interesting, but that it sharpened their powers of analysis and decision.

THE Shanghai team is now the strongest in China, while those of Beijing, Tianjin, Guangzhou and Wuhan are fairly good. Four of the six players of the Shanghai team are young workers and the others are just over 40. Despite their relative youth, they have better teamwork and greater skill than Beijing's more senior players, who know more about the game's theory and have more experience. Shanghai defeated Beijing in a March 1979 match, and in September of that year the Shanghai

team won the invitational tournament held in Beijing, defeating Beijing, Tianjin, Guangzhou and Hangzhou. On its home turf, Shanghai also won the first national bridge contest this year, outscoring teams from three provinces and five cities. The Beijing team, chosen after two months of preliminary contests in which 1,000 persons participated, defeated all other teams including Shanghai, but Shanghai's aggregate score was higher.

Two months later, a large-scale tournament was held in Beijing with 280 teams, totalling 1,600 players. Among them were veterans such as Cai Gongqi, Ding Guangen, Zhang Dingling, Qiu Zonghu, Zhu Wenji, Zheng Xuelai and Wang Jianhua, and promising newcomers such as Luo Yunhong, Wu Xiangming and Zhang Weili. Cai Gongqi, a bridge fan for many years, is head of the educational bureau of one of Beijing's city districts. In the hurly-burly of the cultural revolution he was denounced for the "crime" of playing the game with Deng Xiaoping, then a major target of political attack.

BRIDGE in China has been greatly helped by experienced Hongkong players who have come to the mainland to compete. Last June Beijing and Shanghai participated in the invitational tournament held in Hongkong, competing against Osaka, Sydney, Bangkok, Manila, Singapore, and Hongkong. Hongkong won the tourney, Shanghai took second place, and Beijing came in sixth. After the tournament, the Hongkong Contract Bridge Association gathered its best players for a friendly team-of-four event with Beijing and Shanghai. Beijing won with a score of 159.

There will be further contacts between Chinese and foreign bridge players. The bridge circles of Japan, Australia and the Philippines have expressed interest in further contacts with the Chinese players. Benno Gimkiewicz of Thailand, the third vice-president of the World Bridge Association and vice-chairman of the Far East Bridge Federation, has discussed with Chinese sports officials the matter of China's joining the two organizations. □

A match between Hongkong and Hangzhou during the Beijing Invitational Bridge Tournament of 1979.



Ningbo, Port with an Ancient Culture

ZHI EXIANG

TWELVE hours by boat down the coast from Shanghai is Ningbo, whose name means "calm waves", on the south side of Hangzhou Bay. The port city grew up at a point where three rivers meet. It is a center for ocean and coast-wise shipping with nine passenger and shipping lines, and outlet for the rice, cotton and water products of the rich east Zhejiang (province) plain. Every year over a million travellers pass through it. Last year a large new passenger terminal was built, whose four waiting rooms can accommodate 3,000 people at one time. Quite a few of them are overseas Chinese, for Ningbo is one of the well-known homes of overseas Chinese, especially those in Southeast Asia.

Ningbo has been a flourishing community for more than 4,000 years. In the Tang dynasty (618-907) it was one of China's centers for foreign trade, with a government office there to oversee it. The city has been on its present site since the Ming dynasty (1368-1644).

Still today on a hill at the point where the Yongjiang River enters the sea one can see an ancient fort thought to have been used by General Qi Jiguang (1528-1587), who made a name in history for routing the pirates from Japan who used to harass this coast.

Ningbo was one of the five "treaty ports" opened to foreign trade after the 1842 treaty ending the Opium War waged by Britain against China. But by the beginning of this century its role in foreign trade was gradually being taken over by the young giant,

Shanghai, developing to the north of the bay. After liberation the city gained a new lease on life. The port was rebuilt and Ningbo became an industrial city of 900,000 people.

From One Port to Three

The 25-km.-long channel of the Yongjiang River, which leads from the city to the sea, was widened and dredged. Thirteen new docks and three loading districts were built at the site of the old port, and a complete new port was constructed in Zhenhai county to the east at the mouth of the Yongjiang. For the project, 820,000 cubic meters of stone were moved to level a hill. The new port has two coal docks of 10,000 and 3,000-ton capacity.

A third new port, Beilun, is now under construction. When completed it will be one of China's biggest transfer docks for, among other things, iron ore from Australia for China's industry. A 750-meter-long bridge across the Yongjiang estuary under which 5,000-ton ships can pass, is planned to link the two new ports. In 1970 a two-arch, double-curvature bridge was built over the Yuyao River near the center of town where it enters the Yongjiang. It is a big help to development in a city cut up by rivers.

People used to describe Ningbo's industry as "three and a half chimneys". But now the city has 450 factories with 100,000 workers, manufacturing more than 5,000 kinds of products including textiles, machinery and petrochemicals. There is also a harbor machinery plant and a shipyard. Best-known is the Ningbo Canned

Food Factory. Its Ma Ling brand draws on the area's rich production of water products, meat, vegetables and fruit for canned goods which are exported in large quantities to many countries.

Altogether since liberation the city has built or renovated 61 bridges and 500 streets and lanes. The city's main roads have been widened and paved and bus lines lead to every part of it. Workers' residential areas with a total of 450,000 square meters have been constructed. Zhong Shan Park near the city center has been enlarged and five new parks built, one on the site of the old Jiangbei fish market and one on a stretch of wild beach. The third is Yuedao (Moon Island) Park in Yuehu Lake. For over 800 years scholars have sought its quiet as place for their studies. In the Ming dynasty it was a center for the well-known east Zhejiang school of thought.

China's Oldest Library

On the western shore of Yuehu Lake stands the oldest extant library building in China, the Tianyige (Heavenly Pavilion). It was originally the 70,000 volume private library of an official of the Ming dynasty based on a family collection going back to the 11th century. The woodblock-printed or handcopied volumes include copies of historical documents. Most valuable are 270 local chronicles of the Ming dynasty, many of which are the only extant copies. Its present size is 300,000 volumes.

Famous Monasteries

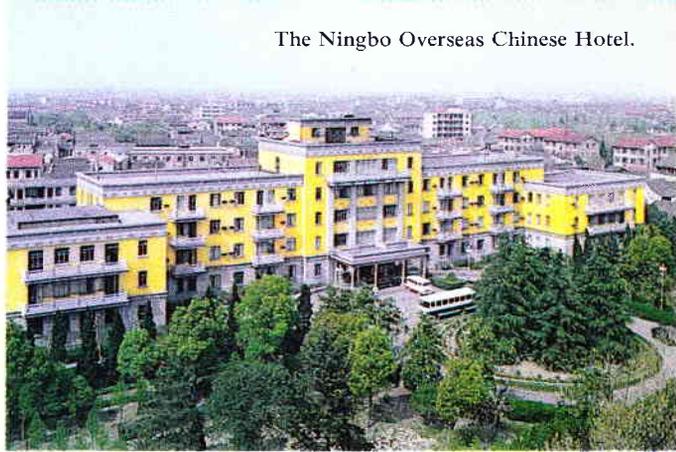
The Tiantong (Children of Heaven) Monastery, famous in

ZHI EXIANG is a staff reporter for China Reconstructs.

The new passenger terminal at the port of Ningbo.



The Ningbo Overseas Chinese Hotel.



Garden of the Tianyige Library.



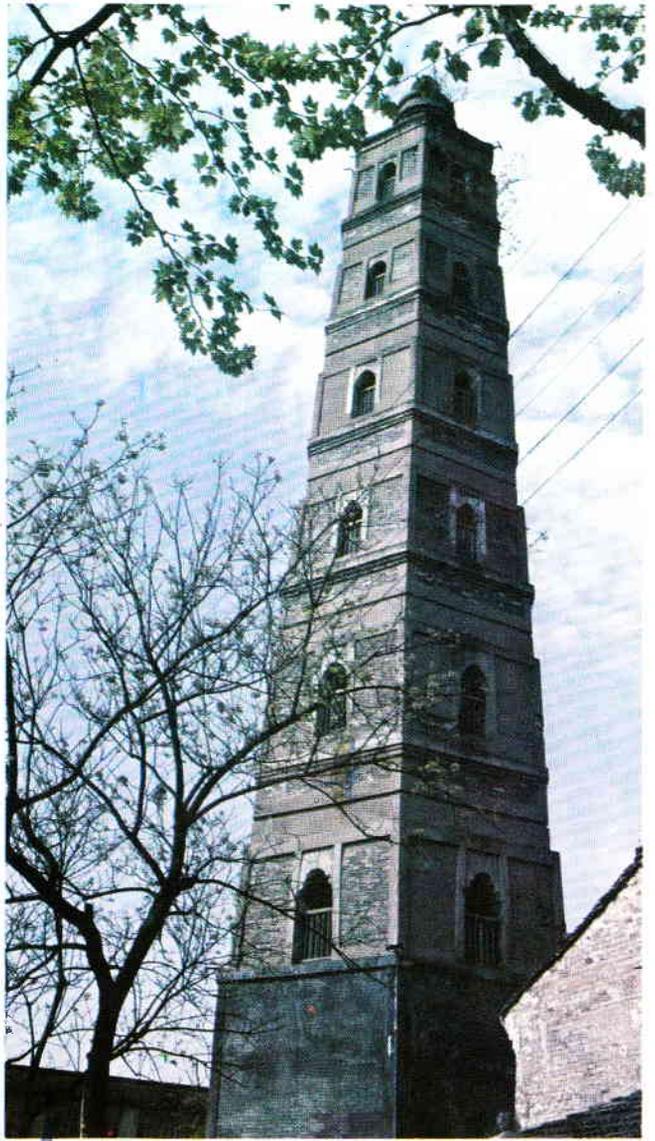
Tiantong Monastery





Tianfeng Pagoda, a Tang dynasty edifice restored under the Ming and Qing dynasties.

Photos by Xie Jun



Baoguo Monastery, dating from the 11th century, built entirely of wood.

Tian Quan and Xin Hui



A worker at the Art Handicrafts Factory carves a picture.

The display room of the Embroidered Garment Factory.





Wood carving at the Ningbo Arts and Crafts Factory: the 18 arhats (monks who have achieved Nirvana) of Buddhism.

China's Buddhist relations with Japan, stands at the foot of Tai Bai Mountain, 34 km. east of Ningbo. Here the famous Japanese monk Master Dogen and his company came to study in 1223. After returning to his country, he founded the Sotoshu Sect, one of the largest in Japan, with 15,000 monasteries and eight million believers. Many Japanese Buddhists have visited this monastery in recent years. Built in the third century, it is a magnificent structure set in a forest. One of the largest monasteries in China, it has 936 halls, covering 58,000 square meters. Many famous Buddhist works and paintings are preserved there. It suffered during the turmoil of the cultural revolution, but now the people's government has allotted 150,000 yuan to repair it.

Nearby is the King Asoka Monastery built in the 5th century on the top of Mt. Yuwang, also known as King Asoka Mountain. In it is enshrined a relic said to be the parietal bone of Sakyamuni, founder of Buddhism. According to legend, King Asoka of the Mauriya Kingdom in ancient India had 84,000 stupas, or pagodas especially for relics, built to enshrine the relics of Sakyamuni. The stupa in the King Asoka Monastery is one of 18 still extant in various parts of the world, and one of two in China (the other is in the Western hills outside Beijing). King

Asoka Monastery is also a magnificent example of architecture. In it are many tablets with inscriptions by well-known calligraphers from 7th century on.

Through 900 Years

A rare example of early Chinese bracket-construction architecture is the main hall of the Baoguo Monastery on Biaoqi Mountain, 15 kilometers west of Ningbo. The use of a bracket complex on top of the columns enables the entire weight of the heavy roof to be supported by only 16 columns. Each column is made up of many small logs, giving the outer surface a fluted effect, a method decorative as well as ingenious and practical. The entire building is made with the mortise-and-tenon construction.

The strength of the structure, built in the 11th century, has survived 900 years of the wet south China weather. Of value for the study of ancient architecture the building is listed by the government as an important cultural relic under state protection. It is also a spot of scenic beauty.

Famous Arts and Crafts

Most famous of Ningbo's many traditional handicrafts is its inlaid lacquerware: furniture, wall plaques, tea sets and other vessels of lacquered wood inlaid with

mother-of-pearl, ivory, bone, oxhorn, boxwood or colored stones, and gold colored lacquerware. These were already well-known both in China and abroad in the 6th to 7th centuries. In the Qing dynasty (1644-1911) they were thought fine enough to be given as presents to the emperor. Two Ningbo lacquer tea tables are on exhibit as such in the Summer Palace in Beijing. Embroidery is another famous Ningbo artcraft. Embroidered blouses, shirts and pajamas are one of its exports. □

Shop selling sweet glutinous rice dumplings



Assembly of Zhonghua brand tape recorders with Japanese parts at the Nautical Instrument Factory in Ningbo.
Photos by Xie Jun



Reform of the Written Language

DU SONGSHOU

SOMEDAY, perhaps generations from now, the *pinyin* system of Chinese — the latinized script you're familiar with in China Reconstructs — will replace the characters in which the language has been written for 3,000 years. The changeover is important to China's modernization, but it is not being undertaken without regrets.

There are about 60,000 characters in the language of the Han Chinese people. They may have entirely different vocalizations in Fuzhou, Beijing and Guangzhou, to the extent that the speech of those regions is mutually unintelligible, but the meaning of the characters is the same in all three places, and indeed throughout Han

China. The characters have historically been one of the principal forces binding together the Chinese people. They are the living script in which millennia of history and culture are accessible even to schoolchildren. Calligraphy is one of China's major art forms.

But you can't program a computer with characters. You can't have a 60,000-key typewriter or even one with all the few thousand in common use. You can't transmit characters by teleprinter, although today this is sometimes done by photo-facsimile. You can't file information very efficiently by character.

Since liberation, therefore, the Chinese Written Language Reform Committee has been working on

simplifying the characters, standardizing pronunciation, and developing and popularizing *pinyin* with the ultimate aim of replacing the characters with the Latin alphabet.

Pruning and Simplifying

First, the committee identified 7,000 characters as constituting the currently used vocabulary, now entered in general-purpose dictionaries. Of these, 2,000 make up 90 percent of the words in newspapers and periodicals and are classified as commonly-used words, including 700 or 800 most-common words that are the first to be taught in primary schools and in adult literacy classes. The 2,000 characters are sufficient for reading ordinary books and newspapers, so learning the language became much less of a burden than it used to be. (The great writer Lu Xun once likened the Han language to "a high doorsill," difficult to climb over.)

In 1956, the reform committee published a list of simplified characters to replace some of the complex ones. Many of these had been in use among the people for some time, but there was often more than one version of a simplified character and none of them had ever been officially recognized. The committee's list included 484 simplified characters and 1,754 that had been partially simplified — compound characters of which only one element was streamlined. The simplification was enthusiastically received by a grateful public, especially children, adults in literacy classes, type cutters, and graphic artists.

The work of simplification goes on. The reform committee is preparing to announce another batch of simplified characters and to

A national conference on teaching putonghua — the fifth of its kind — held in Beijing in August, 1979. Tie Mao



DU SONGSHOU is an assistant researcher in the Chinese Written Language Reform Committee.

A well-known schoolteacher, Ma Shuzhen of Beijing Jingshan Primary School, teaches pinyin and a quick way of memorizing new characters.

Xinhua



compile a glossary of standard modern Chinese characters.

Latin Alphabet Adopted

Since the characters are ideograms, pronunciation is often not indicated by the form of the character. To make learning the language easier, more than one phonetic alphabet was invented by early exponents of Chinese language reform and other well-meaning people during the past century. After liberation, the Chinese Written Language Reform Committee spent several years devising a phonetic system based on the 26 letters of the Latin alphabet. It was called *pinyin* and was adopted at the Fifth Session of the First People's Congress in 1958.

Pinyin takes one of the northern pronunciations, that of Beijing (also known as *putonghua*), as the standard. Primary school pupils are taught *pinyin* even before they start to learn the Chinese characters, and use it as an aid to standard pronunciation. The same applies to classes for illiterate adults. Foreign students of either written or spoken Chinese find *pinyin* a great convenience.

In 20 years, *pinyin* has come into use in virtually all aspects of life

in China. It's used along with Han characters on packaging, road signs, movie posters and, more recently, in television programs. Entries in new dictionaries follow the *pinyin* alphabet (more or less the same as the Latin order), as do the filing systems for hospital case histories and library indexes. Semaphore and blinker systems have switched over to it, as has telegraphic communication in certain trades and professions.

Pinyin is now obligatory for Chinese proper names in diplomatic documents and in publications in languages using the Latin alphabet. This convention was proposed by the Chinese delegation to the U.N. conference on the standardization of place names in 1975, was endorsed by the U.N. group in 1977, and was adopted by the Chinese State Council, effective January 1, 1979.

Popularizing Putonghua

Putonghua (the common speech), based on the Beijing pronunciation — called Mandarin or *guoyu* (the national language) before liberation — is being energetically popularized throughout China. The ministries of culture and of education have organized several nationwide conferences on teaching *putonghua*, and courses in it are broadcast over radio and television.

Popularization of *putonghua* aims at more than just making it possible for people from different parts of China to understand one another, important as that is. *Putonghua* foreshadows the gradual standardization of Chinese phonetics, vocabulary and grammar, as used in exemplary modern writings in the vernacular. The improvements these will bring to the language level and efficiency of expression among the people will lay the basis for the future wide use and improvement of a *pinyin* written language.

Realistically, the language reform will have to proceed in gradual stages, and it will be many years before the ultimate objective of an alphabetical written language can be achieved. But the reform work undertaken during the past 30 years has laid the foundation. □

Evolution of Chinese Characters

Fish



Pictograph, primitive pottery



Totemic inscription



On Shang dynasty (c. 16-11th century B. C.) oracle bone



On Zhou dynasty (11th century-771 B. C.) bronze



Qin dynasty (221-206 B. C.) writing style



Han dynasty (206 B. C. - A.D. 220) writing style



Modern handwriting



Modern simplified character

yū

shì

Phonetic alphabet

The Woodblok Prints of Mo Ce

MA KE



Mo Ce at work.
Xu Zhuo

water-conservation exhibits. His maiden piece, "The Catch" (1955), was followed, in the next 20 years, by some 200 prints, and he has developed a unique style. Many of his works have been exhibited at home and abroad, and two collections have been published in the past two years — *New Songs of the Mountains and Rivers* (People's Fine Arts Publishing House) and *Selected Woodblock Prints of Mo Ce* (Shanghai Fine Arts Publishing House).

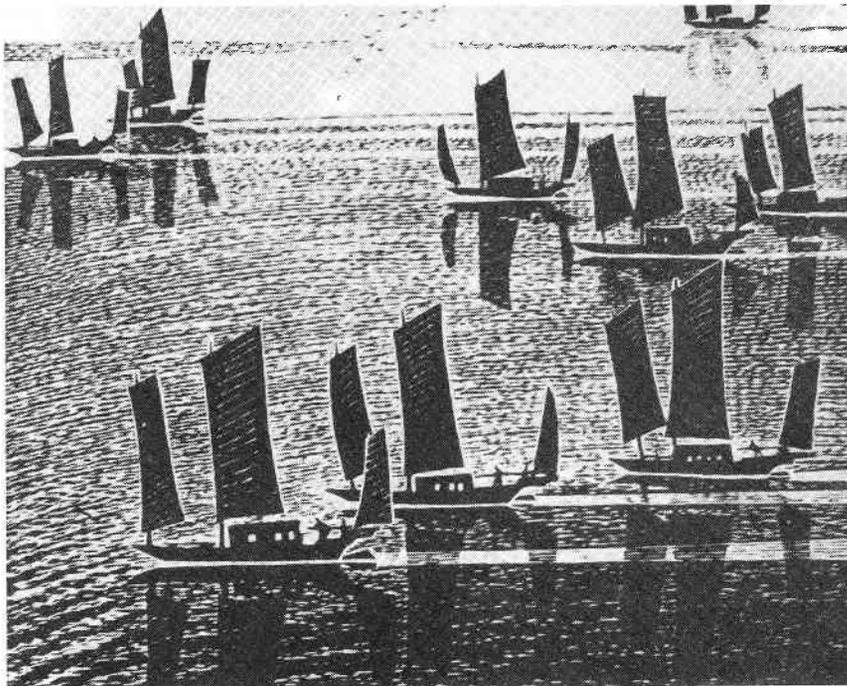
The New Spirit

Long years of work at water-conservation sites plus a good deal of traveling took Mo Ce to many parts of the country. Nature's beauty and creations of the people's labor offered him rich source material for his art, and became the theme of many of his works. Never content with ready patterns, he is always on the lookout for new means of expression. The reservoirs, dams, high-voltage cables, reclaimed plains, high mountain cliffs, swift-running rivers and fertile fields in his woodblock prints are so harmoniously inter-

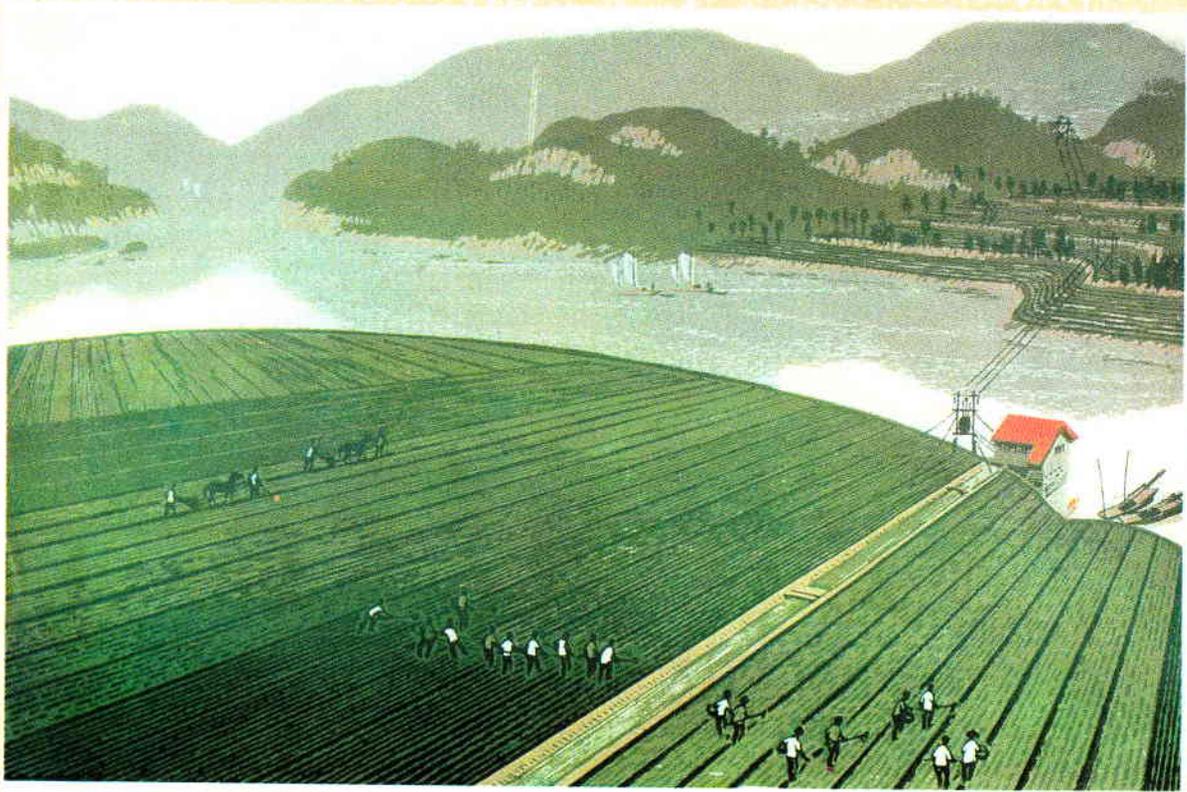
Sails on Lake Taihu

A STRETCH of paddy fields enfolded by moonlit hills; two peasants watering the fields from an irrigation system — that is the theme of "Night Irrigation," a color woodblock print by Mo Ce. Depicting the changes that have occurred in a remote mountainous region, he gives us a glimpse of the development of water conservation in the country as a whole.

Mo Ce, a woodblock printmaker well known for his landscapes, was born in 1928 south of Lake Hongze in Jiangsu province. Though he has been interested in art since childhood, he never had the chance for formal study. He became an artist in his later years through hard work, studying in his spare time while doing design work for



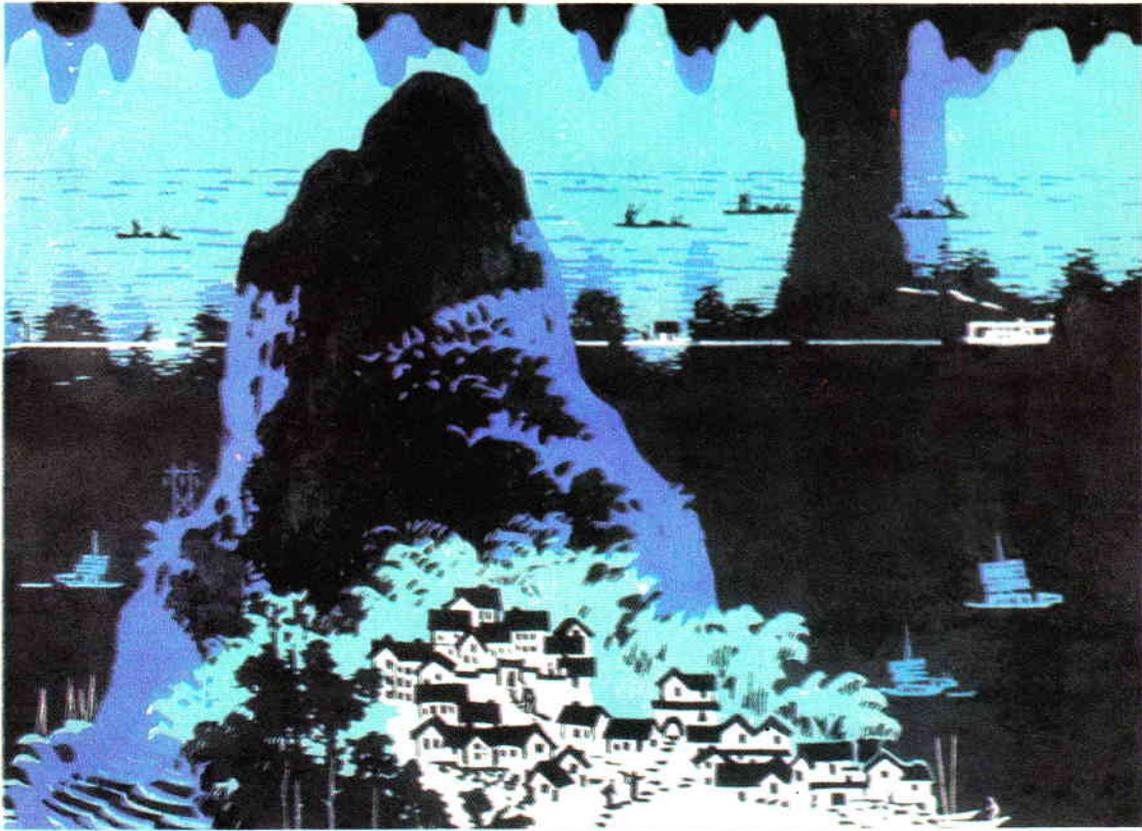
MA KE is an art editor and critic for the *People's Daily*.



New Lake and Fertile Land

New Village





Sails Homeward Bound

Night Fishing in the Reservoir



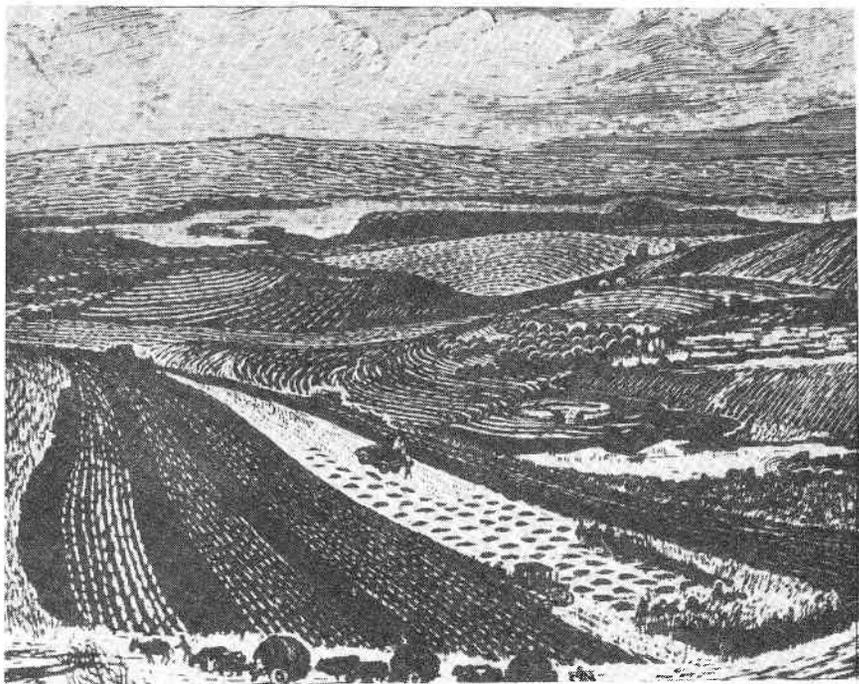
woven as to give one aesthetic delight as well as a sense of the new spirit of our era.

Serenades and Symphonies

This characteristic is seen in all his works, in color or black-and-white. If "Night Irrigation" can be compared to a serenade, the large print "Oh, the Taihang Mountains, Taihang Waters" can be likened to a grand symphony. It is one of a group of prints, "The Taihang Mountains," done while Mo Ce was in Henan province. In these prints the barren hills of yesterday have been turned to terraced fields, the rampaging waters of the past tamed by high dams. Vehicles and boats traverse the region, livestock thrive, forests spring up and the land yields bountiful harvests.

"New Village" is another successful example in this group of prints. Standing before it, one almost feels the warmth of the sunshine, smells the fragrance of the flowers and hears the laughter of schoolchildren. The printmaker centers his imagination and creativity on a single concept — newness. New villages, new schools, new roads, new irrigation canals in valleys surrounded by steep cliffs; rows of bamboo, stretches of blossoming vegetable fields, orderly terraced land, newly-built houses — everything represents the nascent prosperity of the country. Children add life to the picture and symbolize the growth of a new generation.

In another group of prints, "New Lake and Fertile Land," a beautiful composition of a vast reclaimed field and a mirror-like lake tells us that sufficient water makes for fertile land and diligent people win good harvests. The red roof of a pumping station stands in sharp contrast to the vast field of green — a realistic touch that brings the work to life and underlines the importance of water conservation and electric power to agriculture. In "Night Fishing in the Reservoir," movement and



View of the Flatland

quiescence are harmoniously combined, and the fishing boats are arranged in an irregular but ordered pattern. The moon, the shadows and the lanterns reflected on the water produce fascinating and unique effects.

As the Chinese saying goes, "Guilin's scenery is incomparable, but that in Yangshuo is better." "Night Fishing in the Reservoir" unfolds a full view of the city of Yangshuo on the Lijiang River in Guangxi in southern China. Mo Ce's prints extol the natural beauty of the Lijiang and describe the people's life on both sides of the river. This group consists of 10 prints, all depicting the Lijiang but using different color schemes; each has its own mood. In his own language the artist has crystallized his feelings and brought out the subtle changes that the weather, the seasons, and the time of day bring to the river.

Inspiration from Traditional Art

Mo Ce pays much attention to traditional Chinese ink-and-wash paintings, brick reliefs in the style of the Han dynasty some 2000 years ago and paper cuts, from

which he learns things that increase the expressiveness and decorative effect of his own works, especially his black-and-white prints. "Picking Mulberry Leaves" uses an ingenious combination of techniques borrowed from the folk art of paper cutting, and employs to good advantage the intrinsic qualities of the carving knife, the woodblock and printer's ink. Works done in this way display robust composition, balanced lines and integration of simplicity and complexity. "Sails on Lake Taihu" draws upon the merits of ancient portrait paintings and stone reliefs to produce a powerful composition with sharp, trenchant lines. In this picture nine sailboats are arrayed in an orderly, well-graduated manner. "Riverside" is distinguished by the sharp contrast of large areas of light and shade. "View of the Flatland" displays organic unity of point, line and plane. The last two prints express their themes in totally different ways, but with equal effectiveness.

Mo Ce is an artist of exuberant creativity whose work has contributed greatly to the development of Chinese art. □

Village Songs and Dances

SUN SHENGJUN

A COLORFUL procession of dragons, folk-musicians, songsters, and even a cavorting papier-mâché donkey brought a note of rustic exuberance to the Beijing stage during an amateur dance and song festival sponsored by the Ministry of Culture last June. The 270 performers, peasants from 13 provinces, municipalities and autonomous regions, gave showings in both the metropolis and its rural suburbs.

'Hundred Petal Dragon' Dance

As a folk orchestra strikes up a prelude the curtain opens on a pond of lotus flowers. Clouds crimson the backdrop and butterflies flutter among the flowers. Suddenly a wind springs up and lightning splits the sky; the lotus flowers stir and, in the twinkling of an eye, turn into a colorful dragon a dozen meters long. Its head is decorated with lotus flowers, two gorgeous butterflies form its tail, 900 pink lotus petals make up the scales on the dragon's body. Undulating, twisting and coiling, the dragon dances with magnificent grace. This "Hundred Petal Dragon" dance was performed by the members of a production brigade in Changxing county, Zhejiang province.

Dragon dances have long been a popular holiday entertainment in the Chinese countryside. The "Hundred Petal Dragon" dance from Changxing county is one of the more distinctive. It is based on a legend about a kind-hearted, hard-working couple who long ago lived by the Shaoxi River in Zhejiang. One day the wife gave birth to a tiny dragon. The clan elder



The "Hundred Petal Dragon" dance.

believed this to be an evil omen and insisted that the couple put the little creature to death. But the couple secretly released it into the lotus pond in front of their house. Every day the mother fed her baby dragon when she went to wash rice in the pond. The clan elder learned about it and thought of ways to kill it. One day as the mother was feeding the baby dragon, he stole up and cut off its tail. However, two butterflies flying among the lotus flowers attached themselves to the wound and became the missing tail. The dragon at once soared into the sky and flew away. Afterwards, whenever drought hit its native land the dragon would come back and turn clouds into rain. To show their gratitude local peasants made a replica of it which they called the "Hundred Petal Dragon" and performed with it every Spring Festival.

The dance is done by 12 young men, each holding up one section

of the dragon. Within a narrow space they are able to manipulate the dragon in swift, twisting patterns and many graceful postures. High skill and smooth cooperation are required.

The chief performer in the current presentation is Wang Changgen, 59, deputy Party secretary of the production brigade. Earlier, in 1956, he performed the "Hundred Petal Dragon" in Beijing and was awarded a special State Council prize. But his bamboo-and-silk dragon was burned during the cultural revolution in 1966 as being part of the "dregs of feudalism." The dragon he used this time was made two years ago with the help of his fellow villagers.

The Young Piper

Attired in a red turban and a bordered jacket a young boy of twelve skips onto the stage, holding a small, delicately-constructed in-

SUN SHENGJUN is an editor for the magazine Mass Culture.

strument made of a gourd and pipes. He blows a lilting melody as he dances with quick, nimble steps.

Jijiao Erpo was born in the Liangshan Yi Autonomous Prefecture in Sichuan province. His father Jijiao Bori, once a minstrel well known among the Yi people in the Liangshan area, was the inventor of the boy's novel instrument. Called the *hulusheng*, it consists of seven straight bamboo pipes attached to half of a bottle gourd. It differs from the *lusheng* pipes used by neighboring Miao people in shape, manufacture and tone quality. Musically, it is able to produce more staccato notes and stronger rhythms.

When Jijiao Erpo was still a toddler, his father let him play with the *hulusheng* and taught him how to use it. The young Jijiao Erpo developed a love for the instrument: it went with him everywhere. He practiced on it daily before and after school and now he is able to play a good many folk melodies on it, including those composed by his father.

Miao Mountain Songs

The opera "Lovers' Pavilion" staged by the Hunan province delegation is a folk-song drama in the style of the Miao nationality. A story about the love of two young peasants, it has been called a "lyric poem" by appreciative audiences. The playwright, Li Rongmin, the 29-year-old leader of a production team, is a typical southerner — short, wiry and full of verve. He told about his motivation in writing this opera at an authors' forum during the festival.

Guanxia People's Commune, he said, is the only Miao community in Suining county. The Miaos being very fond of music and dance, members of the production team spent much time and money on going to the county town to see operas. As a member of the amateur drama troupe in his production brigade, Li Rongsheng decided to write something himself. He collected material for his creation while working in the



Piper Jijiao Erpo (Yi nationality) on the stage.

fields and mountains, copying down some 600 folk songs. He sought advice from old minstrels and read works on literature and art.

In four years Li Rongmin has written scores and scripts for 60 musical items for the brigade's troupe, some of which have appeared in county publications. His opera "Lovers' Pavilion" won a first prize at an arts festival in Hunan province last year.

A scene from the Miao nationality folk-song drama "Lovers' Pavilion."



Audiences were moved by Zeng Peican's renditions of the Taiwan folk songs "Longing," "Cloudy Skies" and "The Tall Green Mountains." Once a 38-year-old woman who used to live in Indonesia came backstage and, with tears in her eyes, said, "I haven't heard these songs for years. They remind me of my parents who taught them to me when I was a child."

Singer of Taiwan Songs

Zeng Peican lives in a fishing village on the coast of Fujian province, separated only by a strip of water from Taiwan. On clear days one can see the mountains on the other side. The people on both sides of the water speak the same dialect and sing the same folk songs. Fishermen meeting on the fishing grounds often express their feelings for each other through these songs.

Zeng Peican has loved singing since he was a child. His village is 50 kilometers from the city of Quanzhou, and whenever a professional troupe from Beijing or the provincial capital gave a performance in that city, he would go with several friends to watch and learn, spending several dozen yuan for the trip, for them not a small sum.



Zeng Peican sings Taiwan songs.

Not long ago at a concert held by his commune Zeng Peican sang the song "Longing" to an audience of 10,000 applauding fishermen:

*The wild goose knows the feelings of men;
It takes over messages to our compatriots in Taiwan.
A rainbow bridge will span the strait;
And kinsmen on both sides will soon reunite.*

Shaanxi Donkey Dance

Zhang Youwan, a peasant from the loess plateau in northern Shaanxi province, performed a hilarious donkey dance that was tremendously popular with the audiences. For this dance he uses a prop consisting of a papier-mâché donkey covered with black-dyed rabbit fur. A hole in its center allows the dancer to fit the donkey around his waist. He enacts the movements of both the rider and the donkey — something that calls for a good deal of skill — and sings his own folk-song accompaniment.

The item Zhang Youwan and his partner gave at the festival was called "On the Way to Visit Relatives." An elderly couple is off to see their relatives, taking traditional gifts of homemade shoes and red dates. Zhang You-

wan acts the old lady who rides the donkey. With verve and humor he mimes the donkey trotting, galloping, climbing up and down mountains, wading rivers, frisking about and kicking.

Zhang Youwan, 38, has performed this unique dance for more than 20 years. The loess plateau on which he lives is broken up by

gullies and ravines, and the donkey used to be the only means of transportation. When he was 18 a competition was held in his locality for the best amateur performances. Zhang hit upon the idea of dancing as both rider and donkey. His item created a sensation and soon his fame spread throughout the county.

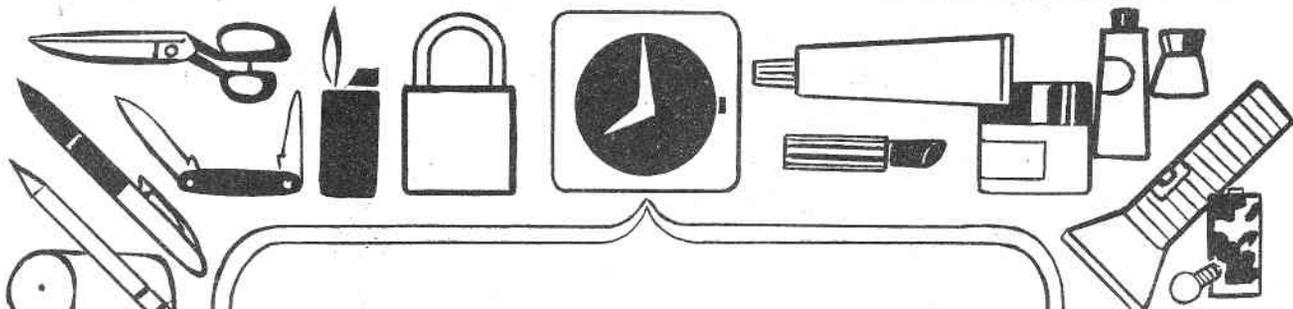
Even now, wherever he is — working in the fields or traveling on the road — Zhang is always observing the habits and movements of donkeys. Villagers call him "donkey crazy." He has modified his once simple prop so that today its tail, ears and eyes are all movable. With the help of professional artists in the county's cultural center Zhang has considerably enriched his plot and accompanying songs. In recent years he has tutored several other donkey dancers.

Last October Zhang Youwan's performance was a great hit in Xi'an, the capital of Shaanxi province. Enthusiastic visitors from Yugoslavia, Czechoslovakia, the United States and Japan gave him a standing ovation and actually threw their caps onto the stage in congratulation. □

Donkey dance "On the Way to Visit Relatives."

Photos by Tie Ding and Sun Yunshan





Shanghai

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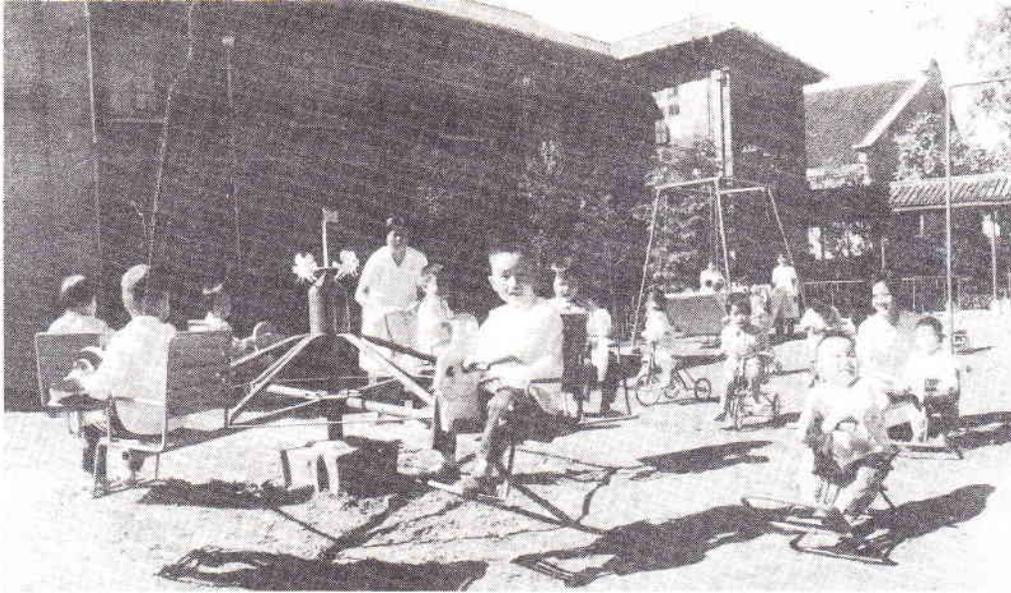
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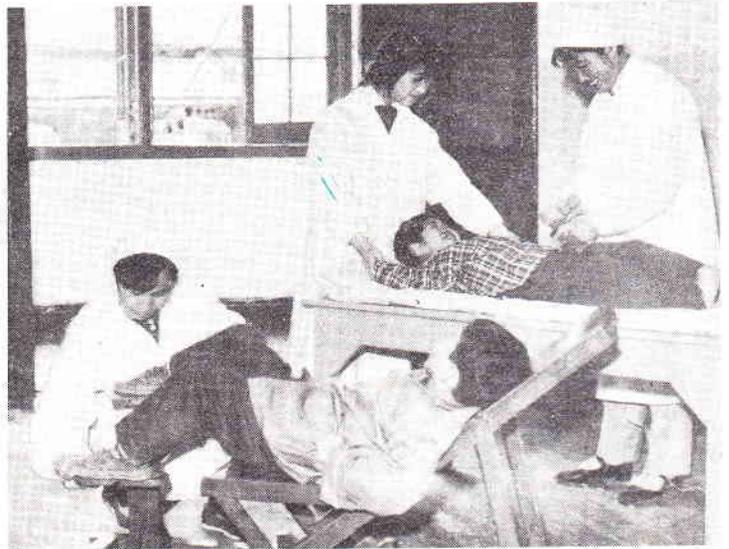
Children on the playground.

Attendants giving deformed children orthopedic treatment.

Zhong Xiangdong

New Hope for Handicapped Children

XIMEN LUSHA



BEHIND a wall in a street on Shanghai's south side is a quiet, secluded courtyard in which six white two-story buildings, with vermilion pillars supporting the second-story porches, stand amid green trees, along with a few other buildings. The place looks like a sanatorium, but the swings, slides, and other playground equipment suggest a kindergarten.

The Shanghai Children's Welfare Institution houses about 500 retarded, deformed, or disabled patients, from infants to teenagers, whose families are unable to care for them. All are cared for here at minimal expense to their relatives, and many are returned to productive lives

XIMEN LUSHA is a staff reporter for China Reconstructs.

in society, with physical and intellectual skills they could not otherwise have hoped to attain. There are as yet few such institutions in China and this one is pointing the way for the development of similar services elsewhere in the country.

The institution, now run by the Shanghai municipal civil affairs bureau, was originally an orphanage run by missionaries in pre-liberation days. As a result of social change after 1949, improvement in the standard of living, and the introduction of family planning, the number of orphans needing institutional care declined significantly and the place was converted to the care and training of disabled and mentally handicapped children.

Principal Yang Jiezheng, 62, a 20-year veteran social-welfare worker, presides over a staff of 250, including 15 doctors and nurses, 150 child-care attendants, and six professional teachers, the rest being administrators and support staff.

Work with a Clear Purpose

"We work with a clear purpose," she told me as we toured the facilities, "and that is to help these children take care of themselves and do some work for the people despite their handicaps." Many of the children crowded about her wherever she went, affectionately calling her "Granny" and being rewarded with hugs and kisses.

It was midsummer and in the spacious playrooms electric ceiling fans whirred overhead. The walls

of the rooms were decorated with colorful placards and paper cutouts that the children love. In one room children were singing and dancing to music from an organ played by their teacher. In another room, some attendants in white smocks trained deformed children to stand or walk.

The children are grouped in three sections according to age, severity of disability, and level of intelligence. Those under three are in Section One. They are cared for mainly by attendants who encourage them to use what capacities they have. Section Two enrolls children between three and sixteen whose mental and physical disabilities are moderate; some can be taught to read and write. The children in Section Three are the worst off; incapable of abstract learning, they are given medical and orthopedic treatment and trained to attend themselves as best they can.

Children's conditions differ even within each section, so it is important to provide treatment and training appropriate to their individual cases. This is especially true of children in Section Three. The 40 child-care attendants in this section are given individually-prescribed plans of treatment for each child, which may include massage, acupuncture, and other therapies.

Two Words a Week

Fourteen children aged nine to thirteen are in the classroom of Wang Ye. Though a newcomer to the institution, she is a teacher with ten years' experience and a specialized degree in kindergarten work. When she arrived at the institution in 1979, she found it extremely difficult to teach because the children were unaccustomed to learning and couldn't concentrate in class; at one point she even felt it was useless to try to teach the "little idiots" and thought of going elsewhere to work. But she soon came to love the children and to respect their efforts, and found that the slightest progress gave her great

pleasure. At first, her pupils found it difficult to learn one new word a week. Wang Ye spent two months working on classroom discipline and got them up to two words a week. Most learned more than 20 words during the last three months and can now count up to twenty.

Wang Ye conducted a review class for my benefit. Using flashcards, with pictures on one side and words on the other, she had taught her class to recognize animals, read and write simple words, and even to understand abstract concepts like up and down. Now, with a show of enthusiasm, they sat upright in their seats and chorused their lessons loudly. All except one seemed to catch the spirit of the occasion, and many were eager to display their knowledge.

Orthopedic Treatment and Training

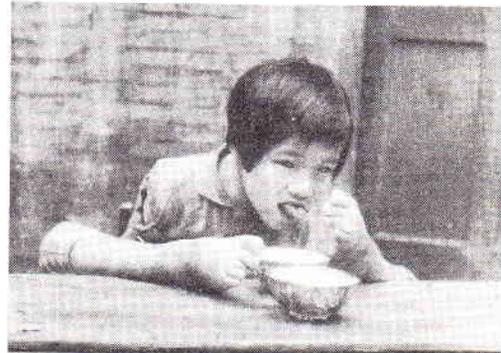
Attendants in Section Three were giving massage treatments to children suffering from cerebral palsies. Dr. Li, of the institution's clinic, told me the majority of cases were congenital, though some had developed as complications of other illnesses. The patients' muscles are either so tense or so flaccid that they are virtually unable to move, and victims of either variant may be bedridden all their lives.

The patients are often also mentally retarded; Section Three houses 36 such multiple-handicapped children. For the past two years the doctors and attendants have been giving them massage and acupuncture treatments combined with motor-function training. Results are reported to be satisfactory, and some have shown obvious improvement.

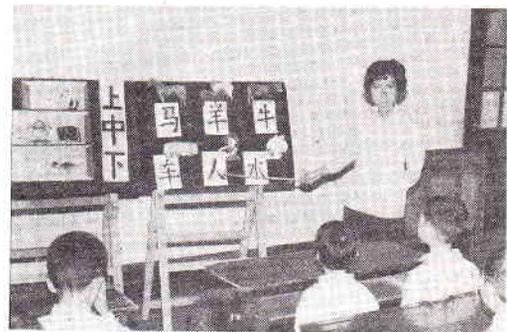
One of the attendants, Jin Ludi, pointed out eight-year-old Kang Gu riding a tricycle in the playroom. Sent to the institution in 1977, the boy couldn't speak or sit up or look after himself. After one year, he was able to sit, and then learned to walk and ride a tricycle



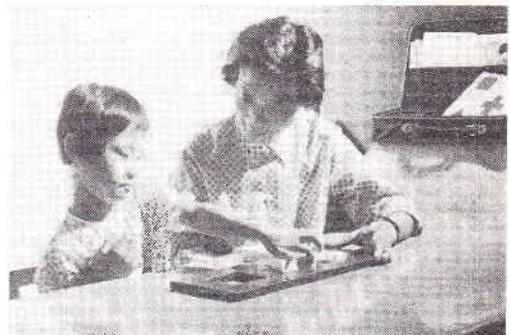
Principal Yang Jiezeng with some of the children.
Zhong Xiangdong



Di Hong, born without arms, eats without assistance.



Wang Ye teaches her pupils to read.
Zhong Xiangdong



A pediatrician from the Shanghai No. 6 People's Hospital administers an intelligence test.
Zhong Xiangdong

and play on the swing. At the same time he learned a few simple words. Jin Ludi was now working with another boy who had been bedridden when first sent to the institution. After three months of daily massage treatments, he was able to ride a tricycle, and then learned to walk with the aid of a handrail. Soon, Jin hopes, he'll be able to walk unaided.

Jin is one of the institution's senior attendants. She mothers the children, never getting bored with them or showing any dissatisfaction. Some of the kids, when they first arrived, lacked even the coordination necessary to eat; some could not control their bowels and bladders, and Jin had to change their pants several times a day. "The most important thing is to show them love and affection," she told me. She is especially patient with the mentally retarded children. A retarded boy named Gong Chuan, now 13 years old, suffered from cerebral palsy when he was sent to the institution in 1977. After three years of Jin Ludi's tender loving care, he is physically much better and has shown some mental improvement as well. One day, Jin recalls, the boy came to her and said, "Aunt Jin, would you please be my mother?" — a poignant moment that made her day.

Results and Hopes

The medical staff and attendants have administered massage and acupuncture treatment — including burying threads under acupuncture points — to 27 of the polio victims among the institution's patients.* With the aid of orthopedic shoes and motor-function training, 14 of them can now walk independently and four can walk with crutches.

Children subject to frequent fits of violence are given psychological treatment rather than tranquilizers or restraints. Phy-

* Many of the children come from remote areas of neighboring provinces where vaccination, for one reason or another, is not yet universal.

A Pre-marital Clinics in Shanghai

EVERY afternoon a steady stream of young couples about to be married flows through the pre-marital clinic of the Yangpu district's Maternity and Child Health Hospital in Shanghai.

Not long ago, when the clinic was first set up, the doctors and nurses found they didn't have much to do, because young couples were just too shy to come for an examination. The hospital then sent medics to the district's marriage registration department to inform the young people of the benefits of such examinations — how their own health and that of the coming generation could be improved. Their misgivings overcome, 130 couples showed up at the clinic in less than a month.

Clinic workers take the health history of the couple and their parents, determine the blood relationship, if any, between the prospective bride and groom, and note any genetic diseases present in their families. The examination includes checks of the heart, lungs, liver, spleen, and kidney as well as the reproductive system.

So far, the doctors have detected ten cases of congenital or rheumatic heart disease, and women suffering from such diseases have been advised not to have children. All said they would take the advice and would get further treatment. Several cases of diseases of the male reproductive system, including testicular tuberculosis, were also found. The doctors suggested these patients have early treatment and postpone marriage until they are cured.

Where there are no complications, the doctors dispense information on sex, pregnancy, family planning and pre-natal care. Pamphlets on these subjects and birth-control devices are provided free of charge.

A number of similar clinics have been set up recently in other district hospitals and in some forty commune hospitals in the Shanghai suburbs. Interestingly, one common problem elsewhere in the world — venereal disease — has been virtually eliminated in China, and doctors no longer bother even to test for it in these pre-marital clinics. □

sical education and recreation can divert their attention and release pent-up energy, so these are also used to good effect.

The majority of children in Section Three were once bedridden, but now 60 percent can walk and another 30 percent are able to sit up.

Crippled and deformed children are trained to overcome their handicaps. A 12-year-old girl, Di Hong, was born without arms and sent to the institution when she was only 14 months old. After many years of training she can now use her toes with great dexterity: She can grip a pen to write, can use a spoon to eat — and even to feed other children

— and can unbutton and remove her clothing. In 1978, her parents took her home.

The Welfare Institution gets support from Shanghai's many hospitals. It maintains especially close contact with the pediatrics department of the Shanghai No. 6 People's Hospital and its hereditary-disease research section. In 1978 the section sent three specialists to run a series
(Continued on p. 70)

CORRECTION

In the article of Frank Coe, in our October issue page 30, column 3, para. 2, the date 1964 should read 1946. — Ed.

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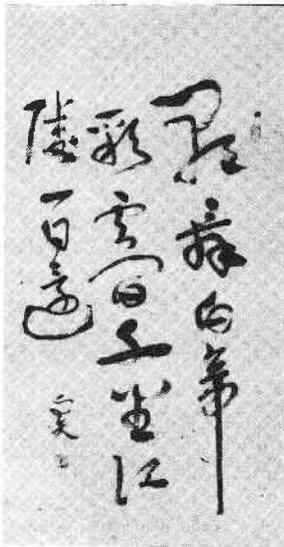
"The Dream of the Half-Room Study"

TAN AIQING



康程天
字与书

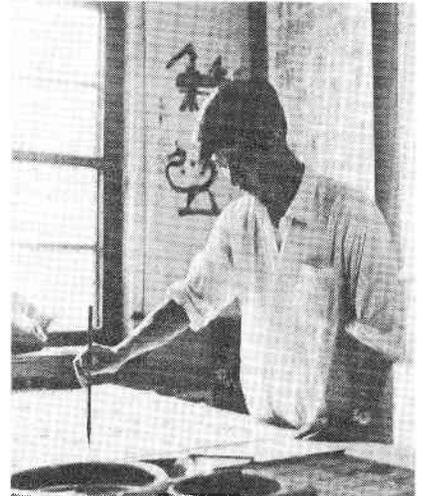
"Quietude" (in lishu style).



"From the walls of Baldi high in the colored dawn to Jiangling by night-fall is a thousand li." in caoshu style).



"The World Belongs to Everyone" (in the style of inscription on oracle bones).



Cheng Yutian at work.

Wu Luofu

"A Half-Room Study," and hung it on his bookcase. Some day, he promised himself, he would be a successful calligrapher with a collection occupying half his wall.

The Struggle Begins

One day in the summer of 1966, the trouble began. The cultural revolution, which would in the end serve China's culture so poorly, was gathering speed, and on this day it descended upon Qing Hou with full fury. Learning that his teacher's house was being searched, Cheng rushed there to find the yard crowded with people, old Qing Hou off to one side looking downcast, and in the center a pile of books—the books that had given Cheng so much pleasure—being consumed in a bonfire. People in the crowd were shouting slogans denouncing Qing Hou and praising the book-burning. Cheng Yutian saw his own life burning with the books. At home that night, he carved on a board an inscription from an old poem: "I wonder how many blossoms were broken."

Qing Hou was imprisoned and the antiquities that had escaped the fire were confiscated. Years later, unable to face the future, the old man committed suicide.

Soon it was Cheng's father's turn. He was denounced for his past and their home was searched,

AN exhibit of calligraphy and seal-carving in July brought greater-than-usual crowds to the Beijing Working People's Cultural Palace. The calligraphy, in several ancient styles, and the strong, elegant carvings were acclaimed as the work of a master. Most viewers found it hard to believe that the master was a 29-year-old coal feeder in a Shenyang rolling mill.

The artist, Cheng Yutian, was in the exhibit hall nearly every day, accepting congratulations and inquiries about his work. On his thin, rather pale face could be read the record of two decades of grief in pursuit of his art, a record that made his ultimate triumph in Beijing all the more striking.

"Bad" Family Background

Cheng was born in new China, but his father had been an officer

TAN AIQING is a staff reporter for China Reconstructs.

in the Kuomintang army and this fact, he began to understand as he grew up, would limit his own opportunities for education and occupational advancement. When he was ten years old, a third-grade pupil in a Shenyang primary school, he developed a fondness for brush-writing. After a few years, the boy's work came to the attention of Aisin-Gioro Qing Hou, an old friend of Cheng's father and a professional calligrapher, who urged him to practice and promised to be his teacher.

Entering Qing Hou's house for his lesson, Cheng was amazed at the man's enormous collection of valuable copybooks, rubbings, and classical works. Qing Hou, a Manchu by nationality, was a descendant of the Qing dynasty imperial house, and many of these works were family heirlooms, hundreds of years old. Returning home, Cheng found a piece of board, carved on it the words

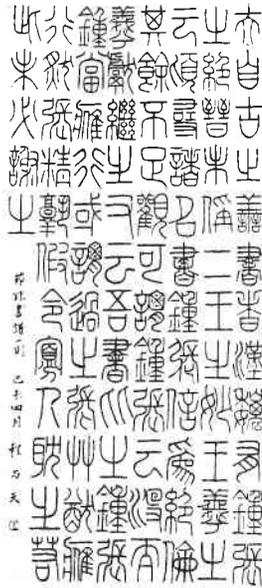
but the family was luckier than their old friend. Their books were placed under a paperstrip seal, not destroyed.

Determined to pursue his study of the classics, Cheng sought out a new teacher. Shen Yanyi, a prominent classicist, had been dismissed from his post as director of the Shenyang Research Institute of Culture and History. Cheng sought him out and asked to study with him privately. This sort of conscientiousness was rare enough in those heady times, and Shen readily agreed. Though friends warned Cheng against associating with this "counter-revolutionary bourgeois authority," Cheng found the opportunity too good to pass up. Every evening he went to Shen's home with an original poem in a classic style; Shen would correct the poem and help Cheng improve his command of the ancient language. These sessions would last till nearly 10 o'clock and then Cheng would continue working at home or reading under a street lamp in the wee hours.

Heir to the Ancient Culture

Thus, beginning with calligraphy, Cheng had extended his interests to classical literature and paleography—the study of ancient inscriptions. Now he wanted to go further, and study the inscriptions on oracle bones. These are the earliest known Chinese writings, appearing in the Shang (c. 16th to 11th century B.C.) and Western Zhou (c. 11th century to 771 B.C.) dynasties; they are understood by only a few people, and Cheng decided to become one of those. He read *Studies of Inscriptions on Oracle Bones* by Guo Moruo (1892-1978), the famed archeologist and paleographer, and other learned books on the subject. Copying the characters in small notebooks, he memorized them as he would new foreign words until he had mastered more than 1,000 of the primitive characters. His interest in calligraphy also led Cheng to seal-carving, or epigraphy, an ancient art known as "iron pen skill." He got a copy of *ABC of Seal Carving*, bought a

knife and several carving stones, and began to practice. Carving and obliterating, he accumulated half a kilo of powdered stone every



Hand-copy of an ancient book (in zhuan-shu style).

four days. During this period he wrote a poem:

*The spark is there
In seals
Of old.
The carver's task
Is making fire.
When Qin and Han*
Are one
In one,
One has mastered
The carver's art.*

Cheng can now wield a knife as easily as he can a pen, carving intricate patterns on small seals and giving new life to this traditional art.

New Difficulties

After graduation from junior middle school in 1968, Cheng was sent to work in a remote mountain village. Cheng had been sent away because of his "bad family background." Several times he had tried to join the People's Libera-

* The Qin dynasty (221-206 B.C.) saw the unification of the Chinese language. The Han dynasty (206 B.C. — A.D. 220) marked the flowering of Chinese culture.

tion Army or its production and construction units in order to restore the honor of his family name, but each time he was refused. Once he managed to reach Vietnam, hopping, he says, to join the people's struggle against imperialism there. He was caught and sent back across the border.

After eight years in the outback, Cheng was sent back to Shenyang. His father and mother had been sent to the countryside and he was needed to care for his aged grandmother. Assigned to feed coal to the rolling mill's great furnace, he continued his studies during breaks, a large wooden box in a storeroom serving as his desk. He learned to read on the run as he shopped and cooked and kept house for himself and his grandmother.

These were the years that the gang of four was inciting the nation to present everything as a class struggle and then exaggerate it without limit. "The more you study the inscriptions on oracle bones, the farther you will be from the Communist Party," he was warned. Even foreigners studied these ancient records and knew their significance, he argued, and contemporary Chinese could not consider themselves worthy repositories of their culture if they neglected them.

Because Cheng's parents had been sent to the countryside, he



"Two-spring study" (seal-carving).

"White hills; black waters" (seal-carving).

"There are successors to the Long March" (seal carving).

was entitled to an annual leave to visit them. Even now he weeps as he remembers helping his father push a heavily-laden wheelbarrow through the mud. He used part of his leave to visit the famous seal carvers and calligraphers in Beijing, Hangzhou, Shanghai, Nanjing, and other cities. He collected a library of 300 volumes of ancient writings. The travel and book-collecting used up almost all his savings.

Recognition

Cheng has so far produced a great number of scroll inscriptions, several thousand seals, and more than 500 poems in classic styles. His calligraphy in the Shang style won favorable comments at the Guangzhou Export Commodities Fair as early as 1972. He has written three books, none of them yet published: *Erquanzhai Yin Shuo*, his first, is a treatise on seal-carving; *Analysis of the Chinese Written Language* compares the principles of composition of Chinese characters with those of ancient inscriptions carved on metals and stones and oracle bones; *Outline of the Origin of the Chinese Written Language* is an explication of more than 600 oracle-bone characters.

Last February, Mao Dun, a famous Chinese writer, copied a poem he had written in 1943 and sent it to Cheng to show his appreciation for Cheng's achievement. In early July the Shenyang Art Association, *Worker's Daily*, *Chinese Youth*, and *China Pictorial* organized the first exhibit of his work, "Yutian's Calligraphy and Epigraphy." This is the exhibit that attracted such crowds in Beijing.

The exhibit itself drew raves from connoisseurs. The painter Wu Zuoren said that Cheng's work is among the best in the country, and an inscription written for the exhibit by the calligrapher Chen Shuliang reads, "New significance crystallizes under his brush because there are no outworn ideas in his mind." The opening was attended by many well-known calligraphers, including China's master of calligraphy, 83-year-old Zhang Boju. □



Improvements and an Objection

I am an ordinary Frenchwoman of poor peasant origin and all my life had to struggle to raise my children and educate them in a spirit of service to mankind.

I find that your articles are presented much more vividly and accessibly for westerners. The selection of subjects is less rigid. The photos, for example, always represented people in posed postures, with one hand stretching forward in some gesture suited to the situation. This style has almost disappeared and that's very good. The editing itself is much more flexible, lively and this is welcome.

I ask you sincerely to consider the following as a mere friendly criticism.

It is about advertisements in your magazine. I know that you want to publicize your products and it is necessary. But here in Europe, we are nourished, even assailed, I say, by advertisements. All are conditioned by advertisements to sell at all costs.

Now the advertisement I want to tell you is about Vodka and a woman dancer who has surpassed herself in a state of drunkenness. To me, it does not correspond at all to the spirit of present-day China. Please don't resent my frankness.

M. S. Picq
Saint-Honoré-les-Bains, France

China's 'Bicycle Explosion'

I have just read your story on China's bicycle explosion with interest and admiration.

I thought the story was, as we say in America, "extremely well-handled." What particularly impressed me was the width, the depth—and most of all—the precision of the reporting. Congratulations.

William D. Montalbano
(Chief of Beijing Bureau,
The Miami Herald)

Beijing, China

A Treat for Stamp-Collectors

Your August 1980 issue has brought a new and joyful thing: Real stamps on the envelope! Having been a stamp collector and still having stamp-collectors in the family I really enjoyed that treat!

Jens Høgsgaard
Bolderslev, Denmark

Your magazine continues to be very readable since it changed to the new format. This issue (August 80) is most interesting with the items on Chinese

university life, tea production, Ming dynasty history—all look very interesting.

Also I was very pleased to receive the magazine in its envelope with some stamps on it.

Would it be possible to receive Chinese stamps on each month's magazine, to liven up even more the much awaited arrival of this very interesting magazine.

John Singleton
Ashby de la Zouch, U.K.

I believe the recent practice of using commemorative stamps on the envelopes containing *China Reconstructs* rather than precancelled, is a genuine improvement. It will surely assist your readers in becoming better acquainted with China and its traditions. The stamps will perform a worldwide public relations function at absolutely no cost.

Walter Nash
Maggie Valley, North Carolina, U.S.A.

Since August this year we have used stamps instead of franking cancellations for mailing *China Reconstructs* to part of our subscribers. Since this is a question of hand work, we are sorry not to be able to do it for all as yet, but will try gradually to increase the proportion.—Editor.

Something for the Whole Family

In your June 1980 issue my favorite articles were "About Teaching in China" and "The Abacus in the Calculator Age" undoubtedly because I am a teacher of mathematics.

My son's favorite was on the observing of the eclipse while my daughter avidly read the musical item and has removed the music score to play on her flute. My wife as an art teacher (at home with a young baby at the moment) thoroughly enjoyed the artistic articles.

From the above it can be seen that one strength of your magazine is in its wide variety.

R. A. Dear
Invercargill, New Zealand

From Many Fields of Life

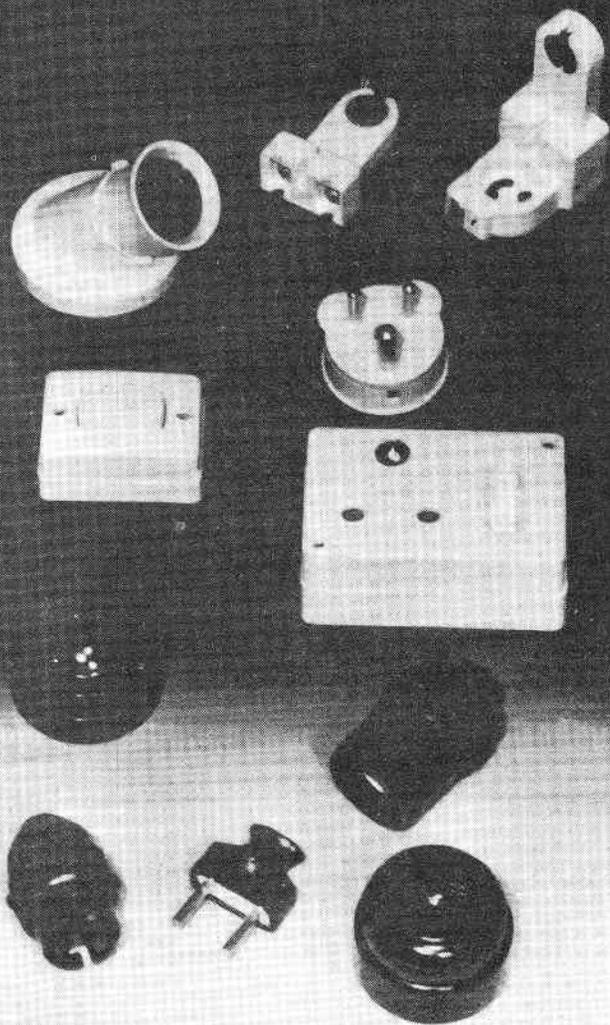
Your magazine is getting better and better. Your topics are from so many fields of life. If you still like to have some ideas I would like to give mine.

Please write about your national music instruments, how they are played and some good musicians.

Also if it is possible, send out a map of China as a supplement. It would be a big help to us in reading your topics.

Jouko Immonen
Kerava, Finland

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The Chinese Dove Tree

CHEN JUNYU

MORE than a million years ago the dove tree, *Davidia involucrata*, flourished in many parts of the world, but in the current geologic period it has vanished — except in some mountainous areas of China. Discovered in Sichuan in 1869 by Père David, a French priest, the tree was introduced to Europe and America in the 20th century by the Briton E.H. Wilson and the Chinese dendrologist Prof. Chen Rong.

Dove trees now grow very well in Denmark, England, France and U.S.A. In Switzerland, the Geneva and Bern botanical gardens attract countless people in June when the dove tree blooms and the sepals of its blossoms turn from green to milky-white, like so many doves settled in the branches.

The dove tree thrives in semi-shady places with cool, humid air. It can withstand cold but will not do well in a hot, dry climate. Under proper conditions, it can grow to 20 meters, and its crown to a diameter of 15 meters. Its serrated leaves are up to 15 cm. long.

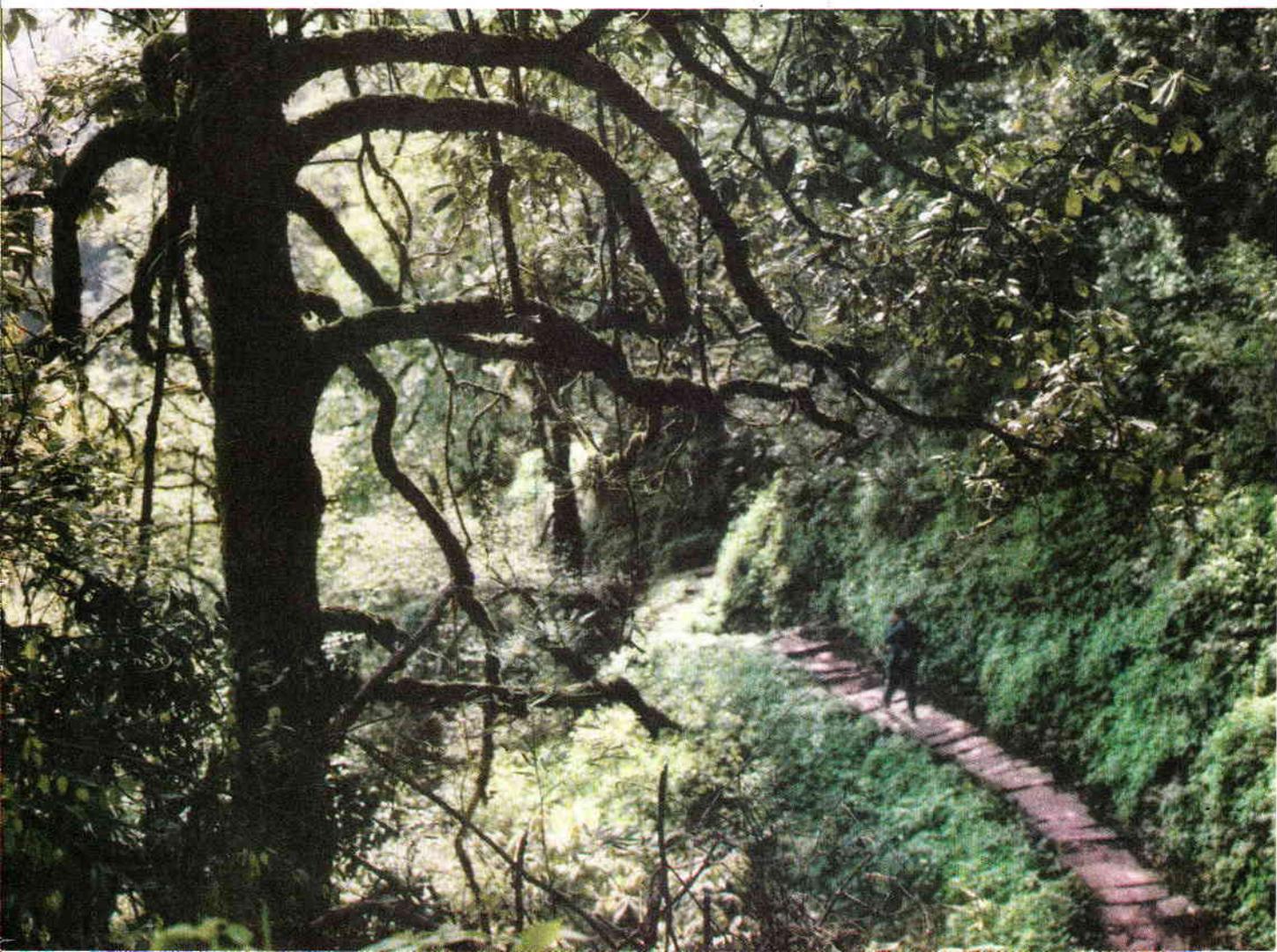
In recent years some wild dove trees have been found in north-west Hunan and southwest Hubei provinces. Summer is hot in most of China, so artificial propagation of the tree is successful only in Guiyang and a few other mountain towns in Guizhou province. The Shennongjia Forest in west Hubei has been given over to its cultivation. □

CHEN JUNYU is a professor of landscape gardening in the Beijing College of Forestry.

Blossoms of the dove tree.
Photos by Chen Jie



A dove tree grows on Mt. Emei.



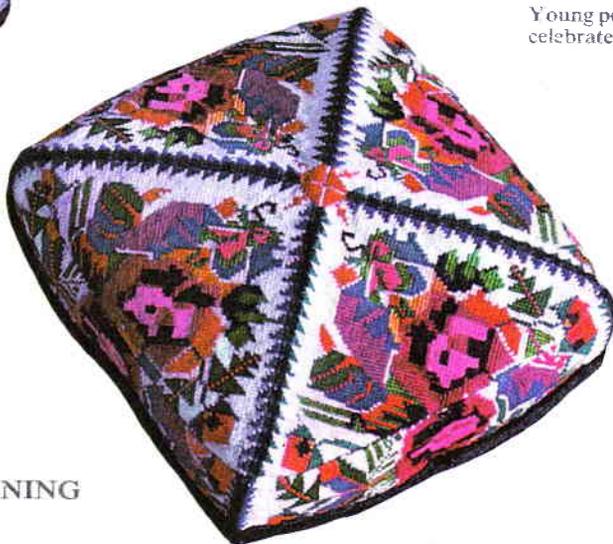


Young people in holiday dress celebrate a festival.

Ren Shiyin

The Art of the Uyghur Cap

ZHU NING

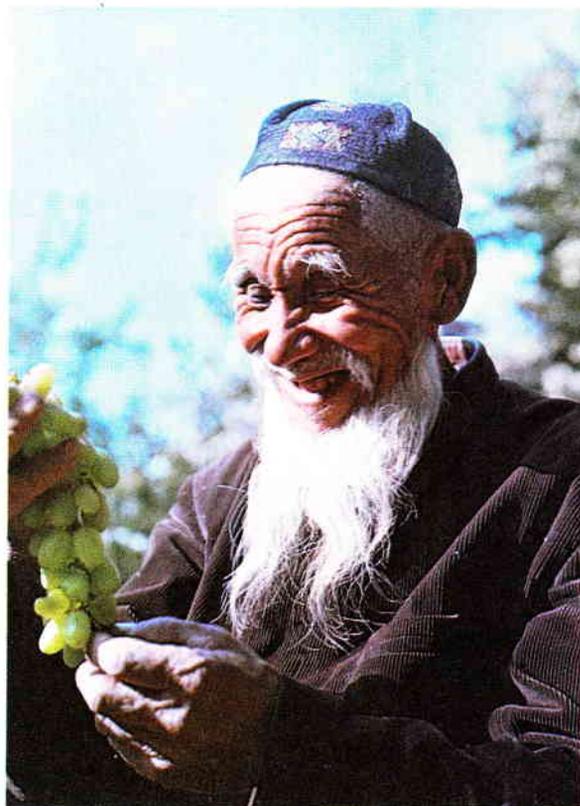


Embroidering a Qiman cap.

Liu Chen

An 88-year-old Uyghur enjoys his grapes.

Liu Chen



EMBROIDERED caps are part of the national dress of the Xinjiang Uygurs. All Uygurs — men and women, old and young — wear such a cap.

The embroidery is done without a pattern, but by keeping the number of warps and woofs in mind, the needlewoman can produce intricate, symmetrical designs. Everywhere in the Uygur villages in China's far northwest groups of young girls can be found chatting and laughing, doing their embroidery in a circle beside a flowering fruit tree or under a



A cap in the Badam style.

grape trellis. Occasionally one or two gray-haired grandmas will join them to offer some tips. It has been this way for generations, and the workmanship put into the caps has become more and more exquisite.

Among the 20 varieties of Uygur caps the most common are the Qiman and Badam, the former remarkable for bold, bright colors, and the latter for quiet elegance. Qiman means "flowers of various colors in full bloom", so in caps of this type much attention is paid to the blending of colors. The floral and geometrical designs in colored silk and gold threads are varied, indicating the skill of the artisans and their zest for life.

The Badam cap takes its name from the Persian word for almond, which was introduced to Xinjiang from western Asia along the Old Silk Road. The local people liked almonds and used the form of the nut-like stone, exaggerated by their rich imagination, as their characteristic ornamental motif.

The Badam cap is decorated with bold and fine white lines and dots against a black background. The skilful combination of dots and lines adds interesting decorative effects to the almond design. The artistry in a Badam cap is manifest not only in its beautiful form, but, even more, in its vivid expression of the honest and profound feelings of the working people.

ALL the caps are handmade of silk or velvet by a rather complicated process. The top, cut in a square, becomes a rounded pyramid when sewn to the edge over a segmented lining stuffed with shredded paper. The paper stuffing stiffens the cap while the

segmentation permits folding. The four sides are decorated symmetrically. It may take as long as a month to make a single cap, especially one with a complicated Qiman design.

The Uygurs choose caps to suit their age. Young people like the Qiman type best; the vigorous designs and bright colors make a lad look smarter and more handsome, and a girl prettier and more slender. Girls sometimes wear the cap over a long shawl, or throw a gauze shawl as fine as a cicada's wing over the cap, intentionally exposing a corner so they will look more alluring and graceful.

The middle-aged also like to wear Qiman caps, but with simpler designs in dark colors. Many men of this age group, however, prefer the Badam type, perhaps because the black and white wavy design makes them look dignified and respectable.

The Uygurs present caps as precious gifts to show respect and friendship. By the same token, one insults a person by making fun of his cap. □

An Uygur picnic under a grape trellis.



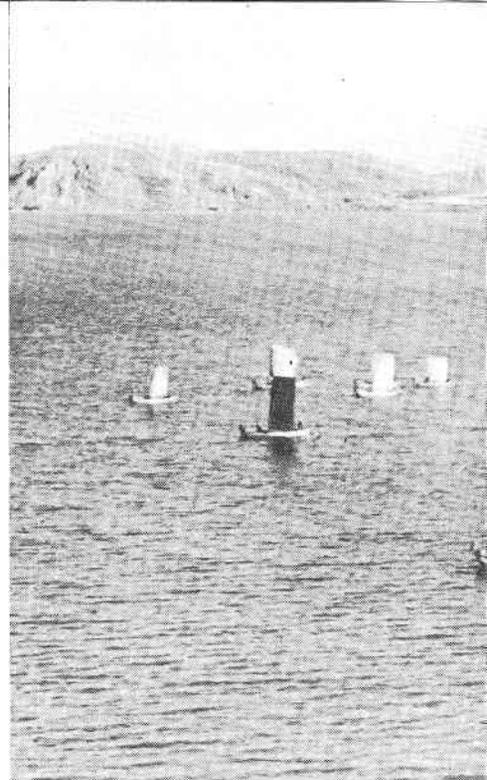
ZHU NING is on the staff of the research section of the Central Institute for Nationalities in Beijing.

DALI, the Bai People's Ancient Glory

ZHANG ZIZHAI and MA YAO



The three 9th-century pagodas, the tallest 16 stories, at the Chong Sheng Temple, are among the oldest in south China. Zhou Youma



Chong Sheng Temple at Dali was a magnet for pilgrims from China and other lands. Today the temple is gone, but its three pagodas still remain. Built in the 9th century, they are the oldest in south China, along with the Snake-Bone Pagoda, also in Dali.

The latter, built in 820, gets its name from a legend. A giant snake in Erhai Lake, so the story goes, constantly whipped up floods which swallowed up houses and fields all around. A young man named Duan Chicheng (Duan is a common Bai surname) vowed to rid the people of this scourge. With a sword in either hand and sharp knives tied to his body, he jumped into the water to fight the snake. The snake swallowed him, but was killed by the knives. The grateful people built the pagoda in Duan's memory.

In fact there was hardly a mountain in the Dali area without a temple or pagoda. Many of these were dedicated to *benzhu*, deities of the indigenous Bai religion. Practically every village had its own *benzhu* — a nature god or local hero, who the people hoped would bring peace and prosperity. Some of these *benzhu*

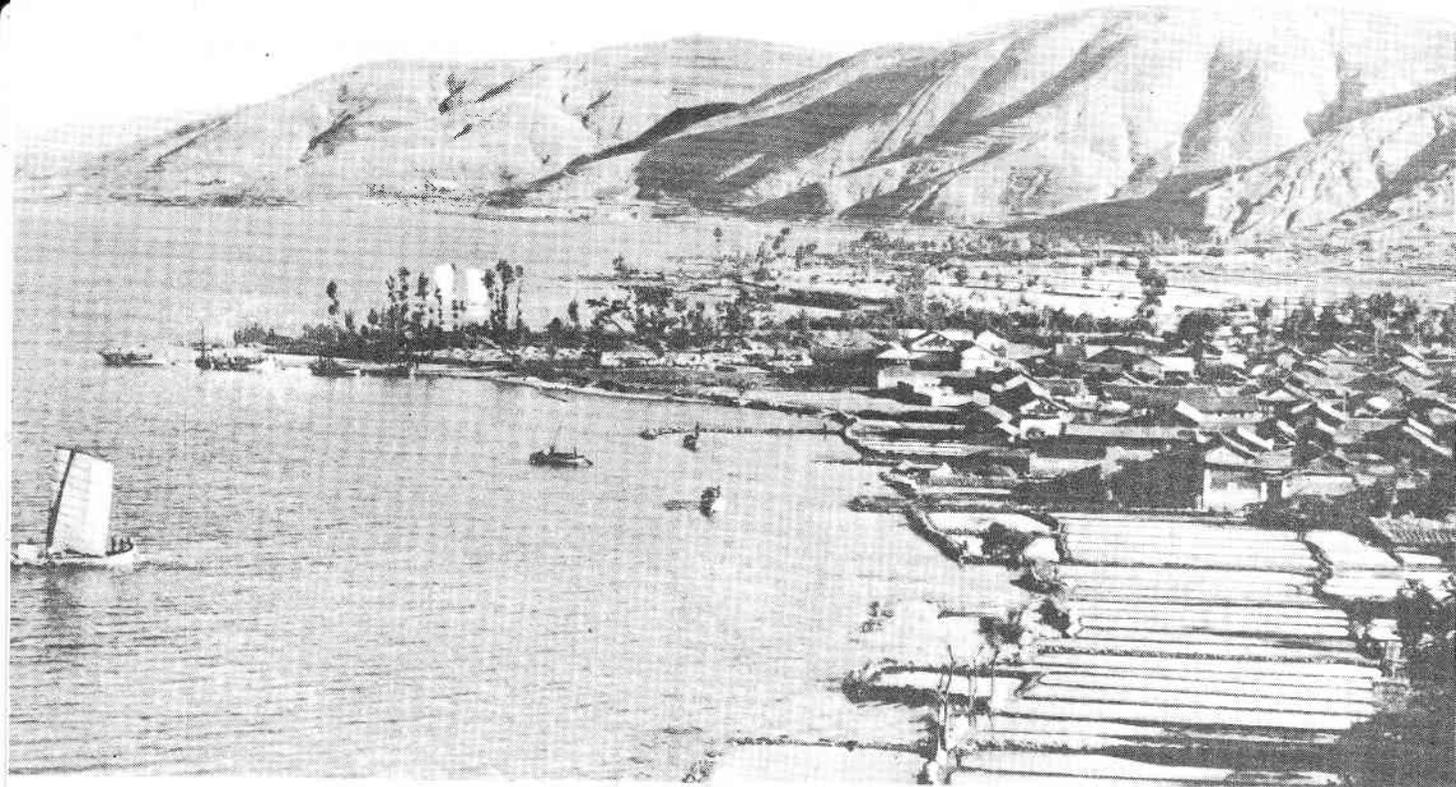
THE BAI PEOPLE are among the oldest of the original dwellers in China's southerly Yunnan province. They had already lived there a long time, in the Dali region, when in the Western Han dynasty (206 B.C.-A.D. 24) settlers and the culture of the Hans, China's majority nationality, began to come in. Dali, now the Dali Bai Autonomous Prefecture, is located on a land route to southeast Asia. The cross-fertilization of cultures helped that of the Bai people to develop splendidly at a very early time.

ZHANG ZIZHAI is a vice-chairman of the Standing Committee of the Yunnan Provincial People's Congress and Chairman of its Nationalities Affairs Committee. MA YAO is a member of the State Nationalities Affairs Commission and a professor at Yunnan University. Both are Bais.

In the 8th century the state of Nanzhao, ruled by slaveowners, existed under the protection from the Tang dynasty central government of China. In the 10th century the Bai leader Duan Siping staged a revolt to overthrow Nanzhao and set up the Dali Kingdom, with a feudal system. This kingdom lasted until the 13th century when the Mongol conquest incorporated it into Yunnan province.

By then, in that seemingly remote area, the Bai people had built a number of cities, constructed a vast irrigation system to bring water up the hills, farmed with water buffalo, grew two crops a year — wheat and rice — and developed silk weaving and iron smelting.

Buddhism became an important force. Altogether nine kings of Dali became monks. The



Deep-blue Erhai Lake lies at the center of the Dali Bai Autonomous Prefecture.

were fabricated by the Bai ruling class to keep the people obedient.

Mountains and Rivers

The present-day Dali Bai Autonomous Prefecture, with an area of 33,000 square kilometers, is ridged along the west by the deep canyons of the Hengduan Mountains, between whose sheer cliffs the Lancang River runs to the south where it ultimately becomes the Mekong. The eastern part of the prefecture has spacious plains luxuriantly carpeted in green, and the eastward-flowing Jinsha River, the upper course of the Changjiang (the Yangtze).

West of the Dali county town lies the Cangshan Mountain range, stretching over 50 kilometers. At 4,100 meters above sea level its 19 peaks are snow-capped and ringed with mist and clouds the year round. Innumerable streams rush down to water the rich vegetation of the area, including many flowers and plants. East of the town is the deep blue Erhai Lake.

Marble Cutters

Dali is virtually a synonym for marble — which in China

is called "Dali stone". For a thousand years the Bai stonecutters in Sanwenbi Village at the foot of the Cangshan range have been cutting the marble which underlies all the 19 peaks. Veteran craftsmen can tell with the tap of a hammer whether marble lies deep inside a rock formation. Ancient books refer

to this fine-grained marble, smooth and cool to the touch, as the "sobering-up stone" for use after drinking. Marble is so plentiful in the vicinity that it is a common building material for bridges, canals, houses, roads. Even millstones and the tops of kitchen stoves in peasant homes are made of it — a seemingly in-

Polishing a piece of marble.

Zhou Youma



discriminate use of this valuable stone, outsiders sometimes remark.

Most widely quarried of the many Dali marbles is the variety called "Cloud Gray", with natural markings that look like clouds. It is most often cut into slabs for monuments and tablets, or to set into walls as decoration. A more exquisite variant has markings in color, which when polished resemble paintings of landscapes, insects, fish, flowers and birds. On them artists write inscriptions with fanciful titles like "Small Bridge over the Stream" and "Moon over Erhai Lake".

Dali white marble is valued for its fineness and purity. It provides a fine surface to paint on.

The various types of marble are made into tabletops, ornamental screens, picture frames, writing-brush holders, flowerpots, sculptures, miniature landscapes, fruit plates and wine cups. Now a workshop is producing these in greater quantities.

The Third-Month Fair

A big event in Dali is the Third-Month Fair held between the 15th and 25th of the third month on the Chinese lunar calendar (usual-

ly in April). Local people of different nationalities — Bai, Hui, Han, Yi, Tibetan, Naxi and Lisu — come in their colorful national costumes from all around. Others travel from as far away as Sichuan and Guizhou provinces, Tibet and Guangxi. Thousands of small stalls flank the kilometer-long road from the town to the fairground, which is filled with rows of booths. On sale are products from the neighboring counties — wooden vessels, jade ornaments, fine pottery, art works of marble and embroidery by Bai girls. The main business, however, is in livestock and medicinal ingredients. The two account for half the sales at the fair. The animals — water buffaloes, horses, mules and donkeys — are tethered on the hill slopes surrounding the fairground. The medicines include musk, the tuber of elevated gastrodia, ginseng and pseudo-ginseng.

Known as the Bodhisattva Fair, this event goes back a thousand years. Whatever its real origins, here, too there is a legend. It says that the Dali area was once a vast lake inhabited by a dragon named Luocha which terrorized the people, gouging out the eyes of its

victims and then eating them. One year in the third month, a Bodhisattva — in Buddhism roughly the equivalent of a saint — came and asked the dragon to be allowed to have a piece of land where people could be safe — just a little, only as much as would be covered by his robe, or a dog could cover in four jumps. The dragon agreed, but when the robe was spread out it covered the whole area, and the dog crossed it in four jumps. Then the Bodhisattva used his magic powers to shut the dragon up under the Cangshan Mountains.

To commemorate the event, every year in the third month the Bai people sang and danced at the foot of the mountains. Later the occasion grew into a fair. Today it is still a grand festival when people of all nationalities compete in performances and sports. Besides traditional horse-racing, there are basketball and table-tennis matches. It is also a time for get-togethers of friends and relatives.

Butterfly Spring

A famous place in Dali is Butterfly Spring, where every April and May thousands of butterflies congregate about a spring below Yunnong Peak. Hovering wingtip to wingtip they look like strings of coral beads hanging down from the trees to the surface of the water.

About this, too, folklore has much to say. One story is about a Bai girl whom the local despot tried to abduct. She and her lover, a young hunter, fought him until finally they plunged into the spring and turned into a pair of butterflies.

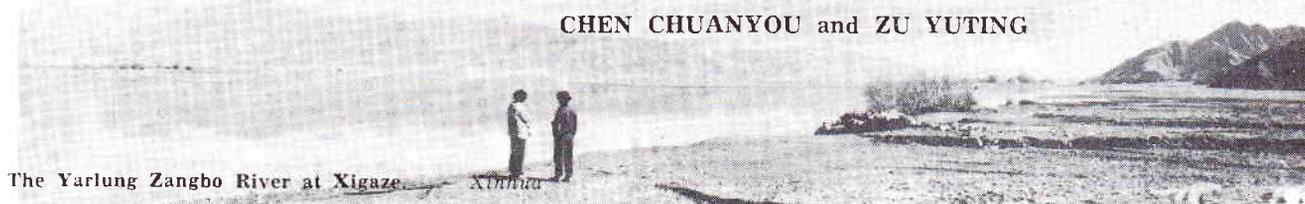
The scientific explanation is that butterflies, which have a keen sense of smell, swarm to feed on the secretion of the Nepalese camphor trees that grow nearby. It is one of their favorite foods. By April and May in Yunnan, most of the spring flowers have faded and the early crops have been harvested, so this food is essential. Also, the spring provides a cool, shady sanctuary from the heat. □

At the Third-Month Fair women of many nationalities flock to a booth where a Bai woman sells minority specialties.



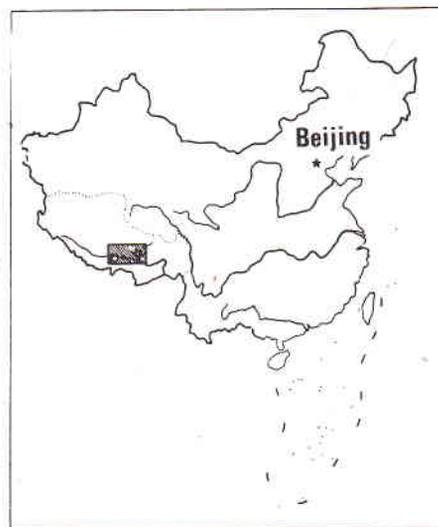
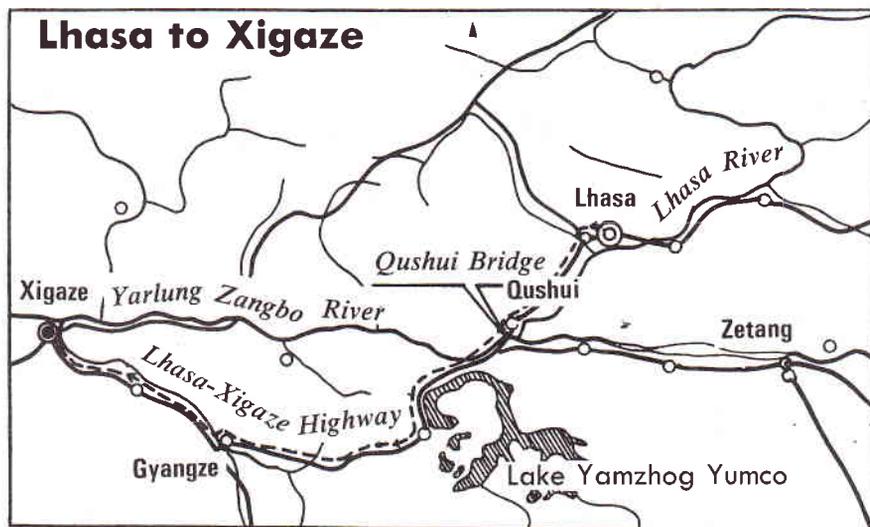
Travels from Lhasa to Xigaze

CHEN CHUANYOU and ZU YUTING



The Yarlung Zangbo River at Xigaze.

Xinhua



WE were on several successive teams sent out by the Chinese Academy of Sciences to the Qinghai-Tibet plateau to study how the uplift had influenced the environment and affected human activity; and also the possibilities of exploiting the natural resources there. While we were in Tibet we made several trips from Lhasa, the region's capital, west to the ancient city of Xigaze, 337 kilometers away. The landscape along the route is impressive as it generally is in this part of the world.

Along the Lhasa River

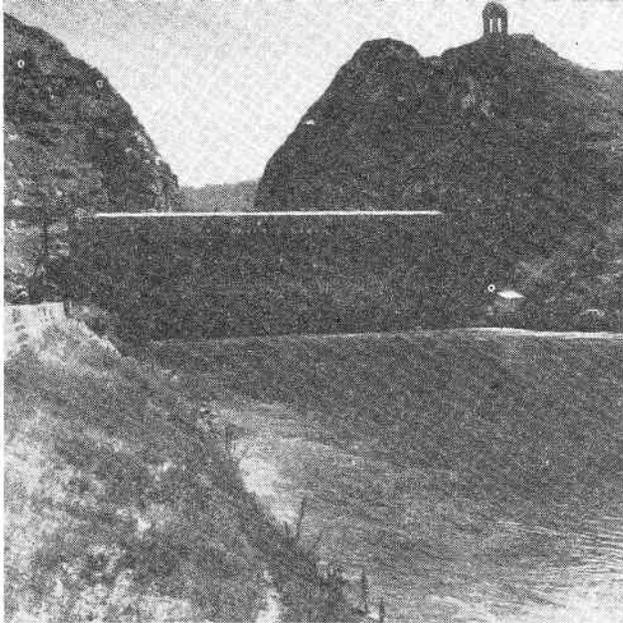
The Lhasa-Xigaze Highway follows the right bank of the Lhasa River at first, winding, rising and falling. The Lhasa River starts as a trickle 5,000 meters above sea level in the southern foothills of the snow-capped Tanggula Mountains northwest of Lhasa and flows 551 kilometers eastward to join the Yarlung Zangbo River as its longest tributary. The 32,500

square kilometers it drains form the major agricultural and industrial area of Tibet. Near Lhasa the river opens out into a longish valley six to seven kilometers wide. One-sixth of Tibet's cultivated land lies along this river, producing a large portion of the Tibet Autonomous Region's grain. There is quite a good irrigation system serving the fields of wheat. After liberation a string of hydropower stations have been built on the Lhasa River and its tributaries, and factories now line the highway through the valley.

World's Highest River

The county town of Qushui at the confluence of the Lhasa and the Yarlung Zangbo is two hours by car from Lhasa. "Yarlung Zangbo" means "mother" in Tibetan and this river has been to the Tibetans what the Huanghe (Yellow) River has been to the Han people, China's majority nationality. The Yarlung Zangbo

drains 240,480 square kilometers and flows 2,057 kilometers eastward across southern Tibet. It starts as a trickle from the Jiemayang glacia 5,590 meters above sea level and enters India at Bafangka on the Sino-Indian border. There it becomes the Brahmaputra. As one third of the Yarlung Zangbo is above 4,000 meters and the rest above 3,000 meters, this makes it the highest river in the world. The river's prodigious flow and steep gradient can be exploited to produce an enormous quantity of power. Initial studies place its annual discharge at about 139,500 million cubic meters, making it third in China after the Changjiang (Yangtze) and the Zhujiang (Pearl) rivers. Hydropower potential is about 100 million kw., one-sixth of China's total, second only to that of the Changjiang. Man made virtually no use of this river until a few decades ago. It was often considered a liability, an obstacle to communications on the plateau, rather than an asset. Ox-skin rafts



Hydropower station on the Lhasa River. *Chen Chuanyou* **Crossing the river on a sliding cable.** *Zhang Mingtao*

or a suspended cable are still the only means of crossing the river in many places.

We tried sliding across a narrower part of the Yarlung Zangbo on one of the cables. Anyone who crosses the river like this for the first time cannot help feeling a bit queasy. These single cables of many strands of twisted yak hair hang over the river, their ends anchored to a tree or some rock on either bank. To cross it, you fasten yourself to a strap hanging from the cable to your waist and then, face up and head forward, you launch yourself into the air and whiz down at a giddy speed towards the other bank. About midway, you come to a stop above the river, and then you have to start pulling yourself up over the rest of the distance hand over hand like a monkey. In this same way, goods are carried over on people's backs.

In the late 60s the first bridge over the Yarlung Zangbo was put up near the county town of Qushui, one of steel and concrete. The span is 700 meters long and has made communications between the north and the south much simpler. Traffic across it is heavy day and night.

Downstream from the bridge are the chequered fields in the river-flats, with herds of goats and cows grazing on the slopes. In river one can see sandbars and peculiarly-

shaped dunes, which are piled up by the strong westerly winds that blow throughout winter and spring. Upstream from the bridge the river is narrower, having just come through portal of rock from the famous 80-kilometer-long Torxia-Yongda Canyon. Its narrowest place is at its top: there it is less than 100 meters wide. The churning water fighting its way through a passage about 50 meters wide with granite walls rising sheer out of the water is a spectacular sight. Located at the center of the area containing Tibet's three major cities — Lhasa, Xigaze and Zetang — this canyon has been designated as a site for a big hydropower station.

Up the Kamba La Pass

On the other side of the bridge at Qushui our vehicles began climbing up from the valley bottom 3,600 meters above sea level to the Kamba La Pass 4,794 meters above sea level. To gain 1,000 meters, our trucks had to grind their way up 20 kilometers of serpentine road, often through very narrow cuts.

As we climbed it got colder and colder. The climate was much like spring in Beijing when we started out, but near the summit we had to put on heavy fur overcoats to keep warm. The wind grew stronger, there was

snow. The temperature scraped zero. The vegetal cover grew scantier as we made our way up. Vegetation fell into vertical zones. Forest and grass near the river gave way to hardier shrubs, then to sub-alpine and alpine pastures, mainly of low, rock-hugging, cushion plants.

The Kamba La is an important watershed in southern Tibet. To its north lies the flat, prosperous valley of the middle reaches of the Yarlung Zangbo River. The climate here is mild and the soil fertile and the land well watered. It is the political, economic and cultural center of Tibet. On the southern side is the highland lake-basin at the northern foothills of the Himalayas. The climate here is cold and dry all year long, with no summers, but long cold winters. But around the many lakes are some of Tibet's finest pastures.

Southern Tibet's Largest Lake

Yamzhog Yumco, the largest lake in southern Tibet, is located below the Kamba La Pass at 4,400 meters above sea level. Water from 6,100 square kilometers drain into this 678-square-kilometer lake. Sixty-nine meters at its deepest point, it holds some 15,000 million cubic meters of water. Scientists say that the lake was once joined to the Yarlung Zangbo

to its north, but when the climate grew warmer and drier, water-borne deposits blocked its channel to turn it into an inland lake. The level of the lake is quite stable, having an annual fluctuation of only one meter. This big difference in elevation between the river and the lake provides, scientists believe, an ideal location for a power station.

Lake Yamzhog Yumco is a beautiful place. Its placid water mirrors eerily the surrounding snow-capped, cloud-wrapped peaks and purple mountains. On the lake pastures are clusters of herdsmen's tents and white flocks of sheep. Wild ducks abound on the lake. Antelopes, goats and hares leap out of nowhere and vanish as suddenly. But it was the strange scaleless fish that held our attention. The local people have a saying that these fish are more numerous than stones on the mountains. Our driver caught a dozen of them in as many minutes, literally picking them up in his hands. We had a stupendous fish lunch.

In the old days, the Tibetans didn't eat fish, which was considered sacred. Harsh punishment was meted out to those who did—eyes gouged out or fingers lopped off. Not now. The Tibetans are developing a taste for fish and are even catching them to sell.

Gyangze: Crafts and Trade

After leaving Lake Yamzhog Yumco and traversing the 5,045-meter Karila Pass we arrived at Gyangze on the east bank of the Nyang River, one of the three oldest cities in Tibet. The Nyang River here, 4,000 meters above sea level, is 170 kilometers long. It is one of the five big tributaries of the Yarlung Zangbo. Along its upper reaches above Gyangze are mostly mountains and ravines and is sparsely inhabited. But below Gyangze the river opens out into an alluvial plain. Some six centuries ago a magnificent monastery was built here. Gyangze, a pros-

perous commercial city and one of the most flourishing handicraft centers of Tibet, is the home of the famed Tibetan carpets.

Geographically, Gyangze, Lhasa and Xigaze, the three largest cities in Tibet, form three points of a triangle. Gyangze is the southern gateway to Tibet, and a strategic center, militarily, politically and economically. A fortress city, that has been through many sieges.

Ancient City of Xigaze

Ninety kilometers west of Gyangze is Xigaze, meaning "fine farm" in Tibetan. It stands at the confluence of the Yarlung Zangbo and Nyang rivers in a rich plain surrounded by lofty peaks towering some 3,300 meters above sea level. Villages are closer together near the city and the fields are larger and more frequent. A feature here are the ancient willows, the biggest of them attaining girths of a meter or more. The famous Tashi Lhumpo Lamasery, seat of the Panchen Lama located there, rivals in grandeur and importance the Potala Palace and the Jokhang Lamasery in Lhasa. Here are numerous grand halls with elegantly carved beams and painted pillars.

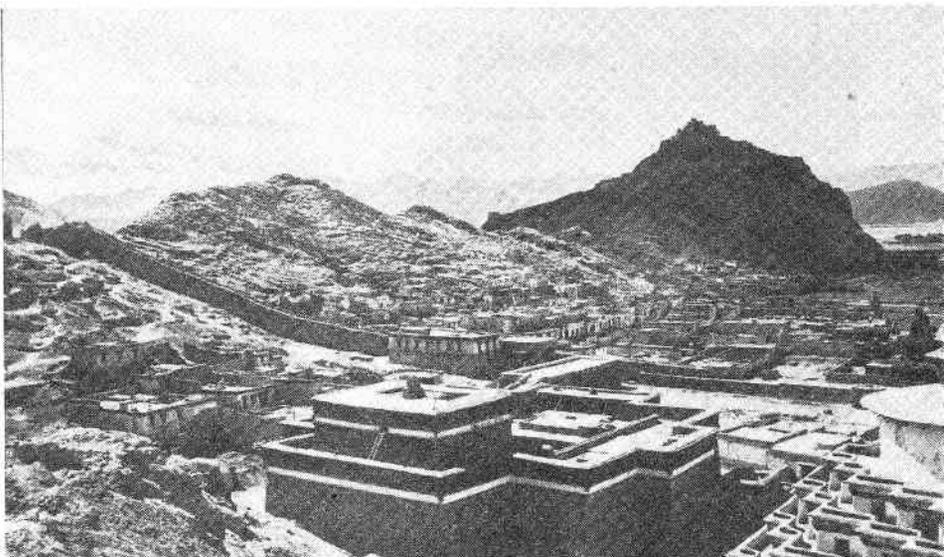
The roofs of gold sparkle in the sun. Inside is a giant gilded Buddha 27 meters high, a masterpiece of Buddhist art. Its eyes are huge. A worshipper standing before it can see only the lower half of the statue. Obviously its size and position were designed to awe the populace.

Xigaze has changed a lot since its liberation. In the early 60s when we first visited the place it was still a sleepy medieval town: a few narrow dirt streets impassable to carts, and flat, mud-roofed dwellings of adobe or broken stone. Some small private shops sold a pathetic range of goods. Not a single school or hospital were to be found.

Xigaze today is a modern city with tall buildings lining asphalt roads, carrying both carts and motor vehicles. Modern facilities—a hospital, schools, post office, bookstores, cultural clubs and a theater—have been built. The department store at the center of the city sells a stock of goods as large as that elsewhere in the country.

The region around Xigaze is semi-arid. The government has built an irrigation canal 40 kilometers long and is constructing a hydropower station on a nearby tributary of the Yarlung Zangbo. □

Ancient Gyangze in southern Tibet, one of its bigger towns, famed for carpets.



The Ming Dynasty

4 — Rise of the Manchus and Peasant Wars

JIAO JIAN

MING dynasty rule (1368-1644) lasted for 276 years. In its last years, corrupt bureaucracy, oppression of the people and successive famines gave rise to revolts in the countryside. The peasant insurgents toppled the Mings but they were soon cut down by the Manchus from north of the Great Wall, who established the Qing dynasty (1644-1911).

Who Were the Manchus?

The Manchus were a nomadic people — descendants of the Nuzhens — in the area along the Heilong, Songhua, Mudan and Suifen rivers in what is today northeast China.* This region was within the jurisdiction of the Nurgan military command set up by Ming in 1409 to stabilize its border areas. The Manchu tribesmen bartered horses, ginseng roots, sable skins and pearls for grain, silk, salt and ironware from the Hans, China's majority people. In the late 16th century they learned

ironmaking and their production, mainly agricultural, developed faster. Their social system was one of slavery. The tribal chieftains fought among themselves for slaves, possessions and land.

Nurhachi (1559-1626), a chieftain who had served as an officer in the local Ming garrison, in 1583 began what proved to be a 30-year drive to bring the scattered Manchu tribes under one rule. They were organized into four (eventually eight) "banners", political-military-economic units named for the colored flags each flew. The "bannermen" farmed or hunted in peace-time but became soldiers when fighting was demanded.

In 1616 Nurhachi set up the Jin kingdom and declared himself Khan, the title for the supreme ruler of the several nationalities in northeast China, with capital at Hetuala (in present-day Liaoning province).

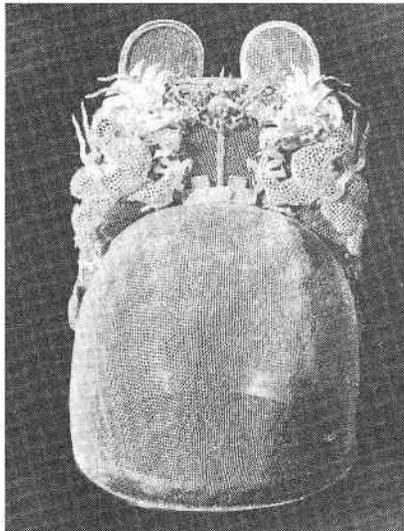
Beginning in 1618 he led his bannermen to attack the Ming troops stationed in eastern Liaoning and occupied a large portion of the Liaohe River valley. He then moved his capital south to what is today's Shenyang. When he died in battle his son Huangtaiji (1592-1643) succeeded him. In 1635 Huangtaiji adopted the name Manchu to replace the name Nuzhen and the next year changed the title of the dynasty from Jin (known in Chinese history as Later Jin) to Qing. He brought all of northeast China under his control.

After the Manchus settled down on lands seized in eastern Liaoning slave system rapidly changed to one of feudalism. Their nobles had taken the land of the local inhabitants and forced them and captives seized in war to till it as serfs. About this time they conquered Inner Mongolia.

Corrupt Rule, Land Concentration

The Ming rule became extremely corrupt in its latter period. The dissolute emperors seldom met their ministers for consultation. Emperor Shen Zong (1563-1620), for example, held no audience for more than 20 years. Daily work was attended to through palace eunuchs. Gradually actual state power fell into their hands. During the reign of Emperor Xi Zong (1605-1627), the head eunuch, Wei Zhongxian, wielded such power that high court officials would place themselves under his protection and address him as "Godfather." The eunuchs banded together for their own private gain. The head eunuch also controlled the nationwide network of police spies to keep watch on officials and the people. A dis-

Gold crown of Ming Emperor Wan Li buried with him in 1620. From the complex of 13 Ming tombs north of Beijing.



Taxes squeezed from the people: Ingot of silver melted down for storage in Ming vaults bears characters noting that it came from taxes and money to redeem people arrested.



* See "China's Manchu Nationality" in the November 1979 China Reconstructs.



Li Zicheng Enters Beijing

Drawing by Wu Biduan and Lu Hongnian

sident reported by them would be punished by being skinned alive or having his tongue cut out.

The Ming government's early measures for rehabilitating the rural economy and stabilizing the life of the peasants had quickly restored farm production and increased the national wealth. But the tendency toward concentration of landholdings gradually asserted itself again. The landlords seized land from the peasants at every chance. In the latter period the extent of land concentration was appalling. Only one in ten peasant families in the agriculturally well-developed area around Lake Taihu in the Changjiang (Yangtze) valley had land; the rest were landless. The emperor gave great amounts of public land to nobles, high officials or eunuchs as their private estates. With one grant, Emperor Shen Zong handed over 130,000 hectares to his son Prince Fu.

To finance war against the invading Manchus, the government levied heavy taxes. The landlords shifted the burden to the peasants with higher rents, which were not reducible in years of poor harvest.

Peasant Uprisings

Famines plagued the northern part of Shaanxi province for years on end. The peasants ate wild greens, bark and tried to appease

their hunger with white clay. Even so, taxes were still demanded, with cruel penalties and torture if they were not forthcoming. In 1627 peasants in Chengcheng county, Shaanxi province rose in revolt and over the next year several dozen peasant forces were organized throughout Shaanxi and eastern Gansu provinces. Best-known among their leaders were Gao Yingxiang (?-1636), Li Zicheng (Li Tze-cheng 1606-1645) and Zhang Xianzhong (1606-1646).

Li Zicheng was born in a peasant family in Shaanxi's Mizhi county. As a boy shepherd for a landlord he was often beaten. Later he worked as a servant in a post station. Unable to pay a debt owned a member of the local gentry, he was arrested and paraded through the street in shackles. He escaped, joined the government army and then went over to the force led by Gao Yingxiang. He rose to become one of its leaders. By simple living and courage in battle, he built up a reputation among the soldiers and peasants.

Gao's army fought in Henan, Hubei, Sichuan and Shaanxi provinces. The Ming government gathered a big army to round them up on the central plain. In January 1635 the main insurgent leaders of the peasant armies met to discuss a plan for unified action. They adopted Li Zicheng's

Coins of the peasant government set up by Li Zicheng in Xi'an with characters saying they were issued in its first year (1644).



strategy: to divert the attention of the Ming army they made ostensible defence preparations on the west, south and north, and then attacked the Ming army on the east where it was weak, and broke through. The peasant main force made a swift 500-kilometer march eastward across central China to Fengyang county in Anhui province to destroy the ancestral tombs of the Ming royal family, a severe humiliation to the Ming regime.

In 1636 Gao Yingxiang was captured and killed. Li Zicheng was elected to succeed him as leader of the peasant army. Later its main force was divided in two: a section under Li fought a mobile war in Shaanxi, Gansu, Sichuan, Hubei and Henan provinces, and another under Zhang Xianzhong operated in Hubei and Sichuan.

Li Zicheng's army reached Henan province in 1640. The central China plain, of which Henan is a part, had been ravaged by drought and plagues of locusts for several years. But the Ming government, instead of issuing relief, increased the already-heavy rent and taxes with new levies such as "fighting bandits tax" and "military drill tax" The extra levies brought in annually more than the previous total government revenue.

In answer to this Li Zicheng called for "equal distribution of land" and in areas under peasant army control, no demands of grain would be made for the public storehouse for five years.

Peasant Power under Li Zicheng

Li Zicheng won the love of the people. A popular song ran, "Open your doors early to meet Li Zicheng. He brings happiness for old and young." Peasants, handicraftsmen and other urban poor flocked to join the insurgent force, which soon numbered hundreds of thousands.

In 1641 Li Zicheng captured Luoyang, executed the cruel and greedy Prince Fu and distributed to the poor peasants grain and money confiscated from the palace and other wealthy estates. His forces gained control of Henan and most of Hubei and met little Ming resistance, marching into Shaanxi, Gansu and Ningxia provinces. In 1643 he declared a peasant government in Hubei.

Early in 1644, after establishing his capital in Xi'an in Shaanxi province, Li Zicheng led his forces toward Beijing. Along the march they encouraged the poor to seize and divide the land. The army had strict discipline: the men were forbidden to forcibly billet in people's houses or to keep gold and silver as personal loot. Buying was done at a fair price. Riding through fields of young crops was an offence punishable by death.

Li's force quickly took Taiyuan, a strategic point in Shanxi province. Many Ming troops surrendered. The people rose in arms, drove out the local government officials and welcomed the peasant

army with meat and wine. Before long the army was besieging the walls of Beijing. The city guards refused to fight and went over to Li's side. Emperor Chong Zhen hanged himself from a tree on the Coal Hill (now known as Jingshan Park) overlooking the palace in the center of the city.

At noon on March 19 Li Zicheng, wearing a felt cap and black cloth jacket rode into the capital cheered by the jubilant residents. He proclaimed himself emperor and the peasant army suppressed the big officials and landlords, confiscated the entire property of some and ordered others to hand over large amounts of cash.

Betrayal and Manchu Victory

The Manchus, who had already made many forays into Ming territory south of the Great Wall — even as far as the gates of Beijing — were ready to sweep down. Li Zicheng sent a deputy to Wu Sangui, the Ming general guarding Shanhaiguan Pass between the Great Wall and the sea, asking him to make a common front against the Manchus. Wu refused to cooperate with the peasant government. He surrendered to the Manchus and invited them through the pass. Li Zicheng took his troops to Shanhaiguan, but the Manchus surprised him with a flank attack and drove him back first to Beijing and then to Xi'an.

The Manchu army entered Beijing in May 1644 and Ming bureaucrats and landlords joined their forces with those of the Manchus in suppressing the peasant army. In 1645 Li Zicheng was compelled to retreat to Hubei province. In May of that year, while surveying the terrain, he was attacked by a local landlord force and killed. He was then 39.

Zhang Xianzhong, who had led another section of peasant rebels, had set up his own peasant power in 1644. The Qing dynasty armies continued their advance over the rest of China and Zhang was killed in battle when they reached Sichuan. The peasant army under other leaders gave the Manchus good battle, and it was 20 years before they were subdued. □

Handicapped Children

(Continued from p. 52)

of tests, including neurological examinations and Gesell Development Schedule tests, on the institution's 500 patients. The resulting data has helped improve the institution clinic's ability to prescribe individual regimens for each patient.

Children must leave the institution at the age of 16. Those who can do some work are assigned to factories or to people's communes. The others are either sent home or transferred to the adult facility, the Shanghai No. 2 Welfare Institution, where they get room, board, and clothing and are given light work to do according to each person's ability. Some are paid as much as 20 yuan a month or more, roughly the salary of an apprentice factory worker. In the past few years the Shanghai Children's Welfare Institution has sent 180 graduates to do real work in the real world, with their dignity intact; another 60 have the satisfaction of a productive life in the sheltered workshops of the No. 2 institution.

Before we parted, Principal Yang observed that medical science has now found ways to prevent or cure many infectious diseases and most of the common childhood ailments. The problem now, she said, is to deal with congenital and hereditary disorders.

Recently-developed techniques, such as amniocentesis, for detecting genetic abnormalities in the early stages of pregnancy are coming into wider use in China. No cultural obstacle to abortion exists here and most women will accept a doctor's recommendation to terminate pregnancy, though of course they may carry to term if they wish. For the present, Yang noted, her institution is limited to "repairing the fence after some of the sheep have been lost," and she expressed hope that medical and social scientists will devote more resources to the elimination of the natural and social causes of these disorders, so that future generations will see fewer and fewer children so afflicted. □

Lesson 23

A Farewell Dinner

(加拿大 访华 旅游团 来到 北京
 Jiānádà fǎng Huá lǚyóutuán lái dào Běijīng
 (Canada visit China tourist group arrive Beijing

烤鸭店)
 kāoyādian)
 Roast Duck Restaurant)

王: 朋友们 就要 回国了, 今天
 Wáng: Péngyoumen jiù yào huí guó le, jīntiān
 Wang: Friends soon (will) return (your) country. Today

我们 为大家 举行 欢送 宴会,
 wǒmen wèi dàjiā jǔxíng huānsòng yànhuì,
 we for everybody hold farewell banquet.

请别 客气。
 qǐng bié kèqì.
 Please not (be) polite.

史密斯: 感谢 你们 的 热情 招待。
 Shimisi: Gǎnxiè nimen de rèqing zhāodài.
 Smith: Thanks (for) your warm reception.

王: 到 北京 来, 总 该 有
 Wáng: Dào Běijīng lái, zǒng gāi yǒu
 Wang: Arrive Beijing come, (you) always should have

机会 尝尝 烤鸭的。 来,
 jīhuì chángchang kāoyā de. lái,
 opportunity to taste roast duck. Come, (let's)

大家 一起 干一杯!
 dàjiā yìqǐ gān yì bēi!
 all together dry a cup!

众: 干杯!
 Zhòng: Gān bēi!
 All: Dry cup!

(大家 正在 喝酒, 厨师 端来
 (Dàjiā zhèng zài hē jiǔ, chúshī duānlái
 (While everybody is drinking wine, chef bring

整 只 烤鸭, 并 在 桌旁
 zhěng zhī kāoyā, bìng zài zhuōpáng
 whole roast duck and at table beside

片 鸭肉。)
 piàn yāròu.)
 slice duck meat.)

史密斯: 北京 烤鸭 是 中国 名菜,
 Shimisi: Běijīng kāoyā shì Zhōngguó míngcài,
 Smith: Beijing roast duck is China famous dish,

以色、 香、 味 闻名
 yǐ sè, xiāng, wèi wénmíng
 for (its) color, aroma, taste known

中外。
 zhōng wài.
 (in) China (and) abroad.

王: 烤鸭 外 焦 里 嫩, 肥 而 不
 Wáng: Kāoyā wài jiāo lǐ nèn, féi ér bú
 Wang: Roast duck outside crisp inside tender, fat but not

腻。你们 看, 这位 厨师 只用
 nì. Nǐmen kàn, zhè wèi chúshī zhǐ yòng
 greasy. You look, this chef only use

六 分钟 就能 把 整 只 烤鸭
 liù fēnzhōng jiù néng bǎ zhěng zhī kāoyā
 six minutes able (take) whole roast duck

片 成 一 百 多 片, 每 片 肉 上
 piànchéng yībǎi duō piàn, měi piàn ròushàng
 slice into a hundred more slices. Each slice meat on

都 带着 皮。
 dōu dài zhe pí.
 all carries skin.

萨克斯: 我 先 来 尝尝。
 Sākèsi: Wǒ xiān lái chángchang.
 Sachs: I first come (to) have a taste.

王: 我 给 大家 介绍 一下 吃法。
 Wáng: Wǒ gěi dàjiā jièshào yíxià chīfǎ.
 Wang: I (for) all introduce a bit eating method.

先 在 薄 饼 上 抹 一 点
 Xiān zài báo bǐng shàng mǒ yí diǎn
 First at thin pancake on spread a little

甜 面 酱, 放 上 几 片
 tiánmiànjiàng, fàng shàng jǐ piàn
 sweet flour sauce. Put on (it) several pieces

鸭 肉 加 一 截 葱, 然 后
 yāròu, jiā yí jié cōng, rán hòu
 duck meat, add a section onion, then

卷起来吃。
juǎnqǐlái chī.
roll (it) up (and) eat.

勃朗：不错，味道鲜美，名不
Bólǎng: Búcuò, wèidào xiānměi, míng bù
Brown: Not bad, taste is delicious, fame not

虚传。
xū chuán.
falsely spread.

史密斯：中国在烹调方面是很
Shímìsī: Zhōngguó zài pēngtiáo fāngmiàn shì hěn
Smith: China at cooking aspect is very

出色的。我们吃过几次
chūsè de. Wǒmen chiguó jǐ cì
outstanding. We have eaten several times

南方风味的菜，也很好。
nánfāng fēngwèi de cài, yě hěn hǎo.
south flavor dishes, also very good.

王：朋友们在中国的旅游和访问，
Wáng: Péngyoumen zài Zhōngguó de lǚyóu hé fāngwèn,
Wang: Friends in China tour and visit

增进了对我国的了解和
zēngjìnle duì wǒ guó de liǎojiě hé
promoted toward my country's understanding and

友谊，我建议为我们
yǒuyì, wǒ jiànyì wèi wǒmen de
friendship. I propose for our

友谊干杯！
yǒuyì gān bēi!
friendship dry cup!

史密斯：我提议也为热情好客的
Shímìsī: Wǒ tíyì yě wèi rèqíng hào kè de
Smith: I propose, too, for warm, hospitable

主人干一杯！
zhǔrén gān yì bēi!
host dry a cup!

Translation

(The Canadian China Tourist Group arrives at the Beijing Roast Duck Restaurant.)

Wang: Friends, you are returning home soon. Today we are giving this farewell banquet for everybody, please don't stand on ceremony.

Smith: Thank you for your warm hospitality.

Wang: While in Beijing you should taste the roast duck. Come on, let's drink a toast together.

All: Bottoms up!
(While they are drinking, a chef brings a whole roast duck

and begins to slice it beside the table)

Smith: Beijing roast duck is a famous Chinese dish. It is known for its color, aroma and taste in China and abroad.

Wang: The roast duck is crisp outside and tender inside and it is fat but not greasy. Look, the chef has taken only six minutes to slice the duck into more than a hundred pieces and each piece has both meat and skin.

Sachs: I'll take the first taste.

Wang: Let me tell you how to eat it. First spread a little sweet sauce on a piece of the thin pancake, put several pieces of duck meat and a section of scallion on it, and then roll it up and eat.

Brown: Fine. It's delicious, worthy of its fame.

Smith: China is famous for its cooking. We have had southern-style dishes several times, and they were very good too.

Wang: Friends, your visit in China has promoted understanding and friendship for our country. Let me propose a toast to our friendship!

Smith: I also propose a toast to our hosts for their warm hospitality.

Notes

1. Zhèngzài 正在 for progressive tense.

Zhèngzài 正在 placed before a verb indicates action going on at present. Dàjiā zhèngzài hē jiǔ 大家正在喝酒 (Everybody is drinking wine) or Tāmen zhèngzài yóulǎn Chángchéng 他们正在游览长城 (They are sightseeing on the Great Wall).

Often just zhèng 正 or zài 在 is used by itself with the same effect. Dàjiā zhèng hē jiǔ or Dàjiā zài hē jiǔ.

In the negative méiyǒu 没有 is put in front of the verb without 正在. Tāmen méiyǒu yóulǎn Chángchéng; tāmen zhèngzài cānguān Dìxià Gōngdiàn 他们没有游览长城；他们正在参观地下宫殿。(They are not sightseeing on the Great Wall; they are visiting the Underground Palace).

2. How many times?

The word cì 次 is the most common equivalent of the English "times". Wǒmen chī guò jǐ cì nánfāng cài 我们吃过几次南方菜 (We have eaten southern dishes several times); Wǒ qùguò yí cì Jiānádà 我去过一次加拿大 (I have been to Canada once).

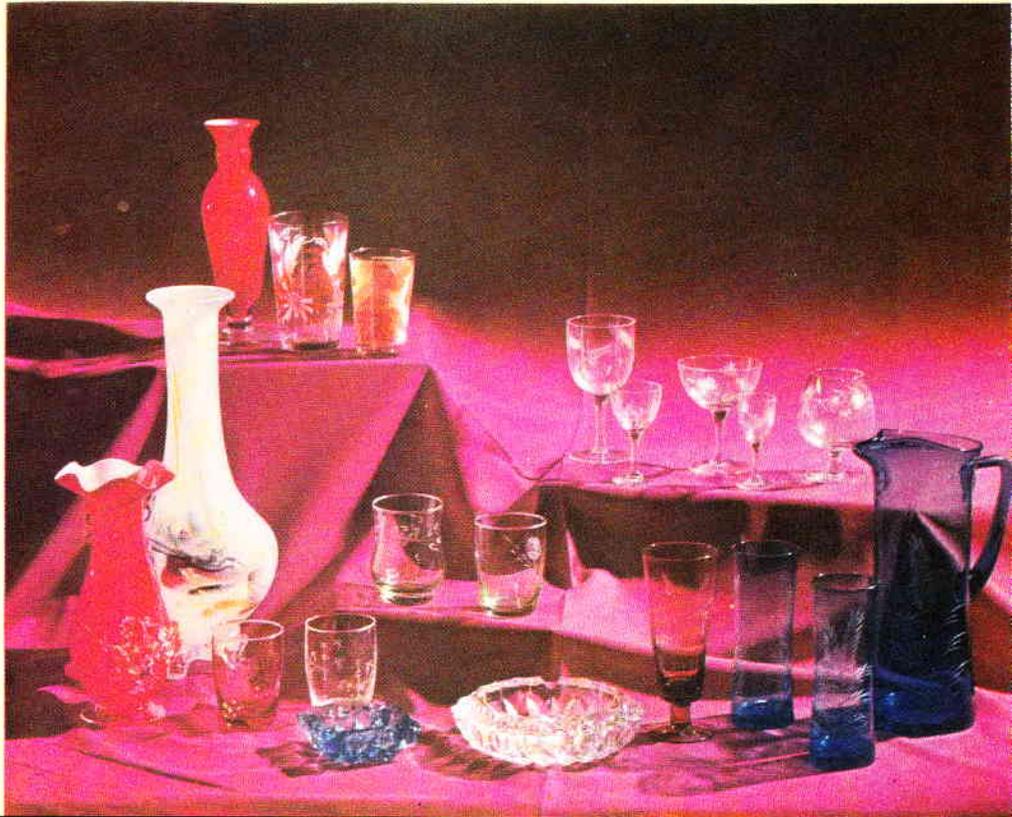
Xià 下儿 is also frequently used meaning that many times of short duration. Tā qiāole sān xià mén 他敲了三下儿门 (He knocked on the door three times). Wǒ gěi dàjiā jièshào yíxià chī kǎoyā de fāngfǎ 我给大家介绍一下儿吃烤鸭的方法 (Let me tell you a bit about how to eat roast duck). In this last usage you can only have yí 一 and not other numbers.

梅 花



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Each box contains 20 teabags, 200 boxes to a carton.

SNOW MOUNTAIN WUCHASENG INFUSION

A High-Class Natural Tonic

This instant infusion is prepared from chiwucha (eleuthero ginseng), a specialty of China's Heilongjiang province. It is fragrant, sweet, and highly nutritious. When taken for some time, it can stimulate the appetite, act as a tonic, strengthen the kidney and spleen and have a tranquilizing effect. Suitable for men and women, old and young, and for all seasons.

Wuchaseng infusion is available in the form of compressed cakes, each box containing 12 cakes, 10 dozen boxes to a carton.



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