

China Reconstructs

VOL. XXXI
NO. 5
MAY
1982

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

• **RURAL CULTURE**



• **Industrial Readjustment in Tianjin**
• **Handicrafts of Minority Nationalities**



Anshan Iron and Steel Company Rolling Mill.

VOL. XXXI NO. 5

MAY 1982

CONTENTS

Economy

Industrial Readjustment in Tianjin: Tianjin — City on the Move	23
The Joys and Headaches of a Factory Manager	27
How a Free Market Operates	42
Chinese Cloth Shoes	49
Northeastern Heavy Machinery Plant Developing New Technology to Serve Industry (Photos)	57
New Uses for Rare Earths	58

Minority Nationalities

Minority People's Arts and Crafts	4
Sketches of Minority Nationalities	13
The Tibetan Epic 'Gesar'	38

Culture and Art

New Creation in the Countryside	46
New Film Explores Rural Problems 'The Flower of Our Frontier Post'	52
Landscapes by Newer Painters	14
A Career in Music	14

Sports

New Stars in Field and Track	50
------------------------------	----

Friendship

Tenth Anniversary of Edgar Snow's Death	36
---	----

Science/History

A Colder or Warmer World?	34
German Mathematician Leibniz and Chinese Emperor Kang Xi	41
Restoring Ancient Buildings	60

Across the Land

Past and Present in the Southwest Border Regions	8
The 'Nine-Splendor' Mountains	16
The Thirty Centuries of Xi'an	30
Imperial Cuisine at the Fang Shan Restaurant	44
A Floral Village	48
Festival of the Banners	66
Birds Trained to Fight Insects	69

Columns and Specials

To Our Readers: A Constructive Revolution	2
Cartoons	2
Postbag	3
Do You Know: What Does It Cost to Go to School in China?	29
Legends and Tales from History: The Orphan of the Zhao Family	64
Language Corner: Lesson 17 The Cowherd and the Weaving Maid	70

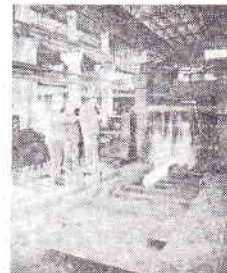
Front Cover:

Festival of Banners in a Mountain Village Zhou Youma

Articles of the Month

Industrial Readjustment in Tianjin p. 23

Why was 'readjustment' needed? What does it involve and how is it progressing? How does it affect ordinary people's lives? An overview of the process in Tianjin ('City on the Move') and a close look at one factory ('Joys and Headaches of a Factory Manager').



The Tibetan Epic 'Gesar' p. 38

Historical background of Gesar, the world's longest epic, a plot summary, and an account of the efforts of the past 30 years to preserve and collate the various written and oral versions of this literary treasure.



Rural Cultural Workers p. 46

One the author of a popular film about rural problems, the other a young woman who carries on her work despite the Vietnamese bombardments that regularly pound her frontier post.



Younger Painters p. 52

Well-known art critic Huang Miaozi introduces some promising painters who exercise their own distinctive styles within the old traditions of Chinese art.



Minority Nationality Handicrafts p. 4

The rich variety of folk arts from many regions reflects the lives of its creators. A recent national exhibition is one of many efforts to promote and develop the cultural heritage of the country's minority nationalities.

A Constructive Revolution

SINCE the Spring Festival — Chinese New Year — “Jing Jian” (the streamlining and simplification of institutions) has been the talk of the country. Vice-Chairman Deng Xiaoping calls it a revolution — “a revolution in administrative structure, not a revolution against any person.” Its aim is to do away with intolerable inefficiency resulting from overlapping and overstaffed administrations, to overcome bureaucratic ways and to promote younger officials who are professionally qualified and dedicated to the revolutionary cause to leading posts vacated by incumbents retiring because of age or ill health.

In fact the reform of China’s civil service is not this year’s novelty, but the result of repeated discussions and long preparation. The question of combating bureaucracy and training, and of promoting younger leaders was raised long before the “cultural revolution.” During those ten tumultuous years, however, those worthwhile goals were perverted into political persecutions and factional quarrels. With the fall of the gang of four, the great task of socialist modernization of the country was undertaken in earnest. But it was soon realized that there were many obstacles, bureaucratic practices being among the most notable.

CHINA’S State Council (the national government’s executive body) is just one of many sufferers from this malady. In the early days of the People’s Republic, it had 30 ministries and four commissions. Today it has 98 with about 1,000 ministers and vice-ministers (some ministries have as many as 20 vice-ministers). The division of labor and definition of power and responsibility is often unclear, making the mechanism unwieldy or unworkable. Similar problems exist in local governments. Not long ago one of our reporters had to tramp in and out of some 30 government offices and bureaus to collect enough

information for an article on hotels (*Where They Stay in Beijing*, March 1982).

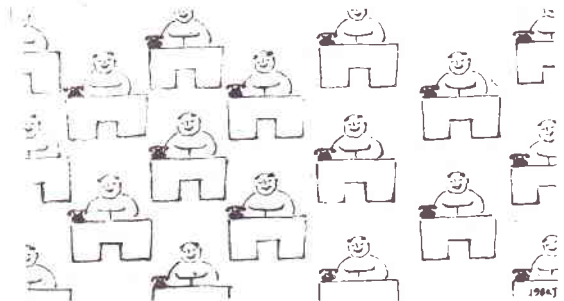
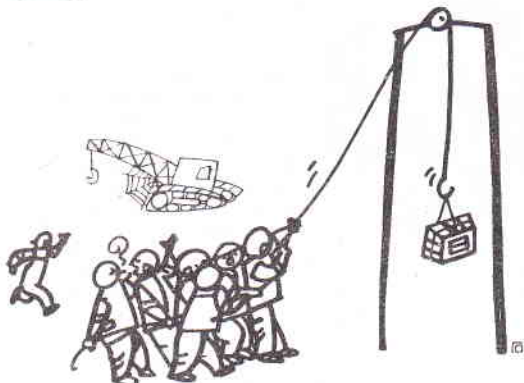
Obviously, the structure needs to be reformed and tightened. Without such reform, even the most well-meaning official finds himself caught up in bureaucratic red tape. “Jing Jian” is a revolution in administrative structure, not a movement against any persons or ideological deviation — as was often the case during the “cultural revolution.”

It is not in any sense a political purge, as some foreign press sources have surmised. There is no question of firing any government workers. The State Council has decided that existing ministries, commissions and agencies under it will be merged and cut down to 52, and their staff reduced by one-third. Those overaged or infirm are being encouraged to resign their posts to become part-time advisors or to enjoy well-earned retirement. Supernumerary personnel will receive additional professional training at full pay, so that they can continue to do useful work where required — the same way workers were treated whose factories suspended production during economic readjustment. To simply lay off anyone who has worked honestly for the country is not the socialist way.

THE reforms have the wholehearted support of the people, who are well aware of the problem. Removing the “rust” and unclogging the pipelines in the machinery of government will not be easy, and will undoubtedly take some time. But it is a necessary step to clear the road to modernization.

Our magazine is not an administrative institution, but we also have our share of bureaucratic rust. We, too, plan to overhaul our “machine” to make our work more efficient and thus to produce a better magazine for our readers. □

Cartoons

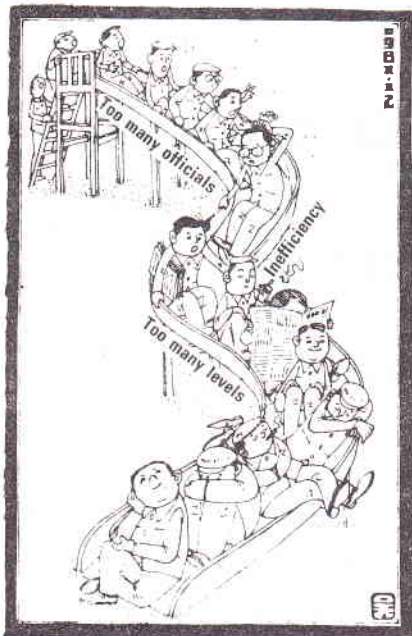


Interchangeable bureaucrats.

Ding Ding

Keeping them all busy.

Meng Shichu



The clogged slide.

Wu Jiliang

OUR POSTBAG

Computers and Fashion

I have just received my first issues of your magazine. I somewhat expected to get a lot of tedious political articles, but didn't.

As an electronics technician I was very happy to find an article in the February issue on your computer industry, because it is very hard to find any knowledge here about that area.

"The Fashion Scene in Beijing" was also very interesting. I think many people here still believe you all wear the same uniforms.

TIMO HELIN

Tampere, Finland

For the Indian Audience

Your magazine is good and informative as regards the economic development of China. In order to make the magazine more attractive to the people of India, especially those of Bengal, I suggest you include the following topics: Chinese traditional medicine and acupuncture, child care and health and world trade statistics.

S.K. GHOSH

West Bengal, India

Name of a Festival

In a recent issue, a list of Chinese holidays was printed, including "Clear Bright day" for Qingming. This English translation is, I think, both superficial and unsatisfactory. Qingming implies neither clear nor bright except in the awkward and wrong sense of direct translation word by word.

Outside China, a day for commemorating the dead is also an annual event. In the States, it is called Memorial Day. Like Qingming, Memorial Day falls in the late spring. Therefore, I suggest you use "Memorial Day" for Qingming instead of "Clear Bright day."

T.W. CHANG

Boston, Ma., U.S.A.

Thank you for your concern. In the table of China's major holidays we have translated Qingming as Pure Brightness Festival because this is the standard translation in China today. In rural areas the festival marks the start of spring plowing. However, we will think over your suggestion.

— Editor

Appreciation from Belgium

Your magazine has made much headway in articles, layout and photos. From *Our Postbag* column I conclude that *China Reconstructs* has a bigger

readership now, especially in the United States and Africa. Your February issue's articles are interesting, especially the two about population planning and the Panjiakou water control project along the ancient Great Wall. The photos about the relics at Xi'an are wonderful. A Chinese exhibition has been held in Brussels. On display are many relics unearthed from Xi'an.

ANNE-GILLOT TASIAUX

Bouge-Namur, Belgium

A Good Cover

I am an old reader, having gotten my first introduction to your magazine from "Radio Peking" three or four years ago. I really enjoy *China Reconstructs*. My old issues I give to our local high school's reading center, and they do appreciate them.

The cover of your Feb. issue was adorable! What beautiful children. The article "Transforming a Maternity and Child-Care System" by Ximen Lusha was most interesting as well as the one about Tianjin, "The City That Needed Water" by Deng Shulin. Overall you have a magazine that is well written and most interesting. Keep up the good work.

JACK M. BILSON

Horseheads, N.Y., U.S.A.

More Sports, Films, Youth

I am a new reader, and want to know about Chinese villages and cities. I like to read about China's sports and screen, and also want to know about the young boys and girls of China and their work in modern science and technology.

OBAID U.K. YOUSUFZAI

Karachi, Pakistan

Education

I have much interest in China's education, including sparetime colleges for Beijing's staff and workers. This is very important indeed for those who never had a chance to reach high standards of education as well as specialization.

ELIAS P.C. MUMA

Chingola, Zambia

Good Magazine, Poor Shipping

We just love your magazine. It recalls so much of what we experienced in our three-week tour of China. Your articles lend depth to so many facets of Chinese life which fascinated us.

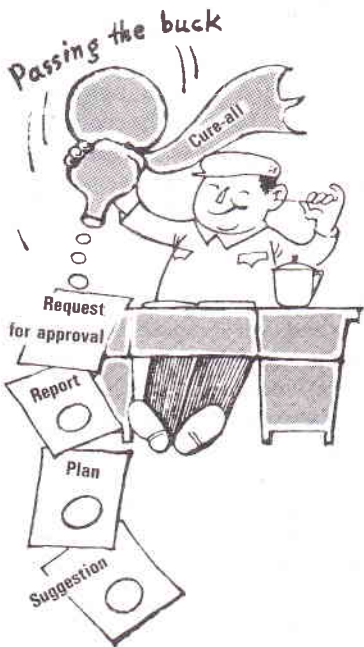
We wish you continued success in your fine publication, but have one suggestion. Please enclose the magazine in a wrapper. Our last issue was hideously torn and wrinkled.

ALFRED H. WHEELER

Hunting, N.Y., U.S.A.

We have asked our distribution office to give attention to this matter.

— Editor



The bureaucrat's cure-all.

Shen Tiancheng



A veteran Tibetan silversmith passes on his skills to a young worker.

Tudeng

Minority People's Arts and Crafts

LIAN XIAOCHUN

EVERY national minority in China has its own arts and crafts, some of them of simple beauty, many of them intricate and highly sophisticated. They fascinate Hans (members of China's majority nationality) and visitors from abroad alike.

Exhibition and Sale

Whether people were interested in costumes, batik, embroidery, weaving, pottery or metal work, they saw it all last summer at the first national exhibition of folk arts and crafts at the Cultural Palace of the Nationalities in Beijing. Some items could be purchased as well as viewed. Over 3,000 items from every part of the country were on display.

Most items, as well as being attractive, had a story behind them. One of these was a pleated batik skirt of the Miao people in Yunnan province. In three parts, the upper was of tight-fitting unpleated cloth, the middle of white flowers on a pleated red background and the lower a wide hem of white flowers on blue. The narrow waist and full skirt molded the form to give a woman liveliness and grace.

LIAN XIAOCHUN is a director of the Beijing Drawnwork and Embroidery Institute.

At the exhibition a woman from India was fascinated by this skirt and wanted to buy it. Though it was the only one of its kind, her request was finally granted. The skirt had found its way to the exhibition in a unique way. At a local fair, a member of the Yunnan Arts and Crafts Research Institute saw a pretty Miao girl wearing it. He followed her five kilometers to her home to persuade her to sell it for the exhibition. The girl finally agreed — though she had spent many long hours of work on every tiny flower and pleat.

Miao skirts like this keep their pleats without ironing. Before sewing, the women take embroidered or printed fabric over four meters wide, stitch it together, then fold and roll it tightly before inserting it snugly into a bamboo tube. This is put under water, thoroughly soaked and then hung up under the eaves to dry. The skirts are very durable and the pleats stay forever.

It is said that if a Miao girl's fiancé takes the material for his bride-to-be's skirt out of the bamboo tube for her, she will have a happy married life.

Art in Life

Miao women walk with their bodies straight and their arms slightly away from their sides. As they go, their full pleated skirts sway. The collarless blouse worn with such a skirt, with wide sleeves and cross-stitched flowers on the blue fabric, is simple but pretty and charming. Somehow the shape and design seem right

for the mountain country where the Miaos live.

I collect designs of minority nationality clothing. Once, in Huaxi county in Guizhou province, I met a Miao girl whose cross-stitch work is well-known. She showed me a skirt she had made for her wedding and let me try it on. Everyone laughed, but my hostess was not satisfied. Making me walk in the courtyard, she showed me how to make the skirt sway gracefully.

She asked me to walk down a slope. When I did, laughter burst out again. I suddenly realized that I should lift the skirt a little, keep my body straight, my arms slightly away from my body and move my hips rhythmically. In the sunlight the skirt, of blue handloomed cloth, had curious red reflections. These I learned were caused by beating a certain vegetable dye into the cloth with a wooden paddle on a slab of flat flagstone found locally.

The Benglong people of Yunnan make apron belts with the natural color and toughness of wild rattan. The Lisus make neck ornaments and garment borders with round pieces of shells. The Kazaks of Xinjiang make cap tassels with owl feathers. Young men of the Jinuo nationality in Yunnan insert tiny, polished tubes of bamboo through their earlobes, in which an interested girl can put a flower.

Customs

Folk arts and crafts are closely related to the customs of the minority peoples. For example, since

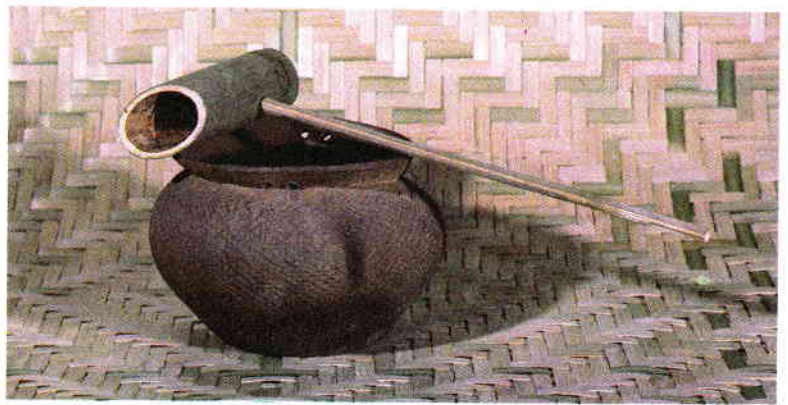


Hotel room decorated in Dai style. (Yunnan)

Photos by Zhang Shuicheng



Folk toy carved of wood. (Yunnan)



Pottery water container. (Yunnan)



Embroidered shoes of the Yi nationality.

(Yunnan)



Wine pot with incised decorations. (Yunnan)



Opera masks. (Guizhou)



Embroidered Dai baby carrier, vest and waistband. (Yunnan)



Zhuang brocade work. (Guangxi)



A batik printed curtain. (Guizhou)



Green glazed bowl. (Xinjiang)

the Uygurs of Xinjiang like to eat with their fingers, washing their hands before dinner is a kind of ceremony. They rinse their hands in bronze or pottery pots, not basins. When entertaining guests, the host must help the guests wash. Under the pot is a basin covered with a finely made strainer to shut out the sight of the dirty water. Guests rinse their hands three times. The size, shape and design of the pots and basins are beautiful as well as functional.

People on the Tibet Plateau like to eat *zanba*, a staple food consisting of roasted *qingke* barley flour. This is accompanied by buttered tea, also a Tibetan custom. The quality, shape and ornamental carvings of the tea pot, which is made of bronze or clay, are very carefully thought out. These necessary vessels are also symbols of etiquette, status and wealth.

Among some nationalities, folk arts and crafts are often media of social contact and symbols of love between boys and girls. A Dai girl, for example, will ask her boyfriend to sit on a delicately made bamboo stool with a soft seat, made by the girl herself. If she gives him an old stool to sit on, it means she doesn't love him and wants him to leave.

A hat of the Maonan people in Guangxi, artistically woven with 700 very thin strands of bamboo and decorated with black designs, is an engagement gift. The boys like to give it to their girls on holidays. If the girl accepts it, it means that she agrees to their love. Symbol of a happy married life, the neat and tightly woven hat is also light, durable and rainproof.

Some minority nationality arts and crafts reflect a martial past. For example, men of Tibet, Mongolia, of the Yis in Sichuan, the Achangs and Jingpos of Yunnan, and the Baoans in Gansu continue the custom of wearing swords. These are an important part of their life and a symbol of manliness.

In the old days of slash-and-burn cultivation, swords were major farm tools, but were also used in cooking and self-defense. Highly decorative, the sheath, han-

dle and blade were inlaid with different metals. Today an Achang man often wears a beautiful sword, especially at his wedding, for if he did not, he would lose his dignity and be laughed at.

More Arts Craft Products

Of the varied folk arts and crafts of the minority nationalities, those articles used most in daily life are singled out for higher production. Since 1949 the government has sent specialists deep into the minority



Airy and graceful Dai bamboo houses are perfectly adapted to their environment. Homes on 'stilts' remain high and dry during the rainy season.

areas to study, preserve and develop folk arts and crafts. It has also helped minority peoples build shops and factories to produce items in special demand. Since 1973 it has invested more than 64 million yuan in such enterprises.

Larger factories have been built in Hohhot, Lanzhou, Chengdu, Kunming, Urumchi, Guiyang, Xining, Yanji, Hailar, Tongliao, west Hunan and Lhasa. There are 1,700 smaller units making 1,100 items. In Xinjiang alone there are 170 factories and commune-run shops. The variety of products has increased from 40 in 1973 to 200 today.



A wa woman.

Studying folk arts and crafts, workers constantly design and make new products. For example, the Xi'an Arts and Crafts Research Institute has created over 100 methods of doing petit-point work and today its products are sold abroad. The cross-stitch, embroidery and basket work of the Dai, Miao and Hani peoples, the cotton and indigo batik of Yunnan province, and the batik shoes and garments of Guizhou province are all popular.

Problems still plague the production of minority nationality articles — shortage of funds, old equipment, backward technology, supplies short of demand. Some arts and crafts were seriously damaged and even stopped during the "cultural revolution," — for instance, the making of brocade, of which some 30 types have not yet been revived.

Concerned with these problems, the State Council last year called a conference on the production and trade of minority nationality articles. The Arts and Crafts Company under the Ministry of Light Industry has allocated funds to the Nanjing Brocade Research Institute to help restore and expand the making of traditional minority brocades such as the Dahua brocade of the Tujias in Hunan and the brocade of the Zhuang in Guangxi. □

Past and Present in the Southwest Border Regions

FANG DONG



OVER 30 years ago I was a PLA soldier stationed in the far southwest border region of Yunnan province, home of many national minorities. At that time the Simao county seat was virtually a dead town. It was difficult to believe — seeing the less than 1,000 people huddled among broken walls and ruined houses — that this had once been a thriving commercial center of 400,000 people. Outside the town the land lay waste, overgrown with brambles and haunted by tigers and leopards.

I visited Simao last October. This time, as I approached the town after landing at a nearby airport and driving over a modern highway, it was difficult to be-

FANG DONG is a staff reporter for *China Reconstructs*.

lieve in that former scene of desolation. Could this thriving place, its gaily-dressed people going purposefully about their business, really be the same ruin of 30 years ago?

Devastation — and Recovery

From 1919 to 1931, Simao suffered from an epidemic and particularly deadly form of cerebral malaria, coupled with ruthless exploitation and oppression by reactionary rulers. People died in great number. In a clean-up operation immediately after liberation, 300 corpses were found in a mass grave. Many survivors had fled the area — including the local magistrate. The governor of Simao prefecture had moved to Pu'er county. A writer who came to investigate forty years ago

wrote, "Tigers prowled the yard of government office, and we were molested every night. Wolves visited us often, as if they were our close relatives."

After liberation, a new town of modern houses began to be built up, growing to 30 times the size of the old one. Population is now back up to 50,000.

From a local doctor who has worked here since before liberation I learned that malaria had been wiped out by 1958, due to the common efforts of the people and local government. Swamps were drained and other mosquito-breeding sources destroyed, hygienic measures were popularized, and modern medical techniques applied to prevention and cure. Since the late 1950s no new case has occurred. In the 1950s also the headquarters of the Simao prefecture was moved back from Pu'er.

Simao is 570 kilometers from Kunming, the provincial capital. Long-distance buses and airplanes travel between the two places every day. In addition, several highways link Simao with the Xishuangbanna Autonomous Prefecture and other counties.

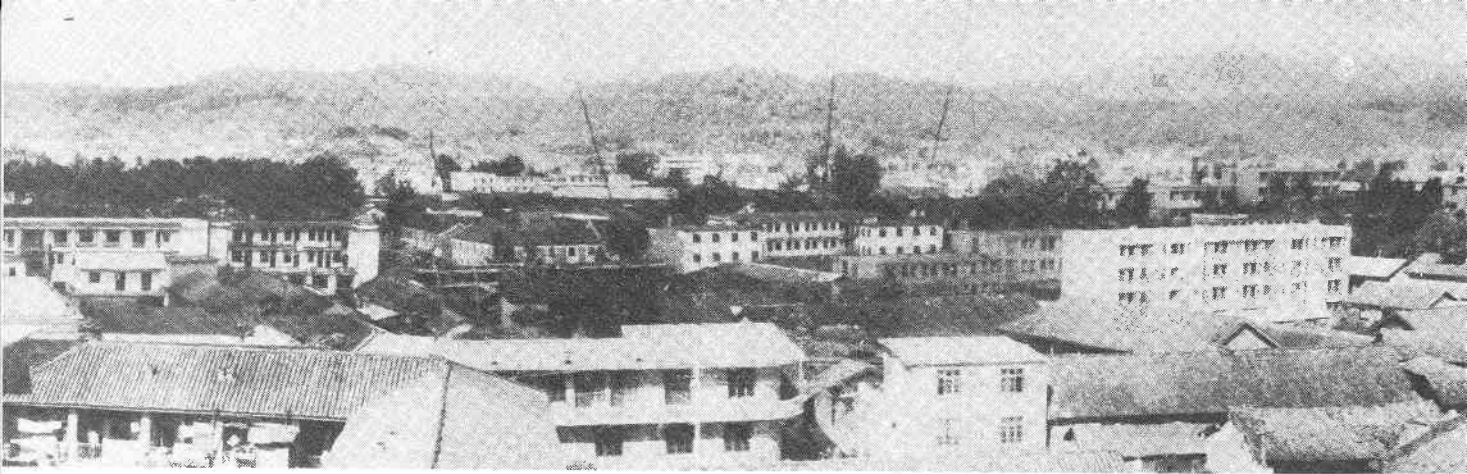
Simao's industry, born since liberation, includes machine building, electric generating equipment, farm tool manufacturing, construction materials and leather processing. The output value in 1981 totaled 100,250,000 yuan. Tea processing machines used in Yunnan are produced in Simao. Beer produced in Simao's brewery is popular throughout the area.

There is an open-air stadium in town with a football field and



Country fair in Menglian county town.

Xie Jun



Simao, where 40 years ago tigers and leopards prowled amid ruins, is a town restored.

Liu Zhong and Lu Dekang

four basketball courts. Nearby is a cinema and a theater where local song and dance troupes and “flowery lantern” troupes often come to perform. One night I watched crowds of happy young people of different nationalities singing and dancing to the music of the *lusheng*, a local instrument. This is a favorite pastime on holidays. The flourishing of the local economy has increased people’s desire for a richer cultural life.

‘Old Horse’ Loses His Way

Driving to Lancang county, I recalled the old proverb “an old horse knows the way”—very much wishing I had such an animal, since I was completely lost in this place I had known so well 30 years ago. I searched for familiar landmarks—hillocks, trees or twisting hillside paths—as I thought about the old days.

One memory is particularly vivid. On October 1, 1949, when the People’s Republic of China was founded in Beijing, Yunnan was not yet completely liberated and battles against remnants of KMT troops were still going on. Our PLA unit was stationed in Lancang, and we invited local people to a celebration of the great event. A temporary platform was set up, decorated with the five-star national flag and portraits of Mao Zedong and Zhu De.

Our celebration started at exactly the same moment the great salvo heralding this historic event resounded in Beijing. Suddenly an old peasant of the Lahu nationality came up to the platform and

dropped to his knees in front of the flag and the portraits. Helped up, he excitedly told how liberation had freed him and others from the hated local despot. With tears in his eyes he said, “I thank you, Communist Party. You have saved us...”

Now coming back to Lancang, I failed to find anything familiar. A new county town has appeared in Menglang Ba (flatland). During my visit the people’s congress of the Lancang Lahu Nationality Autonomous County was in session. Deputies of various nationalities with red ribbons on their chests walked to the meeting hall. Newly elected county head Li Guanghua, of Lahu nationality, would preside over the work here together with his colleagues on the county committee, most of them minority nationalities. These are the sons and daughters of those who had come to salute the first national flag raised in Lancang county.

Old friend Li Jian, now a county leader, invited me to his house. We had not seen one another for over thirty years. His wife, a Dai nationality woman, also holds a leading position in the county.

Menglang Ba, today the county town, was extremely poor and malaria-ridden before liberation. “Marry your wife out before you go to Menglang to make a living,” the sardonic old saying went, meaning you’d never come back alive. Around the Ba (flatland) lived 30 families of 150 people. When Li Jian was first sent to work here, every time he walked through the place his legs were

dotted with leeches. Today the town has a population of 14,000.

Lancang is the second largest county in Yunnan province; its population of about 400,000 includes a dozen different nationalities. When I was transferred elsewhere decades ago, he remained in Lancang to continue the transformation. He was then about 20 years old, and has since seen and helped bring about enormous changes.

However, during the ultra-Left turmoil of the “cultural revolution,” he was dismissed from his work and sent to graze cattle in a village. The false charges against him were corrected after the gang of four were overthrown, and he was restored to leadership of the county. He was as warm and optimistic as I had remembered him.

In the winter of 1978, when the new policies on the rural econo-





The first prefecture-wide basketball competition held in Lancang county.
Xie Jun



In Menglian county, a sweep of multi-tiered roofs graces the former headquarters of the despotic local headmen who for centuries ruled the area. *Xie Jun*

my were implemented, Lancang county was the first in Simao prefecture to try the production responsibility system. Considerable advances have since been made in both production and people's livelihood. In the mid-1970s, food-grain per capita was 50 kilograms less than in 1965 — in large part because the rural population had grown by 31.1 percent. By 1980, grain production had accelerated so much that the county had become basically self-sufficient in food. Menglang Ba was expecting one of its best harvests ever in 1981, and peasants working in the paddy fields were in high spirits.

Lancang is still poor and backward, cautioned Li Jian. The county committee has learned from experience that instead of copying master plans mechanically their work here must be based on local natural conditions, the characteristics of the various nationalities, local economic structure and customs and ideological consciousness. Policies must be more flexible here than in central China. County leaders are bent on achieving prosperity through developing a diversified economy suited to the particular needs and possibilities of the area.

A Patriot

Song Zhenfen, a Chinese born in Malaya and raised in Thailand, is also an old acquaintance of mine. At 57, he is healthy and robust. His wife is a Dai nationality woman. "I have seen for myself how badly overseas Chinese were treated in foreign countries be-

cause China was so poor and backward under the decadent KMT government," he says. "This made me realize that the fate of us overseas Chinese was closely linked with the condition of our country. Patriotism was implanted in me when I was young."

During the war of liberation (1946-1949), many overseas Chinese returned to China to join the struggle. Song was part of a group which arrived at the Yunnan border in 1948. Working with the Chinese Communist Party, they set up two armed forces and liberated many local counties. When the two troops were combined with the main force of the PLA, a number of overseas Chinese, including Song, stayed behind to help establish a local people's government.

In the summer of 1949, as the situation became more stable, Song Zhenfen applied to open a state farm, which he believed important to the development of the border region's economy. In June he and Ah Lao, another overseas Chinese from Thailand, started Lancang State Farm at Menglang Ba. At first, rice was the farm's main crop; later a tea plantation was added.

After 1950, many overseas Chinese cadres left Menglang Ba, but Song stayed. He and his co-workers applied advanced technology and management methods at the farm. The improved strains of rice and double-cropping he promoted made Menglang Ba a "granary" for the whole county. During the "cultural revolution" he and many colleagues were lab-

eled class enemies, who stayed in the border region for ulterior motives. The ridiculous charges have long since been withdrawn and Song now works at the county's agricultural technology center.

A Country Fair

One Sunday a big country fair was held in the administrative center of the Menglian Dai, Lahu and Wa Autonomous County. This thriving market reflects the improvement in people's lives. The crowds, from a dozen nationalities in colorful traditional dress, gave it almost the look of a costume exhibition of minority handicrafts.

In addition to the Dais who live nearby, there were a number of Lahu, Lisu and Aini people from distant mountain villages. Many people of Wa nationality arrived the night before the fair. There were also caravans from across the nearby border with Burma. People brought local special products to sell and shopped for tools, implements and daily necessities. Things produced in Shanghai, Beijing and other big cities are available at this remote country fair, though transportation problems still limit the commercial growth of the district. In addition to trucks and carts pulled by horses and oxen many commodities were transported in and out by bicycle (one-fourth of the peasants at the Menglian commune now have bicycles).

, The Menglian of 30 years ago has disappeared except for the

An elaborate headdress of the Aini nationality.

Xie Jun



Simao Airport. *Xie Jun*



A country fair in the border region.

Xie Jun

Rice fields in the Menglang Ba flatlands.

Qu Weibo





A Lusheng flute dance of the Lahu nationality.
Qu Weiho



Young Lahu women. *Qu Weiho*

Ximahe Reservoir at Simao. *Xie Jun*



river itself and a few familiar trees along the bank. In its place is a small but bustling new town. Market stands lined both sides of the street for a distance of 1½ kilometers. The square in front of the newly built cinema and county cultural station was the center of activity. A festival atmosphere prevailed, enlivened by the colorful costumes and local products, the cries of hawkers, and the cheerful bargaining of buyers and sellers.

Some 30 kilometers outside Menglian I dropped in on another country fair, this one held regularly in the Manxin production brigade, Lalei commune, near the China-Burma border once every five days. The market is operated jointly by a purchasing station and a supply and marketing cooperative of local production brigades. People from across the border sometimes come here to shop. This noisy, bustling scene is a reflection both of the relaxed policies on commerce and recent advances in local agricultural and handicrafts production.

Remembering the Past

In a Dai village near Menglian is an old building which reminds one both of past evils and of cultural traditions which need to be preserved. This wooden structure was for centuries the headquarters of the despotic *tusi*—or local headman—who was both a hereditary ruler among the Dais and an official of the imperial government. This system, established here in 1406 by Emperor Yong Le of the Ming dynasty, lasted until liberation in 1949.

But the building itself, covering 10,248 square meters, is a fine example of Dai architecture. Its delicately carved beams, windows and furniture are testimony to the artistic vitality of the border region's minority nationalities, who have contributed so much to China's culture. Because of its great value in both art and historical studies, the people's government has allocated money several times to repair the building, and protects it as an important cultural relic. □

Sketches of Minority Nationalities

A family of the Bulang nationality. (Yunnan)
Sha Gengshi



Accountant at work. (Tibet) Sha Gengshi



An Uyghur primary school in the grasslands. (Xinjiang)

Rao Shuguai



Li Guangxi.

A Career in Music

ZHANG SHUICHENG



As the witty Avanti in 'The Hundredth Bride,' an Uygur nationality opera. Song Gongquan

DURING a rehearsal of Verdi's *La Traviata* in 1956, a young opera singer was promoted from the C to the A cast because of his fine interpretation of the leading role. It was the first time this world-famous Italian opera was staged in China with a Chinese cast, and critics and musicians from all over the country attended the opening. Both audience and critics were struck by the performance of the unknown young singer in the key role of Alfredo. Li Guangxi, then 27, had been a professional singer for only two years.

Born into a clerk's family, Li had loved singing since junior middle school. He joined a Wesleyan church choir in Tianjin and became one of its most active members. When he was 17, his father died of an illness. Li gave up his studies to take over his father's post as a clerk at the Kailuan Coal Mines. The pay was good by the Chinese standards of that time.

Recalling the past, Li says: "I was fond of going to films, Peking operas and other musical performances when I was young. Both classical Peking opera and popular ballad singing have long traditions and are loved by most Chinese people. Before liberation, we had no modern opera of our own, and I

never dreamed of becoming an opera singer. In 1953 a Beijing modern opera troupe put on *The White-Haired Girl* in Tianjin — the first modern revolutionary play shown in the city. Many in the audience were moved to tears. I was overwhelmed by the dramatic plot and the beautiful singing, and began to see the potential for a new Chinese opera."

A Daring Decision

In 1954 Li came to Beijing to visit a friend and learned that the then Central Opera Theater was recruiting new singers. He was encouraged to give it a try. He passed the entrance examination, and faced a crucial moment of decision — whether to stay a highly paid clerk or to start all over again as an apprentice singer at the age of 25. Fired with artistic ambition, Li threw himself into the world of music.

Diligent and studious, the young man worked hard, and in just a few years was beginning to be recognized in his new profession. In addition to playing Alfredo in *La Traviata*, he sang leading roles in Tchaikovsky's *Evgeni Onegin*, in a modern Soviet comic opera and in *Red Flowers of Tianshan Mountain*, based on a legend of one of China's national minorities.

Many people have wondered how Li could have achieved such success after only a few years as a professional singer. Apart from

his great love for his art and a healthy measure of self-confidence, the four years in the church choir and several years with other singing groups had given him strict training and laid the groundwork for his later career. He learned to sight-read music, and eventually could sing a piece as soon as he picked up a score.

During his seven years as a clerk, he became responsible for cultural and propaganda activities for the newly established trade union. Trade union members in those days held many meetings in large theaters, and during breaks Li was often asked to sing. Hundreds of such presentations helped give the young man stage presence and the experience of performing before — and pleasing — a large audience.

Mature Artist

Between opera performances, Li is often invited to other cities as a tenor soloist, for his popularity has increased over the years. He sang with the Shanghai Ballet Troupe when they toured France and Canada for several months in 1977, and the English and French folk songs he brought back have enriched his repertoire.

In 1980 a music poll was initiated by the Central People's Broadcasting Station and the magazine *Song-book*. More than 210,000 letters

ZHANG SHUICHENG is a staff photographer of China Reconstructs, who also writes.

poured in from all over the country. "A Toast," a popular song sung by Li, had received more votes than any other song. In 1981 he won a national award for his leading role in the new opera *The Hundredth Bride*, based on an Uygur folktale.

Li is a member of the Chinese Musicians' Association, and in 1979 was elected a deputy to the people's congress of the district where he lives. Yet, besides his professional life and public responsibilities, he still finds time to attend films, art exhibitions and sports events. He is an ardent swimmer and a football fan who

she was even more opposed. In the old society, performers were considered very low, hardly better than prostitutes. If her daughter persisted in marrying this Li, she could expect no family financial help in her studies — the mother didn't even want to see her again.

But Ziwei was deeply in love with the young man, and would not see giving him up just to satisfy old prejudices. In 1957, the couple married. Gradually, as the couple's three daughters were born, Wang's mother relented, and the relationship is far more friendly.

Li's influence is clear to see in his daughters' activities. Twenty-year-old Li Tang studies singing at the PLA Art College in Beijing. Hoho, now 17, is a senior middle-school student who has recently started to take singing lessons; she is also a good swimmer. Naxin, a clever student of 13, plays the violin.

When asked about the popular songs which seem to be runaway favorites among the young these days, Li expresses tolerance. He thinks it's a good thing for traditional, classical and popular forms to co-exist; people want variety in music as well as in other areas.

The very narrow approach to the arts was one of the things that bothered Li about the "cultural revolution." In defining "revolutionary" art, Li says, the gang of four seemed willing to eliminate some 5,000 years of Chinese culture! As one of the youngest of Chinese art forms, modern opera suffered particular damage. The period since the end of the "cultural revolution," according to Li, is like an exciting rebirth. As an experienced artist, he has devoted himself to nurturing the new developments in modern opera. □

As Alfredo in 'La Traviata.'



does his best to watch every international match. His work takes him all over the country, which has stimulated a new hobby — photography.

A New-Style Marriage

Li's wife Wang Ziwei is a lecturer on pharmaceutical chemistry at Beijing Medical College. The marriage is a very happy one, but if Li's conservative mother-in-law had had her way at the beginning, it would never have taken place at all. In her eyes, a clerk with no college education was a poor match for her beloved only daughter. When Li turned to music,

Li and his family celebrate Chinese New Year.

Zhang Shuicheng



The 'Nine-Splendor' Mountains

DENG SHULIN

THE Jiuhua mountains, site of a famous scenic resort and a Buddhist sanctuary, lie in Anhui province south of the Changjiang (Yangtze) River. Strung out 100 kilometers, they belong to the same range as the Huangshans. They are known for ten famous scenes, five streams and 99 peaks, among which the Tiantai, Tianzhu, Dawang, Luohan and Lianhua are a few of the tallest and the most magnificent.

In China, famous mountains have always attracted poets. Li Bai (701-

762) visited the Jiuhuas three times. The first was from 744 to 749 when on his return from political exile he passed through Anhui. He and two other scholars wrote a poem that was instrumental in changing the name of the mountains from Jiuzi (Nine Sons) to Jiuhua (Nine Splendors). Li Bai left many mementos of his visit. Xiyuan Pool at Shangchan Hall is said to be where he washed his brushes and inkstone. Caotang near the Tiantai Buddhist convent east of the

Huacheng monastery was where he read literature and recited poetry, during his life as a recluse. Later people built a Li Bai Studio here. It was subsequently destroyed, but now there are plans to rebuild it on the original site.

Monastery and Town

To get from the foot of the mountains to the town of Jiuhuajie in the center of the mountains, people used to have to climb eight kilometers of stone steps. Today a new highway built in 1978 makes things much easier.

Buses negotiate hairpin curves past green mountains on one side and paddy fields on the other. Peasant cottages stand half-hidden in bamboo groves.

Jiuhuajie lies below Mt. Furong in a ring of hills. Through the narrow valley a stream runs through paddy fields. Private homes are scattered among the many Buddhist monasteries, of which the foremost is the Huacheng. It was the first to be built in these mountains and is sited on the place where the Buddha Dizang (Ksitigarbha) performed rites for the souls of the dead.

"Huacheng" means "the conjured-up city" and comes from a legend in the Fahua Scriptures. According to this legend, Sakyamuni was supposed to have been coming down a mountain to preach when his disciples became hungry and thirsty and did not want to go any farther. The founder of Buddhism then pointed ahead and said, "There is a city, go and break your fast!" The city, however, did not exist and was only conjured up by Sakyamuni.

During the Jin dynasty (317-420) the monk Bei Du built a cottage here. In the Tang dynasty, Zhuge Jie and other lay Buddhists con-

Sky Terrace.



DENG SHULIN is a staff reporter for China Reconstructs.



Zhiyuan Monastery.

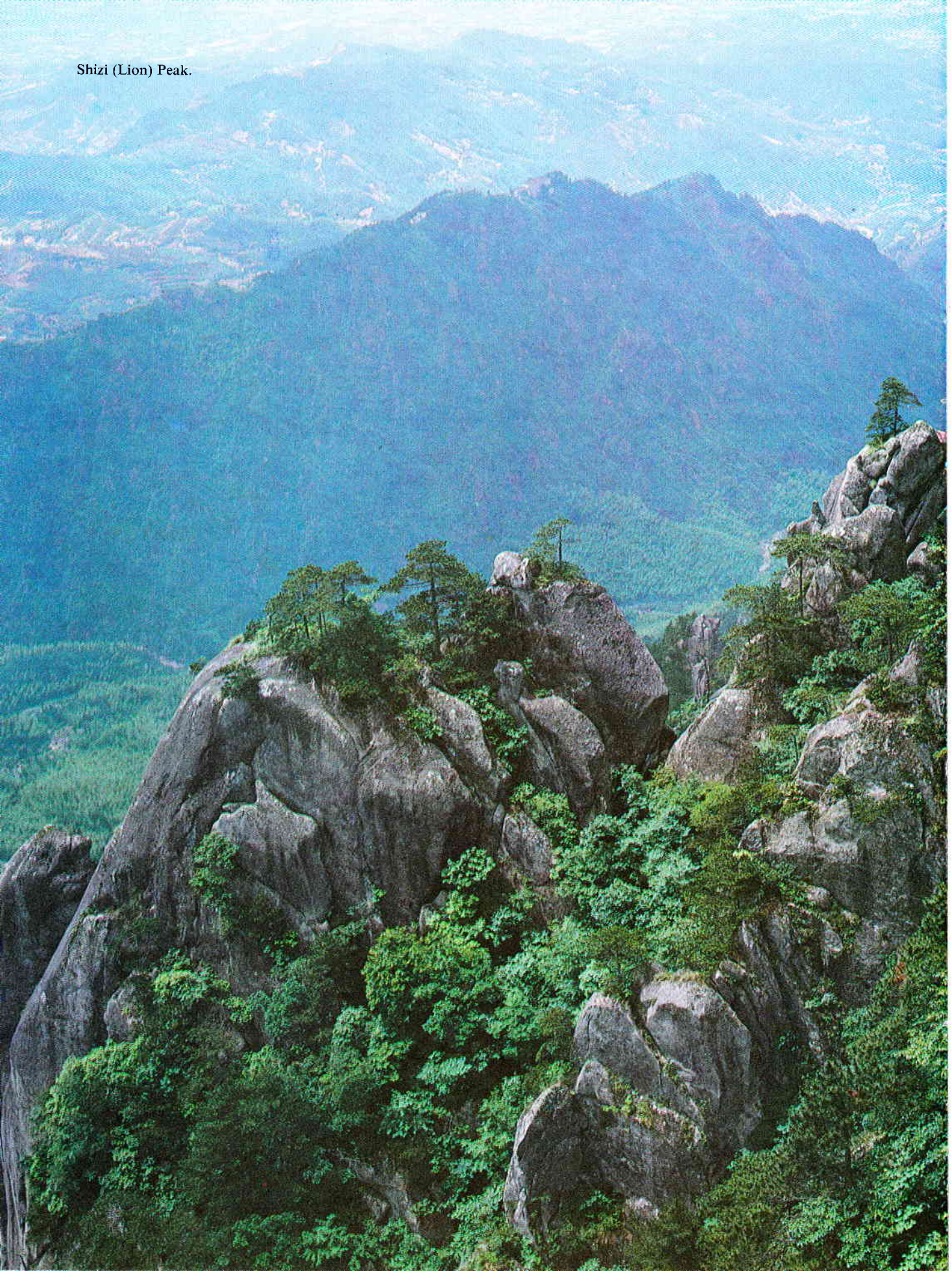
The monastery's 'Island on the Sea.'



Daxiong Hall at Zhiyuan Monastery.



Shizi (Lion) Peak.



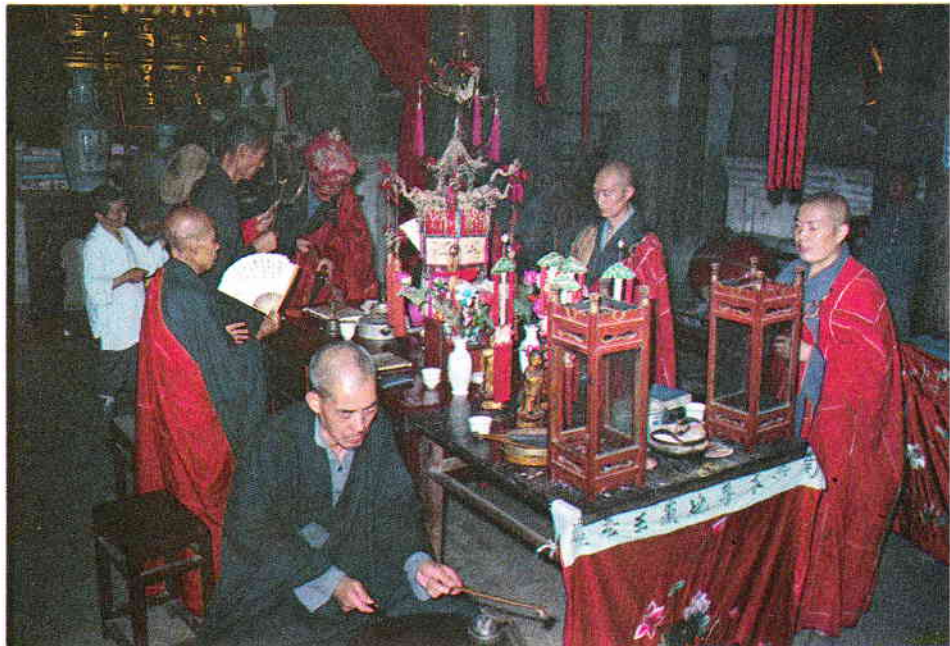


Baisui Palace.

Gold-Plated mummy of the monk Wu Xia, Baisui Palace.



Buddhist monks at Zhantanlin Monastery.





Roushen Hall.



Guanyin Peak.

Phoenix pine. *Photos by Xie Jun*



structed the present monastery. In the Ming dynasty the Emperor Wan Li (1573-1619) presented a set of scriptures to the Scripture Repository behind the monastery. The three main halls burned down in 1857 and the present buildings were rebuilt during the reign of Emperor Guang Xu (1875-1908) of the Qing dynasty (1644-1911). Today only the Scripture Repository is of Ming construction. It contains 6,777 volumes of the Nirvana Scriptures printed in 1440 during the Ming dynasty as well as edicts with the imperial seal. In front of the buildings is a lotus pond with fish and ancient turtles.

The Huacheng Monastery has now been completely rebuilt. Turned into an exhibition hall for cultural relics, it will soon be opened to the public. Flowers and plants are being put in along the streets of the town.

A Chinese Mummy

Everyone knows about the mummies of Egypt but few have heard about the one in the Jiuhua Mountains — the body of the monk Wu Xia. It rests in the Baisui Palace at the foot of East Cliff and attracts many visitors.

Climbing up to the Baisui Palace, one first passes the Zhiyuan (Jetaavana-vihara) Monastery. Jetaavana-vihara was a sacred place for Indian Buddhism. It is said that Sakyamuni preached Buddhism there for more than twenty years. Zhiyuan borrows its name from it.

The monastery was erected during the reign of the Ming Emperor Jia Qing (1522-1566). Rebuilt and expanded during the Qing dynasty, it is a large palatial group of buildings rising gracefully in a setting of mountains and waters. The roofs are of glazed tile and pillars and beams inside painted and carved. This is the most famous and best preserved monastery in the Jiuhua Mountains. Buddhist statues in the big Daxiong Hall are in good condition. At the back of the hall stands the seven-meter high "Island on the Sea" with the Bodhisattva Guanyin (Avalokitesvara) in the center surrounded by many other figures. The ensemble illus-

trates Guanyin fighting a huge legendary turtle and scenes from other stories in Buddhist mythology.

Two kilometers beyond the Zhiyuan Monastery, up the mountain along a stone flagged path, is the Baisui (Hundred Year) Palace. Its buildings, spanning ninety-nine and a half *jian* (a Chinese unit indicating the space between two pillars), still stand majestically on the mountainside in spite of centuries of exposure to the elements. Its name can be seen on a large horizontal board over the main gate, written in the hand of Li Yuanhong, one-time President of the former Nationalist Government (1912-1949).

The Roushen (Carnal Body) Hall is the final resting place of the monk Wu Xia. His now-shrunken body sits cross-legged on a lotus pedestal wearing a monk's cap and the patched outer vestment (*kasaya*) of a Buddhist monk. The expression on the face is one of calm and tranquility. A glass case with red curtains protects the mummy.

Wu Xia was the founder of this monastery. Born in the Ming dynasty at Tianfu (today at the

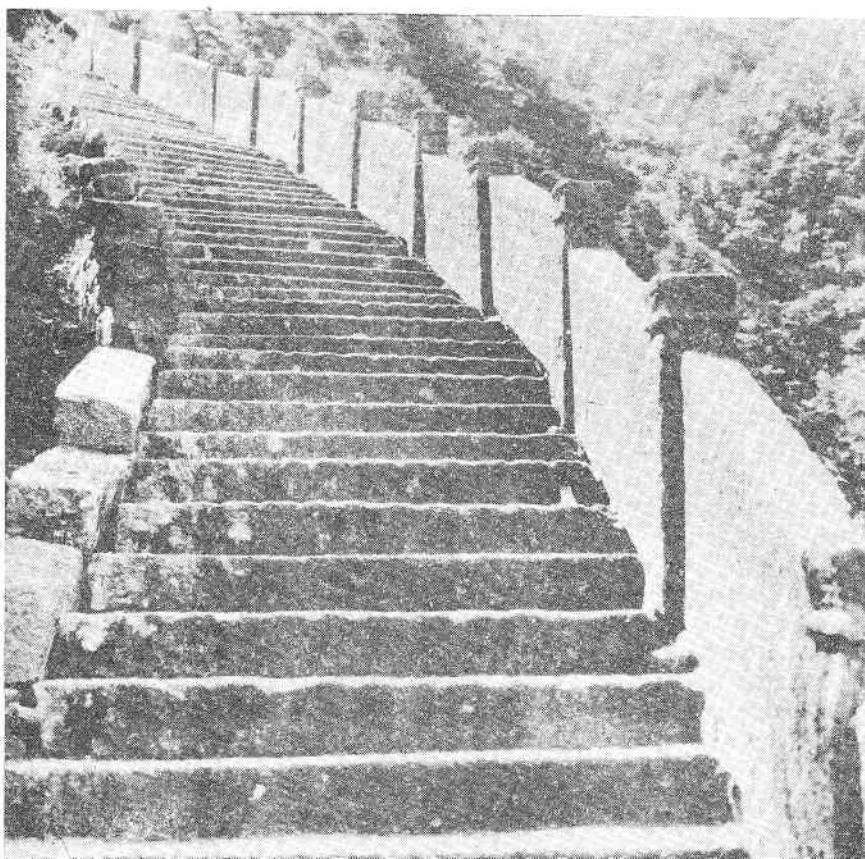
Lugouqiao Bridge outside of Beijing), he traveled all over China visiting the famous mountains before settling down here. He spent 102 years in meditation and study before dying at the age of 126. It is recorded that he expired sitting up in his casket holding Buddhist verses, and that in his last moments he told his disciples to open the casket again three years later. It is said that they then found his body in a perfect state of preservation, whereupon they plated it with gold and enshrined it. The name of the building in which it rests — Hundred Year Palace — derives from the time he spent in these mountains.

The building contains an imperial seal and 82 volumes of scriptures. It is told that Wu Xia spent 28 years writing these with blood from his fingers mixed with gold dust. Although written several hundred years ago, the characters are still perfectly legible and their rounded, delicate grace impressive.

"Sky Terrace" Peak

Tiantai (Sky Terrace) Peak, 1,300 meters above sea level, is the

Steps leading up to the Sky Terrace.





Jiuhua jie.

Photos by Xie Jun

second highest in the Jiuhua Mountains. A poet once wrote that the visitor who does not climb it comes to Jiuhua in vain. The trek is long and difficult, 7.5 kilometers of stone path. The air is clean and fresh. Over one of the first ridges is Zhongminyuan, where there are some twenty Buddhist convents and the largest number of Buddhist nuns in the Jiuhua Mountains. One sees nuns washing clothes in the crystalline waters of a stream. Here is the famous "Phoenix Pine", a tree 1,400 years old, with branches twisted in the shape of a flying phoenix.

Further along, the path steepens, sometimes to as much as 70 degrees. Grotesque rocks and crags rise on both sides. At one spot, on a cliff face carved in huge characters, are the sentiments of illustrious travelers of bygone times.

On the summit of Sky Terrace Peak stands the Wanfo (Ten Thousand Buddha) Monastery, a five-story structure containing that number of statues of Buddhist dieties, two big bells and a drum. Outside the monastery is a hexagon pavilion with a bronze figure of the Buddhist saint, Jin Dizang,

and a big three-legged incense burner.

The view from the top of the peak takes in most of the Jiuhua mountains, with the silvery ribbon of the Changjiang (Yangtze) River below.

Buddhist Sanctuary

The Jiuhuas rank with the Emei, Wutai and Putuo mountains as the four most famous Buddhist places in China.

One reason for Jiuhua's fame was the presence during the Tang dynasty of Jin Dizang, an eminent Buddhist monk. A close relative of Kim Hun Yong, king of Kim Ra (Korea), he left home at an early age to become a monk, took the religious name Qiao Jue and sailed across the sea to China to settle down at Dongyan in the Jiuhua Mountains. Here he meditated and studied Buddhist scriptures for 75 years until his death at the age of 99. Three years later when his casket was opened, the accounts say, "his appearance was like that of a living person, his hands were supple and his joints gave out a sound as of a golden chain." Since it is written in Buddhist scriptures that Buddha would come to the

world to the ringing of golden chains, people believed that Qiao Jue was the reincarnation of the Buddha Dizang and conferred on him the title Jin Dizang, or "Golden Dizang." A pagoda was built over his final grave. From then on, the Jiuhua Mountains became increasingly famous, and "nowhere else under Heaven was there so much burning of incense."

The Dizang Pagoda is in the Roushen Hall at the Huacheng Monastery. The hall is a tower-like temple first built in 797 and rebuilt in 1866. It is 16 meters high, with red walls and a roof of glazed tiles. In the middle of the hall stands the Dizang Pagoda, a seven-story structure of reddish wood with a gilt canopy and eight cubicles in each story. Around it are enshrined representations of Buddha Dizang.

At the height of its glory the Jiuhua Mountains had 300 temples and 5,000 monks and nuns. Today 78 temples remain and there are 120 monks and nuns. The four largest monasteries are Baisui, Zhiyuan, Ganlu and Dongyan Zen. Pilgrims came here from many parts of China as well as from Hongkong, Macao and other places abroad. The greatest number come around the 30th day of the 7th month by the lunar calendar — the time the Buddha Dizang is supposed to have ascended to heaven. On that day crowds of pilgrims and tourists fill the temples and mountain paths, lit up at night by candles and torches until dawn the next morning. □

Corrections

1. In the April 1982 issue, on page 25, the last sentence of the second paragraph, first column, should read, "Columbus's own copy of the book, with many notes in his handwriting, is now preserved at the Archivos de Indias, Seville, Spain."
2. In the same issue, the brief author's biography on page 32 should read "Yu Shixiong is an editor of books on foreign history in the Commercial Press, one of China's oldest publishing houses."

Industrial Readjustment in Tianjin

In November 1981 Premier Zhao Ziyang delivered to the National People's Congress a progress report on economic readjustment—a nationwide priority since 1978—and principles for further growth. In it he said: "In the final analysis, our economic construction is aimed at resolving the contradiction between the growing material and cultural needs of the people and our still backward productive forces."

Readjustment involves fundamental, far-reaching transformations in industry and agriculture. In their reports on the industrial side of readjustment in Tianjin, our staff members tried to answer several questions. Why was readjustment needed? What does the process involve? Is it fulfilling the aim identified by Premier Zhao? "City on the Move" is an overall look at Tianjin's industrial readjustment; "The Joys and Headaches of a Factory Manager" focuses on the process of change in one particular factory.

Tianjin—City on the Move

DELL BISDORF

READJUSTMENT in Tianjin means the gleam in young Xiang Xinqing's eye as she explains how much her monthly bonus has gone up in just one year. Or a newspaper consumer poll on the best brand of washing machines. It's the fine old gentlemen of the Commercial Bureau, displaying sheafs of dry but heartening statistics as if they were jewels. Or the diesel engine factory that is, for the moment, making chewing gum.

People vividly remember the time before readjustment. A rumor that heavy winter clothing was available in Tianjin stores was enough to send thousands all over the city flocking to buy it—even in the middle of a July heat wave. Who knew when scarce needed items would be available again? At the same time, stores were overstocked with things that couldn't be sold either because quality was so poor or because supplies far exceeded demand. It wasn't the fault of the state retail stores: they had no say over what goods were assigned to them by the wholesale commercial units—which in turn had to buy set quotas from various factories whether or not the goods were salable.

Yet looking at the figures alone, Tianjin's industrial economy had

developed tremendously since 1949. Industrial output value had grown by the very healthy rate of 11.5 percent annually.* Billions of yuan had been invested in new factories. By 1981 the industrial work force would be 35 times what it was in 1949. Thousands of products—from automobiles to heavy machinery—were produced that had never existed before liberation. But all of this activity had not translated into the level of prosperity that might have been expected.

In response to market needs, the Tianjin Jacquard Mill designed seven new varieties of fabric in one year.

Xinhua



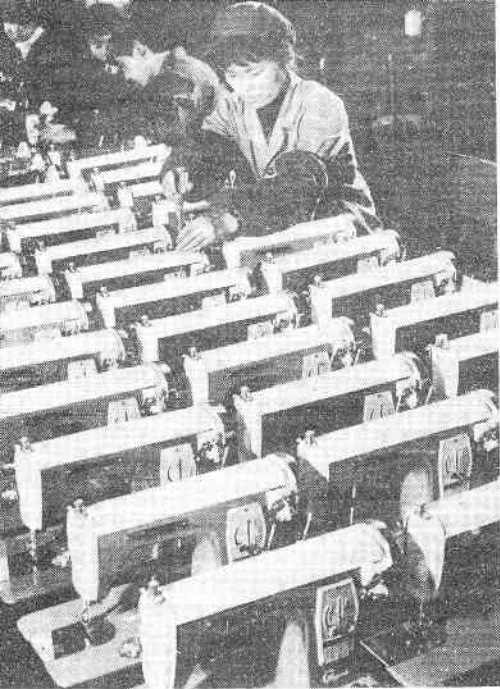
Wages in state-owned enterprises had not risen substantially since 1957 and bonuses, if any, were low. Collective services such as day nurseries, canteens, and especially housing, lagged well behind people's needs. In recent years, some of each crop of middle-school graduates found themselves waiting to be assigned jobs. Tianjin was a long way from the dire poverty and degradation of pre-liberation days, but the improvement in people's livelihood seemed to have stalled.

Search for Solutions

When Tianjin's special Industrial Readjustment Office (IRO) was set up late in 1978, it knew the city's industrial economy was seriously out of joint. After a period of overoptimism about quick solutions following the fall of the

* Nationally, total output value of industry and agriculture between 1952 and 1979 grew by 11.1 percent annually, surpassing the growth rate of most developing countries and many advanced capitalist countries.

DELL BISDORF is an American staff member of China Reconstructs.



A new and better type of sewing machine is now coming off the production lines of the city's Sewing Machine Factory. *Xinhua*

gang of four in 1976, people had come to realize that the problems ran deep. The national call for readjustment in November 1978 was greeted as a cogent analysis of what was wrong and the way forward.

National leaders had identified several key problems. State investment policies had seriously overemphasized heavy industry at the expense of light industrial consumer goods, and construction of new plants over the renovation of old ones. Because of poor management, many factories were wasteful and inefficient, with costs high, quality low and overall output well below capacity. Over-detailed planning at high levels, by state ministries with many bureaucratic layers, had made production insensitive to market needs and stifled initiative in individual factories.

The causes were complex. After liberation China's leaders had to construct an industrial base virtually from scratch and at the same time create a socialist economy. The sole model was the Soviet Union, with its emphasis on capital construction of heavy industry and its highly centralized "command" planning. Inexperience, and an

overreliance on this model, produced a number of irrationalities.

Ultraleft biases, which existed even before the "cultural revolution," encouraged a rigid view of what a socialist economy should be like. Also, feudal habits were still strong—including bureaucratism and a "small producer mentality" unaccustomed to long-range large-scale plans. Some of these problems had been recognized, and reforms started, in an earlier readjustment at the beginning of the 1960s, but these efforts were lost in the turmoil of the "cultural revolution." The task of overhauling the city's industrial economy would be a formidable one.

• Light Industry •

Before readjustment, the Tianjin Colored Woven Textile Company's equipment essentially dated from the 1950s. Its looms were antiquated. Its dyeing equipment consisted of huge vats operated by manual labor. Output and quality were low. Yet there was not only a huge potential domestic market but a sizable foreign market for its products—cotton and dacron-cotton cloth woven into plaids, checks, jacquards and other designs—if quantity and quality could be increased.

The factory was one of many light industries stagnating under the policy of emphasizing heavy industry, and new capital con-

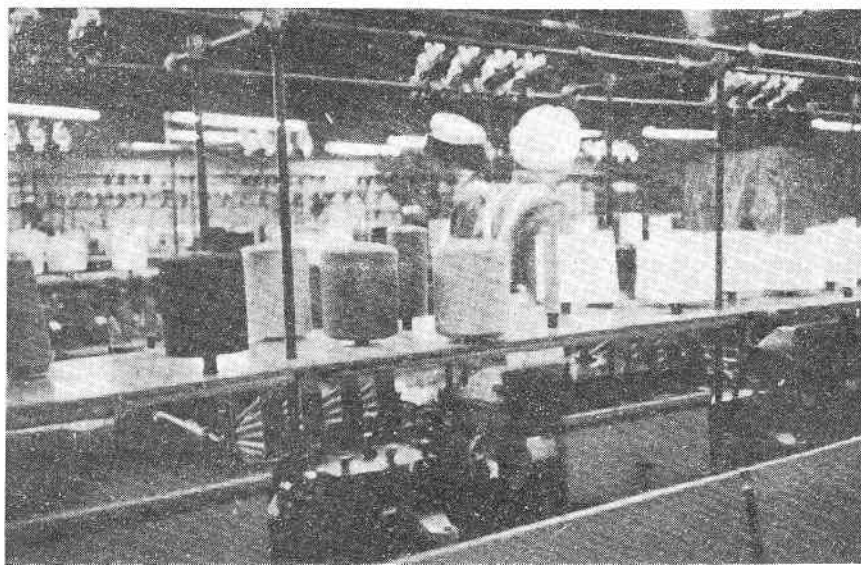
struction, over light industry and technical renovation. At the time of liberation, 90 percent of Tianjin's industry was light, mostly textiles and foodstuffs. Nationwide, an initial emphasis on developing heavy industries such as metals and machine-building had been necessary in order to build up a modern and relatively self-sufficient economy. In Tianjin as elsewhere this aspect gradually became too dominant, so that some 90 percent of all state investment over a 30-year period had gone into heavy industry.

This imbalance not only created serious shortages of needed consumer goods, it was also shortsighted in terms of returns on investment. In general the money invested in light industries can be regained in profits in just two years, compared to five years for heavy industry. Light industry also creates some three times as many jobs as heavy industry. And many of its products—including high-quality textiles—are in demand in foreign markets and can thus earn the foreign currency needed to pay for technology imports.

Beginning in 1979, the Colored Woven Textile Company became one of the key enterprises to receive sizable government loans for technical renovation. With this money it has step by step (and carefully, since the loans must be paid back) equipped most of its 12

Some of the new automated equipment at the city's Colored Woven-Textile Mill.

Dell Bisdorf



weaving mills, two dyeing mills and finishing workshop with new machinery, a small portion imported, and increased the amount of specialization. Quantity, quality and variety have vastly improved. Economic results so far:

1978	1981
Export Items	
23.7%	50%
Output Value	
174 million yuan	345 million yuan
Profits	
26.4 million yuan	57 million yuan
Foreign Exchange Earned	
US\$ 6 million	US\$ 16 million

And Tianjin consumers welcome the greater variety of good-quality fabrics on the domestic market.

• Restructuring •

Before readjustment, while most light industries were starved for lack of equipment, many heavy industries — their products intended mainly for other heavy industries — overproduced to such an extent that goods piled up in warehouses. In some cases, quality was so bad that products were unusable. But in part it was simply blind investment in certain kinds of production without real investigation of market needs.

Some 92 factories manufactured agricultural equipment for the relatively small farming area outside Tianjin. One plant turned out 200,000 sprayers annually, though local need was 20,000 at most. Another produced 450 large pumps each year — far below capacity — and even then its highest sale year was 80 pumps. Because similar situations existed in other parts of

the country, almost nothing could be sold outside the area. And even these figures did not reflect real need. Equipment was allocated to communes according to a centralized plan, not local conditions, so many unnecessary items were delivered which then stood idle.

In both light and heavy industries, factories similar in nature but operating under different ministries went their own way without coordinating research or production. During the "cultural revolution," on the pretext that large-scale enterprises were somehow inherently capitalist in nature, many industries under the city government were broken up into district workshops. By 1978 there were 313 underproductive and pollution-creating electroplate workshops; present plans, based on real needs, call for 12 independent shops and 84 others connected with particular factories. Enterprises also tended to be comprehensive rather than specialized — that is, each plant turned out everything from complex machinery to the smallest screw that went into the machine. Duplication of effort wasted enormous sums of money that might have been better spent.

A large part of the readjustment process has thus involved the merging of similar factories into single companies, the conversion of a number of plants to produce light industrial products or equipment, and the organization of specialized production. Since 1979 eighteen plants have been closed and their workers transferred elsewhere, 70 consolidated into 35, and over 200 converted to the production of watches, bicycles, textiles and other consumer goods. Some initial results are quite dramatic. The city formerly produced only 310,000 sewing machines annually because of a lack of foundry capacity to make frames. In 1981, with three former farm machinery plants and several small workshops converted to frame foundries, production jumped to 560,000.

Initially IRO plans faced some resistance. Workers, some of whom

had experienced the readjustment of the 1960s, when many plants closed altogether, were afraid of losing their jobs. Only when they were convinced that this time planning was much more sound, that transfers and retraining would be carried out systematically, did fears dissipate. No worker lost his job through readjustment, and only a few small plants closed completely. And concrete results have been so good that grassroots support is now strong and enthusiastic.

Transition

Before the Domestic Electric Appliance Company was set up in 1978, Tianjin did not produce any washing machines, refrigerators, electric fans, irons or other such items. The company was formed through the merger and conversion of a number of small workshops formerly producing such things as steel furniture and electric drills. It received over 10 million yuan in grants and loans, plus some tax breaks, to see it through the transition stage.

Company directors and engineers visited plants around the country for advice before setting up their own operations. As equipment was gradually installed or modified, and workshops specialized to make parts for central assembly plants, manufacture of old products such as electric drills was kept up so that income did not cease completely.

To retrain workers for the new production lines, the company set up a permanent college-level training school, with advisors drawn from Shanghai plants. (Citywide, some 400,000 workers now attend training schools full or part-time, with wages guaranteed for full-time students.)

Though output and profits are now rising steadily, the company has had its problems. In the first four months of 1981, the washing machine plant lost 220,000 yuan; it only began to make a profit at midyear. At one point it tried to make a computer-controlled model, but dropped it when cost turned out to be 1,000 yuan, far

above the market price. Technology, management, output and quality are not yet what they should be. In retrospect, factory leaders think they could have done better, and are resolved to do so in the future.

Breaking Down Mental Barriers

A continuing problem in city-wide readjustment is lack of cooperation from central ministries, some of which dislike giving up control over particular plants to other authorities, and from bureaucrats at various levels who find it difficult to break with old habits of thought.

A diesel engine plant with 4,000 workers, one of the country's largest, used to produce a cumbersome tractor engine copied from a 1930s Soviet model based in turn on a still earlier American model. Under the new rules for factory operation, these are now regularly rejected by the tractor factories which used to buy them. The plant came up with a new model, but it was not approved by the ministry concerned. Some attempts to produce consumer goods were a failure, and the plant, as of late 1981, was trying to make ends meet by turning out such odd items as chewing gum. City officials wanted the plant to try making textile machinery, and were attempting to persuade plant and ministry leaders to accept this solution or come up with one of their own.

IRO officials give top national leaders full credit for their

analysis of industrial problems and their firm support of Tianjin's efforts. Early in 1981 Premier Zhao Ziyang came to survey the situation, approved the city's plans and helped convince a number of officials that the city was the proper authority to oversee readjustment. Thereafter, reorganization in 1981 proceeded at a much quicker pace than in the previous two years.

• Linking Benefits and Responsibilities •

Under the old system, initiative was not rewarded or inefficiency penalized. At the enterprise level, factories had set quotas, but were not held accountable for production costs, quality or marketability. The waste of energy and raw materials was enormous. Now market forces, competition and appropriate material rewards are allowed limited roles within socialist planning.

The state now buys only a portion of a factory's output. For the rest, producers have the right to negotiate directly with customers and modify production according to market needs. But the state still sets prices for all goods, so factories which compete for customers must do so by lowering costs or increasing quality and variety. The result will ultimately be better goods at reduced prices, and greater savings in energy and raw materials.

Factories overfulfilling state quotas can keep a certain percentage of the extra profits for

reinvestment in productive capacity, collective welfare facilities and bonuses to workers and staff. Plants producing highly profitable items keep a smaller percentage of the profits, while those producing socially needed but less profitable goods, such as certain cotton fabrics, are reimbursed with a higher percentage of profits or lower taxes. Systematic tax and pricing policies are still being worked out.

The new system is in no way a rejection of the principle of state planning. It does substitute better and more comprehensive planning, and planning at more appropriate levels, for the older, more irrational system.

Worker Initiative

In the old days a worker's income or benefits had little relation to how hard or creatively he worked. And with most decisions made at the very highest levels, workers could hardly feel themselves masters of the socialist economy. Today hard work and initiative pay off in individual bonuses and collective benefits. Workers' congresses and active trade unions, wiped out during the turmoil of the "cultural revolution," are rapidly being restored. Over 150 city factories have also elected workshop and department heads, and 34 have elected top managers. Workers thus have a vital stake in their plant's operation and the means to express their opinions.

For years the No. 1 Textile Machinery Factory, with 1,500 workers, never ran at full capacity. Its products were of poor quality and in no demand on the market. Total 1977 profits were 7,000 yuan — less than 5 yuan per worker. In 1979 a new workers' congress convened, and delegates heatedly discussed problems and possible solutions. They decided that sitting back and waiting for government assignments, and never taking any initiative, was the key problem. Hundreds of proposals were made. Worker-staff teams were sent out to explore consumer needs and negotiate contracts. On this basis, they began to upgrade quality and

The washing machine assembly workshop of the Tianjin Domestic Electric Appliance Company. Tese Wintz



take on small jobs previously dismissed as too much trouble. In just three years output value and profits leapt upward:

	Output Value	Profits
1978	4.65 million yuan	180,000 yuan
1981	12 million yuan	2.27 million yuan

Some of its products are now rated "famous brands" by national standards, and the plant can hardly keep up with market demand.

For workers, besides greatly increased individual bonuses, this meant a whole range of collective benefits the factory could never manage before: new housing; improved canteens, nurseries and kindergartens; a color TV for the single workers' dormitory; a freezer to provide workers with ice cream and soft drinks in summer and to cool workshops; a basketball court and a 100-seat auditorium.

Citywide, individual bonuses rose from an average of 3.43 yuan a month in 1978 to 11.66 in 1980. By 1980 factories were spending an average of 196 yuan per worker on collective benefits, 33 yuan per capita more than the 1979 figure. The 1981 figure rose another 9.8 yuan. And in 1979-80 alone, some 400,000 new jobs opened up for young people.

With increased incomes, people are demanding more and better-quality goods. State wholesale and retail units are now able to respond to market needs instead of fixed quotas, and a number of new collective stores have opened. Most ordinary goods are in ample supply, and even former luxuries are beginning to be taken for granted. In one new housing project, bathrooms are equipped with special outlets and drains, in the expectation that many families will need them for washing machines.

Readjustment is still in its infancy. If there are problems, there is also a refreshing attitude that nobody, yet, has all the answers. At any rate the experiences of the past few years more than justify the elated feeling of Tianjin leaders that they are, at last, on the right track. □



Vice-director Xing Chengde (center) presides over a meeting of workers and staff members.

The Joys and Headaches of a Factory Manager

LI CHAOCHEN

RECENTLY Xing Chengde, a vice-director of the Tianjin No. 3 Steel Rolling Mill, made a sales trip to northeast China. Why should a head of a state-run factory have to go out to promote sales himself? Certainly this is something new in socialist China.

Xing took his sales manager and an engineer with him. They advertised wherever they went and visited as many consumers as they could. Result — orders for 30,000 tons of steel products in one month.

"You think what I have done is not like a director, right? On the contrary!" Xing says. "Compared with the situation before China's economic readjustment began at the end of 1978, I feel much more like a *real* director."

Slackness Means Worries

Xing became the mill's vice-director 14 years ago, after an apprenticeship in the business that started when he was only 12. In 1949, after Tianjin was liberated, he became, at 25, head of a shop in the mill.

The No. 3 Steel Rolling Mill is in the northern part of Tianjin on 26 hectares of land. It has eight

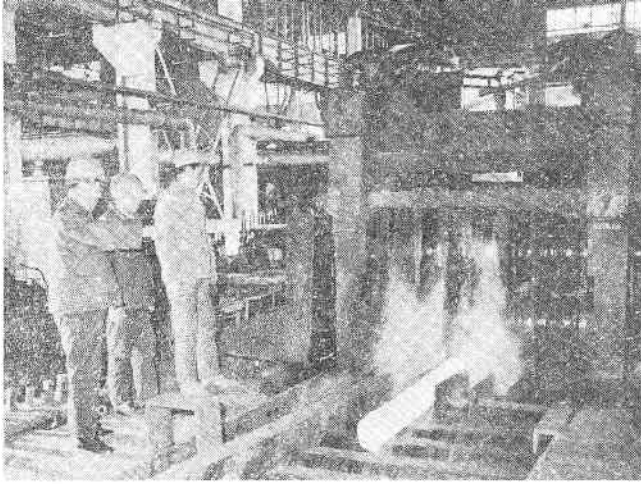
shops and 3,118 workers and staff members. It turns out 40 varieties of rolled steel, including rods and various small and medium-size products.

Before the national economic readjustment, the production targets of the factory, like all other state-run enterprises, were set by the state, which also allocated its raw materials and bought its products. The profits went to the state. Because prices for its raw materials and finished products were fixed by the state, the mill didn't bother to calculate its costs. The main job of a director was to meet state targets, not trouble himself about personnel or finances. Xing admits, "At that time, I gave little thought to promotion and sales." The job was fairly easy but "I was unhappy."

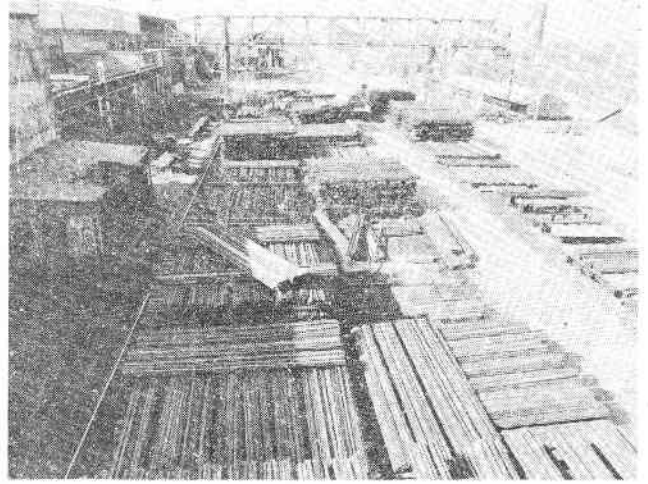
Asked why, he said, "At that time, enterprises had no right to make independent decisions. I had to do everything according to instructions from above without any chance to use my own initiative."

Since the merger of several small factories in 1956, the mill's production had grown a lot. But out-of-date equipment and technology made for irregular quality. Some parts they made were to-

LI CHAOCHEN is a staff reporter for China Reconstructs.



Xing Chengde (first left) is often to be found making the rounds of workshops to keep in touch with progress and problems.



Angle steel produced in the rolling mill is now graded 'best quality' of its type by the Ministry of Metallurgy.

tally unusable, and ended up stacked in consumers' warehouses. This was a great waste of materials, and did not make the mill's products very popular with consumers. Once, the mill leaders were thinking of renovating equipment and technology to improve quality. Yet they could make no changes, for they had neither control of funds nor power to decide. Bank loans were not allowed.

Appeals to higher authorities gave trouble and often brought no results. The reinforced rod shop was an example. The mill had worked out dozens of plans for improving the shop's quality, but years passed with no final approval. Meanwhile, the consumers, unable to understand the difficulties, went on complaining about the poor quality.

Another problem that vexed Xing was the indifference of many workers to the mill's interest. At that time the bonuses were calculated as a given proportion of the total wages. No matter how well or poorly one worked, as long as he came to the mill every day, he got the same as others. Production sparked little of the workers' personal interest because they were paid no matter whether the mill made a profit or not.

In the same way, the collective welfare fund was also a stipulated proportion of total wages, for years not going up as production developed. Working conditions stagnated. The dining halls became dilapidated and shabby. As the worker population grew, the hous-

ing problem became acute. Faced with all these tough problems, Xing and other leaders were increasingly disturbed but could find no solutions.

More Power to Decide

Things began to change as national economic readjustment took hold in 1978 and enterprises were given power to make some of their own decisions. The mill, for example, could now decide some of its own production plans, provided they met state targets. This allowed it to arrange its production according to the demands of the market.

Enterprises can now keep a stipulated amount of the profit. Bonuses and collective welfare funds are determined by the

amount of profit turned over to the state. Bank loans can be obtained directly. Thus, as the economic situation of the mill has become more favorable, everyone's concern for production has increased.

In 1981 the proportion between heavy industry and light industry was also readjusted. The mill's state targets were downgraded by half. The other half was given to the mill to arrange and determine through investigations of the market. It was to buy its own raw materials for the latter type of production and also sell the products themselves.

Everybody in the mill talked about it, worrying over their lack of experience and not sure they could succeed. Xing, however, was

New worker residential area.

Photos by Zhang Ruqing and Wang Wenming



confident. Having worked in the mill over 30 years, a director who had been a worker, he knew his mill well. He was also a good manager. His close friends among the workers were sure they could open up a new road with sufficient effort.

Busy but More Satisfied

The first thing on the agenda was the technical renovation they had so long been unable to undertake.

From 1978 to 1980 they used the mill's funds for major repairs and bank loans to build one new shop and remodel two old ones. These yielded enough profits to pay off the debts. The product quality of the renovated shops greatly improved.

In 1981, two more shops were built and a modernization of the reinforcing rod shop was planned, a difficult task considering its small size. That year the mill turned out 410,000 tons of rolled steel, 87 percent more than in 1977. Bonuses for the workers tripled. The mill was able to build a 7,000-square-meter workers' dormitory, workers' sitting rooms, bathrooms, dining rooms and nurseries.

Over the past four years the production of No. 3 Steel Rolling Mill and five other plants in Tianjin has increased in varying degrees. It continues to go up year by year. Production is beginning to reach demand. Previously, No. 3's rolled steel was bought by the state and then allotted to consumers. People compare this with the old, forced "arranged marriages." Now that the mill can set part of its own targets and sell the products as it wishes, people call it "freedom to choose a marriage partner."

One doesn't find a "partner" by always sitting inside the mill. In 1981 three groups of salesmen went to 9 provinces. They were very successful but at the same time they met problems such as not being able to meet the customers' specifications. But the salesmen didn't make policy in the mill and couldn't answer whether such products could be made in the future. They could only report back

DO YOU KNOW?

What Does It Cost to Go to School in China?

THERE are 200 million students in China's schools, colleges and universities. According to the state regulations, tuition is free for all students, but they have to pay the cost of books and certain other fees.

At present China has 704 colleges and universities accommodating 1.28 million students. Most of them are boarders. Living quarters, water and electricity are provided by the schools. Students pay for their own food — costs amount to about 18 yuan per month — except for those enrolled in teachers' colleges, physical culture institutes and institutes for nationalities where food costs are covered by the state.

Those who have financial difficulties can apply for a temporary or permanent stipend ranging from 5 to 22 yuan per month. Some colleges and universities have awarded scholarships to students who have excellent academic records and demonstrate good moral qualities. Their books, teaching materials and other necessities are paid for by the school (the usual charges for these items are about ten yuan each semester). Regular engineering students are expected to pay

for certain tools and implements for their own use. Some research students receive, in addition to a stipend which is as high as for those studying for Doctor's and Master's degrees, a small allowance for books and materials.

CHINA has 100,000 middle schools with 48 million students and 900,000 primary schools with an enrollment of 150 million. Most of these are day students. They pay only for books and incidental expenses (in Beijing, for example, this amounts to ten yuan each term). The fees in rural primary and middle schools are lower than in cities. In addition, those whose families are worse off can apply for reductions and exemptions.

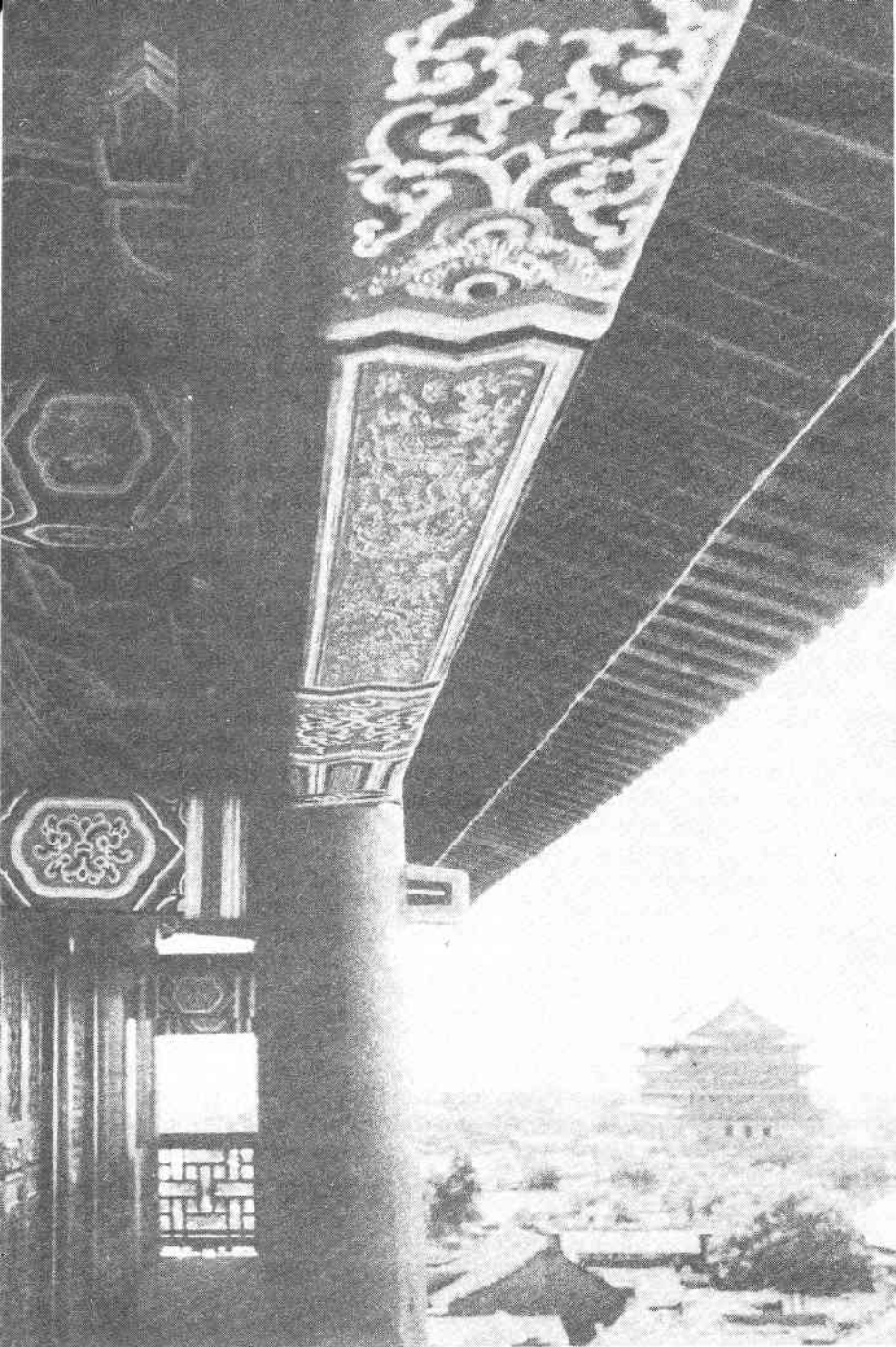
Schools usually use the funds collected to supply hot drinking water for students, repair school buildings and buy teaching, recreational or sports equipment. Today many middle and primary schools sponsor a number of part-work and part-study teaching programs. These produce some articles that yield income. Any funds left over after expenses are deducted are spent on teaching and laboratory equipment, books or other materials for students. □

to the directors. Customers lost this way made it necessary for directors to make sales trips themselves in order to solve problems on the spot. It was this that led Xing and his colleagues to go to the north-east.

While they were in Liaoning province some customers wanted angle steel No. 7. The mill produced only Nos. 2-6. Could they produce No. 7? After a discussion with his engineer, Xing found it possible with some technical changes. So, on the spot, they accepted an advance order. Many consumers then came to Xing placing orders for No. 7 angle steel, which soon exceeded 10,000 tons. Since the latter half of 1981, the mill has produced 13 new varieties

which were made according to consumer specifications.

The new system brings its problems also. Some raw materials are still controlled by the state, for example, and how to get enough of them in time needs to be solved. Now Xing does as much work in a day as he did in five days before the new system was introduced. "But I'm happier now," he says, "because I'm using my energies to the full. If things still seem disordered, one of the reasons is that we're not used to the new way of managing the mill. Perhaps, like people in bondage suddenly set free, we don't yet know how to cope with the situation. We'll get better at it and find room for everybody's talents." □



A corner of the Drum Tower.

The Thirty Centuries of Xi'an

TAN MANNI

EVER since the discovery in the 1970s of the life-size, miraculously preserved pottery army in an

imperial tomb of the Qin dynasty (221-206 B.C.), the city of Xi'an has become a Mecca for tourists.

The close to 1,000 foreign tourists who arrive every day to see this and other wonders of Xi'an are following in the footsteps of those ancient western travelers who came to China more than a dozen centuries ago over the Old Silk Road. Xi'an (then called Chang'an) was the eastern terminus of the road, and already had a long history. Chang'an at that time was one of the world's most prosperous metropolises — comparable to Rome or Constantinople in their heyday. Just as tourists today find a welcome in the city's hotels and guesthouses, merchants and travelers of old found inns that catered to their special needs in a section of the city called the West Market.

At its height during the Tang dynasty (618-907), Chang'an covered 89 square kilometers and had a million-strong population. Later the city declined, and by 1949 Xi'an, as it was now called, had become a shabby city of only 13 square kilometers with fewer than 400,000 inhabitants.

Revival

The city proper today has almost 1.5 million residents and covers an area almost 10 times as large as in 1949. It has become an industrial base specializing in precision machinery and textiles. Its research and higher educational institutions are among the most highly regarded in China. And its historical relics from the great periods of China's history — many of them newly uncovered and refurbished — make it a city with a living past as well as a bright future.

Xi'an was one of the state's priority construction projects during the first Five-Year Plan period (1953-57). The new Xi'an is centered on the walled ancient city, from which it sprawls in every direction. The old section has become the chief administrative and commercial district. The eastern and western suburbs along the Longhai railway are now textile and electrical engineering centers respectively, covering an area of five kilometers each.

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

The latter spreads for some distance along the highway. North of the highway stand the factories and research institutes of the Xi'an Electropower Machinery Company, which produces everything from small generators to large, completely equipped hydropower stations. Its products are exported to 40 different countries and regions. Across the highway are the residential quarters for company workers and staff, housing about 50,000 people. In the center of the roadway in front of the factories is a 40-meter wide greenbelt which helps reduce pollution and wind-borne dust and also serves as a site for recreational activities.

South of the old city is the newly established cultural and educational district, where Xi'an's 27 colleges and universities are housed in tall buildings scattered over tree-lined campuses. Because a number of Han dynasty (206 B.C.-220 A.D.) and Tang dynasty sites are north of the city, new construction is forbidden in this area and archeologists are still making important discoveries underneath the rolling farmland.

Xi'an is a kaleidoscope of scenes old and new. At the center of the old city, high-rise hotels and the modern clock tower of the telecommunications center share space with a 14th-century bell tower. The waters of the old city moat reflect both ancient ramparts and new apartment buildings.

Land of Kings and Emperors

Beginning in the 11th century B.C., no less than twelve dynasties established their capitals here. The geography was ideal for trade, transport and defense. Mountain ranges form natural barriers around a fertile plain on the middle reaches of the Weihe River that bisects Shaanxi province. To the east is the Huanghe (Yellow) River; altogether eight rivers water the site around the city. This small area was the focal point of China's ancient slave societies and of the primary periods of later feudal societies. It was the Tang dynasty poet Du Fu who called it "the land of kings and emperors."

Fifteen kilometers southwest of today's Xi'an, Zhou dynasty emperor Wen Wang (11th century B.C.) and his son Wu Wang established their capitals, Fengjing and Haojing, on the banks of the Fenghe River. The two cities, combined, came to be called Fenghao. From here Wu Wang mounted his successful conquest of the state of Shang on the western bank of the Huanghe, after which Fenghao became China's first capital of nationwide stature. The Han dynasty *Artificers' Record — Account of the Rites of Zhou* described the Fenghao of this period: "The constructors built three gates in the city wall's circumference of nine *li*. There was a grid of nine roads crossed by another nine roads, and on each road nine carts could drive abreast. On the right side of the palace were temples to imperial ancestors and on the left temples to the gods of the land. At the front of the palace stood the imperial court; behind it lay the marketplace."

This is a good example of ancient city planning in China, and it has served as something of a model ever since. Archeological surveys after liberation uncovered remains of this city only a few meters underground, and a nearby vault in which a number of chariots, horses and bronze implements had been buried.

Qin and Han Dynasties

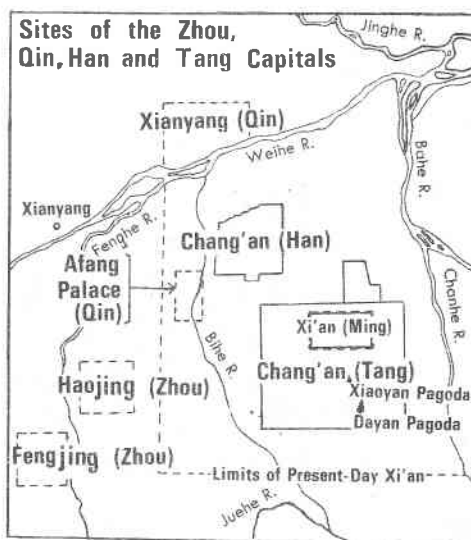
After the Zhou dynasty moved its capital to Luoyang in 770 B.C., people of the state of Qin began to move into this area from western Shaanxi. During the Warring States period (475-221 B.C.) Qin Shihuang, who would become the first emperor of the Qin dynasty, established his capital at Xianyang, just north of Xi'an. He proceeded to conquer six other states and set up China's first unified feudal state under centralized authority. He forced nobles and officials of the vanquished states to move their families — 120,000 in all, the histories say — to Xianyang.

Emperor Qin Shihuang constructed a system of roads from Xianyang to what is today Inner Mongolia, as well

as to North China and areas south of the Changjiang (Yangtze). At Xianyang he built the magnificent Liu Guo (Six Nation) Palace, and to the south of the Weihe River a pleasure palace called Afang. Tang dynasty poet Du Mu describes the Qin palaces as "extending 300 or more *li*:" and consisting of "a building every five steps and a pavilion every ten." The emperor pressed hundreds of thousands of civilian laborers into constructing these palaces and an elaborate tomb which contained an entire pottery army.

Harsh rule and oppression forced the peasants to rise in rebellion, and in 207 B.C. the last Qin emperor, Zi Ying, was overthrown by rebel armies led by Liu Bang and Xiang Yu. The emperor surrendered, but Xiang Yu had him executed along with, it is said, several hundred thousand soldiers of the vanquished army. The Qin palaces were put to the torch.

Marks of this conflagration can still be seen today at the site of Afang Palace, west of today's Xi'an at Afangong village. There a ten-meter mound of earth is said to be the remains of the palace's Guantiantai (Sky-Scanning Terrace). Nearby are the foundations of the huge Anterior Hall, reputed to have had a seating capacity of 10,000. The ruins are higher than a man and contain broken bricks and tiles dating from Qin times.



In 202 B.C. Liu Bang of the victorious rebel armies founded the Western Han dynasty and set up his capital at Chang'an. The Weiyang Palace which he constructed northwest of the city served for 200 years as the imperial residence and center of government administration. The palace was built by Xiao He, first prime minister of the dynasty, and is described as "sumptuous and opulent," with "walls coated in vermilion." The emperor, returning from a military campaign, is said to have reproved his prime minister: "The country is beset with troubles. After many years of fighting, victory is still uncertain. Was this costly palace really necessary?"

Whereupon Xiao He replied: "It was necessary to heighten your prestige, and to prevent those after you from ever surpassing you." The palace foundations, rising a dozen feet above the ground, can still be seen today.

Han dynasty Chang'an — three times the size of Rome during this period — was the largest city in China up to that time. Wide streets crossed each other at right angles and divided the city into 160 residential sectors, where inhabitants were grouped together by trade. The streets were lined with acacia, poplar and

fir trees — 1,800 years before the building of the Champs-Élysées in Paris, the first tree-lined avenue in the Western world. Municipal services were at a fairly high level. Open ditches provided water, and wastes were carried away by a system of underground ceramic pipes. A section of the southeastern wall and moat still exist today, and archeologists' discoveries include the city arsenal, where a large number of iron arrowheads, swords and shield fragments were recovered.

Tang Dynasty

In 582 Sui dynasty emperor Yang Jian erected his capital just south of the Han site of Chang'an. Yuwen Kai, a 28-year-old general and noted architect, was put in charge of design and construction. During the Tang dynasty the city was expanded and a wall built around it. Construction was completed in 652, and Chang'an remained China's largest city during this peak period of feudal society.

The imperial palace lay in the northern part of the city, with government offices immediately to the south. Still farther south 11 parallel streets running east-west and 14 running north-south divided the city into 108 *fang* (districts), or residential areas. Each district had its own gated walls, and lanes and

alleys linked the residences inside. Tang dynasty poet Bai Juyi said of Chang'an:

*Ten thousand homes look like
a chess game in progress,
The streets resemble vegetable
plots.*

Commerce was concentrated in the East and West markets, each occupying two *fang*. Each market encompassed hundreds of trades, as well as inns where merchants could stay, store their merchandise and carry out transactions. The inns for merchants from central and western Asia were concentrated in the West Market, as were their business establishments such as jewelry shops, restaurants and taverns with foreign women attendants. Roman and Arabic coins have been unearthed in this district, along with the tombs of people from areas west of the Yumen Pass in northwest China. The old East Market is today the site of the well-known Xi'an College of Communications.

The political center of the Tang dynasty was Hanyuan Hall at Daming Palace. Grandier than Taihe Hall in Beijing's Palace Museum, the hall was located about a kilometer from Xi'an's present-day railway station. The 10-meter platform which formed the base of the hall still exists, and

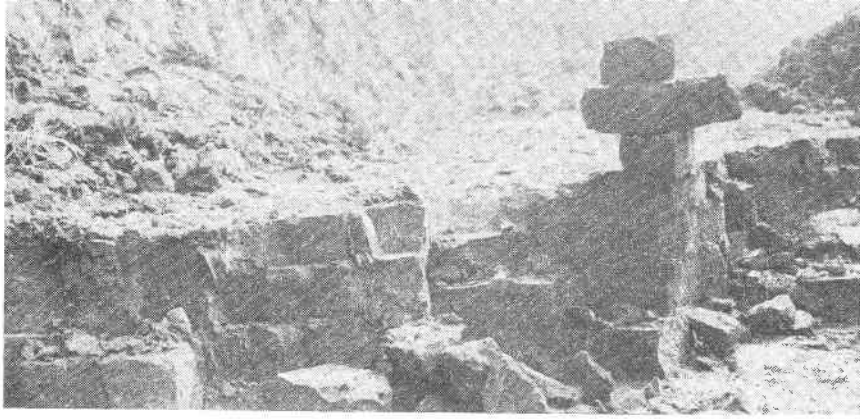
The city has developed a modern clock and watch industry. *Xinhua*



A new residential district in the southern suburbs.

Yao Zongyi





Foundations of what was once the Anterior Hall of the Afang Palace.

Tan Manni

on a clear day offers an excellent overview of Xi'an.

The Xing Qing Palace was built by Emperor Xuan Zong as a pleasure ground for himself and his favorite concubine Yang Guifei. The great poet Li Bai, summoned here by the emperor in 743, wrote his famous poem *Qing Ping Diao* in praise of the palace peonies. After liberation the grounds were rebuilt as Xing Qing Park. Here one can sit in the reconstructed Chen Xiang Pavilion, on a small island in the middle of a lake, and look out on a bright array of peonies.

Chang'an was finally destroyed in 904, when the warlord Zhu Wen seized power and forced the imperial family and city residents to move to Luoyang. Chang'an's palaces and buildings were torn down. Xi'an was erected on the ruins of the old city during the Ming dynasty (1368-1644), but never quite recaptured its old splendor as an imperial capital.

Reminders of the Past

Tang buildings surviving today include the Dayan (Big Wild Goose) and Xiaoyan (Small Wild Goose) pagodas. The former was built in 652 at the urging of the monk Xuan Zang (602-664), a famous Buddhist scholar, translator and traveler. The pagoda housed Buddhist scriptures and images Xuan Zang had brought back from India. Originally a five-story building; it was rebuilt as a 10-story brick structure in the style of a wooden pavilion by the Empress Wu Zetian. Damage during later wars reduced it to seven stories. It is situated

in the Ci'en (Good Will) Monastery, constructed in 648, where Xuan Zang lived and worked.

Xiaoyan Pagoda, erected in 707, is located in the courtyard of the Jianfu (Offering Happiness) Monastery. This was also the home of a later Tang dynasty monk, Yi Jing, also famous for fetching scriptures from India and translating them. Xiaoyan Pagoda is 45 meters, or 13 stories, high. Other famous Buddhist monasteries include Xingjiao (Advancement of Teaching) in the southern suburbs. It was founded in 699 to house the remains of Xuan Zang, and a dagoba containing these stands in one of the monastery courtyards.

The Huajuegang Mosque in the center of the city is one of the earliest still standing in China. It is also larger in scale and better preserved than most. Four classical-type courtyards and their related buildings cover 4,000 square meters. Every Friday (*yaum al-jum'a*, the day of assembly) thousands of devout Muslims come to pray in the palatial great hall.

A Ming dynasty Bell Tower and a Drum Tower still stand near the center of the city, the former at the intersection of the four main thoroughfares. Between the two towers are streets and lanes retaining characteristic Ming and Qing architecture. The area is being developed into a promenade and shopping center for tourists.

Xi'an's 14th century fortifications are the most extensive and best preserved in China. The city wall was originally 14 kilometers long, 12 meters high and 12 meters wide at the top. Its four gates were

each protected with two fortified gatehouses. Together with the watchtowers at each corner and the many guardposts around the perimeter, they made up a formidable defensive system. The northern, southern and western gates are fairly well preserved, and the latter, newly renovated, is now a historical museum displaying relics from the Old and New Stone ages and from Xi'an's various historical periods.

A New Era

A major event of recent history also took place at Xi'an. In 1936 Zhang Xueliang, commander of the Kuomintang's Northeastern Army Corps, and Yang Hucheng, commander of the Northwestern Corps, decided that the Japanese occupation of Chinese territory could only be ended by the national united front called for by the Communist Party. When Chiang Kai-shek refused to listen to their pleas, they staged a mutiny and kidnapped Chiang from the guesthouse near Xi'an where he was staying. The Xi'an Incident shook China and the world, compelled Chiang to accept cooperation with the Communists and sparked off the resistance that helped save China from national subjugation.

Han and Tang were the two peak periods of Xi'an's history. In line with projects to preserve major historical sites and expand the modern city, a number of towns within a radius of 50 kilometers will become satellites of Xi'an. The city will then encompass Lantian county, home of Lantian Man of 800,000 years ago; the sites of Fenghao and Xianyang, the Zhou and Qin capitals; Qin Shihuang's tomb with its vault of terracotta warriors; and the natural hot springs resort in Lintong.

The people of Xi'an are proud of their past and determined to preserve and reconstruct its remains. But in fact most of their attention is directed to the future and to the tasks of construction and modern development which they are confident will bring their city to a new peak of prosperity. □

A Colder or Warmer World?

ZHANG JIACHENG

A new Ice Age? Or a period of heat and deserts? While scientists argue, the world worries. Meanwhile, Chinese scientists, studying centuries of ancient writings, take a more optimistic view.

Since 1970, devastating droughts, floods and cold spells have hit many parts of the world. What will the climate be like in the future? The question has aroused heated debate among climatologists. Some speak of a new Ice Age and global food shortages. Others believe the world's weather is growing warmer, that the present temperate zones will move to higher latitudes and that middle-latitude areas will become dry. Warmer weather would melt ice packs and raise ocean levels, a catastrophe no seaside city or village would survive.

Ancient Records

Understanding the historical changes in world climate is important in predicting future conditions. Since 1975, Chinese scientists have been paying serious attention to weather records gleaned from ancient Chinese books. For example, analyzing drought and flood records from 1470 to 1979, they have gained a clear picture of the extent and duration of these phenomena over a period of five centuries. They conclude that climate changes today are normal, that the variation in average temperatures and in drought and flood conditions are still well within the standard range historically.

Natural calamities of the past have been examined in detail, such as the great drought of 1640, periods during which average temperatures dropped 2° or 3° C. below normal, and the great flood of the Changjiang (Yangtze) River in the

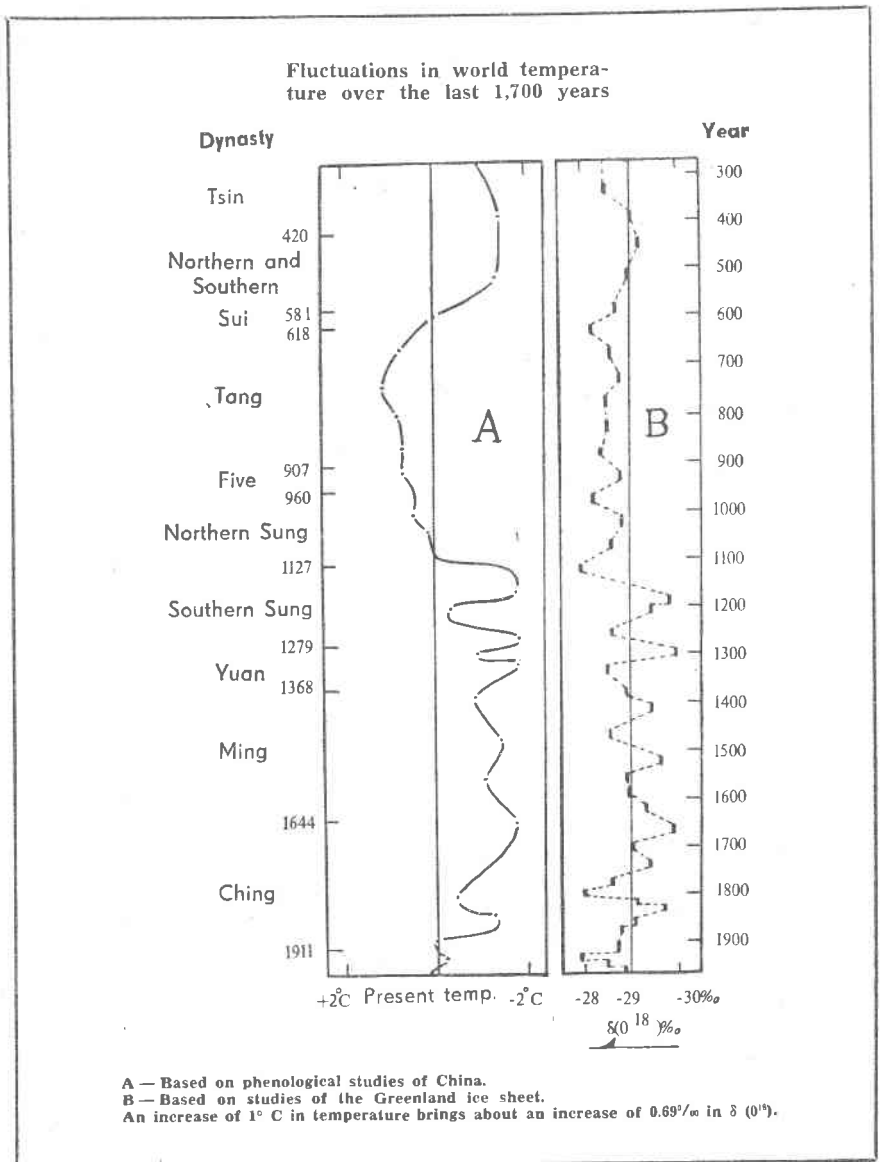
20th century. Will such catastrophes happen again?

Weather recording based on instrument observation in most of the world is not more than 300 years old. In China its history is much longer. Moreover, China's vast accumulation of historical documents on the subject include 7,000 local annals and countless diaries, biographies and literary works. Zhu Kezhen (1890-1974), initiator of modern climatology in

China, was the first to probe this vast sea of data.

In a half-century of hard work on these historical records, he succeeded in outlining China's climatic changes over the past 5,000 years. In 1972 he published "Elementary Studies on China's Climate for the Past 5,000 Years," a paper that was widely hailed by climatologists everywhere.

Zhu Kezhen clearly delineated the limits of climate changes in



ZHANG JIACHENG is the director of the Climate Institute of the Central Meteorology Bureau.

history. Average temperatures fluctuated within a range of six degrees centigrade and rainfall changed within a range of 500 mm.

China experienced its warmest period for three millennia after 4,000 B.C. Average temperatures were two to three degrees higher than today and rainfall was 500 mm. more. China also went through cold periods, such as that from 155 to 590 A.D. Of this time, the *Qi Min Yao Shu* by Jia Sixie, the first Chinese book on agriculture which was completely preserved, recorded such details as apricot trees blooming late, date trees shedding their leaves early and mulberry flowers withering.

Through his analysis of Jia's writing, Zhu Kezhen calculated that the weather in Henan and Shandong provinces at that time averaged two degrees colder than today. In 366 Bohai Bay between Changli in Hebei and Yingkou in Liaoning froze over for three winters in succession. Horse carts and a troop of several thousand soldiers could cross the bay on the ice. In Nanjing ice was stored in icehouses. Today it is not so cold. Even in January, mid-winter in Nanjing, the average temperature is 1.9° C.

From these ancient materials Zhu Kezhen marked out four warm periods and four cold periods in China over the past 5,000 years:

Warm Periods:

From 17th to 11th century B.C.

From 770 B.C. to the beginning of the first century

From 581 to 907

From 1206 to 1368

Cold Periods:

From 11th century to 850 B.C.

From 25 to 589 A.D.

From 1000 to 1200

From 1400 to the present

Each warm period tended to be shorter and not as warm as the

last. On the other hand, each cold period was longer and colder. In the first warm period during the Shang dynasty, elephants roamed as far north as the Huanghe (Yellow) River. In the second they moved no farther north than the Huaihe River, and in the third no farther than the Changjiang (Yangtze) River.

Historical records of the freezing of lakes and rivers also show a southern progression of the cold periods. In 225 A.D., during the second one, the Huaihe River was frozen. In 1111, during the third, Lake Taihu in Jiangsu province froze. In 1670, during the fourth period, the Changjiang almost froze over.

Today's Changes Less Extreme

When Zhu Kezhen died in 1974 his research was continued by other Chinese scientists. Seventy experts and climatologists deepened the analysis of local annals and such material as the 500 volumes of the *History of the Ming Dynasty* and the 1,220 volumes of the *History of the Qing Dynasty*. Their map sketched in 1980 showing the distribution of floods and droughts for every year since 1400 is of great importance in evaluating today's changes.

They grouped these droughts and floods into five grades according to historical descriptions:

Grade 1: serious flooding lasting two or more seasons or that enabled boats to float over land areas;

Grade 2: floods lasting only one season;

Grade 3: normal weather for which bumper harvests were described or nothing unusual was mentioned;

Grade 4: droughts lasting one season;

Grade 5: droughts lasting two or more seasons, such as those described as "scenes of utter desolation."

Nationwide flooding of Grade 1.92 occurred in 1569, the worst in the last five centuries. The most serious droughts happened in 1528 and 1640, both reaching Grade 4.15, both nationwide. The one in 1640



The author (left) and a colleague look over maps of the distribution of floods and droughts since 1400. Zhang Jingde

took place north of latitude 35°N. and lasted five years.

Comparing the present with the past, scientists find that the limits of climatic changes today are narrower than in previous centuries. In this century, for example, the weather tended to be warm during the first 40 years, with an average increase of only one degree. After 1940 the weather turned colder, yet the average temperature lowered only half a degree. Temperatures in previous centuries had fluctuated by five or six degrees.

Drought has also not been so severe in the 20th century. The worst one occurred in 1972, reaching Grade 3.81, but did not affect the entire country.

In 1978 the area between latitude 27°N. and 35°N. suffered a Grade 4.31 drought, but it was shorter and less severe than those of 1639 and 1640. The damage was also not as serious as that in the 17th century.

The 1931 floods were serious, though they did not spread to the entire country either and averaged only Grade 2.26. In 1954 Grade-1.44 flooding washed areas between latitude 27°N. and 35°N., causing great but only local damage.

Scientists have made a good beginning in the study of China's climate history. Historical data on climate will continue to provide information valuable for China's modernization and to world climatologists. □

Tenth Anniversary of Edgar Snow's Death

The commemorative meeting at Beijing University.



DURING the week of February 25 a variety of activities commemorated the tenth anniversary of the death of Edgar Snow, famous American journalist and friend of the Chinese people. Snow's widow Mrs. Lois Wheeler Snow, his family and friends participated in many of the public ceremonies at the invitation of the Chinese government.

On February 25, a commemorative meeting attended by more than 1,000 people was held at Beijing University, where Snow taught 49 years ago. On the same day, Mrs. Snow cut the ribbon at the opening ceremony of the Exhibition on Edgar Snow and China held in the Museum of Chinese Revolutionary History at Tian An Men Square.

Over 40 articles written by Snow's friends both in China and abroad were carried by various publications in Beijing in Chinese and foreign languages. The book *Edgar Snow's China*, compiled by Mrs. Snow, was issued. A TV program entitled *Edgar Snow in China* highlighted his activities through pictures, including many taken by him, and episodes of documentary films.

Speeches made at the ceremony at Beijing University helped explain the deep friendship between Snow and the Chinese people and the reasons his life can be con-

sidered a symbol and proof of that friendship.

HUANG HUA (Vice-Premier and Minister of Foreign Affairs, who interpreted for Chairman Mao Zedong and Edgar Snow when they met in northern Shaanxi): "It was on this campus forty-eight years ago that I met Ed. Since then, he remained a good teacher and helpful friend of mine all his life. Just now, we paid tribute to him in front of his tomb by the side of the Unnamed Lake. Looking at the pure white tombstone, I felt as if I saw the warm-hearted, sincere and diligent Ed again. I saw him running about busily in the midst of demonstrators, a camera on his shoulder, disregarding the icy winds of Beijing during the December 9, 1935 student movement. I saw him attentive and absorbed while interviewing Chairman Mao and other leading comrades in the flickering candlelight of the cave dwellings in Baoan Town. I saw him wearing a red-star army cap, talking and laughing heartily with officers and men of the Red Army and with country folk under the clear blue sky of the northern Shaanxi base area. All these indelible memories, as fresh as ever, flash through my mind.

"On his deathbed, Ed said these words with deep emotion, 'I love China.' The Chinese people are

deeply moved. Today at this commemorative meeting I wish to say, on behalf of the Chinese people, with the same depth of feeling: 'The Chinese people love you too, Ed, our dear friend.'

"With the establishment of diplomatic relations between China and the United States, the friendship and exchanges between the two peoples are growing steadily, and more and more Americans have become friends of China. Had my friend Ed been told of all these changes, he would undoubtedly feel delighted and gratified. Sometimes relations between states may be overcast and the road ahead may be rugged. But the friendship between the peoples is everlasting. The Chinese people will always remain united with the people of the United States and those of other countries and work together with them to promote our mutual understanding and friendship, maintain world peace and strive for a better future for mankind."

MRS. LOIS WHEELER SNOW: "In 1973, I returned with my daughter carrying part of her father's ashes to China. They were placed in a garden plot in Beijing University, the site of the former Yenching University campus where, long before, Edgar Snow had lectured for a time. The remainder of Ed's ashes were placed in another

garden — one overlooking the Hudson River. This completed the request which this American friend of China had made before his death.

“In carrying out this request the Chinese and American people further bridged the space between their two countries—as had Edgar Snow when he was alive. It is for this reason above all that we are gathered here ten years after his death — to continue those ties and to strengthen the new ones that have developed during the past decade.

“Thirty-five years ago, your beloved Premier Zhou Enlai said to Edgar Snow, ‘I believe our mutual efforts are for a common goal — cooperation between the American and Chinese people and for world peace and democracy.’ Despite the yearning for world peace, it seems outside our present grasp; despite the cry for democracy it is still out of the reach of most of humanity. Cooperation between our two countries is yet a young thing; it must be nourished and tended. This joining together here in Beijing, ten years after Edgar Snow’s death, is, to me, a manifestation of willingness to further all those goals — in the name of a man who spent his life believing they could be achieved.”

DR. MA HAIDE (George Hatem, close friend of Snow): “Ed during his China years and during his China visits was interested in medicine and health in China. He was not only interested in learning what was going on, but was active in bringing new health ideas. Early in the 60s he brought material and literature on family planning and population control. He discussed this with Chairman Mao and with medical authorities. Even in the Baoan days of writing *Red Star over China* he visited hospitals, checked the diet and nourishment of the Little Red Devils,* and looked at the surgical wards and the wounded. He asked me to send him material on health and medicine when possible. He

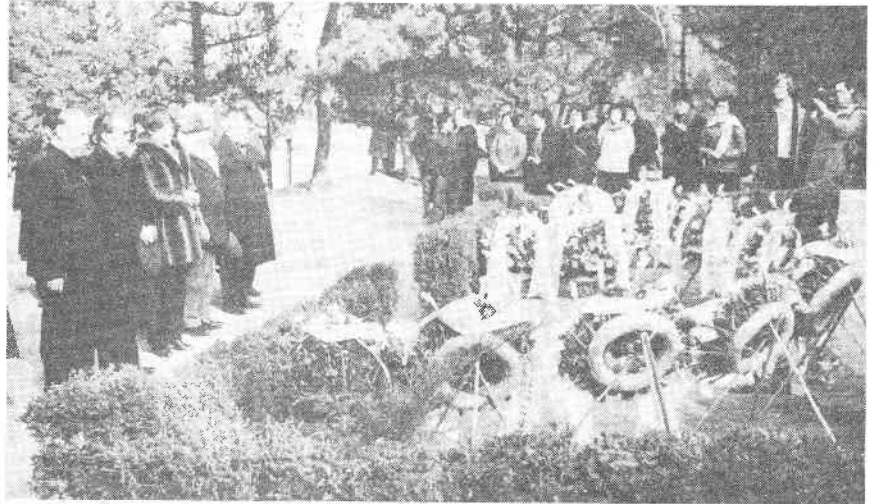
took great interest in the story of the eradication of such plagues as smallpox, cholera, plague, and venereal diseases. He was intrigued with the way China eliminated drug abuse and VD.”

REWI ALLEY, also a close friend of Snow, recalled how Edgar and he had worked together to launch the “Gong Ho,” a movement to promote industrial cooperatives throughout unoccupied China in the 1930s, which played an important role in the Anti-Japanese War. During the years since then, he said, Ed became a standard-bearer for Gong Ho wherever he was, in India, Hongkong, the Philippines, and his own USA.

A Chinese actor recited Alley’s poem written for Snow’s death ten years ago.

MRS. E. GREY DIAMOND, (President of the Snow Memorial Fund): “The world that day lost a true world citizen, a man who had no bias, a warm, brilliant, amusing, courageous, kind, indomitable human being. I will quote my husband’s words spoken at the memorial service in Switzerland on February 19, 1972: ‘The same week the President of the United States flew across the Pacific Ocean to a rendezvous in Beijing, China... The collected news media of the world was with him, but the single American reporter — the most knowledgeable of them all, the only one who knew firsthand the scene and the people was not to be there. It is hard to claim that there is justice in such timing.’” □

Paying their respects at Edgar Snow’s tomb (from right to left) Liao Chengzhi, Rewi Alley, Mrs. Snow, Huang Hua and Wang Bingnan.



Mrs. Lois Wheeler Snow with family and friends visit the opening of the exhibit “Edgar Snow and China.”
Photos by Zhou Youma



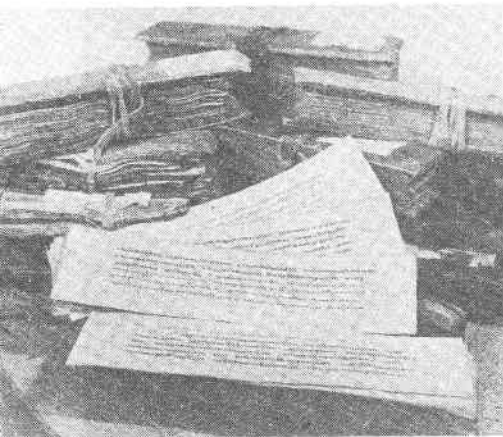
* Young boys, many of them orphans, who found a home with the Red Army and who served it as messengers and aides.

The Tibetan Epic 'Gesar'

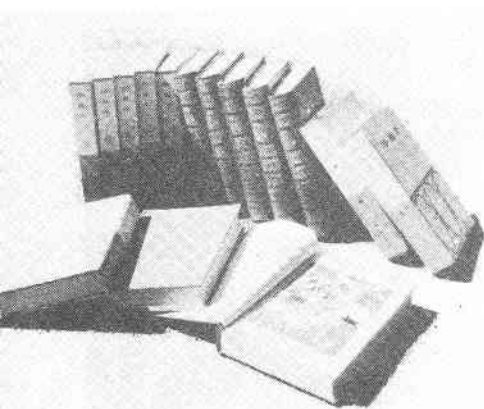
XU GUOQIONG

THE INDIAN epic *Mahabharata* was once considered the world's longest epic poem. But the vast Tibetan folk epic *Gesar*, with one million lines (over 10 million words) is five times longer. It is loosely based on the exploits of a tribal leader named Gesar, who is said to have lived in the 11th century in the Amdo area near the juncture of what today are Qinghai and Sichuan provinces and Tibet Autonomous Region. In succeeding centuries hundreds of tales and legends grew up around Gesar.

Tibetan-language manuscripts of the world's longest epic. Jin Chiyuan



Volumes of "Gesar" translated into the Han language. Jin Chiyuan



crediting him with magical powers and making him a hero who wiped out monsters and evil-doers to protect the common people.

By word of mouth, and later in written versions, *Gesar* spread very widely among the minority nationalities of China's frontier regions to the north, south and west, to central China and Mongolia, to Buryatia (now in the Soviet Union), and to India, Turkey, Sikkim, Bhutan and Ladakh. Parts of the epic have been rendered into English, French, German, Russian, Hindi and Latin. In the West, *Gesar* is not so popularly known as are the Greek, Scandinavian or Indian epics, but international scholars consider it a literary masterpiece.

The World of the Epic

The epic reflects many elements of the traditional Tibetan religion and a powerful mythological imagination. Gesar is depicted as the son of a god who agrees to be reincarnated into a serf family in order to help the ordinary people. Like the heroes of the *Iliad* and *Odyssey*, Homer's epics of ancient Greece, Gesar is protected and counseled by gods. Like the Monkey King, a popular hero in the folk literature of China's majority nationality, the Hans, immortalized in the novel *Pilgrimage to the West*, Gesar has superhuman abilities, such as changing himself into different forms. His magic arrows can drink wine; his sword obeys his orders; his horse flies through the air. Birds speak the language of human beings.

The epic's background is that of a chaotic society in which the

XU GUOQIONG, who is currently doing research on the Gesar epic, is a council member of the Institute of National Minority Literature and the Institute of Chinese Folk Literature.



Gesar and his magic horse. Jin Chiyuan

weak were the prey of the strong. The period after the 9th century witnessed the political disintegration of the Tufan (Tibetan) slave kingdom and constant warfare between the tribes and states of the area. The struggles between slaves and slave-owners, and among slave-owners themselves, brought tremendous misery to the masses of people. Gesar, himself born of the common people, embodies their hope of a hero who could defeat evil rulers and outside invaders.

The epic is full of arms and warfare, but Gesar fights only in self-defense. Before an important battle, he tells his generals, "Never invade others, but once the enemy dares to invade, we must resist valiantly and never retreat." He is generous and modest, often opening the kingdom's granaries to feed the poor, and consulting with subordinates on matters of state.

An interesting aspect of the epic is its treatment of the relations between the Han and Tibetan peoples. Gesar's older half-brother Gyaca is portrayed as being part Han. At one point he says, "I am a nephew of the Han and a good son of both the Tibetan and Han families." Elsewhere in the story there are these lines: "Han things are sold in Tibet because of heart-to-heart friendship, not because Tibet has no treasures of its own."

CHINA RECONSTRUCTS

Gesar can be read as an exciting adventure story or for the beauty of its style. But it is also a storehouse of information on the traditional Tibetan language, history, religion, military tactics, economic life, social customs, and technology. When *Gesar* makes war upon the King of Hell, the tortures inflicted on human beings in hell are vividly described: boiling in oil, pulling out sinews, flaying alive, the pouring of molten metal down the throat. These horrifying descriptions are realistic renderings of the kinds of punishments suffered by slaves in those dark periods of old Tibet.

Scholarly Research

Those who have studied the many handwritten and few printed versions of the epic are convinced that it was not written by a single author, or even recorded at the same time. Over several centuries, folk-singers undoubtedly created and popularized various parts of the story; Tibetan scholars and religious scribes compiled and organized it gradually into its present form. Since manuscripts must have been recopied a number of times, it is almost impossible to determine the original dates of the various volumes.

The written form exists in two versions — one a series of some 35 volumes, the other a single volume telling the whole story. The latter is a condensation. The separate tomes are richer in content, with more complete plots and higher artistic value, and have always been more popular.

In 1716, seven chapters of the single volume version in the Mongolian language were published in Beijing. From that time onward, foreign scholars began to take notice of it and translate it into other languages. In 1776 the Russian traveler S. P. Pallas published an article on the epic in St. Petersburg, and in 1836 another Russian, J.I. Schmidt, printed the seven-chapter Mongolian version

there. Some time later he translated and published it in German.

In 1900 a third Russian, G.N. Potanin, discovered a handwritten copy in the Amdo area; it is now in the Leningrad Museum. A Frenchwoman, Madam Alexander David-Neel, and the Lama Jongden from Sikkim in the 1920s collected materials which were later translated into French. Scholars from Germany, Britain, the Soviet Union and India also made valuable contributions to

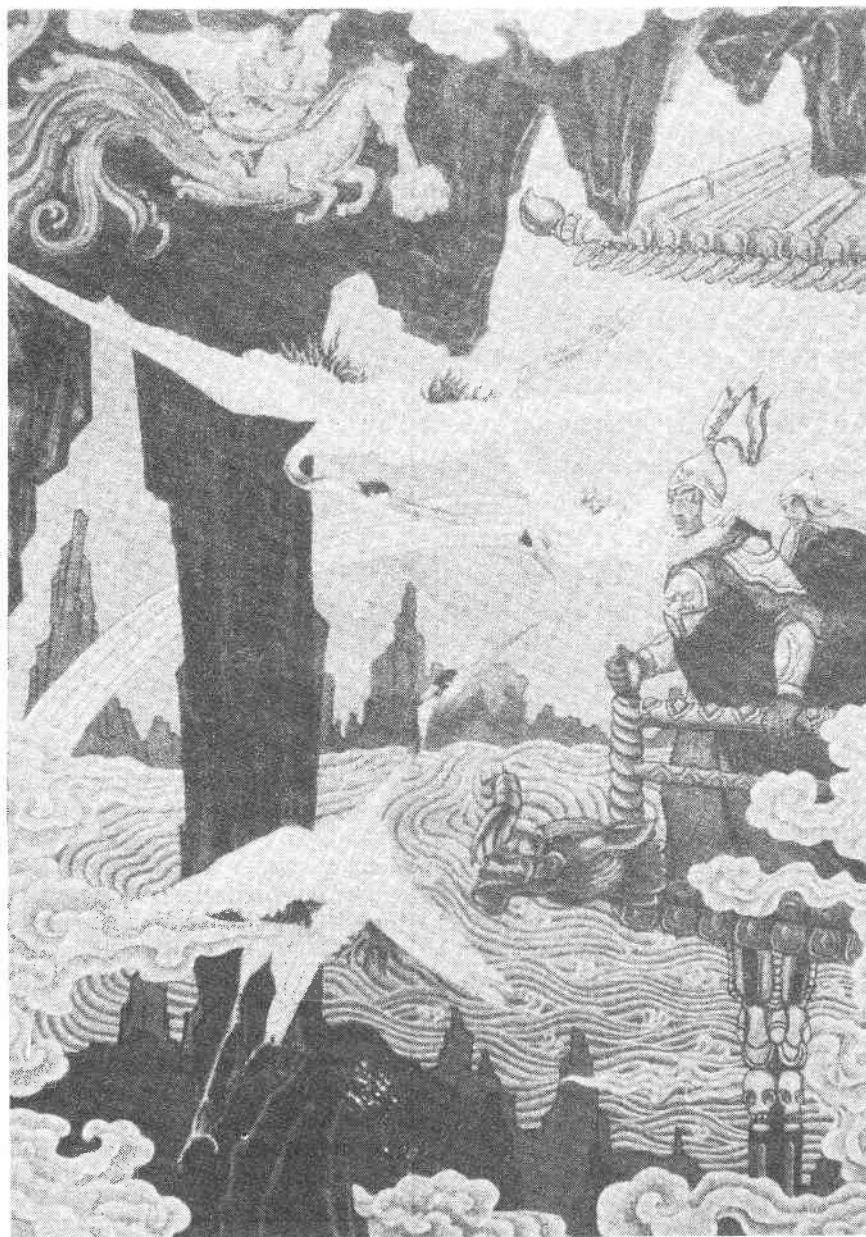
the collection and study of the written epic.

Definitive Records

Though some Chinese scholars concerned themselves with *Gesar* as early as the 18th century, major systematic studies were not made until after the founding of new China. Beginning in the 1950s, our scholars have regularly traveled to areas where the epic is popular to collect, collate and translate the various written ver-

'Messenger' crane and the flying horse are part of this beautiful illustration from a Han translation of the epic.

Jin Chiguan





Tibetan scholar Tangboin Cedo has devoted years to collecting and collating Gesar manuscripts. Gao Guorong

sions and other cultural data (I myself have been part of this effort since 1958). Some 74 volumes of materials translated into Han have been printed so far.

The epic also continues to exist in oral versions which have been handed down for generations. Researchers have recently located several traditional storytellers with excellent recall: 79-year-old Zaba can recite the equivalent of about 31 volumes from memory; Yumai, a herdsman of 23, can recite over 20 volumes. Their accounts are being taped for comparison with the written texts.

The Tibet Autonomous Region is sponsoring a series of translations of the epic into Modern Tibetan and Han languages. And a group of experts in Beijing, whose work is jointly sponsored by the Institute of National Minority Literature and the Institute of Chinese Folk Literature, continues the work of coordination, research and translation on a national scale.

Gesar is a treasure which must be preserved—for the Tibetans, for all other nationalities of China, and for the world. □

The Legend of Gesar

ONCE upon a time, ghosts and monsters did all kinds of evil and the Tibetan people lived a miserable life. The god Cangba Garbo decided to send one of his own sons down to earth to save them. So he called his three sons together and told them his plan. The two older ones were reluctant—the human world was full of hardships. But the youngest, Toinzhub Garbo, agreed to go and deliver the Tibetan people from the abyss of misery.

So the young god was incarnated into the body of an infant born into a serf family, and named Gesar. His new father was Sengloin, a herdsman who tended 500 sheep for the king. His mother was Gogsa, a captive of war. The family lived in the State of Linggar, which was ruled by a tyrant. King Chutung, struck by Gogsa's beauty, tried to force her to leave her husband and marry him. When she refused, he exiled her to a desolate, uninhabited place. Gesar was born there, and mother and son survived by catching ground rats and gathering wild plants.

When he was fourteen, Gesar took part in a special kingdom-wide horse race, which he won because of his riding skills and the help of a magic steed. According to law, as winner of the race he became king. He married a beautiful girl, Zhugmo.

THE next year he learned that the Devil King of Yarkam, to the north, was devouring people all over the countryside. With counsel from heavenly powers, Gesar set off to slay the monster. He killed the Devil King with his bow and arrows, but was then tricked by the Devil Queen. Drinking her magic potion, he fell unconscious and slept for nine years.

While Gesar was away in the north, the former king Chutung colluded with a neighboring state named Hor and invaded Gesar's kingdom. Gesar's wife Zhugmo was kidnapped and Gyaca, his brother who was ruling the country on his behalf, was killed. The beautiful land was wantonly trampled and people were again plunged into misery.

Zhugmo, imprisoned by the enemy, had been looking forward to seeing her husband again, and could not understand why he didn't return. She sent three magic cranes to find him and deliver a message. Seeing Gesar in a coma, the cranes fetched a magic liquid for him to drink. Gesar revived and read his wife's letter. Filled with grief and anger, he rushed back to gather his forces and fight the usurpers. After fierce warfare lasting twenty-three months, he finally defeated his enemies and rescued Zhugmo.

SOME time later the neighboring state of Jangnagbo mounted a large-scale offensive to seize the Salt Lake of the State of Linggar. Gesar vanquished this new enemy after eight years of valiant struggle. Then former king Chutung brought more disaster by stealing a magic cow from the State of Dagsig (today's Iran) which promptly attacked Linggar, and again the people suffered. But under Gesar's command, they won final victory.

Relying on his military strength, another aggressor, the king of Kage came to invade Linggar, and Gesar had to fight again. Contrary to the expectation of the attackers, Gesar defeated them and conquered this state.

Afterwards, Gesar went through all kinds of hardships and difficulties and conquered a number of quarrelsome tribes. Praised for his bravery and skill in battle and for his efforts to protect people from evil forces, he became known as a hero who "vanquished demons and monsters." □

German Mathematician Leibniz and Chinese Emperor Kang Xi

BAI SHANGSHU

GOTTFRIED Wilhelm Leibniz (1646-1716) was a world-renowned German philosopher and mathematician. He invented not only the systems of differential and integral calculus, but also one of the world's first mechanical calculating machines. His work helped lay the basis for modern physics and other sciences. Less known are his correspondence with his contemporary, the Chinese Emperor Kang Xi (1654-1722), and the contributions he made to cultural exchange between China and the West.

Kangxi was one of the most enlightened and scholarly Chinese emperors. He was especially fond of astronomy and mathematics. He initiated research groups and ordered edited and translated works which helped promote the development of Chinese science. Interested in Western science, he invited Joachim Bouvet (1650-1730), a priest sent to China by the French king Louis XIV and a friend of Leibniz, to teach him astronomy, mathematics, surveying and the use of western instruments.

Works on Chinese philosophy were translated into foreign lan-

guages and introduced to Europe. *The Book of Changes*, translated into Latin by French priest Jean-Baptiste Régis (1663-1738), caught the attention of Leibniz. From *The Book of Changes*, he learned that the Eight Diagrams (eight combinations of three whole or broken lines formerly used in divination) were arranged according to mathematical principles. Study of them gave him insights which he put to work in pioneering papers on the binary system and the calculus.

He admired Fu Xi, said to be the inventor of the Eight Diagrams. "It is almost unimaginable that philosopher Fu Xi could discover the Eight Diagrams over 3,000 years ago. To the Chinese people it must really be a matter for rejoicing. Will you allow me to visit China?"

Leibniz yearned for China. As early as 1689, he urged that an envoy from Germany be sent to establish closer relations with China. Later, his *New Treatise on China* proposed a series of exchanges between the two great cultures of China and Europe.

He never reached China, but he corresponded regularly with Joachim Bouvet and once wrote Emperor Kang Xi suggesting that he establish an academy of science in Beijing. As late as the 1950s this



Gottfried Wilhelm Leibniz

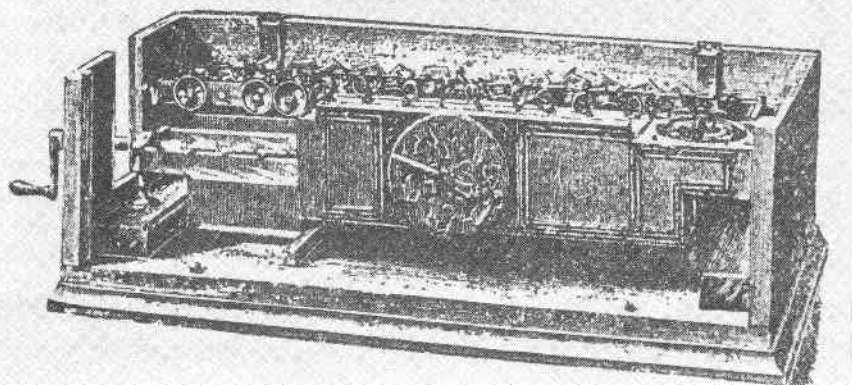


Emperor Kang Xi of the Qing dynasty.

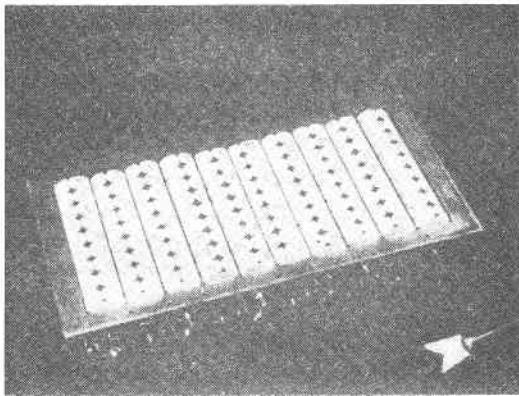
letter existed in Germany, though its whereabouts are now unknown. Leibniz also sent Kang Xi a model of his calculating machine. There is no record of what Kang Xi did with it. However, there are today ten primitive Chinese-made copper calculators in the Imperial Palace Museum in Beijing. Experts believe they were adapted from the machines designed by Leibniz and Frenchman Blaise Pascal (1623-1662). □

BAI SHANGSHU is an associate professor of Beijing Teachers University specializing in the history of mathematics.

The hand calculator invented by Leibniz in 1671.



A primitive Chinese calculator made between 1685 and 1722, possibly after study of Leibniz's model.





Everything from furniture to fowl is sold at the Bei Taipingzhuang free market.

Li Fen

How a Free Market Operates

LIU CHENLIE

THE free market at Bei Taipingzhuang in northern Beijing is one of 41 such markets in the city today. Here production team members can bring surplus farm products—and a few handicraft products—to sell directly to customers. As a supplement to state-owned stores, such markets provide a number of benefits both to rural producers and city consumers. They are free markets in the sense that any production team can send representatives here to conduct business. However, the state organizes and runs the marketplaces, sets limits on prices,

and otherwise enforces regulations to prevent profiteering.

Brisk Business

Early in the morning the sellers descend on the Bei Taipingzhuang market to set up stalls—their carrying poles, baskets or bikes loaded with eggs, vegetables, live chickens, tobacco leaves or home-made furniture. Over 90 percent are from neighboring Hebei province and the rural areas around Tianjin, 7 percent from around Beijing, and about 2 percent from remote provinces such as Heilongjiang, Shandong and Henan, or from the Inner Mongolia Autonomous Region. People come from far distances because

some specialized products (potatoes, dates, day lilies, mushrooms and other edible fungi) which sell slowly in their local areas find a ready market in the capital.

This market covers an area of 5,700 square meters, and is divided into retail and wholesale sections. The latter sells goods in large quantities to office canteens, restaurants and state-owned grocery stores.

Between 150 and 160 different kinds of foods are sold, in roughly six categories: (1) Grains and staples, including rice, millet, beans and potatoes; (2) Oil and oil-bearing seeds such as sesame oil, sesame and peanuts; (3) Eggs and poultry, including chickens, ducks and geese; (4) Fish and other

LIU CHENLIE is a staff reporter in the economic section of China Reconstructs.

aquatic products; (5) Vegetables; and (6) Fruits. On the east side of the market is a section for handicrafts products — baskets and other wickerware, and desks, sofas, wardrobes and other furniture.

According to Bai Xichun, the manager of its administrative office, the market began to operate in March 1979. The 1981 business volume reached 5.1 million yuan, an increase of 60 percent over 1980, and the amount of goods sold doubled. Approximately 20,000 people come to shop in the market every day. This thriving business is one sign of how much free markets in general have helped both city and country people. As a supplement to overcrowded state-owned stores, the markets provide additional retail outlets at convenient locations for city shoppers. At the same time, their existence promotes agricultural and sideline production, and increases rural incomes.

A Seller's Point of View

Liu Cheng, 31, operates a busy fish stall at the market. He comes from Huailai county, Hebei province — 115 kilometers from Beijing. He and two other members of his production team have banded together to run a fish-marketing operation. While Liu stays in Beijing to handle the selling end, his two partners purchase live fish from their production brigade's fishery teams and transport them to the city. After deducting expenses, the three share out the profits equally. Over a six-month period, their incomes averaged 50 to 60 yuan per month.

Liu is enthusiastic about the new state policies for the rural areas. "We peasants are much better off in recent years," he says. Here is how he explained his doing his present job. "There are six in my family — my parents, a brother and sister, and my wife and I. Four of us are able to work. Our production team adopted the responsibility system at the beginning of 1979. My family is responsible for nine *mu* of collective land, and we have another half *mu* as our private plot. Because we have surplus manpower, we

discussed the situation in our family and with the entire team, and with their approval I became a member of the fish-marketing partnership. Now my family has three sources of income — the collective economy, our private plot, and the marketing enterprise. With what we get from fish-selling, we're going to buy a sewing machine, some farm tools such as hoes and plowshares, and build a simple grain storage shed."

Liu had more to say, but just then an old woman came up to the stall to buy a fish, and he quickly turned away to help her make a selection.

A Customer's Point of View

Having bought the fish, the old woman (who was also carrying a live chicken) was ready to talk. She was quite pleased with her purchases. Her daughter had given birth to a son two weeks ago, and she needed extra nourishment. (In China, carp, eggs and chicken are considered particularly suitable for building up the strength of new mothers and stimulating the secretion of milk.)

The old woman finds the market very convenient and frequently shops there. The state-owned stores sell chicken and fish somewhat more cheaply, but they are not always available there. And the state stores are usually crowded, so that she has to wait in line. She feels there is a wider choice in the free market, and she gets polite and attentive service.

Customers at the wholesale section are also pleased with the quality of the goods and the convenience of being able to buy almost everything they need at one place. Turnover is quick, so that little food has to be stored and there is less spoilage than in some state shops. Besides restaurants and canteens, the customers here include some individual pedlars licensed by the state who make a small profit by buying wholesale and selling at retail. Manager Bai Xichun reports that 280 units purchase regularly from the market, and in 1981 the volume of business amounted to about 400,000 yuan.

Each day between 800 and 900 stalls are open for business, but the entire operation is very orderly and efficient. This is a tribute to the organizing ability and hard work of market leaders and staff. The market is under the authority of the Bureau of Commerce and Industry of the Haidian district of Beijing. When the market first opened, the Bureau assigned nine cadres to administer it. They in turn recruited over 50 young people and retired workers to oversee trade, hygiene and public order.

Amenities

At the retail market, four large tile-roofed structures house 39 cement fish tubs and about 400 separate stalls. The floors are of paved cement which can be hosed down regularly. Running water is available on the premises. A number of standard scales are provided for customers who would like to recheck the weight of their purchases. This is a safeguard against less accurate private scales — or possible fraud.

For the convenience of sellers, nearby restaurants send out pushcarts with hot meals three times a day. A hostel and two restaurants cater to production team members from faraway places, and market authorities have just built another room-and-board facility on the market's west side.

A number of government rules regulate selling in the free market. Certain products, such as cotton and costly medicinal herbs, cannot be sold there at all. Brigades and teams cannot sell grains and edible oils on the free market until they have fulfilled state quotas. There are price ceilings on what sellers can charge. The price limit on live chickens and fish, for example, is 0.60 to 0.80 yuan per kilogram higher than the price in state stores.

Each stall operator pays 30 cents daily as a management fee if business volume is below 30 yuan, or 2 percent on amounts over 30 yuan. There are no other taxes or levies. The management fees go toward the market's operating expenses or new market facilities. □

Imperial Cuisine at the Fang Shan Restaurant

LIU HONGFA

ON their first visit to Beijing, foreigners usually enjoy a meal at Quan Ju De — the famous “Peking Duck” restaurant. If they stay longer, they will probably hear of another restaurant — Fang Shan, which specializes in dishes formerly served only in the imperial palace. The restaurant’s head chef Dong Shiguo spent three months in the U.S. in 1981, demonstrating advanced levels of Chinese cuisine in Chicago, New York and San Francisco, to the great delight of his audiences.

Bei Hai Park (Winter Palace) lies just northwest of the Forbidden City. There, on an island in the lake, stands the Fang Shan restaurant. An inscription by the noted Chinese writer Lao She hangs above the gate. Under the eaves of the hall facing the gate is a horizontal scroll “Yi Lan Tang” (Hall of Rippling Water) written by Emperor Qian Long (1736-1795) of the Qing dynasty.



The impressive entrance of the Fang Shan Restaurant.

Fang Shan

Pu Jie (third left), brother of the last Qing emperor, dines at Fang Shan.

Fang Shan



The luxuriously furnished dining-rooms (accommodating 25 tables) are replicas of palace rooms, and occupy three separate courtyards. Some chairs are upholstered in yellow (the former imperial color), with satin cushions embroidered in gold and colored thread with patterns of dragons and phoenixes. In feudal times, the dragon was the symbol of the emperor and the phoenix of the empress, and these patterns were formerly restricted to palace rooms. The tablecloths and napkins are of the same royal yellow color.

LIU HONGFA is a staff reporter for China Reconstructs.

Porcelain tableware has longevity symbols painted on a background of yellow glaze, and the ivory chopsticks are all reproductions of palace originals. Hexagonal palace lamps, paintings, calligraphy by renowned artists and carved wooden screens grace every room.

Royal Meals

Old-time inhabitants of the palace have left vivid descriptions of royal meals. For a single everyday meal, at least half a dozen tables holding several dozen varieties of food were set out—not to mention the vast quantities of wine, tea, fruit and other delicacies also served with the meal. There was a saying, "A rich man's meal is enough to feed a poor man half a year." The waste and ostentation in the palace was even greater. The emperor or empress dowager merely nibbled at a few dishes on the table closest to him or her.

Enormous banquets were held in the palace on festive occasions. A good example is the banquet held in 1785, on the 50th anniversary of Emperor Qian Long's reign. Eight hundred tables of food were prepared. To show his omnipotence and wealth, the emperor ordered his cooks to prepare dishes using only the rare and costly birds and animals, fungi and fruits offered him as tribute from all parts of the country.

The dishes were divided into four categories: the "eight precious fowl" including "flying dragon" (a kind of pheasant), quail and swan; "eight precious seafoods" including shark fins, sea cucumber, fish maw, and abalone; "eight delicacies from the mountains" such as camel hump, bear paw, monkey brain, gorilla lips, unborn leopard and deer sinews; and "eight herbal delicacies" such as monkey-head mushrooms, tremella, bamboo shoots and various kinds of fungi.

Each dish was put together like a work of art, and had an auspicious name that fitted its appearance. One dish was called "gold fish duck web." The fish tail was made from boned duck webs, its

body from minced meat, with two cherries for the eyes and sliced cucumbers for the scales. Placed in chicken soup, the "fish" looked alive. The complete banquet had hundreds of courses, and was served over several days.

The Fang Shan restaurant now reproduces many of the everyday dishes—and some of the fancier dishes—once served in the palace. Those in a position to know claim that its cooking techniques are even more refined than those of imperial times.

Head chef Dong Shiguo, 46 years old, was an apprentice to master chef Wang Jingchun from the age of 14. Wang's own master was Sun Shaoran, a chef in the Qing dynasty royal kitchens. Sun has since died and Wang has retired. These master chefs have made the restaurant famous for a delicate and subtle approach to food.

Fang Shan Cuisine

Fang Shan serves not only traditional dishes from the imperial court, but also many nationally famous dishes prepared in lighter, fashion, with less oil. More seafood is served than in the palace. (The Qing dynasty emperors were not seafood lovers. Fish, especially pond fish, were not eaten at all.)

One frequently ordered Fang Shan dish is Sichuan quick-fried diced chicken with fermented sauce, made sweeter and less hot than usual. Another is Guangdong braised duck, here especially crisp and tender. Jiangsu fish with green onions and Shandong sea cucumber with green onions are also on the menu. Major dishes from all around the country are available at Fang Shan.

A "Complete Han-Manchu Banquet" can be specially ordered, modeled after palace banquets of the Qing dynasty emperors (who were fond of Han cuisine as well as their own national dishes).

There is a saying in China: "In opera it's the music for voices that

counts most; in cooking, it's the soup." The restaurant is justly proud of its soups, and very particular about using the finest ingredients and blending exact proportions of chicken, duck, and pork broths. Grease is kept to a minimum, in line with the emphasis on light and tasty dishes.

Its snacks are also famous, the favorites including small steamed breads of chestnut flour, pancakes with minced meat, red-bean-flour



Head chef Dong Shiguo demonstrates some of the fine points of his art to young cooks. Wang Xinmin

rolls, and pea-flour cake. Interesting anecdotes are connected to each dish, which waiters are happy to relate. Visitors who have no time for a full meal are always welcome for snacks.

Those who wish to dine on food fit for an emperor in magnificent surroundings are well advised to try the Fang Shan. □

New Creation in the Countryside

Along with the development of the rural economy, cultural activities have flourished in the countryside, especially in remote and backward areas. In China's rural areas there are now 90,000 film projection teams, some 3,000 regular cinema houses, 3,025 county cultural centers and 25,800 commune cultural stations as well as a great number of libraries. Under the leadership of newly trained and inspired cultural workers, amateur art groups have produced countless plays, film scripts, short stories, poems, paintings and musical works. Many have been exhibited in other parts of the country, and some even abroad.

In recognition of the achievements of rural cultural workers over the past years, and to promote future growth through an exchange of experiences, a national congress of advanced workers in rural cultural fields was held in Beijing at the end of 1981. Over 500 delegates from around the country attended the conference. Our reporter Bao Wenqing interviewed a number of delegates. Her first two profiles appear below.

In-Laws has also been very popular in China, setting a number of attendance records — something which delights Xin Xianling, who wrote the screenplay. Xin, a stocky man of medium height, describes himself as “an ordinary cultural worker” at the cultural center in Pingdu county, Shandong province, where he has worked for 10 years. For seven years before that, he himself was a farm worker. He takes very seriously his primary task of promoting mass cultural work, and his grassroots contacts have always provided materials for the stories and skits written in his spare time.

A Screenplay from Life

In October 1978 the cultural bureau of Shandong's Weifang prefecture arranged for some amateur writers to go down to live and work in grassroots units to gather material. Xin was sent to Shiqiao commune's Beihuanggang brigade. This is how he describes the situation there:

“In the village I frequently heard deep sighs from the older people and complaints from the young.

New Film Explores Rural Problems

IN March 1981 a delegation from the Shanghai Film Studio visited the United States. One of the films they brought with them was *In-Laws*. This color feature film, which takes place in the countryside and has a strong rural flavor, deals with the problem of family conflicts by focussing on one particular four-generation family. The resolution of the conflict reflects the new emphasis on strengthening China's socialist morality.

The U.S. Film Association, which sponsored the Shanghai studio's visit, invited a number of filmmakers, journalists, State Department officials, university professors and Chinese-American intellectuals to see the film. Many were deeply moved, and commented that the film's theme was of universal significance. In the U.S., the treatment of the elderly is a serious social problem, and many

older people lead lonely, insecure and unhappy lives. A film with such a theme, the audience thought, could have a strong impact, and was a good example of China's concern for social ethics.

Xin Xianling chats with commune members.



People told me that general morality in the village had deteriorated mainly as a result of the ten-year turmoil of the "cultural revolution." Family quarrels, ill-treatment of parents, disputes between brothers and sisters and divorce suits had increased. Fewer young couples still lived with their parents. Many newlyweds immediately moved to separate quarters. Some regarded parents as a burden which they tried to throw off. Thus many families disintegrated, leaving a number of old people helpless and alone.

"This made me think of conditions in my own home village and other villages where I'd worked. It was true, this was a major problem. But also there were many positive examples of people who stood up against such trends and behaved in an ethical, socialist way.

"At the same time, young people had their own grievances. Many ambitious young people who wanted to do their part for socialist modernization found themselves constantly embroiled in family disputes after they got married. Team or brigade leaders did not know how to handle these troubles. They often had the same situations in their own families. Inevitably, the unity and stability of village life were damaged, and production suffered.

"I wanted to write a film dealing with these contradictions in a realistic way and presenting good

solutions based on actual life. I hoped it might help people find some answers to the questions on their minds. I wanted it to promote social morality, restore some fine traditions and help build up our socialist 'spiritual civilization.'"

A Popular Film

"I wrote about my idea to Zhao Huanzhang, a director at the Shanghai Film Studio, and he expressed immediate support. It took me only 20 days to finish the first draft; my mind was full of people and incidents from real life. I was not familiar with film techniques, and my style was rather clumsy. Yet some scenes pleased me. Director Zhao came from Shanghai to read the script, and suggested a number of improvements. Thus, gradually, my idea was turned into a film.

"Since the film was shown to the public, I have received many letters from all over the country. They have taught me a lesson: only when a writer goes deep into real life to get his theme and inspiration can he produce something worthwhile. Only then can he gain the respect and love of the people.

"Another screenplay of mine, this time about rural youth (*A Ripe Melon Falls from Its Stem*) is now being filmed, and I am working on a third about ideological education in a rural Party branch.

'The Flower of Our Frontier Post'

IT'S not easy to live in a Chinese border village under the intermittent bullets and shells of the Vietnamese just across the river. Yet He Xiaoping, 22, a lively and enthusiastic young woman, voluntarily gave up her teaching job to head up her commune's cultural and recreational center in this dangerous spot.

The Shuikou commune in the Guangxi Zhuang Autonomous Re-

gion was fairly poor. In 1979, in order to keep up the peasants' morale and enliven their cultural and recreational life, the commune decided to set up a center. They chose her to head it. Two choices: stay in a relatively safe teaching job at fairly good pay, or go to the new post with only her basic living expenses.

He Xiaoping, deciding that safety and money were hardly



He Xiaoping sees that books are distributed to sentry posts all over the frontier.



He Xiaoping on duty in the reading room of the Shuikou Cultural Center.

good socialist goals, moved to her new job and set to work. "Serve the people" was a worthy principle. She would gladly help enrich the life of China's soldiers and peasants in this dangerous frontier region.

There wasn't a room for the center, tables or chairs, or even a place to hang out a sign. He Xiaoping began by putting a few hundred books, the center's budding library, on a table out in the street like a vendor. She scur-

ried around talking about the center's value and its needs.

Her enthusiasm moved the people. The manager of the supply and marketing co-op donated a room. From the different brigades and teams came tables, benches and other furniture. Today the "Shuikou Cultural Center" is a popular place for soldiers and civilians to read newspapers and books, play games such as chess, and study science and other subjects. There are now 2,000 books in the library. In the last three years they have been borrowed 80,000 times.

On October 12, 1980, while He Xiaoping was working, a Vietnamese shell from across the river exploded ten meters from the center. Damage was slight, but she realized even more clearly that

without the frontier soldiers, the center and perhaps even the whole commune would go up in the flames of an invasion. She began going out along the border to the militia members and army units, then putting up wall newspapers to keep people up to date on the current situation. She started *Under the Shuikou Pass*, a mimeographed paper describing the defense of the homeland and singling out the good work of soldiers and peasants.

Morale went up. Not content with this, He Xiaoping helped organize two "propaganda teams" to give stage performances, do lion and dragon dances at festivals, and organize sports matches and different kinds of entertainment.

Her work was dangerous, for she rode her bicycle alone along the

cliff road by the river in full view of Vietnamese snipers on the other side. She often helped the teams until late night. In one year, the two groups gave 50 performances for frontier guards, remote mountain villages and farms. People came from all over the area to see the performances.

He Xiaoping carries books on her back through the mountains and valleys out to isolated sentry posts along the frontier. Typical of the comments was that of a company commander who said to her, "How can we thank you for your trouble?" Her answer was, "How can we thank *you*? — after all, *you* defend the border for us!" The soldiers and peasants have another way of putting it: they call her "the flower of our frontier post." □



Raising flowers in a greenhouse at Tongjia Huayuan brigade.

THERE is a village of 160 families at a bend of the ancient Grand Canal near Cangzhou in eastern Hebei province. Here, winter and summer, there is always a delightful fragrance. This village is Tongjia Huayuan (Tong Family Garden), known far and wide for its flowers.

More than 200 years ago a man surnamed Tong, whose sister married a Qing dynasty prince, held the position of Minister of the Interior. Later exiled to Cangzhou, he

set up a garden. Thus the village name. Today the village cultivates several thousand varieties of flowers, selling them in many cities of China and even abroad. This brings in 590,000 yuan a year, nearly 1,000 yuan per person, a higher-than-average income for Chinese villagers.

This village has about 800 people. The flower crop is grown on 20 hectares of land and in 52 greenhouse rooms. Each family also raises flowers, and many have their own greenhouses.

Bees and butterflies inhabit this world of flowers, buzzing and hovering among magnolias pure as white jade, elegant red peonies, dignified Chinese roses, graceful azaleas, camellias and Persian chrysanthemums. Visitors and buyers flock there the year round.

Many of the flowers grown here are made into Chinese medicines. The ordinary rose, for example, is used in a prescription to relieve

chest congestion, the chrysanthemum in treating headache, the Chinese rose for injuries resulting from bruises and fractures, and the azalea for stopping nosebleeds.

All parts of the flowers, including roots, stems and seeds, are used in medicines. Pollen goes into high-grade nutrients. It is said to help people gain weight without becoming too fat, so it is used by the pharmaceutical and food industries, and tonics and candies are made with it.

Some blooms, such as the Chinese rose, the jasmine and peony, are the base for perfumes. Flowers even find a use as contamination monitors in pollution checks and sometimes as aids in locating certain mineral deposits.

Though small, this floral village provides beauty and fragrance for people's lives, medicines for health, and plants whose surprising uses scientists are still exploring. □

A Floral Village

YOU SHEN



Chinese Cloth Shoes

XIA GONG

TODAY Chinese cloth shoes have become popular in many parts of the world. Some Portuguese women stock up on the shoes whenever they go to London and Paris. The shoes are inexpensive and practical, lighter and softer than leather or plastic shoes, and often very attractive.

The shoes are available in many colors and styles (though men usually stick to plain black). Materials used for uppers include cotton drill, velveteen, canvas, corduroy and brocade. In the past, the soles were made of many layers of cloth pasted and stitched together, the thickest soles being 1.7 centimeter, the thinnest 0.3 cm. Today many pairs have plastic soles, though some wearers still prefer the all-cloth variety.

In the old days a shoe horn was usually necessary to pull on shoes with high uppers. Today this problem is solved by the addition of elastic webbing, zippers or velcro fasteners.

Plain and Fancy

An old Chinese proverb goes, "A cold starts from below the knee." Padded cloth shoes are one of China's traditional answers to the universal problem of keeping feet warm in winter. These are made by inserting layers of cotton, camel's hair or felt between inner and outer layers.

In summer the most popular styles are low-cut slippers, some with straps across the instep. They are cooler than plastic and leather shoes and are available in many

colors to complement light summer dresses.

According to the ancient Chinese manuscript *Historical Records*, pearls were used to decorate shoes. Of course, only aristocrats or the very rich could afford them. However, hand-embroidered shoes have been popular for a long, long time among people of every class. Yuan Mei, a poet of the Qing dynasty (1644-1911 A.D.) was said to be fond of wearing shoes embroidered in red, and the style caught on among poets of his day and later. Today children in the rural areas still wear shoes adorned with tigerheads, an old custom originally meant to ward off evil influences.

Chinese cloth shoes have won the nickname "kung-fu" shoes in some Western countries because Chinese wushu (martial arts) teams wear them. A kind of cloth shoe called "kick cattle to death" is made in Shandong province. On the front upper is a piece of leather to protect the instep, particularly useful to those who work with cattle or in other jobs in which the feet are at risk. It is said that Wu Song, a hero of the famous Chinese novel *Outlaws of the Marsh*, wore a similar pair of shoes when he kicked and beat a ferocious tiger to death.

There are also "fragrant grass" cloth shoes with a powder made from a number of herbal medicines sewn into the soles. These are said to be good for people with sweaty feet or athlete's foot, and shoes treated this way are resistant to insects and mold. During the 5th century a concubine of a local king is said to have worn shoes stuffed with a fragrant powder, so that whenever she walked she left



Liu Baozhu (center) and fellow designers study how to improve quality and create new styles of cloth shoes.

sweet-smelling footprints in the shape of lotuses.

A Growing Industry

Chinese cloth shoes have made inroads in the international market because of their low cost, range of colors, novel design and fine workmanship. Styles include embroidered shoes, slippers, high-heeled shoes and boots, traveling shoes and baby shoes. Many are on the list of China's "famous brand" products.

In the past, Chinese women made these shoes by hand. At most, a woman could finish one pair per day. What consumed the most time was stitching the soles by hand. Now the handwork has been replaced by machine, and one person can process 50 pairs per day.

In recent years, with the implementation of the responsibility system in the countryside, commune members' income has increased. One result is that rural shoe sales have grown at an annual rate of 16 percent since 1979. Total sales in China (except Taiwan province) reached 600 million pairs in 1981.

XIA GONG is an official of the Ministry of Light Industry.

The Beijing "June First" Shoe Factory, with a floor space of 10,000 square meters, is one of China's biggest. It produces four million pairs of cloth shoes annually. Li Shilin, about 50, is the factory director. He often takes part in negotiations with foreign customers. In 1980, a Dutch businessman ordered one million pairs of cloth shoes in a single transaction. Japanese customers have ordered hand-embroidered shoes with phoenix and peony designs. More and more foreign businessmen are placing orders. In 1981 the factory got three million yuan in profits, an amount which could build one and a half shoe factories like this one.

New Designs

Liu Baozhu, a 36-year-old woman designer, has been elected an advanced worker in Beijing's Bureau of Light Industry. Building on the experience of veteran workers, she created a more accurate method of designing to replace the old one based on eye and hand estimates. Among her new designs is a novel pair of light blue cloth shoes, in the style of leather shoes, which has attracted considerable attention.

Liu was born in a worker's family. Her interest in aesthetics may stem from the fact that her father

works in a garment factory. In junior middle school, she always got good marks in fine arts. After going to work in the shoe factory in 1962, she began to study design and manufacturing techniques. Whenever she went shopping or on outings, she was careful to observe what styles of shoes were most popular among people of different ages. Up to now she has designed about 80 different styles.

Liu Baozhu is sometimes invited to join trade talks with foreign merchants in order to keep up with customer needs. Once a businessman wanted to see more samples before he made a final decision. Liu and some colleagues worked around the clock to make three dozen pairs in the styles he wanted. He was very surprised to be presented with the shoes the following day and was delighted at the evidence of workers' initiative. The contract was signed and sales totaled U.S. \$600,000.

Neiliansheng Shoe Store, the oldest in Beijing, has a history of over 100 years. It now sells new-style lightweight cloth traveling shoes. One line in a Chinese poem runs, "Climbing mountains wears out several pairs of cloth shoes." In recent years both domestic and foreign tourists have flocked to the store to buy these long-wearing shoes before setting out on their travels. □

Workers of the injection moulding shop at Beijing's 'June First' Shoe Factory.
Photos by Wu Chuping



Sports

New Stars in Field and Track

HE LU

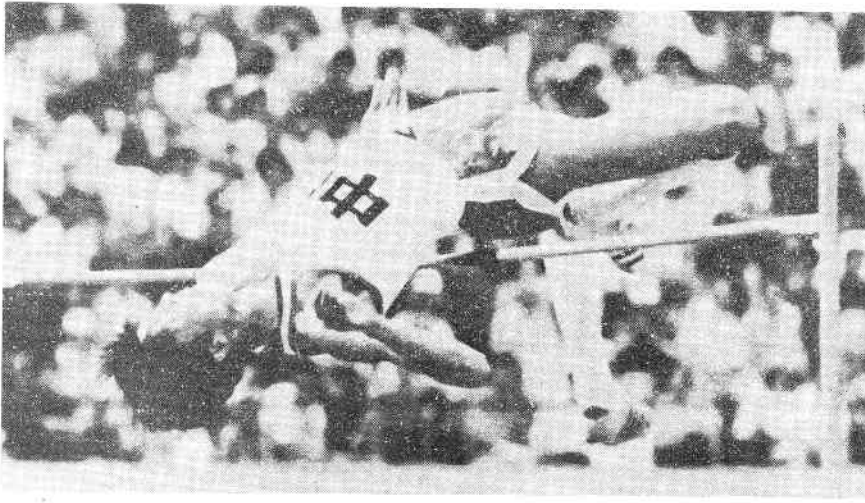
CHINA's field-and-track athletes have made rapid progress in the past few years. In all events except the women's 800-meter run they often break national records. Some have come close to world records.

High Jumper

Shanghai's Zhu Jianhua, 19, is a new high-jump star who has brought China's performance into international competition. In 1980 he cleared 2.19 meters straddle style in a world middle-school track and field meet, in the same year 2.25 m. at the World Youth Athletic Tournament in Mexico, in April 1981 2.26 m. in the Track and Field Invitational Tournament at Shanghai. And in June 1981 he jumped 2.30 m. at the 4th Asian Athletic Meet, passing Ni Zhiqin, national record holder for 11 years.

Zhu is 1.93 meters tall and well built. Experts agree that he is a rising star. His was not a sports family. His father occasionally watched football games, the rest of the family wasn't interested and his mother didn't know what high jump was. The youngest of five brothers and sisters, Zhu was regarded as a weakling and was not allowed to jump or run too much for fear he would become sick. At 11 he began to play table tennis but still didn't show any aptitude for track and field. Tall for his age, he was nicknamed "bean sprout." It was not long before his height and long legs attracted the notice of the coach of a sparetime sports school.

He went to the school as if he were in a completely new world. Eager to learn, he was fascinated by such exercises for jumping as hops, skipping, leapfrog, skipping steps and box horse jumping. Under the guidance of his coach and



High-jump star Zhu Jianhua.

with the encouragement of his parents, he made rapid progress. He became accustomed to vigorous practice and often did five or ten times more than his coach demanded.

Those who watched his training called Zhu a "phoenix out of a grass hut." To practice under difficult conditions, he often used only a small gym without standard jumping bars or mats. He exercised in spite of bad weather and even when he had a cold.

Zhu Jianhua has won many gold medals at major international tournaments and become one of the few top high jumpers of the world. But he doesn't rest on this. "My goal is to break the world record of 2.36 m.," he says. "I want to hit the top in the 1984 Olympic Games — or at least place among the first three."

Asian Triple Jumper

Zou Zhenxian was a gold medal winner at the World Universiade for the hop, step and jump event. Mr. Paulen, chairman of the International Track and Field Association, told him, "You are a first-rate athlete. I hope you'll try hard to achieve good results in the 1984 Olympic Games."

In 1979 Zou Zhenxian's triple jump hit 17.02 m., the first time

an Asian had gone over 17 meters. After registering 17.32 m. at the World Universiade last July, he got a silver medal with 17.34 m. at the World Cups in September.

Zou is 1.84 m. tall and weights 72 kg. He did the high hurdles for a year in the Liaoning provincial team before he became a triple jumper. Already 18, he trained hard to make up for lost time. Difficult and dull practice built up his speed, strength, spring and

physique. "Only when I can endure hardships no one else can," he said, "will I be able to hit world marks."

Zou is good at training and learning from others. When his coach gave him a series of photos showing the movements of the USSR's world-title jumper, V. Sanyeyev, he always carried them with him, studying them even at breaks or in the evening. Zou took off with his left foot, Sanyeyev with the right. He failed many times using Sanyeyev's technique. At last he got the right foot take-off correctly. Though he didn't mechanically copy Sanyeyev, he developed a fast start and big stride, trying to create his own style to suit his physique. He swings both arms upward during the hop, step and jump. Japanese athletes call his style "Zou's jump." It is fast, loose, light and well coordinated. Zou Zhenxian, now in top form, is confident of his results in the coming Asian Meet in 1982 and the Olympic Games in 1984. □



Asian champion — triple jumper Zou Zhenxian.
Photos by Xinhua

Landscapes by Newer Painters

HUANG MIAOZI

A number of very accomplished newer painters from different parts of the country recently exhibited fresh, new works in Beijing's National Art Gallery, winning comments from critics and viewers alike. Each has developed a different style, and all have studied under different master artists.

Different Experiences

Among the exhibitors were Liu Baochun, at 50 the oldest, and some painters in their mid-30s. It is in this span of years that creativity is in its fullest vigor. With a certain amount of basic training in Chinese traditional painting and with hard work, each of these artists has traveled widely through the famous scenery of China and probed into the theory, techniques, styles and future of landscape painting.

Zhang Bu, 48, a student of the great Li Keran, was formerly a carpenter in a Hebei province village. He often painted the shadow-play figures made of donkey skin for rural performers. In the 1950s he traveled extensively as an electrician in an installation team. In 1958 he began his studies under Li Keran in the Central Academy of Fine Arts.

Zhang Bu has gradually evolved his own innovative style in works characterized by versatile ideas done in vigorous colors, in sharp contrast with the rich blackness of his ink. The result is new and fresh.

Zhang Dengtang, 39, and Liu Baochun, 50, both from Shandong province, did not have the opportunity to attend art school. Because for many years they studied together and learned from each other, their works show a similarity in style. Their light touch

with the natural scenery of Mount Tai and the East China Sea give something new to their styles. With time and energy devoted to more succinct portrayals, their artistry will take a leap forward.

Li Huasheng, 38, a student of the late master painter, Chen Shihu, is from Sichuan province. His father was a dockworker, sailor and finally chief ship's engineer. Li spent his childhood on the docks of Chongqing and deeply loved the mountain city and the beautiful river scenery. He has traveled through the famous Changjiang River gorges many times and sailed other rivers of the south. His works, mainly the forested hills of Sichuan, show a cool ease and a simply executed atmosphere of tranquility and relaxation.

Zhu Xiuli, 44, came from a poor family of Shanghai. He studied hard and finished university only because of his mother's thrift. He went to the Art Institute of Nanjing. Much of his inspiration was gained on a sketching trip led by the late Fu Bacshi, famous painter of the Art Institute of Jiangsu province. The idyllic rural life of south China is the theme of fresh, strong works that give a special feeling of pleasure. More and more of his paintings treat the scenes of the Huangshan Mountains and the Xin'an River in Anhui province where he now lives.

Diverse Techniques

All these painters come from poor families, are hard working, have a foundation in traditional techniques and take nature as their teacher. There are some people who look down on Chinese land-



Cottage in the mountains.
Li Huasheng

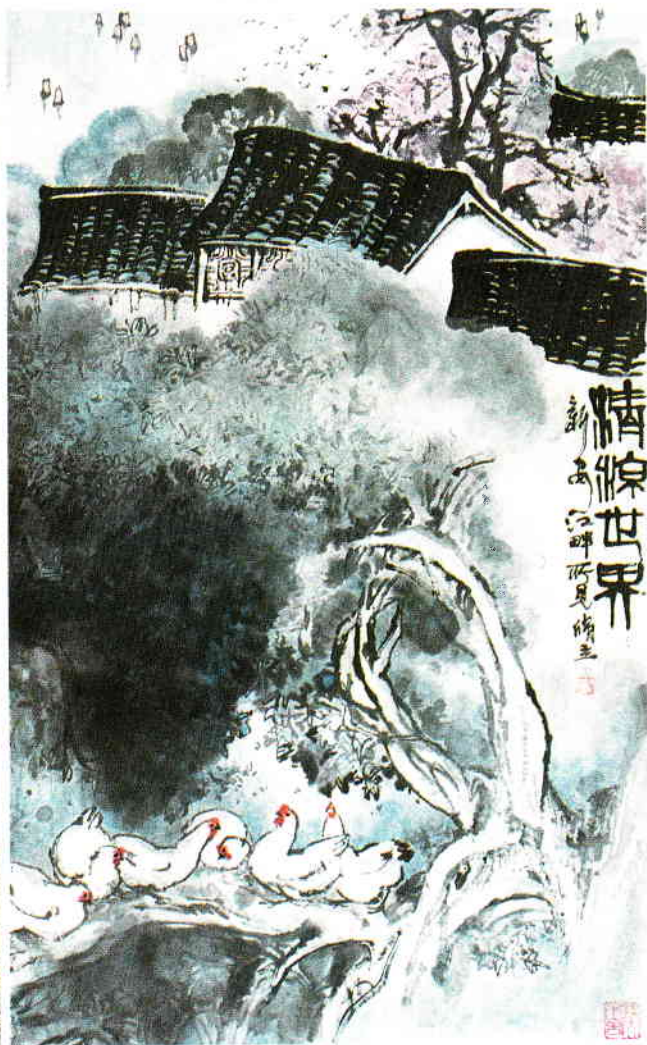
HUANG MIAOZI, council member of the Chinese Artists Association, is a well-known art critic and calligrapher.



Golden World, Henan Province. *Zhang Bu*



Moonlight. Zhang Bu



A Cool and Delicate World. Zhu Xiuli



Mountainside Homes, Anhui Province.

Zhu Xiuli



Song of a Fishing Village. Li Huasheng

Peace and Quiet. *Li Huasheng*



Spring Rain, Sichuan.

Zhang Dengtang



Timber Barges. *Zhang Dengtang*



A Great River Flows Onward. *Liu Baochun*

Spring Tide. *Liu Baochun*



scape paintings, seeing them as repetitious copying of peaks rising one after the other, with typical huts and trees. More careful study, however, would show the ignorance of this view. Each of the Chinese masters has had his own style and characteristics. It is true that in the last two or three hundred years there has been some emphasis on copying traditional landscapes, though usually a matter of routine study and not the main trend.

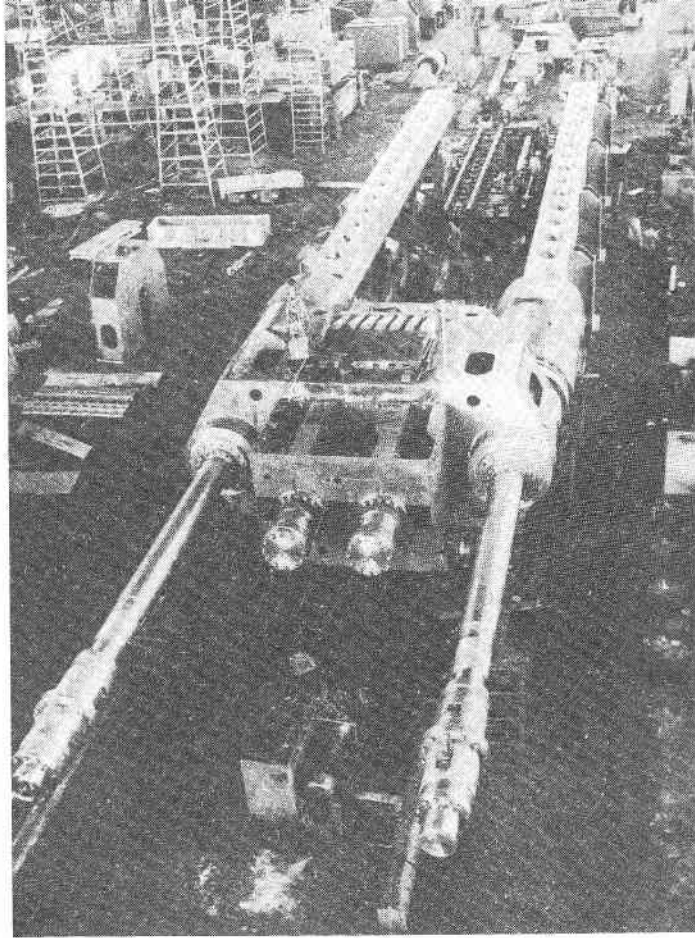
In the history of art, Chinese traditional landscapes have not only reflected the spirit of different times but each outstanding painter has had his own unique techniques of expression and distinctive style. Especially in the first decades of this century, famous painters such as Qi Baishi, Huang Binhong and Fu Baoshi have shown characteristics widely departing from tradition. These younger artists of today also show new styles that reflect not just their different experience, the regions they come from and the various teachers they have had, but a process of "weeding through the old to bring forth the new." Moreover, dissatisfied with the mere copying of older techniques, they have carried the traditions of Chinese painting forward by going deep into nature and the realities of life.

Techniques such as speckling, wash and drawing the brush lightly over wrinkled paper did not derive from ancient practices but from critical observation of life. First came a meticulous study of the real landscapes of nature and the mastery of composition and color. One can see this clearly in a careful comparison of famous ancient and modern paintings. Emphasizing this, Zhang Bu and others have taken the correct road in creative work.

The Source

"You ask why the river is so clear? It is because the water comes from the source." These ancient lines point out that outstanding achievements in art come from practice and the absorption of real life—the source of all art. □

The plant has recently produced the biggest stretch straightener in China, with a pulling force of 6,000 tons, used to straighten large sheets of aluminum.

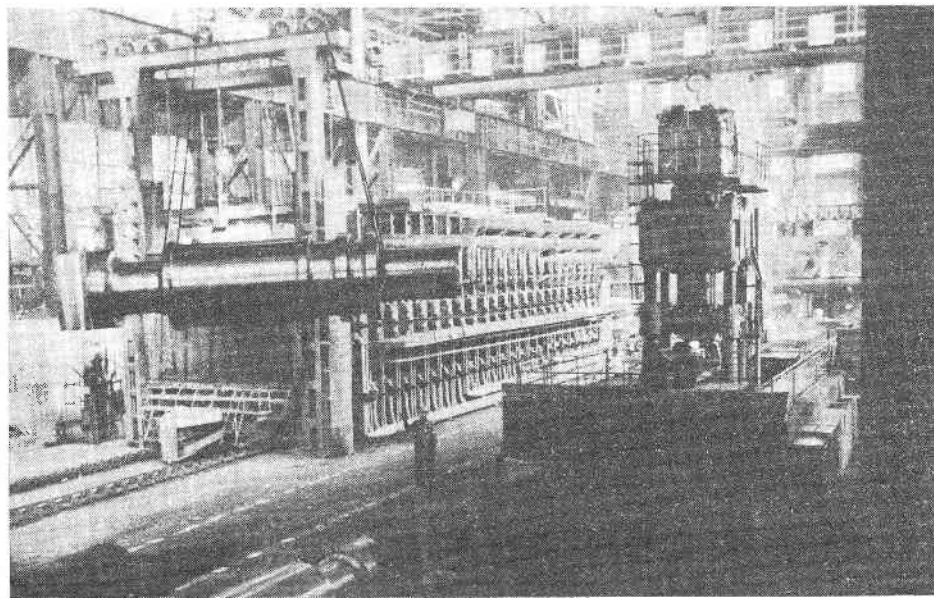


Northeastern Heavy Machinery Plant Developing New Technology to Serve Industry

The Hulan Ergi Heavy Machinery Plant in Heilongjiang province in the northeast is one of the biggest of its kind in China. It produces metallurgical and electrical equipment in manufacturing automobiles, trucks and tractors and in the light and chemical industries.

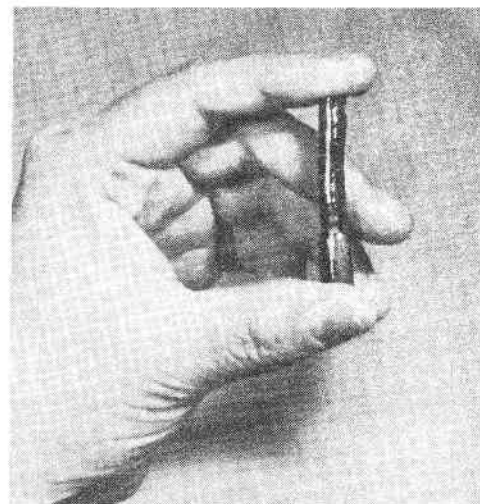
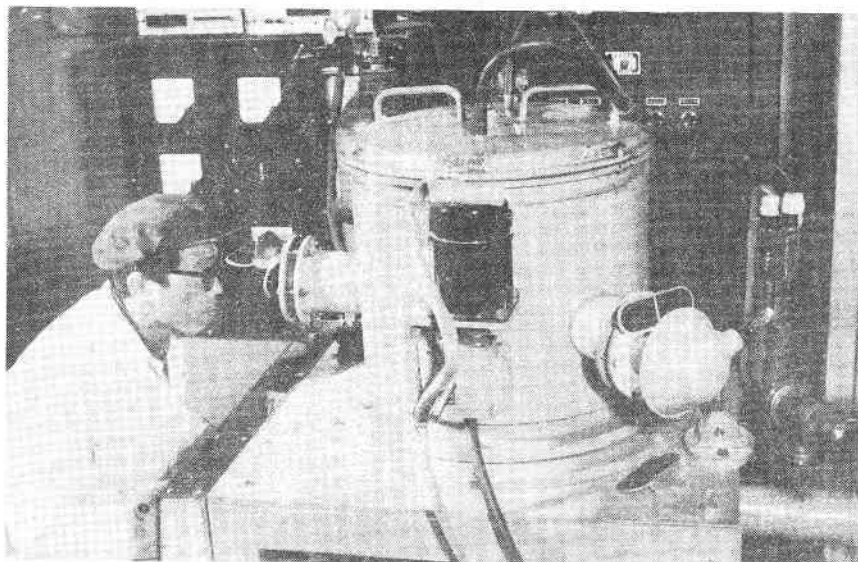
One of the plant workshops.

Photos by Fang Huichen



New Uses for Rare Earths

LI CHUANG



The lanthanum hexaborate, a single crystal eight mm in diameter, is a new development in China.

MOST people are not familiar with the fact that rare earths are part of the products they use every day. A National Rare-Earth Products Fair in Beijing not long ago demonstrated this. Rare earths are used in glass and ceramics to make colors softer and more beautiful. They are added to TV picture tubes for better reds. They go into eyeglass and camera lenses, lighter flints and certain kinds of magnetic medical equipment.

China has abundant deposits of these elements in 18 provinces and autonomous regions—industrial reserves equivalent to five times the total for the rest of the world. As technological levels rise year by year, a fairly comprehensive extraction, separation and application industry has developed.

Rare-earth products began to appear in China in the early 1960s.

LI CHUANG is an industrial reporter for China Reconstructs.

Their manufacture has been accelerated in the past three years. There are several hundred research units studying exploitation and application, and 20 refineries in the country. The Baotou Iron and Steel Company, for example, not only manufactures rare-earth products but carries on research in extraction, ore dressing and refining.

The Baiyun Obo Rare Earths Mine on the Inner Mongolian prairie is a major producer. Because it was too difficult to separate rare earths from iron ore, for years the mine only produced iron ore, allowing the rare-earth elements to flow out as waste tailings. In 1963 the government set up three research institutes to study the separation and use of these and other discarded elements. Of these institutes' 243 major projects over the past 18 years, 152 have found their way into production. Today the Baotou Iron and Steel Com-

pany produces 40 varieties of rare-earth metals in 100 specifications. Its products go to 3,000 customers in China alone.

Rare earths are widely used in industry to improve the quality of alloys. When a violent typhoon struck Guangdong province in 1981, a number of high-tension wires made of aluminium alloy snapped. But those containing certain amounts of rare earths withstood the storm.

Uses and Functions

The Baotou Iron and Steel Company is a leader in the study and production of a steel containing rare earths and niobium. It has developed 18 types with different tensile strengths and shapes. They are widely used in the railway, automotive, lifting equipment, oil extraction machinery and marine industries.

Rare earths prolong the life of metals. The service life of tractor

gears made at the Daye Steel Plant in Hubei province, for example, doubled with the addition of these elements. China now produces 20 kinds of new rare-earth steel such as low-alloy, high-speed and spring steels.

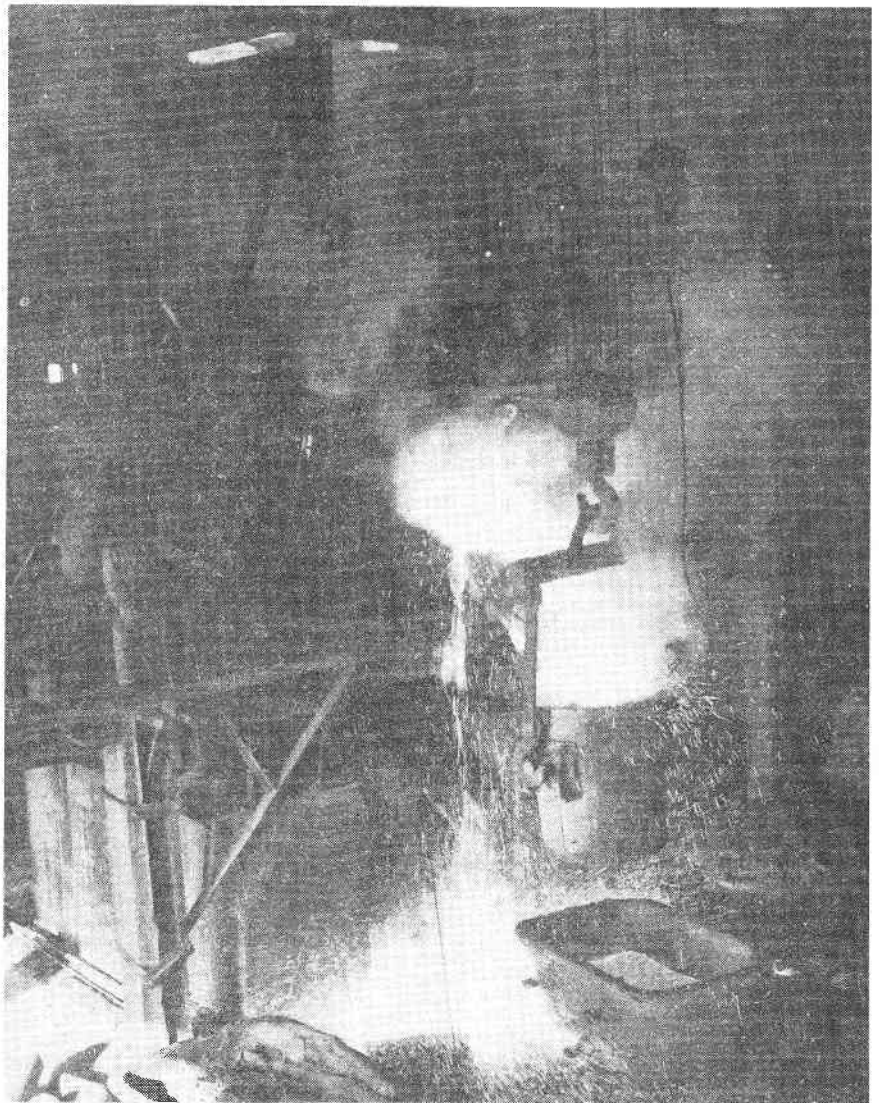
In the petrochemical industry rare earth elements are mainly used as catalytic agents. China's first catalytic agent plant was constructed in Lanzhou in Gansu province in 1976. Two more have been built, one in Hunan province in 1978 and the other in Shandong province in 1981.

The methanation catalyst of rare earths, used in synthetic ammonia plants for years, has proven as good or better than similar agents made abroad. In 1980 two big synthetic ammonia plants with a 300,000-ton annual capacity began to use the methanation catalyst of rare earths.

China started studying the application of rare earths in fertilizer ten years ago. Laboratory tests and practical use around Tianjin and in Hunan, Heilongjiang, Jiangxi, Yunnan and Hebei provinces proved that the application of certain amounts of rare earths on crops increases their yield. In a Hunan province area such fertilizer increased rice harvests from five to ten percent.

Rare earths have found their greatest use in the manufacture of consumer goods. In iron used in making pots, for example, they render them less breakable. Wool produced in the No. 1 Woolen Mill in Inner Mongolia using rare earths in the coloring agent has improved the quality with softness and brighter color.

With its rare-earths industry still in an early stage, China has a long way to go in broadening their utilization. Nevertheless, the export of products involving them has gone up rapidly in the last three years. Exports in 1980 were over 20 times more than the total of the previous seven years. Exports in 1981 increased four times more. The fastest moving items were rare-earth chlorides, oxides, flourides, metals and alloys, the bulk going to Japan, the United States and western Europe. □

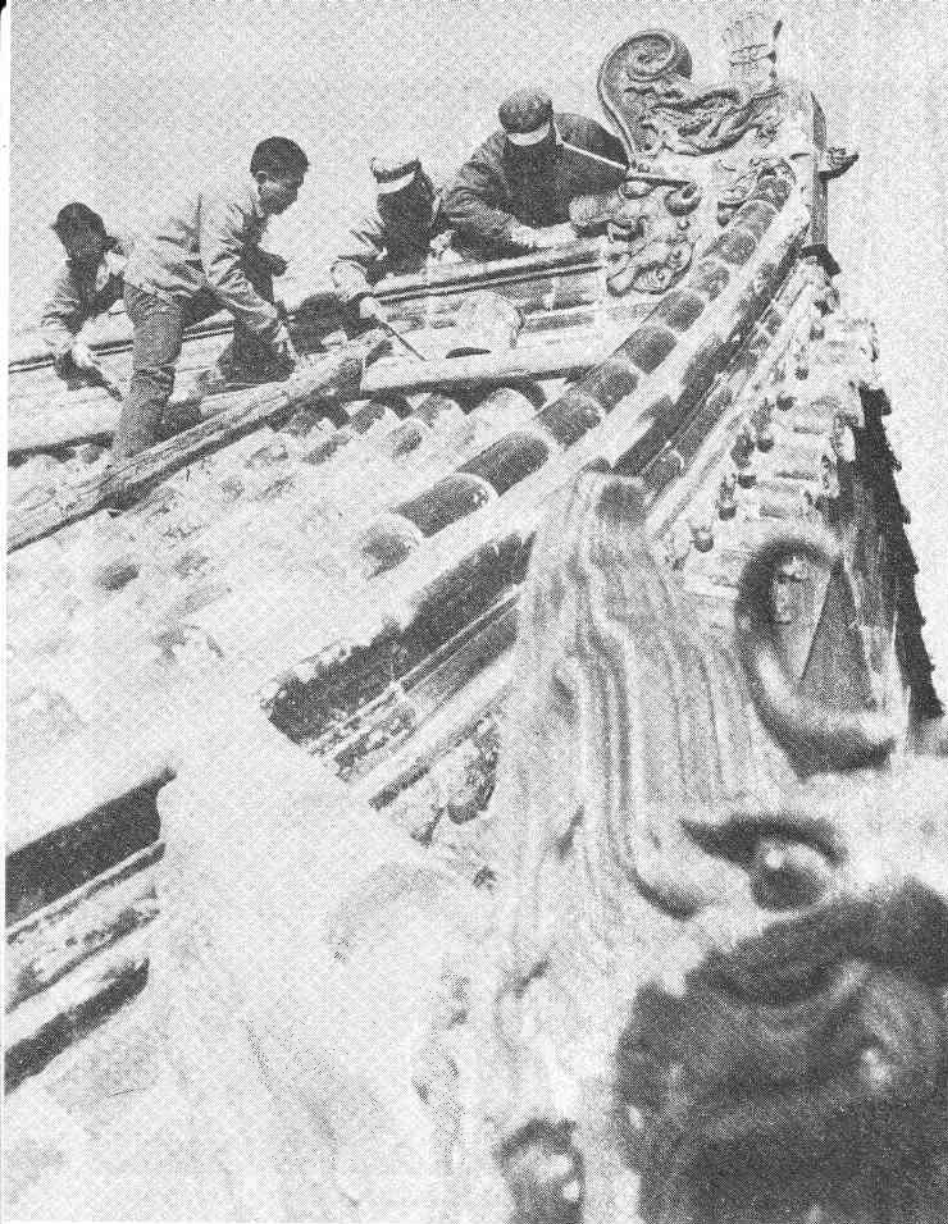


Processing operations at the No. 1 Rare Earths Plant.



Specialized equipment at the Baiyun Obo Mine.

Photos by Su Junhui



Roof of the Qi Palace in Temple of Heaven Park under repair. *Wang Enpu*

Restoring Ancient Buildings

PENG XIANCHU

BEIJING, China's capital many times in many centuries, contains a great number of ancient buildings. Forty-two of them have been placed under the protection of the government. A huge amount of work has been done since 1977 to repair and restore these build-

ings, involving more than 2,000 architects, 40,000,000 yuan and 2,000 ounces of goldleaf.

Repairing and Rebuilding

The Forbidden City is the largest historical complex. The imperial palace of both the Ming and Qing dynasties (14th-20th century), it covers almost three-fourths of a

PENG XIANCHU is a staff reporter for *China Reconstructs*.

square kilometer, of which its buildings occupy 150,000 square meters. Restoration has been going on constantly since liberation. As work on the Donghuamen rostrum was completed, for example, its golden glazed roof, colorful painted eaves and vermilion pillars sparkled in the sunshine. Yet even while the workers were taking the scaffolds down, another building in the southeast corner was being covered by a huge shed, inside of which a new job was beginning. At the same time, workers on the roof of the Hall of Mental Cultivation (Yangxin Dian) were measuring its size in preparation for more renovations.

Full-scale rebuilding is sometimes needed. This was often the case in the Summer Palace. For instance, the north slope of Longevity Hill (Wanshou Shan) used to have nothing attractive and was often overlooked by tourists. Looking down from the top of the hill today, however, one can see a cluster of buildings in their original style being constructed.

Here once were the ruins of structures known as the "Four Big Continents". According to Buddhism, Buddha is the center of the universe, which is surrounded by four continents at the four corners of the compass. Emperor Qian Long of the Qing dynasty designed this complex of buildings for his Qingyi Park, the predeces-

Senior Engineer Yu Zhuoyun (right) and architect Fu Lianxing plan another repair project. *Wang Xinmin*





Repainting a window frame.

The refurbished Long Corridor at the Summer Palace now looks as it did when an empress and her ladies first strolled there.

Restoring old painted designs in a delicate operation.



Eaves of an ancient building gleam with color after being restored.



An ancient signboard is duplicated in exacting detail.

Working on Donghuamen Gate—part of the constant round of repairs in the Forbidden City.

Photos by Wang Xinmin

sor of the present Summer Palace, built between 1750 to 1761. In the center was a magnificent prayer hall containing a statue of Buddha. Four towers at the four corners represented the four continents.

In 1860 the combined forces of Britain and France invaded Beijing and burned Qingyi Park. The "Four Big Continents" did not survive. In 1888 the Empress Dowager Ci Xi embezzled funds intended for China's navy, used them to rebuild the park and named it Yihe Yuan (the Summer Palace) to celebrate her 60th birthday. The "Four Big Continents," however, were ignored, and weeds covered the site.

Liu Ruoyan, one of the caretakers of the Summer Palace today explains, "The upper parts of the buildings were wood. These burned up completely. The stone walls, though badly broken, still remained and made reconstruction possible." Li Baoyuan, an engineer from the Beijing Gardening Bureau, and a group of architects and technicians studied the ancient buildings. They reviewed library records and visited architectural remains of the period.

In 1980 this preliminary work resulted in the blueprints for the project. Today the yards have been cleaned and the paths, terraces and broken walls restored. Three of the "Four Big Continents," the eight small ones and the four pagodas have been rebuilt. The walls were painted scarlet. The roofs have been tiled in harmonious green and yellow. Dead almost 100 years, life has begun to return to this ancient complex.

The art work inside the buildings also needed restoration. The Hall of the Arhats (Buddhist monks who have attained Nirvana) was built in the mid-14th century at the same time as the famous Temple of Azure Clouds (Biyun Si) in the Western Hills. The 508 statues of arhats inside, many of them broken, have been restored. New noses, fingers and other parts look so natural after being painted and gilded that no one can distinguish them from the originals. The skilled artisans

have also made the new work look old.

Scientific Restoration

"Restore the original or preserve the present condition" is the principle of restoration. But in the course of the actual work, debates always arise.

The Hall of Supreme Harmony (Taihe Dian), the main building in the Forbidden City, was first built during the reign of Emperor Yong Le (1403-1424) of the Ming dynasty. But its rebuilding by Emperor Kang Xi (1662-1722) of the Qing dynasty violated its previous architectural style. After the 1911 Revolution led by Dr. Sun Yat-sen overthrew Qing rule, Yuan Shikai, who seized the presidency of the newly-founded republic in 1916, ordered the hall and other buildings hurriedly painted for his ascension to the imperial throne (which lasted 81 days), further spoiling the artistic style of Kang Xi's time. Moreover, many of Yuan Shikai's murals peeled off in the following decades.

Which period — the Ming, Qing or Yuan Shikai's — should be restored? There were different opinions. Yu Zhuoyun, a senior engineer in the Imperial Palace Museum, claimed the works of the Yuan Shikai period were done in a rough and slipshod way, and were worthless. The Ming murals and drawings, although the originals, were unknown because the buildings had been changed greatly and historical records of them were not available. Thus a Ming restoration didn't make sense. A part of the work done in the Qing period still remained and many of the features that had been damaged were detailed in available historical books. Therefore, restoration to the Qing period was reasonable. This analysis won support.

Restoring ancient buildings is a science. The Sound Spreading Pavilion (Changyin Ge), for example, is a three-story stage in the Forbidden City built at the time of Emperor Qian Long 200 years ago. The support beams of the first floor were rot-



Restoring an ancient relief sculpture in the grounds of the Beijing Children's Palace.
Wang Enpu

ting and many people proposed replacing them. This would mean first moving the two floors above. Fu Lianxing, an architect in his 40s, thought instead that as much of the original building should be preserved as possible. He said, "Restorers of ancient buildings are like doctors. A doctor never does a big operation if a small one can cure his patient. Ancient buildings are like old patients who can't stand big operations."

Senior engineer Yu Zhuoyun agreed. Fu worked out a plan involving removing only the rotten part of the beams and filling them with resin as reinforcement, then placing steel frames along the beams to help support their load. This method saved the artistic value of the ancient Sound Spreading Pavilion without changing its style in any way.

An attempt is made to use traditional materials in restoring ancient buildings. To preserve wooden structures and protect them from damage by wind and rain, timbers are primed with a paint mixed with the blood of pigs, sheep or cows, a method that helps preserve ancient architectural styles. Soon all of Beijing's valuable historical structures will have been restored, preserving this cultural heritage for new generations. □

The Orphan of the Zhao Family

WEI TANG

IN the state of Jin in today's southern Shanxi province during the Spring and Autumn period (770-476 B.C.), the reigning monarch Duke Jing became jealous of the growing power and popularity of an upright minister named Zhao Shuo. The duke decided to eliminate Zhao, and found a ready ally in the clever and unscrupulous Tu Angu, a court official.

The wily Tu began to spread false rumors about Zhao and his two brothers, Zhao Tong and Zhao Kuo. His big chance came when a serious landslide in the mountains blocked river traffic. Tu blamed the disaster on the misdeeds of the Zhao brothers. In those days, natural calamities were often believed to be signs of heavenly disfavor caused by the evil actions of rulers or officials.

Seizing this chance, the duke sent armed troops to attack the Zhao mansion. An official signboard was posted before the house branding the Zhaos as criminals. The soldiers mercilessly slaughtered every member of the family, and even the servants. When the massacre was over, several hundred people lay dead. But among the bodies Tu Angu could not find that of Zhao Shuo's wife Zhuang Ji—who also happened to be the aunt of Duke Jing.

ZHAO Shuo had been warned beforehand by his friend Han Jue of the plot against his family. He saw no hope of resisting the duke's power, but if his pregnant wife could be taken into hiding, the family line might still survive. En-

trusting Zhuang Ji to one of his men, Cheng Ying, Zhao told his wife, "If it is a boy, name him Zhao Wu and tell him to revenge us." The sorrowing woman was hidden in a remote part of the royal palace.

The false counsellor Tu Angu discovered Zhuang Ji's hiding place and urged Duke Jing to put her to death. The duke was naturally reluctant to have his own aunt killed, and Tu tried hard to persuade him, saying, "The princess herself is not the danger. But she bears a child of the Zhao family. When the child grows up it could bring disaster. You cannot ignore this." So the duke decreed that if the child turned out to be a boy, he should be slain immediately.

Zhuang Ji did give birth to a son. The boy was hidden and faithful

servants spread the news that a girl baby had been born, and died soon after. Tu Angu did not believe it. He promised a huge reward to anyone who would reveal the whereabouts of the child. Whoever concealed him would be executed together with his whole family. Guards stationed at the palace gates questioned and searched everyone going in or out.

Meanwhile, Cheng Ying and Gongsun Chujiu, another loyal friend of the Zhao family, came up with a bold plan to save the infant Zhao Wu. But carrying it out would involve great sacrifices. Gongsun asked Cheng, "Which is easier, do you think — dying for the child or staying alive to protect and raise him?" Cheng answered, "Dying is easier." Gongsun's reply: "Then I choose the easier part."

SO the plan went into effect. Cheng, pretending to be an informer, went to Tu Angu and told him that Zhao's son had been secretly hidden in Gongsun's house. Tu was delighted, and immediately took some soldiers to arrest Gongsun. In the basement of his house they found a baby wrapped in silk and brocade. Actually, this was Cheng's youngest son. Tu ordered that both the infant and Gongsun be put to death. Before the execution Gongsun pretended to be very angry, and cursed his "faithless" friend Cheng — who in



Drawn by Yang Yongqing

CHINA RECONSTRUCTS

turn contrived to look guilty and defiant.

Believing that the danger was over, Tu called off the massive search. Han Jue then smuggled the real Zhao infant out of the palace and gave it into Cheng's care. Cheng took the boy to a mountain hideout and for fifteen years raised him as his father would have wished.

In the meantime, Duke Jing had died and Duke Dao (572-551 B.C.) succeeded him. Dao was a much better ruler than Jing, and soon he appointed Han Jue to a high position and dismissed dishonest officials such as Tu Angu. The new duke also believed that the Zhao brothers had been treated unjustly, and expressed his sorrow that none of the family remained alive. Han then revealed the truth and Dao ordered the young man brought to court.

Zhao Wu and his teacher Cheng Ying were overjoyed. When Tu's treachery was revealed, justice was done at last. The Zhao family property was restored to young Wu, and Tu and all his family were executed (in those days considered the supreme penalty and deterrent to evil-doers).

DUKE Dao wanted to reward Cheng Ying for his faithful service, but Cheng refused. "I endured many humiliations and lived for this day when I could see the boy grown and vengeance done. It would not be just to take any reward while Gongsun lies innocent in his grave." He then took his own life. The duke had him buried together with Gongsun and erected a monument inscribed "Tomb of Two Heroes."

The story of the Zhao family was recorded in the *Historical Records* by Sima Qian (2nd century B.C.) and in the *New Anecdotes* by Liu Xiang (77-6 B.C.). Capturing the popular imagination, it has been retold in many forms. Ji Junxiang, a dramatist of the Yuan dynasty (1279-1368) wrote a play called *Zhao Family Orphan*. In the 18th century this play, in translation, became a favorite of European audiences. □

The Chinese 'Orphan' Captured European Hearts

FOR several centuries a series of musical dramas called Yuan plays were extremely popular in China.

Besides being lively entertainment, they were loved for their subtle attacks on the tyranny and oppression of the times. The Yuan dynasty in particular marked the Mongol conquest of the Han people. Like other Yuan plays, the late 13th century *Zhao Family Orphan* by Ji Junxiang disguised its criticism of the attendant injustice by drawing on old historical legends. The orphan's revenge against his enemies and the righting of old wrongs offered a vision of hope to those who saw the play.

This same play was the first Chinese drama to be translated into a European language. A French version by the Jesuit Father Premaré was included in an encyclopedic collection of materials compiled by another Jesuit, Jean Baptiste Du Halde, about the geography, history and customs of China and other parts of Asia. The collection was published in 1736, and soon after separate editions of the play appeared in English, German and Dutch.

The theme was so popular that a number of adaptations followed in different countries. In 1741 the Englishman William Hatchett wrote his own version, *The Chinese Orphan*. Things Chinese were then very much in vogue in England, which probably accounts for his original interest. But halfway through the play he seems to have seen the political possibilities of the theme, and thereafter he turned it into an attack on the English prime minister Sir Robert Walpole. Other adaptations in French, German and Italian kept to the theme of the orphan's revenge but changed many characters and incidents to make it more relevant to audiences in those countries.

THE French philosopher Voltaire's version, *L'Orphelin de la Chine*, was written soon after his arrest by his patron Frederick II of Prussia. Voltaire was pardoned, and the play was first performed at his home in Geneva, and later in Paris (1755). The philosopher's interest in the play was not simply a desire to get back at Frederick. He greatly admired Chinese society, which he thought had achieved the order, morality and reason he valued so highly. Years later, at age 70, he acted the role of Genghis in a performance in his home (his version included historical figures from different eras).

In England, the Hatchett play was probably never produced, but a later one inspired by Voltaire's drama became a big hit. This was *The Orphan of China*, written by the popular dramatist Arthur Murphy. Opening in April 1759 with lavish sets and costumes and the famous actor David Garrick as Zamti the "mandarin," it was greeted with what one writer described as "universal applause." This version was revived many times over succeeding years.

The great German writer Goethe started to write his own adaptation — titled *Elpinor* after the name of his main character — but never finished it, probably because of problems in his personal life.

FOR nearly a century the *Zhao Family Orphan* was the only Chinese play known in Europe — even though some of its variations departed rather freely from the original. Long afterward, in 1965, Voltaire's play was given a modern revival. It was, reported one observer, "welcomed by the public, especially the younger element, with sustained applause."

—Ione Kramer

Festival of the Banners

XIAO YOU

THE Lantern Festival, traditionally the time to celebrate the previous season's harvest and express hopes for good years to come, falls on the fifteenth day of the first month by the lunar calendar (usually in late January or early February). Though national in scope, the festival is enlivened by many different local customs and ceremonies.

The colorful Parade of the Banners is a centuries-old tradition in the villages of Zhuanghu and Qianjantai, Mentougou district, in

the western suburbs of Beijing. Though banned for a time during the "cultural revolution" as a remnant of old superstitions, this popular folk pageant has been revived in the past several years. This year's parade attracted more people than ever before from Beijing and nearby villages.

Mentougou district is known for its coal and limestone deposits. Qianjantai is rich in limestone deposits, Zhuanghu rich in coal. Because coal is used in processing limestone into lime, the relation-



Everybody loves the Lion Dancers.

Spectators crowd the slopes of nearby hills.



ship between the two villages has always been close and friendly. Preparations for the pageant go on for some time beforehand, each village preparing to astound the other with the brilliance of its costumes and decor and the skill of its performers.

The festival gives villagers a chance to dress up in fancy costumes as characters from Chinese mythology. Formerly, this was a way of calling on gods and spirits to bring happiness and good harvests. These days no one believes that good harvests have anything to do with propitiating the gods, but these are familiar and beloved folk figures, symbols of joy, and amusing in their exaggerated dress and antics.

On the third day of the festival (February 9 this year), Qianjantai village brought its performers to the streets of Zhuanghu. Bathed in sunshine and buoyed with the joy of early spring, viewers lined the slopes of the two hills on either side of the village. Carried at the forefront of the parade was the tallest of the banners that give the celebration its name, about five meters high and three meters wide. This banner and the smaller ones are embroidered with slogans or



A parade of long-pole banners.



Balancing one of the taller long-pole banners requires lots of practice.

Taking a break.

Photos by Wang Hongxun, Zhou Youma and Sun Yunshan



Yangko performers.



Two clowns.

'Boating' on land.



the images of ancient heroes and gods.

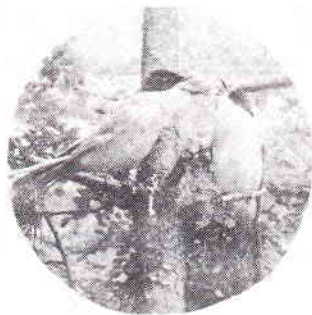
The Zhuanghu banner troupe waited at the village entrance to greet the Qianjuntai troupe. Pine branches — symbols of eternal friendship — were attached to the banners. As the march began, gongs, drums and firecrackers blended into a merry avalanche of sound. Folk musicians played familiar tunes, and village elders at the head of each troupe led the singing and the choruses of friendly good wishes. Following each banner were groups of *yangko* dancers dressed up as gods or spirits. Among the children's favorites were the lion dancers, the floats and the "big head" puppets.

But the banners are a show all in themselves. It takes great strength and skill to balance the banners, especially on a windy day, and young male villagers like to show off a bit — perhaps with one eye on their admiring audience of young women. A strong young man can balance a banner weighing 40 kilos with one arm, on his abdomen, or even in his teeth. Some can even pass the banner from one arm to another or behind their backs.

The Festival of Banners in these two villages goes back over three hundred years, to the Ming dynasty. The celebrations have been carried on in good times and in bad. Villagers report that during the Anti-Japanese War, the occupying Japanese forces — afraid of what activities might be carried on under cover of the festivities — tried to stop the parade by saying that the streets had been mined. But the people defied them, and the parade went on as usual. It was a particularly bitter blow, then, when the gang of four and their followers banned this traditional festival.

This year, besides the traditional greetings, blessings and good wishes, words like "Strive for the Four Modernizations with One Heart" were seen on the banners. As one old villager commented, "The celebration is a fine old entertainment as well as a way to inspire people to work harder for next year's harvest." □

MAY 1982



Domesticated magpies

MANY birds catch insects as their food. Can some of them be trained as tree "doctors"? A county on the coast of the Yellow Sea has tried it.

In 1977 the forestry research personnel in Rizhao county, Shandong province, trained some azure-winged magpies in the Huashan brigade of the Taoluo commune. They put nestlings weighing only 50 grams into small cages and signaled them with a whistle whenever they were fed. When the young birds were able to fly, they transferred them to a huge cage in the forest which encompassed pines and locusts, a pond and a feeding terrace. Here, the birds could fly, bathe and seek food freely. Later the researchers taught them to concentrate on the harmful insects. They threw pine moths and other insects into the air to the birds and put some on branches for them to seek. Sometimes they simply held the insects in their palms and blew the whistle to call the birds to eat. As they became accustomed to the sound of the whistle, they would readily come and perch on the shoulders and heads of their trainers with a great flapping of wings.

After the birds had been domesticated for three years, the workers loosed them in an area of the Sishan forest to experiment on eliminating harmful insects. They didn't fly far away after being freed. When the trainers went into the forest and blew the whistle, they flew near and began searching for insects in the trees, which were soon stripped clean.

Birds Trained to Fight Insects

ZHANG SHEN

When a whistle blew at dusk, the birds returned to a roost made for them. A count showed that in 20 days, 18 birds ate 8,800 larvae and 1,700 pupae of the pine moths in a 1.8 hectare area of pine forest, eliminating 62 percent of larvae, 70 percent of the pupae and 90 percent of the adult moths.

In the past when pine moths, the most harmful insects in the Sishan forest, were killed with pesticides, the chemicals led to air pollution, killed natural enemies of the pests and damaged the ecological balance. The method was uneconomical and for many years one couldn't hear a single bird. Since the new method was adopted, the cuckoo and some 20 species of other birds have come back. The mantis and the parasitic wasp, both natural enemies of the pine moth, are also returning.

The Rizhao county experience has led to further studies of domestication and utilization of birds for killing harmful insects. □

Training magpies to prey on harmful insects.

Photos by Shen Yongqi



Lesson 17

HUANG WENYAN

The Cowherd and the Weaving Maid

天河 两边 有两颗 明亮的星星。
Tiānhé liǎngbiān yǒu liǎng kē míngliàng de xīngxīng.
Heavenly River both sides have two bright stars.

关于 这两颗星, 流传着 一个 美丽
Guānyú zhè liǎng kē xīng, liúchuánzhe yí ge měili
About the two stars, circulate a beautiful
而 动人的 故事。
ér dòngren de gùshi.
and moving story.

古 时候, 有 个孩子, 父 母 都
Gǔ shíhou, yǒu ge háizi, fù mǔ dōu
(In) ancient times, there is a boy, father mother both

死了, 跟着 哥哥 嫂子 过 日子。
sǐ le, gēnzhe gēge sāozi guò rizi.
died, (he) with brother (and) sister-in-law pass (his) days.

哥哥 嫂子 待 他 很 不好, 叫 他
Gēge sāozi dài tā hěn bù hǎo, jiào tā
Brother (and) sister-in-law treat him very not well, tell him

白天 放 牛, 晚上 和 牛 睡 在 一起。
báitiān fàng niú, wǎnshang hé niú shuizài yìqǐ.
daytime graze cow, at night with cow sleep together.

人们 只 知道 他 的 名字 叫 牛郎。
Rénmen zhǐ zhīdào tā de míngzi jiào Niúlang.
People only know his name called Cowherd.

牛郎 长 大了, 哥哥 只 给 他 那 头
Niúlang zhǎng dà le, gēge zhǐ gěi tā nà tóu
Cowherd grow up, (his) brother only give him that head

老 牛 和 一 辆 车, 把 他 赶 出 了 家。
lǎoniú hé yí liàng chē, bǎ tā gǎn chū le jiā.
old cow and a cart, (make) him drive out (of) home.

他 只 好 白 天 打 柴、耕 种,
Tā zhǐ hǎo bái tiān dǎ chái, gēng zhòng,
He can only daytime cut firewood plow (and) plant,

晚上 就 睡 在 车 上。
wǎnshang jiù shuì zài chēshàng.
at night then sleep at cart on.

一 天, 老 牛 告 诉 他, 第 二 天
Yì tiān, lǎo niú gào su tā, dì èr tiān
One day, old cow tell him, (the) second day

有 仙 女 来 湖 中 洗 澡, 那 个
yǒu xiānnǚ lái húzhōng xǐ zǎo, nà ge
have fairy maidens come (to) lake in take bath, that one

穿 浅 红 色 纱 衣 的 将 会 成 为
chuān qiǎnhóng sè shāyī de jiāng huì chéngwéi
wearing light red color gauze dress (in future) will become

他 的 妻 子。
tā de qīzi.
his wife.

第 二 天, 牛 郎 果 然 看 见 了 这 个
Dì èr tiān, Niúlang guǒrán kànjiànle zhè ge
(The) second day, Cowherd, as expected, saw this

仙 女。牛 郎 告 诉 她, 自 己 怎 样 和 牛 在
xiānnǚ. Niúlang gào su tā, zìjǐ zěnyàng hé niú zài
fairy maiden. Cowherd tell her, himself how with cow at

一 起, 怎 样 过 着 艰 苦 的 生 活。
yìqǐ, zěnyàng guò zhe jiānkǔ de shēnghuó.
together, how living hard life.

仙 女 既 同 情 他, 又 喜 欢 他,
Xiānnǚ jì tóngqíng tā, yòu xǐhuan tā,
Fairy maiden both sympathize (with) him, and like him,

就 把 自 己 的 情 况 也 告 诉 了 他。
jiù bǎ zìjǐ de qíngkuàng yě gào su le tā.
then take (her) own situation also told him.

原 来, 她 是 西 王 母 的 外 孙 女,
Yuánlái, tā shì Xī Wáng Mǔ de wàisūnnǚ.
Originally, she was Western Queen Mother's granddaughter,

擅 长 织 布, 名 字 叫 织 女。
shàncháng zhī bù, míngzi jiào Zhīnǚ.
(is) good at weaving, name called Weaving Maid.

织 女 和 牛 郎 结 了 婚。牛 郎 耕 种,
Zhīnǚ hé Niúlang jié le hūn. Niúlang gēngzhòng,
Weaving Maid and Cowherd get married. Cowherd plow plant,

织 女 纺 织, 生 活 很 幸 福。
Zhīnǚ fāngzhī, shēnghuó hěn xìngfú.
Weaving Maid spin (and) weave, (their) life very happy.

后 来, 他 们 生 了 一 个 男 孩 儿, 一 个
Hòulái, tāmen shēngle yí ge nánhái, yí ge
Later, they bore a boy, (and) a

女 孩 儿。
nǚhái.
girl.

一 天, 老 牛 又 对 牛 郎 说: “我
Yì tiān, lǎoniú yòu duì Niúlang shuō: “Wǒ
One day, old cow again to Cowherd say, “I

不 能 再 帮 你 们 干 活 儿 了。我 死 了
bù néng zài bāng nǐmen gàn huór le. Wǒ sǐ le
can't again help you work. I die

以 后, 把 我 的 皮 剥 下 来, 遇 到
yǐhòu, bǎ wǒ de pí bāoxiáilái, yùdào
after, have my skin stripped off, meet

紧急事，披上它……”牛死了，
 jǐnjí shì, pēishang tā..... Niú sǐ le,
 emergency matter, put on it..... Cow died,
 夫妻俩哭了。
 fūqī liǎ kǔ le.
 husband and wife both cried.

西王母不许织女留在
 Xī Wáng Mǔ bù xǔ Zhīnǚ liú zài
 Western Queen Mother not allow Weaving Maid stay (in)
 人间，把她抓走了。牛郎
 rénjiān, bǎ tā zhuā zǒu le. Niú láng
 human world, (have) her seized and taken away. Cowherd

想追，但怎样能上天呢？
 xiǎng zhuī, dàn zěnyàng néng shàng tiān ne?
 want (to) pursue, but how can go up (to) sky?

他想起了老牛临死时说的话，于是
 Tā xiǎngqǐ le lǎoniú lín sǐ shí shuō de huà, yúshì
 He thought (of) old cow near death time say words, then

披上牛皮，找来两个筐子，一个
 pēishang niú pí, zhǎo lái liǎng ge kuāngzi, yí ge
 put on cow skin, find two baskets, each

筐子里放一个孩子。牛郎挑起筐，
 kuāngzǐ li fàng yí ge hái zǐ. Niú láng tiāo qǐ kuāng,
 basket in put one child. Cowherd shoulder basket,

一出门就飞起来了。眼看要
 yí chū mén jiù fēi qǐ lái le. Yǎn kàn yào
 once (go) out door then fly up. Eyes see (he) will

追上织女了。西王母用
 zhuī shàng Zhīnǚ le. Xī Wáng Mǔ yòng
 catch up (with) Weaving Maid, Western Queen Mother use

手在牛郎和织女中间一划，
 shǒu zài Niú láng hé Zhīnǚ zhōngjiān yí huà,
 hand at Cowherd and Weaving Maid middle draw (a line),

牛郎的前边立刻出现了一条河。
 Niú láng de qiánbiān lìkè chū xiàn le yí tiáo hé.
 (at) Cowherd's front immediately appear a river.

他怎么也飞不过去了。
 Tā zěnmě yě fēi bú guò qù le.
 He however fly not across.

从此，一到夜晚，人们就可以
 Cóngcǐ, yí dào yèwǎn, rénmen jiù kěyǐ
 From then on, arrive evening, people then can

看见这条河，大家叫它天河。
 kànjiàn zhè tiáo hé. Dàjiā jiào tā tiānhé.
 see this river. Everybody call it Heavenly River.

天河边的两颗星，一颗叫牛郎
 Tiānhé biān de liǎng kē xīng, yí kē jiào niú láng
 Heavenly Riverside two stars, one called Cowherd

星，一颗叫织女星。
 xīng, yí kē jiào zhīnǚ xīng.
 star, one called Weaving Maid star.

人们传说西王母只许
 Rénmen chuánshuō Xī Wáng Mǔ zhǐ xǔ
 People say Western Queen Mother only allow

牛郎、织女每年七月七日
 Niú láng Zhīnǚ měi nián qī yuè qī rì
 Cowherd, Weaving Maid every year seventh month seventh day
 见一次面，到了那天夜里，
 jiàn yí cì miàn. Dào le nà tiān yèli,
 see once face. Arrive that day night,

成群的喜鹊都飞到天河上去搭
 chéngqún de xǐquè dōu fēi dào tiānhéshàng qù dā
 flock of magpies all fly to Heavenly River to create
 桥，让他们在桥上见面。
 qiáo, ràng tāmen zài qiáoshàng jiànmiàn.
 a bridge, let them at bridge on meet.

Translation

On either side of the Milky Way there is a bright star. A beautiful story about the two stars is widely known among the people.

In ancient times, there was an orphan who lived with his brother and sister-in-law, who treated him badly. They made him graze a cow during the day and sleep with it at night. He was known only as Cowherd.

When Cowherd grew up his brother gave him the old cow and a cart and drove him out of the house. He had to cut firewood and farm during the day and sleep in the cart at night.

One day the cow told him that the next day fairy maidens would come down to bathe in the lake, and the one in pink gauze would become his wife.

The next day, Cowherd really saw the maiden. He told her about his hard life and she sympathized and took a fancy to him. She told him her own story. She was the granddaughter of the Queen Mother of the West on her mother's side. She was good at weaving and was called Weaving Maid.

Weaving Maid and Cowherd were married and led a happy life, the one farming and the other weaving. Later a boy and a girl were born to them.

One day the old cow told Cowherd, "I can no longer help you work. After I die, strip off my skin and if you are in a tight spot, put it over your shoulders." The cow died and the husband and wife cried.

The Queen Mother did not want Weaving Maid to stay in the human world, and so seized her and took her away. Cowherd wanted to pursue her, but how could he go up to the sky? Remembering the old cow's words, he put on the skin, found two baskets and put one child in each. Carrying the baskets on his shoulder pole, he flew up as soon as he went out the door. He almost caught up with Weaving Maid, but the Queen Mother drew a line with her hand. In front of Cowherd appeared a river which he could not cross.

From then on, people could see this river (the Milky Way) at night. They called it the Heavenly River. The stars on both sides they called Cowherd (Altair) and Weaving Maid (Vega).

It is said the Queen Mother allows them to meet only once a year on the seventh day of the seventh lunar month. On that night, flocks of magpies fly to the Heavenly River and form a bridge so the two can meet.

Notes

How to say where it's at: Noun suffixes of location.

Chinese has a whole lot of words that denote location. They are known as noun suffixes of location. Some of the main ones are:

shàng	上	up	xià	下	down
lǐ	里	in	wài	外	out
qián	前	front	hòu	后	back
dōng	东	east	xī	西	west
nán	南	south	běi	北	north
páng	旁	side	zhōng	中	middle

These words follow a noun (in fact they are suffixed to the noun). Most are never used alone.

zhuōzishàng	桌子上	on the table
lóuqián	楼前	in front of the building
wūzhōng	屋中	in the middle of the room
chuángpáng	床旁	at the side of the bed

Biān 边 (side) or **miàn** 面 (face) are often added to these nouns of location.

shàngbian	上边	above, over
shàngmian	上面	on top of
xiàbian	下边	below, under
lǐbian	里边	inside
wàibian	外边	outside
qiánbian	前边	before
hòubian	后边	behind
dōngbian	东边	east side
xībian	西边	west side
nánbian	南边	south side
běibian	北边	north side
yòubian	右边	right side
zuǒbian	左边	left side
pángbiān	旁边	beside
zhōngjiān	中间	between, among

There are a few exceptions: We can only say **pángbiān** 旁边 (beside), not **pángmiàn** 旁面 and **zhōng** 中 is used only with **jiān** 间 as in **zhōngjiān** 中间 (between.)

Those two-syllable nouns of location can be used alone or after other nouns, with or without **de** 的 as in **shāngdiàn (de) hòubian** 商店 (的)后边 (behind the store), **wǒ (de) pángbiān** 我 (的) 旁边 (beside me).

Lǐbian 里边 is not used after place names. **Zài Zhōngguó** 在中国 (in China), but not **zài Zhōngguó lǐbian** 在中国里边。

Everyday Expressions

1. 过 **guò** pass, (in this usage) live
过日子 **guò rìzi** pass one's days
过幸福的生活 **guò xìngfú de shēnghuó** live a happy life.
2. 出现 **chūxiàn** appear, emerge
出现情况 **chūxiàn qíngkuàng** situation emerges
出现问题 **chūxiàn wèntí** a problem arose
3. 见面 **jiànmiàn** meet or meet each other
见见面 **jiànjian miàn** meet each other briefly
见一次面 **jiàn yí cì miàn** meet somebody once.

Exercises

Complete the following sentences with nouns of location.

- (1) 墙_____挂着一张画儿。
- (2) 花瓶_____插着鲜花。
- (3) 他坐在我的_____。
- (4) 两把椅子的_____是一张小桌。
- (5) 我家_____有一条小河。



PANDA BOOKS

A new paperback series launched by CHINESE LITERATURE

Shen Congwen's *The Border Town and Other Stories*
Set in colourful, pre-liberation Western Hunan

Ba Jin's *Autumn in Spring and Other Stories*
Youth fighting feudalism in the 20s and 30s

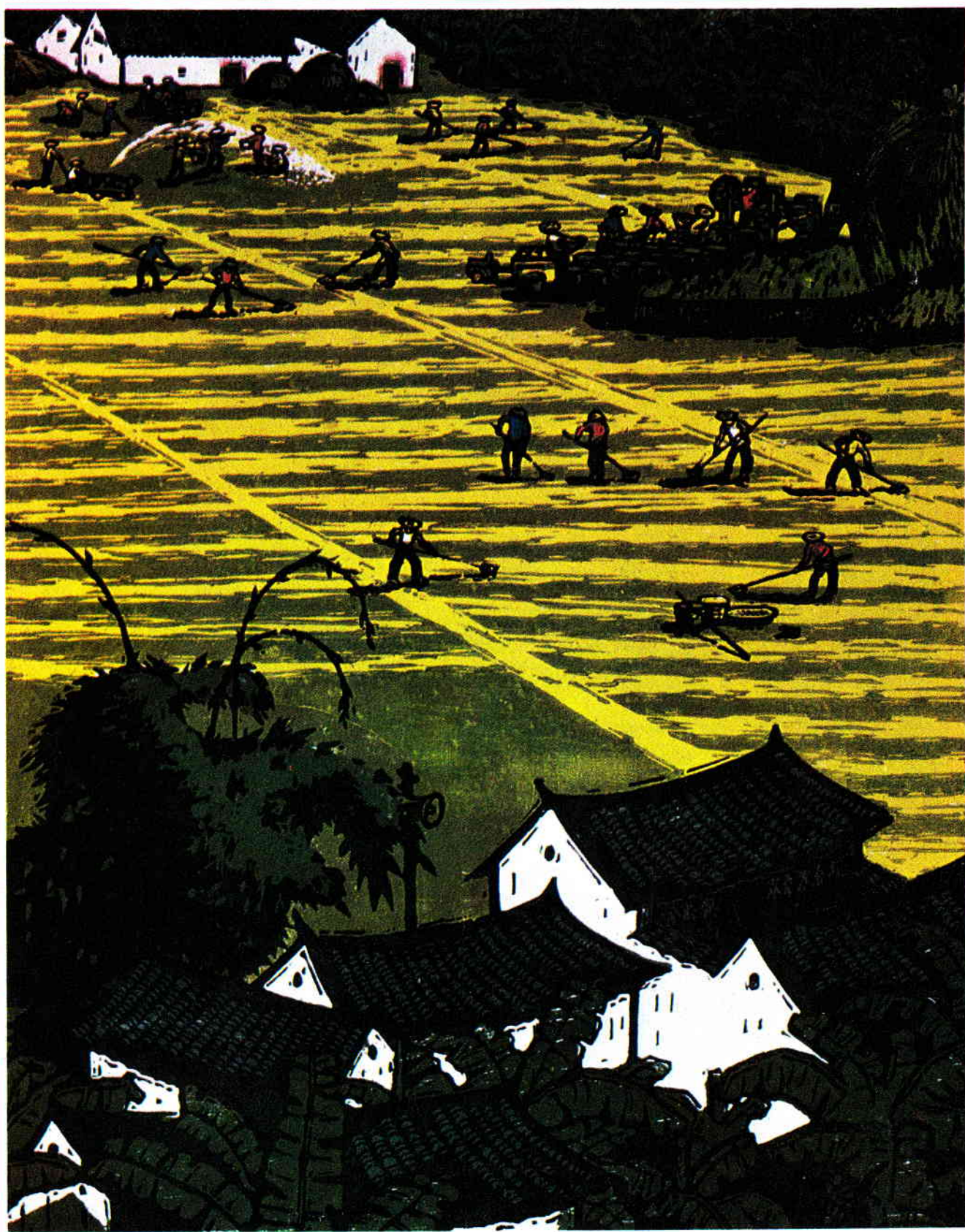
Xin Fengxia's *Reminiscences*
Life of an opera star in old and new China

Excerpts from Three Classical Chinese Novels:
The Three Kingdoms, Pilgrimage to the West and Flowers in the Mirror.

A French edition of writings by six Chinese women writers,
Six Femmes Ecrivains

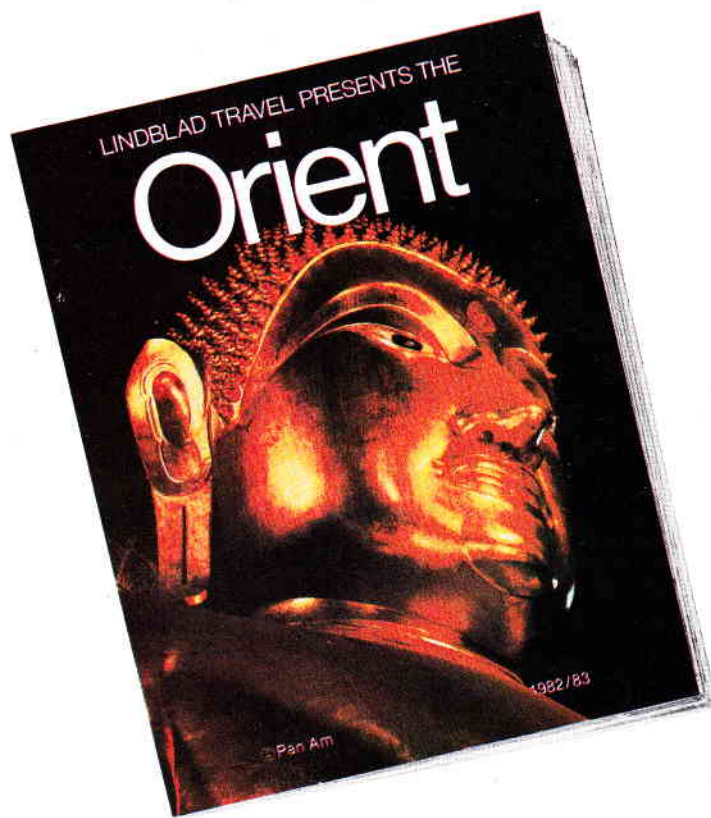
Order Panda Books through Guoji Shudian, P.O. Box 399, Beijing, China





The Fragrance of Rice Permeates the South

Woodcut by Song Xianbang



In the Orient discover the difference between travel and Lindblad Travel

Lindblad Travel has created a series of different and flexible travel itineraries in the Orient. These programs are operated on a weekly basis. This means you can combine visits to different areas to suit your particular wishes.

For instance, many want to see China. Let us suggest then that you spend two weeks there and add another in Japan. Or you want to simply go to Beijing for a full week, where there is more and more to see every year. Then you proceed to Thailand and from there to Indonesia for a third week. It is also possible to combine our Beijing program with visits to India, Nepal or Bhutan. Or you may combine beautiful Burma with India or any of our other Orient programs.

We offer a totally different Himalaya tour where

Tenzing Norgay, world famous mountaineer and first man to reach the top of Mt. Qomolangma (Mount Everest), personally takes you on a trekking expedition.

Lindblad Travel stands for quality of travel, quality of planning, handling and leadership. Because we have operated tours in the Orient for 24 years we are well known. Wherever you go, you find our own Lindblad staff on hand, ready and anxious to assist you—whether it be with shopping, hotels, restaurants or tickets for entertainment.

We use only the very finest hotels. In China we can guarantee luxury accommodations.

You will discover that traveling to the Orient with Lindblad Travel is a delightfully different experience.

Please contact Lindblad Travel at any of the locations listed below.

LINDBLAD TRAVEL, INC.

8 Wright Street, P.O. Box 912, Westport, CT 06881 USA (203) 226-4189 Telex: 643443

**LINDBLAD TRAVEL
(HONG KONG) LTD.**
2010 Swire House
9 Connaught Road Central
Hong Kong B.C.C.
Telephone: (5) 263-356
Telex: 66151

LINDBLAD TRAVEL, INC.
22 Petersham Mews
London, SW75NR, UK
Telephone: 01-584-9042
Telex: 912 881

LINDBLAD TRAVEL, INC.
P.O. Box 5067, FDR Station
New York, NY 10022 USA
Telephone: (212) 751-2300
Telex: 234980

VIVRE INTERNATIONAL
ARAI Building
7-7 Honshio-Cho
Shinjuku-Ku
Tokyo, 160, Japan
Telephone: 03-357-0241
Telex: 24840

For rates see other side.

Subscription Order Form

Name _____

Address _____

City _____

Postal Code _____

Country _____

Name _____

Address _____

City _____

Postal Code _____

Country _____

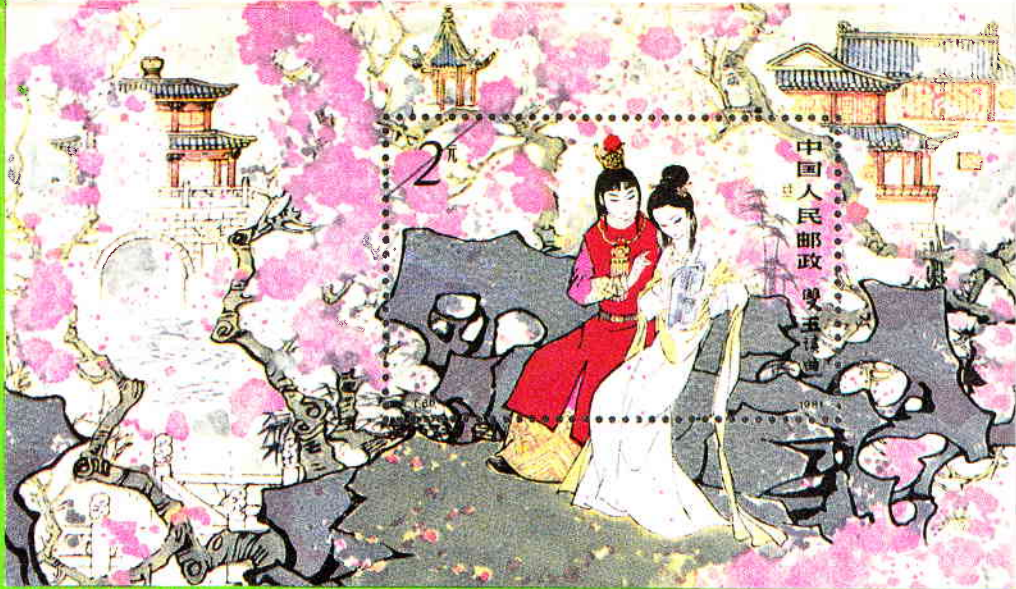
Please enter a subscription for a friend

CHINA RECONSTRUCTS

FOUNDER: SOONG CHING LING (WIFE, SUN YAT-SEN) (1893-1981), PUBLISHED MONTHLY BY THE CHINA WELFARE INSTITUTE IN ENGLISH, SPANISH, FRENCH, ARABIC, GERMAN, PORTUGUESE AND CHINESE

China Reconstructs No. 5, 1982

The Twelve Beauties of Jinling from 'A Dream of Red Mansions'



STAMPS OF NEW CHINA

The Twelve Beauties of Jinling from 'A Dream of Red Mansions'

A Dream of Red Mansions, by Cao Xueqin (?-1763), one of China's greatest literary masterpieces, has won worldwide renown. Stamps 1, 3, 5, 7, 9 and 11 and the souvenir sheet, showing some of the novel's principal characters, were issued on November 20, 1981, the rest on April 24, 1982.

Stamp 1, Daiyu burying flowers, 4 *fen*.

Stamp 2, Baochai chasing a butterfly, 4 *fen*.

Stamp 3, Yuanchun visits her parents, 8 *fen*.

Stamp 4, Yingchun recites Buddhist sutras, 8 *fen*.

Stamp 5, Tanchun helps form a poetry society, 8 *fen*.

Stamp 6, Xichun sketching, 8 *fen*.

Stamp 7, Xiangyun picks up a necklace, 8 *fen*.

Stamp 8, Li Wan lectures her son, 10 *fen*.

Stamp 9, Xifeng hatches a plot, 20 *fen*.

Stamp 10, Sister Qiao escapes, 30 *fen*.

Stamp 11, Keqing at leisure, 40 *fen*.

Stamp 12, Miaoyu serving tea, 80 *fen*.

The stamps measure 27 × 40 mm. *Perf.* 11.5. Color photogravured. Serial numbers: T. 69 (12-1) to (12-12). The souvenir sheet "A Dream of Red Mansions: Baoyu and Daiyu Reading," was also issued; face value 2 yuan, size 140 × 78 mm., color photogravured.

Subscription Rates

Country	Currency	1 Year	2 Years	Country	Currency	1 Year	2 Years
Bangladesh	Taka	27.30	46.20	New Zealand	NZ.S	8.40	14.00
India	I.Rs.	14.00	23.80	Austria	Sch.	103	172
Nepal	N.Rs.	21.00	35.00	Belgium	B.Fr.	228	380
Pakistan	P.Rs.	16.10	26.60	BRD	DM	14.40	24.00
Sri Lanka	S.L.Rs.	14.00	28.00	Finland	Fmk.	30.00	50.00
Ethiopia	Eth. Br.	7.20	12.00	France	F.Fr.	33.60	56.00
Kenya	K.Sh	25.00	43.00	Italy	Lire	6600	11000
Mauritius	M.Rs.	25.00	43.00	Switzerland	S.Fr.	13.20	22.00
Nigeria	N.	2.00	3.20	U.K. & Other			
Somalia	S.Sh	25.00	43.00	European			
Tanzania	T.Sh	25.00	43.00	Countries	£	3.90	6.60
Uganda	U.Sh	25.00	43.00	Canada	Can.\$	9.20	15.40
Australia	A.S	7.20	12.00	U.S.A.	US\$	7.80	13.00

Orders plus payment can be sent to a local dealer or GUOJI SHUDIAN P.O. Box 399, Beijing, China