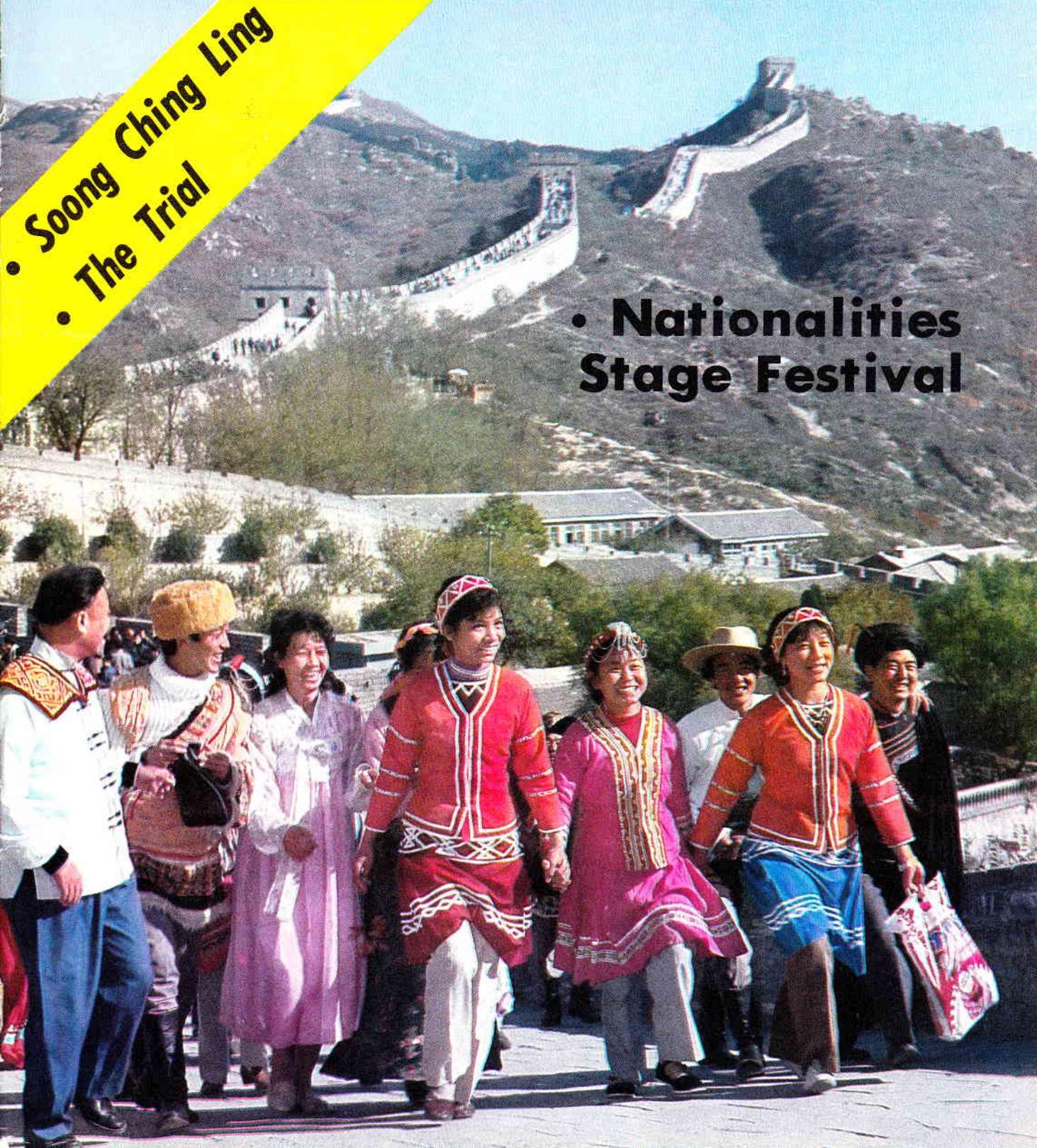
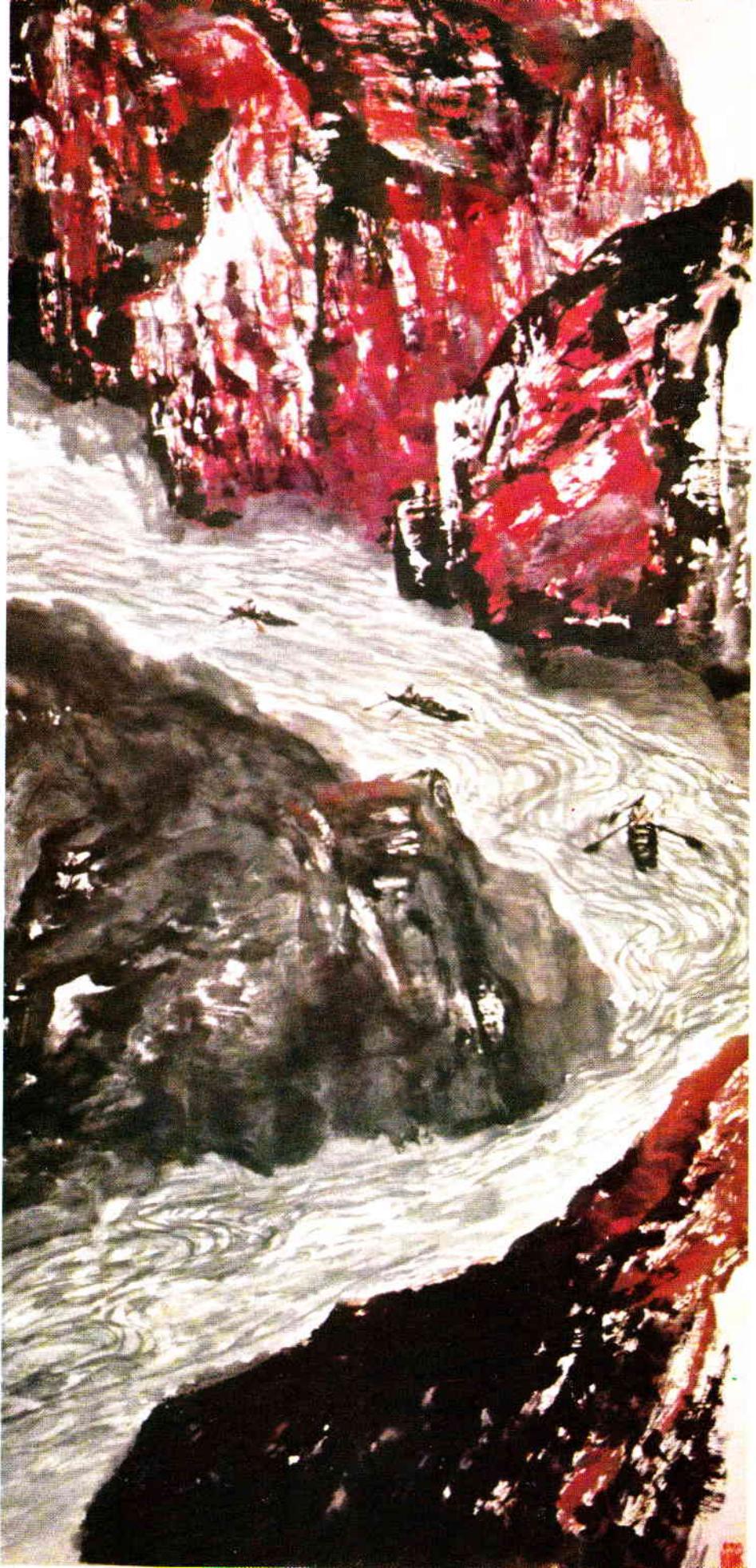


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Red Rocks and
Green Stream Set
Off Each Other.
Traditional Chinese
painting by Shi Lu

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Recalling One of Our Founders

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Inside and Outside the Courtroom



At the trial for major crimes of the ten principal members of the Lin Biao-Jiang Qing cliques. Page 4

Start on Harnessing the Changjiang (Yangtze) River

The largest water conservation and hydropower project on China's longest river (located near its famous gorges) is moving from the first stage of construction toward the second. Page 20



Job Situation in China



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Restoring the Yuan Ming Yuan

Burned by invaders 120 years ago, one of the world's major architectural ensembles, the Yuan Ming Yuan (Old Summer Palace) in Beijing, is being surveyed for restoration. Page 40

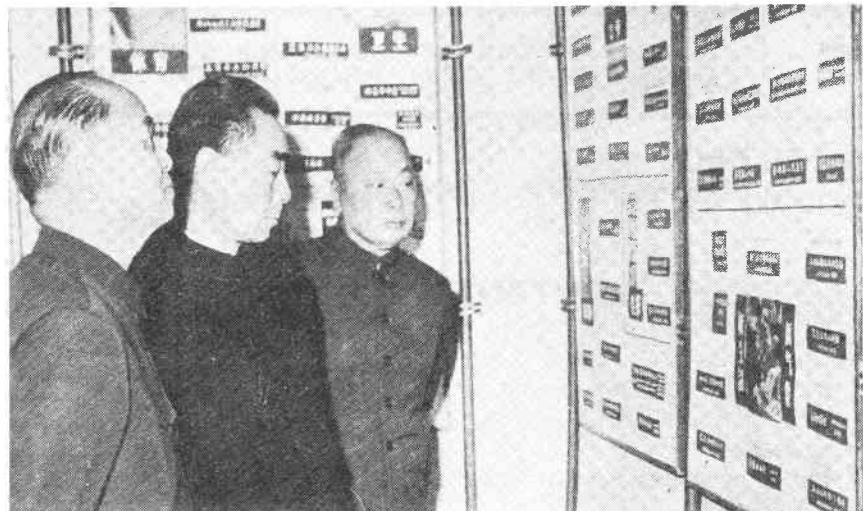
Recalling One of Our Founders

Jin Zhonghua

I AM writing during the trial of the ten main members of the Lin Biao and Jiang Qing camarrillas. We have heard and seen confirmed in indisputable detail, by material evidence in open court, how close these cynical culprits came to destroying our state and our cause. We have heard also how in the process they framed and destroyed or grievously hurt some of our finest revolutionary leaders and a whole host of other good people. So numerous are even the victims listed individually in the indictment that a foreign writer has spoken of it as a "forest of names". Better to have said a sea of blood and tears. In China, to almost everyone of us, so many of the names evoke a known voice, a face, a memory, a stab at the heart.

Here, in *China Reconstructs*, I want to say a few words about just one of that legion, the first chairman of our editorial board Jin Zhonghua. He was a man I deeply respected. He had never failed to help me and my associated comrades in patriotic and progressive undertakings over the years.

BEFORE the war that broke out in 1937 Jin was a prominent member of the National Salvation Movement that called for resistance to imperialist Japan's aggression and for democracy within China. An indefatigable writer, editor and social activist, he headed several publications to which broad groups of patriots looked for inspiration in the face of the capitulationism and pessimism sown by the Chiang Kai-shek regime, and in defiance of its terror against the people. His loyalty to our national and popular cause never faltered. *Life Weekly* and *World Knowledge* were only two of the papers in which he then played a leading part. They helped enlighten an entire generation of young peo-



Jin Zhonghua (left) with Premier Zhou Enlai and Vice-Premier Chen Yi viewing a *China Reconstructs* exhibition on the magazine's tenth anniversary in January 1962.
Zhang Shuicheng

ple—and to commit them to the struggle for the future of China, and against world fascism.

From 1939 to 1941 he edited the *Xingdao Ribao*, a major daily in Hongkong, where our China Defence League was temporarily located. The League, an organization international in membership, helped and publicized China's fight against aggression. It assisted with medical and other supplies the spearhead force in that fight, the people's armies and areas led by the Communist Party, and increasingly under Kuomintang blockade. Jin, a member of the executive committee of the League, had charge of our Chinese language newsletter—putting in as much energy after hours as many people do in their entire working day.

Then and later he helped bring into active sympathy and support for the goal of China's liberation many foreign friends as well. His warmth, optimism and quiet persuasiveness came through also in English, which he knew well.

During the War of Liberation in 1946-49 Jin worked under difficult

circumstances in Shanghai. Zhou Enlai, later to become our Premier, had regard for him personally, appreciated what he was doing, and wrote to encourage and orient him. During that parlous time, Jin continued to help our China Welfare Fund (successor to the China Defence League and predecessor of the present China Welfare Institute which publishes this magazine).

AFTER the liberation, Jin Zhonghua, as an outstanding and tested progressive intellectual, was made a vice-mayor of Shanghai. Concurrently he continued to work in journalism, editing the popular *Xinwen Ribao*, and did much for the people-to-people international contacts of the new China (he was a frequent delegate abroad).

He was concerned with *China Reconstructs* from its planning stage and became the first head of our board after 1952.

In 1966, when the ten years of turmoil began, our China Welfare Institute's work in Shanghai came

to a virtual stop. There were no issues of its children's magazine. I had no reports from its hospital, children's theater and other units — their leaders were under increasing pressure or attack. I approached Jin, as vice-mayor, for help. Conscientious as always, he visited each unit, encouraging it to carry on.

Subsequently, returning to Shanghai, I was told that Jin himself had been put under constant surveillance and prevented from contacting anyone outside by adherents of the gang of four; they held him incommunicado in a small room. I tried to reach him but failed. What was he accused of? I could get no answer. Years later I learned that everything good he had done in his life was being distorted and thrown at his face to besmirch him in repeated questionings and "struggle meetings" over a period of months. He had been an admirer for decades, as all his friends know, of Mao Zedong's leadership in the Chinese revolution; he was accused of being against Chairman Mao. He had met and worked with many foreigners in building world friendship for China's liberation cause; for this he was publicly smeared as an "alien spy". His association at various times with Zhou Enlai, to these inquisitors, was another reason to revile him — for they sought to topple the Premier. In the persecution of Jin Zhonghua, the venomous tongue of Jiang Qing, whose every word was to her followers a command, played a direct role, as did the serpentine intrigues of Zhang Chunqiao.

Jin, this man of honest heart and good faith who had always radiated goodwill and optimism to those around him, could neither comprehend nor endure the torment and slander. On April 3, 1968 he took his own life in the room where he had been ordered to "write out his crimes". This happened immediately after he was personally threatened by one of the heads of the gang of four clique in Shanghai in an attempt to make him part of a frame-up of national proportions.



A photo of his mother and granddaughter taken by Jin Zhonghua in 1960 for his mother's 80th birthday.

AN endearing aspect of Jin Zhonghua's character that I keep recalling was his love for his aged mother. Often he would take her to a play or concert, dressed as she always was in the simplest of Chinese country garb, her hair tied back in a bun. Gently settling her in a seat close to the stage, he would sit directly behind and help her with explanations. Once I saw Marshal Chen Yi, liberator of Shanghai and its first people's mayor get up from his own place to shake old Mrs. Jin's hand and talk to her.

Such was Jin Zhonghua, staunch friend and colleague, internation-

ally known journalist and commentator on world affairs, vice-mayor of China's largest city where he had once upheld the torch of truth under reactionary persecution, a man whose whole life was labor for progress, a man kind and good.

How his old mother must have suffered when he was hounded to death, one can but imagine. She survived Jin for some years, dying at age 98, not long before his rehabilitation at a memorial meeting, when senior leaders of our country, some of our most noted writers and a host of others sent wreaths or came to mourn. She was denied the solace of witnessing this restitution and these honors to her son's memory.

Of the countless victims of that time, as I have said, Jin was only one. Even in our magazine there were others.

Here I write of Jin to commemorate an old friend and to give our readers more understanding — through this close-up — of the harsh storm we have weathered. And to help them comprehend our consequent resolve to build socialism in unity and stability, with democracy and legality, so that such abuses will never recur. □

A memorial meeting held on August 12, 1978 in Shanghai to rehabilitate and honor Sun Yunshan



Historic Trial

Inside and Outside the Courtroom

ZENG SHUZHI

THE Special Court under the Supreme People's Court of the People's Republic of China began, on November 20, 1980 to try the ten principal members of the "Lin Biao and Jiang Qing counter-revolutionary cliques". They had been responsible for creating disaster and havoc throughout China in the ten years of turmoil (1966-1976). The day when they would be called to account, long awaited by China's nine hundred millions, had at last arrived.

At about two in the afternoon, I walked into the courtroom where some 800 people, including representatives from all parts of the country and all walks of life, were gathering to attend. Over the judicial bench hung the national emblem. On the left of the President and Vice-Presidents of the court were the chairs for the other judges, and on the right for the public procurators. On either flank were the seats of the lawyers for the defense and the court recorders. Below, and facing, stood railed-off seats for the accused — the dock.

Among the people filling the hall I noticed many older men and women who had been framed, persecuted or falsely implicated in so-called "counter-revolutionary crimes" during the ten disastrous years. They were both victims and witnesses of the culpability of those on trial.

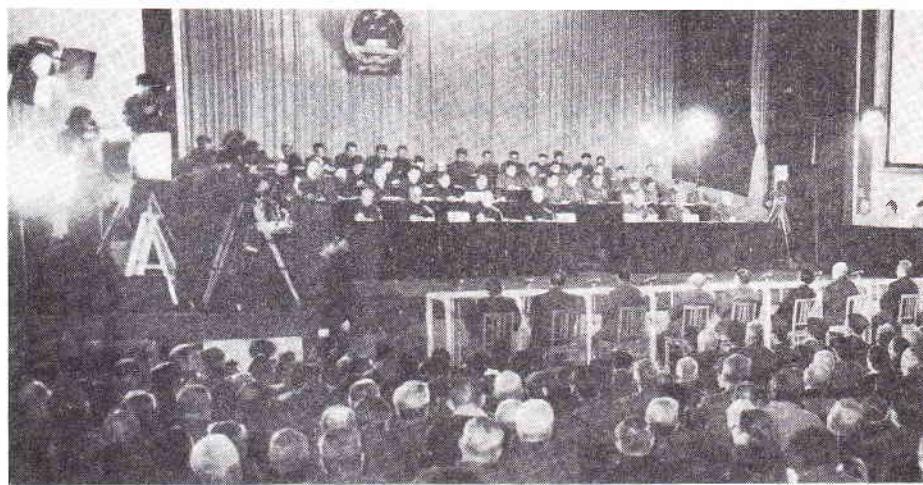
At three p.m. a bell rang. Silence fell over the public gallery as Huang Huoqing, Chief of the Special Procuratorate, his deputies Yu Ping and Shi Jinquan and 21 other procurators, the President of the Special Court Jiang Hua and its Vice-Presidents Wu Xiuquan,

Zeng Hanzhou and Huang Yukun with 31 members of the panel of judges, five defense lawyers, and other court personnel, took their places. In the public gallery, people turned their eyes to the door through which the defendants were to appear. On their faces was stern anger, the general mood in the country.

First to be led to the dock was Wang Hongwen, "rocketed" during those years to the post of vice-chairman of the Central Committee. Then others who in the ten years of turmoil had occupied or usurped, and in all cases misused, high posts: Yao Wenyuan, former member of the Political Bureau; Jiang Tengjiao, former Air Force political commissar in Nanjing; Qiu Huizuo, former director of the General Logistics Department of the P.L.A.; Wu

Faxian, former commander of the Air Force; Huang Yongsheng, former chief of the General Staff; Chen Boda, former head of the Party Central Committee's Cultural Revolution Group; Li Zupeng, once first political commissar of the P.L.A. Navy; then Zhang Chunqiao, formerly vice-premier of the State Council; and finally, Jiang Qing, formerly member of the Political Bureau, a woman who had dreamed of being a new "Empress" in China.

The ten were in dock not for their political errors, but for crimes charged under the law. Six other principal culprits were dead, so no criminal liability against them would be pressed. They were Lin Biao, the former vice-chairman of the Central Committee and Defense Minister who stopped at nothing in his drive to



ZENG SHUZHI is a reporter for China Reconstructs.

seize full Party and state power; Kang Sheng, another former vice-chairman of the Central Committee and advisor to the Central Committee's Cultural Revolution Group; Xie Fuzhi, former Minister of Public Security; Ye Qun, Lin Biao's wife and director of the Lin Biao General Office; Lin Liguo, Lin Biao's son and deputy chief of operations of the Air Force; and Zhou Yuchi, former deputy chief of the general office of the Air Force.

The two main special procurators read the indictment. It took over two hours. Listed in it were 48 specific offenses grouped into four major crimes charged against the ten:

1. Frame-up and persecution of Party and state leaders and plotting to overthrow the political power of the dictatorship of the proletariat.

2. Persecution and suppression of large numbers of cadres and members of the masses.

3. Plotting to assassinate Chairman Mao Zedong and engineer an armed counter-revolutionary coup d'état (headed by Lin Biao in 1971).

4. Plotting armed rebellion in Shanghai (after Chairman Mao's death in 1976).

The Special Procuratorate affirmed that, under Article 9 of the Criminal Law, they were criminally liable for: attempting to overthrow the government and split the state, attempting to engineer an armed rebellion, causing people to be injured or murdered for counter-revolutionary purposes, framing and persecuting people for counter-revolutionary purposes, organizing and leading counter-revolutionary cliques, conducting demagogical propaganda for counter-revolutionary purposes, extorting confessions by torture, and illegally detaining people.

The opening session of the Special Court adjourned at 17:20.

Court Investigation

Between the 23rd and 29th of November, the two tribunals of the court investigated the charges against the accused. The first tribunal was concerned with Jiang Qing, Zhang Chunqiao, Yao Wenyuan, Wang Hongwen and Chen

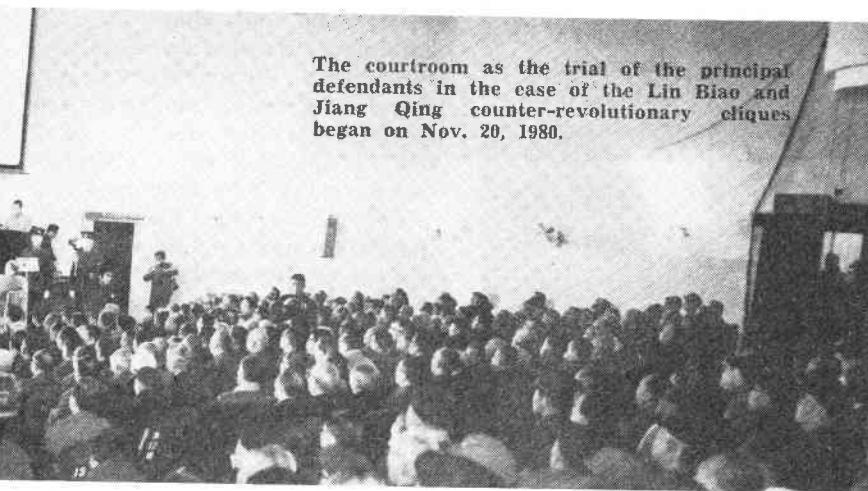


Jiang Hua, President of the Special Court (right), declares it open. At left is Wu Xiuquan, its vice-president.



Huang Huoqing, Chief Procurator (left), reads out the indictment.

The courtroom as the trial of the principal defendants in the case of the Lin Biao and Jiang Qing counter-revolutionary cliques began on Nov. 20, 1980.



Boda. The second was trying the military defendants. In this phase, all counts of the indictment were examined and verified for accuracy. Besides oral and written statements the proofs included contemporary records, tapes and other exhibits, often in the handwriting or voices of the defendants.

Beginning on the 23rd, the second tribunal thus investigated the culpability of Huang Yongsheng, Wu Faxian, Li Zuopeng, Qiu Huizuo and Jiang Tengjiao—on counts 39 to 42 of the indictment, charging the Lin Biao clique with plotting to stage an armed

The ten principal accused as they appeared in the dock (left to right): Jiang Qing, Zhang Chunqiao, Yao Wenyuan, Wang Hongwen, Chen Boda, Huang Yongsheng, Wu Faxian, Li Zuopeng, Qiu Huizuo and Jiang Tengjiao.

counter-revolutionary coup d'etat and assassinate Chairman Mao Zedong in 1971.

Wu Faxian, once head of China's Air Force, was charged with illegitimately putting all air force matters under the authority of Lin Biao's 25-year-old son, Lin Liguo, enabling the latter to carry out many counter-revolutionary acts. These charges, Wu Faxian admitted, were "entirely true".

Jiang Tengjiao, examined during three half-day sessions, confirmed that he had participated in a secret meeting called by Lin Liguo at Lin Biao's instructions in Shanghai in March 1971, and had been appointed frontline commander in the Shanghai area for the purpose of assassinating Chairman Mao. He also admitted, among other related activities, to having himself outlined three proposed plans for the assassination: by attacking the late Chairman's train with flame throwers and 40-mm. bazookas, by blasting the train with anti-aircraft artillery at point blank, and by getting Wang Weiguo, former political commissar in the Air Force units in Shanghai, to go armed to an audience with Chairman Mao and shoot him.

Huang Yongsheng admitted that he had provided Ye Qun with information that led to Lin Biao's



The lawyers for the defense at the opening session. From left: Gan Yupei, Han Xuezhang, Zhang Sizhi, Wang Shunhua and Ma Kechang.

decision to murder the late Chairman.

Qiu Huizuo and Wu Faxian admitted having destroyed their correspondence with Lin Biao and his wife Ye Qun as well as notebooks, photographs and other implicating material after Lin Biao's defection on the morning of September 13, 1971, by a plane which flew northward and crashed near Undur Khan in the Mongolian People's Republic, killing all those aboard.

The first tribunal, from November 24, investigated facts related to Item 8 of the indictment, accusing Jiang Qing, Zhang Chunqiao, Yao Wenyuan and Wang Hongwen (i.e. the gang of four) of making false charges against Premier Zhou Enlai and Vice-Premier Deng Xiaoping, and Item 2 accusing Zhang Chunqiao and Chen Boda of engineering the

frame-up against Chairman Liu Shaoqi and other state leaders. The defendants were brought before the court in succession. Wang and Yao testified that the chief instigator was Jiang Qing. But Jiang Qing, when questioned in court, denied all knowledge of it, replying only "I don't know". Then Wang Hongwen, summoned to confront Jiang Qing, testified that it was indeed she who had called the secret meeting at the state guesthouse at Diao Yu Tai, at which it was decided that he should make a hurried air trip to falsely accuse Zhou Enlai and Deng Xiaoping to Chairman Mao (who had castigated him for the slander and told him to listen less to Jiang Qing).

Zhang Chunqiao refused to answer any questions by the judge. The court played the recording of the confessions of the co-defendant Wang Hongwen, and testimony from three witnesses, all confirming the charges. Kuai Dafu, formerly head of a student "rebel faction" at Qinghua University, attested that Zhang Chunqiao had summoned and ordered him personally to kick off a mass campaign for the overthrow of Liu Shaoqi and Deng Xiaoping. Zhang Chunqiao shut his eyes and did not respond. The judge said "Your refusal to answer the questions, either because you have nothing to say or because you do not want to speak, does not affect the trial at the court. For this court is conducting it in accordance with the Law of Criminal Procedure. If you refuse to speak, the court will speak with evidence." (Article 35 stipulates that "any accused shall not be sentenced without evidence other-

Wang Hongwen, one of the defendants, testifies during the hearing on the evidence in the case of Jiang Qing.



The Grim Statistics

The Indictment mentions by name 420 victims of frame-ups and persecution. Among them:

- 38 leaders of the Party and State;
- 93 members and alternate members of the Central Committee of the Chinese Communist Party and 30 members and alternate members of its Control Commission;
- 36 members of the Standing Committee of the National People's Congress;
- 47 members of the Standing Committee of the National Committee of the Chinese People's Political Consultative Conference;
- 84 high-ranking cadres of the Party, State and Army;
- 19 leading members of various democratic parties;
- 37 other well-known personages in various fields; and
- 36 others.

A total of 729,511 people were framed and persecuted in cases mentioned in the Indictment, of whom 34,800 were persecuted to death. The specific figures:

	Framed and Persecuted	Persecuted to Death
The Eastern Hebei case	84,000	2,955
The case of "enemy agent Zhao Jianmin" in Yunnan		14,000
The case of the "Inner Mongolian people's revolutionary party"	346,000	16,222
The case of a "Xinjiang renegade clique"	92	26
The case of the "counter-revolutionary northeast gang that betrayed the Party and capitulated to the enemy"	90	4
The case of the "Guangdong underground Party organization"	7,100	85
Cases of the P.L.A.	80,000	1,169
The violent incidents in Shanghai	741	
The Jinan incident	388	
Leading members of democratic parties		18
Personages in various circles	211,100	40
Returned overseas Chinese		281

□

than his confession; he shall be convicted and punished on the basis of sufficient evidence even without his confession.")

Chen Boda pleaded guilty to the charge in Item 26 of the indictment, that he had trumped up the case of the eastern Hebei province Party organization, which led to the persecution of 84,000 people and the death of 2,955 innocent people, was consistent with the facts. He said he had no grounds whatsoever for unleashing this persecution (a tape of the speech in which he did so was replayed in court).

At this writing, the Special Court is continuing its item-by-item investigations. On counts already tested, the court has proceeded to hearing arguments for the prosecution and defense. After the proceedings are com-

pleted, the judges will hold their own discussion and verdicts and sentences will be handed down in accordance with law.

Popular Satisfaction

Outside the courtroom, people in town and country all over China clustered daily around TV sets or radios to follow the trial — other than those involving state secrets, the proceedings were broadcast or telecast. The general feeling was that this was history and the Chinese people judging counter-revolutionary culprits who have brought such calamities to the country. For the people, the holding of the trial was a victory. For the culprits, it was the consequence of their evildoing.

Said Xie Nengxing a worker at the Chongwen Laundering and

Dyeing Plant in Beijing: "The day the trials began, I hurried home after work and without bothering to have supper, turned on the TV to watch the proceedings with my family. I was really happy to see the bailiffs bring those people to the dock." Seventy-eight-year-old Qiao Shiying, whose husband Meng Tai — national model worker from the Anshan Iron and Steel Works — had been persecuted to death under the gang of four, said with a quiver in her voice: "So the day of reckoning has come at last for those evildoers. Everybody's glad." In the TV room on the fourth story of the Huadong Hospital in Shanghai, well-known cartoonist Zhang Leping picked up his sketch pad to make an angry caricature of Jiang Qing and her associates.

□

Festival of Minority Song and Dance

LI YAOZONG

THE 1980 Festival of National Minority Art was a big event in the country's life and the largest of its kind ever held in China. A total of 1,834 performers from all of China's minority nationalities presented their art in a month-long festival of 109 performances in Beijing last September and October. It was not only an occasion for display of the culture and art of each minority, but for cultural exchange and for exploring the prospects for developing minority art. Entries were selected from thousands which had been presented in various parts of the country by minority performers, both amateur and professional, in the past two years.

Even just planning such an event demanded a lot of cooperation between nationalities. The program and announcements were in eight languages, those of the nationalities who have official written scripts.

Another test of cooperation must have been the preparation of a song by eight young amateur singers from seven nationalities in Yunnan province — Dulong, Beng-

long, Lahu, Lisu, Mongolian, Hui and Miao—and the Kucong people, whose nationhood is not yet decided. Though they could not all understand each other and their styles of singing were different, they worked together to prepare a song in the language of the Hans, China's majority nationality.

The group from Inner Mongolia, all young and new performers, reflected the growing prosperity of the grasslands in their presentations. Thirteen nationalities from Xinjiang in the far west gave nearly 30 performances of new numbers of recent years. The Tibetan group, in addition to performing well-known and popular Tibetan numbers, brought to the stage for the first time songs and dances of the Luoba nationality and the Deng and Xiaerba people who live at the foot of the Himalayas in Tibet.

National Cooperation

China's smallest, the Hezhe nationality, numbering only 800 people living along the Wusuli River near the border of far northern Heilongjiang province, performed a Hezhe dance based on an old after-the-hunt game. On their return from hunting or fishing the men used to stand in a circle, each with his hunting gear or fishing spear. One man threw a fish or animal into the air and the others rushed to try to catch it. Now a straw ball is used instead and the game is played after the harvest as well.

The return from the hunt was also the theme of a number by two Jinuo players. The Jinuo people, who before liberation were primitive slash-and-burn farmers

in the Youle Mountains in Yunnan province, after anthropological research were formally declared a nationality in June 1979, bringing China's total to 56. The Jinuos are great hunters. As they return from the hunt, to express their joy at a successful bag, it is the custom for the men to cut two small bamboo sticks and clap them rhythmically together. From the sound echoing for miles through the mountains, the villagers know whether or not the take has been good.

Manchu songs and dances were presented before a Beijing audience for the first time since liberation. The Manchus now number 2.6 million. Many of them came down into central China during the 17th century at the time their rulers conquered all China and established the Qing dynasty (1644-1911). Living together with the Han people for a long period resulted in the assimilation of the Manchus, and the Han language became their common speech. By the 20th century Manchu culture and art had almost disappeared.

To regain this lost treasure, Manchu and Han researchers combed the homeland of the Manchus—the northeast China area between the Changbai Mountains and the Heilong River—studying their history and interviewing old Manchu artists. When Aisin-Gioro Pu Jie, brother of the last Qing dynasty emperor, heard about plans for reviving Manchu art, he was overwhelmed with joy.

One of the Manchu dances at the festival was the *Mangshi*



Rehearsing the Yi nationality Bronze Drum Dance.
Zhou Youma

LI YAOZONG is a lecturer at the Institute for Nationalities in Beijing.

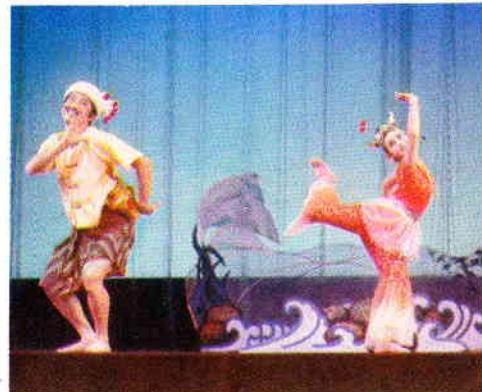


The Golden Reed-pipes
Sound Again, Miao dance.



Peacock Dance of Dai.

Fish and Fisherman, Dai.





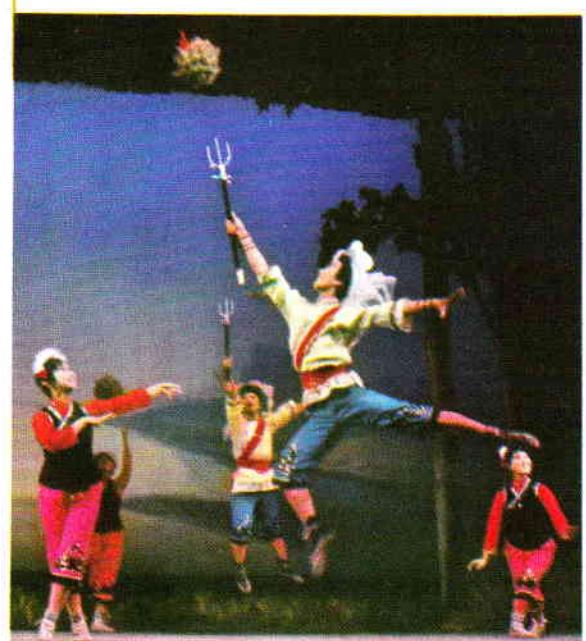
Gaoshan Love Song, dance of the Gaoshan nationality, south China.

Bridesmaid's Song, Buyi nationality, Guizhou.

Bringing Home the Bride, Yi.

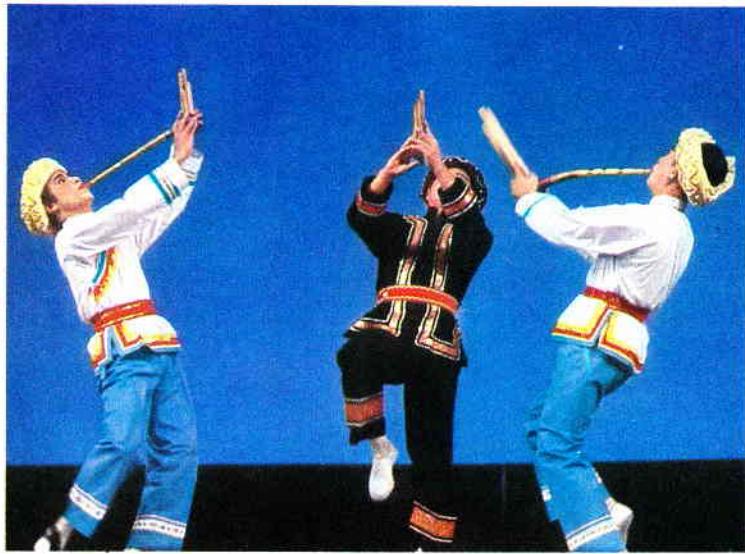


Dance to the sound of chanting, Manchu.

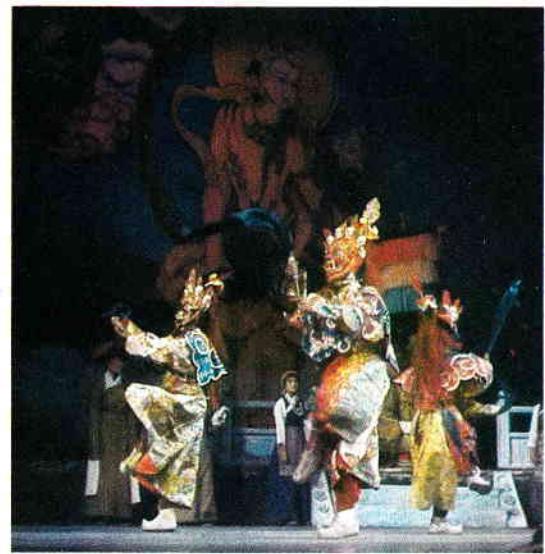


Catching the Straw Ball, Hezhe nationality, Heilongjiang.





Turtledoves Pecking Grain, Lahu nationality, Yunnan.



Scene from "The Maiden Langsha", a Tibetan opera.

On the Way to Meet the Bride, Yugur nationality, Gansu.

Photos by Zhou Youma



Kongqi (the mangshi is a type of dance, kongqi is the sound of the choral chanting to which it is done). In their robes with long flowing sleeves, the dancers whirl and turn, one arm at the forehead, the other at the back.

Hard Times

Since liberation in 1949 much has been done in China to develop the art of the minority nationalities; but it suffered greatly during the ten years of turmoil between 1966 and 1976 due to the gang of four and Lin Biao. The campaign to get rid of the "four olds" (old ideas, culture, customs and habits) was misconstrued to include banning the minorities' performances, disbanding their cultural troupes and persecuting their artists. At the recent performance, a Yao singer from Guangxi told its effect in a ballad: "Folk songs were banned in the ten turbulent years; cobwebs grew in thousands of mouths".

After the downfall of the gang of four, minority art began to revive. An example is the story of a dance for the *lusheng* by Li Zhayue, a director-choreographer of the Lahu nationality who live along the Lancang River in Yunnan province. Among the Lahus, as among many nationalities of the south, there is hardly a man who does not have a *lusheng* pipe*, or anyone who does not dance to its music. Its tones served as bugle calls during several big uprisings of the Lahu people before liberation.

Twenty years ago Li Zhayue began working on a *lusheng* trio dance called *Turtledoves Pecking Grain*. At harvest time the Lahus' homeland teems with turtledoves, so this bird has become the symbol for a good harvest. Even through the ten years of turmoil when he was being persecuted, he never stopped trying to improve it. It was finally presented at the 1980 festival. With the three dancers

representing turtledoves, the piece is lively and full of humor.

The masked dance *Water Buffalo Fight* gives insight into the strong-willed character of the people of the Shui nationality, who live along the Qingshui River in Guizhou province. This colorful dance is loved by everyone in the Shui village, but it could not be performed during those ten years. Shui songs and dances were near extinction in the villages. In preparation for the festival the Shuis brought together the former performers, who had carefully preserved the masks and costumes. "This festival has brought the art of our nationality back to life," said one Shui with deep feeling.

Reflecting Life

The rebirth of minority art has been accompanied by efforts to break away from empty political didacticism and monotony which characterized some of them in prior years, and to reflect the life of the people more faithfully.

An example is *Bringing Home the Bride*, a dance based on a tradition of the Yi people, the work of director-choreographer Huang Shi, a Han who has lived in a Yi area for nearly 30 years. One of the things that impressed him most was the change in the status of women. Before liberation, when slave trading still went on among the Yis of Sichuan's Liangshan district, young girls out cutting firewood or fetching water outside the village were frequently abducted and sold to strangers as wives. It was not unusual for a girl of 17 to be sold to a man of 70 or 80.

The Yis had a custom whereby the bridegroom carried the bride home on his back for the wedding. This was partly a vestige of the purchase system. After liberation Yi girls got the freedom to choose their own husbands, but that wedding custom continued, however, today only as fun. Huang Shi made it the basis of a rollicking dance where the man tries to get the girl on his back and the girl pretends to be reluctant to go.

A dance, lively, humorous of the Korean people of Jilin province

entitled *After the Harvest* shows a group of old Korean peasants counting their year's income and talking about buying motorcycles, cameras and drinking to their hearts' content. It reflects the improvement in the peasants' life following institution of more flexible economic policies in the countryside.

Others of this type are a Mongolian dance entitled *Heavy Responsibilities*, picturing the determination of the people of the Inner Mongolian grasslands to do their part in building a modern socialist country; the *Tapestry Dance* about Uygur women carpet weavers; *Picking Pearls* by girls of the Jing nationality who cultivate artificial pearls along China's southern coast; *Seeds of Unity*, a dance performed by the Dongxiang nationality showing how the several nationalities of the Hexi Corridor in Gansu province work together in promoting agriculture; *The Gaoshan Love Song* of the Gaoshan nationality on China's mainland tells their longing for their kinsfolk on Taiwan, where the Gaoshans are numerous, and their anticipation of its early return to the motherland.

Bringing New Out of Old

Two longer works are examples of how new meaning is being in-



Learning from each other.

Zhou Youma

* For more about the *lusheng* see "The 'Lusheng' — Music-Maker for the Miao People" in September 1980 *China Reconstructs*.

fused into ancient forms. One is the opera in traditional Tibetan style, *The Maiden Langsha*, which has retained much of ancient Tibetan and Han culture. (An article on it will appear in our March issue.) Another is the first representative work of China's 6.4 million Hui people, *Mansuer*, a five-act song-and-dance drama in the Ningxia *hua* (flower) style. Festivals of *hua* singing are held by several minorities in China's northwest. The people come bringing their tents, herds and food and sing together extemporaneously or in the wide variety of *hua* melodies.

Mansuer is adapted from an ancient Hui love story about Mansuer the shepherd who fell in love with the Princess of the Dragon Lake. To consummate their love they had to fight the cruel Black Snake Spirit and the rich man Du Laxi. Of the work, the Hui musician Du Shijia has said, "Mansuer ends the misconception that the Huis have no art which is strictly their own. This is a good beginning for the re-recognition of Hui culture and its further development".

The Peacock Dance created by Wang La, a Dai artist from Yunnan brings together several styles of peacock dances popular among the Dais. "For the Dais the peacock is a symbol of virtue and hope," Wang La explains. "Whoever sees the bird with its tail spread is said to have happiness in his future". It combines several dances with charming golden peacocks, lively green ones, elegant white ones and the arrogant Peacock God, never before fused so successfully into one work.

The Tibetan *Lion Dance* has been performed for two to three hundred years by lamas and believers in the temples of the Tibetan people in the Labrang district of southern Gansu province. The director-choreographer and performers went to the temples to learn it from the lamas. The present performance is done without the mask of the lion tamer, and livelier dance move-

ments have removed some of the strong ritual flavor. The lion keeper loves his lion, plays with it and teases it.

The *Armor Dance* has been performed for hundreds of years by the Qiang nationality on the upper reaches of the Minjiang River in Sichuan. In it, warriors in armor commemorate an actual battle against invasion by another people.

It is a tradition among the Kazak herdsmen along the Yili River in Xinjiang to hold song-fests seated around a bonfire. The circle around the fire is likened to the full moon, and symbolizes unity, hence the name of the dance, *Full Moon*. From the Miao people of Hunan province comes the dance *Muddy Feet*, based on a courtship custom. It pictures young men and women teasing each other in the fields, throwing lumps of mud at each other's heels, the harder, the greater the affection. The fun goes on until pouches or objects symbolizing betrothal are exchanged.

Two Ancient Works

Also performed were sections of the *Twelve Mukam* or twelve grand suites, a classic of the Uygur nationality. Consisting of 170 pieces with 72 melodies, the whole takes 20 hours to perform. Almost forgotten for decades, this ancient work was nearly lost to the world. On the eve of liberation in 1949 only a few aged musicians could perform the entire work. After liberation, four years of effort in the 1950s were needed to search out the lost music and ready it for publication. Part of the Eighth Mukam was performed at the festival.

The long-awaited grand suite of the Naxi people, *Baisha Ancient Suite* was also unveiled at the festival. It is said that in the 13th century when Kublai Khan conquered the Dali area in Yunnan province he presented this music to the head of the Naxi people, who made it their own. It was originally a combination of songs, dances and instrumental music. The former two have been lost, the latter, whose solemn mel-

odies were used at funerals, has been preserved. Only seven of the original ten pieces remain. Three were performed at the festival.

Critics point out that though new works have been developed out of the old, they are still far from perfect. Some felt that national characteristics and local flavor were not brought out sufficiently, and that in some items too many artificial things had been added which affected the style. Costuming was said to be overelaborate, too far from the real life of the minority peoples.

Youth Holds Promise

In old China minority artists were a downtrodden lot, many only wandering performers. They often had to become the "cultural slaves" of the princes, local lords and herd owners of their nationality. Since liberation, with assistance from the Communist Party and people's government, every nationality has created its own ranks of writers and artists. The recent festival was a grand review of the results.

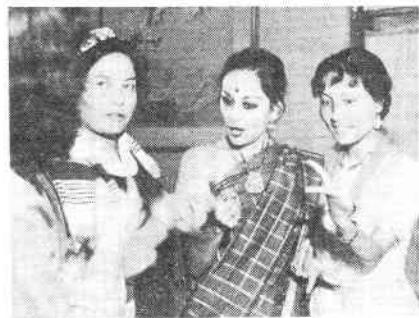
Along with well-known minority performers discovered in the 50s and 60s like the Inner Mongolian dancer Mode Gema, and the women singers Tseden Drolma, a Tibetan, and Bosa Yixia, an Uygur, the festival brought to the fore a great number of promising new artists. The average age of the performers was around 25. Between 80 and 90 percent of the numbers were creations of young people. The average age of the group from Inner Mongolia was only 22. Among them was 23-year-old Batu, whose solo dance *Eagle* won first prize in a 1979 national dance competition. The Qiang people's *Azalea Dance*, which won an ovation at the festival, was performed by Chen Hong, a 25-year-old amateur who works as an electrician. And Jijue Erbo, an Yi from Sichuan, a 12-year-old virtuoso on the *huluseng* (a wind instrument in the shape of gourd) had already won a prize at a peasant theatrical festival in 1978.

All in all, the festival promises a great future for minority art in China. □

Visitors' Views on the Festival

OBERVERS from the music and dance world of Japan, India, Thailand, Yugoslavia, Australia and the United States as well as from Hongkong were invited to attend the Festival of National Minority Art. Below are some of their comments when interviewed by *China Reconstructs*.

Sonal Mansingh of India with Chinese performers.



Don't Overpolish

Sonal Mansingh, President of the Center for Indian Classical Dance, New Delhi.

I saw how courses are conducted and the training young students get. It is indeed of a very high standard, especially the physical and acrobatic training, which is very exact and places high demands on the boys and girls.

Both friends from other countries and I myself felt: What rich indigenous materials China's minority nationalities have. But the choreography is overdone so that the art of the different nationalities all seems rather alike. Particularly the costuming and

music. It would be better to first record what the villagers do and then polish a little bit here and there, but not too much. When it is too much, the original characteristics get lost. We made this same mistake in India about ten years ago. Later it was rectified.

The reed-pipe orchestra of the Yi nationality and the dance *Bringing Home the Bride* are marvellous and full of joy. You could almost see the village and people there.

On this visit I also went to the Datong grottoes. Seeing the gigantic Buddha was a memorable experience. In India we are not aware that these cultural relics in China have been preserved. We thought they had been destroyed.

I'm happy to have been invited at this time, when relations between China and India are warming up. I cancelled all my engagement at home to come and see how things are in China. I was overwhelmed by the warm friendliness and charm of the people. When I go, I'll leave a bit of my heart here.

Two Chinese dancers are in India now and five more dancers and musicians are leaving next month. I hope China can invite some Indians to study here. I expect to come with an Indian dance troupe next year.

Hope for Happiness

Vachree (Josephine) Tungpanich, singer and musician from Thailand.

I came to China as a tourist in 1972 and saw only two ballets, *The Red Detachment of Women* and



Women's chorus, Dong nationality.

The White-Haired Girl. Now, eight years later, invited to China as an artist, I can see that the Chinese people are making big strides. I'm overwhelmed by the

Thai singer and musician Vachree Tungpanich (left) and renowned Tibetan singer Tseden Drolma.



variety of performances, so many that I couldn't see them all.

There has been remarkable improvement in skill, and there is the possibility for even more, if the basis of traditional Chinese martial arts, acrobatics and advanced gymnastics — all of which are the best in the world — is combined with the characteristics of the minorities' art.

Art expresses people's feeling. The political struggles of the past decade in China damaged people's zest for life. The monotonous style and outworn themes on the stage are related to this. I do hope the Chinese people can be happy and lively again, for this will result in colorful artistic creations on new subjects.

Performances by China's minority nationalities should be like a delicious dish in which each ingredient retains its own flavor and color heightened by a dash of things like onion, ginger or coriander. If you ground them all together, the result would be tasteless. I hope the flower of Chinese art will be in full bloom again in the garden of world art.

Trace Dances to Their Roots

Lan-Lan King, Co-director of the U.S.-China Dance Exchange Program of the University of Iowa

I left Taiwan for the United States 14 years ago. A visit to Beijing in May 1978 gave me the feeling of tracing my roots, which became deeper through two visits this year. The more I know about China, the easier it is for me to point her problems.



Lan-Lan King from the United States.

Dance in China is in the stage of groping its way, naturally a difficult period. For a long time Chinese dance was influenced by

that of the Russians. This was helpful at first but is not today. It has contributed to confusion in thinking so that ballet movements appear even in national dances. I believe that each of the 56 minority nationalities has its own characteristics just as each person is a different personality. These characteristics, however, have been overshadowed on the stage through too much outside influence.

I think every form of art must be developed from its roots and the minority dances are no exception. They should be traced back to their own roots. Developing them through simple imitation won't do.

The dance is ultimately related to Chinese history and culture, but especially to life in China today. Dance is not merely posing on stage but should express the feeling of today's people.

The dance *After the Harvest* of China's Korean minority presents, as far as I know, an aspect true to the present-day life. It shows that the peasants are getting more income after a good harvest so that buying motorcycles and cameras becomes possible. In comic form with unusual execution, the dance made me laugh, the first time a Chinese dance did so.

In terms of dance creation, the true is the basis from which the good and the beautiful must be built. Some Chinese dancers failed to achieve real beauty because they pay too much attention to superficial beauty, rather than to what is true.

The *Bronze Drum Dance* of the Yi people brought out the characteristics of that nationality very well.

I've seen many changes for the better taking place in Chinese dance in recent years. Its problems, which have existed for many years, do not affect the hopes I have for it.

We Must Study Asian Music

Ko Izumi Fumio, professor in the Music Department at the Tokyo University of Arts, and musicologist on national instruments

There are two reasons for China's colorful music—her long history and her various minority nationalities. Influenced by our neighbor China, Japan, too, has become rich in music. How to develop Chinese music further is a question of interest not only to China but to Japan as well.

The Japanese have studied western music and dance for 100 years, both a good and bad thing for us. The more we learned about it, the more Japanese music was



Ko Izumi Fumio of Japan (right) and Kevin R. Siddell of Australia at the reception.

looked down upon, (although the government encourages folk music) because its basis is entirely different from western music. But

Eagle: Mongolian solo dance.



there is no harm in us learning about Asian music, as we have a lot of elements in common.

I was very moved by the chorus of women of the Dong nationality and their unusual local style such as I had never heard anywhere else before. They take very high notes in an open natural voice, one of the characteristics of music of that nationality.

The *Maiden Langsha*, a Tibetan opera, is also very interesting. Its artistic forms can be seen in Japan and India, and also have parallels with European culture. Its style of rapid narration greatly interested my friends from Australia and Mr. Doming Lam, who will probably use the style in a composition next year. These characteristics should be consolidated. On the stage I saw that many nationalities use the same sort of instruments. The best of their instruments should be developed further.

Share the Best Through Exchanges

Kevin R. Siddell, Australian, Chairman of the Asian Region Youth Music Association

The first impression I got from the performances was the absolute beauty and proficiency in presentation. It is important that you do not neglect the characteristic music of each of the nationalities in each of the regions of your country. I think as time goes on it is going to be much more difficult for you to maintain the features in the music of each minority. But I believe that you must try to retain what is the best of each of them.

It is essential that your youth learn from the youth of other countries, and your young people be given the opportunity to go to other countries to show them what they have to offer. I have been most struck by the ability of the young people to portray character, mythology, history and great drama. We who are getting old in the tooth may be in danger of

underestimating the young people. My Japanese colleagues and I were most impressed by the Tibetan opera.

Take off the "Uniform"

Doming Lam, Chairman of the Asian Composers' League (Hongkong district)

I do not doubt that the dancers, musicians and composers have made great efforts to improve minority performances, but all in almost the same way. The ensembles from Tibet, Inner Mongolia, Yunnan and Xinjiang, all seem to be playing more or less the same instruments and orchestrations are all alike. So the audience can't tell who is from where. May I suggest that you take off the "uniform"? But I was deeply moved by the Tibetan opera *The Maiden Langsha*, which retained a lot of ancient elements and had melodies I had never heard before.



Hongkong composer Doming Lam.
Hua Ying

More Dance at Grass Roots

Dragomir Vukovic, Director and Choreographer of the Kolo Ensemble of Yugoslavia

From the festival I learned how intricate the songs and dances of China's minorities are. I came to China in 1955 as a dancer with a Serbian song and dance troupe. During three and a half months I saw a lot of Chinese national minority performances. This festival presented many more and



Dragomir Vukovic does a Yugoslav folk dance with the well-known Chinese dancer Dai Ailian.

greater variety — proof that the people's wisdom can be brought into full play under the correct cultural policies.

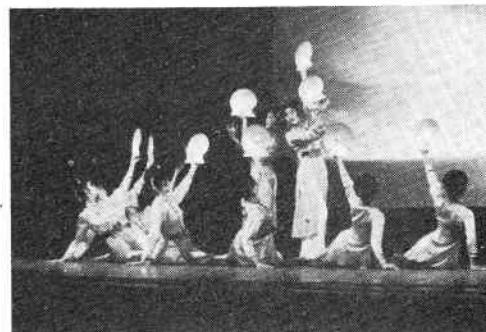
The performances show that China has competent dance teachers, choreographers and costume and scene designers — really a galaxy of talent.

The songs and dances I saw have basically expressed the characteristics of the different nationalities, particularly *Turtledoves Pecking Grain* of the Lahu nationality in southwest China.

I was also interested in the leaf blowing. In our country, herdsmen play tunes on leaves while watching cattle or sheep in the mountains. But you have been able to work them into compositions with other instruments.

I suggest, though, that in the future it would be better to have more dancers at the grass-roots level, because folk songs and dances are the source of stage art. □

Picking Pearls, Jing nationality
Photos by Wu Chuping





Approved for School Use

We received copies of the magazine *China Reconstructs*, and find it to be interesting and informative. The broad coverage of varying subjects, e.g. sports, arts, literature, ecology and history, gives the reader an excellent insight into many aspects of China today.

The magazine has been approved for use in Montgomery County Public Schools, grades seven through twelve.

REGINA CRUTCHFIELD
Montgomery County Public Schools,
Maryland, U.S.A.

*We hope teachers among our readers will write comments and suggestions for the wider use of *China Reconstructs* in schools in their areas. — Ed.*

From Goshen to Chengdu

Goshen College, Goshen, Indiana, U.S.A. is part of an exchange program involving the Sichuan Bureau of Higher Education and Sichuan Teachers' College, Chengdu. Eight teachers of English from Sichuan province, two from the Teachers' College are spending from September through May, 1981 at Goshen College studying and improving their teaching skills. Twenty students from Goshen College, Mrs. Beechy and I are spending four months here studying Chinese language and culture and working as assistants to the teachers of English. We have been deeply moved and impressed by the friendly reception we have received from officials, the faculty and students.

We like your magazine. It is interesting and informative. The article on Chengdu was particularly helpful. We want our college library to subscribe to your magazine.

ATLEE BEECHY

Chengdu, China

Home for Indochina Refugees

I was deeply moved while reading the article "For Indochina Refugees, Homes and Work". It is very natural in socialist China that her people donated their own belongings for the comfort of their refugee brothers. This country concerns herself with mankind and its dignity, embodying the superiority of socialism. I appreciate the

humanitarian spirit of the residents on Hainan Island.

ABDAOUI ARRASS
Ferjewa, Algeria

Stress on Changes for People

Perhaps one of the most obvious things of the 20th century is the rapid change and so, in your country which is becoming industrialized the change must be even greater. Perhaps you could run a series of articles on how the modern changes have affected, say, a peasant's life, a factory worker's life, etc. And a series on what life was like for people in China 50 years ago and how the revolution has changed their lives.

Your magazine is good in the fact that all the articles are not political and that it concerns itself with life in China.

TIM BARROW
Oxford, U.K.

More About Protection of Wildlife

As a long-standing subscriber, I am very happy that your magazine is becoming more and more better and informative. Particularly satisfying are "Language Corner", Chinese history and articles dealing with problems shared by every country, such as housing, unemployment, etc., and the way to solve them.

A defect is the lack of articles about environmental protection and protection of wildlife resources. You have covered some rare animals and plants, but also told how people make use of them, which is harmful to their survival. Let them live in quiet so that they may proliferate. Furthermore, China should not sell them, either dead or alive, to other countries. Environmental protection and protection of wildlife resources must be improved in China to set an example for the third world countries.

HARALD BRAUN
Kraichtal-Unteresöwisheim, West Germany

Etymology to Help Learning

As a new student to the Chinese culture I am truly pleased to find such a wealth of information in each month's issue of *China Reconstructs*. I am presently learning the language in university and am struggling with many new characters every day. I would like to see an etymological section each month on a few characters to help the learning process a little bit more. I certainly do enjoy the "Language Corner" and although the

dialogue is usually above my level, it introduces me to new characters and helps me to learn the different ways that basic characters and radicals may be used.

CONNIE SQUIRE
Vancouver, Canada

Subjects for Children

To obtain a readership and to promote interest and friendship at the start why do you not publish a children's magazine? Preferably in two age groups: one up to eleven years old, another twelve to sixteen.

Articles on Chinese schools, sports, dance, fishing, Chinese hobbies, pen friends, music, short stories, painting craftwork. The Chinese home, what does a Chinese boy or girl eat for breakfast, and when? Does Mum have a washing machine? The Chinese country child, city child, fisherman's children, hundreds and hundreds of things that English children know nothing about (or English adults). And written at their level and vocabulary with humor. Laughter is international.

Incidentally, when shall we be able to pick up our cheque book and buy some of the things you advertise—direct. I expect they all have to come through an agent. Best wishes from England.

MRS. UNA MADDISON
Newmarket, U.K.

We cannot now publish a special magazine for children but will take these good suggestions into account for our Children's Page.

Sometime we may start a reader's purchase service, but not yet—we lack staff and space.—Ed.

More About People's Life

We are amazed at the achievements of the Chinese people despite such poor material conditions and relatively backward technology and equipment. We are happy that in China there is no more starvation; and that the young people have the chance to study because they are the hope of future.

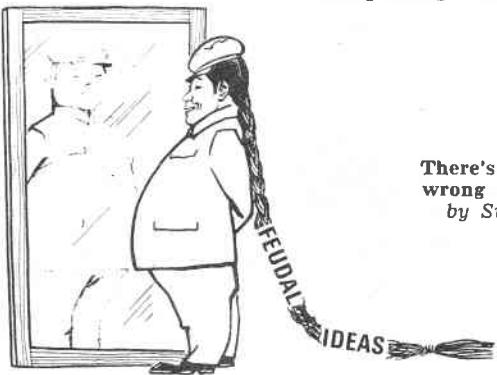
First we would like to know more from you about the life of the Chinese people, urban and rural. We would also like to know about the factories—working hours, holidays, social welfare and pensions, as well as about the police organization, guarantees of personal security and scenic spots for tourists, etc. In a word we want to know all about China.

OTTO W. JOHANN
Wittlich, West Germany

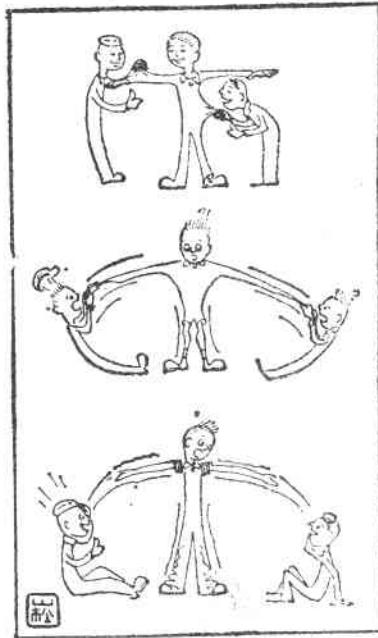
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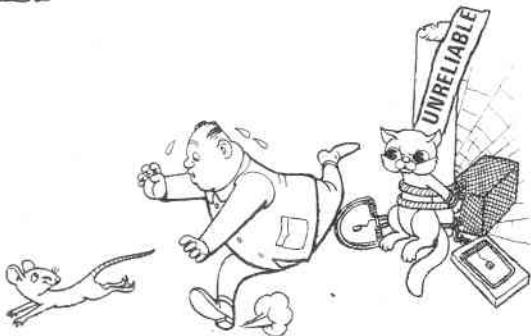
Jiang Ching: "On stage again!"
by Yu Fu



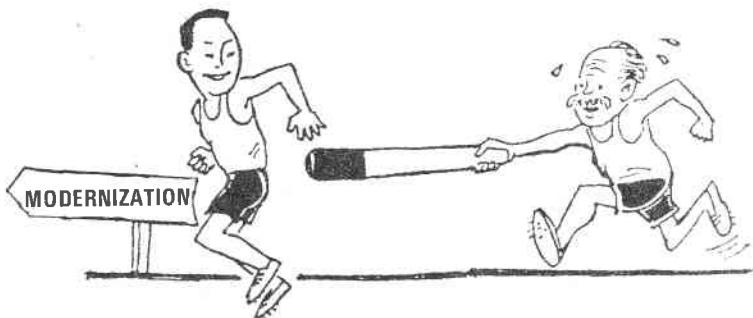
There's nothing
wrong with me.
by Sun Yizeng



S-t-r-e-t-c-h nylon
by Ruan Song



The cadre who thinks
only he can do the job.
by Sun Xiaofei



How the New Long March
to Modernization Will Be
Run. (Urging senior cadres
to pass responsibilities to
younger ones.)

by Song Tao & Wei Bin

Giant Project on the Changjiang (Yangtze)

CHENG SHOUTAI and PENG XIANCHU

SINCE ancient times, travelers journeying to the Three-Gorge area of the Changjiang (Yangtze) River Valley have been rewarded with views of multi-peaked mountains, deep, narrow valleys and bubbling rapids and eddies. But in modern times, when water conservancy workers contemplated the scene, they came away with an additional impression: "What a pity so much water power is going to waste!" They were also appalled by the devastation caused by periodic flooding of the river in this area and dreamed of a massive water control project that would not only make use of the river's vast potential as an energy source but also curb its recurrent outbursts.

Today that dream is a reality. The Three-Gorge area, still a scene of awesome beauty, has now witnessed the completion of

CHENG SHOUTAI is a correspondent for China Reconstructs; PENG XIANCHU is a staff reporter.

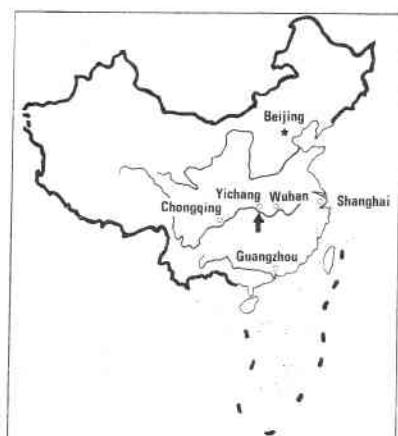
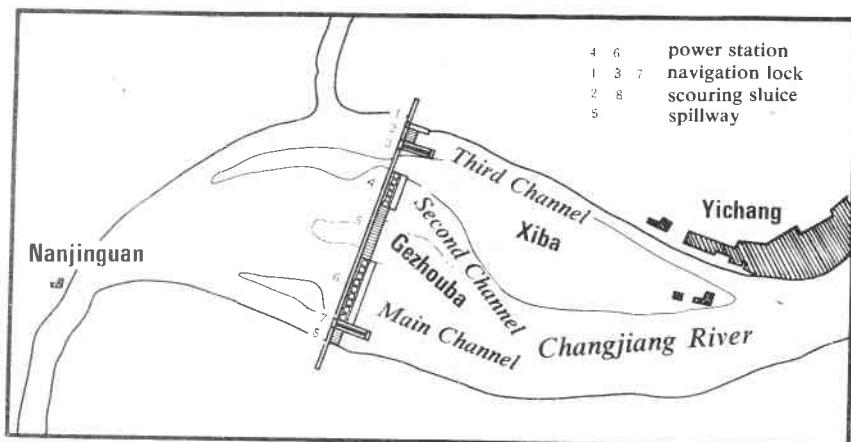


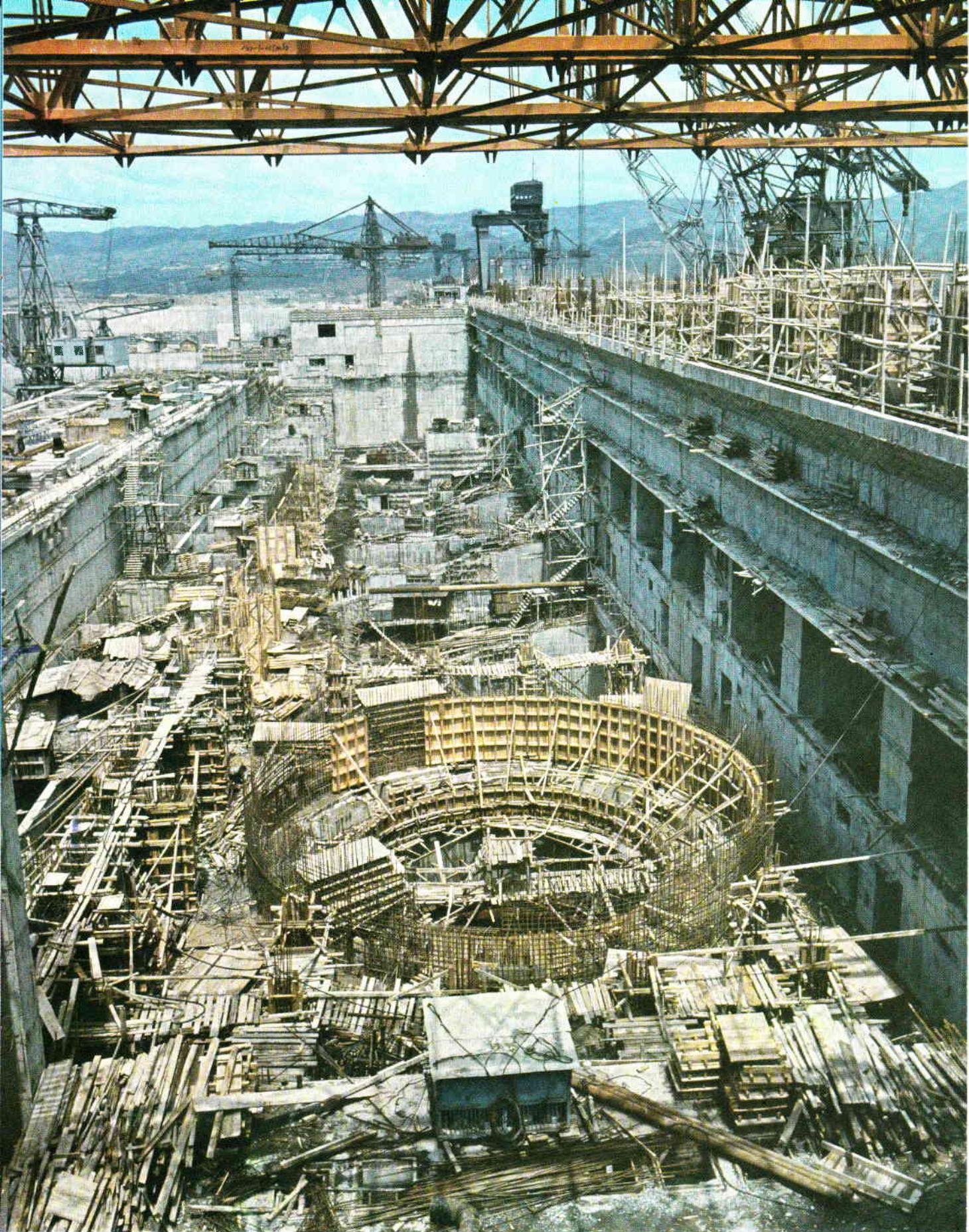
Lin Yishan, chairman of the Changjiang River Valley Planning Office (center) and other planners.
Zhang Xiaojun

the first stage of the Gezhou Dam water control project, a component part of the monumental Three-Gorge Project. The total

undertaking, when finished, will consist of:

- The dam with the reservoir provides enough water to irrigate

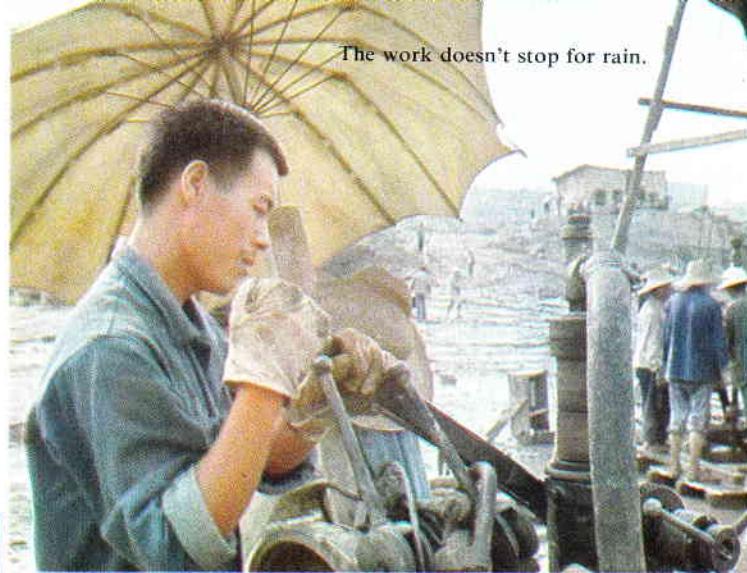




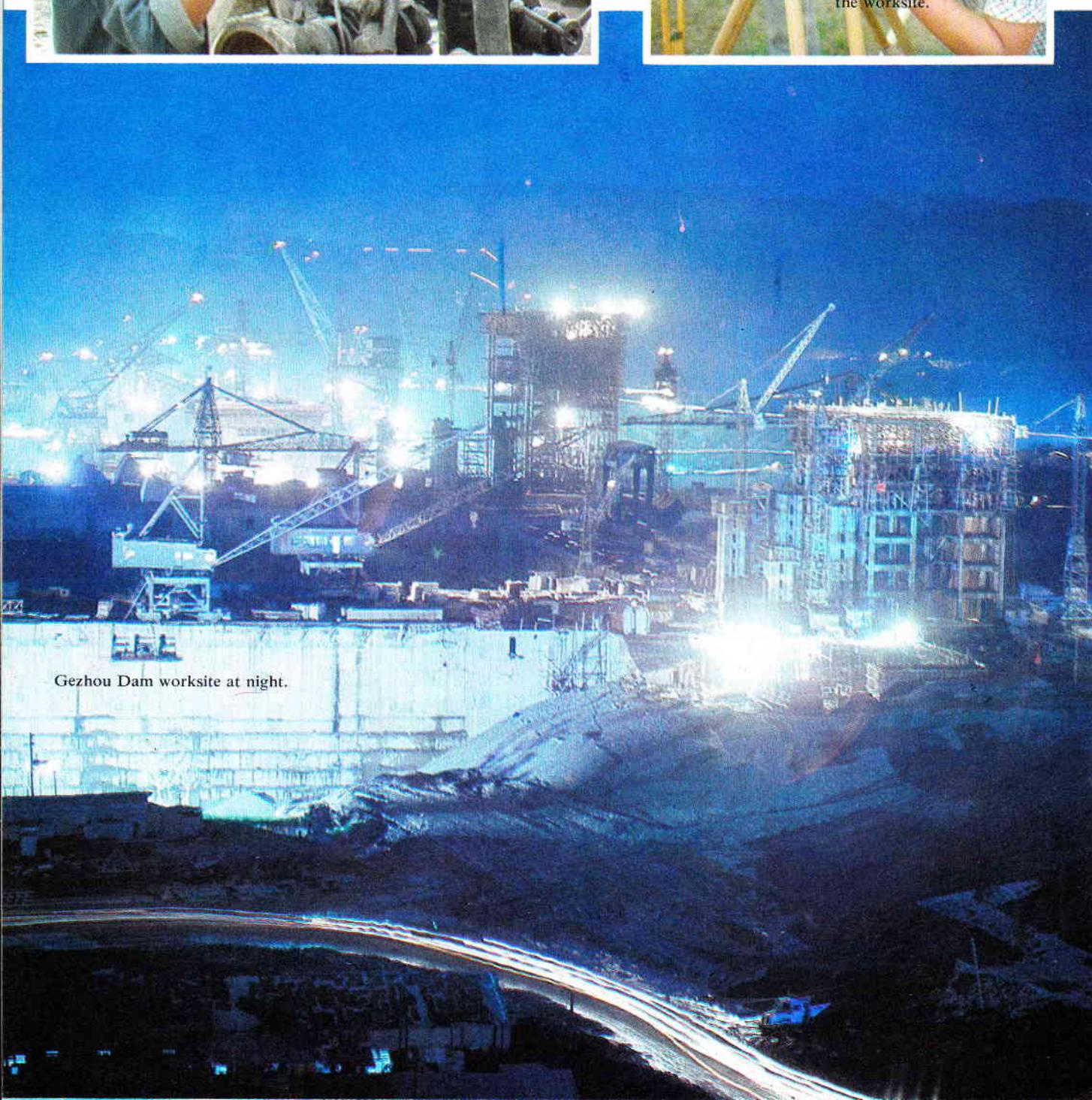
Power station under construction.

Photos by Shen Yantai

The work doesn't stop for rain.



Engineering students getting practical training at the worksite.



Gezhou Dam worksite at night.

an area of one million square kilometers;

- Two hydropower installations comprising a plant that will become the fourth largest in the world, with a total generating capacity of 2.72 million kilowatts and an average annual output projected at 14.1 billion kilowatt hours—more than triple the electrical production in the whole country in 1949;

- Three navigation locks, two of them among the largest in the world;

- A 27-gate spillway and a 12-gate scouring sluice to regulate the dam's storage level;

- A railway and highway at the top of the dam for north-south transportation.

"A Long Time Coming"

To understand how the project has taken form, it is helpful to look at the river itself. Stretching for 6,300 meandering kilometers across China from the Tanggula Mountains, in Qinghai province, through the Tibet Autonomous Region and seven other provinces to the East China Sea at Shanghai, the Changjiang is the world's third longest river, surpassed only by the Amazon and the Nile. Its renowned Three-Gorge area is a 200-kilometer stretch between eastern Sichuan province and western Hubei. After the river rushes out of Nanjinguan Pass, it abruptly turns south, slowing down and widening from 300 meters to 2,200 meters. Three kilometers past the turn, at Yichang, two islets—Gezhouba, from which the dam project gets its name, and Xiba—divide the river into three waterways, known as the main, second and third channels. The last two are very shallow: water flows through them only during flood season. The presence of these three channels, and the possibility of diverting one into the others so that construction work can be carried out, makes the site ideal for the water control project.

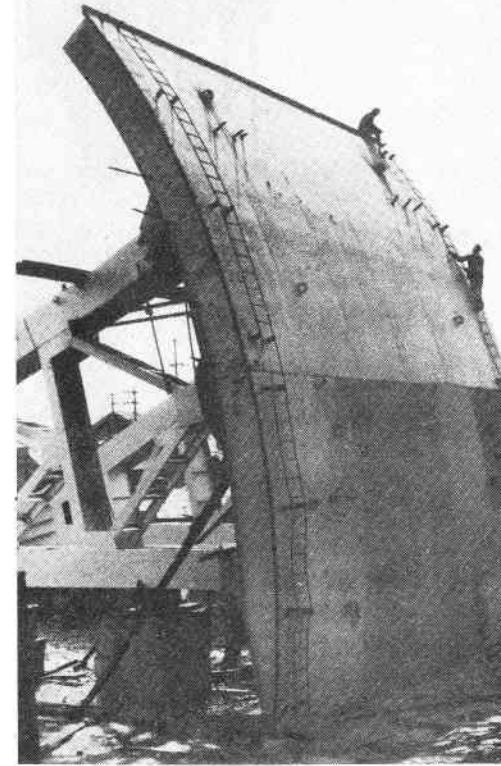
Still, the project was a long time coming. Although the possibility of building a dam on the

river was discussed at least 40 years ago, it remained a dream under Kuomintang rule. Only after China's liberation did serious surveys and scientific studies for it begin in earnest. Finally, in December of 1970, the initial work began, then it stopped for two years. When resumed in 1974, it was divided into two stages. The first stage, completed in early November of 1980, has already passed government inspection and will go into operation ahead of schedule. The work—done in the second and third channels while the main channel was open to navigation as usual—consists of a spillway and power plant on the second channel and two navigation locks and a scouring sluice on the third. The spillway is already open to navigation. Though the second stage of the project—on the main channel—won't be completed until 1986, the initial task of stopping the current there was scheduled for completion in January of this year. Once the flow is diverted, construction will commence on a second power plant and another navigation lock and scouring sluice.

Monumental Scale

The scale of the task is truly awesome. Four hundred heavy-duty dump trucks and hundreds of thousands of workers have toiled day and night to pour and transport huge blocks of stone and concrete pyramid-shapes each weighing 15 to 20 tons. The cross-river dam requires 60,000 tons of metal frames and 10 million cubic meters of concrete—enough to build a one-meter-high and one-meter-wide ridge running three times around the globe. Even so, the project's deputy chief engineer jokes that the dam is only a minor part of the Three-Gorge Project.

Indeed, the scope and problems of the construction are immense. The Gezhou damsite is geologically complicated. Not only does a tremendous amount of water (5,000 cubic meters per second at low-water season) roar by at a



Sluice gate weighing 200 tons.

Liu Xinning

brisk six meters per second, but a huge volume of silt creates more headaches for planners and builders. Data collected by Yichang Hydrological Station over the past 100 years show that a cubic meter of river water there contains an average of one kilogram of silt. That translates into 500 million tons of silt per year in a flow of 450 billion cubic meters of water, which would mean that the dam project would quickly silt up if the problem of deposits in the navigation channels were not first solved.

To do this, two gigantic anti-silt-deposit dikes had to be constructed, one 1,750 meters long, the other 1,000 meters long. The dikes divide the river into three waterways. The main spillway, in the center, widens from 800 meters at its start to 1,100 meters just above the dam. The dikes effectively slow the swift current, keeping it smooth steady, and then direct it sideways to the power plants to prevent silt from clogging the hydraulic turbine. To insure that the silt is removed quickly and completely, a scouring sluice flanks each of the navigation



The 27-gate spillway in the center of
Gezhou Dam.
Liu Xinning

locks and silt-drainage sumps are built under the power houses. During flood season it should be effective in washing away all silt deposits from the entrance of the power plants.

A second major problem plaguing the planners was that of solidifying the foundation of the dam. The claystone geological structure of the site resembles crisp cake layers—not solid enough to support the enormous weight. To solve this problem, two measures were taken. First, the rock surface was dynamited to remove the brittle layer of clay. Then several hundred holes, each about 20 meters deep, were drilled into the earth and filled with reinforced concrete. These many "roots" effectively anchor the huge structure.

Such security is essential in an area troubled by seasonal flooding. A 1931 flood submerged the tri-city of Wuhan, drowned 140,000 people and left 30 million homeless. But engineers had to determine precisely the largest amount of water that might possibly rush through the project. They spent countless hours combing local libraries and archives,

compiling historical data since 1150 and precise records of water-table levels measured since 1877 in Yichang. In addition, they examined water-level marks engraved on stone hills or ancient temples. Finally they determined that the most serious flood in the past 800 years took place in 1870, with a volume of 110,000 cubic meters per second. In the present century, the most serious flood occurred in 1954, when a water volume of 66,800 cubic meters per second threatened the area.

The engineers then went about designing a system capable of discharging a volume of 110,000 cubic meters of water per second, the maximum figure of the 1870 flood. The system consists of the spillway on the second channel and the scouring sluice on the third. The 500-meter-wide spillway has 27 gates, each of which is 12 meters wide by 24 meters high. The scouring sluice, 108 meters wide, has six gates, each 12 meters wide and 10.5 meters high. When all the gates are fully opened they will be able to safely discharge the maximum amount of water.

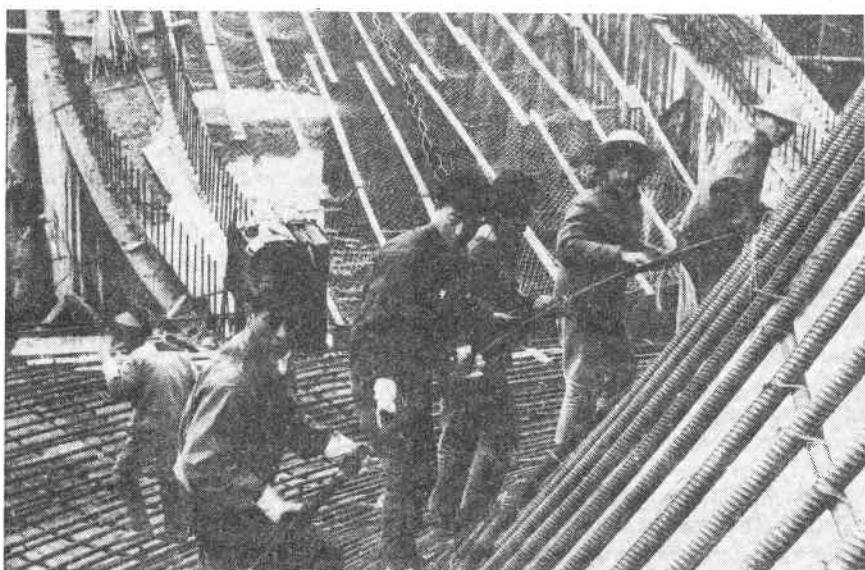
Vital Transport Artery

Changjiang River is a vital transport artery in China, with a capacity estimated at equal to

perhaps 14 railways when the Three-Gorge Project is completed. Three navigation locks, lock 1 on the main channel and lock 2 and 3 (already built) on the third channel, will have a combined annual transport capacity of ten times the volume of freight handled in Yichang harbor today. They should thus be adequate for a long time to come. Locks 1 and 2 are both 280 meters long and 34 meters wide—among the largest in the world. They allow the simultaneous passage of two 10,000-ton ships or a large passenger ship as well as bamboo and wooden rafts less than 34 meters wide. Lock 3 is 120 meters long and 18 meters wide, with a minimum depth of 3.5 meters, providing a channel for ships below 3,000 tons and local boats. The dam project also has the benefit of raising the water level above Yichang by 11 to 27 meters. A dozen shoals will be submerged by the backwater, greatly improving navigation.

Four terrazzo-walled towers stand on the two newly opened navigation locks to serve as bridge lifts. Rising 32 to 39.4 meters high, the towers have been dubbed the "Arches of Triumph." And indeed, the magnificent scene of water rushing through the spillway can only be described as triumphal. □

Workers building the power plant.
Li Jilu



Employment and Unemployment

KANG YONGHE, head of China's State Labor Bureau, answers questions by our reporter Qiu Jian.

Q. China announced long ago that she had wiped out unemployment. How is it that so many people are now waiting for jobs?

A. At the liberation in 1949 China had 4 million unemployed workers and intellectuals from the old society in her cities and towns. They represented about 20 percent of the country's total urban work force at the time. The people's government found jobs for them in a number of ways including organizing "self-help through labor" cooperatives and measures of work-relief. Thus, during the period of rehabilitation of the national economy (1950-1952) and the First Five-Year Plan (1953-1957) unemployment was essentially eliminated in China. And between 1957 and 1966 there was no unemployment problem.

In recent years, however, the problem has become quite serious, mainly in consequence of the ten years' turmoil (1966-1976) created by the gang of four, which brought the national economy to the verge of collapse. Some specific reasons are as follows:

- In many factories production stopped wholly or partially, so they naturally could not take on new workers. Many avenues of employment were stifled.

- In the ultra-left atmosphere of that time, the question of narrowing the differences between town and country and between industry and agriculture was tackled by sending city people to the villages and bringing country people to the cities. Between 1966 and 1976, 13

million school graduates from the cities were sent to work in the countryside. At the same time, through various channels the same number of country people came into the cities and were assigned work. Most of these urban young people returned to the cities since the fall of the gang of four to look for new jobs, while the peasants who had flocked in stayed. This has made it more difficult to solve the job problem among the swollen urban population.

- Another major cause is a disproportion in the national economy. Too much emphasis was long laid on heavy industry, to the neglect of light industry, commerce and the service trades. Besides holding down economic development and living standards, this aggravated the job problem. With every one million yuan's worth of fixed capital (investment in plants) light industry creates 257 jobs. Service trades need even less capital to put a given number of people to work. But in heavy industry every million yuan invested opens up only 94 jobs.

- Another mistake was over-stress on changing the urban collective economy into state-owned economy, and the collective economy units themselves from small to big, plus the virtual abolition of the individual economy (self-employed small trades people, etc.). So apart from the insufficient number of workers the state economy could absorb, there were no job opportunities.

- In the meantime there was an excessive increase of population between the 50s and the early 70s. Nearly 100 million people were born in the 50s or the early 60s.



Kang Yonghe, head of the State Labor Bureau.

Today most of them have reached, or will soon reach working age.

- The actual administration and allocation of labor in cities and towns was over-centralized in the hands of the state. Localities, factories and enterprises were not allowed to recruit on their own, and thus could take no initiative in providing jobs; at the same time people needing jobs could not find them for themselves, but had to wait to be allocated.

Moreover, the state plans for distributing labor power were often out of harmony with the economic plan, educational system, and lack of arrangements for professional training. As a result, every year saw an increase in the number of people waiting to be assigned suitable jobs, while some branches of production, construction (such as housing) and services were curtailed or even discontinued. On the other hand many enterprises and government organizations are overstaffed and efficiency is low.

In short, China's current employment problem stems from many complex reasons involving the economic structure, geographical distribution of industry and population, labor management, the educational system and others. Every year now jobs must be found for about 5 million people, equivalent to five percent of China's present number of workers and staff.

Q. How many people have been placed in jobs since the fall of the gang of four in 1976? And in what sectors?

A. Between 1977 and 1979 the government arranged employment for nearly 20 million people, of whom 9 million people were given jobs in 1979 alone. These figures are unprecedented in China's history. The majority of these 20 million were assigned work in collectively-run enterprises, and this will be true for quite a long time to come.

Q. What's the difference between unemployment in capitalist countries and what you refer to as "waiting for jobs" in China?

A. Insofar as there are people who have no jobs, there is no difference between the two. But a concrete analysis shows some basic differences in their composition and in the character of the problem.

In China there are certain categories of people who have no problem of jobs, which are arranged for them promptly by the government. They include graduates from colleges, secondary technical schools or training courses run by factories, demobilized soldiers or armymen originating from towns and cities who are transferred to civilian jobs. Who then are the people "waiting for jobs"? They belong to the following categories:

1. Middle-school graduates in towns and cities who have not succeeded in entering college.
2. Persons formerly unable to work because of poor health or family reasons (for instance, those needed at home to look after an ailing parent), but who have recovered their health or are no longer needed at home.
3. People discharged from public service posts for serious misdemeanors.
4. School graduates who went to the countryside, but have now returned to the city.

This analysis shows that (except for the 3rd category) the people awaiting jobs in China are generally new entrants into the labor force and might be called the "initially unemployed", who can expect to



The neighborhood committee provided help and capital to the young people who set up this art shop on West Chang'an Avenue. Zhang Shuyuan

be assigned jobs in due time. They differ from the unemployed in capitalist countries who had jobs in factories and offices and then lost them.

The second difference is that in China the head of a family almost always has a job and can give financial support to a son or daughter who is waiting for a job assignment. In capitalist countries it often occurs that the head of the family becomes jobless and the entire family's means of subsistence is affected.

In capitalist countries, moreover, unemployment is often linked with the adoption of new technology and equipment. With more advanced equipment or processes, less workers are needed, which means more unemployed. In China, too, introduction of advanced technology and rising labor productivity generates surplus labor power. But as a socialist country, China does not and will never discharge workers and leave them to shift for themselves. Her way is expanding production and creating new jobs for them.

For instance Shanghai's textile industry has undergone two major technical transformations in the past 30 years. These increased textile output five times and labor productivity two and a half times, while reducing the number of spindles and looms by 20 percent and workers and staff from 430,000 to 390,000. The surplus workers were transferred to newly-built synthetic fiber plants.

Q. China has a peasant population of 800 million. Of them, 300 million are able-bodied laborers.

As she mechanizes and eventually modernizes her agriculture, a good deal of surplus man power will appear in the countryside. How to find jobs for them?

A. Surplus labor power in the countryside will in the main get jobs locally and will not go to cities — the government's policy is to control the size of cities. The



Young people in Qinhuangdao near the Beidaihe seaside resort operate modest-priced hostels, restaurants and a photo shop for tourists. Ben Lanwu

policy is to find employment for them by expanding production in farming, forestry, livestock and fish raising and building more enterprises or factories processing agricultural and sideline products run jointly by the state and the communes, or the state and production brigades in the rural areas. Foreseeably many satellite cities will spring up around the big and medium-sized cities and new small-sized cities will appear in some parts of the countryside.

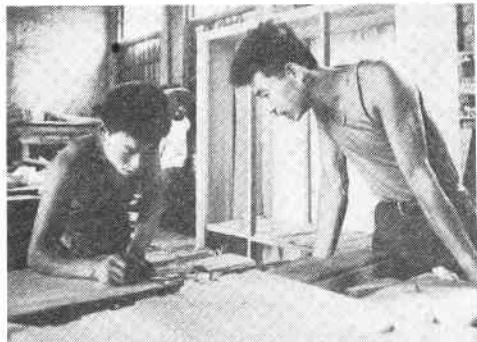
Q. Why is it that collectively-owned units are so important in providing employment?

A. With more new technology being used, and the increasing degree of mechanization and automation, state enterprises will not need many new workers. But the collectively-owned economy, as a supplement to the state-owned economy will grow considerably in the future. Since it consists mostly of small and medium-sized enterprises and service trades, it is expected to provide a great many jobs.

China's constitution allows self-employed working people to

engage in their own trades, so long as they abide by the law and do not exploit others. This individual economy, as a necessary complement to the socialist system of ownership, will play a positive role for a long time to come and serve as another source of employment.

To sum up, in line with China's present state of economic development, employment is provided in three ways — through labor of-



One of the many new collectively-owned furniture workshops through which young people are supplying the people's needs. *Liu Xiangyang*

fices, self-organized collectively-run enterprises, and self-employment by individuals.

Q. Would you elaborate on that?

A. The state labor bureaus apart, there are a number of ways by which we provide employment.

1. By encouraging and setting up different kinds of cooperatives or small cooperative groups which take responsibility for their own profits and losses. Such collectively-owned units play a big part in enlivening the market and meeting the people's everyday needs.

2. Getting state-run enterprises, where possible, to help young people waiting for work assignments set up cooperatives. In 1979 many state enterprises in the cities created jobs for the children of their own workers and staff members in this way. One of its merits is that it produces quick results. The funds for these cooperatives are raised by the participants. The state enterprises provide, at reasonable rates, workshops, equipment and other means

of production. The cooperatives may pay for these in instalments, or they may be regarded as shares in a jointly-run enterprise.

3. By setting up collectively-owned farms, factories, or agricultural-industrial-commercial joint enterprises which employ mainly school graduates, close to the cities and towns.

4. By developing and fostering — within certain limits — individual undertakings such as small restaurants, tailor shops, shoe-repair shops, transport services and so forth.

5. By shortening work hours or changing work schedules. Some textile mills have gone over to a four-shift system. Each shift works the regulation eight hours, while another of the shifts (in rotation) takes the day off. This gives each worker two free days out of every eight. More workers are employed and, experience shows, productiv-

provide enough jobs for all her people?

A. Yes, she can, step by step. Of this we are confident. The reasons are:

1. The Party and state leaderships at all levels are required to take this matter very seriously. In August last year a national conference on employment reaffirmed policies that have been proved to be effective in practice and proposed promising ways of providing more jobs.

2. China's economic construction will absorb a large amount of manpower.

3. Owing to irrational economic planning in the past, quite a few trades were not given sufficient attention and are now short of hands. For instance it is generally felt there is an urgent need for more facilities and people in the handicraft industry, commerce, the service trades and the building industry.

4. Drawing lessons from the past, some cities like Changzhou in Jiangsu province have readjusted their economic structure and successfully provided employment for virtually all their young people, setting a good example for other cities. They have done it by large-scale development of collectively-run light and textile industries turning out products that sell readily because they directly meet the people's needs. □



Three young men in Guangzhou who knew about radios set up this repair shop with their own funds.

Pan Jiamin

ity is raised. In China's mines a six-hour work day will soon be adopted.

6. By establishing government-organized labor service companies. China now has 831 of these. They recommend people to jobs, mainly in the collective economy sector, provide casual labor, give job applicants training in skills that will help them obtain employment. This is a transitional measure. They are in fact becoming a kind of social organization for handling and regulating part of the work force.

Q. Do you think China can solve her employment problem and



Business is booming at an eatery owned cooperatively by 18 young people in Shanghai's Zhabei district.

Zhang Ping

How One City Provided Jobs for All

WANG YANPING

CHANGZHOU, west of Shanghai in Jiangsu province, is the first of China's 59 medium-sized cities that, in the current period, proves itself able to provide all its young people with jobs. The city has 360,000 inhabitants, of whom 230,000 are wage workers. Among them 72,000 are young people who took up jobs between 1976 and 1979.

The Key — Developing Production

The key to Changzhou's success lies in constant growth of production. In 1949, when liberated, it had only several cotton mills that were on the brink of bankruptcy. Even the famous local craft of comb making was dying out. After liberation industry was rapidly developed here. By 1974 Changzhou had 405 factories and industrial enterprises—in textiles, machinery, electronics, chemicals and building construction. The gross value of local industrial output for 1979 was 3.24 billion yuan, or 1,200 times as much as in 1949. That is the main reason Changzhou has been able to offer more and more jobs to its people.

During the ten years' turmoil between 1966 and 1976, Changzhou like other cities in China had much difficulty finding jobs for its people (See "Problems of Employment in China" in this issue). At the end of 1976 when the gang of four was smashed 40,000 young people in the city were waiting for jobs. Pro-

viding employment became a major social problem.

Two years ago the people's government in Changzhou and its labor department jointly made an investigation of the distribution of labor power among the city's different occupations. They found it to be irrational. For some three decades the percentage of industrial workers in the city's total had increased every year. But that of workers in building construction, commerce, transport, and service trades had kept declining. In some cases, even the absolute figures dropped.

From 1965 to 1978, the percentage of building workers in the city's total declined from 5.4 percent to 2.7. As a result, on the average, only half of each year's construction targets were met. During the same years the percentage of workers in commercial, transport and service trades fell from 11.4 percent to 7.7 percent of the total, and the number of trading establishments in the city shrank from 1,139 to 600.

New Employment Structure

Based on these findings, the city's labor department decided to make a big effort to reinforce trades that were short-handed, aside from continuing to support industry with the workers it needed. At the same time the city authorities took steps to limit the number of peasants coming in for temporary jobs. When Changzhou's workers reach retirement age, 60 for men and 55 for women, or retire ahead of time because of poor

health, their sons and daughters can go to work in the same units. This method has proved effective in providing more jobs for young people.

A lot of state-run economic undertakings need people, but at present owing to the state's quota restrictions, they cannot take in as many as they want. Under such circumstances Changzhou has put major efforts into developing collectively-owned enterprises, especially in commerce and the service trades. As enterprises of collective ownership bear their own profits and losses, they can decide the number of workers they hire. Now, among the city's 405 factories, 239 are of collective ownership and they have employed more than 70,000 workers.

Right Person, Right Job

In the past the organizations that applied to the state for workers had no right to choose but had to take those allocated, and the people thus employed could not select the units they were going to work for, or the jobs they would do. Changzhou's labor department changed these things in 1979. It lets applicants choose between work units and jobs, while organizations taking in new workers select those most suited by examination. So both sides have more room for choice.

The Changzhou Art Handicrafts Research Institute used to take whatever apprentices the labor department assigned to it. Most of the young assignees had no special skill, bent or interest in this pro-

WANG YANPING is the head of the children's department of the Communist Youth League Committee in Changzhou, Jiangsu province.

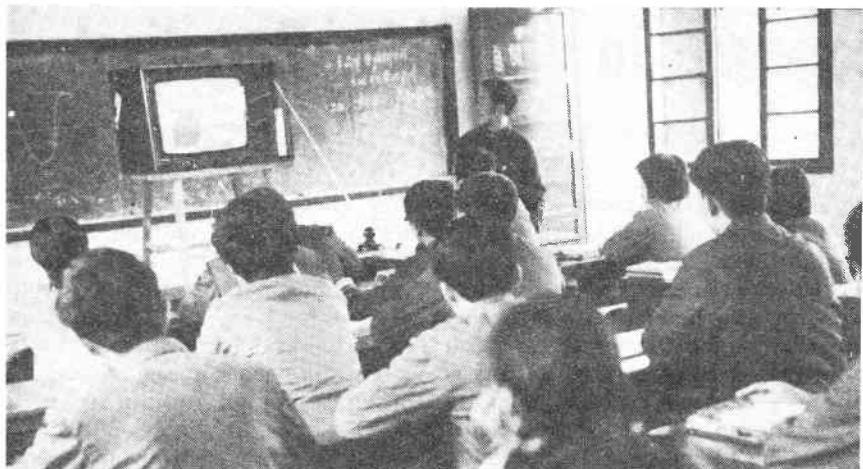
fession, so their progress was naturally slow. Last year the institute held an entrance examination, open to any applicant, for would-be art craftsmen. More than 500 young people promptly applied and were tested in specialities like Chinese traditional painting, oil painting, carving, embroidery, and scroll mounting. Many showed talent and got high marks. The institute had planned to take on 100 apprentices, but because so many proved well qualified, it admitted 174.

New Atmosphere

More jobs for young people have brought a higher living standard. An investigation of 30 workers of the Changzhou Transis-



Through tests, the Changzhou Art Handicrafts Research Institute now chooses people with artistic talent as apprentices.
Geng Rongxing



University courses by TV for young workers in Changzhou's light industry.
Xu Heping



Pan Lamei, a new worker at the collectively-run People's Garment Factory, has become a pacesetter.
Geng Rongxing

tor Radio Factory revealed that in 1979 the families of two workers had increased their yearly income by 1,000 yuan or more, compared with 1976, and of five workers' by at least 500 yuan. Among the rest, 14 families had a 300 yuan increase of income and 8 families got 200 yuan more. Of the 30 workers there was only one whose family had had an increase of just 100 yuan.

More jobs and family income create better conditions for young people to study technology. Eighty percent of Changzhou's 50,000 young workers in industry and communications are now attending TV university courses, workers' colleges, night schools, technical training classes and the like. Many who used to while away their time on cards, fishing or window-shopping have become enthusiasts in study and technical innovation. One of these, Gu Yaozhong, a young worker at the Changjiang Electric Welding Factory, has renovated four automatic hydraulic metal-cutting machine tools and seven semi-automatic forging processing lines. For his achievements he was elected a "shock worker on the new long march" by plant-wide vote. Among Changzhou's young people eagerness to study and to work for the country's four modernizations is the general spirit. □



In Anji county's bamboo groves.

Diversified Economy in 'Earthly Paradise'

YU YUNDA

IN THE SKY there is paradise, and on earth there are Suzhou and Hangzhou". This old Chinese saying pays tribute to the beautiful and fertile Suzhou-Hangzhou plain. Located in the Changjiang (Yangtze) delta, the plain reaches north into Jiangsu province and south into Zhejiang. With 448,000 hectares of cultivated land, it has historically been noted for the unusual diversity of its rural economy — agriculture, forestry, animal husbandry, fishery and silk production have thrived together there, making it seem indeed an earthly paradise. During the ten years of turmoil from 1966 to 1976, this unique diversity was threatened by a one-sided emphasis on rice-growing that severely damaged the other undertakings. Fortunately, in the past two years, this dangerous trend has begun to be reversed: diversified production has increased.

YU YUNDA is a reporter for the Hangzhou branch of Xinhua News Agency.

The revival is apparent as soon as one approaches the area via the Grand Canal. A three-hour steamer ride north from scenic Hangzhou brings the visitor to the heart of the region. In one direction mulberry bushes stretch as far as the eye can see, interrupted only by scattered fish ponds. Ricefields ripple in green or golden waves, according to the season. Motorboats loaded with silk cocoons speed down the river toward the filatures. Along the dykes peasants with lambs on their backs trudge to the supply and marketing co-operatives.

Fish-Sheep-Silkworms-Rice

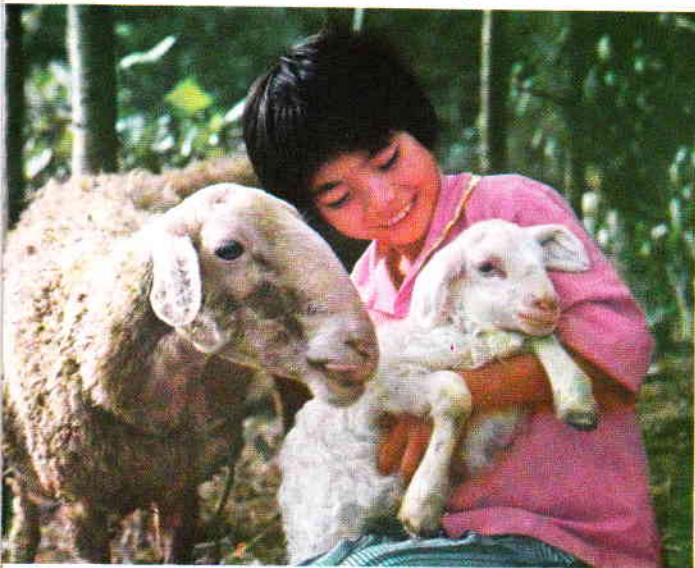
Over the centuries, the people have taken advantage of local topography by planning different lines of production for different locations: on the higher land, mulberry trees were planted for silkworm breeding; on the level ground, rice was grown in paddy fields; on the bottom lands ponds were dug for fish breeding. They also created a special agricultural structure — the mutually beneficial dependence of rice, silk, fish

and sheep raising. One Huzhou sheep produces enough manure each year to supply all the nitrogen, phosphorus and potassium needed for one *mu* (1/15 hectare) of mulberry. This, in turn, not only feeds silkworms in the season but provides enough autumn leaves to feed a sheep all winter. Silkworms hatching from each sheet of eggs can produce 200 kg. of excreta, sufficient to feed 25 kg. of fish. The mixture of water and fertilizer that runs off from mulberry gardens into ponds can speed up the growth of planktons (food for fish). The droppings of the fish in turn enriches the silt; that from one *mu* of pond can be used as base fertilizer for two *mu* of rice fields. As long as each link meshes with the next, a good harvest is ensured for all four products.

Huzhou Silk, "Finest Under Heaven"

Silk has been produced in the area for at least 4,700 years. Silk threads and sashes excavated from the neolithic site at Qianshangyang in Wuxing county (Huzhou) have been dated, by tests, at 2750 B.C.

Lambskin from the Huzhou sheep ranks with silk as a product of the area.



The well-known Hangzhou white chrysanthemums, used both as aromatic tea and a medicinal drink.



Production of fresh-water fish is expanding.



A harvest of silk cocoons.

Typical water-country town Wuzhen in Zhejiang province.

Photos by Shen Chubai



Cocoons from this locality, accounting for one-fourth of China's total output, have thick layers of fiber, yield silk at an impressive rate of 13 percent. The fiber, even in measurement and pure white in color, is strong and contains just the right amount of gum, winning it the accolade: "Huzhou silk is the finest under heaven".

This has created a center of China's silk industry from the 12th century A.D. on. But there have been ups and downs. During the war with Japan (1937-45), the invaders destroyed two-thirds of the mulberry bushes along the canal and rail lines, and production suffered badly. After liberation, the people's government put great efforts into restoring and developing the silk industry. By 1979, the total value of the silk output in the Huzhou vicinity amounted to 400 million yuan, 20 times that of 1949. Today it exports 120 varieties of silk products to more than 50 countries.

The people's government of Zhejiang province recently decided to make eleven counties, including Wuxing, Tongxiang, Haining and Yuhang, bases for silkworm breeding. A society and a research institute for this purpose have been set up in Jiaxing. From spring to autumn of 1979, Jiaxing bred five generations of silkworms, the total yield of cocoons weighing 44,060,000 kg. Each *mu* of mulberry bushes averaged 54.4 kg. of silk cocoons, an increase of 24 percent over 1978. In 1980, the cocoon yield was 49,000,000 kg. (60.5 kg. per *mu* of mulberry).

"Soft Diamonds"

A few years ago, a Chinese trade delegation on a mission to West Germany visited a big department store in Bonn and noted that over-coats made of Huzhou sheepskins were highly prized by the young women customers. An informant estimated that one out of every four young women was wearing this. Men, too, were beginning to buy it. These sheepskins have gained fame as "soft diamonds" in foreign markets and are valued on a par with the silk from the area.

History records that the ancestors of Huzhou sheep were the Mongolian breeds from the northern grasslands. Nine hundred years ago, when Song dynasty emperor Gaozong (1107-1187) moved to his capital south to Lin'an (now Hangzhou), a great number of northerners came to the plain, bringing with them the Mongolian sheep. Changes in their living environment and food gradually led to changes in the sheep. Instead of the wool-producing breed of Mongolia they became the Huzhou breed, raised chiefly for lambskins.

Now, sheep-raising is an important sideline for virtually every peasant family. Lambskin sales in 1979 brought in over 10 million yuan. The Huzhou sheep grows rapidly, matures early and breeds all year round, each litter numbering from two to five. Huzhou skins from newborn lambs are unique — white as snow, soft as silk, curly as waves. It can be dyed to any color desired and made into different styles of coats, capes, hats, and scarfs. In 1979, Jiaxing produced 1,263,000 skins, an increase of 76.89 percent over the previous year.

To further develop the breed, a stud farm was set up in Yuhang county, near Hangzhou, in 1979. Over 1,000 head of the best strain can be bred there each year.

Ponds Teeming with Fish

The plain — crisscrossed with lakes, streams and rivers — is ideal for breeding freshwater fish. Legend has it that Fan Li, a high-ranking official of the Yue State, which existed here in the 5th century B.C., wrote a book on fish-breeding. If true, this would make it the world's earliest work on the subject.

Today, the surface of the waterways crossing the plain has expanded to 20,000 hectares and that of the ponds to 10,000. Over 50 varieties of freshwater fish thrive. One of the largest breeding grounds is in the Linghu district of Wuxing county, where the ponds twinkle like stars in the moonlight. The district consists of eight communes whose fish ponds cover a

total of 2,300 hectares. Income from fishery accounts for 20 percent of the agricultural production. Popularization of scientific methods resulted in 8,350 tons of fish in 1978, an increase of 900 tons over 1977.

Land of Bamboo Groves

Along the western edge of the plain the Tianmu range stretches for hundreds of kilometers. With its workable and fertile humus soil and its particular climate and humidity, the range provides the ideal conditions for growing bamboo. Famed for over 1,000 years as a bamboo region, it is home to some 30 varieties. Anji county, long known as "the land of bamboo", has 42,000 hectares of groves and in an average year produces 7 million poles of *mao* bamboo for the market, 10 percent of all those sold to the state.

Bamboo is an extremely versatile material. It can be used not only for house-building and paper-making, but also for tools, art crafts and furniture. The tender and fragrant bamboo shoots, rich in protein and low in fat, can be made into delicious and nourishing dishes. To meet the demand of foreign markets, 4,000 hectares in Anji and Changxing counties are

Tasty and nutritious loquats abound in Yuhang county. *Shen Chupei*



given over to growing bamboo shoots.

Indeed, every county in the area has its traditional native speciality. The lilies and white lentils of Wuxing, the watermelons and green soybeans of Pinghu, the smoked plums and chestnuts of Changxing and the cured tobacco of Tongxiang are all renowned far and wide and exported to many countries abroad.

Bases for Export

The location of the plain, south of Shanghai and north of Ningpo, and its convenient land and water routes make it well-suited for carrying on foreign trade. For tourists and businessmen, scheduled flights between Hangzhou and Hongkong started last July, each flight taking only one hour and 45 minutes. At the end of 1978, the Chinese government decided to make Jiaxing an export center, with eighteen bases devoted to different products, such as silk-worms, Huzhou sheep, freshwater fish, Angora rabbits, smoked plums, etc. In 1979, Jiaxing exported 265 million yuan worth of goods, 11.8 percent more than in the year before. The value of exports for the first half of 1980 was 40 percent higher than for the same period of 1979.

The Suzhou-Hangzhou plain has an average of only 0.081 hectares of cultivated land for each rural inhabitant, far below the national average. However, because of the successfully diversified economy, production in agriculture and sideline enterprises is high.

In 1979, each of the 1.03 million agricultural households in the area sold to the state, on the average:

Grain	1,000 kg.
Silk cocoons	41 kg.
Sheepskins	1.2
Freshwater fish	14.5 kg.
Pigs	2.8
Mao bamboo	9 poles
Eggs	6.5 kg.

In addition, there are some other local specialities. In 1980, when the government raised the purchase price for these products, the peasants of this area were much

benefited: it meant 21.5 yuan additional income per capita. The yearly income in 1979 from collective production for each of the 4.43 million peasants of the Jiaxing area averaged 199.3 yuan, far above the national average of 83.4 yuan that

year. Adding the basic income to that obtained from household sideline production, the income per head was over 300 yuan, making the plain, if not a paradise on earth, certainly a land of relative high prosperity in China. □

Things Chinese

Best Lotus Seeds and Where They Grow

LIU WENBING

LOTUS seeds are a favorite food in China. Small, meaty, close to almonds in size, they are prepared in a variety of ways.

Of all the lotus seeds grown in the country, the *baikou* or "hundred ponds" seeds are thought to be the best. Large, white, sweet and nutritious, they are popular domestically as well as in southeast Asian countries, Hongkong and Macao.

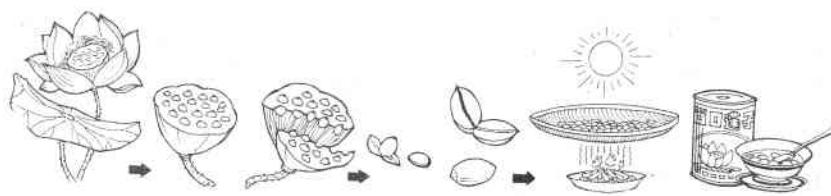
These lotus seeds come from Jianning county in Fujian province. Their name originates in a local legend. The Queen of Heaven, it related, ordered ten of her palace maidens to collect lotus seeds for a banquet. On their way back they disturbed a serpent. Terrified, they dropped their baskets, and a hundred lotus seeds rolled out into a hundred ponds. History tells us, however, that 700 years ago in the Southern Song dynasty (1127-1279), builders dug up earth to make bricks for the county town, and left many cavi-

ties, which local inhabitants later encircled with dykes and canals, flooded with water to make ponds and planted with lotus.

Lotus plants are known in China as "summer" and "autumn" lotus, depending on the seasons in which they are harvested. The *baikou* belongs to the summer variety. The excellent quality of the seeds owes much to the water and soil here. The ponds are surrounded by hills containing potash feldspar and their silt is high in potassium. As each pond gets water from its own spring, the water temperature stays moderate all the year round. Vegetables and melons grown on the banks shield the lotus from the wind and keep the air humid. So favored by nature, the lotus plants here yield an abundance of seeds, which laboratory tests show to be rich in proteins, fat, sugar, calcium, phosphorus and iron.

The peasants pay much attention to timely harvesting—if done earlier or later it affects seed quality. Prompt processing follows: the pods, shells, membranes and cores are removed and the seeds spread out to dry on sieves placed over fire pans in the sunshine.

Today, the original "hundred ponds" are no longer the only source of these fine quality seeds. Last year's output of 50 tons of *baikou* was harvested from some 156 hectares of ponds, four times the area in 1979. □



Drawing by Cao Xiaohui

First U.S. Trade Exhibition in China

THE U.S. National Economic and Trade Exhibition in Beijing, first to be held in China since Sino-U.S. relations were normalized in 1979 afforded 254 exhibiting firms the chance to show their products and meet and talk with people from China's industrial, trade and technical circles. A total of 200,000 visitors saw the huge display in the Beijing Exhibition Hall November 17-28, viewing everything from small hand metal-cutting power tools and computers for use in the Chinese language to a model of the offshore oil-drilling platform built by a U.S. company in Europe's North Sea.

With participants bringing those items they felt were most likely to be wanted by China in her drive for modernization, exhibits centered around five main fields, petroleum exploration and extraction equipment (the largest single group of exhibitors), power generation and distribution, agricultural machinery, transportation and light industrial machinery. All leading firms in these fields were there. One visitor from a U.S. technical publishing company remarked that the exhibition was an excellent opportunity to see the very latest U.S. technology in so many fields "all under the same roof — something you could not do even in the U.S."

Many discussions were held, a number of contracts were signed and, perhaps the most important achievement, a basis was laid for long-term exchange of information. An exhibitor-representative from a large aircraft company introducing a new helicopter product, when queried, said that he felt "satisfied" that he had met the people he needed to know for future business.

Concurrently a series of day-and-a-half seminars were held on 149 topics chosen by Chinese representatives from a much larger list submitted by the U.S.

Department of Commerce, which sponsored the event. "There is no doubt that a great deal of information is passed on at such an exhibition", one firm's representative observed. At the seminars U.S. industrial and agricultural specialists and firm representatives demonstrated products for Chinese buyers, technicians and designers, and representatives of plants where these items were already in use, often discussing operating problems that arose. Every day about 300 people attended such seminars.

There was also a forum with U.S. speakers on the Science and Technology of Management sponsored by the Chinese Association for Science and Technology.

ON the other side of the exchange, exhibitors were able to tour nearly 20 Beijing factories in order to get a better idea of China's technical level and needs.

The volume of U.S.-China trade, which in 1979 increased 150 percent over that for the previous year to reach 2.4 billion U.S. dollars, had already come to 1.88 billion for the first six months of 1980. "China will continue to import modern technology and equipment selectively and in a

planned way, according to the needs of her economic readjustment and the progress of her modernization program," Peng Runmin, Director of the Head Office of the China National Tech-



In the yard of the exhibition. "Rides" in the building construction lift provide a note of excitement.

Wu Chuping

nical Import and Export Corporation, said at the opening ceremony. □

At one of many forums concurrent with the exhibition, a firm representative explains equipment for detecting what goes wrong in complicated machinery.

Zhang Shuicheng





The Huanghe Estuary

The Kenli ferry, not far from the mouth of the Huanghe.

THE Huanghe, or Yellow river, China's second longest waterway, known as the "cradle of the Chinese nation", empties into the Bohai Sea at Kenli county, Shandong province after flowing 5,400 kilometers.

There is no fixed riverbed at the Huanghe's outlet. The closer the river runs to its mouth, the broader, shallower and more unstable its channel becomes.

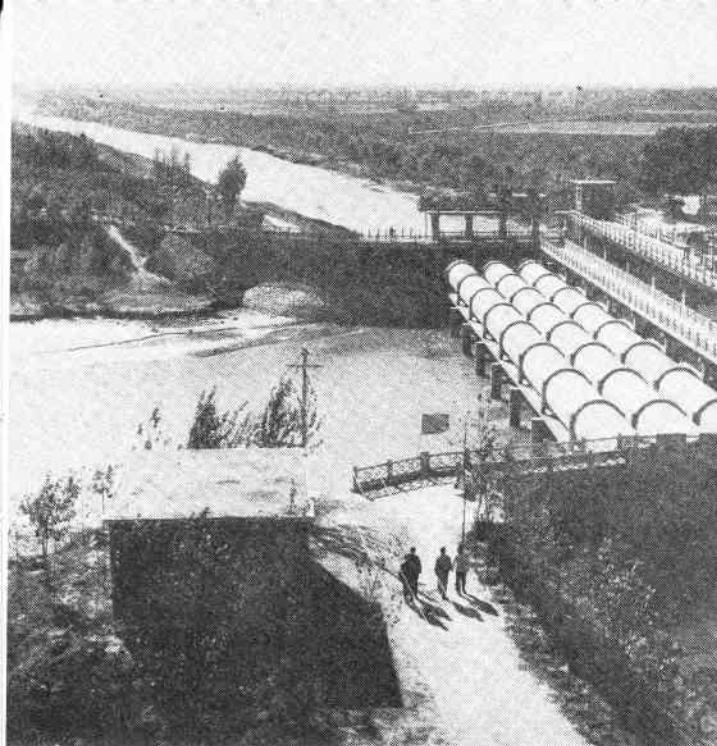
Cotton grows well on the alluvial plain of the estuary.

A thermal well sunk on the Huanghe delta by the Matou People's Commune. The water's temperature reaches 70 degrees centigrade.

Ranking first among the world's rivers in silt content, the Huanghe contains as much as 590 kg. of sand and mud per cubic meter of water. It brings to the lower reaches up to 1,100 million tons of silt annually. This forms new land at the river mouth at an average rate of 50 square kilometers a year and extends the coastline outward by 1.4 kilometers.

Today's Huanghe river delta, 6,000 square kilometers in area, has gradually taken shape since 1855.





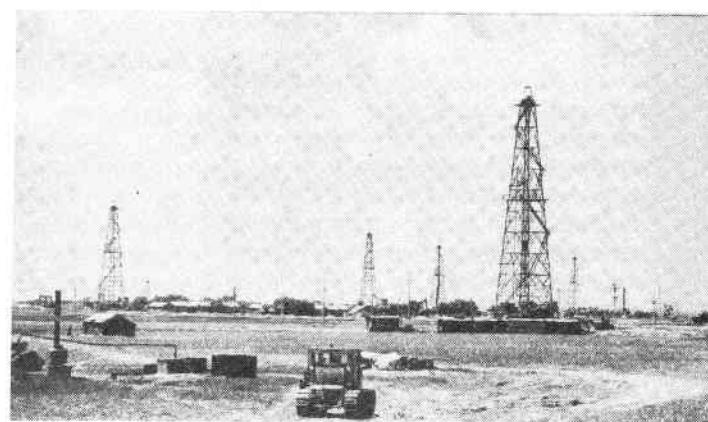
The Sihetou Irrigation Project waters 7,000 hectares.

the year the river breached its banks at Tongwaxiang in Henan province and changed to its present course. On this fertile alluvial plain, state pastures and farms have been set up and settlers from nearby communes help exploit the new land. China's second largest oilfield, the Shengli Oilfield, went up here in the late 1960s.

The outlet of the Huanghe in Shandong province is nearly 70 km. wide, with the riverbeds split up into shallow channels.



Teachers and students from Beijing University use remote sensing techniques to probe surface and underground phenomena at the mouth of the river.



The Shengli Oilfield on the delta is China's second largest.



On the 330,000 hectares of pastures at the river's estuary a state farm breed versatile "Bohai" horses, used in coastal areas and the hot south as saddle ponies and draft animals.

Photos by Yue Guofang

Salvaging Ships in the South China Sea

QIN FANG



Part of the crew of Suijiu 201.

Han Xiaohua

A LOT of shipping traverses the South China Sea, whose winter storms are of legendary ferocity. This means a lot of work for the Guangzhou (Canton) Salvage Company; its fleet has rescued hundreds of foreign sailors in the past five years, and salvaged millions of dollars worth of cargo and equipment.

I recently spent some time with the crew of *Suijiu 201*, one of the company's tugs berthed at the mouth of the Zhujiang (Pearl River), listening to their tales of daring rescues and seemingly impossible salvage operations. A fine silver plaque in the master's room commemorated one such event. Its inscription, in English, reads: "In gratitude of your rescuing the crew of the 'Bangkok Orient 3' tugboat stranded on the Bombay [Spray] Reef, Paracel [Xisha] Island on 21st December, 1975...."

The *Suijiu 201*'s young sailors remembered the *Bangkok Orient 3* well, for it was the first of three ships run aground in the area by the same monsoon storm. *Bangkok Orient 3*, returning from Yokohama to Bangkok, veered from the regular sea lane in a strong gale and heavy seas, and struck the reef with full force. *Suijiu 201* picked up the SOS right away, but it took 30 hours to find the distressed ship. Even some of the veteran sailors were dizzied by the rough water, the *Suijiu 201*'s inclinometer registering port and starboard lists of 30°. When the *Bangkok Orient 3* was finally located, it could not be approached through the mountainous waves crashing against the reef.

Suijiu 201's captain and political commissar drew up a plan. Steaming around to the reef's leeward side, the tug waited while the tide rose. Then Capt. Niu Zhendong and nine sailors set out in a lifeboat across the reef. After three hours the rescuers were 80 meters from the *Bangkok Orient 3*, but just then the ship's generators failed and all its lights went out. It took another eleven hours for the lifeboat to approach the *Bangkok Orient 3* in the dark. At dawn Huang Yuguang, a young sailor, managed to swim to the ship with a nylon rope, and by 9:15 a.m. the *Bangkok Orient 3*'s entire crew was safely aboard the *Suijiu 201*.

No sooner had the rescue work been completed than the *Suijiu 201* picked up an SOS from the

Panamanian-flag freighter S.S. *Mary*, which had run aground on the Nansha sandbar not far away. Capt. Niu Zhendong and four sailors waded across the reefs and hauled the *Mary*'s crew into life-boats.

Afterwards, *Suijiu 201* took the *Bangkok Orient 3* in tow and headed for port. But before they had gotten very far the 18,000-ton Cypriot freighter *Miss Papalios*, sailing from Tianjin in north China to Karachi, was also grounded on the Spray Reef. Her captain at first thought his ship could be floated off the reef and refused *Suijiu 201*'s offer of assistance. Soon, however, a new gale hit the Xishas, and great seas repeatedly dashed the ship against the reef. Eventually, the *Miss Papalios* was heaved up onto the reef, and captain and crew abandoned her in the belief that, even if she could be unloaded of her 7,000 tons of cargo, her hull was destined to rust forever on Spray Reef.

But *Suijiu 201*'s crew decided to try for both the cargo and the ship, and returned to the scene in February. *Miss Papalios*'s condition was deplorable; the steel plating on her starboard hull had been smashed into the hold, the bow framing had been twisted out of shape, and crucial pipes and valves were broken. The engine room was two meters deep in sea water and more was gushing in with each tide.

The first task was to save the engine room. *Suijiu 201*'s engineers and sailors prepared steel beams,



Silver plaque presented to *Suijiu 201* by the crew of the rescued Thai tug *Bangkok Orient 3*.

tubes, and plates and lowered them into the engine room from an upper deck. Welders followed and soon there was an improvised patch in the hull. Over the next four days, the sailors managed to transfer 4,000 tons of cargo to the *Suijiu 201*. At noon on February 24, 5,000 tons of water was pumped out of the hold and *Miss Papalios* began to cast off. Her bow began to turn and the *Suijiu 201* hauled her into the sea lane.

Salvaging the 'American Sioux'

On September 24, 1978, the 10,500-ton container ship *American Sioux* was grounded on Spray Reef by a typhoon during a voyage from Hongkong to Bangkok. Although Spray Reef is in Chinese waters the ship's owners first asked a foreign firm to salvage its cargo. As it was a period of strong north-east monsoon, the foreign firm was unable to carry out the mission despite repeated efforts over three months. By the end of 1978, the *American Sioux*'s owners handed the job to the Guangzhou Salvage Company.

Aside from being grounded on the reef, the *American Sioux*'s major problem was a gaping hole in its hull, 17 meters long and 4.5 meters wide. Seven containers each weighing 20 to 30 tons had already been washed out of its hold and broken to pieces by the waves. Since the ship was stuck on the north side of the reef where the wind and waves were highest, *Suijiu 201* couldn't reach it directly.

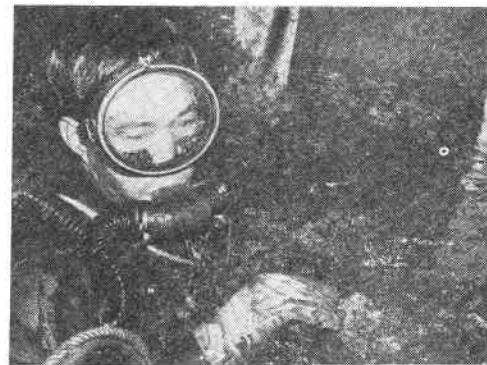
After a careful survey, the salvage workers decided to anchor their ship on the south side of the reef and to blast a channel through it. Within twelve days a 100-meter waterway had been cut through the reef to a depth of one meter. At the same time, the crew constructed a number of punt barges. Then, as the tide rose each day, they rushed to unload the distressed ship. By February 22 all 168 of the remaining containers, totaling more than 2,000 tons, had been carried back to Guangzhou. The crew had beat its March 15 deadline by three weeks.

To get the ship itself off the reef, the hole in its starboard hull had to be repaired. Lin Yaorong, leader of the salvage team, and a few young workers cut away the jagged steel plate and cleared the area of obstacles. Working with ten welders, they dropped seven steel plates with a total area of 85 square meters into the hole, finishing the repair in five days.

Taking advantage of a rising tide, *Suijiu 201* pulled the *American Sioux* forward about six or seven meters. As its bow turned into the sea lane, the crew managed to shift the ship's center of gravity forward to facilitate towing.

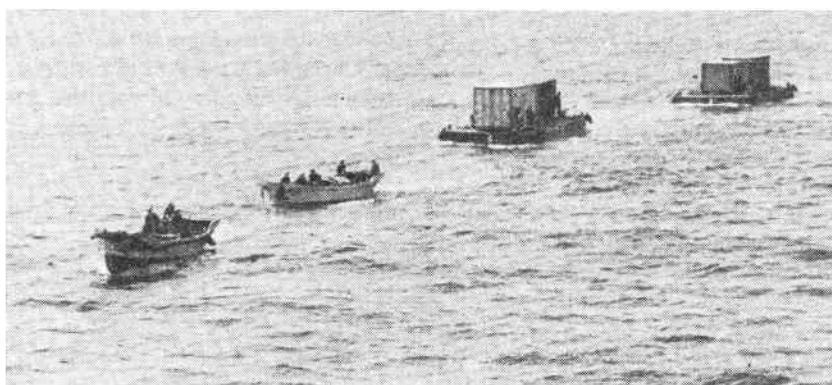
At 10 a.m. on April 21, when the tide was rising *Suijiu 201* sounded

its horn, and the *American Sioux* was on its way to drydock in Huangpu Harbor. After further repairs, cleaning, and reinforcement, it was towed to Hongkong and returned to its owners in August. □



A Chinese diver clears away debris in the engine room of the *American Sioux*.

Zhou Wanli

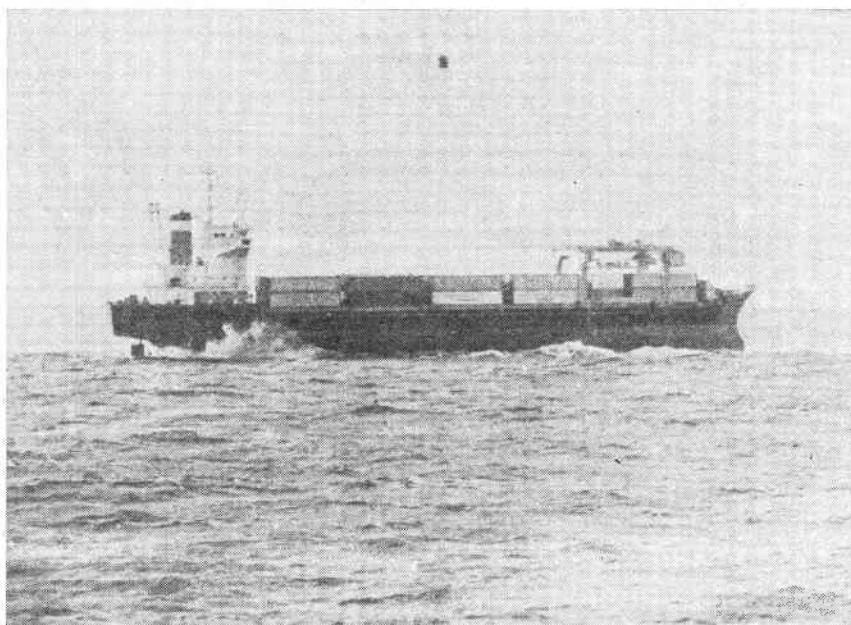


Specially-made punt barges ply a man-made waterway to carry cargo from the *American Sioux*, grounded on Spray Reef in the Xisha Islands.

Chen Junling

The grounded *American Sioux*.

Chen Junling



The Old Summer Palace, Yuan Ming Yuan

BAI RIXIN

THE RUINS of Yuan Ming Yuan, known as the Old Summer Palace, lie northwest of Beijing, north of where Beijing University and west of Qinghua University are situated today and half a kilometer east of Yi He Yuan, the better-known Summer Palace whose main structures date from the late 19th century. Yuan Ming Yuan was once a magnificent ensemble of traditional-style Chinese landscape gardening. Originally covering a total of 160 hectares, it consisted of three gardens, Yuan Ming Yuan (Garden of Perfection and Light) which made up over half the area, Yi Chun Yuan (Garden of Wonderful Spring) and Changchun Yuan (Garden of Everlasting Spring).

They must have resembled a vast landscape scroll in traditional painting style, with their many

lakes, streams and lotus ponds, wondrous artificial hills and valleys and, dotted among flowers and trees, pavilions, towers and palaces linked by covered corridors, with the whole set against a backdrop of the Western Hills.

The part most familiar to people today, covering only a tenth of the original area, contains what remains of Xiyang Lou, a palace in 18th century European rococo style located in Changchun Yuan. Built between 1747 and 1760 according to a design by F. Giuseppe Castiglione, an Italian Jesuit, and his colleagues, it was the first European-type architecture in China.

What took nearly 150 years to build and consumed countless wealth and manpower was destroyed in ten days in October 1860

when it was sacked and burned by the Allied French and British Forces. Even those gardens spreading around the Western Hills were burned. Some repairs were made but it was burned again in 1900 by an army of eight foreign powers.

WHEN I was a child I was given a book of photographs, *Ruins of the European Palace in Yuan Ming Yuan*, taken by the German Ernst Ohlmer not long after the destruction of the palace. The then almost undamaged walls and perfectly-preserved carvings revealed its splendor and I felt sad to see them overgrown with grass and thickets. From the book I thought that all of Yuan Ming Yuan had been built in rococo style. Actually this was only one small part. The rest was in traditional Chinese style. My father, a collector of antiques and lover of relics, took me to the Yi He Yuan—Summer Palace, and other gardens so that I could get a good idea of Chinese architecture and landscaping and then to the ruins of Yuan Ming Yuan.

It was the end of summer. The shrill of the cicadas seemed to prolong the day. Beneath the grass, over which butterflies fluttered, one could find broken bricks and shards of beautifully-carved tiles. Still visible were the outlines of the unusual-shaped lakes and winding rivulets which presented a different scene from every angle. I felt an indescribable sense of quiet beauty even among the ruins.

BAI RIXIN, a teacher of architecture at the Baotou Iron and Steel Engineering Institute, after 20 years of research has drawn up a tentative plan of how Yuan Ming Yuan must have looked in its day.

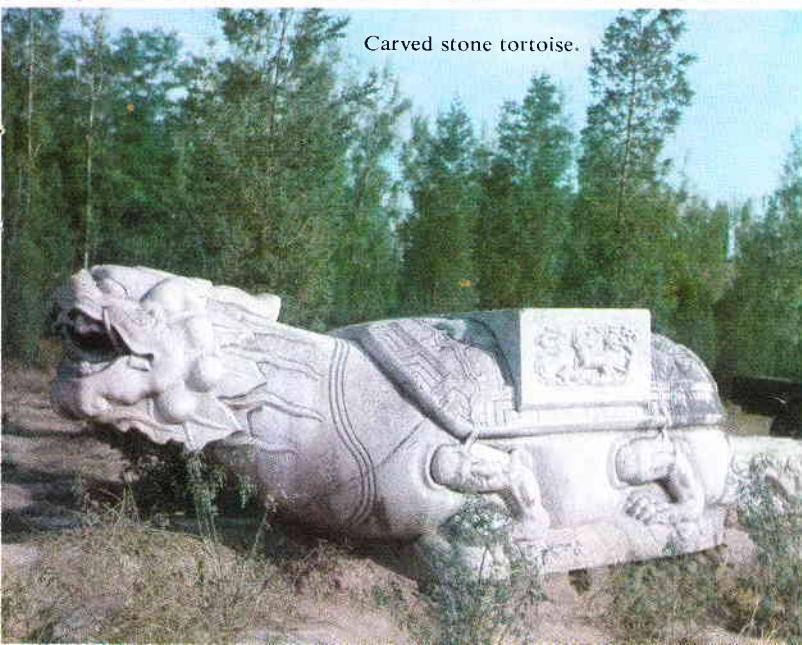
Yuan Ming Yuan at its height: One of its scenes pictured by two artists of the Qian Long reign (1736-1796).



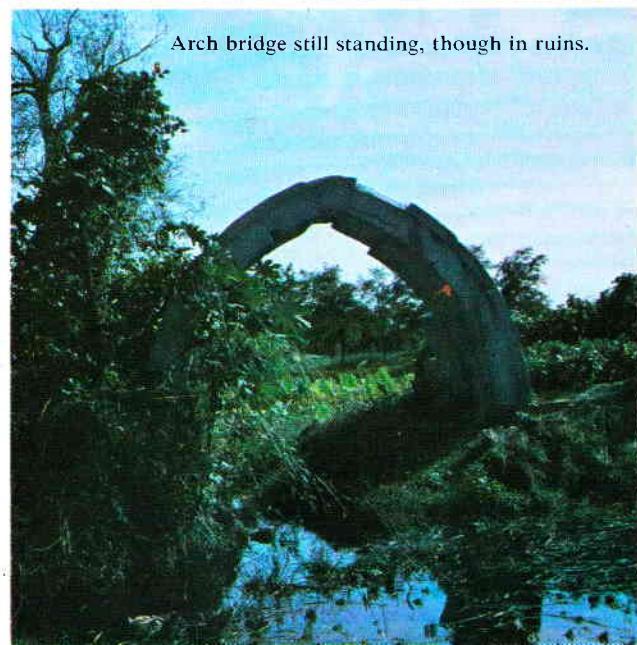
Remains of a fountain.



Carved stone tortoise.

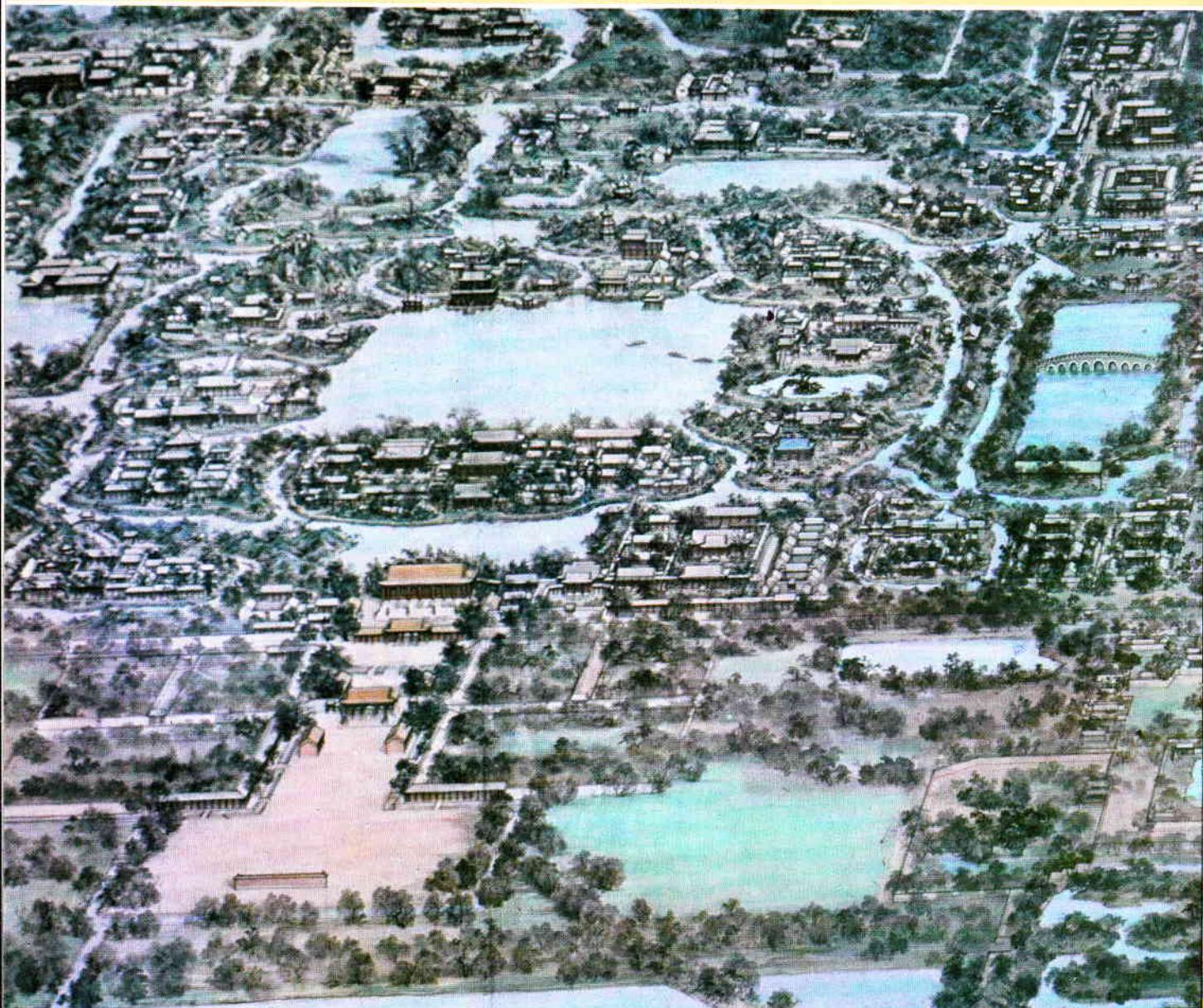


Arch bridge still standing, though in ruins.





Shards of some of the carved tiles.



Original aspect of a section drawn from old date by Bai Rixin.

Photos by Wang Hongxun

Later a middle school history lesson on the sacking and burning of Yuan Ming Yuan deepened my understanding. I felt I should try to do something for its restoration. As a Chinese, I shouldn't let that fine tradition die out without trying to save it.

After I became a student at the Chongqing Architecture College, I came to realize that Chinese traditional architecture is not characterized merely by the big roof. Its essence is the special style of landscape gardening. Long before the idea of "clear structure and free plan" was fostered in our century by the U.S. architect Mies Vander Rohe, this principle was being followed in Chinese landscape gardening as typified by Yuan Ming Yuan.

On graduation I was assigned to teach at the Baotou Iron and Steel Engineering Institute. This gave me the opportunity to realize my long-cherished project. I decided to first collect historical data about Yuan Ming Yuan and from it to try to visualize the plan of the three gardens. Then I would survey it part by part to study which principles of Chinese architecture and landscape gardening had been used and how they had been employed. Fortunately the original designs and models of a number of buildings are still available in the Qing dynasty archives. I drew on many sources, including paintings of 40 scenic spots there done during the reign of Emperor Qian Long.

I planned to finish the project in ten years. But repeated political movements and manual labor in factory and countryside, where few reference books were available, delayed my work. But my determination never flagged. Whether or not I would get any recognition, I was sure that what I accomplished would be used one day. With the aid of friends, colleagues and the Committee for Architectural History, I finally finished the first draft of the all-over view in 1978. After more study I made a second draft in 1979, which is still not perfect, but can serve as a basis for further study. □

Forum Votes to Restore Ancient Garden

ON the 120th anniversary of the destruction of Yuan Ming Yuan, a forum last August called for its restoration. At a 7-day meeting more than 70 specialists in architecture, gardening, relics, history and geology met with representatives of various government units to exchange views on the history, gardening, and building technology of the old palace, and the use of the present site.

All spokesmen agreed that knowing the history, original plan and technology of the garden would be a great asset to continuing and developing the tradition of Chinese architecture and landscape gardening. A formal proposal for step-by-step restoration of the garden was passed unanimously and, circulated later, was signed by leading personages, including Soong Ching Ling.

Forum participants felt that restoration of the grounds would be possible because the system of pools and streams is still fairly well-preserved, and 150 of the original artificial hillocks are still intact. A portion of the funds will be provided by the people's government.

To further the work, a Yuan Ming Yuan society consisting of specialists in the field is to be formed. A preparatory committee now exists which includes leading members of the Committee on Architectural History of the Chinese Architecture Society, which sponsored the forum.



Bai Rixin (second left) and some other specialists survey the ruins.

Wu Chuping

The Yuan Ming Yuan As It Was

THE Emperor Kang Xi, whose reign in 1662-1723 was the second in the Qing (Manchu) dynasty, once made a tour of south China. Enthralled by its mountain-and-water scenery, in 1709 he began to recreate it in the north, outside his capital Beijing. In the course of 150 years, mainly in his grandson Qian Long's reign (1736-1795), in what is known as Yuan Ming Yuan many scenic spots were constructed in miniature including West Lake and its Su Dyke of Hangzhou, the gardens of Suzhou, scenes from Wuxi, Ningbo and Yangzhou, a mountain village and a picturesque street of shops.

Emperor Qian Long said he wanted to have there not only the most beautiful places in China, but in all the world. After he saw pictures and heard descriptions from Jesuit priests of the French royal palace of Versailles, he also commissioned a western-style palace of that type to be built.

A visitor, Father Attiret, wrote after seeing a part of Yuan Ming Yuan: "This palace has four fronts and is of such beauty and taste as I cannot describe. The view from it is lovely. The rocks of wild and natural form that compose the island itself are fringed by a terrace of white marble with balustrades curiously carved. On this stand at intervals of twenty paces beautiful blue enamel vases with imitation flowers made of blood, cornelian, jade and other valuable stones."

Another foreign visitor wrote: "Canals winding between artificial mountains form a network through the grounds, in some places passing over rocks, then expanding into lovely lakes bordered by marble terraces. Devious paths lead to enchanting dwelling pavilions and spacious halls of audience, some on the water's

edge, others on the slopes of hills or in pleasant valleys fragrant with flowering trees. Each *maison de plaisance*, though small in comparison with the whole enclosure is large enough to lodge one of our European grandes with all his suite. That destined for the Emperor himself is immense... and within may be found all that the whole world contains of curious and rare—a great and rich collection of furniture, ornaments, pictures, precious woods, porcelains, silks, and gold and silver stuffs... Nothing can compare with the gardens which are indeed an earthly paradise.

At Xihuayuan, the western-style palace, playing fountains and the water clock with twelve animals which spouted water were an important feature. Water was brought from nearby Jade Spring and raised several stories to a reservoir to give it enough force. One of the few surviving structures just west of the columned ruins is the high and solid central

platform on which the water tower rested.

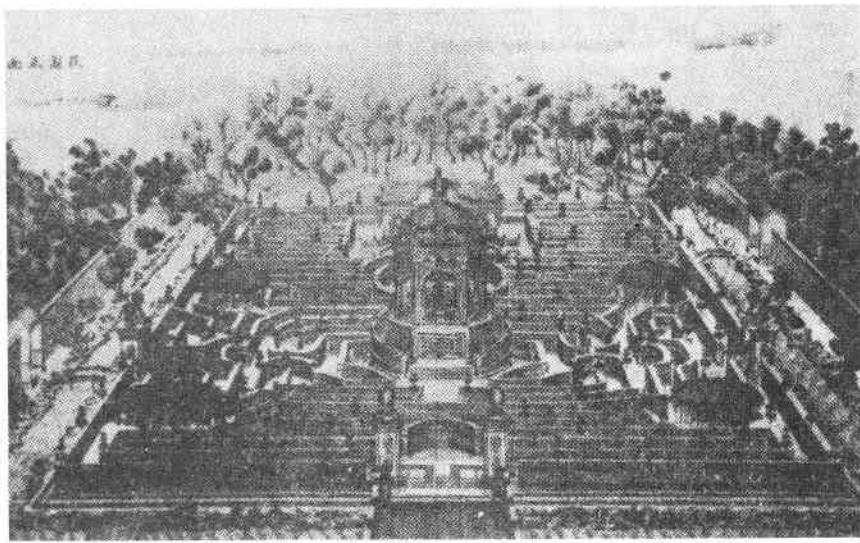
The Yuan Ming Yuan ensemble, remarkable not only for its architecture but for the precious collections of art its buildings contained, was put to the torch in 1860 by British and French troops who broke into Beijing in the Second Opium War, when China was being reduced to a semi-colony.

"We went out and, after pillaging, burnt the whole place", wrote Charles Gordon, one of the invading officers who later became one of the main suppressors of the Taiping peasant revolution in China. "We got 48 apiece prize money before we went out of here... you can hardly conceive of the beauty and magnificence of the places we burnt... we were so pressed for time that we could not plunder them carefully."

Today the Chinese people having won equality and independence, are thinking of restoring the Yuan Ming Yuan, as part of the heritage of their own and of world culture. □

The maze at Xiyanglou, patterned after one in France's Versailles Palace, and a small pergola.

Photos by Wu Chuping



China's Animated Cartoon Films

ZHANG SONGLIN

CHINA'S intriguing animated cartoons have aroused great interest among filmmakers and audiences abroad. Many foreigners want to know the background and present situation of such films, and some even come to China for this.

The First Studio

In 1947 when China's liberation war was approaching its end, the Northeast Studio, the first under a people's government, was set up in Xingshan, a small town in Heilongjiang province. It began to make animated films. The late Chen Poer, artist and head of the studio, wrote the scenarios and directed the shooting. The equipment was crude and the staff small, but in two years a puppet film, *The Dream of the Yellow Emperor*, and an animated cartoon, *Turtle in a Jar*, were produced. Mr. Mochinaga Tadahito, a Japanese expert gave great assistance in the project.

Although the technique was rather primitive and the themes were adapted to rather serious current problems, the audiences were delighted with the films' use of humorous exaggeration and satire.

Putting on the puppets' makeup.



The Wans — Early Creators

Animated films, in fact, had first appeared in China a couple of decades earlier. Three brothers, Wan Laiming, Wan Guchan and Wan Chaochen, had begun studying the technique in 1920. Imitating American models, they tried to make one for advertising, but failed. They went on experimenting and in 1926 finally produced China's first animated cartoon, *Trouble in a Painter's Studio*, and soon afterward a few shorter ones. When sound films appeared in the early 30s, the Wan brothers began making sound cartoons. *Princess Iron Fan*, the first in Asia, won great approval in southeast Asia and Japan. However, lack of financial backing halted the Wans' filmmaking.

The Shanghai Studio

The founding of the People's Republic in 1949 gave China's cartoon films a new lease on life. In 1950 the animated film production department in northeast China was transferred to Shanghai, and Te Wei, a famous cartoonist, was appointed its head.



Te Wei, the head of the Shanghai Animated Cartoon Studio.



Wan Laiming, Wan Chaochen and Wan Guchan (right to left).

Zhu Dingyuan

By 1957 the studio had 200 workers (today it has 500). It made over 100 films before 1966 when such work was virtually halted by the "cultural revolution". Many were well received at home and abroad. The 1955 puppet film, *The Magic Paintbrush*, based on a Chinese folk tale, is an example. In the story, a boy named Ma Liang got a magic paintbrush which enabled him to obtain whatever he painted. He painted things needed by the poverty-stricken peasants so

ZHANG SONGLIN is deputy director of the Shanghai Animated Cartoon Studio.

they could live a happier life. A local rich man hired thugs to seize the brush, and he tried to paint a hoard of gold, only to be drowned in a sea painted by the brush. *The Magic Paintbrush* received awards at four international film festivals.

Period of Advance

The early 1960s were better years for China's cartoon and puppet films. Good ones included *Havoc in Heaven*, a full-length animated feature; *The Tadpoles Look for Their Mother* and *The Boy Cowherd's Flute*, ink-and-wash painting puppet films; *Princess Peacock*, a major puppet film; and *The Gold Conch*, a new type of cartoon done with paper-cuts. Chinese animated films, distinctive in their art and technique, were maturing.

Havoc in Heaven, for example, was a two-hour film in two parts.

In two years, over 1,500 copies were distributed throughout the country and the number of viewers broke all records. In 1978 it was commended as the best entry at the London International Film Festival. The British *Film and Photo* magazine carried an article in its 1979 February issue praising it as the festival's most sensational and lively offering. The journal called it beautiful and vivid, noting its typical Chinese artistic style and simple, smooth language. Praise also came from audiences in the U.S., Japan, some countries in Europe and Africa, and in Hongkong and Macao.

Now China has made new progress in animated cartoons. In 1979, for the 30th anniversary of the people's government, a group of new cartoon and puppet films were produced. Among them a wide-screen animated cartoon, *Nezha Troubles the Sea*, mainly

Wan Laiming with some young members of his audience.

Wang Zijin



Three years in the making, it was based on episodes in the famous Chinese novel *Pilgrimage to the West*. The director was Wan Laiming and the art designers were the noted brothers, Zhang Guangyu and Zhang Zhengyu. It told how the wise and brave Monkey King fought the autocratic and stupid Jade Emperor.

Like all other cartoons, it was not shown during the "cultural revolution". Reappearing in 1977, it again aroused great enthusiasm.

directed by Wang Shuchen, who had also directed *Havoc in Heaven*, was acclaimed at the Cannes International Film Festival last year. *Fox Hunter*, a paper-cut cartoon, won a prize for its art at the Zagreb International Film Festival in Yugoslavia last June.

China's Own Road

Analyzing their experience of 30 years, new China's animated-filmmakers found that the main reason for the successes achieved



Top to bottom:

- "The Tadpoles Look for Their Mother".
- "A Conceited General".
- "The Boy Cowherd's Flute".
- "Fox Hunter".

is that China has followed her own road. After copying foreign filmmakers, an original path had been struck in the mid-50s. *The Magic Paintbrush* directed by Jin Xi in 1955 and *A conceited General*, by Te Wei in 1956 succeeded in truly capturing the style of Chinese art. Both used the expressionistic technique, figure design and colorful backdrops of China's traditional arts.

The paper-cut film put out by the Shanghai Studio in 1958, can be described as completely Chinese in art and style. It combined folk paper-cuts and shadow puppets. The decorative paper-cut has a simple shape and fine lines. The shadow play, very popular with the Chinese people, uses flat puppets made of ox, donkey or sheep skin treated with saltpeter, scraped thin and dyed in various colors. The performers give shows by manipulating them (with sticks) against a lighted white background (a sheet, for example). Wan Guchan, a puppet film artist and others successfully applied both forms of art in *The Pig Eats a Watermelon*, China's first paper-cut film.

The painted ink-and-wash cartoon film, is another innovation in style and technique. It is based on the Chinese brush and ink style, the mainstream of Chinese painting, which is fresh, free and natural. Such pictures do not usually have the clear-cut outlines, usually considered necessary to animated cartoons. Te Wei and his group overcame this difficulty in *The Tadpoles Look for Their Mother*, China's first animated film in this medium. It brought to life on the screen the frogs, tadpoles, shrimp, crabs and chickens painted by the famous artist Qi Baishi, and won awards at the international film festivals in Cannes and Annecy in France and Locarno in Switzerland. Another ink-and-wash painting cartoon, *The Boy Cowherd's Flute*, won a silver medal at the International Fairy Tale Film Festival in Odense, Denmark in 1979.

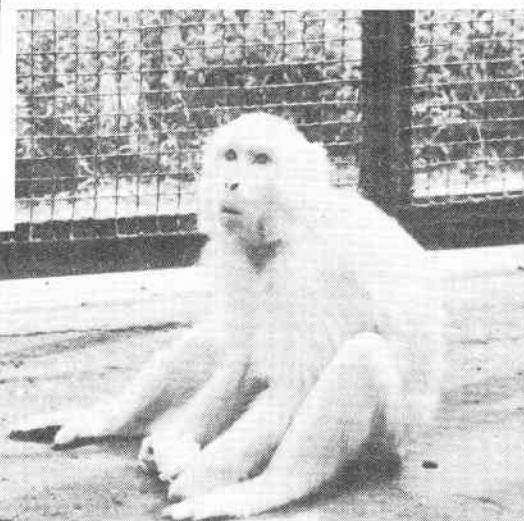
In April 1980 Te Wei went to the United States on a lecture tour, taking some Chinese animated cartoons with him. American audiences were greatly attracted, especially by the ink-and-wash painting films. "I hope your cartoons will maintain their high place in world filmmaking," a foreign friend said, "and I hope you will not imitate other countries but keep to your own national style." We consider this is a sound view and it accords with the path we have chosen. □



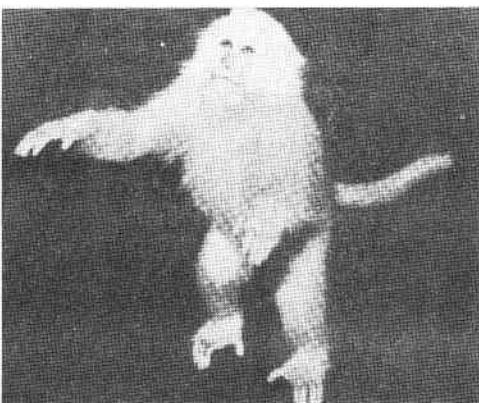
Male white monkey caught by a peasant in a forest 2,400 meters above sea level in the northwest of Yunnan province. Three and half years old, it has a coat of pure white hair and grey-blue eyes with red pupils.

Photos by Zhou Zhongwei

Mate for the White Monkey



TWO months after a Taiwan newspaper carried on July 5th, 1980, a worldwide appeal for a mate for a four-year-old female white monkey named "Meidi", the Kunming Zoological Institute announced the happy news that a three-and-a-half-year-old male, also white, had been captured in Yunnan province. Pan Qinghua, the head of the institute, hopes zoologists in Yunnan and Taiwan will arrange the match, either by bringing the "bride" to Yunnan or by sending the "groom" to Taiwan. It is believed that the union will benefit genetic and biomedical research.



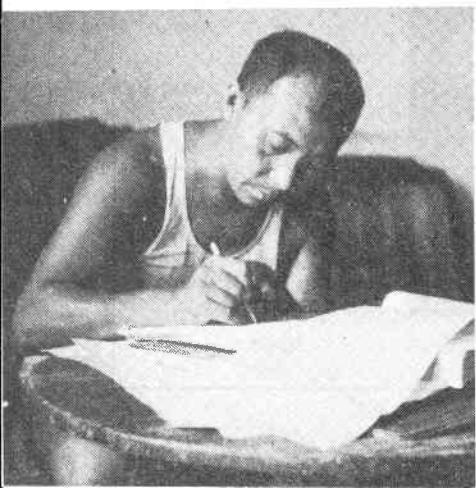
"Meidi", a four-year-old white female monkey found in Hualian county, Taiwan province.



Returning home from tapping latex.

Growing Rubber in Colder Climates

PENG XIANCHU



RUBBER trees usually grow in tropical and subtropical zones south of latitude 17°N. But China has succeeded in raising them in a colder climate as far north as latitude 22°.

The Jinghong State Farm in the Xishuangbanna autonomous area of the Dai nationality in Yunnan province started in 1956. It has grown to 8,000 hectares and produces 4,000 tons annually. In 1979 the per-hectare average was 862.5 kilograms, 3.5 kilograms per tree, even higher than that in Hainan Island, China's biggest rubber producer, which lies between 18° and 20°N.

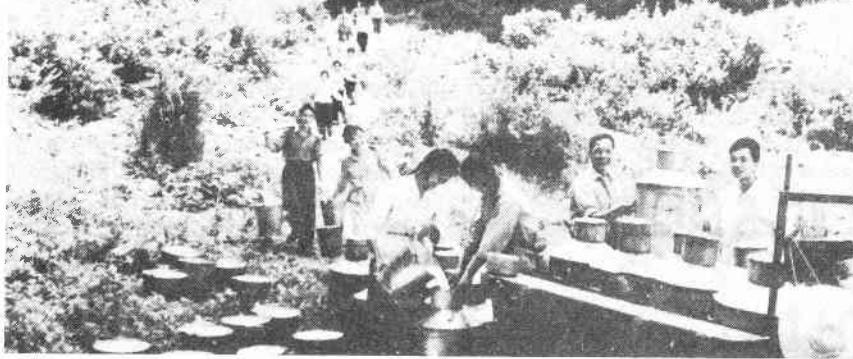
The growing of natural rubber developed slowly in China. In 1949 her entire annual output was only 200 tons. Today it is over 100,000 tons. Hainan Island produces 82 percent of it, Yunnan 15 percent. The rest comes from the Guangxi Zhuang Autonomous Region and Fujian province. New systems of cultivation are being combined with advanced techniques from abroad. At the same time China is developing its synthetic rubber industry.

Starting Point

Because China was not then producing it, and was thus vulnerable, rubber was one of the main industrial products embargoed by imperialist countries after the People's Republic was founded. The new government first set up rubber-growing areas in 1952 on the Leizhou Peninsula, protruding south from Guangdong province, then on Hainan Island across the narrow strait. No locations farther south were available except the Dongsha, Xisha and Nansha islands, which are coral atolls of small area. So rubber production had to go northward if it was to spread at all.

In the same year scientists investigated localities in southern Yunnan province. The area is warm, humid, calm and fertile, with no clear distinction between the four seasons, only a dry and a rainy season. The average

(Left) Factory director Ye Ercong studying to further improve technology. (Right) Xu Yazhen, a good hand at tapping. Peng Xianchu and Shao Yu



Latex at Jinghong farm on its way to the processing factory.

Shao Yu

annual temperature is 21°C., rainfall 1,400 mm.—conditions suitable for rubber trees, though the area is north of 17°N. Moreover, in 1904 it was to this area that people had brought 8,000 saplings—China's first rubber trees. By 1949 only two of them remained.

In 1953 a tropical plant experimental farm was set up in Xishuangbanna—forerunner of today's Yunnan Tropical Plant Research Institute. After three years of work, scientists were certain that rubber could be grown successfully there. In 1956, Jinghong farm and some others were begun.

Numbers of demobilized soldiers who had already planted rubber trees on the Leizhou Peninsula and Hainan Island came to work. The first year they nurtured saplings from Hainan, then transplanted them the next. Immigrants and more ex-servicemen arrived, the farm expanded and the first latex was tapped in 1963. That rubber trees could grow at latitude 22°N. was now a proved fact.

Struggle against Nature

They did, however, suffer from cold waves and strong winds. In January 1974, the temperature dropped to 5°C. Production brigades sounded the alarm to call the people to light smudge fires among the trees to keep off the cold. But a few days later the temperature went down to 2.7°C. The ground surface was only 0.1°C. The cold lasted seven days, killing 50,000 of the 808,000 trees, severely damaging 100,000 others.

The farm workers and staff tried many ways to save the damaged trees. A skillful woman

latex tapper, Xu Yazhen, played an important role in this.

Xu Yazhen, then 42, had learned how to tap latex when only ten, working with her mother on a rubber plantation abroad. In 1952 she came to China and worked on a Hainan Island plantation for some years, then transferred to Jinghong. As soon as the 1974 cold wave lifted, she led a group of young tappers to the groves. They found that because of damage to the tree-bark, the latex inside had congealed. Working like surgeons, they hooked out the hardened latex. Their efforts brought the trees back to life.

The farm constantly learned new ways to keep the trees in good condition in this northern latitude. With the help of scientists, its workers selected and cultivated trees that showed better resistance to cold. They chose sites for planting on hillside easier to protect from frost. They improved management of the groves, and their skill in tapping the latex.

Xu Yazhen pays particular attention to the way the bark is cut, minimizing the incisions so as to increase the trees' ability to resist cold. It turned out, when the cold waves came, that 70 percent of the trees managed by other workers suffered from frost, while only 49 percent of those under Xu's care were damaged. The farm spread her methods, making her a model and general advisor.

Women of Action

Jinghong farm has many tappers like Xu Yazhen. For example, 50-year-old Zhang Fengxian of a

production brigade at No. 6 branch of the farm. "A rubber tree is just like a person," she says, "If it is better nourished, it will be strong, otherwise it will be weak. Why don't we give it more nutrition?"

Every day she collects animal manure and applies it around the trees. She has done this for 16 years, giving the 323 trees under her management 5 tons more fertilizer than her brigade allots her each year. Over 200 of her trees have already produced latex. The average per-tree was 5.41 kg. in 1975. By 1979 it had increased to 8.75 kg., double that of trees run by others.

Ye Ercong, director of the rubber processing factory of No. 3 branch of Jinghong farm, is a good worker. Together with others he has applied new technology on his farm and raised work efficiency. He uses electricity instead of firewood for drying the rubber. This has saved both materials and manpower. Today it only takes a little more than two minutes to dry the latex instead of three hours as before. He is now preparing to use solar heat for drying.

With this kind of spirit and inventiveness, China is slowly expanding her rubber production. □

This rubber tree, now 20 meters high and 310 cm. in girth, is one of the first rubber trees introduced in Yingjiang county in the Xishuangbanna Dai Autonomous Prefecture in Yunnan province.

Li Yulong



PENG XIANCHU is a staff reporter for China Reconstructs.

The Narcissus in China

CHEN YI and ZHOU LI



Carving narcissus bulbs.

Chen Yi

IN late winter, Chinese people celebrate their Spring Festival. They prepare feasts, visit relatives and decorate their houses with flowers and plants. A favorite flower is the narcissus, with its narrow emerald-green leaves, large, white flowers with golden coronas, and silvery-white roots. Its delicate fragrance adds to the festive atmosphere.

CHEN YI is a photographer of documentary films. His "Garden of Art" has been translated into five foreign languages.

ZHUO LI is on the staff of the Shanghai Film Translating & Dubbing Studio.

The narcissus once grew wild in the marshes along China's southeastern coast. Cultivation of it began as early as the Song dynasty in the 10th century. Now it is grown mainly in Fujian, Zhejiang, Hubei and Hunan provinces.

The most famous variety of narcissus comes from Yuanshan—a small mountain near Zhangzhou, Fujian province. The area has a temperate, humid climate, and the soil is soft and fertile; these factors combined with morning sunshine and cool mountain shade in the afternoon add up to ideal conditions for the narcissus.

There are several dozen species of narcissus which fall into two categories: the single-flowered narcissus, also known as the "gold cup flower", has six petals and a "gold cup" in its center. The bunch-flowered type narcissus, also called the "silver cup flower" or "hundred petals", has a corona of split petals clustered in a ball shape, white intermingled with yellow.

THE cultivation process of the Zhangzhou narcissus takes three years. Little bulbs which resemble garlic cloves are separated from the bulb of a mother plant and set out in the fields in early October. They stay in the soil until the following June when their roots and outer leaves wither. Then they are unearthed, laid aside for a summer and autumn and replanted in October of the same year. This rotation takes place for three years until the bulbs mature. Such large, full bulbs can bear more, longer-lasting and sweeter-scented flowers.

Chinese craftsmen also have a part in the cultivation of the narcissus. With a few touches from a carving-knife, skilled persons can produce a bulb that will grow into an artistic plant and blossom in the anticipated season. One traditional Chinese hobby is growing narcissi in shallow bowls, each trained into a different fantastical image resembling a landscape or animal.

To create the "Crab's Claws" narcissus, one popular shape, a craftsman makes a few delicate cuts on the bulb and then soaks it in water. Flowers and leaves will spring from the bulb's center and extend sideways in two different directions, like the claws of a crab. Some people tint the flowers with a few drops of color in the water while they are budding. The color, the fragrance and the harmonious proportions of the flowers have the character of an ancient poem or painting. Sold worldwide, they have served as a "friendship emissary". □

Bunch-flowered silver cup narcissus



"Crab's claws" spreading narcissus





Single gold cup narcissus

Imaginative wall-vase arrangement

Narcissus display

Photos by Chen Yi



Encyclopedia of Chinese Medicine

LI JINGWEI



Editors at the discussion on Encyclopedia of Chinese Traditional Medicine. Li Jingwei, author of this article, is first from left.
Wu Chuping

FOR six years some 100 specialists and professors from eleven institutions of traditional Chinese medicine in the country have worked on a five-million-word *Encyclopedia of Traditional Chinese Medicine*, the largest in half a century. It is being put out by the People's Medical Publishing House. Its 50,000 entries explain medical and pharmacological terms and prescriptions, and give brief accounts of doctors from ancient times and of works they authored.

Covered in its eight volumes are traditional medical theory, pharmacology, prescriptions, historical literature, internal medicine, surgery, the sense organs (eyes, ears, nose, lips and tongue), gynecology, pediatrics, acupuncture, *qigong* (a system of therapeutic deep breathing exercises) and massage. Volumes 1 and 2, covering theory, gynecology and pediatrics, will come out this spring, the rest within another year. The serial publication enables readers to offer comments and suggestions for revision and a one-volume edition in the future.

Meeting Modern Needs

More than 3,000 years old, the traditional Chinese medicine was once one of the world's most advanced. Its unique theories and vast clinical experience furnish a wealth of practice, and of

hypotheses, for science and for further study.

In 1927 the Kuomintang government, colonially intent on "total westernization" in medicine, banned the traditional Chinese type.

Although strong protests prevented this ban from being fully applied, development stagnated. Without legal status, to say nothing of governmental support or recognition and cooperation from modern branches of medical and other science, traditional doctors had to struggle for a bare living, and could not systematically study or advance their heritage. Thus, true and false remained intermingled (and essence mixed with fallacy). Research and development were further hampered by different interpretations of books by noted doctors, and confusion in terminology, pharmacology and prescriptions caused by the fact that medical knowledge had long been handed down from father to son.

In the circumstances of the old society, these problems could not be settled. In 1949 the new people's government moved to put traditional Chinese medicine back on its feet. The policy was to train traditional doctors, improve their work, unite with them and combine traditional with western medicine. Doctors of the western school began to study Chinese medicine and explore its mysteries with modern scientific methods.

Today, with deepening study and the worldwide reputation of traditional Chinese medicine growing there is a sharp need for reference books explaining its

terminology, pharmacology and prescriptions precisely and scientifically. A *Dictionary of Traditional Chinese Medicine* was written early in the century by Xie Guan, a famous traditional doctor. Though it played a fairly large role for some time, it was the work of only one school and flawed by unexplained terminology, errors in quotation, surfeit of material and in many cases by outworn viewpoints. So it could not meet the criteria of a scientific account.

In 1973 the Chinese Medical Research Academy and the Guangzhou Chinese Medical College collaborated in publishing *Notes on the Terminology of Traditional Chinese Medicine*. The 200,000 copies printed were snatched up immediately and letters demanding a new edition deluged the editors. A Hongkong publisher put out an offset edition under a new title. A Japanese edition appeared in Tokyo.

Collaboration

The urgent need for an encyclopedia at home and abroad encouraged the Ministry of Health in 1974 to approve the plan of the People's Medical Publishing House to create one. The academy and the Guangzhou medical college were to organize and edit it. Specialists and professors from traditional Chinese medical schools in Shanghai, Liaoning, Chengdu, Anhui, Shaanxi, Hunan, Nanjing and Hebei helped. The editorial board, set up in 1975, did much of its work through mass discussions.

LI JINGWEI is head of the Medical History Research Division of the Chinese Medical Research Academy and an editor of the *Encyclopedia of Traditional Chinese Medicine*.

For the next five years the group read extensively, investigated widely, collected a huge amount of material and selected entries. It sought the advice of doctors and medical workers, and consulted those who had edited *Chinese Encyclopedia* and *Dictionary of Chinese Pharmacology*. Viewed analytically, Xie Guan's *Dictionary of Traditional Chinese Medicine* was a mine of information. Part of the first draft of the encyclopedia was published in the influential domestic journals *New Pharmacology* and *New Chinese Medicine*. It drew hundreds of letters with valuable suggestions, indicating the great public interest in the project.

On this base a million-word *Concise Dictionary of Chinese Medicine* was published in March 1979. The first printing of 200,000 copies sold out rapidly. Work on this shorter version helped reveal the problems involved, and this in turn has contributed to the unification of the style and content of the *Encyclopedia of Traditional Chinese Medicine*. Many medical specialists and general practitioners were invited to examine the manuscript before entries were finalized.

Features

The characteristics of the encyclopedia are:

1. Entries are chosen strictly. All through a process of selection and comparison before adoption, so that the result is unified and balanced. The final number of entries for the volume on internal medicine, for example, was only half of that first collected.

2. Content is rich and explanation concise. The number of words is the same as that in Xie Guan's dictionary, but there are 40 percent more entries. They average 100 words, none more than 1,000, avoid abstruse terminology, are accurate, scientific and easy to understand. All sources have been well checked. The encyclopedia also includes short reviews of two thousand Chinese medical books and biographical notes on two thousand traditional Chinese doctors.

3. Views are based on solid reference and are analytical. About 10,000 ancient books and several thousand modern publications on medicine were consulted. For instance, people differ on such controversial traditional theories as *yin* and *yang* (positive and negative) and the five elements (metal, wood, water, fire and earth, used to explain physiological and pathological phenomena). Some who consider them to be the essence of traditional Chinese medicine, wanted them to be given a corresponding place. Others, believing they had impeded the development of traditional medicine, suggested that they be eliminated. Adhering to historical materialism, the editors confirmed the positive role these theories had played in the past, and also pointed out their limitations. Whenever possible, explanations of these theories are weighed in the light of modern scientific experiment rather than accepted or rejected outright.

4. Combination of traditional Chinese medicine and western medicine. Because of its long history, traditional Chinese medicine tended to follow the ancients blindly and use metaphysical terms instead of simple words. The encyclopedia's editors paid equal attention to the academic tradition and to modern scientific analysis, emphasizing the historical significance of a term as well as its relationship with modern science. The designation *bihao*, for example, is first explained in terms of Chinese medicine, and then its similarities with atrophic rhinitis are given. In explaining *chan yao huo dan*, the editors inserted "herpes zoster", a few words to help specialists in their study. Under the entry *qinghao*, a Chinese medicinal herb, the note tells that a new anti-malaria drug, *qinghaosu*, more efficient than chloroquine but with less side effects, has been extracted from *qinghao*, and introduces the use and theory of this herb. Acupuncture anesthesia, an achievement resulting from the combining of Chinese and western medicine, is also explained. □

China's Traditional Medical Science

XIMEN LUSHA

CHINESE traditional medicine can be traced back over 3,000 years. On oracle bones and tortoise shells one can find written in ancient script the names of diseases, their symptoms and ways of keeping in good health. By 1,000 B.C. there was a medical administration and a nascent system of examinations for doctors. The profession then consisted of four fields: nutrition, surgery, internal and veterinary medicine.

History of Systematization

During the Warring States period (475-221 B.C.), its fundamental principles had been formu-

XIMEN LUSHA is a staff reporter for China Reconstructs.

Silver boxes of vermillion, amber, coral, litharge and other substances used as medical ingredients unearthed from a Tang-dynasty (8th century) tomb near Xi'an. *Xinhua*



lated. The *Canon of Internal Medicine* (*Nei Jing*), the earliest book in this field, systematically presented what was known in China of physiology, pathology, diagnostics, treatment and preventive medicine. Theoretical bases for diagnosis and treatment were also given. The book contains a surprising amount of scientifically valid facts and views.

After 200 B.C. Chinese medicine developed more rapidly. Famous physicians and medical works appeared. Both medical theory and clinical experience reached a higher level. One evidence of this is a woman's body discovered in a Han-dynasty tomb at Mawangdui in Hunan province in 1972. Still well-preserved and flexible after 2,100 years of interment, it shows that Chinese pharmacology and chemistry had found effective ways to prevent the decay of interred corpses. Also found in this site was a chart of curative exercises, the first of its kind so far discovered in China. As many as 14 treatises were unearthed, including some on acupuncture, surgery, obstetrics, diagnostics, and preservation of health.

In the first century A.D. came Shen Nong's *Canon on Materia Medica* (*Shen Nong Ben Cao Jing*), China's earliest book on pharmacology. It records, for example, that asthma can be treated with Chinese ephedra (*Ephedra sinica*) and malaria with the roots of antipyretic dichroa (*Dichroa febrifuga*). Both are still being used today. Hua Tuo (?-208 A.D.), a famous doctor in the second century, did abdominal surgery using an anesthetic powder, the ingredients of which have not come down to us. A *Treatise on Febrile and Other Diseases* (*Shang Han Za Bing Lun*) by his contemporary, Zhang Zhongjing, was the first more thorough medical work containing theory and clinical experience.

Further progress was made in the 4th and 5th centuries. More comprehensive works on the pulse, acupuncture and the causes and symptoms of diseases were published. In the 7th century, specialized fields began to appear, including internal medicine, surgery, pediatrics, acupuncture and massage. Medical education improved. The Imperial Medical Academy of the Tang dynasty was the earliest medical school in the world.

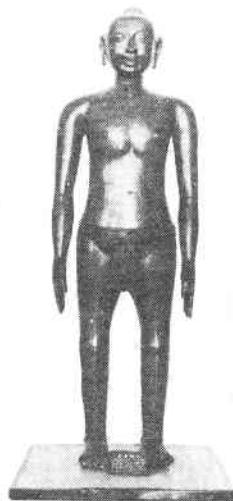
Innovations and Achievements

After the 15th century, during the Ming dynasty, innovations were made with the formation of a system of treating communicable diseases. Outstanding landmarks in this period included the famous *Compendium of Materia Medica* (*Ben Cao Gang Mu*) by Li Shizhen (1518-1593), Wu Youxing's new theories in etiology, discoveries in anatomy by Wang Qingren (1768-1831), and the widening use of inoculation against smallpox long before its use in Europe.



Zhang Zhongjing, famous physician of the second century.

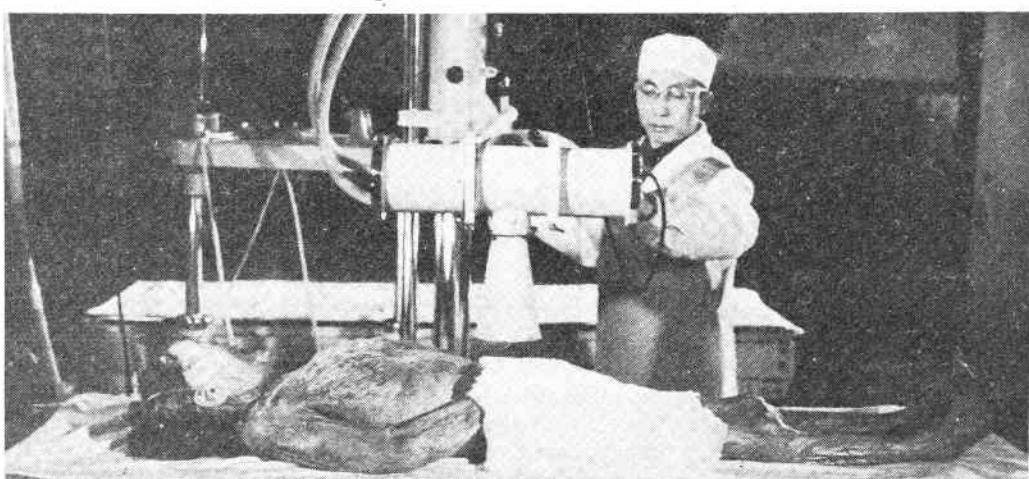
Museum of Chinese History



A 10th-century bronze figure with acupuncture points made by Wang Wei-yi.

Museum of Chinese History

X-ray photo study of the 2,100-year old female corpse unearthed in a Han-dynasty tomb at Mawangdui near Changsha.



Autopsies were done as long as 2,000 years ago. The *Canon of Internal Medicine* recorded the length of human skeletons and blood vessels, and the position, shape, size and weights of internal organs. Many of these measurements are close to those today. For instance, the *Canon* gives the ratio between the lengths of the esophagus and the intestines as 1:35, while in modern anatomy it is 1:37. That the blood constantly circulates was stated in the *Canon*, which also dealt with the relationship of the movement of the aorta, breathing and the pulse rate.

Gynecology and obstetrics also had a long history of development. The *Canon of Internal Medicine* names women's diseases and describes treatment of pregnancy illnesses. In the 13th century, Chen Ziming (1190-1270) compiled *Collections of Effective Prescriptions for Women* (*Fu Ren Da Chuan Liang Fang*), which summarized practice in this field and is still a valuable reference today.

Chinese pharmacology is rich and old. Shen Nong's pioneer *Canon of Materia Medica* listed 365 medicinal herbs and laid a better foundation for working with prescriptions. In 659 the Tang government issued a *Revised Materia Medica* (*Xin Xiu Ben Cao*) with 844 entries, the first official pharmacopeia in the world. In 1578 Li Shizhen wrote the *Compendium of Materia Medica*, listing 1,892 medicines and including 1,000 illustrations and 10,000 prescriptions. Later additions by Zhao Xuemin in the mid-18th century brought the number of medicines listed to 2,608, the highest in the world before modern pharmacology. No other country has preserved in their entirety as many ancient medical works as China, where over 5,000 are still extant.

Acupuncture in treating diseases is unique to China. As early as 500 B.C., Bian Que, a famous physician, used it to save the life of a patient close to death from shock. Wang Weiyi (ca. 987-1067) of the Northern Song period cast two bronze figures with acupuncture points as teaching models

RADIO PEKING

Schedule for English language transmissions beginning Oct. 31, 1980

GMT	Local Standard Time	Metre Bands	kHz
North America (East Coast)			
00.00-01.00	19.00-20.00 (E.S.T.)	19, 16	15120, 17680, 17855
01.00-02.00	20.00-21.00 (E.S.T.)	19, 16	15120, 17680, 17855
02.00-03.00	21.00-22.00 (E.S.T.)	19, 16	15120, 15230, 17680
12.00-13.00	07.00-08.00 (E.S.T.)	30	9820
North America (West Coast)			
03.00-04.00	19.00-20.00 (P.S.T.)	19, 16	15120, 15230, 17680
04.00-05.00	20.00-21.00 (P.S.T.)	19, 16	15120, 15230, 17680
The South Pacific			
08.30-09.30	18.30-19.30 (Aust. E.S.T.) 20.30-21.30 (N.Z.S.T.)	30, 25, 19, 17	9860, 11600, 11720, 15120, 17635
09.30-10.30	19.30-20.30 (Aust. E.S.T.) 21.30-22.30 (N.Z.S.T.)	30, 25, 19, 17	9860, 11600, 11720, 15120, 17635
Southeast Asia			
12.00-13.00	19.00-20.00 (Western Indonesia, Bangkok) 19.30-20.30 (Singapore) 20.00-21.00 (Ho Chi Minh City, Manila) 18.30-19.30 (Rangoon)	25, 19, 16	11600, 15280, 17700
13.00-14.00	20.00-21.00 (Western Indonesia, Bangkok) 20.30-21.30 (Singapore) 21.00-22.00 (Ho Chi Minh City, Manila) 19.30-20.30 (Rangoon)	25, 19, 16	11600, 15280, 17700
South Asia			
14.00-15.00	19.30-20.30 (Delhi, Colombo) 19.00-20.00 (Rawalpindi) 20.00-21.00 (Dacca) 19.40-20.40 (Kathmandu)	30, 25, 19	9860, 11650, 15165
15.00-16.00	20.30-21.30 (Delhi, Colombo) 20.00-21.00 (Rawalpindi) 21.00-22.00 (Dacca) 20.40-21.40 (Kathmandu)	30, 25, 19	9860, 11650, 15165
East and South Africa			
16.00-17.00	18.00-19.00 (Cape Town, Salisbury) 19.00-20.00 (Dar-es-Salaam)	25, 19	11650, 15165
17.00-18.00	19.00-20.00 (Cape Town, Salisbury) 20.00-21.00 (Dar-es-Salaam)	25, 19	11650, 15165
West and North Africa			
19.30-20.30	18.45-19.45 (Monrovia) 19.30-20.30 (Accra, Freetown) 20.30-21.30 (Lagos) 21.30-22.30 (Cairo)	40, 31, 26	7480, 9440, 11515
20.30-21.30	19.45-20.45 (Monrovia) 20.30-21.30 (Accra, Freetown) 21.30-22.30 (Lagos) 22.30-23.30 (Cairo)	40, 31, 26	7480, 9440, 11515
Europe			
19.00-20.00	20.00-21.00 (London, Stockholm, Paris)	38, 30	7780, 9860
21.00-22.00	22.00-23.00 (London, Stockholm, Paris)	38, 30	7780, 9860

which greatly promoted this system.

That the rich heritage of Chinese traditional medicine is today being scientifically investigated and used

in China alongside western medicine is a tribute to the lasting value and continuing potential of the oldest medical systems in the world. □

'Radio Peking' and Its Listeners

YE ZHIMEI

I ESPECIALLY enjoyed the summarized reports of the speakers at the National People's Congress. Very educated, very informative. Great hope and vast possibilities. I am encouraged tremendously. Let's hope that you and I live long enough to see the results of these hopes and plans by the year 2000! Good luck to you and your people."

This is an excerpt from a letter Mr. George J. Poppin of San Francisco wrote to Radio Peking's English Department after he heard one of their broadcasts about the Third Session of the Fifth National People's Congress held last autumn.

Radio Peking is China's sole overseas service and broadcasts in 38 foreign languages. It transmits from the Broadcasting Building, about six kilometers west of Tian An Men Square, the center of Beijing. The English Department occupies several rooms in the west wing on the second floor of the building.

Contact with Listeners

In the Letters Section there is a big album of fascinating photos. They portray men and women of different ages and nationalities, often sitting before their radio sets, with QSL cards, pennants and calendars from Radio Peking pinned on the walls. A striking one shows a beautiful Bengali girl dressed in a sari. Others show Finnish and Swedish teenagers, an old couple in Australia, and a retired British worker with a bouquet of flowers picked from his own garden. All of these were sent by listeners. There are also pictures of another type—visiting listeners from Iceland, Australia,



English announcers for Radio Peking (left to right): Wu Zhenchang, Li Dan, Fang Ling, Xiao Li, Yang Qing, Tong Zhanwu, Su Ming and Zhang Jiaping.

Holland and other countries taken together with members of Radio Peking's staff in its studio, reception room or grounds.

Letters from abroad to Radio Peking began to arrive in March 1949, not long after it started its English language broadcasts. At first there were only a few each year, but the annual number kept increasing until it reached nearly ten thousand in 1979. Altogether, Radio Peking has received 150 thousand letters from a hundred or so countries in the past three decades.

Through correspondence, many listeners have become the station's close friends. They write to the staff about their thoughts and feelings, joys and sorrows. A recent letter from Mr. Richard H. Miller of Birmingham, England reads in part:

"I would like to tell you about my two granddaughters. Amanda is seven years old and Charlotte is four. About three weeks ago, Amanda came in and said

'Granddad, we are going to have talks and lessons at school about China and I've told my teacher that you have beautiful books and papers sent to you from Radio Peking, so may I borrow them to take to school?' So we carefully packed all the *China Pictorial*, *China Reconstructs*, *Chinese Literature*, *Beijing Review* magazines plus my calendar for 1980 and the one for 1979. Also, all my QSL cards and souvenirs sent by the station. The teacher was very pleased and the children had a very enjoyable time listening, looking at these books, etc., which were on show for a couple of days."

The Announcers You Hear

One of the questions constantly asked by Radio Peking's listeners is: "Who are the announcers?" "Are they all Chinese?" "Where did they learn their English?" Some listeners ask for their names and pictures.

YE ZHIMEI is on the staff of "Radio Peking."

Printed here is a photo of the announcers of the English Department. Let's see who is who.

The man on the far left is Wu Zhenchang, an overseas Chinese who returned from Jamaica. For a while, he taught English at his alma mater, Beijing University, before starting to work as an announcer about 17 years ago. Now in his forties he has been recently doing some actuality reports on major political events, such as the National People's Congress session

of the cultural programs and Liu Hui who hosts the "Magazine Digest".

News Programs

Radio Peking does 18 one-hour transmissions in English every day and work goes on at the news desk in three shifts round-the-clock every day of the year. Two senior editors and about 10 writers and announcers handle it between them. The make-up of the Radio Peking News Program consists of domestic and international news as well as news on China's relations with other countries. Generally news takes up 15 minutes of the hour-long transmission. The aim is to provide listeners with prompt, accurate and comprehensive information. In particular, staff members make it a point to include news from third world countries.

As a supplement to the news, Radio Peking features despatches from these countries in the weekly series "The Third World Marches On". Similarly, the program "Across the Land" supplements the domestic news with varied selections of reports.

Does Radio Peking have correspondents stationed abroad? Not at the moment. But, when events of major importance to China occur, staff reporters are sent to cover them. Examples include former Vice-Premier Deng Xiaoping's visit to the United States in 1979 and former Premier Hua Guofeng's visit to Britain the same year. Radio Peking's staff reporters covered both events, sending reports home via satellite. For important domestic events, an example is the coverage of the Fifth National People's Congress session in Beijing last September.

Radio Peking staffers sent in reports on the proceedings directly from the Great Hall of the People. They also interviewed a number of deputies who helped explain to listeners abroad the government policies and laws passed at the Congress. Among these were Bainqen Erdini, Tibetan religious leader and newly elected vice-chairman of the NPC Standing Committee and Zhang Youyu,

vice-chairman of the Committee for Legislative Affairs of the NPC Standing Committee.

Interviews with prominent visitors to China and others representing different trades and professions make up another major portion of the programs. Well-known figures interviewed on Radio Peking include the eminent scholar Dr. Joseph Needham, President of the Society for Anglo-Chinese Understanding; New York City mayor Edward Koch; Joris Ivens, Dutch documentary film director; Frank Mujiji, vice-chairman of the Botswana Federation of Trade Unions. Feedback shows a tremendous amount of interest in these programs in which listeners see China through the eyes of a foreigner.

Variety of Features

Programs not news-related are produced by the Feature Section. Different people have different interests and tastes. Some tune in to the "China in Construction" series, to gain a better understanding of the progress the Chinese people are making in their drive for modernization. Others enjoy listening to "Culture in China" which presents excerpts from novels and topics like new archaeological finds, Chinese handicrafts, Chinese traditional paintings, art festivals and popular dramas. It also interviews people in literary circles or artists, such as the late film actor Zhao Dan, and Yang Xianyi and his British wife Gladys Yang, translators into English of China's world-renowned classical novel *A Dream of Red Mansions*.

Another program which attracts many is "Listeners' Letterbox." The editor of this program says the mail received shows a growing interest in China and the way of life of its people. Their questions cover a wide range of topics and he often finds it difficult to give informed answers. To some listeners' questions he replies himself, after research and study. For others, he calls on people who are knowledgeable in those fields. For instance, he interviewed Xu Shao-



Music editor at work.

and the New Zealand Prime Minister's visit to China.

All the others have been trained mainly in China, several of them being graduates of foreign language institutes. Their names from left to right are Li Dan, Fang Ling, Xiao Li, Yang Qing, Tong Zhanwu, Su Ming and Zhang Jiaping.

However, these are not the only voices one hears over Radio Peking. Wei Lin, now in her fifties, was one of the only two English announcers at Radio Peking in 1949. She carried a heavy schedule for two decades and, at the same time, helped novices to learn the art. She has broadcast less frequently in recent years, but can still be heard occasionally on the air. Then there's Zhou Hong, the woman who introduces all the music, Dang Bing who does many



Li Dan interviews Harold D. Boyce of Allis-Chalmers Corporation at the U.S. National Economic & Trade Exhibition in Beijing.

xie, a research professor at the Geophysics Institute of the State Seismological Bureau, for information about earthquake prediction in China. And to answer the question "What is the Chinese people's attitude toward Western music," he talked to Wu Zuqiang, composer and professor at the Central Conservatory of Music in Beijing.

In the early 70s, many listeners wrote to Radio Peking asking for a program teaching Chinese. Consequently, in 1976 a regular series "Learn to Speak Chinese" went on the air. That course was completed last April. Li Shutian, the editor of the program, has prepared a new one, beginning January 1981. Li says that it is a challenging task to teach foreigners the Chinese language on the air, especially over shortwave. The instruction has to be simple, interesting and linguistically accurate. It took him a year to compile the new lessons. Now the texts are available to listeners on request.

Other programs with good feedback include "Profile," introducing people in all walks of life, and "Travel Talk" which takes the listener each week on a tour to scenic spots in China. In view of the tremendous demand for tourist information, a book *60 Scenic Wonders in China* has been published by the New World Press in Beijing based on the "Travel

Talk" series put out by Radio Peking. It will soon be on sale through the agents of the China Publications Center in many countries.

A woman staff member selects and edits all the music programs heard on Radio Peking's English broadcasts. She presents a wide variety of music for her listeners — popular contemporary songs, traditional instrumental numbers, songs and music of China's national minorities. Western classical works played by Chinese musicians, recorded excerpts from concerts given by visiting musicians from abroad and so forth. Two regular music shows are featured each week, "Music from China" and "Music Album." In view of the particular interest in Chinese traditional instruments, she presented a series in "Music Album" introducing one instru-

ment a week, and the listeners loved it.

Growth and Effort

Radio Peking started broadcasting in English in 1949 with a very small staff. Today, the English Department has about 50 staff members in the News, Feature and Letter Sections. Besides, there are two foreign experts, one from the United States and one from Canada, working with the staff, revising scripts, helping announcers, advising reporters.

They work very hard and are aware of how much more needs to be done. An encouraging letter received from Mr. Winston C. Kam of Ontario, Canada reads: "After a two-year hiatus, I am once again listening to your programming. There are several changes I have noted and they are definitely for the better, in that they are more interesting and appealing. Your news reporting has improved and your analyses of certain events are also quite interesting. I enjoy very much your Chinese language programs as well as those on Chinese culture.... There is room for improvement and I can sense the desire on your part but I sincerely hope a greater effort is made and that you do not sit thinking that everything is fine and all right with your programs. Radio Peking, carrying the voice of China to the world, should be amongst the trail-blazers to 'Modernization'."

The staff of Radio Peking appreciates such comment. It is in line with the direction of their own efforts. □

Staff of the Letters Department. Second from right is the author Ye Zhimei.
Photos by Wu Chuping



Famous Lamasery in Qinghai Province

SUO WENQING



On the gold-plated bronze roof of the Great Hall of Meditation are fine bronze depictions of the deer and wheel, a traditional symbol in Buddhism.

Jin Mei

THE Gombom Lamasery, also called Taer Lamasery, in Qinghai province, is one of China's six famous temples of the Yellow Sect of Tibetan Buddhism, sometimes known as Lamaism. It is a treasure-house of the art and relics of that religion. Its architecture in Tibetan and Han style dates back to the 16th century. Legend says that it is built on the site of the birth of Tsongkhapa (1357-1419), reformer of Tibetan Buddhism and founder of the sect.

Construction of the lamasery, which is located 25 kilometers southwest of the city of Xining in Qinghai, was begun in 1560, and various additions were made over the past 400 years. The most recent renovation was in 1979, after which, following a period of closure, it was again opened to the public.

Tsongkhapa is highly respected among the Tibetans. At 17, after monastic study in Qinghai, he went to Tibet to study, then for 29 years travelled to all its big monasteries and mastered the doctrines of the various sects of

Tibetan Buddhism. When about 40 he took two disciples who later became the First Dalai Lama and First Bainqen (Panchen). Lamas of the Yellow Sect, in memory of him have statues of him in all their lamaseries. The Gombom Lamasery has many, and a sacred stupa built especially in his honor, for which it is famous.

As one approaches the lamasery one passes a row of eight small white stupas. Pictures of eight episodes in the life of Sakyamuni, founder of Buddhism, are carved on them in relief. They were built in 1776 during the reign of Qing dynasty Emperor Qian Long by the then abbot of the lamasery A-Kya Hutuktu with money donated by him.

Nearby is the Lesser Temple of the Golden Roof with statues of Sakyamuni's warrior attendants, each holding a magic weapon. Murals along the walls of the hall depict fierce-looking deities and stories with fantastic figures of the six stages through which a man was traditionally supposed to pass before being reborn.

Masks, swords and bows and arrows used in the Lamas' sor-

cerer's dance hang on either side of the door. Lining the hallway to the second floor are stuffed specimens of tigers, bears, bison, wild sheep, monkeys and other animals which manifest the characteristics of certain deities peculiar to Tibetan Buddhism. Among the animal specimens is a horse draped in colored silk, which the Ninth Bainqen (Panchen) rode from Tibet to the Gombom Lamasery in the 1920s.

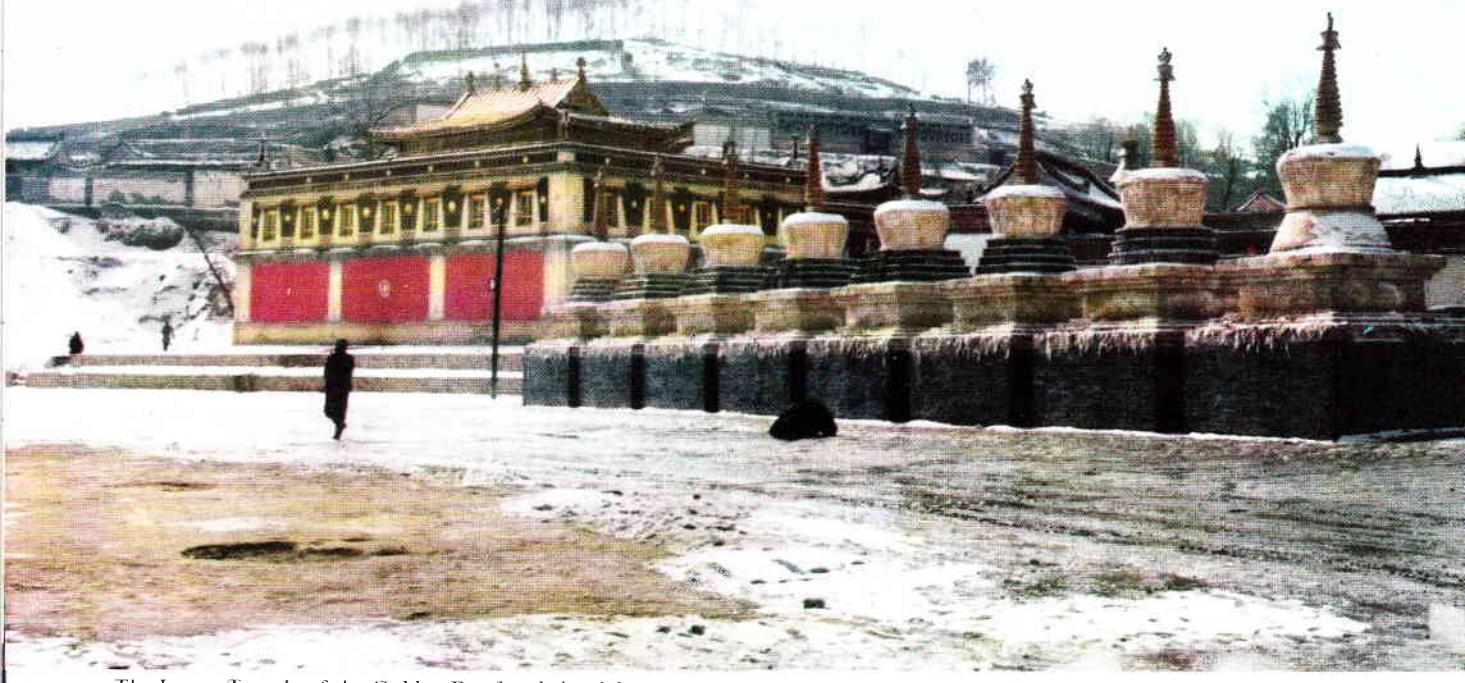
From this hall a pebble path leads up to the main hall of the lamasery, the Grand Temple of the Golden Roof. The original structure, built in 1560 during the Ming dynasty, has undergone several reconstructions which have made it into a magnificent building with walls of glazed tiles and gold-plated bronze roof. It is said that the Mongolian Prince Erdini from Qinghai spent 1,300 ounces of gold and 10,000 ounces of silver on its renovation in 1717. Later fine bronze deer and other castings were added on the roof by the Tibetan leader Pho Ihana Nas.

The Great Hall houses one of the famed relics of the lamasery. the 12-meter-high stupa contain-

Woodblock-printers in the Gombom Lamasery at work on scriptures in the Tibetan language.

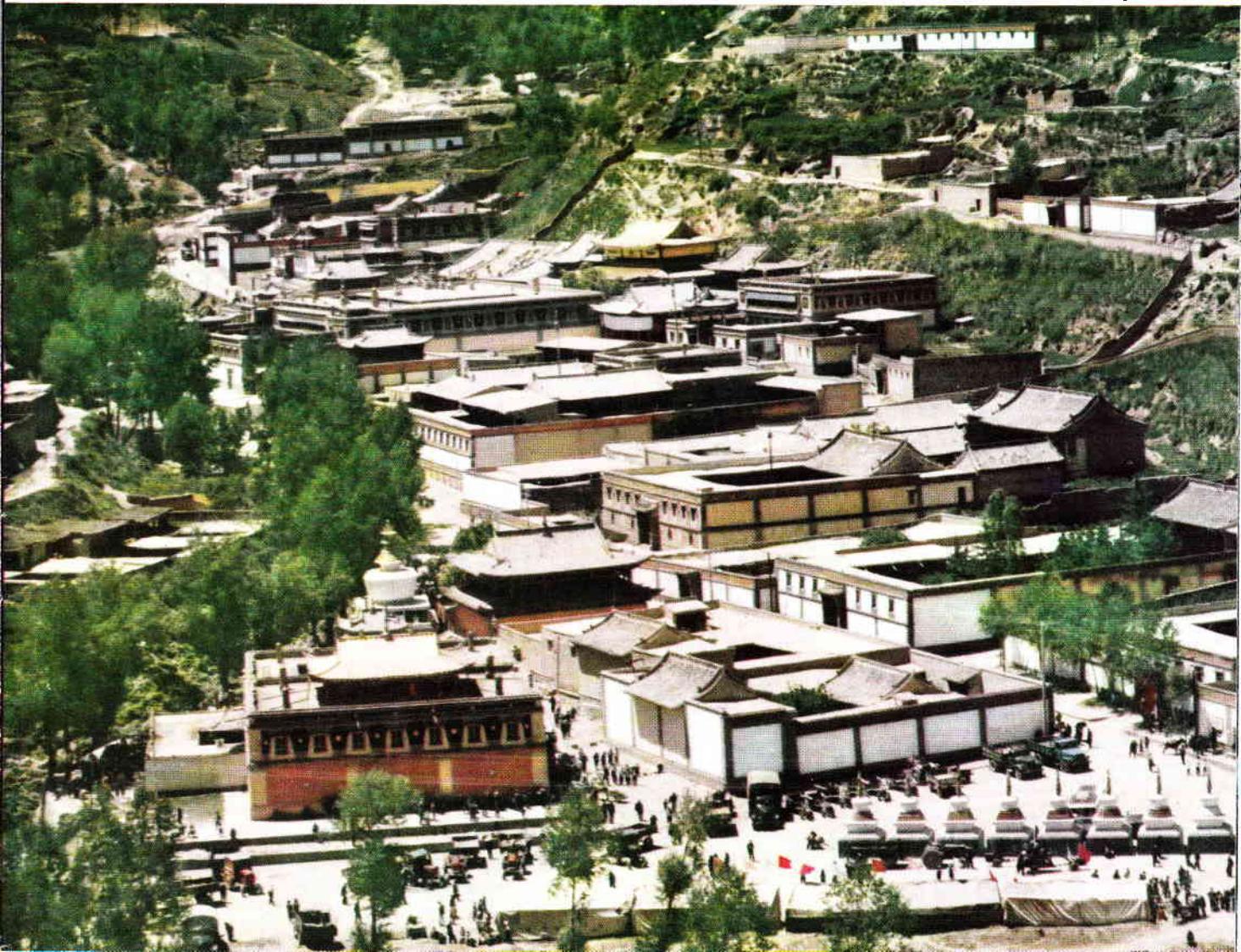


SUO WENQING is a lecturer at the Institute for Nationalities in Beijing.



The Lesser Temple of the Golden Roof and the eight stupas.

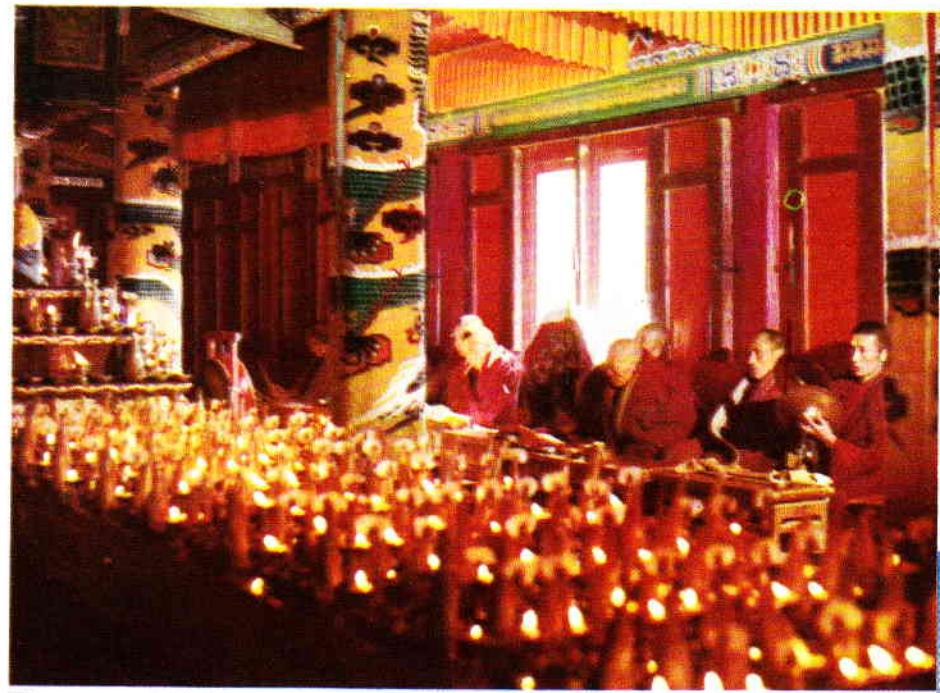
Overview of the Gombom Lamasery.







Gilded bronze roof of the Grand Hall of the Golden Roof.



The ceremony "Lighting a Thousand Lamps" in memory of the dead.

Statue of Tsongkhapa, founder of the Yellow Sect of Tibetan Buddhism.



The Goddess of Wondrous
Music in butter sculpture.



One of the sacred Thangka paintings
for which the lamasery is famous.



A huge devotional painting ceremonially displayed for
believers on a hill near the lamasery one day each year.

Photos by Fan Ruijun

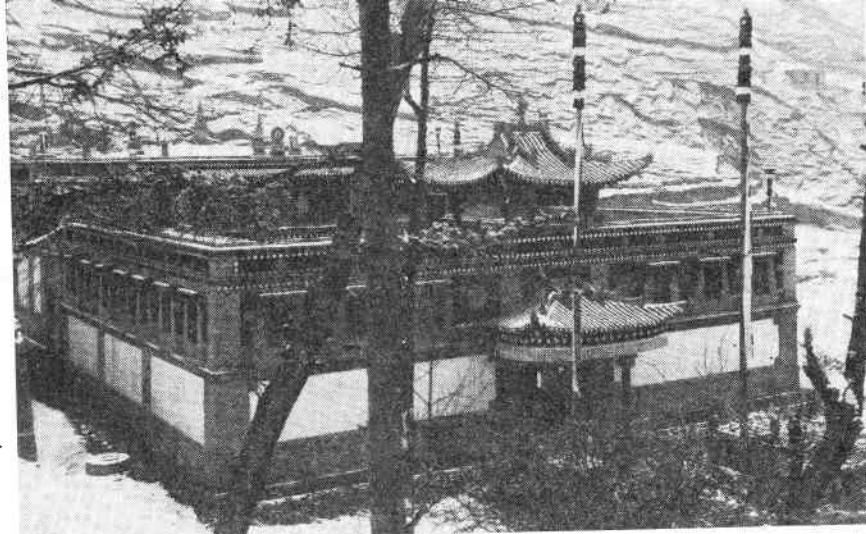
ing Tsongkhapa's earthly belongings. It is covered with a yellow drape studded with diamonds and pearls, and lamps of gold, silver and ivory, and other antiquities, are laid out in front of it. The ceiling is covered with beautiful paintings of birds, animals, flowers and religious figures. Along the four walls are shelves of Buddhist books in Sanskrit and Tibetan. Among them are the Kangyur and Tengyur scriptures, together comprising over 300 volumes in the world-renowned red letter Co-one edition, which have been kept in the lamasery for 200 years and are deemed of great value to research.

Opposite the Great Hall is the flat-roofed Great Hall of Meditation built in typical Tibetan style dating from 1606. In this spacious and beautiful hall the lamas gather to read the scriptures aloud, seated on the some 2,000 cushions. When thousands of lamas chanted here to the accompaniment of drums and cymbals the sound could be heard a long distance away. Here too along the walls are shelves holding bundles of scriptures.

In the interior of the hall are 108 pillars. Around them twine dragons woven in tapestry. In the center of the hall are the seated statues of Tsongkhapa and Sakyamuni flanked by chairs for lecturers. Here both the present Dalai and Bainqen Lamas have given lectures on the scriptures.

In this room also hang the *thangkas*, exquisite religious paintings, as well as pictures in patchwork and applique. The *thangkas* and appliques, along with the butter sculptures, are known as the "three wonders" of the Gombom Lamasery. Among the things the *thangkas* depict are episodes from Buddhist stories, the God of Longevity and the Arhats, those who have attained Nirvana, or a state of perfection. In this vivid art the influence of Tibet's native pre-Buddhist religion, Bon, is apparent.

For over 400 years the lamasery has been not only a shrine of Tibetan Buddhism but an institute for training. It has four depart-



Pavilion for Buddhist esoteric studies.

Fan Rujun

ments: exoteric and esoteric doctrines, astronomy and medicine. Scholars in the first two are higher-ranking lamas doing research in Buddhism. The latter two have trained many outstanding Tibetan and Mongolian doctors and researchers who have made contributions to the Tibetan medical and calendrical studies (in Tibetan tradition, these two functions are linked in the same persons.)

AT four fairs held at the temple each year the masked "devil dance" is done by skilled performers before thousands of spectators. Most fascinating is the Lantern Festival on the 15th of the first month of the Lunar New Year. This is the time for making marvellous multicolored sculptures of butter, some huge, some small—showing landscapes, flowers, birds, human figures and deities. Tibetan butter sculpture has long been famous in the history of plastic art. Connected with the lamasery are many highly-skilled butter craftsmen who have brought the art to the high level of perfection and are constantly creating new designs.

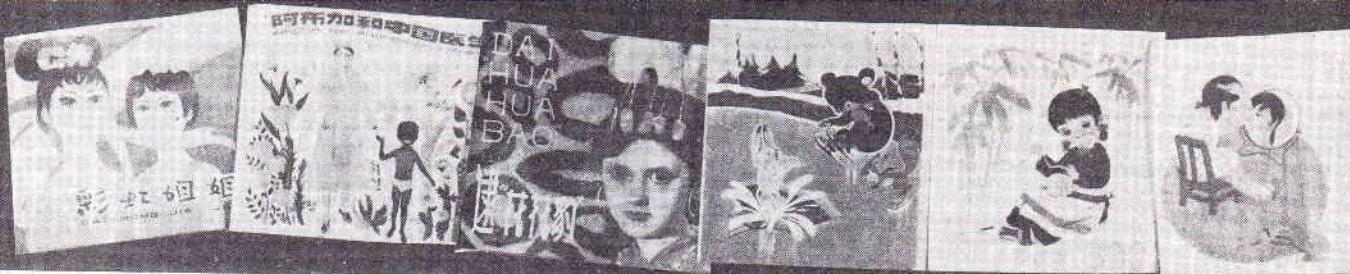
The best are displayed long after the Lantern Festival, preserved in the dim chambers of the temple. Some of those from the last festival were "Havoc in Heaven" from the story of the Monkey King Sun Wukong, "Chang'e Flies to the Moon"** and "Princess Wen Cheng Marries King Songtsan Gambo" about the 7th

century princess from China's Tang dynasty court who came to Tibet to marry its king, and introduced Buddhism to Tibet. The latter, a brilliantly-colored, intricately-carved panorama of the princess's departure from Chang'an, the Tang dynasty capital, contains two hundred life-size human figures and a view of Lhasa's Zuglakang (Jokhang) Temple in the far distance. It was made in a month by a dozen Tibetan artists out of 350 kilograms of butter. During the Lantern Festival, a hundred thousand visitors streamed past it.

The Gombom Lamasery is one of the historical places under state protection. As early as 1953 the people's government spent a large sum of money to renovate the Grand Temple. At that time an administrative office was set up to oversee its preservation. Since the fall of the gang of four in 1976 government funds have again been allocated for painting the main parts of the lamasery.

Recently the Qinghai province government decided to establish here a Tibetan cultural institute and assigned 100 promising students of various nationalities to study there the traditional arts of butter sculpture, *thangka*-making and Tibetan-style woodblock printing. Another group of young people is doing research on the Buddhist scripture and other Buddhist studies. □

* For more about Chang'e see China Reconstructs Dec. 1980.



Children's Books by the Hundred Million

LU BING

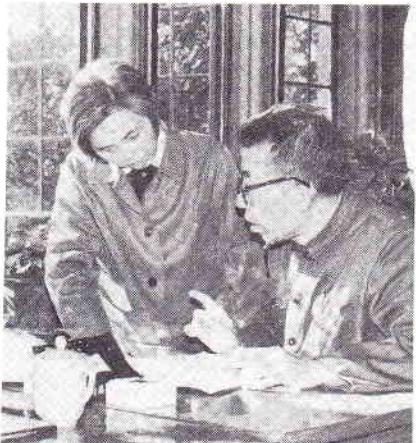
OVER 700,000,000 books, nearly 4,000 titles (including some of China's long-time best sellers), three children's magazines, one of which circulates more than 1,000,000 copies each month — plus a huge number of picture-story books, using a technique like that of western "comic books", but very different in content.

This is the astounding record of the Shanghai Children's Publishing House, founded in 1952, suspended in the "cultural revolution" and revived in 1977, since when many new titles have been published and some outstanding old ones reprinted. All these works it issues are designed to help children to grow up to be decent human

beings — honest, kind, hardworking, brave and eager to serve the people.

For children of school age the 100,000 *Whys* series, of which 17 volumes have already appeared, tells of different branches of knowledge and is among the best sellers. Other favorites are 5,000 Years consisting of stories from Chinese history, in five volumes. *The Adventures of the Little Cock and Ma Liang and His Magic Brush* (for the story, see page 45 of this issue, dealing with a cartoon film on this theme).

The magazines are *Children's Literature and Art*, *Science for Children* and *Little Friend*. The last, for primary school 6 and 7 year-olds, began publication in 1922 and is perennially popular. It is the one that has hit the million works.



Lu Bing (right), writer of this article, in his office.

THE picture story books, largely for pre-school children, are read avidly throughout the country. Here is the Cunning Fox, the Pesty Panda, the Clever Rabbit, the Honest Elephant. In folk stories and fairy tales, midgets and other strange characters appear. The best-loved is the Monkey King, the never-conquered Sun Wukong, from the 16th century Chinese classical novel *Journey to the West*, endlessly resourceful in fighting evils and exposing all false pretence. These are interesting and imaginative stories which past and present, fact, legend and fancy are enlisted to teach children values useful in our socialist society.

A Carrot Returns to its Owner is a perennial favorite. On a snowy day, Rabbit found a carrot. It was not easy for him to find things to eat in such cold weather. But then he thought of his friend. Poor Monkey might not have anything to eat either. So he decided to give it to him. When Monkey came home and found the carrot, he knew it must have come from his friend. Moved, he gave it to Little Deer. The carrot traveled this way from Little Deer to Bear and at last back to its

LU BING is an editor of the Shanghai Children's Publishing House and director of its Department of Pre-School Age Children's Books.



Chen Bocui, writer and vice-director of the Children's Publishing House, telling children his new stories.



original owner, the generous Rabbit, showing how thinking of others before oneself is a spirit that spreads.

Bird Tree is about two boys who found a little baby bird trying to learn to fly. But it was too young and had fallen to the ground. The boys wanted to take it home and raise it. But its eyes had closed. Was it sad? Perhaps it missed its mother? When they tried to get it to fly, to their surprise it was dead. With many tears, they buried it carefully, expecting a bird tree would grow up some day and bear little birds to play with. Of such are dreams!

Well-known writers for children who have been commissioned by the publishing house include Xie Bingxin, Chen Bocui and Bao Lei; and among the famous painters are Zhang Leping, Wan Laiming and Huang Yongyu. Many other writers and artists in various parts of China have contributed.

CHILDREN are eager to know and understand everything around them. They are constantly asking "what?" and "why?". So the Shanghai Children's Publishing House puts out lively books to help them with the questions and answers of life.

A Tadpole Looks for His Mother for younger children is one of these. A small tadpole in the water doesn't know who his mother is. A shrimp tells him his mother has two big eyes. The goldfish! A goldfish tells him his mother has a big white belly. The crab! But no...and so, as the intriguing mystery goes on, children learn what the goldfish, crab, turtle and catfish look like, and how a tadpole becomes a frog.

Little Kha-sang and Monster Windstorm, a story about a Tibetan boy, for children a bit older, uses the technique of personification. Monster Windstorm tyrannizes a desert village. The

people want to lock him up in a cage. Monster Windstorm dreams of swallowing up little Kha-sang. But when he wakes up, he finds that he himself has been locked up by shelter belts of trees.

Such books, based on science, the natural world and the effort to control nature, bring children out of their homes into the wide, wide world of deserts, grasslands, primeval forests, the sea and space and some deal with biographies of great scientists.

FOR thousands of years, poems and songs have been used to educate children. Today, much teaching is still done through poetry. Some of these are highly imaginative, others criticize bad habits. For instance:

Meow, meow, meow!
He raises such a row!
A lazy old disgrace,
When Ma says, "Wash your
face"
He only does one place!

This poem is about a cat but, while laughing at the lazy thing,

Children reading.



the children know who the lesson's for. Poems from new books are often put up on the wall, recited on the stage or linked with children's games.

The Shanghai Children's Publishing House invites many writers and teachers to contribute stories, poems and articles for children, and also wants them to recommend outstanding foreign works. Such stories as *Cinderella*, *Snowwhite*, *The Three Little Pigs* and *Little Red Riding Hood* are well-known. There is now a plan to introduce many more from the children's literature of other countries.

The publishing house is now collecting and editing both old and new fairy tales, Chinese and foreign. The first gift for China's children this year will be the two-volume *365 Nights* (a bedtime story, poem, song or riddle for each night of the year, often based on an ancient tale or newly created to amuse or to instruct in different branches of knowledge). □

Photos by Zhong Xiangdong

The Qing Dynasty

2. Consolidating and Defending the Multinational Country

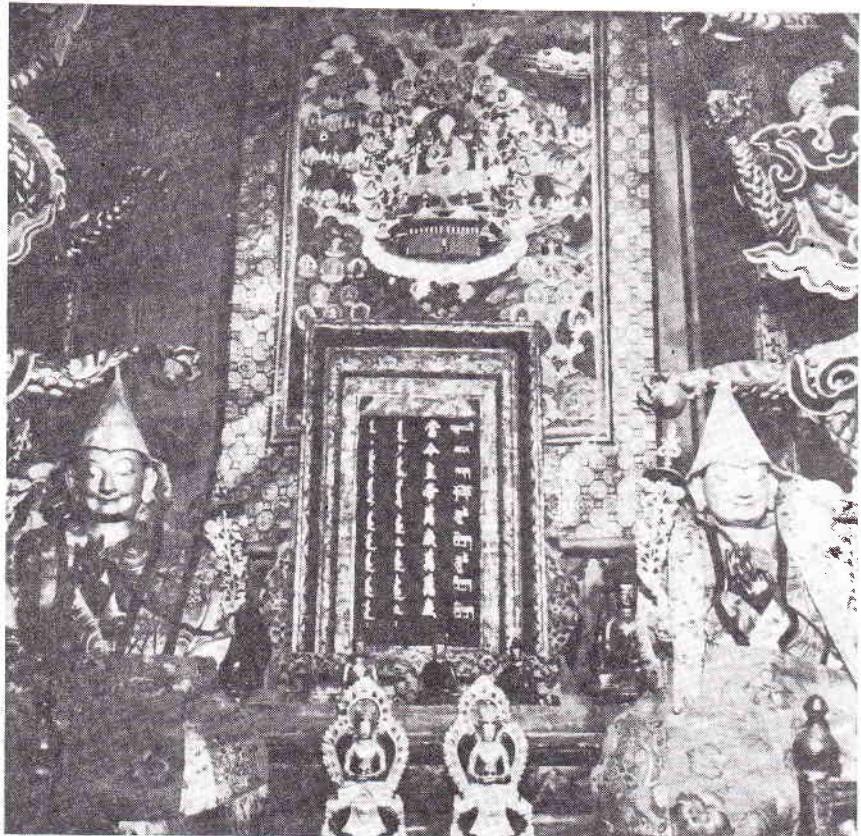
JIAO JIAN

In its early period the Qing dynasty (1644-1911) quelled several rebellions by nobles in the frontier regions, further consolidating the multinational-Chinese state in a situation in which foreign powers (first Russia, then Britain) were already trying to split it up by intriguing, in their own expansionist interests, with some aristocrats of China's border nationalities.

Tsarist Russia Eyes the Mongols

The Mongols were then divided into three groups. Those living in what is today Inner Mongolia south of the Gobi desert were known as the Inner Mongolian tribes. Those north of the desert were the Khalkha Mongols. The Eleuth (Western) Mongols inhabited the area north of the Tianshan Mountains in today's Xinjiang (Sinkiang), west of the Altay Mountains and south and east of Lake Balkhash, and portions of today's Qinghai province. Inner Mongolia and its people had already come under the Manchu rulers before they moved south of the Great Wall to set up the Qing dynasty. Soon afterwards the northern and western Mongols signified their allegiance through tribute to the Qing court.

The Jungarians (Dzungars), a branch of the Eleuth Mongols who inhabited the Ili River valley, under their leader Galdan, subjugated the other Eleuths and extended their influence south of the Tianshan mountains. Galdan, bent on splitting the country, wrote to Emperor Kang Xi (reigned 1661-1722), "Your Majesty is emperor of the south, and I intend to be the supreme ruler of the north." To secure his object, he entered into collusion with tsarist Russia, which



Portrait of Qing dynasty Emperor Qian Long, with memorial tablet, hangs in the highest hall of Tibet's Potala Palace as a symbol of authority of the Chinese central government.
Zhang Yang

was at that time conquering Siberia. Despite the opposition of his brother Cenghe and uncle Shukur, he was in contact with the Russians almost every year from 1674 to 1683. Arms and gunsmiths were supplied to him by the government of Tsar Alexei Mikhailovich (father of Peter I).

In 1688, Galdan and his cavalry came eastward to attack the Khalkha Mongols. In 1689, the Treaty of Nipchu (Nerchinsk) was signed to define the Chinese-Russian border. The next year, Fyodor Golovin, the tsar's representative, received Galdan's emissary, seeking a military alliance. Then

Galdan, urged on by the Russians, attacked Inner Mongolia on the pretext of pursuing the Khalkas. Qing troops met his army in what is now the Hexigten banner in northwestern Liaoning province, and drove it back west.

In 1695 Galdan's forces struck eastward along the Kerulen River. The following year Emperor Kang Xi led an army to defeat him southeast of Urga (now Ulan Bator in today's People's Republic of Mongolia). Galdan fled with what remained of his cavalry. In the meantime the Uygurs and Kazaks in Xinjiang and the Mongols in Qinghai rose in revolt

against him. The Jungarian people and the nobles also began to desert him. He ended his life by taking poison.

The area inhabited by the Khalka Mongols once more came under the Qing government in Beijing, which conferred titles and gave official positions to their nobles. In 1733 it set up the Ulias-sutai military command to garrison the four khanates — Tsetsen, Tushtu, Dzarssaktu and Sain Noin — and two divisions — Gobdo and Tangnu Ulianghai, which then made up what was known as Outer Mongolia.

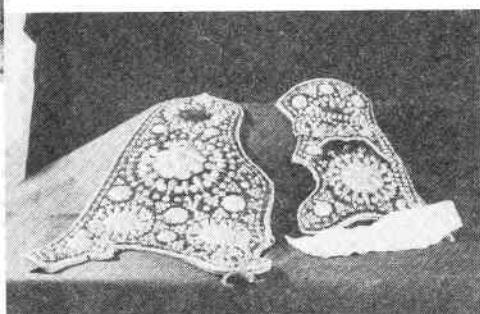
A later separatist revolt, again backed by Russia, was launched by the Jungarian noble, Amoursana in 1755. Emperor Qian Long sent troops by two different routes to attack him at Ili. While he retreated in defeat, Amoursana received word from the tsar that he might take refuge in Russia. In 1757 he fled to that country, and the rebellion was put down in 1758.

British Try in Xinjiang

Rebellion by two Uygur aristocrats, Khwaja the Elder and his younger brother Khwaja the Younger was put down in 1758, making it again possible to administer Xinjiang under the Qing government. In 1762 the Qing court set up the Ili area command to administer regions both north and south of the Tianshan Mountains. It stationed troops and set up outposts in various parts of Xinjiang to strengthen

Silver-studded quiver and sheath for a bow presented to Emperor Qian Long by Taiji Dundobudash, head of the Torguts, a branch of the Eleuth Mongols.

Museum of Chinese History



defence of China's northwest border.

In the 1820s Jehangir, grandson of Khwaja the Elder, rose in rebellion. He had been in Afghanistan in his youth, and come into contact with the British colonialists, who having completed their conquest of India were actively extending their sway to adjacent countries and areas. Jehangir lent himself to their schemes for aggression into Xinjiang. In 1826 he secretly returned to southern Xinjiang and organized some nobles for armed rebellion. The British government sent its agents as his advisors and provided him with modern weapons. He was captured by Qing troops in 1828, and the foreign-backed revolt crushed.

Strengthening Control over Tibet

During the early period of the Qing dynasty, Emperor Shun Zhi (reign, 1644-1661) received the 5th Dalai, head of Tibetan Buddhism and conferred him the title of Dalai Lama (Prelate of the Ocean). Emperor Kang Xi conferred the 5th Bainqen, another leader of Lamaism, the title of Bainqen Erdini (Treasured Great Teacher). In this way the Qing government established the position of the Dalai and Bainqen as religious leaders within China. It decreed that future Dalais and Bainqens had to receive their titles from the central government.

In 1727 the Qing court began to send a high commissioner to Lhasa as a permanent representative of the central government. Some years later it empowered the Dalai Lama to administer Tibet. In 1793 it sent a high commissioner, representing the central government, to join the Dalai Lama and Bainqen Erdini in the administration of Tibet. Thus the Qing government in Beijing greatly strengthened its control of the region.

Vast Territory, Many Peoples

During the early part of the dynasty, China's territory extended west to the Pamir Mountains, taking in the area north of Lake Balkhash. In the northeast

it stretched to the Outer Hinggan Mountains north of the Heilong (Amur) River. On the seaboard it included islands from Sakhalin in the north to Taiwan and its subsidiary islands — Diaoyu and Chiwei. Also four groups in the South China Sea — Dongsha (known in the west as Pratas), Xisha (the Paracels), Zhongsha (Macclesfield Bank) and Nansha (Spratlys); part of China since ancient times they were under the administration of Guangdong province during the Qing period.

More than 50 nationalities lived within the Qing borders. They included: Han, China's majority nationality, Manchu, Mongol, Hui, Tibetan, Uygur, Kazak, Korean, Miao, Yao, Yi, Li, Gaoshan, Zhuang, Daur, Ewenki, Oroqen and Hezhe.

The unified administration of the Qing government provided favorable conditions for economic and cultural exchange between the nationalities and for further development of the frontier regions.

Many Manchus came south of the Great Wall in the early days of the Qing dynasty. Later many Hans and Huis went to settle north of the wall. With the local Manchus, the new settlers began to develop agriculture on the broad northeast China plain. They built settlements known as *tun*. Eventually every *tun* was surrounded by fields opened in the waste.

The Daurs, Ewenkis and Oroqens, three separate nationalities, were all known as Suoluns (Solons) in Qing times. Originally they inhabited areas along the upper and middle reaches of the Heilong River and its tributary the Zeya River, and Sakhalin Island. Repeated invasions by tsarist Russia caused them to move to the valley of the Nen River south of the Heilong. Most of the Daurs were farmers and herders. The Ewenkis and Oroqens were nomads and domesticated deer for their transport. They lived by hunting marten for their furs in the forests and digging ginseng roots in the mountains. These two

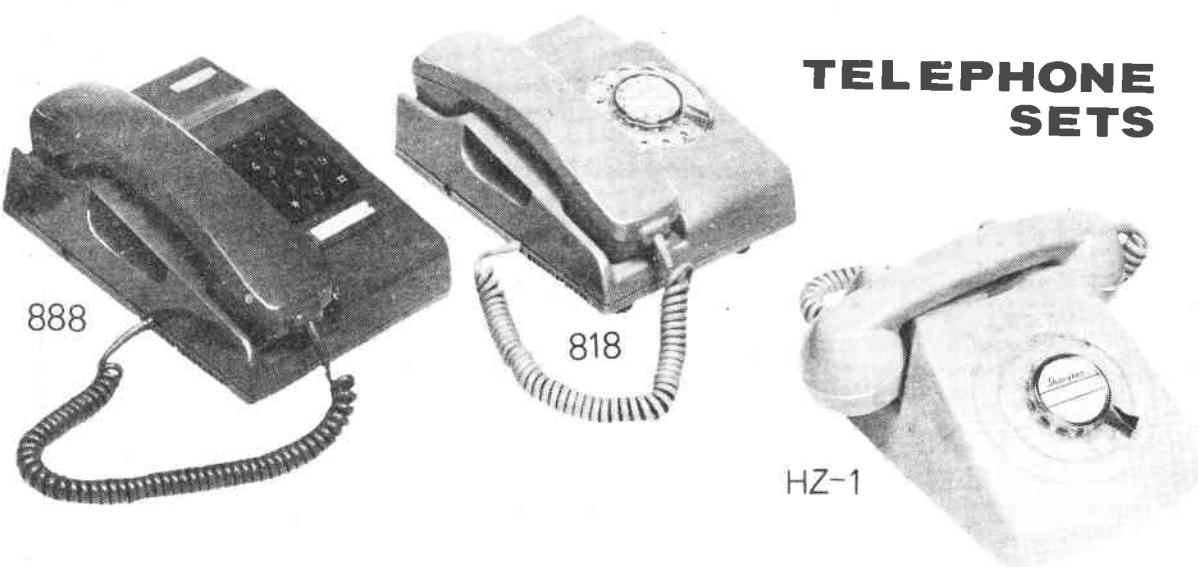
(Continued on p. 72)



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Lesson 2

HUANG WENYAN

On the Street

王: 老张, 你去哪儿?

Wáng: Lǎo Zhāng, nǐ qù nǎr?

Wang: Old Zhang, you go where?

张: 我去商店。这位是谁?

Zhāng: Wǒ qù shāngdiàn. Zhè wèi shì shéi?

Zhang: I go store. This person is who?

王: 她是我的女朋友, 小洪。

Wáng: Tā shì wǒ de nǚ péngyou, Xiǎo Hóng.

Wang: She is my girl friend, Little Hong.

张: (对洪) 你好!

Zhāng: (Duì Hóng) Nǐ hǎo!

Zhang: (To Hong) You well!

洪: 你好!

Hóng: Nǐ hǎo!

Hong: You well!

张: 你们去哪儿?

Zhāng: Nimen qù nǎr?

Zhang: You go where?

王: 她去上班, 我去学校。你爱人

Wáng: Tā qù shàng bān, wǒ qù xuéxiào. Nǐ àiren

Wang: She go to work, I go (to) school. You (r) wife

和孩子好吗?

hé háizi hǎo ma?

and child well?

张: 很好, 谢谢你。

Zhāng: Hěn hǎo, xièxie nǐ.

Zhang: Very well, thank you.

王: (对洪) 他的女儿很漂亮,

Wáng: (Duì Hóng) Tā de nǚér hěn piàoliang,

Wang: (To Hong) His daughter very pretty.

好玩儿极了, 我非常喜欢她。

hǎowánr jíle, wǒ fēicháng xǐhuān tā.

cute very, I extraordinarily like her.

张: 星期日我带她去看你们。

Zhāng: Xīngqīrì wǒ dài tā qù kàn nimen.

Zhang: Sunday I bring her to see you.

洪: 太好了。

Hóng: Tàihǎo le.

Hong: Very good.

王: 你什么时候来?

Wáng: Nǐ shénme shíhou lái?

Wang: You what time come?

张: 上午十点。

Zhāng: Shàngwǔ shí diǎn.

Zhang: Morning ten o'clock.

王: 你爱人也能来吗?

Wáng: Nǐ àiren yě néng lái ma?

Wang: You(r) wife also can come?

张: 她不一定的。

Zhāng: Tā bù yíding.

Zhang: Her not certain.

星期六 我

Xīngqīliù wǒ

Saturday I

打电话告诉你。

dǎ diànhuà gàosu ni.

telephone (to) tell you.

王: 好。再见。

Wáng: Hǎo. Zàijiàn.

Wang: Good. Again see!

张: 再见。

Zhāng: Zàijiàn.

Zhang: Again see!

Translation

Wang: Old Zhang, where are you going?

Zhang: I'm going to the store. Who's this?

Wang: This is my girl friend, Little Hong.

Zhang: (To Hong) How do you do?

Hong: How do you do?

Zhang: Where are you going?

Wang: She's going to work and I'm on my way to school.

How are your wife and child?

Zhang: Very well, thank you.

Wang: (To Hong) His daughter is very pretty, really cute. I am very fond of her.

Zhang: I'll bring her to see you on Sunday.

Hong: Wonderful.

Wang: What time will you come?

Zhang: Ten in the morning.

Wang: Can your wife come, too?

Zhang: I'm not certain about her. I'll phone you on Saturday.

Wang: Fine. Good-bye.

Zhang: Good-bye.

Notes

1. Nǐ qù nǎr? 你去哪儿? (Where are you going?)

This is commonly used to greet someone on the street and may strike someone not accustomed to Chinese as being overly-inquisitive. It does not always demand a direct answer, but can be answered in a general way such as **Wǒ qù bàn diǎnr shìr 我去办点儿事儿** (I'm going out to do some business).

2. Àiren 爱人 for husband or wife.

This term, meaning literally "loved one", came into use after liberation in 1949 and can refer to either husband or wife.

3. Lǎo老 (old) and xiǎo 小 (little).

These are often prefixed to a family name as a sign of familiarity; **Lǎo**, 老 for an older person,

Xiǎo 小 a younger, as **Lǎo Zhāng** 老张 and **Xiǎo Hóng** 小洪.

4. Interrogative pronouns.

Four used in this lesson are:

shuí 谁 (who)

shénme 什么 (what)

shénme shíhou 什么时候 (when or what time)

nǎr 哪儿 (where)

In Chinese the interrogative word is placed where the answer would be in a declarative sentence. Examples: **Tā shì shuí?** 她是谁? (literally: She is who?). **Tā shì Xiǎo Hóng** 她是小洪 (She is Little Hong). **Nǐ shénme shíhou lái?** 你什么时候来? (You what time come?) **Nǐ qù nǎr?** 你去哪儿? (You go where?)

Words and Phrases

1.极了 **jíle** (very)

好玩儿极了 **hǎowánrjíle** (very cute)

漂亮极了 **piàoliangjíle** (very pretty)

好极了 **hǎojíle** (very good)

麻烦极了 **máfanjíle** (very troublesome)

2. 上班 **shàng bān** (go to work)

上早班 **shàng zǎobān** (work morning shift)

上晚班 **shàng wǎnbān** (work night shift)

下班 **xía bān** (leave work)

3. 打电话 **dǎ diànhuà** (to telephone)

回电话 **huí diànhuà** (return the telephone call)

Exercises

A. How do you say the following in Chinese:
Where? Who? What?

B. Translate the following sentences into Chinese:

1. His daughter is very pretty.

2. I will phone you.

3. Where is Old Zhang going?

4. He is going to work.

C. Read the following passage:

老张的女儿很漂亮，好玩儿极了，我非常喜欢她。今天我和我的女朋友看见了老张，他说(shuō, say)他带女儿来看我们，他们星期日上午十点来。

(Huang Wenyan, Instructor, Beijing Languages Institute.)

The Qing Dynasty

(Continued from p. 69)

products, and deer antlers used for medicinal purposes, they exchanged with the Han people for grain, cotton cloth and iron implements. The Hezhe people were hunters and fishermen in the lower Heilong River valley. In winter they traveled by dog sled.

In the Mongolian regions animal husbandry, the traditional occupation, flourished in early Qing times. Some Mongols also became farmers as the Hans migrated in large numbers to open land above the great bend of the Huanghe (Yellow) River and in the eastern part of Inner Mongolia. During the reign of Emperor Qian Long Guisui (today's Hohhot) had developed into the largest commercial city of that region.

The Moslem Huis developed from centuries of intermingling between various peoples of central Asia, the Persian and Arab merchants, army officers and others who came to China, and the Hans and minority peoples of China. They lived in many parts of the country, but were (and are

still) concentrated in Ningxia, Gansu, Xinjiang and Qinghai in the northwest, in the north China provinces of Henan and Hebei and in Yunnan in the south. The Hui people have been an important force in developing the northwest. Their merchants played a big role in economic exchange between the frontier regions and other parts of the country.

Among the many nationalities in Xinjiang in the far west, the Kazaks in its northern part were herdsmen. The Uygurs in the south were famous for their wheat, corn, cotton, grapes and melons. In their dry climate they irrigated with the melting snow from the Tianshan Mountains, or with underground water brought to the fields through karez, a system of underground channels dug by linking a series of wells. The silks, carpets and jade handicraft of the highly-skilled Uygur artisans were known throughout the country.

The Tibetans, living on the Qinghai-Tibet plateau were mainly livestock raisers or farmers. They grew *qingke* (highland barley) in the valleys of southern Tibet, and

raised yaks and sheep on the plateau pastures of its northern part.

During the early period of the Qing dynasty, the Tibetans rebuilt the Potala Palace* on a hill in the heart of the Lhasa River valley. In the resplendent and magnificent 13-story Potala are colorful murals dealing with the rich history and culture of the Tibetan people intermixed with religious themes. Just as the Tang dynasty emperors of China had sent craftsmen of the Han majority nationality to help build the original Potala in the 7th century, so the Qing dynasty emperor Kang Xi sent many to participate in its reconstruction and extension a thousand years later.

The Zhuangs in Guangxi, Yunnan, Hunan and Guangdong, the Miao, Yaos and Yis in the southwest, the Lis on Hainan Island and the Gaoshans on Taiwan, all with a long history, like other nationalities in China, enriched the country's culture with their own creations. □

* *China Reconstructs* carried an article on the Potala Palace in its March 1980 issue.

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