

China Reconstructs

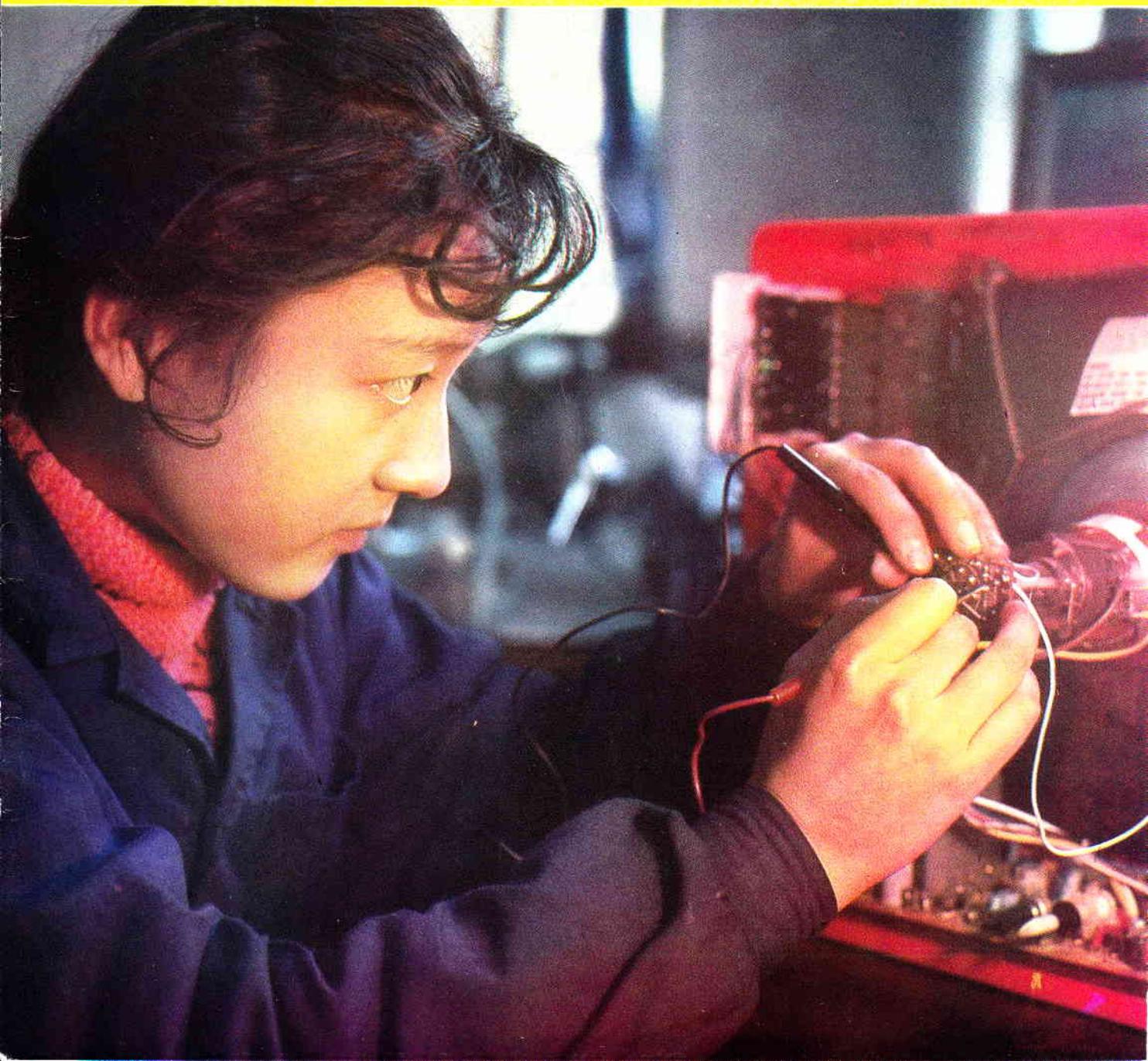
VOL. XXX
NO. 3
MARCH
1981

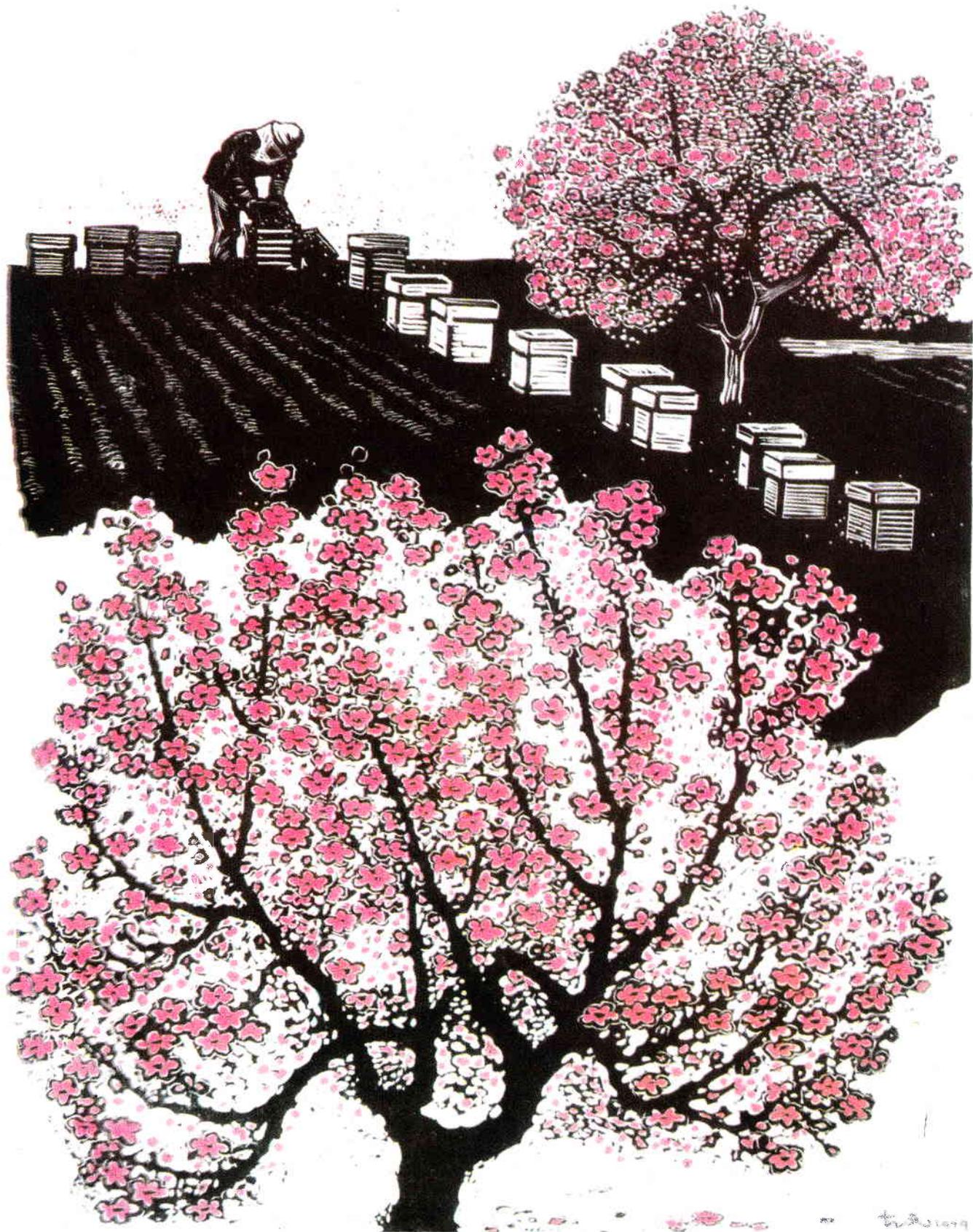
Australia: A \$ 0.72 New Zealand: NZ \$ 0.84 U.K.: 39 p U.S.A.: \$ 0.78

• **New Ways of Economic Management**

• **MARRIAGE LAW**

• **TV IN CHINA**





Give the People Some Sweetness (woodcut, 1979)

Gu Yuan

VOL. XXX NO. 3

MARCH 1981

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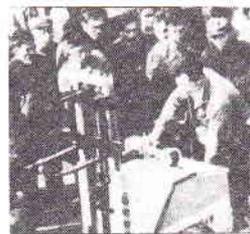
Front Cover:
TV Worker

Wang Xinmin

Articles of the Month

Reforming Economic Management

China's economy, amidst realistic adjustment of targets and priorities, is also the scene of initial reforms in its management. Why they are needed, benefits revealed, new contradictions encountered — discussed by an economist. Page 4



Everyone Equal Before the Law

Members of the Juridical Department of Beijing University answer questions on the procedure, principles, legal issues in the major trial of Jiang Qing and other culprits — and on its significance for the future. Page 28



China Enters Television Age

Growing production of TV sets, now owned by millions. Main content of programs — news, entertainment, issue-airing, educational courses — and advertising. Page 11

Why a New Marriage Law?

The years of turmoil saw backsliding from the progress made from feudal to free and equal marriage in the preceding period. Now a basis for resumed advance is laid in the revised marriage law, effective this year. Page 17



Gu Yuan's Woodcuts and Watercolors

A famous artist, rooted in the Yan'an experience of the revolutionary war years, and his old and new works in two media. By noted critic Cai Ruohong. Page 33



A Letter from Australia

It is with great pleasure I read your publication, and cannot think how the magazine could be improved as there is a great coverage of all subjects.

I visited your beautiful country in 1975 and was amazed at the hospitality, honesty and friendliness of your people—also the happiness and unselfishness of all we met—especially the children.

I was thinking of visiting your country again, but feel it is changing too much to our way to be "different."

Chairman Mao and Zhou Enlai have done wonders for China, and that must never be forgotten, or you will have to go through a revolution once again. You are not selling your babies now and have no beggars in the streets as in the old China. Please do not go back to that, as you will if you adopt capitalism. In our society the rich get richer and the poor poorer, and I'd hate to see an uncaring society in China.

I felt the old and the children were most important in your country. Here we old feel unwanted if we have no family.

I do not like to see Mao's photo being removed and Coca Cola etc. signs being put up in his place. Your country was so refreshing because of its socialism and difference.

Yours sincerely,

Jean Fielding

Please see the article "Is China Going Backward?" on p. 8—Ed.

Objectivity and Candor

In last May I subscribed to *China Reconstructs* while visiting Wuxi. I must confess that I did not really expect anything except a propaganda publication, typical of government publications everywhere.

I was wrong. I receive and read (in part) over 100 magazines a month. Yours is very well done. It is written in clear, concise and idiomatic English. It is a credit to the professionalism of the editors. There has clearly been an effort to achieve balance and objectivity. Problems are revealed with candor and proposed solutions presented with realism.

TOM DILLON

New York City, N.Y., U.S.A.

Be More Chinese

We suggest that your magazine would be more interesting if it were more

Chinese. There is a tendency to copy our American ideas, illustrations and advertising.

You have a wonderful civilization as a background and a wealth of art to draw from and should make use of it. The older numbers of *China Reconstructs* were much more beautiful.

HELENE HARKER

San Francisco, CA, U.S.A.

Memorable Experience

My wife and I recently (November 1, 1980) returned from a most enjoyable and interesting trip to China. We were members of a tour which traveled from London to Hongkong by train, across Europe, Russia, Siberia, Mongolia and into China, visiting Datong, Beijing, Nanjing, Shanghai, Nanchang, Changsha and Guangzhou. As a result we have become very enthusiastic goodwill ambassadors to the U.S.A. on behalf of China. We have traveled very extensively and never enjoyed any trip as much. The Chinese people are warm, friendly, kind and so very hospitable. Please don't change!

I had the misfortune to pick up a urinary tract infection and spent five days in a Beijing hospital. I am 65, and these were my first days in a hospital in all my life. The treatment was excellent, the personnel competent and kind and I want to thank those involved in setting up such an efficient medical care system. What could have been a very frightening and frustrating experience turned out to be most memorable.

Upon my return to the U.S.A., my own physician told me the medicine and care I received were certainly equal to the finest in the world.

We subscribed to your magazine and are enjoying a new issue each month. After my experiences and the interest my friends have in it, I hope you will find time and space to more fully explain your medical care system—not just the new discoveries but the standard loving care a patient receives. I am sure this would do much to alleviate any fears travelers have about visiting a new and different country.

WILLIAM TAIT

Tallahassee, Florida, U.S.A.

Nationalities and Youth

I am a young student who is very interested in the glorious past of China and its culture today. I am glad that many of the *China Reconstructs* articles are on the ethnic minorities in China and their life-styles. I hope you will show more how their ancient or rather traditional way of life has been affected by the socialist system. For instance a very pleasing article to me was in a July 1979 article in your magazine on the Menba nationality in

Tibet, also the Dong people of Guangxi in China.

For me and other youngsters and teenagers a regular article on youth activities in art, learning, etc. in China would be very interesting and bring a more enlightened view to adolescents in Britain. I personally like very much your archeological articles.

MARK EDDOWES

Southport, England

Suggests Change of Name

During our visit to China last year I was persuaded to subscribe to *China Reconstructs*, a wise decision. My wife and I find your magazine of great interest and most informative. In particular we enjoy articles on your long and fascinating history.

As I am a professional nurseryman any articles on your native trees and shrubs would be of utmost interest. In this respect our visit to Mount Emei in early March was one of the most exciting things we have ever done.

I am not so sure that the title of the magazine *China Reconstructs* has the right appeal to English speaking people and suggest you might consider "China Today & Tomorrow". To my mind such a title covers exactly what you publish.

Finally please continue to use postage stamps on whatever you send me. My young friends are always delighted to receive them, and I hope that the stamps will give them much more interest in your exciting country.

ARTHUR E. CAMPBELL

St. Ives, Australia

Chinese Edition, etc.

China Reconstructs is very good. One very important point is why you don't have a Chinese edition. According to your catalogue it is published only in English, French, Spanish, etc.; but all over the world there are a lot of Chinese.

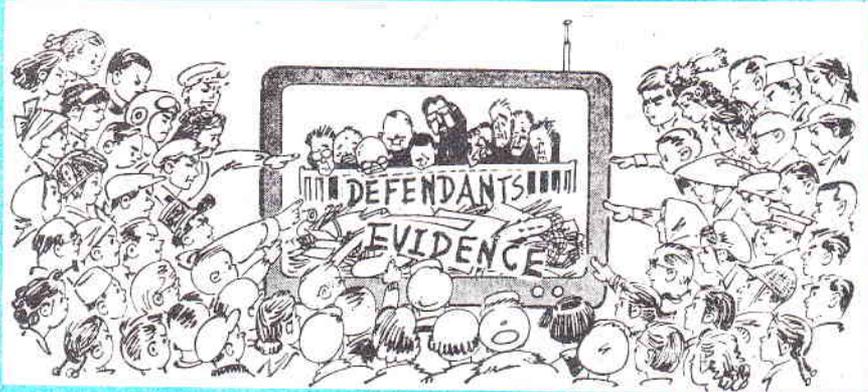
Secondly, I hope you can have more detailed information on travel and trade which would bring you more readers. Also that you can accept more advertising from outside countries and send your magazine to all libraries there.

JOHNNIE C.Y. POON

Hongkong

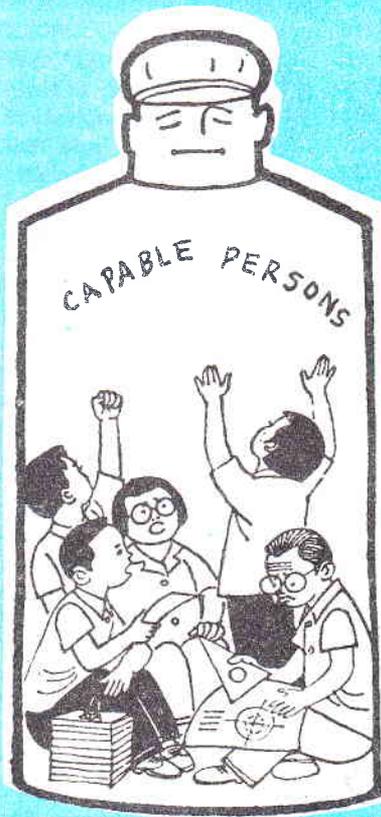
The catalogue Mr. Poon saw is out of date. A Chinese edition of *China Reconstructs* has been available since last October, and distributed all over the world. Subscriptions are welcome. We do accept suitable outside advertising and will send rates on request. If readers supply the addresses of their libraries, we will send sample copies. —Ed.

Wit and Barbs



The people's enemies on trial.

Yue Xiaoying



Tight-mouthed Cadre. He won't say the word to let them transfer jobs.

Deng Taihe



"I won't get out of my walker."

He Wei



Grandma and Grandson

Wang Minjin

Reforming Economic Ma

INITIAL steps have been taken to reform the management of China's national economy. The general policy, subject to socialist principles, is to change over from the system of centralized management by the government to giving enterprises more power of self-management with more say in it for their own workers and staff members; to make a change from regulation solely by the state plan to a combination with regulation by the market; and to change from managing economic affairs mainly by administrative means to using economic measures coupled with legislation.

Extending the enterprises' power of self-management is the key link. Such reforms were first experimented with in Sichuan province, China's biggest, at the end of 1978 by Zhao Ziyang, then its Communist Party secretary and now China's Premier. Beginning with only six enterprises, by 1980 the new system involved 6,600 throughout the country. Though in number these account for only 16 percent of China's state-owned industrial undertakings, their output value makes up about 60 percent of the national total and their profits 70 percent. The experiment proved that such reforms can constantly stimulate the initiative of the enterprises and the circulation of commodities in the market. They have helped improve the livelihood of the workers and peasants and are promoting China's modernization.

Why Reform Is Needed

Why does China need to reform her economic management system?

The present system including the management of production, capital construction, finance, wages, prices

LIAO JILI is an economist on the State Planning Commission.

and goods and materials was mainly copied from the Soviet Union in the early 50s, when China lacked her own experience in building socialism. Some other features were carried over from the liberated areas of the revolutionary-war years. The highly-centralized system operated mainly through administrative means that was set up in the early years of the People's Republic played a positive role at that time. It helped China's impoverished, war-damaged economy to concentrate material, financial and technological resources for rehabilitation, the construction of key projects and planned development.

Past Drawbacks

But in the course of the past 20 years, the disadvantages of over-centralization showed themselves. Over-rigid system and excessive concentration of power were stifling the initiative of localities and enterprises in several ways.

• **Only the state had authority over funds, materials and hiring.**

The state decided the revenue and expenditure of enterprises and supplied them with funds, usually without interest. State monopolies did the purchasing, marketing and distribution of goods and materials. Enterprises, with no right to choose their own workers, had to take on whoever the state assigned them. Wage scales were also decided solely by the state. Under those conditions, whether an enterprise was managed well or poorly did not affect the economic benefits it or its workers secured. Without economic responsibility, some felt it didn't matter whether the work was done well or poorly.

• **What to produce, and in what quantity and variety was decided totally by the state plan.**

Sometimes, what factories turned out under the plan was not what

was needed by society and the market. In a big country like China with its complicated economic make-up, it is impossible for the state to plan so precisely the supply of materials, and purchase and sale of products for all 300,000 enterprises. On the one hand some unwanted products piled up, on the other many consumers found they could not buy what they needed.

• **Management by administrative fiat severed natural economic ties.**

Problems that could have been solved by consultation between enterprises had to be handed up through various administrative levels for solution, often a slow process. This complicated and redundant method lowered efficiency and was a fine breeding ground for bureaucratism.

In the 1950s and 60s China's economists were already aware of such problems and had devised steps to solve them. For instance, the division of labor between the central and local authorities was readjusted, but this did not bring the expected results. Then during the ten years of "cultural revolution" following 1966, there was confusion and damage to production, and rational reform was out of the question.

Initial Steps

Readjustment after the gang of four was smashed in 1976 began a turn for the better in China's national economy. Modernization was set as the prime task. Leaders and economists began to sum up the experience, positive and negative, of China's 30 years of economic construction and began to study the strong points of economic management abroad. This was the basis for the decision to begin an overall reform.

In China's academic circles there were different views on how to

Management

LIAO JILI

carry out the reform but most agreed that merely dividing power between the central and the local authorities would still mean administrative management by those authorities, and would not mobilize the initiative of the enterprises themselves. Hence the new measures.

In the past two years the following has been done:

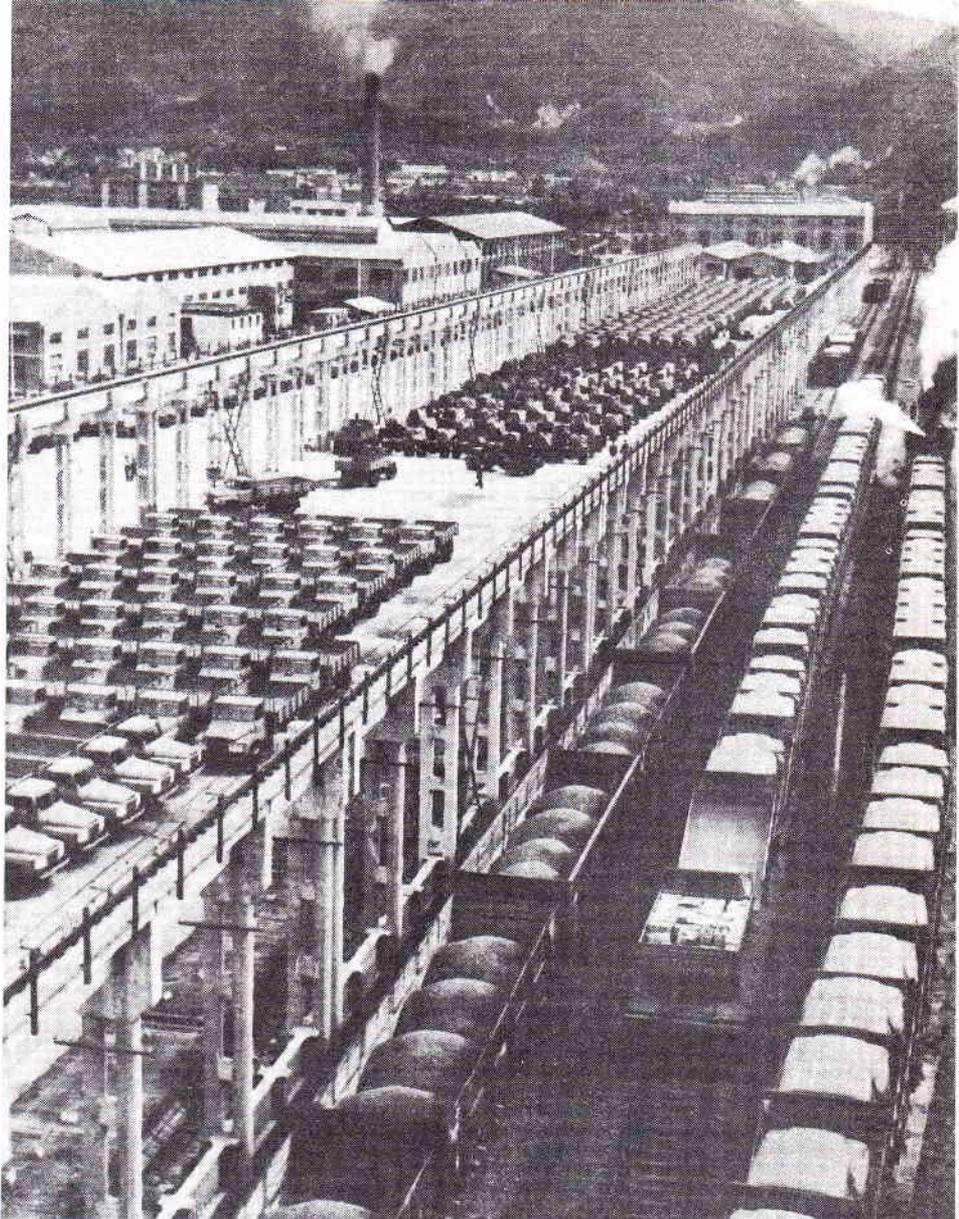
- **Increasing the power of the enterprises.**

The plants in the experiment, after turning a set amount of profit over to the state, were allowed to keep the rest. Some could retain about ten percent of their total profits, others more. This was used to expand production or to augment funds for safety and welfare.

Enterprises were also given more powers of self-management in production, sale of products, distribution of bonuses, disposal of funds and purchase of new equipment. These changes have helped to stimulate the workers' initiative, spur production and improve management.

An investigation on 84 reformed enterprises in Sichuan showed that their total 1979 value of output increased 14.9 percent over that for 1978, and profits turned over to the state, 24.2 percent. Textile enterprises in Shanghai which tried self-management also raised their value of output for the six months of 1980 by 14.1 percent over the same period in 1979.

Beginning from 1981, those enterprises which have embarked on full responsibility for their own profits and losses, will be allocated no state funds, and instead of turning over a portion of their profits, will be taxed. After taxes and payments on loans, they can use their profits as they choose. What about planning? The state will still assign them a basic production plan



Management reforms have enabled Motor Vehicle Plant No.2 in Hubei province to increase its production.
Hua Ai

which they must fulfil, but each can make its own supplementary plan according to the needs of the market and the materials available. Along with selling on the market whatever regular products they turn out in excess of the plan, they may also sell those made from materials they themselves have secured. They may adjust prices of producer goods so marketed, but not consumer goods.

In order to equalize the difference in profit intake between fast-turnover industries and others, a limit for the percentage of profit kept will be set by trades, and controls will be set on how much

enterprises may produce outside the plan.

Self-management is to be supplemented by greater democracy in the reformed enterprises. Workers' representative conferences have been set up which discuss and approve important matters like production plans, use of funds and appointment or removal of leaders in important posts.

- **Initial use of the market to regulate production, under the guidance of the state plan.**

Means of production such as machines and rolled steel, formerly allocated by the state, are now appearing on the market as com-



Lo Sufang, a telegraph operator in the Chengdu Telecommunication Bureau, is training more apprentices and gets a bonus for each one.

Xiong Ruqing

modities. In 1979, to meet market demand, two million tons of rolled steel were produced above the plan. Above-plan products made by enterprises under the First Ministry of Machine Building made up nearly 14 percent of this total output by value.

More channels — including commodity fairs — have been opened to facilitate the sale of producer goods like steel, as well as consumer goods. In the latter category, above-plan production arranged by enterprises themselves accounted for about 35 percent of the total national volume of retail sales in 1979.

• **Local authorities are now allowed to keep and use a portion of the profits from their area.**

These usually go toward further expansion of local industry. This is also a stimulus to local initiative and to efficiency and economy.

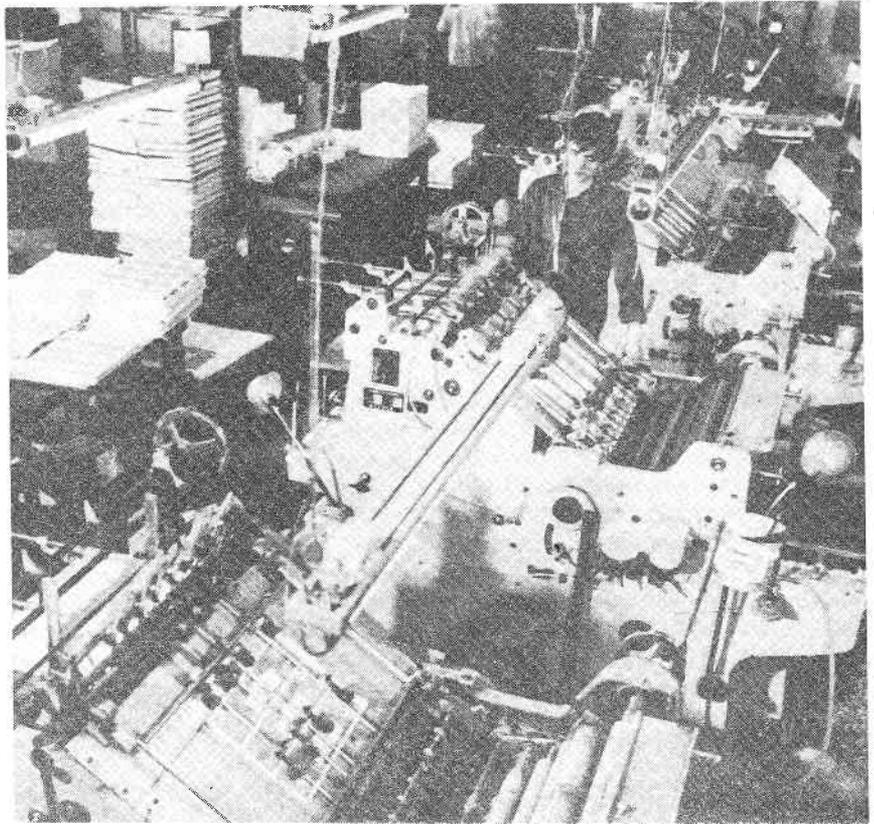
• **Specialized corporations and various kinds of combined enterprises have been set up.**

These both facilitate specialized production and link enterprises in the same line. Such links can be between different localities, between state and collectively-owned enterprises, or between enterprises in cities and rural areas run by people's communes and

their production brigades. More than 100 combined agricultural-industrial enterprises have been set up by state farms. Communes, livestock farms and forest farms have set up such enterprises to link them with units that process and sell their end product.

Now controlling its own funds, Chongqing Printing House No. 3 bought 20 machines last year to replace its old equipment.

Liu Shilin



• **In capital construction, funding is beginning to change from allocations to loans.**

This shift has been tried for over 500 projects in a dozen fields including light industry, textiles, coal, electric power, petroleum and tourism. When funds were allocated by the state, the enterprises bore no economic responsibility. Now, having to pay back principal and interest, they must give more consideration to economic results from investments.

• **Different types of economic units are being encouraged to co-exist.**

In the cities many collectively-owned handicraft shops, eateries and retail stores have been set up to supplement those operated by the state. Handicraftsmen and peddlers may now work as individuals. This flexible approach is providing more jobs, enlivening the market and providing more goods and services for the people.

Problems and Prospects

Naturally new problems are bound to arise and need to be solved. These include:

• **Contradictions arising from partial reform operating alongside**

control under the old system of state planning.

For example, originally manufacture and distribution of producer goods was all under a special governmental department. Now that some enterprises are making producer goods outside the state plan and selling them on the market, there is bound to be some contradiction with centralized planning and pricing.

• Duplication of products.

Everybody wants to manufacture products for which are in demand and yield a good profit. Such goods, too, can pile up, a waste. This has happened with electric fans for home use — a product in great demand. Some factories made them and neglected the products they were required to make under the state plan. Others manufactured fans and sold them above the state price. Some factories, out of their profits, bought more equipment and expanded production without sufficient consideration for available power and raw materials. Some built new workshops without inquiring whether this would duplicate state construction in the area, and despite the state's call for cutbacks on all but key capital construction. Economic planners hope to solve these problems through economic measures such as fixing prices, taxing and limiting loans.

• Infringements of law.

These include speculation, shoddy work and the use of inferior materials. To combat them, in addition to educating managerial personnel, salesmen and self-employed producers on their social responsibility, economic levers will be used, plus legislation with appropriate penalties.

• Managers' lack of experience.

Among China's hundreds of thousands of managerial personnel, some do not understand why the reform is necessary and some are even against it. But the biggest problem is lack of the know-how on scientific management. Short-term training classes have

been set up in many fields to help those concerned to improve their understanding in both the policies and the technical end.

Sticking to the Socialist Road

China is studying the experience of foreign countries and in some ways is now using the market mechanism to regulate supply and demand as capitalist economies do. But China is a socialist country. Public ownership is and will continue to be the main sector of her national economy. She will continue to have a planned socialist economy with the state controlling the direction of economic development, overall planning, the rate of growth of production, changes in the economic structure, the division of funds between accumulation and consumption, the scale and general direction of investment for capital construction, and the level of wages and prices. This will guarantee that China's development continues along the socialist road.

Though state-owned enterprises have greater self-management

powers, their means of production are still owned by the state. Their self-management is exercised under the guidance of the state plan and policies. In distribution of income, they must consider the interests of the state, the enterprise and the workers. In compensation for labor, they must follow the socialist principle of to each according to his work and are not allowed to exploit others.

Thus, the competition now introduced among enterprises is not free competition whose sole aim is profit, but is still subject to the overall plans and policies of the state. That is why we say that China's economic reform combines regulation by state plan with regulation by the market. Both are means toward a single goal: to build a socialist economy and improve the life of the people.

The reform of China's national economy may take years to accomplish. Many problems remain to be solved. It will take hard work by the Chinese people. Its end result, we are convinced, will be to speed China's socialist modernization. □

Battery-operated forklift produced outside the plan by the Shanghai Navigation Instrument Factory attracts attention of purchasers from other places at a commodity fair. Zhang Ping



Is China 'Going Backward'?

QIAN JIAJU

IN a letter to *China Reconstructs* (see p. 2) Ms. Jean Fielding of Australia expresses warm friendship for the Chinese people and also some concern for their future. She worries that the economic measures adopted by the Chinese government after the fall of the gang of four might lead China backward. Since there are others who have voiced similar concern, the editors of *China Reconstructs* have asked me to give my views.

To begin with, what does "going backward" mean? Return to the former semi-feudal and semi-colonial old China? I am now 72, and spent most of my life in the old society. In the 1930s I was a professor of economics in Beijing University and Guangxi University, so I am familiar from various aspects with what then existed. I saw with my own eyes the truth of the lines in the ancient poems: "Behind vermilion gates of the mansion meat and wine go to waste, but along the road lie the bones of the poor frozen to death." And in her international status China was semi-colonial for over a century before the liberation. The national humiliation of the time was concisely expressed in the signboard that long stood at the entrance to an imperialist-built park in Shanghai. It said, Chinese and dogs could not enter.

If Ms. Fielding is worried about whether we can ever go back to the semi-feudal and semi-colonial past, the answer is no, never.

What is meant by a semi-feudal economy? Although the previous natural economy of feudalism with its local self-sufficiency had collapsed before liberation in 1949, the exploitation of the peasants by the landlords not only remained but was aggravated by the latter's

links with the comprador capitalists and usurers. And what was "semi-colonialism"? It meant that the vital levers of control over China's economy—namely, finance, banking, and foreign trade—were all in the hands of the imperialists, giving them much power and many privileges.

The new China, of course, changed those things. It won national independence and equality and embarked on the self-reliant building of a socialist national economy.

In recent years, since the fall of the gang of four the government has changed some of its previous economic policies. But these new measures do not run counter to the principle of self-reliance. The contracts China signs with foreign countries, and rational imports of advanced technology from abroad, are intended to help China's modernization. They do not in the least impair her sovereignty. China has simply abolished the foolishly narrow policies enforced by the gang of four which, with parochial arrogance, was pushing our country into isolation from the outside world. This has greatly enhanced China's international position. There is no question of China's reverting to semi-colonial status.

Not the 'Capitalist Road'

But perhaps Ms. Fielding and other friends may be worrying that China might "go back" from the socialist to the capitalist road. In my opinion this also can never occur.

The landlord class has long been eliminated and the foundation of agricultural cooperation laid. Problems did result from failures to understand that the level of agricultural collectivization must cor-



Qian Jiaju.

respond to the degree of development of the productive forces. The low level of the latter was the main obstruction to the consolidation of agricultural collective ownership in the countryside. It was not any spontaneous tendency to capitalism that was the main obstacle. Nonetheless, the gang of four contended that the thing to do to consolidate the collective economy was to "cut away the vestiges of capitalism," which, in their eyes, included household sideline occupations as well as country trade markets. In fact, neither were capitalist in nature in a country in which the decisive means of production were already under socialist ownership. The suppression of normal economic activity by the gang only made the peasants poorer, and held down the rise of agricultural production. As a result, in the poorest production teams some peasants cannot even be sure of enough food or clothing.

It is to remedy the situation of this minority of the peasants that the government has adopted the policy of fixing output quotas based on individual household units in certain areas where the soil is poor, households and fields are widely scattered, and so on.

QIAN JIAJU is a noted economist.

This is to provide incentives for increased production. It does not affect the dominant position of collective agriculture in the country.

In most rural collective economic units measures have now been taken to give communes and brigades more self-rule and to insure implementation of the principle of compensation according to work done as well as to set different standards of responsibility in production (sometimes for the team, sometimes for smaller sub-units, sometimes for each member household.) Attention has been given to the development of diversified economy, family sideline occupations, trading at country fairs, and raising the purchase price paid for agricultural produce. These changes, which help the rural economy to flourish, also do not mean movement toward capitalism.

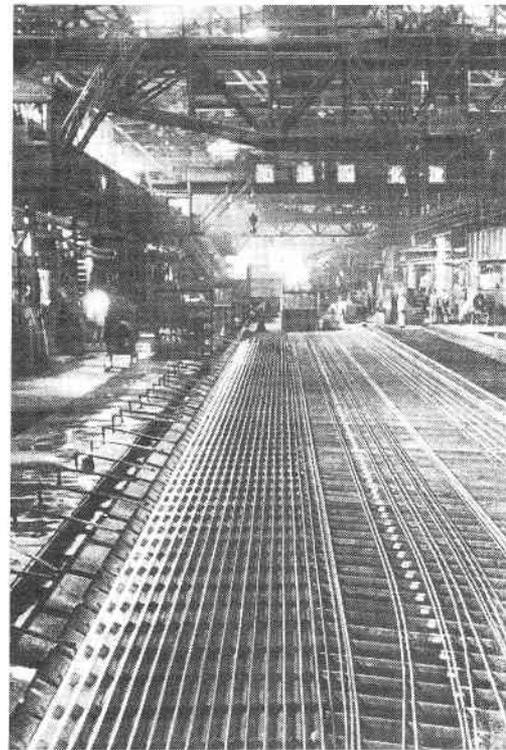
Moreover, since the economic development of China is uneven from area to area, and natural and economic conditions vary even within the communes and brigades, it is unrealistic to hope that all peasants can simultaneously reach the same level of prosperity. Some are bound to advance earlier, others to catch up only later. But the gang of four equated prosperity itself with revisionism and capitalism. It assailed those peas-

ants who managed to improve their economic situation. The result was that while the better off became poorer, the poor remained poor. The poorer the better preached the gang; China need not improve her economic position in order to make the transition to communism, they said. But, in fact, such "communism" could be in no way consistent with that envisioned by scientific Marxist theory.

In China, to allow a part of the people to take the lead in prospering is a process entirely different from what occurs in capitalist countries, where the increasing accumulation of wealth by the rich comes directly from exploitation of the poor, resulting in class polarization.

In China the capitalist and landlord classes and their whole system of exploitation have already been abolished, and the only source of wealth is the development of productive forces. If differing levels of development make some communes and brigades prosperous before the others, this increases mass labor enthusiasm through striving to catch up and helps strengthen the material basis for socialism.

In the entire national economy, socialism is now very firmly established. Heavy and light industry, banking, communications,



State-owned enterprises like the new rolling mill at Anshan will continue as the leading economic sector.

Jiang Keyun

commerce and service trades have all come to be state owned (to a degree greater than even in the Soviet Union). In China the state administers the supply, production and marketing of the country's goods to an extent greater than in any other country.

Essence and Supplement

For a time during the sway of the gang of four even individual handicraftsmen, small pedlars and family stores were banned as capitalist elements that allegedly hindered the development of production. It was held that no competition or variation was needed where the state ran everything, and everybody ate from one "big pot." Moreover, guaranteeing a livelihood to all (called the "iron rice bowl") regardless of whether they worked or did not, worked well or poorly, did not stimulate labor enthusiasm and so actually undermined the development of socialism. It was a bitter lesson for the Chinese people. The restoration of a variety of forms of

People's communes expect to spend more of their income for collective benefits, like this multi-purpose store-kindergarten-clinic-TV room building put up in Sichuan.

Wu Zuzheng



ownership and of payment according to work done is not capitalism. It helps socialism.

Today the major problem in China's state-owned enterprises is low productivity, and the main shortcoming in service trades is the poor quality of service. The economic structure must be reformed if the four modernizations are to succeed. China is in the midst of such an effort. In addition to reducing investment for capital construction, the government has adopted policies of both protecting competition and promoting integration, and of giving fuller play to the strong points of the various enterprises. Individual economy and cooperative economy are encouraged as supplements to the state-owned economy. As long as public ownership is predominant, the development of these supplements will enliven, and not hinder, the socialist economy.

A Historical Retrospect

During the past two and more decades, and particularly in the 1960s, many useful economic factors were wrongly eliminated as "capitalist." This has hurt socialist construction. It is a bitter lesson.

In 1945 before the victory of our revolution which he already envisioned, Chairman Mao said in *On Coalition Government* (his report to the 7th National Congress of the Communist Party of China), "Some people fail to understand why, so far from fearing capitalism, Communists should advocate its development in certain given conditions. Our answer is simple. The substitution of a certain degree of capitalist development for the oppression of foreign imperialism and domestic feudalism is not only an advance but an unavoidable process. It benefits the proletariat as well as the bourgeoisie, and the former perhaps more. It is not domestic capitalism but foreign imperialism and domestic feudalism which are superfluous in China today; indeed we have too little of capitalism."

This was a very clear-minded assessment, and it was initially

followed. In 1949, the liberation year, I participated in the preparatory meeting of the new Political Consultative Conference led by the late Premier Zhou Enlai, and took part in the drafting of its Common Program. Some members of the democratic parties suggested that "building up socialism" should be included in this Common Program, which for several years served the purpose of a constitution in the new China. The Communist Party's leaders said to us, "Socialism is a thing of the distant future, for the conditions in China are not ripe for it. We can only mention the new democratic economy, not socialism." As a result, the Common Program declared only that state-owned economy was of a socialist nature and made no mention of building socialism in general.

By the 1960s, after the socialist transformation of agriculture, handicraft and capitalist industries and commerce were basically completed, some Communist Party leaders suddenly began to say that China's socialist revolution began from the very moment of the founding of the People's Republic of China. Just prior to the 60s, dizzy with success, some of them lost the clear-headed concepts of the early days of liberation and embarked on a series of rather Left policies, which led to the great leap forward, the production of iron and steel virtually everywhere and the premature formation of people's communes. Ultimately, these developed into an ultra-Left line which was utilized by Lin Biao and the gang of four to grab for control of the Party and the state. Many of the economic measures of the 1960s and 1970s developed from such ultra-Leftism, and finally brought China's economy to near-collapse.

Only after the fall of the gang of four did we gradually return to the right road. Recent measures taken are not backsliding. They represent a calculated strategy of taking one step backward in order to take two steps forward.

Our aim is to build a strong socialist country and a socialist society with a high level of culture

and morality. China is making great efforts to achieve the four modernizations. Her socialist direction will not change. The present readjustment and regulation are necessary because previous steps were too rash, and led to imbalance and chaos in the economy.

Redress after Persecution

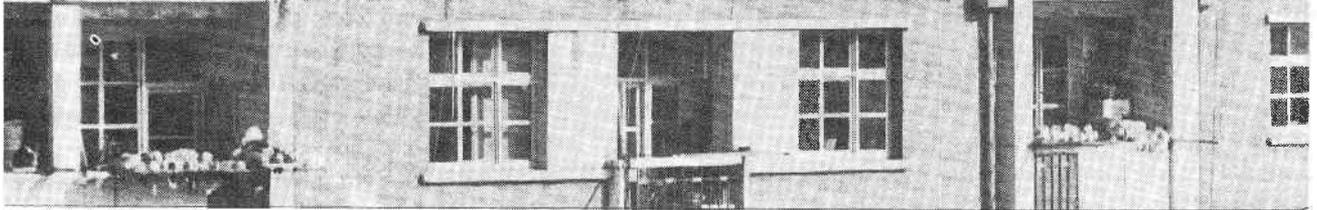
To move away from and redress some of the excesses of recent years is not going back in any sense. For instance, in the treatment of intellectuals, of whom I myself am one. It was to put an end to the old China that, back in the 1930s, I like many others joined the democratic revolutionary movement against Chiang Kai-shek. I came to the newly-liberated Beijing at the end of 1948 from my exile in Hongkong and attended the Preparatory Meeting of the New Political Consultative Conference. Then I became a member of the Central Economic and Financial Commission, vice-director of the Central Bureau for Supervision of Private Enterprises, and vice-president of the Central Institute of Socialism.

People like myself had a deep hatred for the old China and great love for the new China. Despite this, none of us escaped persecution during the ten-year turmoil of the "cultural revolution". Participation in the democratic revolutionary movement during pre-liberation days was in itself regarded as evidence of crime. We were labeled as democrats, who necessarily became capitalist-roaders, who necessarily became counter-revolutionaries under socialism. Those with achievements in special fields were stigmatized as "reactionary academic authorities."

The scopes of the injustices of this period have few parallels in China or foreign history. It was only natural that after the fall of the gang of four thousands of innocent people who had been jailed gained redress, were rehabilitated, or returned to their original posts. These political events, too, were what we call recovery from a disaster, and in no sense were a "going back". □

China Enters the Television Age

LU ZHENHUA



THE television set is creeping up on the bicycle, wristwatch and sewing machine, for many years the "three most wanted" on the list of China's consumers. Having acquired these three, better-off families in both city and country are turning their attention to TV sets, and those in the cities also to electric fans, tape recorders, refrigerators and washing machines. The latter two have been produced in China only recently.

In the past four years nationwide TV ownership has jumped from 630,000 to over seven million, most of them small black-and-whites. Sales in Beijing in 1977-1980 totalled 410,000 sets, ten times the number sold in the preceding 10 years. The average in the urban area (the municipality also includes some rural areas) is two sets for every three families. A sizable number are owned by factories, offices and commune brigades. The total for Shanghai is nearing one million.

Small TV sets are also coming within the range of the farming population. Ninety percent of the

109 households in the Xiaoyuan brigade in the Yongding commune south of Beijing have sets, chiefly 12-inch black-and-white.

Building a TV Industry

Production of TV sets began on the mainland in 1956 and the Central Television Station was set up. The first year's output was only 215 sets. Cost of production was 700 yuan apiece, so only a few work units or people like high-ranking government officials or theater personalities could afford them.

By 1970 annual output had increased to 10,000 sets and a few modern transistor-type sets were being made. Today China has 53 television factories and produces 9-inch black-and-whites and 12, 14, 16 and 19-inch integrated circuit models. Quality has also improved remarkably according to Sui Jingwen, vice-head of the National Broadcasting and Television Administration.

Now the Tianjin State Radio Plant, which produced China's first sets, can turn out a black-and-white one every three minutes on a production line designed



Learning mathematics by TV in spare time.
Chen Jichao

and installed by its own workers and engineers. It will have a color TV line with an annual capacity of 150,000 sets (14 and 22-inch). These new lines will increase its output by 200,000 sets a year. A number of Chinese factories, in cooperation with Japanese firms, are producing or assembling in addition to their own brand, products which are marketed under the Japanese brand-name in China and abroad.

Programs Getting Better

The burgeoning of TV has naturally placed new demands on

LU ZHENHUA is a staff reporter for China Reconstructs.

broadcasting facilities. The Central TV Station in Beijing recently added a second channel. Also, 38 cities or provinces throughout the country have their own local stations. With 1,000-Watt transmitters and relay stations now numbering 238, a nationwide network is taking shape.

Programs are mainly in the evening hours, with extra daytime entertainment on Sundays and holidays. As TV is still a relatively new thing in China, not many programs are produced especially for the medium, and they do not so far include the serial dramas so popular abroad. Time on the station's two channels is roughly divided into 20 percent news (including 10 minutes of clips from foreign networks received via satellite every night), 25 percent sports, service, science and programs for children and specialized audiences and 55 percent pure entertainment. In the past, except for live or taped broadcasts of plays, operas and other performances, the bulk of the last consisted of films. Recently the film industry has demanded that new pictures not be shown on TV until six months after release. Since many people had come to depend on TV for seeing the new films, this aroused a great deal of debate in the papers. The agreement now is that a few films may be shown on local station after one month. But many people feel the controversy is not satisfactorily solved and will go on for a long time, for it involves issues like the role of television as a means of mass education in socialist society as well as the profits of the motion picture industry.

Dramas on Social Topics

The film controversy has spurred the production of dramas written especially for television. In the past year about a hundred

were made. They often deal with more timely topics and social problems that films have not yet touched.

Among the most popular have been a satire presenting a local housing official who gets himself into a real pickle accepting bribes from desperate house hunters and promising scarce apartments to too many families, and a film-length dramatization of the short story "Director Qiao Returns to the Factory" which incisively pictures the bad tendencies he has to fight when reinstated in his job after the fall of the gang of four. Another, "Girl Friend", strikes at class attitudes alien to socialism. In it a young man's mother is grateful to a young woman worker for helping him when his father, a high cadre, was under attack, but will not accept her as a daughter-in-law when the son falls in love with her.

In the service area, the most popular topics in Beijing have been an exposure of some factories for dumping their rubbish without regard for the environment, a candid camera exposé of use of public cars for personal shopping expeditions by family members of high officials, and the stories of outstanding workers.

New on Chinese TV this year are ads. They are usually run in a cluster between programs, not interrupting programs as so often abroad.

TV Universities

Education is one of the really big functions of TV in China. There is a central TV university whose courses over a nationwide hookup include math, physics, chemistry and English. Thirty special universities which teach by television have been set up by cities or provinces. They broadcast over local stations which also offer special courses suited to

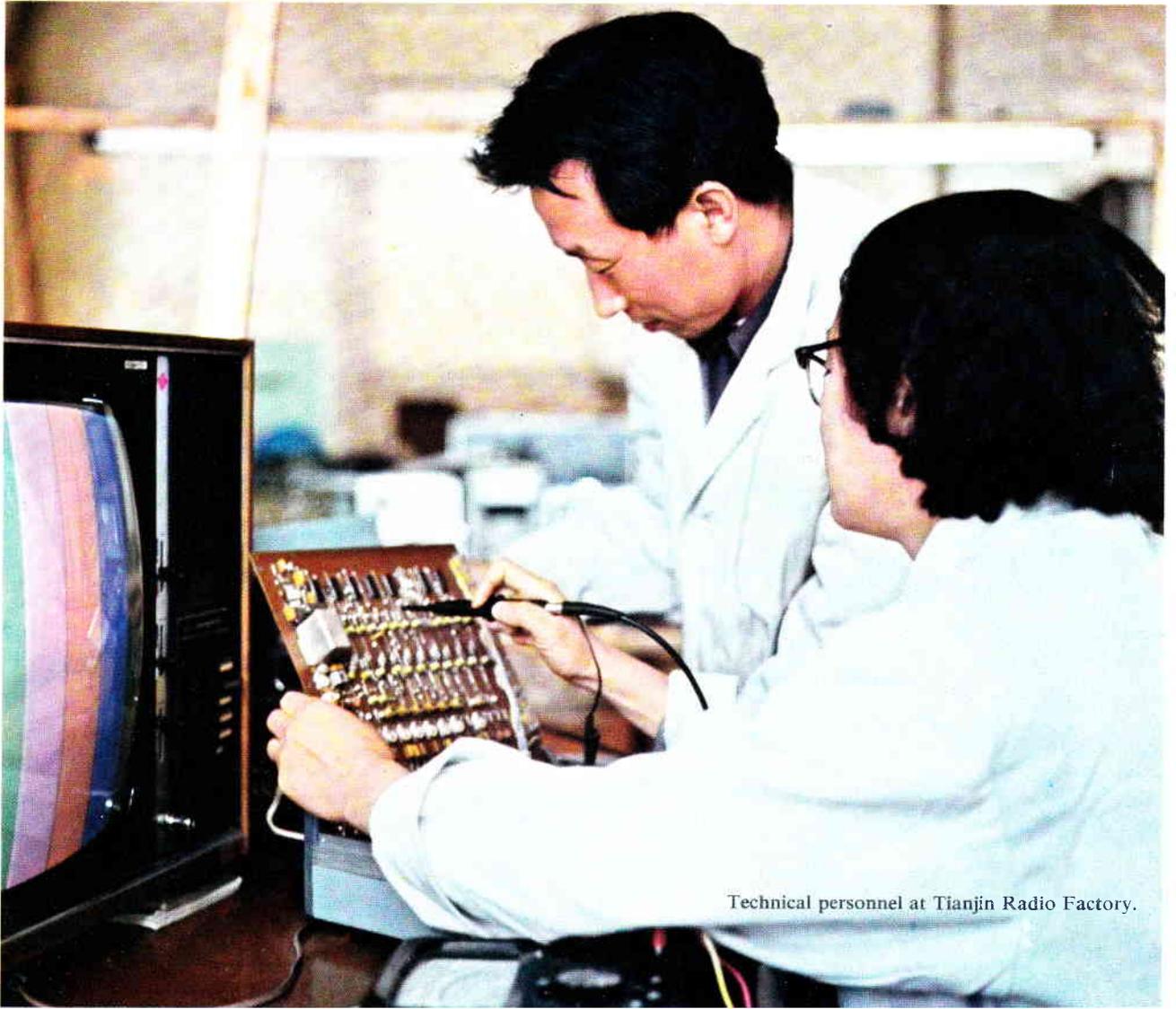
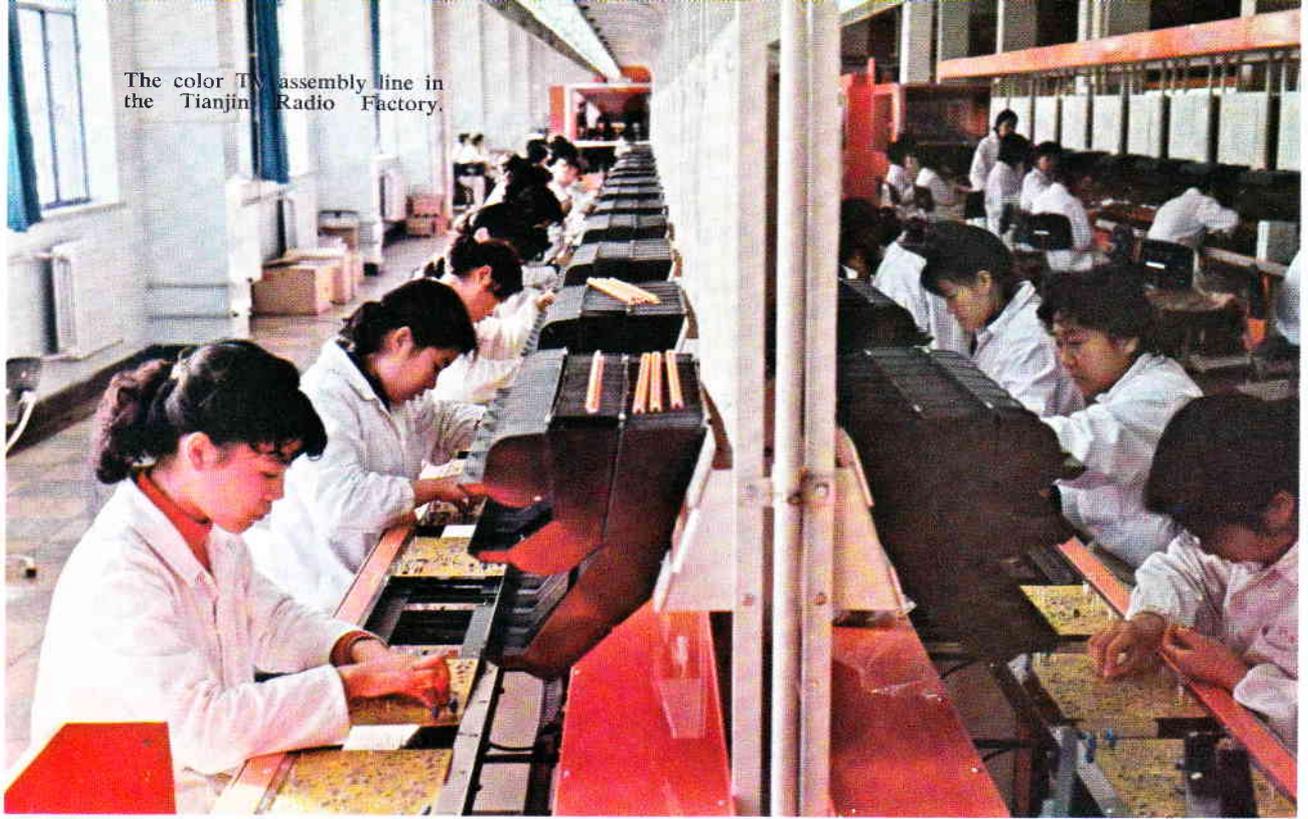
community needs. Beijing has in-service courses to help primary and middle school teachers raise their level. Shanghai broadcasts the major middle school courses outside of working hours for working people who did not have a chance at such schooling before. Shenyang, a heavy industry city, offers technical courses of secondary-school level.

Altogether 9 hours of TV courses are offered on three channels per day in Beijing. In the country as a whole, 420,000 students are formally registered for some classes or a full course in TV universities. Tuition is free, but those who are accepted as registered students must pass a proficiency test. Unlike regular universities, where enrollment is limited by facilities, TV universities have no limit on the number of enrollees. Students who have taken the required list of subjects for the three-year course and passed a graduation exam are given TV college diplomas.

TV students follow their courses on the tube at home or at their places of work. Students include workers, technical personnel, teachers, army personnel and young people who are waiting for employment. They have regular home-work assignments and take tests under supervision of special counsellors for each course. Most registered students who have jobs are given time off for this purpose. Forty-two people on *China Reconstructs* staff take two and one half hours of English per week.

The Beijing TV station recently built a new well-equipped studio exclusively for educational courses. TV, says Minister of Education Jiang Nanxiang, "is an important way to develop higher education and will play a leading role in raising the educational level of the whole nation." □

The color TV assembly line in the Tianjin Radio Factory.



Technical personnel at Tianjin Radio Factory.



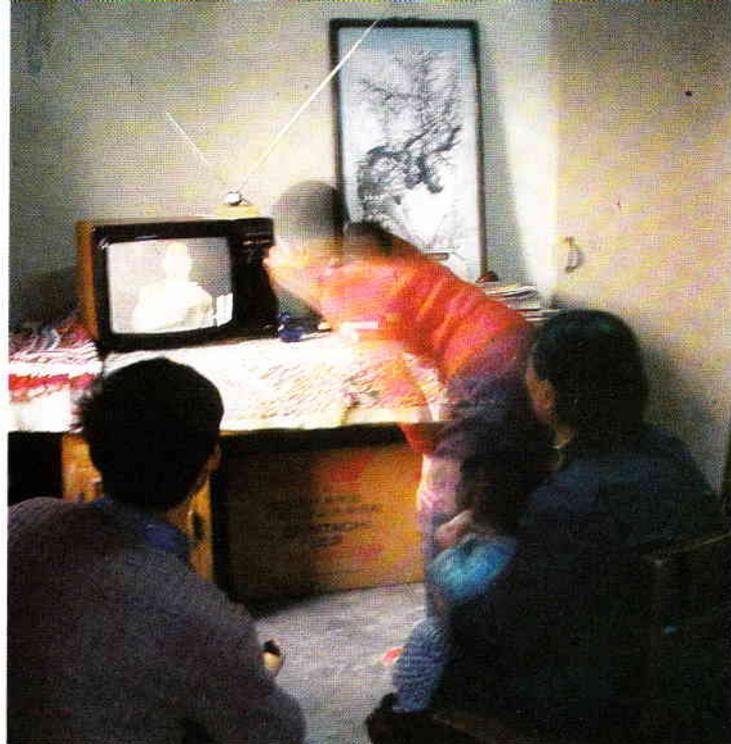
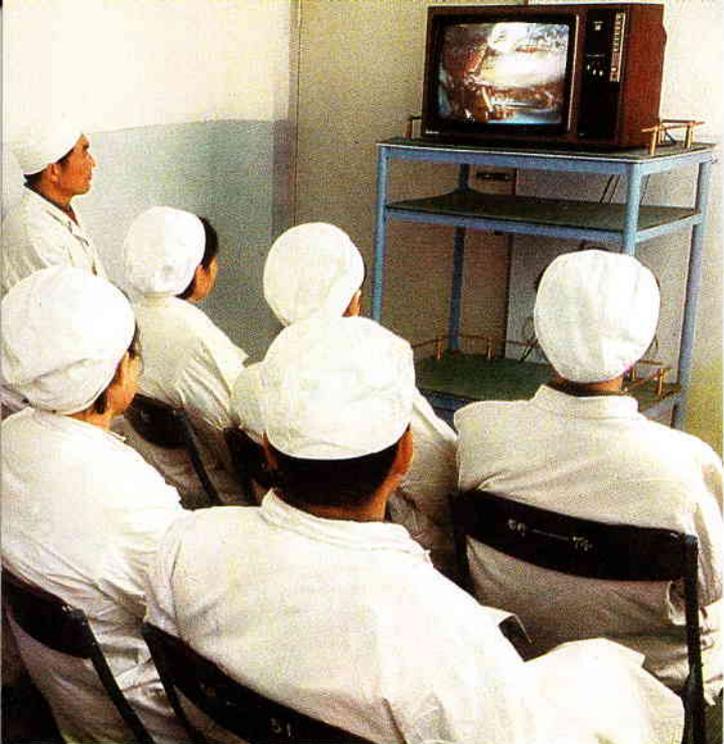
The Central TV Station on the air.



Medical personnel watching an operation over closed-circuit TV.

Exhibition of TV sets produced by the East Wind Factory.





Evening in many city homes.

Photos by Wang Xinmin





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Why New Marriage Law Was Necessary

TAN MANNI

ON February 10, 1980, a young man and woman, their arms wrapped around each other, were found dead in a pump house near the Beijing Airport. They had hanged themselves with a single rope. The young man, Yang Guangfu, and his fiancée, Gao Huimin had both been members of the Heping People's Commune outside Beijing, and had fallen in love while working together. But from the start their love was clouded by the disapproval of the young woman's father, Gao Wenhua, who thought Yang's family had not very much money and too many sons to provide housing and weddings for. Still, after repeated advice, he reluctantly promised not to interfere with the young couple.



Bride and groom surrounded by wedding guests at a rural production brigade in Fuxian county, Liaoning province.

Then, on February 8 last year, Gao learned that his daughter had met Yang in a quiet gully. He responded by rushing to Yang's home with his son and beating the young woman black and blue, saying that the couple's "misconduct" had made him "lose face." She was forced on the spot to swear in writing that she would not meet the young man again in three years till they were married. But the daughter insisted on continuing her relationship with the young man. So the next day Gao Wenhua and his son returned to beat up the boy as well as other members of his family.

Finally, the two young people, desperate and without hope, committed suicide. Afterwards the Yang family went to the local police station to prosecute Gao and his son. Without a hearing, the police blamed Yang for "misconduct" in his relationship with

Gao Huimin. It was not until five months later, when the matter was reported to Chaoyang District Women's Federation, that the judicial office agreed to look into the case. At last, Gao and his son are in the process of being tried.

It is hoped that re-stressing the marriage law in its revised version, which went into effect this January 1, will prevent any more situations like this rare, but real, present-day Romeo and Juliet tragedy.

In 1950, just after the establishment of the new China, the government enacted a sweeping marriage law stipulating that, "Marriage is based on the complete willingness of the two parties. Neither party shall use compulsion and no third party is allowed to interfere." Implemented quite successfully then, the law brought happiness to countless people by helping to eliminate the feudal

arranged marriage and the domination of men over women that had tainted Chinese society for several thousand years. But in the turmoil of the ten-year "cultural revolution," the marriage law, like all other laws, was ignored. Older people forgot about it and many young people never learned of it. The result was that feudal practices already criticized and rejected were revived. Especially in the economically and culturally backward rural areas, marriages arranged by parents and matchmakers on the basis of social and economic status, and the exaction of money or gifts for marriage became common again. And sometimes, as in the tragic case of these two, local authorities reflected old prejudices against the free choice of partners.

It was not until 1978 that the marriage law began to be enforced again. A committee to re-

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vis the marriage law was formed by representatives of the All-China Women's Federation, Communist Youth League, the Ministry of Civil Affairs and the judiciary to study the marriage situation. Based on data from their investigations, a new marriage law was drafted, discussed, revised, examined and approved by the Commission for Legal Affairs and finally passed by the National People's Congress. It went into effect on January 1, 1981.

Revisions in the Law

Some unnecessary parts of the old law were dropped. Today young people know about marriage in their grandparents' generation only through books: as arranged by their parents, the new couple was taken to the wedding chamber after praying to the gods of heaven and earth; only then did the groom remove the veil from the bride's face so that they could see for the first time what their life's partner looked like. Also ancient history are the cases of concubines and child brides and the prohibition against the remarriage of widows. Since these phenomena no longer exist, articles specifically forbidding them were omitted from the new marriage law.

The law again reaffirms the principles of free marriage, monogamy, equality between men and women, and protection of the

legitimate interests of mothers and children. Also the right of both wife and husband to keep their own names; that each be free to work, study and take part in social activities; that, except by special agreement, both have the right to own, use and dispose of property held in common: that both sides are obligated to support each other; and that each has the right to inherit the other's property.

Free choice of partners today is more a reality of marriage in China than when the first law was passed, though that choice may take two different forms. The first, which prevails in urban areas, is based on love and the mutual attraction between two people. The major problem is how to create more opportunities for young people to meet one another and to educate them to give careful thought to love and marriage. This sort of free choice is also common in the more-developed rural areas, and commune and production-run enterprises where young people from different villages work together. Usually, such free choice among the young people is supported by their parents, but even when parents withhold their consent many couples now have the courage to defy the vestiges of feudal thinking in their families or society. With the support of the Women's Association and

the judiciary, they register for marriage.

A second form of free choice in marriage, somewhat modified, allows the couple to decide on marriage with the help of the parents and a go-between. This form is more prevalent in China's rural areas, since it conforms with the economic and cultural development there. In the countryside a production unit is based on a natural village, and often people in a village have little contact with the outside world. There, because of geographical and cultural limitations, it is almost impossible to have a totally free choice in marriage. So marriage is first agreed upon and then the two young people try to develop compatibility.

Though this method represents progress over the strictly arranged marriages that took place before liberation, it is still not based initially on genuine love but rather on material considerations. Introduced by a go-between, the parents of both parties first consider how many members in each family share the family income and property, how many people in each family can work, and its annual income before they ask their children's opinion. Then a meeting is arranged between the young man and woman.

If the man is satisfied with the woman, he will leave some gift (usually money); if the woman accepts it, this means that the engagement is on. In the Beijing

A commune near Nanjing gives awards to women who have kept the number of their children down to one.





Marriage has been made easier but young people have trouble meeting each other. The Anhui Province Building Company No. 3 tries to help by holding tea parties for them. Photos by Xinhua

area the gift—from 10 to 120 yuan wrapped in a handkerchief—is usually presented by the mother of the would-be groom. The wedding is held about a year later. During the ensuing time, besides visiting each other, the young man and his fiancée go shopping in town several times, he trying to satisfy her requests. Some young people like to have a picture taken to show their engagement.

A survey in two counties of Anhui province in 1979 found that of 14,586 marriages in recent years, 15 percent were by free choice, 75 percent belonged to the second category of agreed-upon matches, and 10 percent had been arranged by parents. The last are chiefly between young people who because of political circumstances during the “cultural revolution” or extreme poverty could not find partners so their families agreed to exchange daughters. Such cases have become very rare today.

Gifts But No Purchase

The presentation of a gift to the bride's family mentioned above is a vestige of a custom which was practiced on a much greater scale, including purchase of brides, for thousands of years in feudal society. It more or less died out after liberation in 1949 but reasserted itself during the “cultural

revolution” to the point where some parents took advantage of their daughters' marriages to extort large sums of money and other items from the would-be bridegrooms' families as betrothal “gifts.” The new marriage law, while not prohibiting gifts, reaffirms the prohibition in the original law against using marriage as an excuse to make such demands.

A survey in a fairly typical village in the north China province of Hebei revealed that it costs an average young peasant 3,000 yuan to marry, two-thirds of it for building a three-room house and buying furniture. The parents of a boy begin to collect lumber, bricks and tiles for their son's home when he enters his teens. Betrothal gifts and a wedding banquet will require at least another 1,000 yuan from the groom's family. After the engagement, the young man must give his intended 200 yuan for new clothes, and sometimes even a wristwatch, bicycle and sewing machine. In the Beijing area a television set has become a customary gift. In addition, on the day before the wedding, the groom must supply a gift to help the bride make up, a gift to greet her, and so on. In cities, these gifts may include new furniture, a television set and a tape recorder, all quite expensive in China. Because of these prac-

tices, many people fall into debt which may take several years to pay off. Such practices are officially discouraged and education is carried on on this point.

The betrothal gifts do serve the purpose of providing the couple with the things they will need to set up housekeeping. In some cases betrothal gifts are dispensed with. These occur in rural areas when partners choose each other completely freely, with no parental interference, or when the groom is either a worker or a cadre with a regular salary or the only son in a well-off family. In the cities, young men with higher incomes or whose parents are cadres or intellectuals with more modern ideas never bother with betrothal gifts.

Thus, though the custom of the groom's family giving betrothal gifts has not been eliminated, it has certainly been reduced since pre-liberation days. The old practice of the bride's family providing a dowry has almost completely disappeared. Today very few brides bring any dowry to marriage. Such a change marks, to some extent, the change in the position of women. In the past, women were not independent economically or socially. A larger dowry improved a bride's position in her husband's family, especially in big families with several generations under the same roof. Now that agriculture is collective, the woman is a worker with an independent income.

Hence, in some families according to the feudal custom the daughter-in-law's earnings go into the general family fund controlled by its head. Then the betrothal gift can be regarded as payment for future work done by her for the family, thereby giving her a sum of money to use as her own. All such customs arose out of the history of poverty in the countryside in the past and farm income's dependence on nature. Thus the peasant bride still often asks her future husband to guarantee furniture and the necessities of life before she will marry. But it has gradually made marriage more difficult for the young men.

Family Planning

China now pays great attention to controlling population growth. The new marriage law has raised the legal age for marriage from 20 to 22 for men and from 18 to 20 for women. In the course of revising the law, it was suggested that the age should be raised even further by another two years, which would cut population growth by 15 million a year. This proposal was turned down. Though effective in reducing the birth rate, such a regulation runs counter to the physiological needs of young people and can cause further problems. Studies show that because of restriction on marriage the number of instances of couples living together before marriage, illegitimate children, and abortions by unmarried mothers has increased. So has the practice of holding "weddings" among family and friends to gain social recognition without legal sanction. A survey in Guizhou province in 1977 showed that unions without legal registration then made up 40 percent of the total number of marriages. Thus, even tougher restrictions on marriage would be self-defeating.

Kang Keqing, Chairperson of the All-China Women's Federation has said that control of population growth does not lie in raising the age for marriage but in improving the quality of contraception and educating young people about family planning. The new marriage law acknowledges the importance of family planning by stating that "Both husband and wife have the obligation to practice family planning." Those who neglect this responsibility by having more than two children can be penalized.

Provisions for Divorce

The new law has made both marriage and divorce easier. Regarding the first, previously there was a legal marriage age, but as a measure to control population growth, among the Han people

in most places, young men were urged to wait till the age of 25 and young women 23. Local officials could refuse to marry them before that age. Now nobody of legal age can be denied a marriage certificate on these grounds.

Regarding divorce, both the earlier law and the present one state that if attempts at reconciliation fail, divorce should be granted when husband and wife both desire it. But the new law makes it easier in cases where only one party wants a divorce. The old law read: divorce "may be granted" if mediation fails. The new law states that in such a situation it "should be granted."

In actual practice, under the old provision, a great many women who had been forced into unsuitable marriages in the old society were able to free themselves from their enslaved position in the family, including maltreatment by husbands and parents-in-law. Land reform gave women their own land, a way to economic independence. In 1951, the first year of the marriage law, local courts in western Sichuan province alone helped 6,558 women get divorces. An oft-heard comment was, "Now I have a way out. The court gave me more support than my own parents."

Nevertheless, the old wording was ambiguous, says Li Yongji, an experienced researcher on marriage law who took part in the present revision. Divorce had long been regarded as immoral in old China. He pointed out that under the old wording a district court could still deny divorce. "This caused great suffering to both parties and their children, sometimes even leading to murder. It was not fair to either the family or society."

The new wording caused a lot of women to ask the local women's federations whether it endangered their position. A case in point is now in process, that of a woman who works for the Xinhua News Agency. Her husband wants to divorce her. She loves him despite a disagreement they had two years

ago about sharing household chores. His attitude has been criticized by his co-workers and leaders at his place of work, but the woman is still worried that the court will grant the divorce on the basis of termination of affection by one party. "Does the new marriage law open the door to men who are fickle in their love and who purposely create problems in order to get a divorce?" she wrote the editors of *Women of China*. "It is said that men and women are equal before the law, but divorce hurts the woman more." The husband has not brought the suit to court yet.

Does the Woman Suffer?

It is true that it is easy for divorced or widowed men to remarry, but under the lingering influence of feudal ideas, not so easy for a woman to do the same. Also usually she would like to keep the children and generally has a lower income than the man. (The marriage law does contain provisions about the divorced parents aiding in supporting the children.) Some women have asked the court to deny divorces to men whose affections have wandered.

Adultery or abandonment are not automatically grounds for divorce, according to Li Yongji, because under certain circumstances misdeeds by one party might not actually result in total alienation of affection. The basis of the marriage, the quality of the marriage and how the divorce will affect the children are taken into consideration in making the decision.

But legal personnel have stated that even when the breakup is caused deliberately by the man, the court has no right to punish him by refusing him divorce. They point out that in China adultery or wandering affection are not crimes though such behavior might incur censure from the person's place of work and certainly public disapproval. Yet, on the other hand, public opinion is also opposed to one party, out

Registration forms with photos attached

The staff of Young People's Friend seem to have found a fine match for their client (right). Zhong Xiangdong

of revenge or old ideas, denying the other a divorce even when maintaining a marriage relationship is obviously hopeless, just to prevent the other party from remarrying.

The wording was changed in the new law to eliminate certain inequalities between men and women before the law, resulting from old ideas. In a time of changing social mores it is probably impossible to write a marriage law that pleases everybody. Whether any of the above-mentioned problems faced by women can be solved just by a legal code or must be solved in the course of liberalization of ideas in society is still an open question. (The law does provide some protection for the woman in that divorce is not allowed when she is pregnant or within one year after the birth of the child.)

As for the children in a divorce, if no agreement can be reached between the two parties the court has the right to decide what will happen to them. Generally a breast-fed infant should remain with the mother, while older children will be cared for according to economic conditions, moral qualities of the parents and the feelings of the children and the parents. If it is impossible for one side to remarry or have other children, his or her situation should also be taken into consideration. No matter who receives custody of the child, the parental relationship and responsibilities remain, and the parent who does not get the child must supply a part or all of the child's living and educational expenses. □



Finding a Wife / Husband in Shanghai

YOU YUWEN

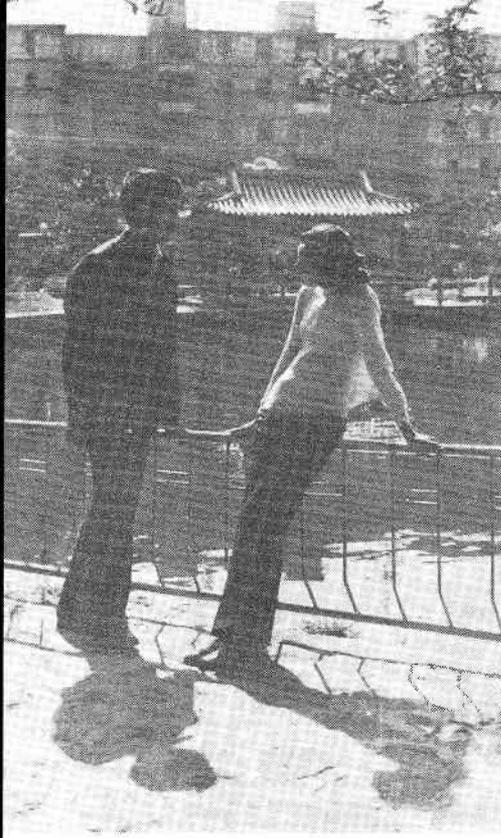
BUND Park along the Shanghai waterfront is an ideal place for a date, especially at dusk. The twinkling lights on the masts of ships anchored in front in the Huangpu River and those behind the tall buildings create a fairy-land atmosphere. The soft twilight and sound of the waves lapping against the banks help the mood of romance.

Two young women stroll onto the scene. One is dressed in a simple pantsuit, the other, with waved hair, is in a stylish green shirtwaist and brown flared-leg trousers. A young man in a light grey suit comes running up. He looks at his watch and then smiles. He is on time, it's just that the women had arrived a bit early. The first greets the young man

and then introduces him to her companion, who is standing at her side with lowered eyes. The girl in the green blouse and the young man, the latter with a smile of thanks on his face, bid goodbye to the other woman who is a representative of a "marriage introduction service", and disappear off into the dusk to get acquainted.

Finding the right mate is not easy in any society. In China, with a feudal tradition in which marriages were for thousands of years arranged by families often with the aid of a matchmaker — and for considerations other than love — it is no easier. Of course since liberation in 1949 quite a few people have met with their future husbands or wives in the course of work, study or political activity or through mutual friends. But there are few other ways. In a poor country, clubs of any sort,

YOU YUWEN is a staff reporter for China Reconstructs.



What can they be discussing?

Gu Quanzhong



How couples meet: The Bureau of Light Industry Youth League Committee discusses plans for a social event at the Spring Festival.

Zhong Xiangdong

to say nothing of co-recreational groups such as hobby clubs, are practically nonexistent. Social dances, which serve this function for some in the west stopped during the "cultural revolution" and are only now beginning again. Finding the right person has been a problem, especially in the cities.

Hence the Marriage Introduction Service of the Shanghai Shipping Bureau, of which Xiao Cao, the "introducer" mentioned above, is a staff member. There are two other such offices in Shanghai, the

Young People's Friend, sponsored by the Communist Youth League Committee of the Bureau of Light Industry, and another under the auspices of the Xinjiang Street Youth League Committee.

All three do the bulk of their work by mail. Partner-seekers fill in a questionnaire, attach a photo and other relevant material and state their preferences in a partner. Almost all say they want a person who is honest, upright, good-natured, hardworking and has progressive ideas. Details are studied, sorted and filed by three to five staff members who, when they find a suitable match, inform the principals of the details by mail or phone. If both applicants agree, a date to meet is set up. From then on they are on their own. If either feels they're not suited to each other they inform the service, which continues to look for someone for them.

These services do not ask for verification from the applicant's place of work of the data offered, as most wish to keep their request a secret, but before the first meeting the principals must show their residence registration cards. There is no charge for the service.

Who Are the Applicants?

All sorts of people apply — factory and office workers, teachers, college and graduate students, outstanding workers, even reformed juvenile delinquents. Ages are from 20 to 60, with the majority in the lower range. Quite a few are from industrial plants which have a preponderance of either men or women, or the two sexes work in separate departments and have little opportunity for social contact. A group of young workers at the Baoshan Iron and Steel Complex telephoned the Young People's Friend asking for help, saying that hundreds of young men there had no way to meet young women.

The first office was set up last August by the Light Industry Bureau. The Shipping Bureau which recognized it as an answer to seamen's perennial problem of finding wives, set up its own later

in the month. By November each had received over 2,000 letters. "We have received letters from all parts of the country with the exception of Tibet and Taiwan and even some from Hongkong and abroad," says Xiao Fan, a member of the staff of the Light Industry Bureau's service. Such services have been set up in cities in 20 provinces and autonomous regions.

In their letters applicants often tell of past experiences. A somewhat unusual letter received by the Shipping Bureau service from two sisters recalled the old Shanghai saying "Wise girls never marry boatmen." This had grown out of the wretched conditions of work for seamen before the liberation.

"As Youth League members we are willing to challenge that old saying," they wrote, "and ask to marry seamen to share their joy and sorrow with them."

Another applicant also refused to let the old saying deter her. She said frankly, "I have to help support my parents, sisters and brothers so I want to marry a seaman getting good pay."

One girl's letter-told of a bad experience. Once while waiting to buy a film ticket she had met a handsome young man who said he had two and sold her one. They sat together and got acquainted and she was much taken with him. They saw each other several times, then as he said he had no watch she lent him hers. She never saw him again. When she checked up at the address he had given her as his place of work, she found it was a fake. "So now I am coming to your office to help me find a reliable person," she said.

Once, recalls a member of the staff of the Young People's Friend, two young men kept walking back and forth in front of the office studying it. Finally they plucked up enough courage to step in. They said they had done something wrong in the past but wanted to turn over a new leaf, and wondered whether the service would

help them. Coming with such an approach, they were welcomed by the office and encouraged.

"Difficult" Cases

People in their 30s make up one-third of the applicants. Since in China it is considered that everybody should be married by that time, these are considered difficult cases. Their difficulties arise from several factors.

One is remnant feudal ideas, so that young people who love each other are not permitted to marry because of parental objection, sometimes of their intended's social status. Another reason is that, as a result of the growth of an overemphasis on material things during the ten-year disorientation of the "cultural revolution", some people make too many financial demands when choosing a partner. Young women have a long list of things that the man must provide for them before they will marry, such as a sewing machine, a watch, a set of furniture.

However, such an attitude is not popular. "I despise girls who regard themselves as commodities for sale," a young man wrote the Shipping Bureau service. "My ideal wife is someone who loves her work, is honest, hardworking and willing to have a simple wedding."

Another problem is the kind of job a person has. An investiga-

tion by the Xinjiang Street neighborhood Youth League found that of the 1,500 young people in the area of marriageable age (legal age for marriage is 22 for men and 20 for women, set low because of the customs of some minority nationalities, but among the Hans, China's majority, people are urged to wait till the ages of 25 for men and 23 for women) 50 percent were still single and the main reason was that they worked in collective enterprises run by the neighborhood. Jobs in these are considered inferior to those in state-owned enterprises. Pay is generally lower and there are fewer fringe benefits.

One 31-year-old man from a neighborhood factory has been frustrated thrice because of this. Each time, at the beginning, the young woman liked him and expressed willingness to continue their relationship. He hoped she would learn to like him well enough to overlook his job. After about six months he would be introduced to her parents, at which time the matter of his job would come up, and then it was all over. The service center has given him a fourth introduction, but he has lost confidence.

Some people also make things hard for themselves by expecting too much in a would-be partner, more than corresponds to their own conditions.

Successes

In the first months after it was set up the Shipping Bureau service had matched 230 pairs (460 people), nearly 100 of whom had expressed willingness to continue meeting to develop a relationship. The record for the Light Industry Bureau in the same period of time is 70 pairs to keep up their friendly relation.

One of the Shipping Bureau service's satisfied "customers" is Xu Hong, a round-faced fair-skinned young woman with long braids. The service introduced her to a young man in training as third mate on a ship on the Shanghai-Qingdao line. Dark and stocky, he gives people an impression of gentleness and straightforwardness. The two quickly struck up a companionable relationship. Although he came late for appointments on two occasions, Xu Hong overlooked it. "I don't mind his not being on time since it's because of his job." When asked whether she was satisfied with his economic position and prospects of getting housing she declined to give her opinion, saying, "So long as he's a good person, the other things are secondary." Their parents have agreed to their marrying so it looks like it won't be long.

"I pay more attention to the weather forecasts since I've known him," Xu Hong said with a smile. □

Humor

The More the Faster

Standard Time

In olden times, a messenger was ordered to deliver an urgent official dispatch. To avoid delay, his superior gave him a horse. But the messenger went on foot, driving the horse ahead of him. Someone asked: "Why don't you ride, since you're in a hurry?" The messenger replied: "This way we have six legs. Six feet must be faster than four."

- Our film projection team always shows films on time.
- When is that?
- 8:30 local standard time.
- But it's already 9.
- I said local standard.
- When's that?
- When the top local big-shot comes.

Vast Changes in Nanjing Port

ZHANG XINGDUAN

THIRTY years ago, the port of Nanjing (Nanking) on the Changjiang (Yangtze) River, handled only a million tons of cargo per year. Today it is China's largest inland port and takes over 30 million tons.

An ancient city, and capital of China a number of times in the remote and recent past, it was one of the first inland ports in which westerners set foot. In 1842, following the First Opium War, it was here that the old feudal China was forced to sign the first unequal treaty with a western power (Britain) aboard an invading warship, ushering in more than a century of semi-colonial humiliation. The port was formally opened to foreign trade in 1897. The British companies Butterfield and Swire, and Jardine Matheson came to control inland shipping along China's longest river, building docks and warehouses in Nanjing. In 1911, after the revolution that overthrew the 2,000-year-old Chinese monarchy, the city became the capital of the Provisional Government of the Republic of China headed by the great democratic revolutionary Sun Yat-sen, but only briefly as the much hoped for new beginning was soon subverted by the domestic and foreign forces of the past. In 1927 Nanjing became the capital of the Chiang Kai-shek regime but little was done to improve port facilities. From 1937 to 1945 it was occupied by Japan. In 1949 it was liberated by the People's Liberation Army, beginning a new phase of its history.

Today Nanjing is a modern port. The dock area has lengthened from 15 to 50 kilometers, with 39 wharves handling crude oil, coal, iron, steel, chemical fertilizer, grain, foodstuffs and passengers. Ocean-going freighters up to 10,000 tons can sail directly

to Nanjing the year round. The city lies at the junction of main railroads such as the Tianjin-Pukou, Nanjing-Wuhu and Shanghai-Nanjing lines. Thirty-five highways radiate out to other places. The port is busy around the clock.

At the time of liberation the port at Nanjing had no loading or unloading machines. Installation of such equipment began in 1958. Today 90 percent of cargo handling is done with machines. In 1968 the river here was bridged by a 1.57 km. span (the total length of the bridge, including approaches, is 6.7 km.) giving uninterrupted land communication from north to south China for the first time in history in this area, a feat, previously considered impossible. That is of the utmost importance in the economic development of the whole country.

A short distance from the majestic bridge, on the north bank is the Pukou mechanized coal dock. Pukou not only handles the coal needed by Nanjing but loads it for the major plants of six provinces and Shanghai. The coal is brought in by train from the north and reloaded by large conveyer belts for shipping. Pukou's annual coal transport capacity is over 7 million tons.

A one-hour trip down the river reaches the Qixia Mountains and the Yizheng port area where a new oil dock transships oil. This is part of the Shandong-Nanjing oil pipeline project built in 1978. The dock has three berths—two for tankers of 10,000 tons, and one for 25,000-ton ones. Crude oil also comes from Daqing in northeast China and from other fields by ship and is piped to refineries. The refined products are then shipped to south China.

At the Zhaozhuangguo village 50 km. downriver from Nanjing a transshipping oil port was built as an outlet for the southern terminal of the Shandong-

Nanjing pipeline. Here, a dozen floating docks out in the river and two 100-meter steel bridge approaches lead to a storage hold 90 meters long from which seven giant pipes load oil into tankers at anchor. A large storage tank, modern measuring station and dispatching building are all automated. Six tankers can be accommodated at the same time. A 25,000-ton tanker can be filled in 15 hours.

A small ferrying point only three years ago, today Zhaozhuangguo is unrecognizable. It was from here that the noted Buddhist monk Jian Zhen of the Tang dynasty (A.D. 618-907) began his voyage to Japan. Today it is oil that travels, and the place is China's largest inland oil port facility.

AS China's foreign trade has grown, so has Nanjing's port, which now loads cargoes for 15 countries. In 1977, two temporary deep-water berths for 10,000-ton freighters were constructed at the foot of the Badou Mountains some distance downstream. In 1979 alone they handled 273 freighters. In February 1980 the State Council decided to open the port of Nanjing and four others along the Yangtze to foreign imports. The maiden voyage of the first ocean-going freighter, the *Yuhua*, sailed from Nanjing to Hongkong.

In the past, cement produced in Nanjing was transferred first by train to Shanghai, then by truck to the wharf for loading on ships for Hongkong. Such transshipments not only damaged bags but quality. Today direct shipment to Hongkong reduces transport time and damage.

Nanjing's port also handles cargo liners carrying both small cargoes and passengers. There are eight regular ships coming and going from such places as Shanghai, Wuxi, Yancheng and Huaiyin. Passengers are also carried by six freight shipping lines. The Ministry of Communications has cited the port of Nanjing as a model in the transport of passengers and cargo. □

ZHANG XINGDUAN is a Xinhua News correspondent in Jiangsu.



Dock for passenger ships at the port of Nanjing.

Nanjing has six major passenger lines.





Floating dock for repairs.



Coal by rail from the north automatically reloaded for shipping south.

Attaching a tanker to the Shandong-Nanjing oil pipeline.



A ship in berth at one of the oil docks.

Photos by Wang Hongxun



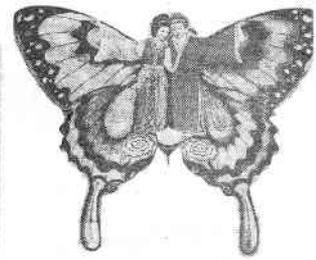


Go Fly a Kite



The length of the string, in accordance with the size of the kite and the force of wind, is the key to successful flying.

Lu Quancheng



Kong Xiangze, a skilled kite-maker, puts the finishing touches on a miniature kite.

Cao Yuquan

FEBRUARY, March and April are the best times in China for flying kites, a very popular activity. In the shape of butterflies, dragonflies, eagles, swallows and even beautiful people they fly in the sky to welcome the arrival of spring.

Kites can be traced back in China to the Spring and Autumn period (770-476 B.C.) They were of wood, bamboo and silk. There are more than 40 types made throughout the country, but the main steps are same: making the frame of bamboo, covering it with paper or silk and then painting on it. Skilled craftsmanship makes kites that really fly, whether they are ten meters or only one foot high.

Young kite fliers are fair game for a Beijing tourist.

Lu Yanyuan



Everyone Equal Before the Law

ZENG SHUZH

THE year-end trial of the ten principal culprits of the Lin Biao and Jiang Qing counter-revolutionary cliques was China's largest such case since the founding of the People's Republic. Before sentence was passed in January, the two tribunals of the special court held 40 sessions, during which the charges were brought, the evidence was examined in court, and the prosecution and defense presented their arguments. Recently, editors and reporters from *China Reconstructs* interviewed members of the Department of Jurisprudence at Beijing University concerning some questions that have been asked, particularly abroad. Here are excerpts from the exchange.

Q. Is the setting up of a special court out of line with the existing system embracing the supreme, intermediate and lower courts, some people have asked. And why was a special court necessary?

A. (By Associate Professor of Criminal Law Yang Chunxi): According to article 31 of the Organic Law of China's courts "The Supreme People's Court has a criminal division, a civil division, an economic division and such other divisions as are deemed necessary." Actually, this special court is a component of the Supreme Court. It was set up and its membership decided by resolution of the Standing Committee of the National People's Congress. Since the NPC, and between sessions its Standing Committee, is the sole legislative body in China, its resolutions are themselves law.

(Associate Professor of Jurisprudence Xiao Yongqing): A special court was made necessary by the particular importance and complex nature of the case, in which the crimes charged to the accused were commingled with,

and had to be differentiated from, mistakes committed by Party leaders.

Q. Why were the culprits tried under the Criminal Law, which came into force in the 1980s, although their crimes were committed much earlier? Should they not have been tried under the Regulations on the Punishment of Counter-revolutionaries promulgated in the 1950s?

A. (Prof. Yang Chunxi): This is a question of retroactive applicability of the Criminal Law. When a new law comes into force, is it applicable to crimes pre-dating it? Many countries have regulations for applying a later law if it provides the lighter punishment. China, too, adheres to this international practice. Since the crimes in the Lin-Jiang case were committed before the promulgation of the present Criminal Law, the Regulations on the Punishment of Counter-revolutionaries could have been applied. But the latter prescribed punishments more severe than those under the Criminal Law. Hence, the Criminal Law is being applied. This is also in line with the spirit of revolutionary humanitarianism.

Q. Why has this trial come so long after the crimes?

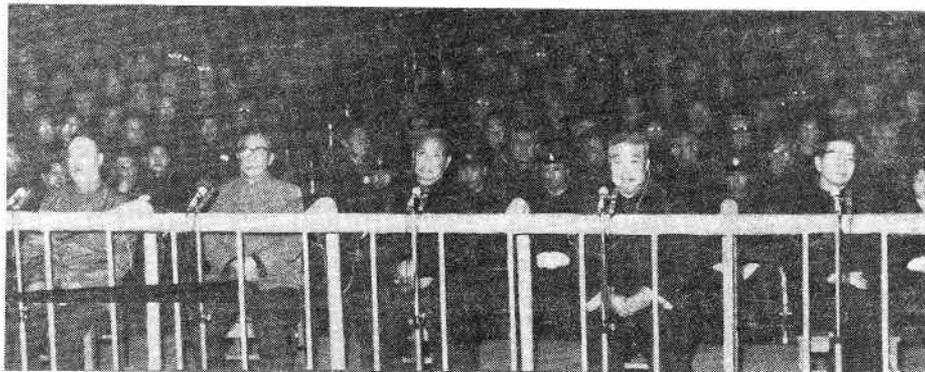
A. (Associate Professor Xiao Yongqing): The Lin Biao clique was exposed in 1971, and it is already four years since the gang of four headed by Jiang Qing was toppled. However, the ten principal accused all held high ranks in the Party, state and armed

forces. And after they formed their cliques during the "cultural revolution", they could still function in their capacities as Party and state leaders. This has greatly complicated the case. Much time and effort was needed to examine, investigate, verify and check all the issues involved, and on that basis to strictly differentiate between mistakes in work and political line, which are not punishable by criminal law, and counter-revolutionary crimes, which are. It was also necessary to distinguish between violations of Party discipline by the accused, which carry only Party penalties up to and including permanent expulsion, and actual infringements of the Criminal Code.

Q. Will you explain more specifically the differentiation between crimes and mistakes?

A. (Xiao Yongqing): In the trial, a line was properly drawn between the crimes committed by the ten principal accused and questions of political error. Why? One of our fundamental principles is to take a realistic attitude and differentiate between the two different kinds of contradictions, i.e. contradictions among the people and contradictions between the people and the enemy.

Certain questions have also been asked about errors by Comrade Mao Zedong. We all know Comrade Mao Zedong's immense contributions to the Chinese people's revolution and to building up the country. They are undeniable. It must be affirmed that Comrade Mao Zedong was a



ZENG SHUZH is a reporter on our editorial staff.

great Marxist. But it also cannot be denied that, in his later years, he committed mistakes, a very serious one being the "cultural revolution" which he personally initiated and led. However, these were mistakes in revolution and work, in which no one can avoid all error. I believe that the Party will, at an appropriate time this year, make a practical and realistic evaluation of Comrade Mao Zedong's achievements and errors. But with Lin Biao and Jiang Qing it is not a matter of mistakes. They plotted and acted to overthrow the dictatorship of the proletariat and the socialist system. These acts, as well as others of theirs, constituted specific crimes under the law. This has been proved by the court investigations and by the witnesses and material evidence at the trial.

(Chen Shouyi, Professor of Jurisprudence): Some foreign friends hold that China, in dealing with the Lin Biao and Jiang Qing counter-revolutionary cliques, has been trying a political and not a criminal case. In my opinion, although politics and law are closely connected, they are different categories. So political mistakes and crimes under the law, though they may often be related, should be strictly separated in their handling. Certainly the deeds of the Lin-Jiang cliques had their political aspect; they caused inestimable damage, both internally and externally, to our country. But we have brought them to trial definitely not for their politics or their mistakes in work but for crimes.

Moreover, regardless of the seriousness of their crimes, there is no discrimination against them so far as permission to defend themselves or to engage lawyers



All the accused were entitled to legal defense. Lawyers Han Yupei and Bo Zhiren (first and second left), while accepting the evidence against Chen Boda as conclusive, speak for him on several points: that his role in the frame-up of Liu Shaoqi was different from that of the ringleaders, that after October 1970 he had been in custody and not participating in their crimes, and that his own attitude was "relatively good". *Xinhua*

to speak in their defense is concerned. None of their rights in this regard are curtailed. On the other hand, neither do we give any of them preferential treatment on account of the high positions they once held. In short, they are being tried for their crimes, and not for their mistakes in work.

Q. Could you specify the crimes?

A. (Yang Chunxi): More than a month of court examination and debates have substantiated the charges in the indictment with irrefutable facts and ample evidence. Specifically, the violations of the Criminal Law of the People's Republic of China involved are: attempting to overthrow the government, divide the country and instigate rebellion; causing people to be killed or harmed for counter-revolutionary purposes; framing people for counter-revolutionary

purposes; organizing counter-revolutionary cliques, conducting demagogic propaganda for counter-revolutionary ends; extorting confessions by torture; illegally detaining people.

As for the crimes of each of the ten accused, practically all were charged with plotting to overthrow the government and divide the state, in violation of article 92 of the Criminal Law. Under article 93 some were tried for attempting to engineer armed rebellion. Zhang Chunqiao, Wang Hongwen and Yao Wenyuan, in particular, were accused of engineering an armed rebellion in Shanghai. But, one must note, during the court arguments on Yao Wenyuan's offences, a defence lawyer cited facts to show that this charge against Yao Wenyuan was not proved. In my opinion, the counsel for the defense was right on this issue.

All the ten have been shown to be guilty, under article 98 of the Criminal Law, of organizing or leading counter-revolutionary cliques. Others have violated article

In spite of the high rank they once held, the ten principal accused are tried for violations of China's Criminal Code, on the principle that everybody is equal before the law. *Xinhua*



Law specialists from Beijing University Yang Chunxi, Wang Guoshu, Chen Shouyi and Xiao Yongqing (first, second, third and sixth from left) are interviewed by group from China Reconstructs: Israel Epstein, Liu Gong and Zeng Shuzhi (fourth, fifth and seventh from left).
Wang Hongrun

101 by having people killed and harmed for counter-revolutionary purposes. Jiang Tengjiao, for instance, has admitted to taking part in the attempted assassination of Chairman Mao Zedong.

Conducting demagogical propaganda for counter-revolutionary ends is an offence under article 102 of the Criminal Law. Yao Wenyuan, for example, had control over the mass media and used them to slander older-generation revolutionaries as “capitalist-roaders still on the go”, “fanatics for restoring capitalism”, “worshippers of things foreign”, “traitors”, etc.

Others of the accused are guilty under article 136 of extorting confessions under torture. Qiu Hui-zuo, as proved by evidence and on his own admission, illegally set up a prison in the General Logistics Department of the PLA and had confessions extorted under torture. He had direct personal responsibility for the framing or detention of 462 people, of whom 8 were subsequently persecuted to death. There were also offences against article 137 and 138 with regard to beating, looting and ransacking as well as framing people on false evidence.

As mentioned in the indictment alone, 729,511 people were framed on various false charges, of whom 34,800 were persecuted to death.

Q. The question has been raised: Do China's courts try cases independently or on Party instructions? Would you comment?

A. (Wang Guoshu, lecturer in Criminal Law): This is the first time since the founding of the

People's Republic that a Chinese court is trying a case of such magnitude and complexity. And this case differs greatly from ordinary criminal cases, as it is closely connected with the struggles over political line within the Party. For this reason it is only natural that the Party Central Committee should concern itself about the trial.

But since China's Criminal Law and her Law on Criminal Procedure have already been promulgated, the special court was bound to conduct the trial according to their prescriptions. They lay down that the people's courts and the people's procuratorates must exercise their functions independently, bound by the law. Hence, the leadership of the Party over the judicature is now different from that in the past. The Party does not issue direct orders telling the court what to do; Party committees at various levels no longer examine and ratify court decisions, as before the “cultural revolution”. The Party leads the judicature through the resolutions and the laws enacted by the organs of state power. Party cadres working in the legal departments see that these are carried out.

So it can be said the special court has been trying the case independently under the leadership of the Party Central Committee and in accordance with China's laws. This accords with the realities in China and with our law. The legal system in China differs from that of some capitalist countries in that we do not have a constitutional division of powers

— executive, legislative and judicial. Our courts are not, nor should they be, independent of the Party or of the organs of state power. The Supreme Court conducts trials independently. It also holds itself constitutionally responsible and reports on its work to the National People's Congress and/or its Standing Committee. So when we talk about our courts and procuratorates exercising their functions independently, we refer to its due independence, and not, since state power in China is unified, to any 100 percent, supra-political and supra-Party independence.

Q. What are the main points of significance of the trial, now and for the future?

A. (Liu Shoufen, Assistant Lecturer in Criminal Law): After ten years of calamities in China, the Party Central Committee is leading the people in strenuous efforts to set things right again. The socialist legal system, which was badly wrecked in those years, is being restored and strengthened. The principle that ‘everyone is equal before the law’ is being established and put into practice. The present trial sets a good example. The ten people brought to book all held very high posts. One was a vice-chairman of the Party, some were members of the Political Bureau, and the others include a former chief of the General Staff, and the ex-commanders of the Air Force and Navy. But since they have committed violations of the Criminal Code, their criminal liability is being pursued as it would be in the case of any other law-breaker.

(Zhang Wen, Research Fellow in Criminal Law): In all of China's long history, the penal code has rarely been applied to senior officials. The trial of the ten in a people's court shows that this traditional concept is being broken down. It is a good beginning for rule by law in our country. It will help to educate the people and eliminate the remnants of feudal thinking. It will also provide experience and a precedent for the time when the accessories in the crimes of the Lin-Jiang cliques are brought to trial. □

Determined Philatelist

ZHAO WENYI



Shen Zenghua (left) with noted Japanese philatelist Meiso Mizuhara.

I never imagined Shen Zenghua had so many rare stamps from the liberated areas," said Meiso Mizuhara* when he saw Shen Zenghua's stamp collection in Beijing in September last year. Mizuhara, director of the Japan Philately Society and a well-known authority on and collector of Chinese stamps, spent a whole afternoon inspecting Shen's collection and afterwards remarked, "I admire him for the way he persisted in collecting stamps even during the harshest war years. There are few precedents in the world."

Stamps of the Liberated Areas

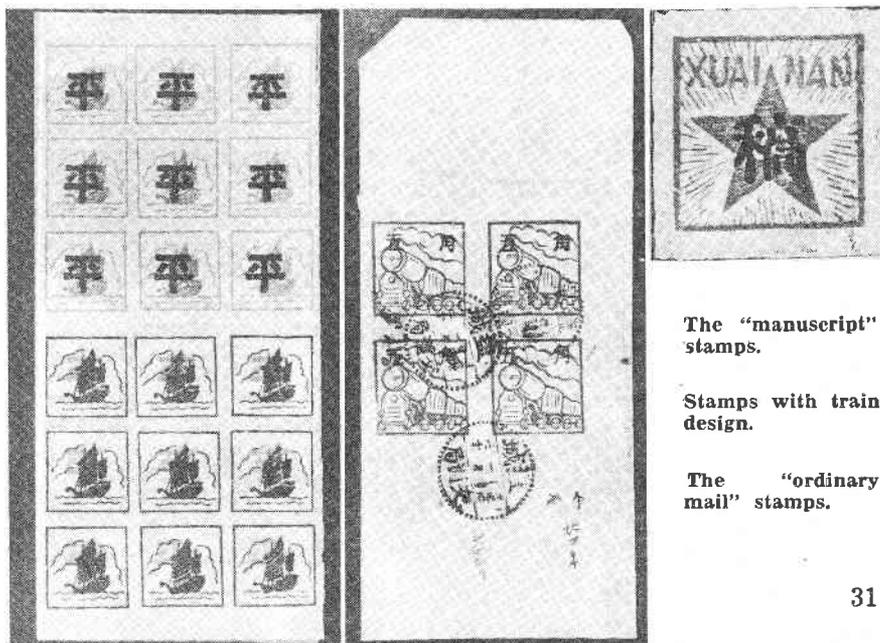
Nearly 500 sets of stamps in 2,200 designs were issued between 1929-1949 in China's revolutionary bases and liberated areas led by the Chinese Communist Party during the wars against domestic reactionaries and the Japanese aggressors. Shen has most of these stamps, and nearly all of those put out in the Huainan (south of the Huaihe River), central Jiangsu, Yanfu (also in Jiangsu province), and Shandong liberated areas, many quite rare today. Among them are:

The "manuscript" stamps. More than 200,000 stamps have been issued in the world since the first appeared on May 6, 1840 in Britain, but no country has ever

had a special stamp for mailing manuscripts. In 1941, during the anti-Japanese war, China's Huainan resistance base put out a woodblock printed stamp bearing a five-pointed star with the Arabic numeral "20" in the centre to denote its 20 fen denomination. Inscribed over it, in the phonetic script then in use, is "Xuai Nan" (Huainan). This stamp was used exclusively by correspondents sending manuscripts to the editorial office of *Xin Ludong*, the newspaper published in the Huainan area. The Chinese character "稿" (manuscript) was overprinted on it the same year. Only a small number of these stamps were issued. A catalog published in Hongkong last year priced one of them at U.S.

\$20,000, with the note "Only a few copies are known." The block of four owned by Shen Zenghua may be unique.

The "ordinary mail" set was the first of its kind issued in the Huainan liberated area. Printed in 1942 by woodblock, it has a design consisting of a junk riding the waves with clouds in the background and the Chinese character "平" (ordinary) in the center. There are only 18 of these stamps to the sheet. The upper nine bear a design of green junks and red lettering, the others have red junks and green lettering. Today a collector considers himself lucky if he has even one of these stamps, used or unused. Mr. Shen has an entire unused sheet.



The "manuscript" stamps.

Stamps with train design.

The "ordinary mail" stamps.

ZHAO WENYI is an editor for the Chinese magazine *Philately*.

Another rare stamp in Shen Zenghua's collection is the high-denomination (50 fen) stamp with the picture of a train on it, put out by the Yanfu (Yancheng-Funing) liberated area in Jiangsu province in 1944. Philatelists in China and abroad once thought the stamp was only used for packages. But, of the two blocks of four Shen Zenghua has, one is stuck to the back of an envelope and bears the postmark of the "Yancheng Communications Bureau." This proves the stamp was also used for important letters.

Of the five liberated areas in central China only the Huaibei area did not issue any stamps



Stamp issued on Aug. 1, 1945 to commemorate Army Day. The likeness on it is of Zhu De (Chu Teh), Commander-in-Chief of the PLA.

during the anti-Japanese war. But in the latter half of 1945, the area produced two postal seals, one for ordinary mail and the other for confidential letters. These seals, which served as stamps, were only used for a few months, and only on letters to destinations outside the area. Shen Zenghua has two of each.

The Luxi resistance base in the Huainan area issued in 1942 a grey-blue stamp measuring 16 x 18 mm. The upper part of its design shows the sky and three stars; the lower part the Northern Hemisphere with China on the left hand corner. "Lusi" is printed on the upper-left corner. On the upper-right corner is the Arabic numeral "15" (the denomination) and a Chinese character "内" (meaning that the stamp was only for internal use). Shen Zenghua

has an entire (a stamp with the original envelope), with a postmark dated December 12, 1943, the only one known to exist.

Other valuable stamps in Shen's collection include a sheet of nine from the Yanfu area with a design of warships in brown; a block of 12 put out in the Shandong liberated area to commemorate the 7th Congress of the Chinese Communist Party, and a block of 6 issued in the same area on August 1, 1945 to mark Army Day.

Shen Zenghua has dozens of envelopes from the correspondence of Chen Yi, Deng Zihui, Tan Zhenlin, Zhang Dingcheng, Su Yu and other prominent figures in the government and army during the War of Liberation.

Wartime Collecting

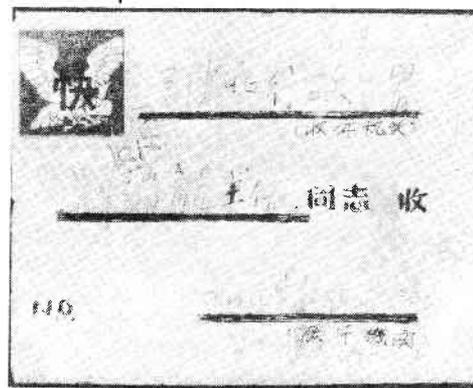
Shen Zenghua was born in Huai'an, Jiangsu province in 1922. An uncle of his, a philatelist, instilled in him an interest in stamp collecting when he was a middle school student in Shanghai. In the spring of 1942 he joined the New Fourth Army led by the Chinese Communist Party, but his passion for the hobby never waned, even during the bitterest years of the fighting. "He went to every liaison station to scrounge around for stamps," recalls a comrade who worked with him at the time. "And every time the postman came to his office, he would look for envelopes with stamps issued in the liberated areas and later ask the addressee for them."

In May, 1947 after the Chinese People's Liberation Army wiped out the Kuomintang's crack 74th division in the Menglianggu Campaign, Chiang Kai-shek ordered four Kuomintang armies to mount a punitive counter offensive. One afternoon the unit to which Shen Zenghua was attached received orders to set out with light packs. Shen Zenghua threw away most of his things, but kept his stamps as they marched 150 km. in three nights to break out of the enemy's encirclement.

Special Mementos

Shen Zenghua's stamps are not only collectors' items, they are also mementos of his experiences in the anti-Japanese and liberation wars. He has a stamp issued by the Eastern China Post and Telecommunications Bureau in 1949 to mark the liberation of Nanjing and Shanghai. It reminds him of the days he fought under the leadership of Chen Yi** and other old revolutionaries in the campaign to liberate these cities.

Today he is a deputy chief of the production management bureau of China's First Ministry of the Engineering Industry, but he still keeps on collecting stamps. He has written a number of articles for *Philately*, a Chinese-language monthly, and keeps up a regular correspondence with philatelists abroad. Through such exchanges he has done much to increase mutual understanding and friendship between philatelists in China and other countries. □



Envelope with an "express mail" stamp.

*Meiso Mizuhara began to collect Chinese stamps in 1946, and few foreign philatelists today have as many, or know as much about them, as he does. Between 1970 and 1980 he was awarded 14 gold, 9 silver, and one bronze medal for his Chinese stamps at international exhibitions.

** Chen Yi (1901-1972) was commander of the P.L.A.'s Third Field Army during the Liberation War (1946-1949). After the founding of the People's Republic he first became mayor of Shanghai, then Vice-Premier and Minister of Foreign Affairs.

Gu Yuan's Woodcuts and Watercolors

CAI RUOHONG



Gu Yuan at work.

THE WORKS of Gu Yuan, both woodcuts and watercolors, always recall to me, in their purity, simplicity, and naturalness, the loess plateau of northwestern China. There Yan'an, capital of the central revolutionary base area led by the Chinese Communist Party during the war against Japanese aggression (1937-1945), attracted patriotic young people from all parts of the country. Gu Yuan and I were two of them.

My own first impression of the plateau was one of amazement at the vast area, as far as the eye could see, of soft, yellow soil gouged into deep ravines that looked as if they had just been hewn by Pan Gu, in Chinese legend the creator of the universe, who with a blow of his great axe separated the earth from the sky. The yellow landscape was broken by the deep green of cedar-like trees poking up from the ravines. A cloud-flecked azure sky completed the picture of austere beauty, which Gu Yuan's woodcuts convey so well.

Coming down a mountain, I walked through winding valleys so deep that the sun shone for only half a day. Green shoots had already broken through the yellow

soil, and wild flowers, some blue, some flaming red, were in bloom along the roadside. Occasionally I had to stop to see if my clothes had been torn by the thorns of the wild jujube bushes. Up ahead a small crystal-clear stream and clumps of wild roses and purple lilacs seemed to beckon. This same spirit of blooming spring in the loessland's Maytime permeates the works of Gu Yuan.

It was in May toward the end of the 1930s when I met him for the first time. He was a sturdy, quiet youth of less than 20. He seemed so at home with his surroundings that you might believe he had been born in the loesslands, had it not been for his southern accent. His prominent eyes beneath heavy brows gave the impression that he was always observing and thinking. But you could not know what he was thinking till his prints emerged from the woodblock under the knife, which seemed his only means of expression.

Though the old walled city of Yan'an had been totally destroyed by the Japanese bombing, in 1939, everywhere on its outskirts, along the banks of the Yanhe River and on the hills carved with cave dwellings one could hear the songs

and laughter, and see the smiling faces of the men of the Eighth Route Army (as the old Chinese Red Army was renamed when it embarked on the War of Resistance to Japan at the end of the Long March). I, a newcomer, was as moved by this atmosphere as must have been Gu Yuan who had arrived before me.

I still recall the magnificent scene of a mass meeting in those surroundings. The floor of a ravine and two mountains on either side were filled with row upon row of people whose attention was focussed on a straw-covered stage at the center—soldiers, workers, peasants, students and cadres. The grey uniforms of the Eighth Route Army intermingled with the white towels which the peasants wore on their heads, the traditional red-tasselled spears of the peasant militia with rifles, the strong northern Shaanxi accent with the aroma of the local tobacco, progressive ideas with centuries-old weapons.... The songs and shouted slogans were like the roar of the mighty Yellow River, surging through the narrows not far to the east. The words of the speakers seemed, like a giant in-

Camel Train (1939).



CAI RUOHONG is vice-chairman of Chinese Artists Association.



"Village Government Office" (1943) — where Gu Yuan once worked.



Woodcut poster "Support Our Army of the Common People" (1943) shows liberated area villagers helping the troops.

visible bond, to bind all into an unbreakable unity. They seemed not like ordinary voices but like the call of a trumpet heralding a change in the destiny of oppressed humanity, the victory of the revolution and the birth of a new China. Hearing them, I could feel the strength rise within me.

THIS, the "new epoch of the people" as Chairman Mao Zedong had called it, was the historical setting for Gu Yuan's early works. Without understanding this background one can hardly understand either the content of his paintings or the wartime life of the peasants of northern Shaanxi which he portrayed.

What was new about this new people's epoch? I think it was the new consciousness of the working people that they were the masters of the country; the fact that they had changed their destiny and wanted to continue changing it;

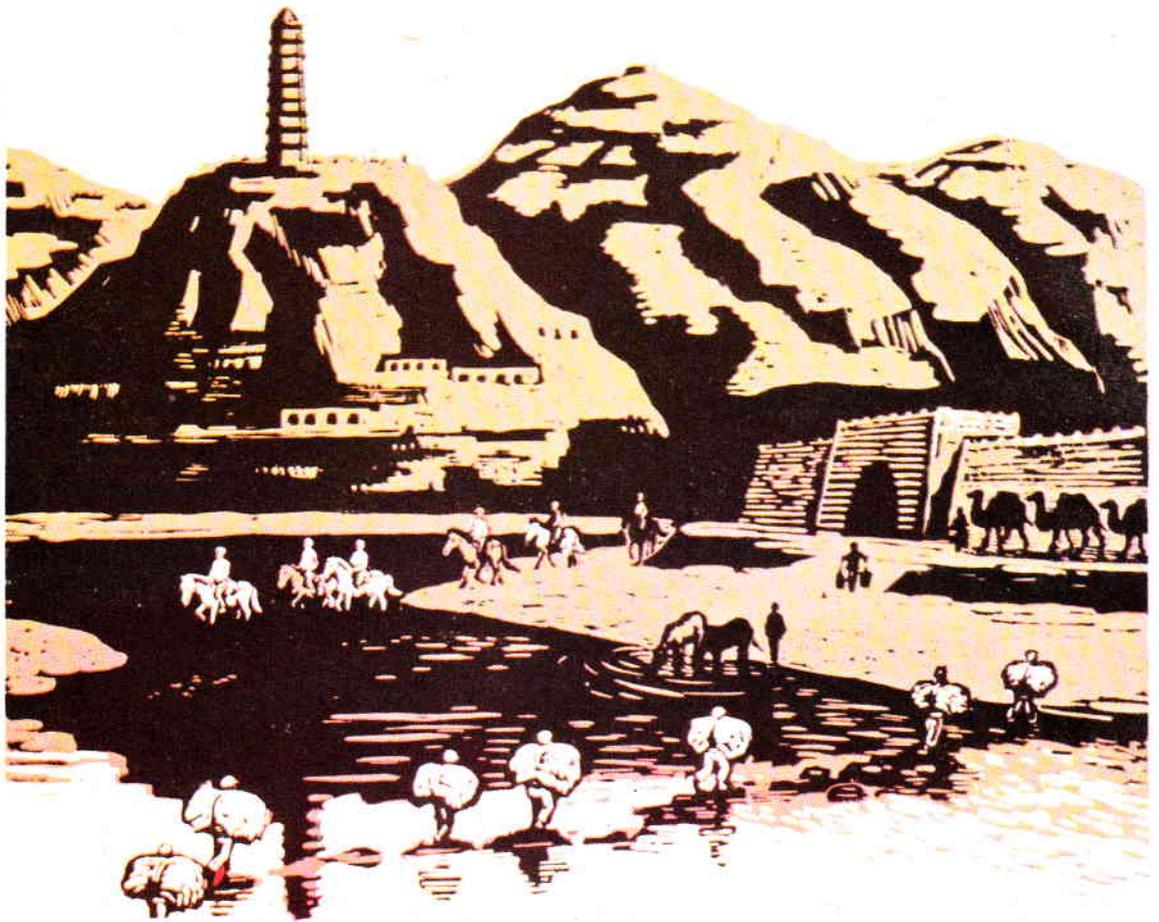
and that they were aware of their own strength and knew it would grow in the future. They had come to know that they need no longer be exploited or allow themselves to be ordered about, and that they must unite — for only animated by this spirit, despite the fewness and poverty of their weapons, they would not only defeat the imperialists but begin to root out the poverty of thousands of years.

The creativeness of Gu Yuan, as of other artists living in the loesslands, was nurtured by their outlook. His unique style owes a great deal to his constant touch with the people. He shared the joys and sorrows of the peasants of northern Shaanxi and his works are true to their life.

HIS feeling for the peasants began in 1940 while he was working in the office of the Nianzhuang Village government.

It is reflected in such well-known early woodcuts as Filling the Granary, Herd of Cattle, Herd of Sheep, and Cutting Hay. Seeing the peasants carrying grain to the storehouse, he first thought that it no longer belonged to the landlord. The sight of boys grazing cattle and sheep meant to him that they were not doing it for exploiters but for their families. His themes show his deep love for the peasants in their new life — worlds removed from the feelings of those who thought there was nothing worth praising in the life of the northern Shaanxi peasants.

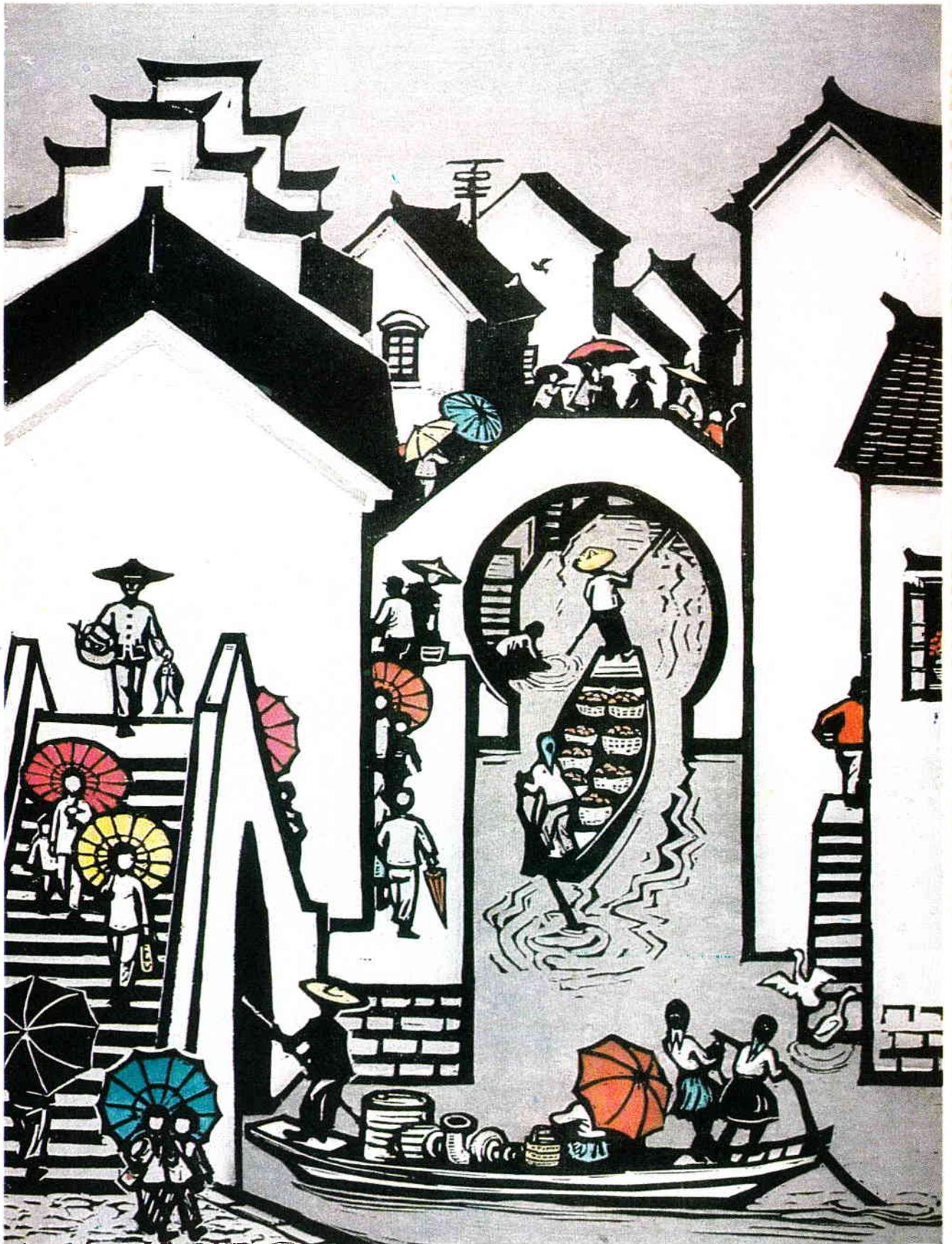
What Gu Yuan saw and learned while working in the village government became the raw materials for his creative works. Marriage Registration and Sueing for Divorce reflected the growing emancipation of women in the liberated areas of the time, part of which was the idea of free choice in marriage.



Yan'an (woodcut, 1978)

The Human Bridge (woodcut, 1947)





Town in the Water Country (woodcut, 1980)



After Snow (watercolor,
1979)



Jade Ribbon Bridge (watercolor,
1962)



Winter Has Passed (watercolor, 1979)



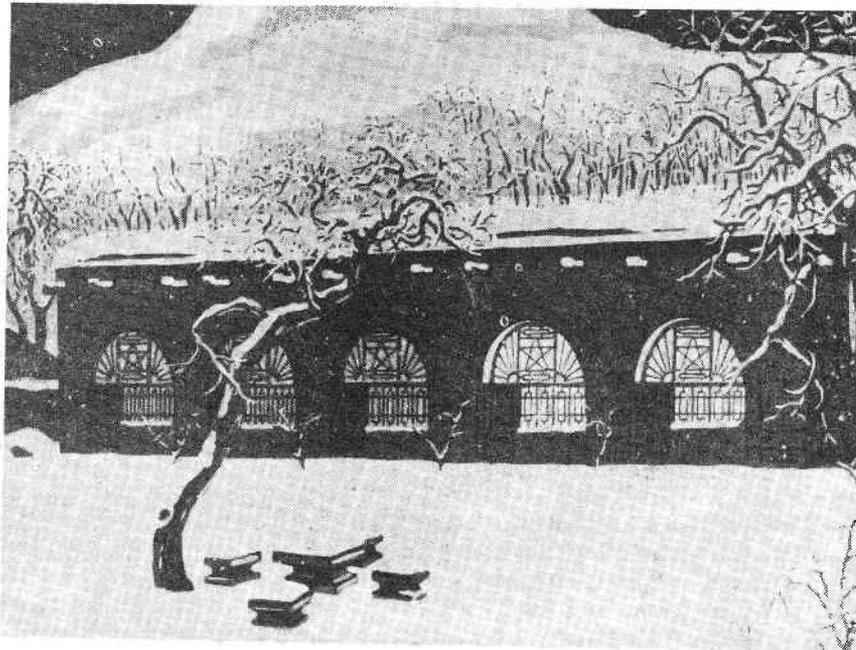
Water Country (watercolor, 1979)

Moved by the peasants' eagerness to learn to read and write, he carved Winter School. Another woodcut, Brother's on Leave pictures a family proud and happy to greet the elder brother, a soldier in the revolutionary Eighth Route Army, back on furlough from the front. Mass Meeting depicted the campaign for reducing rent and interest. A new type of leader with ties with the people is reflected in Liu Zhidan, a People's Leader, a portrait of one of the founders of the northern Shaanxi anti-Japanese base area.

Gu Yuan often visited the army, making friends with the fighters. Out of these experiences came Military Training, Autumn Harvest, Drinking from the Same Well and The People's Own Army, as well as The Human Bridge, done later in the War of Liberation (1946-1949). His appreciation of the spiritual world of the revolutionary army men was another formative influence on his own unusual artistic style. In these works he celebrated the close ties between the army and the people, and the courage and vitality of the soldiers.

A serious approach toward artistic creation was another aspect of Gu Yuan's character. An early influence on his was Käthe Kollwitz (1867-1945), the noted German woodcut artist whose work had been introduced to China by the great Chinese writer Lu Xun. Trying to follow her style, Gu Yuan at first used many dark shadows in his woodcuts. This did not appeal to the Chinese peasants, and they told him so. Then Gu Yuan began to study traditional Chinese woodcuts, particularly their use of line, adapting the technique to new content. His constant attempt to meet the tastes of the Chinese working people is one of the reasons why many of his works have borne the test of time.

After the People's Republic of China was founded in 1949 Gu Yuan moved back to the southern part of the country. He changed his chief medium from the woodcut to the watercolor and



The Light in the Date Garden (1973).

from depicting figures to landscape painting. Perhaps only he himself knows why he made the change. He did not entirely give up the woodcut, which he still uses mainly to express his memories of the past. One example is The Light in the Date Garden (showing the cave home where Mao Zedong lived and worked in the Yan'an days). The beam of light from an oil lamp streaming

out over the snow-covered ground is the light that still shines in his heart.

HIS watercolors, though the subject matter is different, have the same pure, simple and natural style. This is particularly true of Winter Has Passed, of a flock of dark birds swimming in a melting river, which I take to represent the end of the "cultural revolution".

Gu Yuan's watercolors are full of beauty and poetry. I hope his change from the bright, clear colors of woodcuts to the more subtle shades of watercolors, from depicting the spiritual world of the working people to painting landscapes is not the effect of age though his hair is white.

At present, when there is a tendency for trinkets, fripperies and vulgar interests to appear both on and below the stage, and for the beautiful and ugly to be confused in art, I want to say that the loess plateau of the past is still there. Its flowers of the spirit are not extinct, and as the four modernizations bring spring back to our country, they will bloom anew, rooted in the heroic loess plateau and not elsewhere. □

Drinking from the Same Well (1980).



Purple Sand Teaware of Yixing

MEI JIANYING



Yixing tea set with modern lines made recently by designer Pan Chunfang.

CHINESE have been sipping tea for over two thousand years — ever since the Han dynasty (206 B.C.-A.D. 220) — and every dynastic period has introduced refinements in tea-making methods and materials. Perhaps the biggest advance came during the Ming dynasty (1368-1644), when, instead of boiling the leaves or using other methods in favor up to that time, tea-drinkers were inspired to pour boiling water directly into the teapot containing the tea. Along with this improvement in method came a surge in the popularity of a certain type of teaware which, experts considered, yielded the best brew. This style of teaware, which gained distinc-

tion in the middle of the Ming dynasty and remains in great favor today, became known as Yixing Purple Sand teaware.

The first part of its name came from Yixing county in Jiangsu province where it is produced, and the second part from the distinctive color of the clay, although actually three main kinds of clay — red, green and purple — are collectively referred to as Purple Sand. This special material is extremely malleable and shrinks very little when fired. It lends itself to the production of numerous objects, maintaining shapes that do not distort. And because after firing the clay forms extremely tiny holes permeable to

gas but not to liquid, it is ideal for brewing tea, since it allows the beverage to “breathe” while retaining its full flavor. Tea stored in the pot will not change color or spoil. The longer a pot is used the more lustrous and smooth its surface becomes. Furthermore, the walls of the teapot retain the tea flavor: when boiling water is poured into a well-used pot, a delightful tea fragrance wafts up.

Such attributes have won the praise not only of ordinary tea-drinkers but of noted poets among them. The first recorded reference to Purple Sand ware can be found in the lines of a poem written by Mei Yaochen (1002-1060):

*“The early flavor remains in
the clear water contained
in the small vessel,
The Purple Sand pot leaves a
taste of blooming spring
flowers.”*

And in later times, when great poet Su Shi (Dongpo) (1037-1101) was living in exile in Yixing, he was said to have particularly delighted in the loop-handled Purple Sand teapot. In his memory, the pot became known as a Dongpo pot, a name still in use today.

In an Yixing teahouse.

·Di Xianghua



Varied Design

Yixing teaware comes in an abundance of shapes and sizes. Drawing on the forms of natural objects as well as classical bronze and jade figures, Purple Sand craftsmen have designed and produced a multitude of teapots, flower pots, vases, and other

MEI JIANYING is a famous Chinese porcelain specialist. Presently he is a professor and Chairman of the Porcelain Department at the Central Arts and Crafts Academy.

items, the shapes of which fall into three principal categories:

1. Modifications of natural forms: The designers adapt shapes found in the animal and plant world to combine form and function. For instance there are pots shaped like section of bamboo, or like persimmons, lotus seeds, sunflowers, and so on.

2. Geometrical figures: Squares, circles, columns and double rhombs inspire the outlines of such teaware.

3. Ancient forms: The teapots are fashioned after the shapes of various ancient bronzes and jade objects, and of tiles of the Qin (221-207 B.C.) and Han dynasties. These classic forms exude simple elegance and an antique flavor.

In ornamentation, full advantage is taken of the quality of the clay and its original color. Each design is carefully considered, with quality and simplicity determining the elements of this unique style. For example, the teapot might be formed to look like a segment of bamboo, with the spout and handle resembling bamboo roots and the cover appearing to be topped by bent branches, while bamboo leaves might be carved into the surface. In this way the shape and style of decoration are integrated. Carving, calligraphy and painting all figure into the decoration process, a knife being used to carve a poem or picture on the half-dry object and color being applied afterward. The resulting decorations are strongly national in flavor.

Craftsmen, Artists and Poets

Throughout the long history of the production of Yixing Purple Sand teaware, many skilled artisans have contributed to it, and some are recorded in literature. The Ming dynasty (1368-1644) potter Gong Chun used his fingers as a shaping tool — after his pots were fired the whorls of his finger tips were still visible. His works came to be called Tree Gnarl pots or, in later times, Supply of Spring pots. They had the quality of old metal and a special antique elegance. Only a few remain, and they are highly valued.

In the later Ming period, there were "four great masters" Dong Han, Zhao Liang, Yuan Chang and Shi Peng, followed by "three great craftsmen" Shi Dabin, Li Zhongfang, Sr., and Xu Youquan, Sr., whose fame spread everywhere. During the Qing period (1644-1911), the famous artisan Chen Mingyuan initiated the method of combining sculptured ornamentation with the shape of the pot. In the imperial reign of Jia Qing (1796-1820), Yang Pengnian and his younger sister, Yang Fengnian, made exquisitely refined pots. They used no molds but followed their own inspiration, which gave their works an appealing naturalness.

Literary and other scholars and artists joined in the design of the teaware. When Yang Pengnian was producing his pots, a man named Chen Mansheng, poet, sculptor and painter who was at the same time a county head, came to Yixing to collaborate with Yang. Their pots, whose undersides bear the inscription "Ah Man Tea Studio", came to be called Mansheng pots. And at the end of the Qing dynasty, several artists, among them Dong Qichang, Zheng Banqiao, Wu Dazheng, Wu Changshuo and Ren Bonian, went to Yixing and carved poems and painted pictures on the pots, thus mingling the flavor of poetry and painting with the natural color and fragrance of the tea.

A poem carved onto a pot by the famous artist Zheng Banqiao personifies the pot with a satirical metaphor:

*"Its mouth is pointed, its stomach large and its ears pricked high
Just avoiding hunger and cold makes it complacent
It can contain nothing of any consequence
For a few drops cause billowing waves."*

World Fame; New Revival

By the end of the Ming dynasty, Purple Sand pottery was famous not only throughout China but was also exported to Japan, the



Spraying water in making teapots.



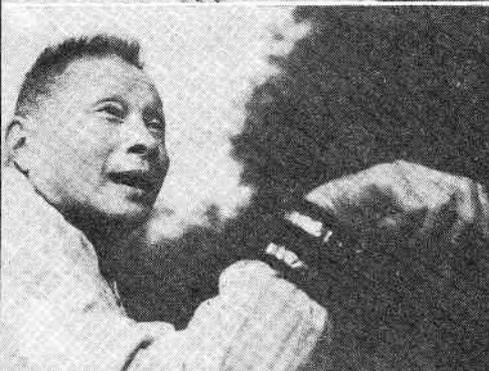
Teapot in the shape of a tile, made by the poet Chen Mansheng in the Qing dynasty.
Di Xianghua

Philippines, Thailand, the Middle East, and even Europe and the Americas, where it was called red-clay pottery. In 1878 during the Guangxu reign, the master craftsmen Wu Ahgen and Jin Shiheng were invited to the city of Tokoname in Japan to teach the technique of making it. The renowned Japanese pottery modeled after it is still produced at the Tokoname kiln site and reminds us of a bright moment in the history of Sino-Japanese friendship and cultural exchange.

Before liberation, Purple Sand pottery had gone into a state of decline. After the creation of new China, it quickly recovered. Under the tutelage of some older masters the ranks of craftsmen grew quickly. Among the more renowned are Zhu Kexin, Gu Jingzhou, Ren Ganting, Pei Shimin, Wang Yingchun, Wu Yungen, Shen Xiaolu, Jiang Rong and Pan Chunfang. Their works have won praise at exhibitions at home and abroad, and in their pottery the traditional artistic flavor of the old masters lives on. □

'Monkey' Boxing

LI GAOZHONG



As veteran Xiao Yingpeng goes through the routine his face exhibits a variety of expressions: laughter, anger, grief, happiness.

MANY people outside China have seen or even practised *taijiquan* and *wushu* (the martial arts, including what is known as "kungfu" abroad). Both are

forms of Chinese "boxing", which originally derived from ancient ways of fighting. But few know about "monkey boxing" (*houquan*), an amusing and intricate variety of the art, now often seen again in China. Those who have watched the film, "Havoc in Heaven", a well-loved episode about the Monkey King who is the key character in the 16th-century novel, *Journey to the West*, will recognize the gestures used in *houquan*.

This mode combines the offensive and defensive movements of *wushu* — the kick, strike, snatch, leap and somersault — with the characteristics of monkeys — lightness, quick-witted action, mimicry and fast movement. Like other forms of Chinese boxing, today it is a sport designed to promote fitness and enhance agility. It also has comic features which delight and amuse spectators.

Monkey boxing has a long history. It was already depicted on a painting on silk dating from the Western Han period (206 B.C. — 24 A.D.) found in 1972 in a tomb in Hunan province. During the second century the famous physician, Hua Tuo, whose medical feats are also described in the classical epic novel *The Three Kingdoms*, created a system of health-building and therapeutic exercises based on the movements of five animals: the tiger, deer, bear, bird — and monkey. Qi Jiguang (1528-1587) in the Ming dynasty wrote about monkey boxing in his *Ji Xiao Xin Shu*, an 18-volume book on the art of war. More and more, *houquan* had become one of the "martial arts" (*wushu*).

One of its leading exponents today is Xiao Yingpeng, 66, a lecturer at the Chengdu Physical



Xiao Yingpeng

Culture Institute. He has won top honors in many *wushu* competitions since the National Traditional Sports Meet in 1953. Last May his superb skill won him another prize at the National Wushu Exhibition at Taiyuan, Shanxi province. He has appeared in a full-length color documentary on Chinese boxing produced by the Great Wall Film Studio of Hongkong.

A Veteran Performer

Xiao became fond of *wushu* when young but at that time learned only a few of the simpler "monkey" movements — such as grasping, the paw position and turning sideways somersaults with the body curled. After the liberation in 1949, when his life and work became more stable, he began to visit the zoos often to study the appearance, facial expressions and gestures of the monkeys. This gave him ideas for new movements — huddling,

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CHINA RECONSTRUCTS

shrugging the shoulders, crouching, curving the arms, walking on tiptoe, leaping, jumping and turning somersaults. He also developed story routines such as "Watching Outside a Mountain Cave", "Picking Fruit in an Orchard",



A posture in the air by Wang Jinbao.

"Fighting over Fruit", "Merry-making after a Meal" and "Sharing Joy".

One of Xiao's creations is monkey cudgel play, in which his movements are superb. In his hand the cudgel might well be the magical one of the Monkey King. He is now working to perfect new variations — monkey broadsword and spear play.

Zhu Jianhua, one of the younger talents.



Wang Jinbao, 34, a coach of the Jiangsu Province Wushu Team, was Xiao's pupil. While learning from his master, he created his own new movements — in leaping and turning consecutive somersaults. His postures in the air are fascinating. He won several national titles in the 1960s.

As a child Wang was an inveterate theatergoer. He was crazy about the Beijing opera, "Havoc in Heaven" and, after only one month of sparetime training, won second place in a provincial wushu competition. In 1959 he competed for the first time at a national tournament for teenagers, winning second place in the "monkey cudgel". When he was 13 years old he went to Czechoslovakia with a Chinese wushu delegation and in the following year to Burma with a China-Burma friendship delegation.

In order to bring out new ideas he kept learning good points from his fellow boxers. He went to Hangzhou in Zhejiang province especially to ask for advice from Gai Jiaotian, the master Beijing opera actor. In 1974 he visited Hongkong, the United States and Mexico, contributing to friendship with those countries.

The Rising Generation

Zhu Jianhua, 21, from Guangdong province, a newcomer to monkey boxing, gathered many

Monkey playing with cudgel by Xiong Changgui.



honors in five national competitions between 1974 and 1980. Keen on gymnastics from boyhood, he performs somersaults notable for height and lightness. He developed a monkey boxing routine with the butterfly, flip and the consecutive belly pitch. The back handsprings he uses adroitly show how the monkey limbers up after waking from sleep. He has also absorbed some of the techniques of ballet — resting the weight of his body on his toes, making 360-degree turns and so on.

In late 1979 he visited Fiji, Western Samoa, Nauru, Vanuagu and Hongkong, where he was welcomed and applauded.

As boxing skills are passed on from generation to generation, new monkey boxers are appearing. Some remarkable youngsters, aged from 10 up, emerged at the National Juvenile Wushu Exhibition Match in 1980, already with a good grasp of basic skills and individuality of style.

Among them, 19-year-old Xiong Changgui from Sichuan province is a virtuoso of the "monkey cudgel". He won the national championship in the competition with traditional weapons, with highly difficult movements he had created himself. Ten-year-old Li Wenzhong from Henan province also showed great promise in his lively presentation of monkey boxing and the use of the cudgel. □

Ten-year-old monkey boxer Li Wenzhong. Photos by Li Gaozhong



Chinese Scholars' Views on U.S. History

LIVELY debates with the aim of clarifying views on a number of topics marked the first annual meeting of China's U.S. History Research Association, one of the many academic societies set up recently for the study of foreign countries. Forty-eight papers were presented by 54 participants from universities, research institutes and publishing houses in different parts of the country.

Where to Start in U.S. History: Some participants thought that there was no direct link between the history of the American Indians before the white settlement and the modern history of the United States: that since the social development of the North American Indians was cut short by the brutality of the colonists, it cannot form a stage in the development of U.S. history. A contrary view held that their history

should be included, since the Indians played a part in the development of the country's economy and culture, and are still a minority nationality in it.

George Washington in War and Politics: Some held that he was outstanding as a military leader but not as a statesman or thinker and that his stature is diminished by the fact that in the post-revolution controversy between the Democrats and the more conservative Federalists he stood with the latter. The contrary view was that Washington should be given credit for resisting a move to make him king after the War of Independence at a time when monarchy still prevailed in Europe and the rest of the world. His part in carrying the War of Independence to victory not only was not to be underestimated, but his role in establishing bourgeois

democracy proved greater than that of either Oliver Cromwell in England or Napoleon I in France.

Lincoln, Slavery and Emancipation: The general view was that Lincoln's importance had been underestimated in China: the fact that the Emancipation Proclamation resulted from an emergency situation should not be allowed to detract from his achievements, although it would also be unreasonable to identify or compare him with the radical abolitionists.

Opinions differed on whether the slave economy in the south could have continued to develop had there been no Civil War, on how to evaluate the domestic situation before the Emancipation Proclamation and on whether the proclamation marked a new stage in the Civil War.

The "Open Door" Policy: This policy adopted with regard to China by the U.S. government at the turn of the century was another theme. It was generally agreed that the subjective intention of the U.S. government in promoting this policy should be differentiated from its objective effect. The real aim of the "open door" was to make sure the U.S. would not be left out of the advantages gained by the then major powers in the invasion and penetration of China. Nonetheless, at a time when China faced the danger of being carved up by the colonial powers, the "open door" policy played a positive role in obstructing China's dismemberment, though the main reason China avoided that fate was not the policy of any other state but the resistance of the Chinese people themselves.

F.D.R.'s New Deal and Diplomacy: The meeting concluded that in general Chinese historians had held a non-objective and inaccurate view of Roosevelt's domestic and foreign policies. The class nature of Roosevelt's New Deal and its role in history should be viewed separately. It was, of course, a reformist program to help U.S. capitalism get through its serious economic crisis. But at

Participants in the first annual meeting of China's U.S. History Research Association held in October 1980 in Yantai, Shandong province.



the same time it was the expression and development of traditional bourgeois democracy in the U.S. and laid the foundation for the country's positive role in the anti-fascist alliance in World War II.

Two divergent opinions emerged when discussing Roosevelt's foreign policy. Some held that he differed from the general climate of isolationism of the 30s only in that he was a liberal isolationist. Others held that Roosevelt was never an isolationist but always an advocate of strong naval power and an active foreign policy.

Even more divergent views were expressed on Roosevelt's policies for the Pacific area, especially toward Japan and China. The debate centered on whether or not the Washington talks between the U.S. and Japan immediately before the latter attacked Pearl Harbor were a "far eastern Munich".

Some thought that the talks, which had gone on intermittently since March 1941, had no character of appeasement but that both parties were using them as a means to probe the other's real intentions and to gain time to prepare for war. They cited documents that show Roosevelt's basic stand in the talks as firm and unyielding. His unwillingness to precipitate war did not mean that he was unwilling to fight. He clearly saw that war with Japan was unavoidable. The unpreparedness for the Pearl Harbor attack was due to misjudgment of the military and various other reasons and not to a policy of appeasement.

Still others thought that the U.S. was seeking accommodation with Japan but did not achieve it because Japan was demanding too high a price. Thus Pearl Harbor was the result of previous appeasement.

The meeting was also of the opinion that Chinese scholars should make an evaluation of the role of General Joseph Stilwell in the Second World War.

The U.S. History Research Association of China was formed in December 1979 at Wuhan University. Its director is Huang Shaoxiang, a woman professor at the Historical Research Institute of the Chinese Academy of Social Sciences. Vice-directors are Prof. Yang Shengmao of Nankai University, Tianjin, Prof. Liu Xuyi of Wuhan University (also secretary-general of the association) and Ding Zemin, associate professor at the Northeast Teachers College, Changchun.

Invited as advisers to the meeting were Huan Xiang, Vice-President of the Chinese Academy of Social Sciences, Chen Hansheng, an adviser to the academy, and Chen Hanbo, director of the State Publishing Administration. □

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Yangzhou Papercuts and Zhang Yongshou

ZHU JIAHUA

MAKING papercuts is a time-honored folk art in this country. During the yearly Spring Festival women and girls cut flowers, animals or decorative patterns out of colored paper and paste them on windows and walls to brighten up their homes and express their sentiments.

The art of papercutting in Yangzhou became an independent trade carried on by professionals already in the seventh century. In the 13 centuries since, local craftsmen have developed a unique style of their own, and today are justly famed at home and abroad for their fresh and elegant compositions, delicate, flowing lines and charming, lifelike figures.

Representative among them is the veteran craftsman Zhang Yongshou. He is known for the hundred papercuts, each of a different flower, he made to illustrate the poems "A Hundred Flowers Blossom" by the late scholar and poet, Guo Moruo. Papercutting had been a craft handed down in Zhang's family for 200 years, and Zhang, now 77, was initiated to it at the age of 12 by his father. Before liberation he wandered from place to place, making his living with paper, scissors and a pair of dexterous hands. After liberation the government gave him a reg-

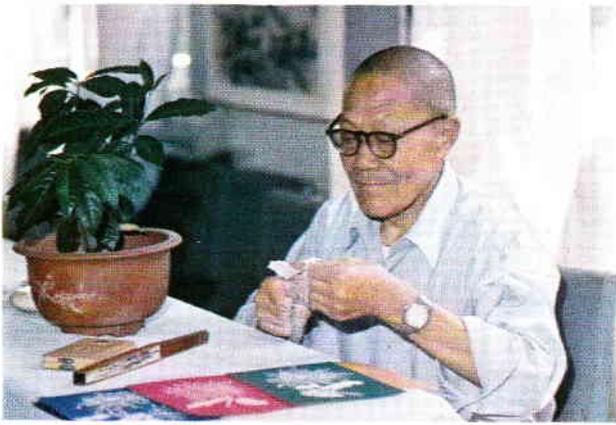
ular job at the Yangzhou Arts and Crafts Factory, which set up a special papercut workshop for him. With no more worries about his life and career, Zhang could give all his attention to improving his art. He was given the title "Specialist in Arts and Crafts" at the National Congress of Creators in Arts and Crafts held in Beijing in 1979.

Zhang Yongshou is best at depicting flowers and butterflies. Two other well-known sets of papercuts designed and made by him are the "Hundred Butterflies" and the "Hundred Chrysanthemums". Of chrysanthemums alone he has more than 200 designs in his repertory. The tender petals and delicate stems and leaves seem to sway in the breeze. They are executed in such detail that even the spots on the leaves can be discerned.

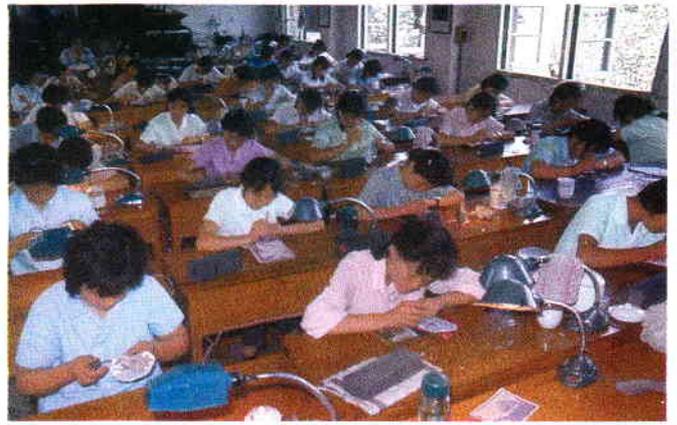
Zhang Yongshou's mastery is partly due to his observation of things in real life. For several decades he has traveled from place to place with scissors and paper, studying nature and making sketches from it. He also grows flowers in the courtyard where he lives, so that he can observe them at close quarters every day and constantly improve his techniques. □

From the "Hundred Butterflies" set.





Zhang Yongshou at work.



The papercut workshop in Yangzhou Arts and Crafts Factory.



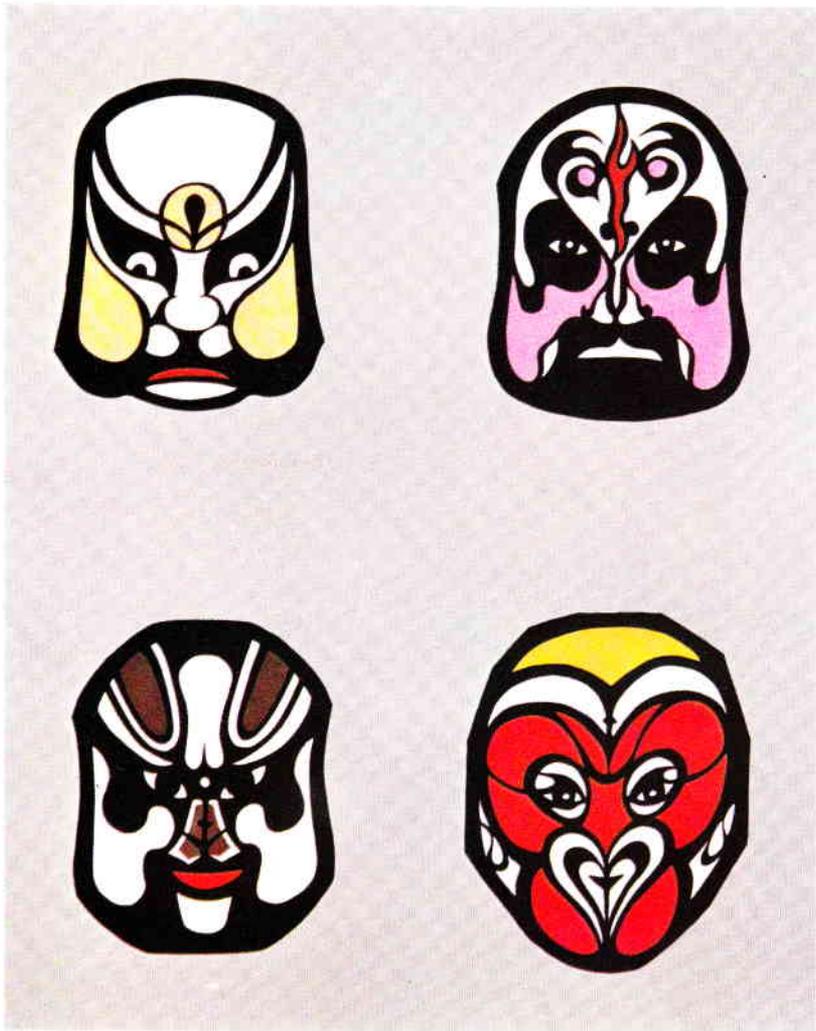
Phoenix



Characters from dramas (by Cai Qianyin).



Chrysanthemums



Painted faces from Peking opera (by Cai Qianyin).



Dragons

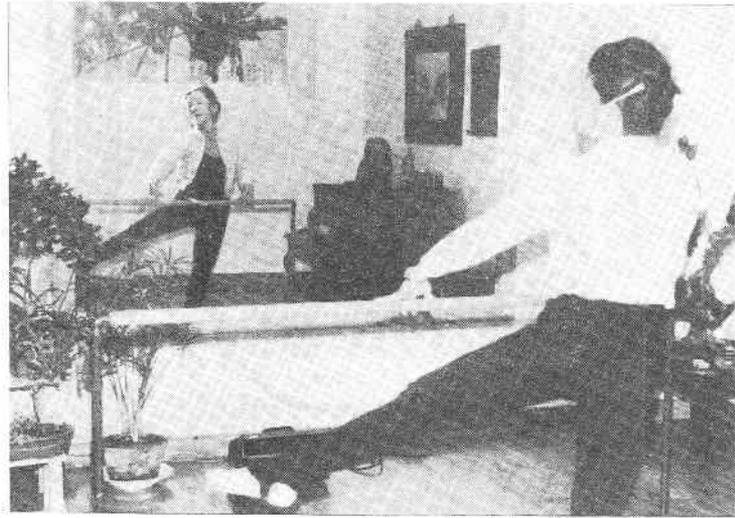


Dai Ailian— Fifty Years a Dancer

TAN AIQING

Practising in the
studio in her
home.

Wu Chuping



THE sunlit dance studio in the home of Dai Ailian seems always full of spring and life, even when the weather in Beijing turns freezing cold. The gleaming light wooden floor smells of new polish and the walls are white. On one is a huge mirror in front of which is a barre used by dancers in training. Of the several paintings, the most eye-catching is a large oil of Dai Ailian herself on the wall facing the door. Smiling and wearing her hair pinned up, she stands in front of a pond of lotus flowers. In her hand she holds a thick file of Laban dance notation scores. Her white shirt is tinged a shade of pink by the flowers.

"It was painted by a young artist and given to me," Dai Ailian explained, her hand resting on the barre. "The Lotus Dance is an old one, created more than twenty years ago." It was in 1953 that Dai Ailian choreographed it, winning a silver medal at the World Youth Festival that same year. It is still very popular.

Dressed in a blue training suit and silk-padded jacket, Dai Ailian is a petite, slim figure. Despite her age, now 64, she remains lithe and youthful. At the time of our talk, she was preparing to participate in the 1981 New Year show staged by overseas Chinese artists residing and working in Beijing. She intended to perform two dances she

had first choreographed in the 1940s, an Anhui lantern folk dance and a Tibetan one, as well as the Indian classical dance Alarripu, which she had learned on a visit to India in 1955.

Only recently Dai Ailian had her sitting-room converted into a dance studio. "It's more convenient for me to practice, prepare lessons and do choreography here. And when I teach the intermediate grade of Labanotation I hope I can do it here. I suppose I haven't many more working years left, so I want to do as much as possible."

Dai Ailian is a vice-chairman of the Chinese Dancers' Association and artistic advisor of the Central Ballet Company. It is fifty years since she first began to study dance. She told me, "I spent my childhood in South America, my youth in England and my mature years in China." Dai Ailian studied ballet and modern dance abroad, yet her artistic life as a dancer has its roots and has blossomed in the soil of Chinese national dance.

Early Life and Education

Dai Ailian was born in Trinidad in an overseas Chinese family, whose origins were in Xinhui county, Guangdong province. Influenced by her mother, who loved music, even when she was very small she liked to dance while her mother played the pianola. When she was nine, her mother sent her

to a dancing class which was already half-way through the term. The teacher was surprised to find not only that she was apt, but that she was soon surpassing the other students. The reason was that every day after school, Dai Ailian would stand in the doorway and watch the teacher at work. Then at home, she would practice what she had seen. Once when the teacher sprained her ankle, Dai Ailian was asked to help coach her classmates. Thus she became a "teacher" at a very young age.

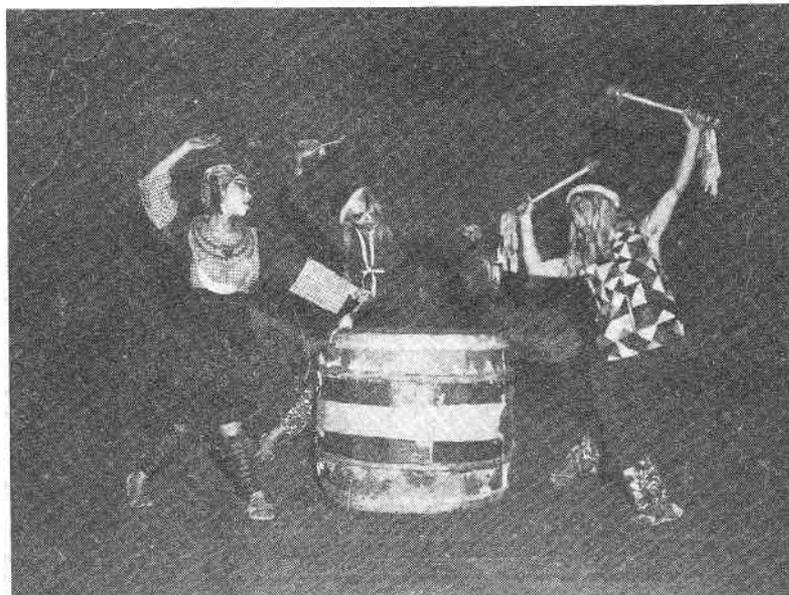
Seeking a New Form

At fourteen, Dai Ailian went to London with her mother and sisters and joined the ballet class of the famous British dancer Anton Dolin and the Rambert Ballet School. Later she also became a student of the famous teacher Margaret Craske.

Not long afterwards her father went bankrupt. Money was scarce and Dai Ailian's life became very hard. She worked as a TV dancer, an artist's model, scrubbed floors and made masks to sell. Sometimes she went hungry to her dancing class.

Dai Ailian sought a new form of dance that would combine ballet technique with new dynamism. At that time, however, ballet and modern dance were viewed as antagonistic. Studying in the modern dance studio run by

TAN AIQING is a staff reporter for
China Reconstructs.



Playbill announcing the Borderlands Music and Dance Show directed by Dai Ailian in 1946.

Dai Ailian (left) performing a dance of the Yao people at the 1946 program.

Leslie Burrowes-Goossens, Dai Ailian was looked down upon as only being capable of light dance. Determined to show to her teacher and classmates she was more modern than they, she chose a Prokofiev march and, choreographed a dance through which she stamped her way, much to the amazement of everyone. Then she suggested that the ballet and the modern dance should learn from each other—and for this was expelled from the class.

In 1939, she was awarded a scholarship to study in the famous Jooss-Leeder Dance School. She spent an unforgettable half year at picturesque Dartington Hall, where she also became a student of Laban's system. After the outbreak of the Second World War, the school was suspended. Dai Ailian decided to leave Britain and set out for China.

Serving China Through Dance

Dai Ailian did not have any relatives in China. Her decision, therefore, required both courage and confidence. "From the time I was very small I knew that I had a motherland. I longed to see it," she explained. In London, she had

often gone to the library of the British Museum for books on China. She loved to meet patriotic Chinese. "I was attracted to them because I think everyone should be proud of his country." Sometimes, at Christmas, she would go to London's East End to perform for Chinese seamen and their families in a place so crowded that she had to dance on a big square table.

In 1937 when the Anti-Japanese War broke out, Dai Ailian took part in performances organized by the China Campaign Committee to raise funds for the China Defense League headed by Soong Ching Ling (Madame Sun Yat-sen). It was around this time that a friend lent her *Red Star Over China* by Edgar Snow. Fascinated, she read it at one go. In it, she was excited to find that there was hope in war-ravaged China. This made her long to go and serve her country with her art.

"When I was in England, all my teachers said that I was a typical Chinese, and that I should perform Chinese dances. But I had never seen any. I thought that by coming to China I could not only perform but also learn and develop Chinese dance. I was twenty-four years old and couldn't speak a word of Chinese. I learned to

speak it only after I came to China."

'Borderlands Folk Dancer'

In 1941 Dai Ailian reached Chongqing, the temporary war-time capital of the Kuomintang government. On her way she happened to pass through the mountainous area of the Yao minority, where she saw some of their folk dances. In Chongqing, she choreographed her first dance—the Yao Ceremonial Dance.

At first Dai Ailian taught dance at two government-run colleges. Her experiences there convinced her that the Kuomintang regime was not in the least interested in the development of China's national arts.

Later she was invited by China's famous progressive educator Tao Xingzhi to work as a dance teacher at Yucai School in Chongqing. Her experience there was entirely different. Her wish to explore national dance was met with warm support. The school held a performance to raise funds for her to travel to the national minority areas. In the summer of 1945, Dai Ailian went to the northern part of Sichuan province inhabited by Tibetans. During her two months there she recorded

their dances using Labanotation. She looked for national dances wherever she went.

In 1946 a grand performance of dance and music from China's borderlands was organized by Dai Ailian in Chongqing, the first of its kind in the history of Chinese dance. With her students, she performed a variety of Tibetan, Qiang, Yao and Uygur dances. The evening was a great success. People gave her the title "Borderlands Folk Dancer" in recognition of her pioneer contribution. The dances performed were soon popular among patriotic young people. Dai Ailian also choreographed a number of dances on the theme of the Anti-Japanese War — including "Guerilla Coup", "Longing for Home", "Air Raid", "Sale" and others. "During my five years in Chongqing," Dai Ailian said, "I got the biggest encouragement from Zhou Enlai. I often went to the weekend dancing parties held at the Eighth Route Liaison Office where I first met him and his wife Deng Yingchao. It was Zhou Enlai who taught me the popular folk *yangge* dance. In 1949 when Beijing was liberated, I danced the *yangge* to welcome the People's Liberation Army into the city of Beijing."

New Artistic Creation

After the founding of the new China, a new, vast horizon opened up for Dai Ailian. She was appointed head of several dance companies and became principal of the Beijing Dance School, the first to be set up in the People's Republic. Her dances at this stage were imbued with new ideas and subjects. In the graceful and lyrical Lotus Dance, she used lotus blossoms to symbolize the happy and more prosperous new life.

Her old wish to create a dance based on the flying angels pictured in the Tang-dynasty murals in the Dunhuang caves was realized. She consulted famous painters and did painstaking research. Her Dance of the Flying Angels, when first staged in 1955, attracted audiences with its fresh, graceful and fluent style. It has since been

performed in more than ten countries and is regarded as "a typical oriental dance".

The Hard Years

With regard to her experiences in the ten years of turmoil, during all of which she was persecuted by Jiang Qing, Dai Ailian said, "Jiang Qing hated people to have their own ideas and always wanted others to obey her. I first met her in 1964 when she came to see the

Central Ballet Company. While I was talking to her, she said arrogantly, 'Why is it I can't understand you?' Then I met her again in the Tianqiao Theatre at a dress rehearsal of the ballet *The Red Detachment of Women*. I told her frankly that some of the dances in this ballet lacked national style. She ignored me. But more than a year later, in October 1967, Jiang Qing suddenly asked one day, 'Why haven't you done anything about

Teaching Labanotation to young dancers.

Wu Chuping



With artists from different countries at the 11th Biennial Conference of the International Council of Kinetography Laban/Labanotation held in France.

Wu Jingshu



Dai Ailian? This remark was the start of my prolonged years of torment. In the thirties in Germany I saw with my own eyes how the German Nazis suppressed people. In the forties I witnessed how progressive students were oppressed and attacked by the Kuomintang. I never thought that in the sixties I myself would have to suffer persecution by the feudal fascism of the gang of four."

In those years, Dai Ailian was denounced and maltreated. Her home was ransacked and later occupied. Her things were thrown into a storeroom. Driven out of her office, she was forced to clean the dance studio and lavatories. Later she was sent to the countryside to do hard physical labor. Her health broke. When she came back to Beijing for medical treatment she had to find shelter with her old students or her stepdaughter, since she was homeless.

In International Dancing Circles

Dai Ailian became more dedicated and stronger after those nightmare years. She did not wait for her health to recover completely before launching into work. In 1977, while she was still recuperating in Guangdong, she found time to coach the Guangdong Song and Dance Ensemble. She twice visited the new Shengli Oil Field in Shandong province and lived among the oil workers there. The result was a new dance reflecting their lives. Last year she started two classes and taught 71 people from various dance troupes the rudiments of Labanotation.

In the early days after 1949 Dai Ailian was active in international cultural exchanges. In the last two years she has also done much to promote them between China and other countries. In 1979 she was invited to the International Laban Centenary Symposium held in London, where she delivered her report "Laban's Influence in China". During that visit she met teachers and schoolmates whom she had not seen for more than forty years. She revisited her birthplace in Trinidad and met her family and

other overseas Chinese there. Her talk on the changes in the town in Xinhui county from which her ancestors came delighted the audience. She also attended the festival held on the occasion of the 100 anniversary of the death of August Bournonville where she met noted ballet dancers from all over the world. Last spring she was in London again, to attend the Conference of the Conseil International de la Danse (CIDD-UNESCO) and report on the situation of dancers in China.

Soon a stone bust of Dai Ailian, which was sculpted in 1939 by Willi Soukop, R.A., Master of Sculpture and head of the Department of Sculpture at the Royal Academy School in London is to be presented on a long-term loan to the Royal Academy of Dancing in London, while another made of fibre-glass resin is to be placed in the newly-opened Dance Museum in Stockholm, Sweden in recognition of Dai Ailian's contribution to dance in China and the world. □

DO YOU KNOW?

China's Voice Abroad

NEW China's international broadcast station was set up in April, 1950 and named "Radio Peking". In May, 1978, its full name was changed to "The International Radio of the People's Republic of China", but its call sign remains "Radio Peking".

Radio Peking now broadcasts in 38 foreign languages (see box), as compared to only 7 when it started. In addition, it uses four Chinese dialects — Guangzhou (Cantonese), Xiamen (Amoy), Hakka and Chaozhou — to reach overseas Chinese and foreign nationals of Chinese descent. It transmits 136½ hours of programs every day.

Programs include news, commentary, music and special subjects such as: China in Construction, Culture in China, History and Cultural Relics, China's Sports, Listeners' Letterbox, Learn to speak Chinese, Travel Talk, etc.

EACH year Radio Peking receives about 100,000 letters from listeners in more than 100 countries and regions, asking questions and expressing the listeners' views, suggestions and criticisms. It has a special staff to handle letters. Some of them are an-

swered publicly in the Listeners' Letterbox program.

To meet the requirements of foreign radio stations, Radio Peking mails out its taped programs introducing China's economy, culture and sports, thus helping cultural exchange between China and foreign countries.

(Zheng Youshui)

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To Latin America:

In Portuguese and Spanish.

To North America:

In English.

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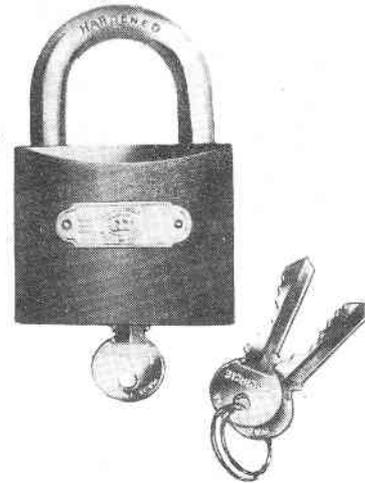
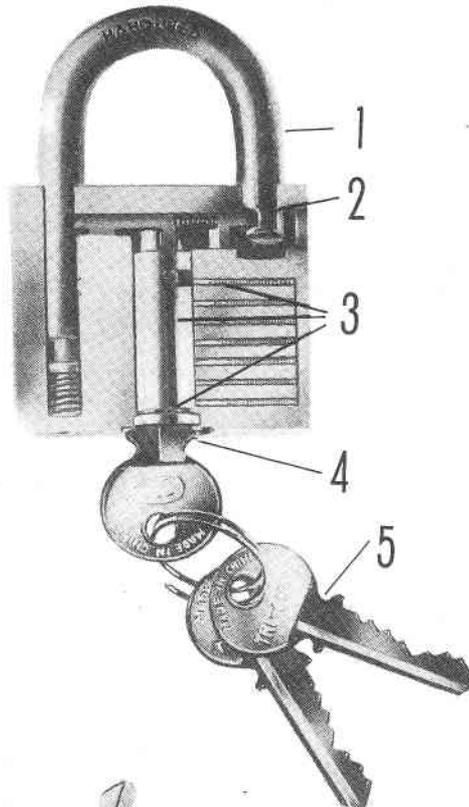
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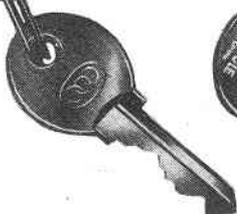
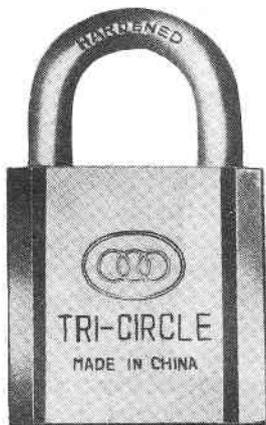
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A Day in a Mountain Village

CHEN RINONG

where golden cucumber flowers are in full bloom.

A sturdy man walks out of his house, buttoning his hand-loomed shirt. In his small courtyard stacked with firewood, he takes up two buckets to fetch water. His name is Hu Rihe, and, at 35, he is a production team leader in the village. Like other families, he and his wife must do the household chores before and after work. He has a family of six, including two school-age children, a smaller girl and his elderly mother who does most of the housework. After carrying ten buckets of water, he sharpens his hoe and axe in preparation for work in the forest and re-enters the house for breakfast.

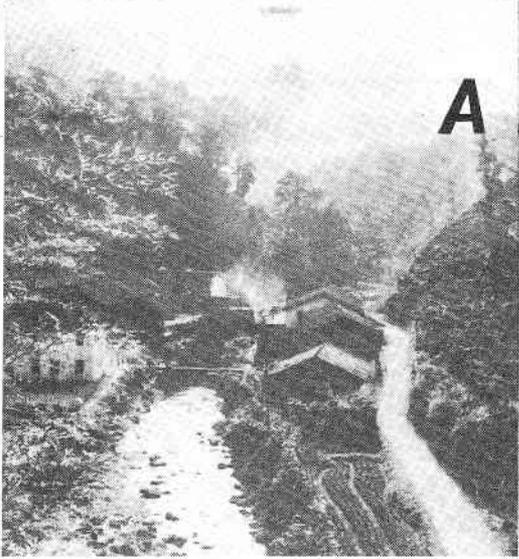
The Baishiyuan production brigade consists of five production teams in three villages working a hilly area of 400 hectares and a paddy field of 1.5 hectares. In recent years, because of orders to produce more grain, the brigade had to destroy much of the mountain forest to enlarge the area of tilled land. Now, under the general policy of developing a diversified economy, it has the authority to make plans based on local conditions. People here have chosen to concentrate on forestry as their principal industry and also to encourage the production of tea, oil, grain and other local products.

Hu Rihe lives in the middle village and, as a production team leader, is in charge of four production groups. He always discusses the work plan a day ahead of time with the heads of the groups. Today he will lead two of them to work deep in the mountains, as he has done for the last five days. The other two groups will separate, one to apply fer-

tilizer in the paddy field, the other to work on industrial and sideline production in the village.

After breakfast, Hu Rihe prepares to leave. Because the work place is so far from his home, he won't be able to come back for lunch, so his mother prepares some salted meat and vegetables in a basket for him. The people of the four groups assemble where a few planks cross the stream at the western edge of the village. Chatting and laughing, they head off to work. He leads about 80 people through the forest to an open, sloping field of 33 hectares where new fir saplings were planted after mature ones were felled two years ago. Because of the scarcity of cultivable land in this mountain area, the people take advantage of the sparse growth of the saplings in their first three years and plant corn between the rows. Now, they weed the field and till the soil, each group being responsible for a certain amount.

ON the path of the mountain opposite, two men appear carrying axes and rifles. They aren't hunters. The short one is Wu Quankai, 55, whose job is to protect the forests. The other, Wu Jiaying, 57, is deputy leader of the forest brigade. It is the job of nine people in their brigade to patrol 3,400 hectares of mountain forest, including more than 2,000 hectares planted with fir trees and saplings and 1,200 hectares of bamboo. The brigade has sold a total of 74,000 cubic meters of logs to the state. It also takes every opportunity to educate the people about preserving the forests. If commune members want to build new houses or to make furniture, they may buy wood at a low price from the brigade.



The village with the bridge at the far end.

Chen Rinong

NESTLED in a valley of the Zhanggong Mountains, 1,600 meters above sea level, lies Baishiyuan Village. It is situated in Wuyuan county, an area in northeastern Jiangxi province noted for its green tea. Set amid verdant fir trees and tall bamboos, the village centers around a clear stream crossed by the covered Fengyu Bridge, which is a popular gathering place for the villagers. The people of Baishiyuan Village reflect the changes taking place in countless other villages throughout China. A day in their lives reveals a great deal about village life in modern China.

As dawn breaks, the crowing of cocks and twittering of birds break the misty quiet. Smoke curls up from chimneys and the sound of the radios can be heard as the local broadcasting station goes on the air. A typical day of hard work is about to begin.

At the entrance to the village, a girl in braids is riding a water buffalo to take it up the mountain to graze. A robust-looking boy comes along smiling with a bamboo fish trap containing eight silver-scaled fish just taken from the stream where he had placed it the night before. Three elderly people out in the vegetable gardens of their private plots spread night soil amid high trellises

CHEN RINONG is a reporter for China Reconstructs.

Deadwood is gathered and dividing among the villagers as firewood. When Spring Festival comes, the brigade will give two kilograms of pork to each family without charge and then hold a meeting to warn that if someone dares to steal logs, he will be forced to kill his own pig and send one kilogram of pork to each family in the whole village and to make a self-criticism as well.



Hu Rihe spraying fir saplings.

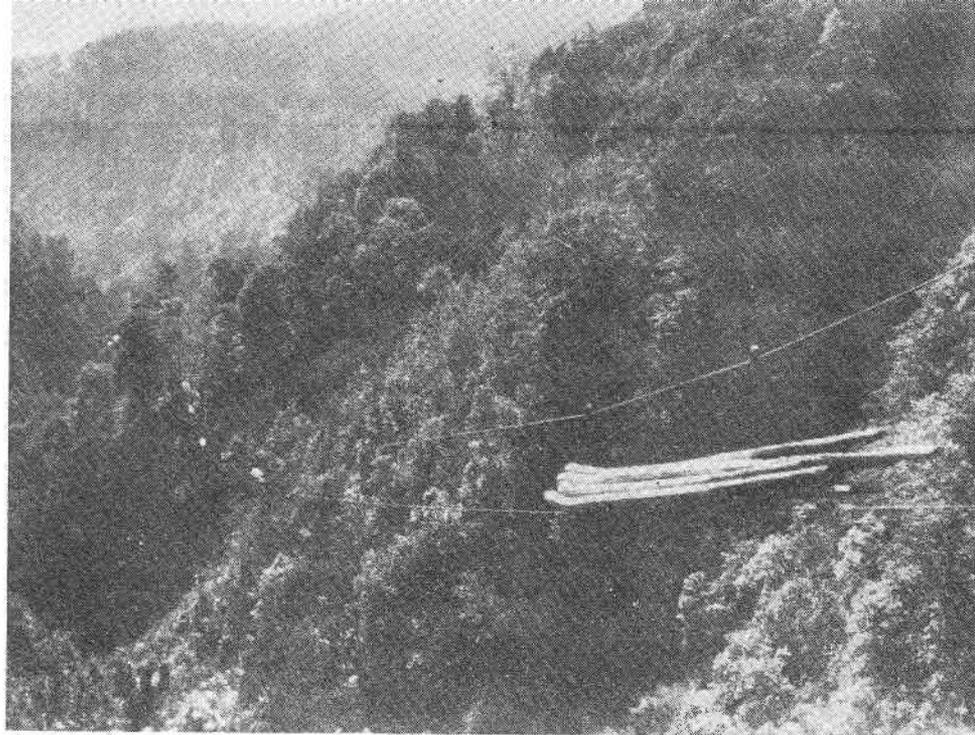
Wang Weiyan

Everyone is made aware how important it is to protect the forests.

Wu Jiaying has come to the mountain to see how the work of felling the trees and transporting the logs is proceeding. Only two years ago, people had to carry the logs down the mountain. Now the logs, suspended from a seven-kilometer-long cableway slide down across the valley. This saves a tremendous amount of labor and increases efficiency by 16 times. Now the brigade can ship out 2,500 cubic meters of logs per year.

Outside the village the commune members are very busy stacking logs. People in the sawmill at the eastern edge of the village are busy, too. In the past no one bothered with the branches, even the large ones. Now the mill makes full use of these, processing and selling them for construction and furniture, for an income of 80,000 yuan each year.

MARCH 1981



New cableway speeds transport of logs.

Wang Weiyan

Opposite the factory, under a maple tree, stands a bamboo shed, where eight men are busy slicing meter-long bamboo tubes into four pieces to fill an order from a construction unit. Older people who can't go out to work stay at home making bamboo chopsticks, which they sell to the state. Other sidelines include the processing of mushrooms, edible fungus and the fruit of the *Utsea cubeba* tree, which is pressed for oil.

THE VILLAGE becomes quiet at noon: the machines have stopped and people are having lunch. Only the hum of the cicadas and the murmur of the stream can be heard. After lunch the tea-processing factory begins work on the tea leaves picked in the morning. This humid mountain region is well-known as one of Wuyuan county's important tea-growing areas. It has a tea garden of 80 hectares. If the fragrant, tender leaves are not processed as soon as they are picked, they will change color and be worthless. In past years, all the jobs had to be done by hand. The workers usually spent the day picking tea leaves and processed them by night. During the busy season they could rest only in shifts for a few hours each day.

Now the brigade has three mechanized tea-processing factories. One of them is built beside the stream and is powered by a water wheel. Only six workers are needed to operate the rolling machine and 20 roasting pans. The brigade sells 16,000 kilograms of tea per year to the state.

A new highway passes in front of the tea-processing factory. More than 20 young people are working under the scorching sun to extend it westward into the mountains. It is a vital transport line. Formerly, large logs could be moved from the mountain only in summer when the stream was in spate, just a dozen days each

The hydropower station. Wang Zenghu



year, so a large number of logs rotted on the mountain. Other local products had to be carried from the mountain on shoulder poles. But during the past two years, the brigade, with help from the government, has completed 10 kilometers of the highway and purchased two trucks which carry logs out of the area. At dusk, the sound of a motor horn summons some of the older villagers from houses to see what the truck has brought back. It stops near Fengyu Bridge in a flat clearing of 50 square meters that is used as a parking lot and sometimes serves as an open-air theater.

THE Zhongxin Primary School closes and some 70 children run out of its doors. The women come home too. According to the regulations of the brigade they are permitted to leave work half an hour early to do household chores. Then workers from the processing factories and commune members who have spent the day in the fields all come home. The village becomes a lively place

again, and the broadcasting station returns to the air. The co-operative store opens for business.

Finally the men who had been working on the mountain return. Because of the long distance and the hard work they are all tired. Hu Rihe sits to rest for a moment. Then he takes off his straw sandals, which are almost worn out. He goes through five pairs of sandals a month, and the other mountain workers do the same. His neighbor, Hu Haixiang, a quiet young man, takes off his sandals, as his wife brings him a cup of tea. They have been married for only six months, and on their door still hangs a red *xi*, the character for happiness. The villagers are all happy about their marriage because in past years no girl living outside would have been willing to marry into this remote and poor mountain valley. Now the living standard is higher, and the situation has been changed.

Hu Rihe, Hu Haixiang and other young men go to the stream for a bath. The boys follow them to

play in the water. The stream is a place of noise and excitement.

DARKNESS falls and lights are turned on. The newly-built hydropower station, with a capacity of 20 kilowatts, provides electricity for lighting homes by night and for processing the products of industry, agriculture and sideline enterprises by day. The days of burning pine branches for light have ended.

Nighttime cultural life of the mountain village is still limited. The commune film projection team can come only once a month. So Fengyu Bridge becomes the social center every night. With its tile roof and balustrade, the bridge is a happy spot for chatting, laughing, smoking, drinking and listening to the news over the loudspeaker. The day I was there, another visitor was a fortune-teller, brought in by an old woman who wanted to choose a lucky wedding day for her son.

The villagers usually go to bed early. By about nine o'clock, they leave the bridge, and one by one the lights go out. But the light in the brigade office is still burning. Hu Rihe and some commune members are having a heated discussion about the village economy. In recent years, because of the development of a diversified economy, the average income per person has increased to 164 yuan, or 60 percent more than three years ago. But because of the scarcity of cultivated land, the villagers can produce enough grain to feed themselves for only three months out of the year and for the rest have to depend on the state or buy grain at a higher price.

Resources in such remote mountain areas must be further tapped and fully utilized. As the population grows, more housing will be needed, and medical care and cultural life will have to be further improved. These problems will not be solved overnight, but much progress has been made. Hu Rihe must rest to prepare himself for another day on the mountain. □

Big Boy

Five-year-old Liu Debiao (left, born April 14, 1975), who lives on a commune in Xinghua county, Jiangsu province, is as tall as the 14-year-old beside him.

Measuring 1.47 meters in height and weighing 41.5 kilograms, he can carry a man weighing 65 kilos on his back for over 100 meters. He eats a great deal at meals but doctors are trying to find if there is any other cause for his growth.

Photo by Yang Zuoya



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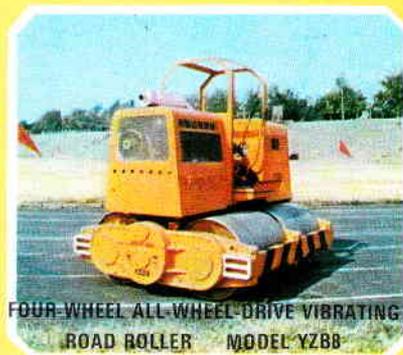
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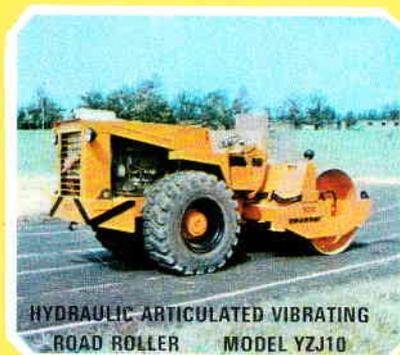
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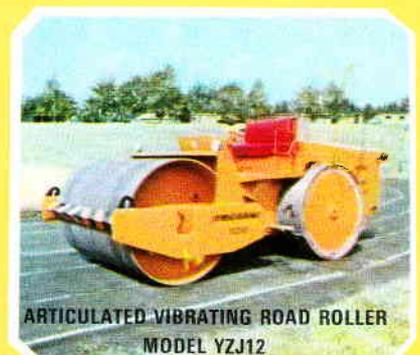
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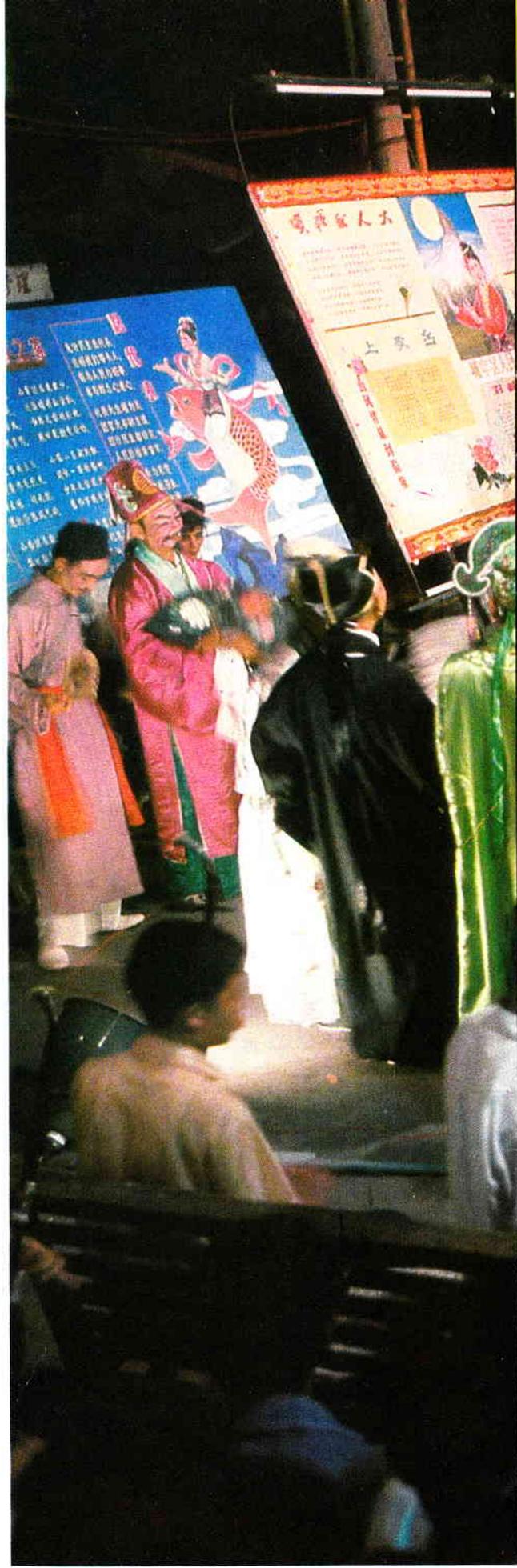
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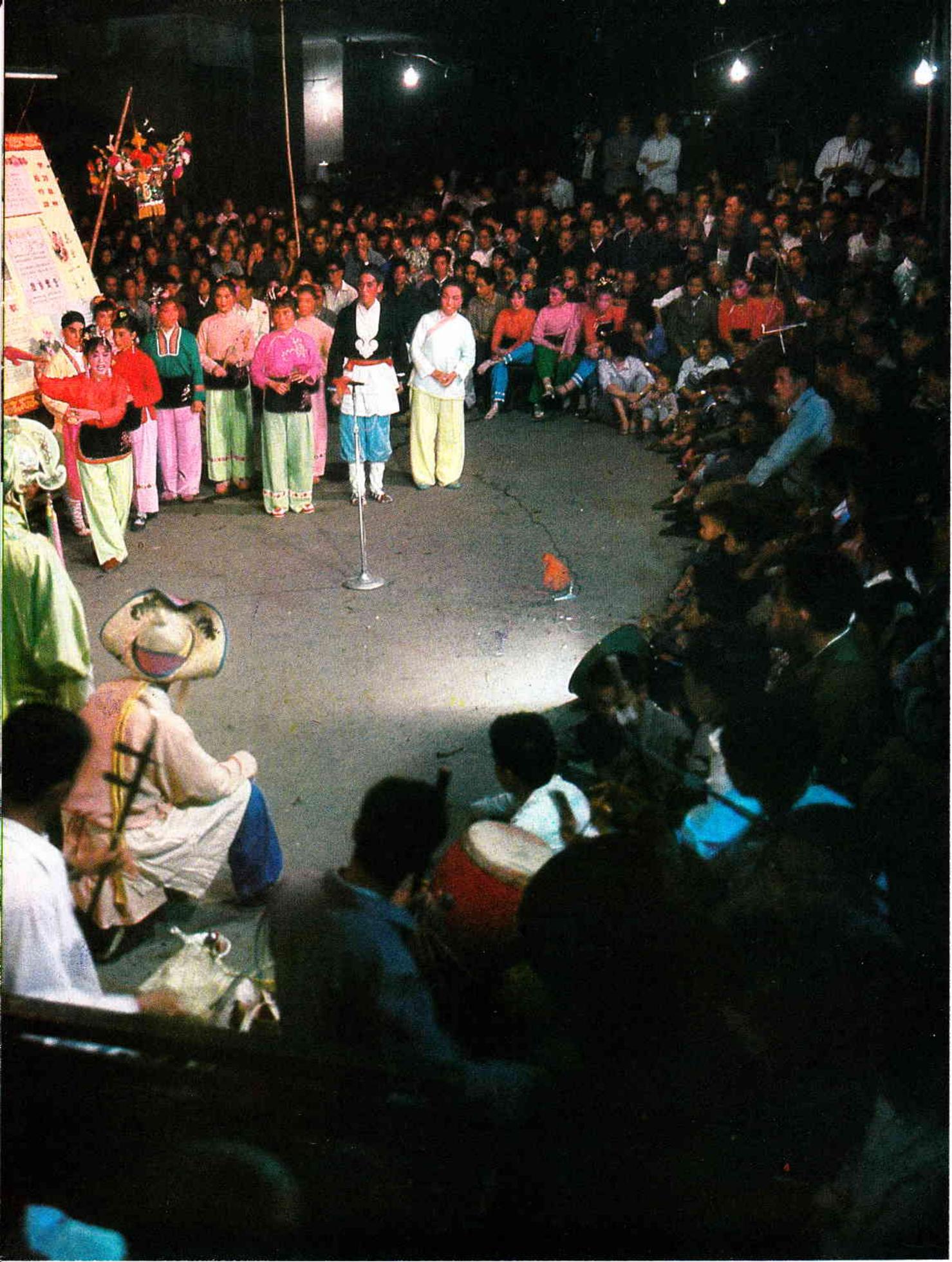
Performance by an amateur troupe.

Songfest in Guangxi



White marble statue of Liu Sanjie in a Liuzhou park.







The present Liu Sanjie acted by the well-known actress Huang Wanqiu.



Fang Deshou, a singer of Zhuang nationality.



Su Yulan, a female singer of Yao nationality.

Playing the reed-pipes.

Photos by Liu Chen



Songfest of the Zhuang People

LIU CHEN

THE singing competition is the gala traditional event of the year among minority nationalities in south China, particularly the Zhuangs of Guangxi, famous for its mountain folk songs. Thousands of people come from far around to hear local contestants compete in dialog singing. In some places the songfest is held in the spring, in others, at other times of the year. I attended one outside the city of Liuzhou, an important Zhuang community at the time of the mid-autumn festival, which falls on the 15th day of the 8th lunar month (September 23 last year). There, in a scene bustling with noise and excitement, some 100 singers of the Zhuang, Han, Yao, Miao and Dong nationalities took part in a singing competition before audiences reaching as many as 10,000 people.

Overlooking this mountain festival was a four-ton statue of Liu Sanjie (Third Sister Liu) three meters high. Liu Sanjie was a singer in a folktale handed down among the Zhuang people for more than a thousand years. Clever, pretty, brave, industrious and a good singer, she was a village girl in Yishan county. A landlord named Mo Hairen wanted her. But the girl told him she would agree only if he could win

in a competition of mountain songs which alternated theme and response. The dull-witted Mo hired three scholars to sing in his place. But they lost. Very angry, the landlord banned the singing of mountain songs, then decided to seize the girl by force.

Third Sister Liu escaped to the area around the town of Liuzhou where she was hidden in a mountain cave by a kind old fisherman. Sitting on a rock in front of the cave, she sang to the villagers every day. But soon after, she was discovered by her pursuer.

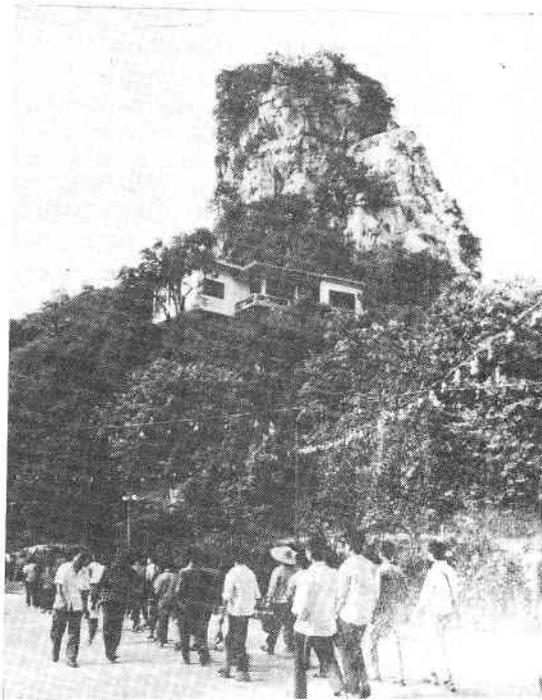
Just as she was about to be captured, the sky suddenly clouded and flashes of lightning and peals of thunder split the air. Third Sister Liu jumped into the nearby Small Dragon Pool, turned into a fairy maiden and rose into the sky on a giant carp. From then on, people celebrated her as an immortal singer.

This old tale was filmed after the founding of new China and continues to be a favorite.

ON the evening of the festival, with friends I crossed the Liu River Bridge to go to Yufengshan Park on Liuzhou's outskirts. Over the park gateway festival lanterns glowed and many-colored flags waved. Chatting, laughing crowds streamed into the park. Melodies

poured from loudspeakers. Four large lanterns shaped like lotus flowers floated on the surface of Small Dragon Pool. Under bright road lights were stalls selling tea, books and magazines, and souvenirs of many kinds. We could hear the music of reed pipes. The local reed pipes are made of bamboo tubes of different sizes and lengths with a reed mouthpiece and tied together with strips of rattan. The largest may be three meters long, the smallest 60 or 70 cm. Players hold it with

Yufengshan Park.



Roadside stage for festival performances.

LIU CHEN is a staff photographer for China Reconstructs.

both hands while blowing it. In this area it produces 15 different tones and the music strongly resembles that of the Miao and Dong nationalities.

PUSHING our way through the throng, we climbed a small hill to get a better view. Twelve young performers, six men and six women, were dancing. The men wore white shirts, short-sleeved black jackets, yellow trousers, wide cloth sashes. They played reed pipes as they danced. The women, wearing their national costumes, garlands in their hair



One of the singers.

Photos by Liu Chen

and silver bracelets, waved streamers of colored silk.

The hillside was covered with people. A space in the center, flanked by two big banyan trees about ten meters apart, was the stage. Under each tree was a table on which were a microphone and two tea mugs. Two men singers stood on the left and two women singers on the right. A man was singing:

*The 15th of the 8th month is
Mid-autumn Feast,
The big full moon hangs over
our heads.
Since the beginning of the
world
No one has matched today's
jubilation.
The women responded:*

*The big round moon is truly
bright,
Looking at it, we can't help
wondering
When Taiwan will come back
to our motherland,
So we can welcome our
kinsfolk back home.*

Song after song floated on the night air, the audience listening attentively. Among the older singers was Fang Shoude of the Zhuang nationality from Liucheng county. He has been singing since he was twelve and today is known locally as "the king of song". Before 1966 he had collected

hundreds of local folk songs. During the disastrous "cultural revolution", however, they were burned as "vulgar" and "morally corrupting". But they could not be wiped out of his memory. Today he sang again and his songs evoked happy laughter and applause.

TRADITIONAL competitions usually consist of three kinds of songs: battles of wits, sometimes turning into satire and mutual sarcasm; cross-question songs to learn the real intentions or test the knowledge of the other contestant; and love songs. Here is an example of the latter:

Man:
*All peach blossoms are bright
in March,*

*To be with you one day equals
one year;
Truly, I yearn for you,
As one yearns for cloudy days
in hot summer.*

Maid:
*Peach blossoms are bright red
in March,
To look at you once equals a
whole winter;
Truly, I long for you,
As one yearns for a warm fire
in the winter.*

Man:
*A body is like iron, a meal is
like steel,
Not eating for three days, a
person is starved;
If three days pass without
seeing you,
It's like having no food at all
in the house.*

Maid:
*I'm very busy with hands and
feet,
Weaving ten meters of brocade
in a night;
If someone asks me for whom
I am weaving,
"For my beloved," is my
answer.*

Leaving the park, we came to a wide street where several other stages had been set up. Some singers in makeup were performing in front of a big blackboard on which were rhymes and poems especially written for the occasion. Sidewalk stands were selling oranges, bananas, pineapples and other fruit, noodles and meat dishes. So enchanting in sound and sight was the celebration that people were still happily thronging the streets late into the night. □

Corrections

1. In the article *Flying to the Moon* in our December issue, the credit line on page 22 should read "Drawings by Zhao Shiyang".
2. The introduction to the author on page 28 of the same issue should read "GU CHAOHAO is professor of mathematics".
3. In the article on the Huanghe (Yellow) River on page 36 of our February issue this year, the sentence in column 2 saying the Huanghe contains 590 kg. of sand mud per cubic meter of water should read "22 kg.".



The three Tibetan boys who found the hidden *thangkas*: (left to right) Wangdui, Gesang Gawa and Gongga.

Children

Three Tibetan Boys Present Treasures to the State

ONE day in the summer of 1980, Gongga, a 12-year-old pupil in the Workers, Peasants and Soldiers Primary School in Lhasa, Tibet, was chasing birds in Norbu Lingka Park, the grounds of Lhasa's ancient summer palace. Walking through a wood of poplars he went to the west gate of the park. Many visitors were wandering around the main buildings in the enclosure, the gilded-roofed New Palace in the east; but in the west there were few visitors. Near the woodland there is an ancient archway that has collapsed, but part of it still stands.

Gongga gave up on the birds and started to move the stones beneath the archway to build a playhouse. Suddenly, he found a hole under the stones. He lay on the ground and looked into it. Oh! There was a bundle of black fabrics. "Are these the clothes of someone buried here?" He felt a bit frightened. He ran back and

asked two close friends to come with him. 12-year-old Gesang Gawa, a pupil at the No. 1 Primary School, and 11-year-old Wangdui, who goes to the August 1 Primary School in Lhasa, both live near the park.

Embroidered *thangka* portraits of two of the four *lokapalas*.



GESANG Gawa, a tall boy, pulled out the bundle with a stick. What was it? The boys opened it apprehensively. Ah! They saw 22 embroidered silk portraits very much like the ones on the walls of the New Palace. The boys puzzled over them. Gesang Gawa suggested, "Come, let's show them to my father first." They ran back to his home with the pictures. After checking it carefully, his father told them that this was a set of *thangkas* (scroll paintings), a type unique to Tibet. Next, he asked the children, "What do you want to do with it?" "We'll give it to the country!" they answered in chorus.

According to the initial identification by the Culture Bureau of the Tibetan Autonomous Region, these are among the precious relics of the Qing dynasty (1644-1911) in Tibet. They include portraits of eighteen arhats and four *lokapalas*, each measuring 80 cm. long and 40 cm. wide. Each was finely embroidered with gold and silver colored silk thread.

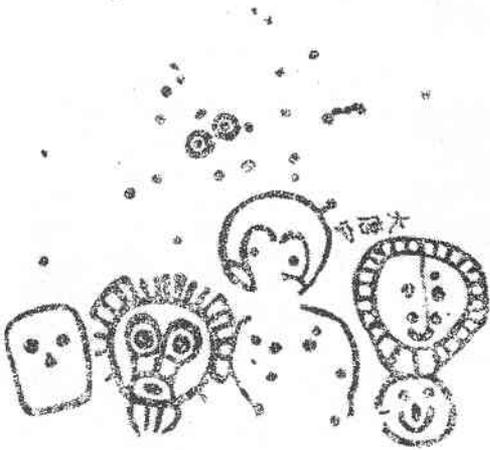
The Culture Bureau held an awards ceremony. Amid warm applause, the schoolmates of the three children pinned red flowers on their breasts. The head of the Culture Bureau rewarded each of them with 50 yuan, a souvenir medal, a pen, and some pictures and notebooks. He praised their public-spirited eagerness to protect our country's cultural heritage. □

From the set of the eighteen arhats. Photos by Gao Lujia



Ancient Carvings on Rocks

GAI SHANLIN



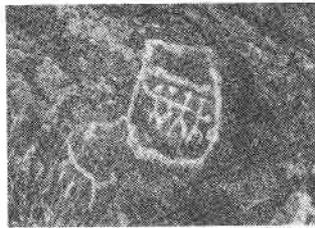
Heads. Are they portraits or masks?



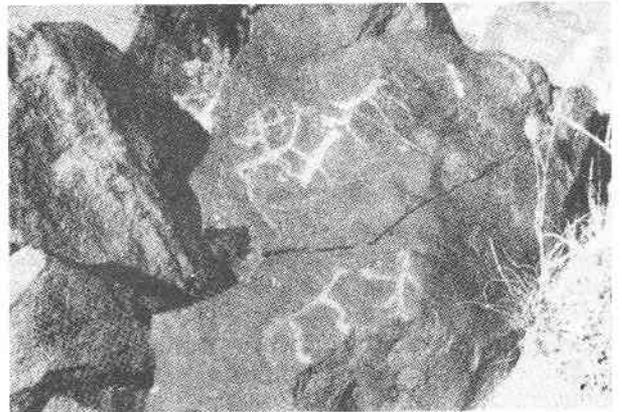
Dancer.



Battle.



Ceremonial dance.



Mounted Hunter

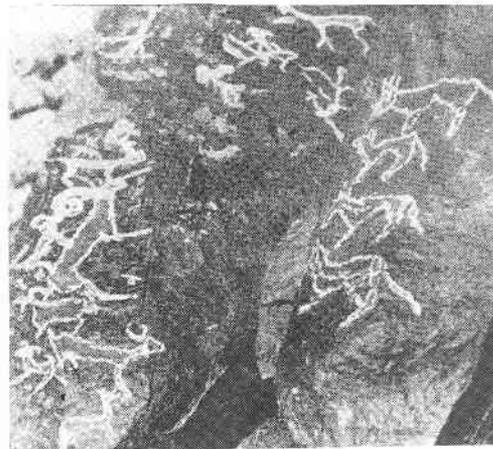


Herding.

Primitive carved inscription.



Animals.



Hunter and cart.



THE Langshan mountain area in the western part of the Yinshan range in the Inner Mongolian Autonomous Region was once the home of a number of ancient China's nomadic nationalities, including the Xiongnu (Hun), Tujue (Turk), Huihe (Ouigur), Dangxiang and Mongolian peoples. Their life several thousand years ago can be seen in many carvings on the smooth surfaces of precipices and rocks in the places where they had camped or gathered for sacrifices and prayers. Li Daoyuan (466 or 472-527), a geographer, saw these carvings as early as the 5th century and recorded them in his books. As cultural relics, they constitute a body of valuable historical data and images.

With the help of the local herdsmen during the last four years, I made a thousand or so rubbings of these carvings of different periods, and investigated many ancient ruins and tombs of the nomadic tribes in order to study and understand these carvings.

The carvings can be seen from the Alxa Left Banner (Bayan Hot) in the west, through Dengkou county and the Chaoge Banner to the Urad Zhonghou United Banner in the east, covering an area 300 kilometers long by 40 to 70 kilometers wide. The main subjects are animals, including horses, cattle, sheep and deer (the four most closely connected with herdsmen's life), roe deer, *handa* elk, foxes, donkeys, camels, wolves, dogs, tigers, leopards, tortoises, snakes and wild geese. A few birds are represented but there are no fish at all. Some of the animals are rare in the area today, and others like *handa* elk, no longer exist. However, these carvings show that the area used to be covered by thickets where many animals lived.

There are many carvings about hunting, some made up of only one bow or a bow and arrow. The carvings of grazing sheep and

horses in large and small groups are properly arranged, brimming with life and prosperity. Mass migration is also reflected in the paintings.

Carts are always carved on rocks along the main lines of communication of the nomads.

Carvings showing dances are seen everywhere. They represent ceremonies of sacrifice to gods and ancestors.

Pictures of human heads are usually incomplete, having only eyes or a mouth. Some have sharply-pointed hats, clearly depicting Turkic people.

Some heads look very strange, and probably represent imaginary gods or spirits. They are usually surrounded by the sun, moon and stars. Such works are seen in the quiet, deep mountain valleys.

A carving of a battle, in which a victory clearly being won by one side, might have commemorated a tribal triumph.

Many marks on the carvings are primitive words or emblems of different tribes (see fig. 1). Inscriptions in Mongolian, Han, Tibetan, Xixia, and Huihe languages can still be seen clearly. Other deeply-carved marks are possibly numerals (see fig. 2).

(1) 

(2) 

Rock carvings are scattered all over the world. Those in China are mainly found in Yunnan, Guangxi, Guizhou, Sichuan, and Tibet in the southwest, Xinjiang, Gansu in the northwest, and Heilongjiang in the northeast. Those found in the Langshan area of Inner Mongolia are larger in number and older than those in other places.

At present it's difficult to date these carvings exactly. However, their content, carving technique, stone colors and inscriptions, compared with those found in Gansu and Xinjiang, suggest that most of them were done at different times between the Qin and Han dynas-

ties (221 B.C.-220 A.D.) and the last imperial dynasty, the Qing (1644-1911). Some, however, are much older and may be traced back to the Bronze Age more than 4,000 years ago. □

Chinese Cookery

Apples in Spun Sugar

(Basi Pingguo)

2 small to medium apples
3/4 cup sugar
7 tablespoons flour
2 cups vegetable oil for deep frying
2 eggs
3 tablespoons water

Peel apples and while turning in hand slice off wedges about 3 centimeters long. Mix flour, eggs and water and stir in apple wedges until evenly coated.

Pour oil into heated skillet. When it bubbles add apple wedges one by one. Fry until coating swells and browns, then remove and drain. Keep apples warm in a separate covered pan over low heat.

Pour out deep-frying oil, reheat skillet and add 2 tablespoons oil. Add sugar and stir over slow fire until sugar melts, bubbles and starts to turn color. Remove from fire, swirling contents around for about a minute. When sugar turns golden brown let it cool a bit until it spins a thread, then add hot apple wedges. (If apples are cold, reheat in hot oil, for sugar will not stick to them if cold.) Toss or stir apples lightly until evenly coated with sugar, then pour onto a greased platter and serve immediately.

Provide a bowl of cold water in which to dip and cool apples before eating. This dish is often served as a sweet course at Chinese banquets. For variety, substitute banana chunks, tangerine sections, or French-fried potatoes (without batter) for apples. Serves four.

GAI SHANLIN is a member of the cultural relics work team of Inner Mongolia.

China's Hugest Bell

CHEN TONG

(Temple of Longevity), west of today's Purple Bamboo Park in Beijing's western suburbs. During the Qing dynasty (1644-1911), Emperor Yong Zheng (1678-1735) ordered it moved to where it now is.

The moving of the bell, whose weight has now been estimated at 46.6 tons, was done quite ingeniously. In the winter water was poured on the road between the two temples and the bell was slid over the ice. The new bell tower was built up around it after it got there. The bell was placed on a mound of earth so that it stood at the height it would hang, and later the earth was removed. Qing dynasty emperors came here to strike the bell and pray for rain in years of serious drought.

IN October 1980, before the reopening of the temple, specialists from the Acoustics Research Institute of the Chinese Academy of Sciences took the bell's measurements and studied it from the point of view of acoustics.

The outer dimensions of the bell were already known. It was necessary to learn the thickness to estimate the bell's volume and weight. But measuring the thickness of a great bell like this was no easy job for different parts of the bell were of different thicknesses. Associate Professor Zha Jixuan of the institute suc-

The temple where the Yong Le Bell hangs was built in 1733. *Li Fen*

THE Yong Le Bell — the second largest in the world — can be seen today at Da Zhong Si (Great Bell Temple) in Beijing's western suburbs. This bronze bell has a body 4.5 meters high and a maximum outer diameter of 3.3 meters. The loop for hanging alone is 1.1 meters high. Inscribed on its inner and outer surfaces are the Lotus Sutra and 16 other sutras totalling 227,000 characters and said to be in the handwriting

Prof. Chen Tong, Vice-Director of the Acoustics Research Institute of the Chinese Academy of Sciences, took part in the analysis of the bell's acoustical properties.

of the Ming dynasty (1368-1644) calligrapher Shen Du.

This giant bell, long famed for its tone and exquisite workmanship, has been described in an ancient book as follows: "Struck day or night, it is heard several dozen *li** roundabout; its tone, harmonious and different from that of other bells, seems to come from both far and near."

The bell was cast during the Yong Le reign (1403-1424) of the Ming dynasty. Hence its name — the Yong Le Bell. It was first housed in the Wan Shou Si

* One *li* = 1/3 mile





Testing vibrations. At left is author Chen Tong.

Acoustics Research Institute

ceeded in taking the needed measurements by means of ultrasonic equipment. The bell's thinnest part, right above the waist, measures 9.4 centimeters. Its sound bow or edge, 18.5 cm., is its thickest part, deliberately made so to prevent cracking when struck and to improve tone quality.

The sound of a bell is made up of many "partial" tones, each with a different mode of vibration. Those with the greatest amplitude are the dominant tones. Studying the acoustical properties of the bell, assistant researcher Zheng Darui and I made a record of the bell's vibrating spots, 50 in all, and then analysed their vibrations with a computer.

Among the dominant partial tones were two in the vicinity of 98 Hz (cycles per second). The interaction of these two tones produces a slow undulation called a frequency beat. It was probably this that ancients described as the "far and near" effect. Other partial tones were found near 110, 129, 164, 212, 218, 223 and 229 Hz. There are still others with even higher frequencies, but these are hardly audible to the human ear. The Yong Le Bell's lowest partial tone is at 22 Hz.

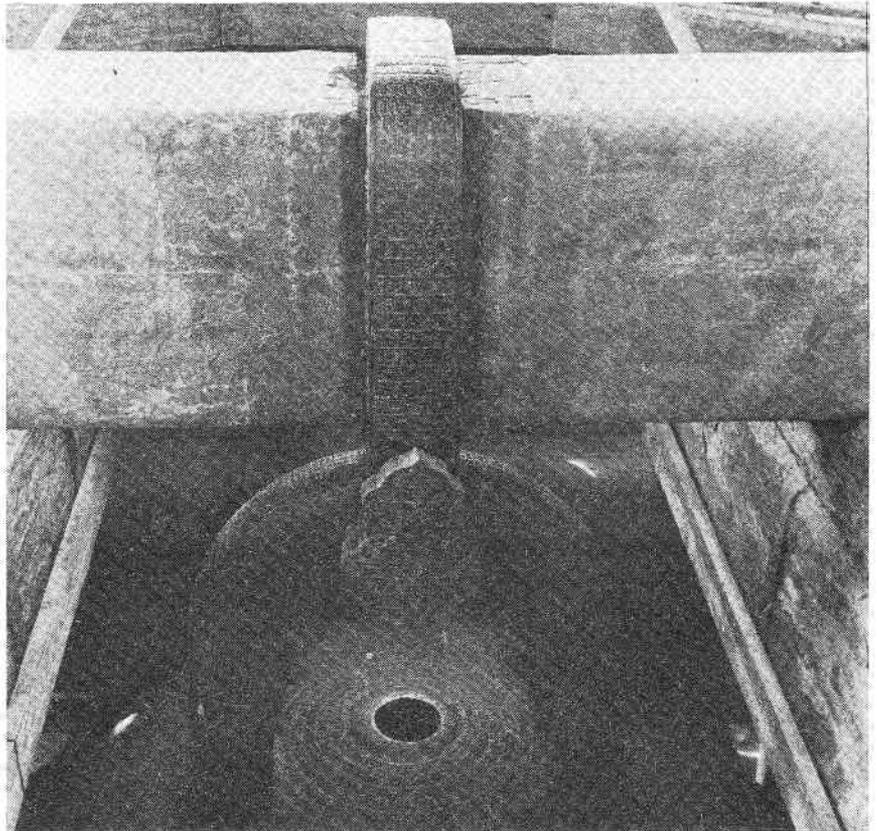
Next, we determined the musical pitch of the main partial tones according to the standard temperament which sets the tone A_4 at 440 Hz. The bell's 164 Hz partial tone, for instance, is very close to the standard pitch of E_3 or 164.81 Hz. The other frequencies mentioned above correspond to F_0 , G_2 , A_2 , C_3 and A_3 respectively, and all are quite accurate. Perhaps this was intentional. It is

quite possible that the ancients took pitch into consideration when they cast the bell. Unfortunately we haven't been able to find out yet exactly how the casting was done.

AFTER the bell is struck, its sound gradually fades away. This is called attenuation. Different partial tones have different rates of attenuation. These were

Finally, we invited musicians to listen to the sound of the bell. Associate Professor Li Huinian of the Chinese Music Academy described it as "round and deep when the bell is struck lightly; sonorous, vigorous and penetrating when it is struck harder. Altogether most inspiring."

Orchestra conductor Liu Deyu admired the bell's tone quality and the fact that when struck it



The loop for hanging is 1.1 meters high and is also covered with sutras, as is almost every inch of the top surface.

Acoustics Research Institute

also recorded and measured. In this bell, the tones gradually attenuate to a hum of very low frequency which lasts a long time and produces its particular effect of solemnity.

We also measured the intensity of the sound. At 3 meters from the bell's axis the sound level is about 120 decibels, the "feeling and hurting" level. It is still around 92 decibels in the courtyard in front of the bell tower. At this rate, the bell should easily be heard "dozens of li away."

produces a harmonious cord, which he has scored as follows:



This corresponds with our own tests. So perhaps one of the Yong Le Bell's most outstanding characteristics is its musical quality. □

The Qing Dynasty

3. Traditional Culture and Critical Ideas

JIAO JIAN



A bronze armillary sphere of the Qing dynasty Kang Xi period, more precise than earlier ones.



Illustration in 5th volume of the Golden Mirror of Medicine, showing acupuncture points of "kidney channel."

Kang Xi and Yong Zheng reigns (1661-1735). It covers six major fields, each with many subdivisions, and contains a wealth of material particularly on China's economic history.

Another compilation, the *Si Ku Quan Shu*, with 3,457 titles in 79,070 volumes was put together in the Qian Long period. It is a collection of works from ancient times, including classics, histories, philosophical writings and others. Seven hand-copied sets were made and kept in the cities of Beijing, Chengde (the summer palace in Hebei province), Shenyang in northeast China, Zhenjiang on the Changjiang (Yangtze) River and Yangzhou also in Jiangsu province and Hangzhou on the southeastern coast. Three were destroyed by fire, but three are extant today on the mainland and one in Taiwan.

CHINA'S CULTURE during the Qing dynasty (1644-1911) continued to develop in fields in which her ancient civilization had excelled, particularly astronomy and medicine. As feudalism began to decline, ideas critical of it found expression in literature.

The biggest advances in the natural sciences were made in astronomy and calendrical calculation. Mei Wending (1633-1721), a mathematician versed in both Chinese and western calendrical science wrote some 80 works. One, *Doubts Concerning Calendrical Calculations*, combined China's traditional knowledge with that from the west. Another work by him *Investigation of Chinese Calendars, New and Old* is China's first history in this field.

Ming Antu (?-1765) was an outstanding and versatile scientist of Mongolian nationality. Born in

Inner Mongolia, he was recognized very early for his mathematical talent and served as a scientific advisor to Emperor Kang Xi. He worked for 50 years in the imperial institute of astronomy and calendrical calculations and also took part in a nationwide cartographical project early in the dynasty. His *Quick Method for Determining Segment Areas* is China's first work on the theory of infinite series.

In medicine, the Qian Long reign (1736-1796) sponsored a revised edition of the *Golden Mirror of Medicine*, a famous early work summarizing traditional Chinese medicine and listing many valuable medical books and folk prescriptions.

A new encyclopedia with 10,000 volumes, the *Gu Jin Tu Shu Ji Cheng*, was compiled by a large number of scholars during the

The Novel 'Red Mansions'

This period is the great age of the novel and drama in China. One of the most outstanding was *A Dream of Red Mansions* by Cao Xueqin (?-1763 or 64).*

Cao lived during the Kang Xi, Yong Zheng and Qian Long reigns, the peak of Qing dynasty rule. Both his father and grandfather supervised the manufacture of silk fabrics for the imperial household in the post of textile commissioner of Jiangning prefecture (present-day Nanjing and adjacent counties) and there Cao spent his childhood. Later his family fortunes declined and his aristocratic life came to an end. He moved north to Beijing

*Recently published in three volumes in a new translation by Yang Xianyi and Gladys Yang by the Foreign Languages Press, Beijing.



Cao Xueqin, author of *A Dream of Red Mansions*.



Pu Songling, famous for his *Strange Tales of Liao-zhai*.

and lived in poverty. His contacts, during this period, with people of the lower social strata broadened his understanding of society.

The drastic change in his social status and way of life brought about a change in his thinking and way of looking at things. Out of his anger and indignation he conceived the novel *A Dream of Red Mansions*, which is a penetrating criticism of feudal society. Ill and unable to afford proper medical treatment, he died with only 80 chapters finished. It was completed in 40 chapters by Gao E (c. 1738-1815).

The main theme of the novel is the tragic romance of the girl Lin Daiyu and Jia Baoyu, darling son of an aristocratic family, in the period of the decline of feudalism. Lin Daiyu, whose parents had died early, had grown up with her cousin Baoyu in the Jia mansion, home of her maternal grandmother. The two young people's hatred for feudal oppression and desire for freedom to develop their individuality helps a deep love to develop between them, but it is eventually strangled by the feudal ethical code. Baoyu is tricked into marrying Xue Baochai, who represents all the orthodox feudal values. As the strains of the wedding music sound, the ailing Daiyu dies of a broken heart and Baoyu runs away to become a monk.

The novel is admired for its grand scheme, many-faceted plot, vivid description, rich language and sharp characterization. The main characters, the rebels, Jia Baoyu and Lin Daiyu, the unyielding bondmaids Qingwen and Yuanyang, the feudal apologist Jia Zheng and the vicious family member who manages the mansion Wang Xifeng are all highly individualized, yet at the same time typical.

Of all China's classical literary works, this novel is the finest example of integrating content and artistic form. It occupies an important place in world literature.

Critical Fiction

Another great work of fiction was the *Strange Tales of Liao-zhai* (also translated under the title *Strange Tales from a Chinese Studio*) by Pu Songling (1640-1715), a collection of several hundred popular stories written in concise and vivid language. Through tales about ghosts and supernatural beings, as well as amazing adventures of men, he gives vent to his hatred of the world he lived in. He lays bare the evilness of feudal society and the corruption of the government, and satirizes rapacious officials, local tyrants and evil gentry. The book also contains many love stories in which the

author portrays various characters with idiosyncrasies, and also oppressed young men and women trying to smash the shackles of feudalism. As many heroines he chose innocent, courageous and faithful women, indicating progressive attitude for his time.

Two noted satirical novels are *The Scholars* by Wu Jingzi (1701-1754) and *Flowers in the Mirror* by Li Ruzhen (c.1763-1830). The former, directing its spearhead mainly against the inhuman feudal morality and the stereotyped "eight-legged essay" civil service examination, bitingly satirizes the ugly behavior of the upper social strata. The latter novel, through descriptions of an imaginary foreign land, criticizes social injustices and abuses. Particularly praiseworthy are the author's democratic ideas expressed in the book concerning respect for women.



A Scholar in Seclusion by Yun Shouping shows a tiny scholar in hut amid a vast landscape.

Drama and Art

Drama in the Qing dynasty continued in the tradition developed in the Yuan and later Ming dynasty (spoken plays with songs). Chief Qing dramatists were Hong Sheng (1645-1704) and Kong Shangren (1648-1718). *The Palace of Eternal Youth* by the former is a tragedy of the love between Tang dynasty Emperor Ming Huang and his favorite concubine Yang Guifei. *The Peach Blossom Fan* by Kong Shangren portrays the harrowing events at the time of the fall of the Ming dynasty. The love story of a scholar and a courtesan is used to picture the rottenness of feudal society and the selfishness of high officials, which, in the author's opinion, brought the downfall of the dynasty.

Local opera reached its full vigor during the Qian Long reign (1736-1796) and one after another they were brought to Beijing. Around the turn of the 19th century several of the local styles from Shaanxi

and Gansu provinces, Anhui province and the well-known *kunqu* from Jiangsu and Zhejiang provinces merged into the Beijing opera form.

The first century of the Qing dynasty was one of the great creative periods of Chinese painting. Exhibiting originality in composition and free and intense emotion were a group of painters known as the Eight Eccentrics of Yangzhou (in Jiangsu province). They broke with conventions in revolt against narrow ideas. Other outstanding painters, drawing on techniques of earlier dynasties, were Wang Shimin (1592-1680), Wang Jian (1598-1677) who did a great series of landscapes, and Yun Shouping (1633-1690) noted for his flower paintings.

In architecture, the outstanding project was the Yuan Ming Yuan, known as the Old Summer Palace outside Beijing. With a circum-

* A fuller description of Yuan Ming Yuan with photos appeared in our February 1981 issue.

ference of 15 kilometers, it enclosed over 150 splendid pavilions and palaces among lakes, ponds and artificial mountains, and housed a magnificent collection of relics, fine furniture and art works, many of which were carried away when the British and French troops burned and looted the palace in 1860*. □

History Series Concludes

This is the last of this series of history articles, which began in October 1978, treating China's history dynasty by dynasty. At some future date China Reconstructs hopes to publish in booklet form this set of 30 articles which cover politics, economy and culture from primitive society to early Qing period.

China's modern history is considered to begin from the Opium War of 1840. We are planning another series of articles covering China's modern history from that time up to 1919.

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HUANG WENYAN

Lesson 3

Some Chinese Customs

小王: 玛利, 在中国生活, 你
Xiǎo Wáng: Mǎlì, zài Zhōngguó shēnghuó, nǐ
Xiao Wang: Mary, in China live, you

觉得怎么样?
juéde zěnmeyàng?
feel how?

玛利: 还好。
Mǎlì: Hái hǎo.
Mary: All right.

小王: 你们和我们中国人的
Xiǎo Wáng: Nǐmen hé wǒmen Zhōngguó rén de
Xiao Wang: You(r) and we Chinese people's
习惯不一样。
xíguàn bù yíyàng.
customs not same.

玛利: 我们吃饭用刀子、叉子,
Mǎlì: Wǒmen chī fàn yòng dǎozi, chāzi,
Mary: We eat food use knives, forks,
中国人用筷子。
Zhōngguó rén yòng kuàizi.
Chinese people use chopsticks.

小王: 饭菜的做法
Xiǎo Wáng: Fàn cài de zuòfǎ
Xiao Wang: Food (and) vegetables cooking methods
也 不同。
yě bù tóng.
also not same.

玛利: 中国人吃饭, 不用刀子
Mǎlì: Zhōngguó rén chī fàn, bú yòng dǎozi
Mary: Chinese people eat food not use knives
切东西, 因为做饭的人
qiē dōngxi, yīnwei zuò fàn de rén
(to) cut things because make-food person
已经把肉菜都
yǐjīng bǎ ròu cài dōu
already meat, vegetables all
切好了, 用筷子吃就行。
qiēhǎo le, yòng kuàizi chī jiù xíng.
cut (up) (to) use chopsticks eat then all right.

小王: 在你们国家吃牛排,
Xiǎo Wáng: Zài nǐmen guójiā chī niúpái,
Xiao Wang: In your country eat beefsteak
没有刀子就吃不了。
méiyǒu dǎozi jiù chī bù liǎo.
without knife then eat cannot.

玛利: 对。洗脸也不一样。我们
Mǎlì: Duì. Xǐ liǎn yě bù yíyàng. Wǒmen
Mary: Right. Wash face also not same. We

洗了脸以后, 用干
xǐle liǎn yǐhòu, yòng gān
wash face afterward, use dry
毛巾擦; 中国人把
máo jīn cā; Zhōngguó rén bǎ
towel wipe; Chinese people

毛巾放在水里, 洗了
máo jīn fàngzài shuǐlǐ, xǐle
towel put (in) water. Wash
以后, 拧去毛巾上的水,
yǐhòu, níngqù máojīnshàng de shuǐ,
after, wring out towel's water,
用湿毛巾擦。
yòng shī máojīn cā.
use wet towel wipe.

小王: 还有很多不一样的
Xiǎo Wáng: Hái yǒu hěnduō bù yíyàng de
Xiao Wang: Still have many not same
地方, 以后你会
dìfāng, yǐhòu nǐ huì
place (which) later on you will
了解的。
liǎojiě de.
understand.

Translation

- Xiao Wang: Mary, how does it feel to be living in China?
Mary: Fine.
Xiao Wang: Our customs are different from yours.
Mary: Yes. We eat with knives and forks, but the Chinese people use chopsticks.
Xiao Wang: The way of cooking isn't the same either.
Mary: The Chinese people don't use knives when they eat because the cooks have already cut up the vegetables and meat. That makes it easy to use chopsticks.
Xiao Wang: In your country you can't eat beefsteak without a knife.
Mary: That's right. And we wash our faces differently too. After we wash, we wipe our faces with a dry towel. But the Chinese people put the towel in the water. After washing, you wring out the towel and wipe your face with the wet towel.
Xiao Wang: There are many other differences. You'll get to know them later on.

Notes

1. Habits and customs.

Usually the Chinese words **fēngsú xíguàn** 风俗习惯 (customs and habits) are used together. Since what we are talking about in this lesson are social customs and not personal habits, **xíguàn** 习惯 has been translated "customs".

2. mén 们, plural for persons.

我 wǒ (I)	我们 wǒmen (we)
你 nǐ (you)	你们 nǐmen (you)
他、她、它 tā (he, she, it)	(他、她、它) 们 tāmen (they)
朋友 péngyǒu (friend)	朋友们 péngyǒumen (friends)
学生 xuésheng (student)	学生们 xuéshengmen (students)

The suffix **mén** cannot be used with things. We cannot say 书们 **shūmen** (books) or 桌子们 **zhuōzimen** (tables). When the plural meaning is obvious **mén** is usually omitted. For example:
他们是学生 **Tāmen shì xuésheng** (They are students).

3. Negatives **bù** 不 and **méi** 没.

Affirmative: 我们用刀子和叉子 **Wǒmen yòng dāozi hé chāzi** (We use knives and forks).

Negative: 我们不用刀子和叉子 **Wǒmen bú yòng dāozi hé chāzi** (We don't use knives and forks).

Note: If the verb is 有 **yǒu** (have), use 没 **méi**.

Affirmative: 我有毛巾 **Wǒ yǒu máojīn**. (I have a towel).

Negative: 我没有毛巾 **Wǒ méiyǒu máojīn**. (I have no towel).

4. Change of tone for **bù**.

Usually **bù** is pronounced in the 4th tone: **bù chī** 不吃 (don't eat); **bù tóng** 不同 (different); **bù hǎo** 不好 (not good). But when it is followed by a word in the 4th tone, **bù** is pronounced in the 2nd tone: **bú yòng** 不用 (don't use); **bú zuò** 不做 (don't do).

5. 还好 **hái hǎo**. This is an idiom meaning "rather good".

Everyday Expressions

1. 怎么样?	Zěnmeyàng? How?
生活怎么样?	Shēnghuó zěnmeyàng? How is your life?
怎么样用筷子?	Zěnmeyàng yòng kuàizi? How do you use chopsticks?
工作怎么样?	Gōngzuò zěnmeyàng? How is your work?

2. 切 **qiē** cut
切菜 **qiē cài** cut (up) vegetables
切肉 **qiē ròu** cut meat
切面包 **qiē miànbāo** cut bread
切东西 **qiē dōngxi** cut things

3. 洗 **xǐ** wash
洗脸 **xǐ liǎn** wash face
洗澡 **xǐ zǎo** bathe
洗衣服 **xǐ yifu** wash clothes

4. 拧 **níng** wring
拧毛巾 **níng máojīn** wring towel
拧衣服 **níng yifu** wring clothes
拧干 **nínggān** wring water out

5. 擦 **cā** wipe
擦脸 **cā liǎn** wipe face
擦桌子 **cā zhuōzi** wipe table
擦干净桌子 **cāgānjìng zhuōzi** wipe table clean

6. 吃 **chī** eat
吃饭 **chī fàn** eat (food)
吃一顿饭 **chī yí dùn fàn** eat a meal
吃菜 **chī cài** eat vegetables
吃水果 **chī shuǐguǒ** eat fruit
吃糖 **chī táng** eat candy

Exercises

- Answer the following questions in Chinese:
 - How would you say the equivalent of "How're things?" in Chinese?
 - What is one way to answer the above question?
- Fill in the blanks with "不" or "没".
 - 我明天____去商店。
 - 她____有筷子, 也____有脸盆。
 - 中国人吃饭____用刀子和叉子。
 - 他有事____有时间来。
- Read the following sentences and write the Chinese characters for the words in phonetic spelling.
 - 玛利在中国生活, 她觉得 **zěnmeyàng?**
 - Zuò fàn de** 人把肉菜都 **qiēhǎo** 了。
 - 中国人洗脸是把水和毛巾都 **fàngzài** 脸盆里。
 - 我和她的生活习惯 **bù yíyàng**。

Read the following paragraph:

玛利和我的生活习惯不一样。我吃饭用筷子, 不用刀子和叉子。她喜欢吃中国饭, 她用刀子和叉子, 不用筷子。玛利洗脸以后用干毛巾擦。我是把毛巾放在水里, 洗了以后, 拧去毛巾上的水, 用湿毛巾擦。

我问玛利, 在中国生活, 觉得怎么样。她说: "还好。"



琴鳥

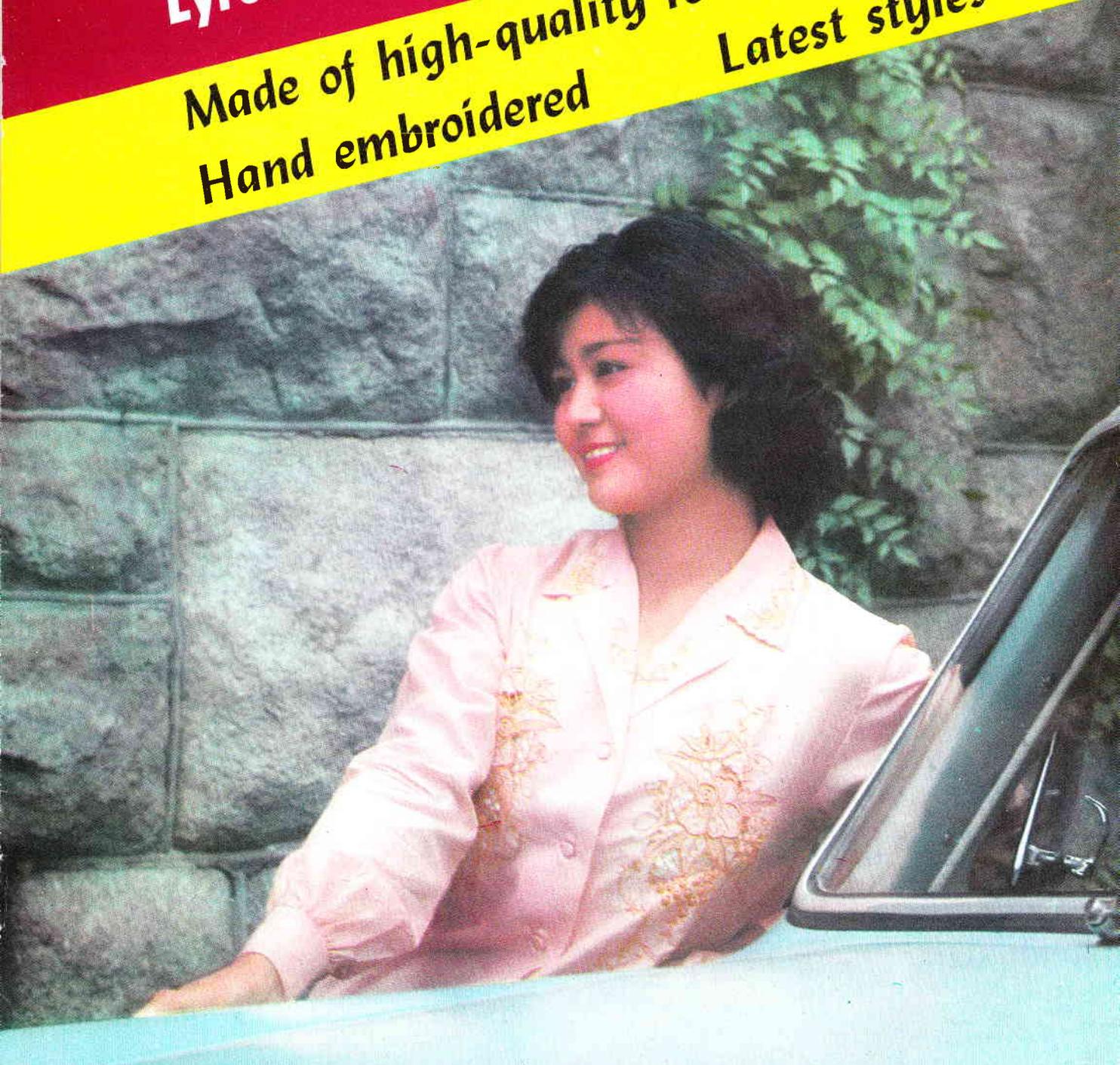
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