

China

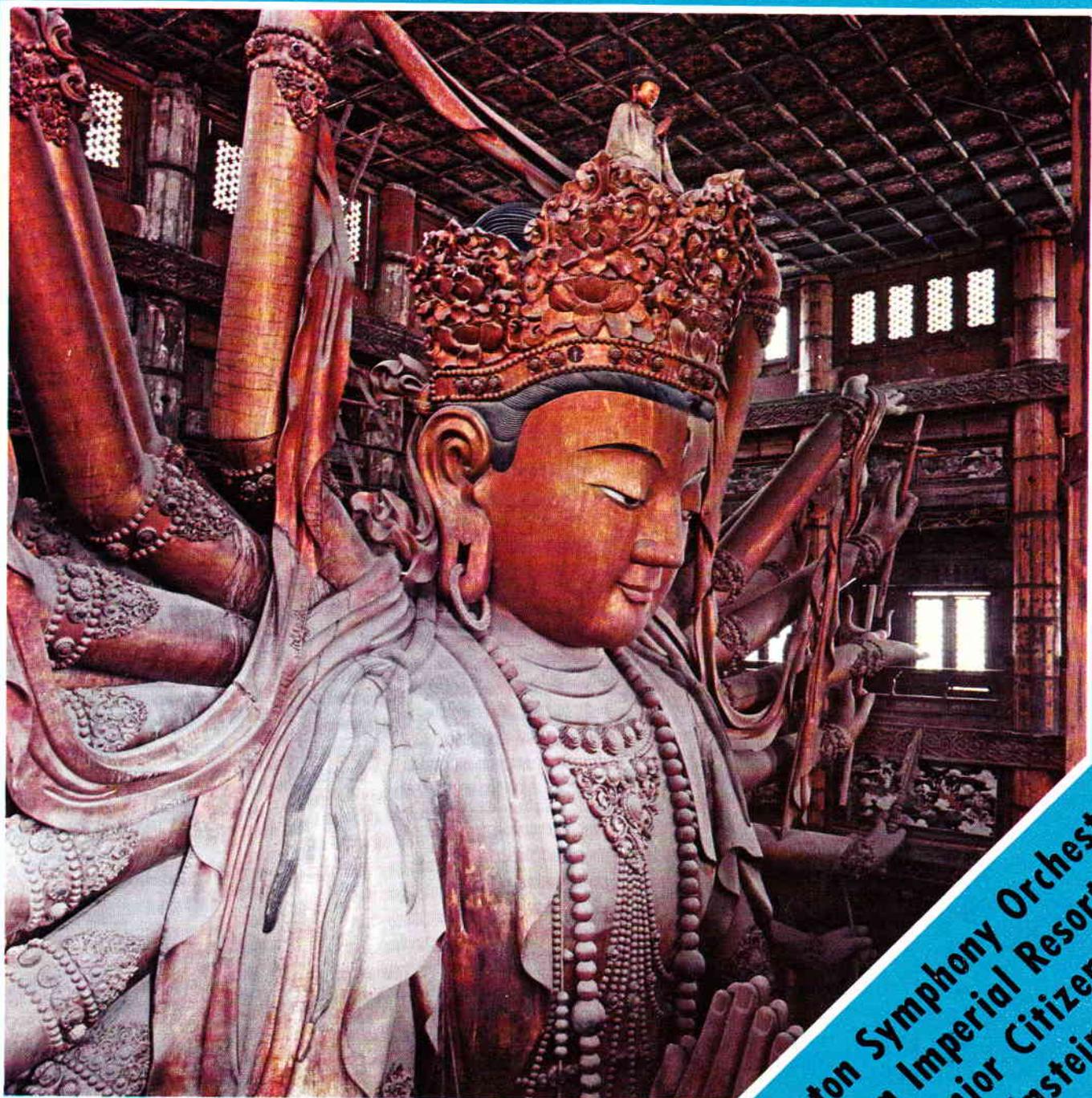
Reconstructs

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NO. 7

JULY

1979



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- Boston Symphony Orchestra
- An Imperial Resort
- Senior Citizens
- Einstein



Jinshan Pavilion at the Chengde Summer Resort.

China Reconstructs

中國建設

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Buddha in the Pu Ning Temple, Chengde.
Xie Jun

Back: A cataract in the Yulong Mountains in Si-
chuan province. *Jin Xuqi*

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Articles of the Month



The Boston Symphony in China

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that helped forge deeper friendship. **Page 6**

The Economy

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Einstein

How Einstein's discoveries were received in China
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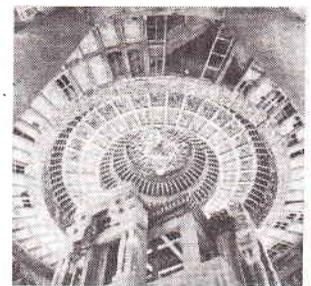


Senior Citizens

What happens after retirement in China? How do
elderly people spend their days? Three senior citizens
describe their lives. **Page 34**

Resort of Emperors

Chengde, the cool
mountain resort 250
kilometers northeast of
Beijing that served as
summer capital of the
Qing dynasty emperors.
Page 48



"Wild Man"

Are the elusive creatures seen in the mountains of
Hubei province man or beast? Two anthropologists
discuss their findings and some theories. **Page 56**



We Had Chinese Guests

I am very happy to tell you that when the Chinese Youth Speed Skating Team visited Grenoble to take part in the International Skating Championships last February, we invited them to our home. Two coaches and a translator of your team were present. What a happy evening we had together. My three sons and a member of the Grenoble Youth Speed Skating Team also joined us. A French coach and yours exchanged experience. I believe the young people had a good time in my house. We also invited Miss Anne-Marie Dubois, a member of the French team. My other son won third place in the French skating tournament last year. He did not take part in this year's tournament because he is now in the army. The Chinese team gave us their team flag. It is now hanging on the opposite wall as I write this letter.

J.M.

Grenoble, France

Meeting Chinese Players

I am a long-standing reader of *China Reconstructs* which I buy every month from the bookstore run by a member of the Sino-Venezuela Friendship Association, whom you know very well.

I am a badminton fan. When your badminton team came to Venezuela in 1975, I had the honor to receive them and made friends with Wang Wenjiao and Tang Xianhu. In the same year, I as a member of our swimming and diving team visited Beijing. In 1978, I met some of your players in Mexico. You see, I am a good friend of your sportsmen.

I hope more articles on the technique and development of badminton in China will appear in your future issues.

J.R.N.

Caracas, Venezuela

Real Life in China

I was amazed to see the rich content and fine layout of your magazine. My friends and I especially appreciate the travel articles, pictures of beautiful scenery, reproductions of art works and

descriptions of plants and animals. But more important are the reports of the real life of China. More and more Germans are interested in the Chinese people because of their ancient culture and long history, but very little is known here about your country. We look forward to hearing more about the present condition of your people.

H.F.

Wurzberg, Federal Republic of Germany

Writing Is More Human

Congratulations on the overall improvement in your magazine. The writing style is getting lighter, more natural, more human. The addition of new features gives the reader more variety. Would enjoy articles on train travel, the performing arts, sports, and particularly television

A.H.G.

Minneapolis, U.S.A.

In recent months, *China Reconstructs* has changed—to my eyes—from a political art form to practical reports on a real and believable China. Real people with reasonable disagreements and agreements appear in your pages. A China which is an attractive land to visit and enjoy is appearing. A China which is freer to go about the business of life instead of talking about it... is appearing.

K.I.M.

Oliver, Canada

Though a new subscriber, I have known *China Reconstructs* for a long time, and can say that the new size is more practical. The content—always improving—is of the greatest interest, since so little was known in the West about this large country with such an ancient culture. Keep it up.

Z.F.

Zagreb, Yugoslavia

I welcome the slightly modified format of your magazine. We have now a smaller, more attractive and more well-rounded size to "devour." I like the way you keep it alive and change it for the better.

Your new series on Chinese history is excellent. The writers of it display a fine capacity for objective and balanced reporting. Hopefully we will find articles such as those from time to time in your magazine.

K.K.

Kangasala, Finland

Liked Old Format

I prefer the old format of *China Reconstructs*, as both that of your

magazine and *China Pictorial* are unique and have won favorite comments from readers. For 17 years I have read and kept all the issues of your magazine, which are all the same size. Though the present new format is good from the editor's point of view, it looks so similar to our magazines here that it is no longer worth keeping. I feel so sorry about the change of format.

R.P.R.

Arcachon, France

Eight-Year-Old Reader

I have read your magazine and I think it is very good. I would like to see more articles on how the children in China are taught in school. My mother and father have been receiving the magazine for some time now. I liked Chairman Mao Zedong very much. I am eight years old and would like one day to visit China.

A.L.R.

Gwent, U.K.

On Little Zhenhuan

Of particular interest for its humane and scientific viewpoint was the article on Zhenhuan (the baby born covered with hair, in our March 1979 issue—Ed.). "In Our Society" is a column to be retained at all costs. My daughter heard about this child on the radio and came to me in some distress as to his future. At the time I said in Chinese society he would be loved and cared for without exploitation (e.g. as a "freak"). She will be greatly comforted not only to see that this is true, but to see pictures of this lovely child, who will contribute so much to our understanding of evolution. Let us hear about him from time to time, as in a way he epitomizes our human brotherhood.

M.F.

Banjul, The Gambia

Medicine for the People

I saw your magazine in my friend's home. It so attracted me that I have subscribed to it myself. I enjoy the varied content and pictures, and read it from cover to cover.

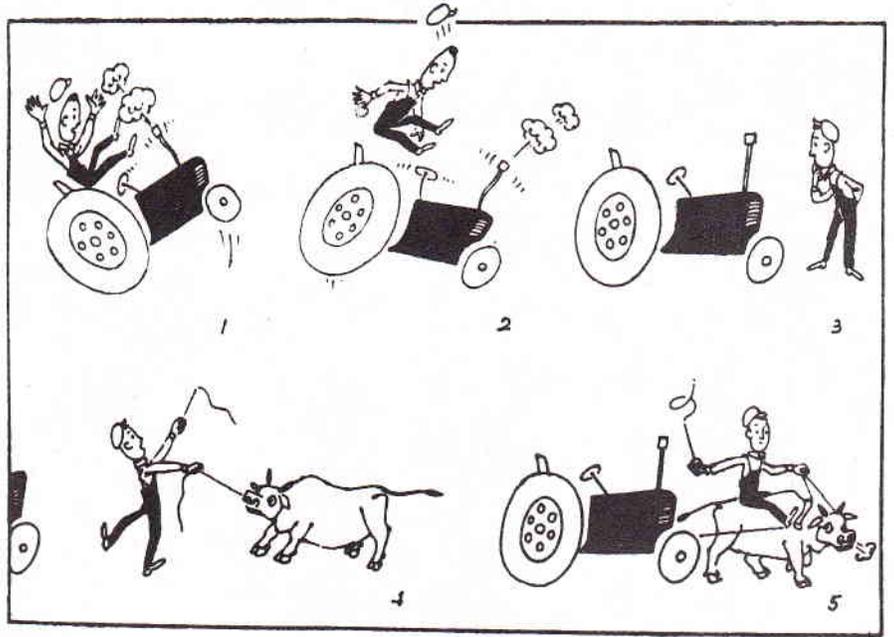
As a medical student, I hope you will include in your magazine a column on medicine, providing information on your system of medical education and how to make medicine serve your people. I believe these will help us greatly.

S.M.M.

Shibin El Kom, Egypt

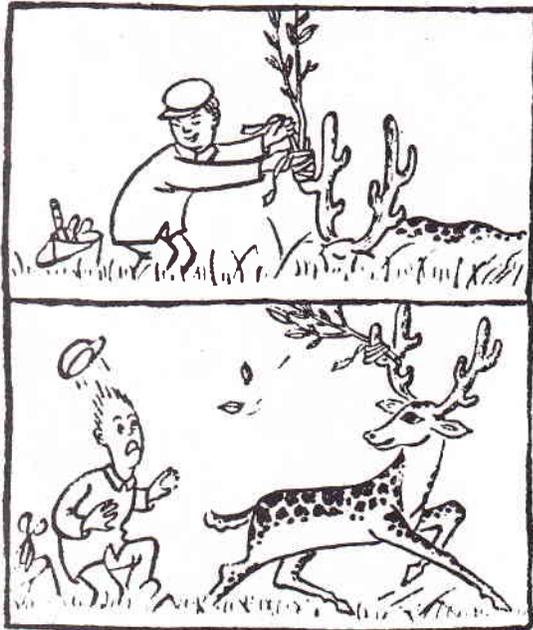


Jing Da
(The sign reads:
"No Smoking")

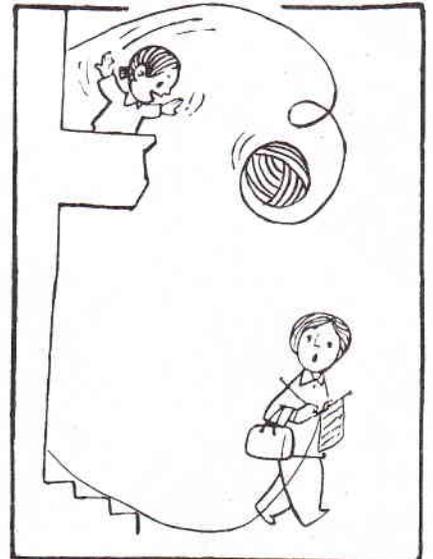


Ox-Tractor (a comment on the lack of spare parts)

Wang Dazhuang

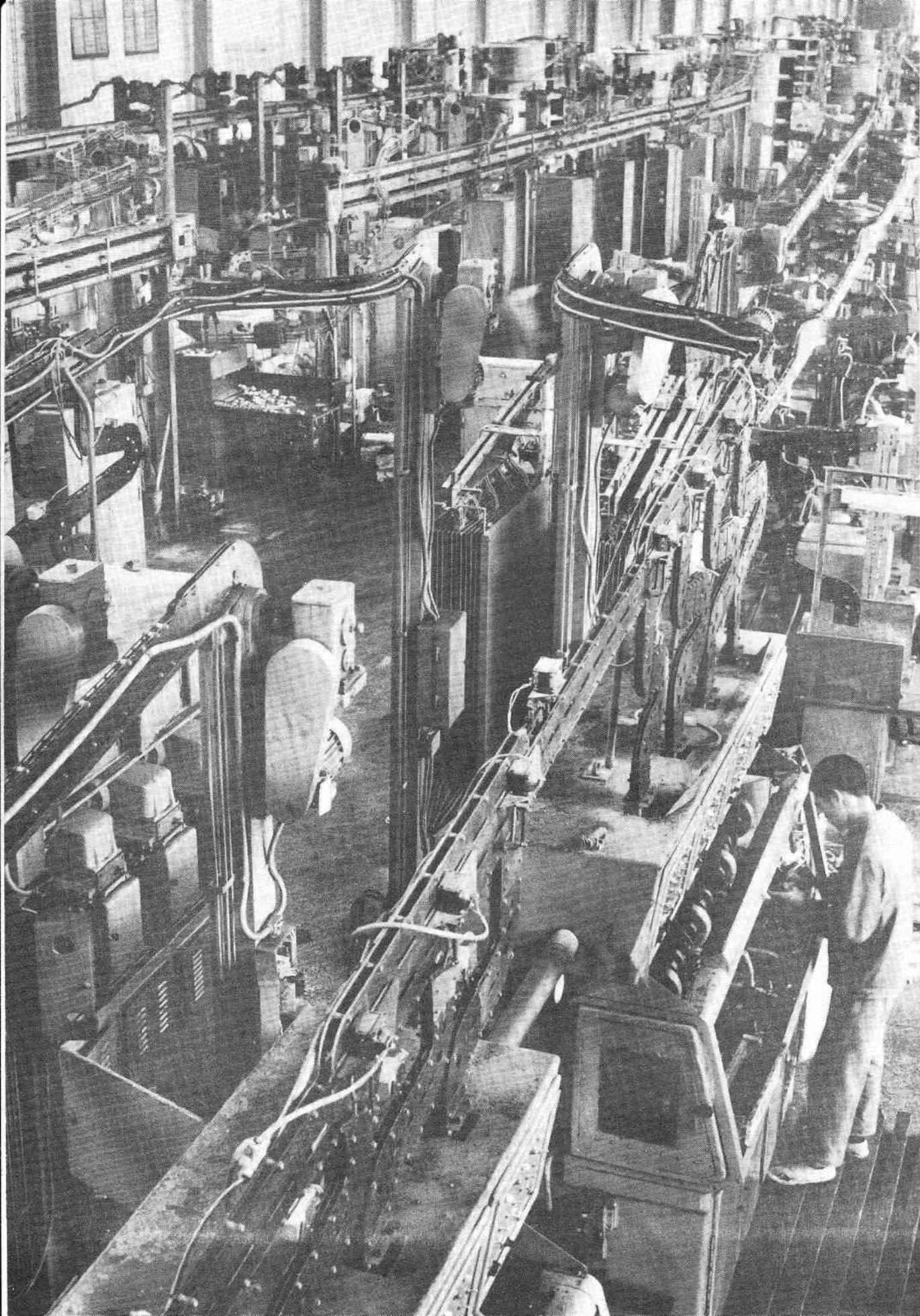


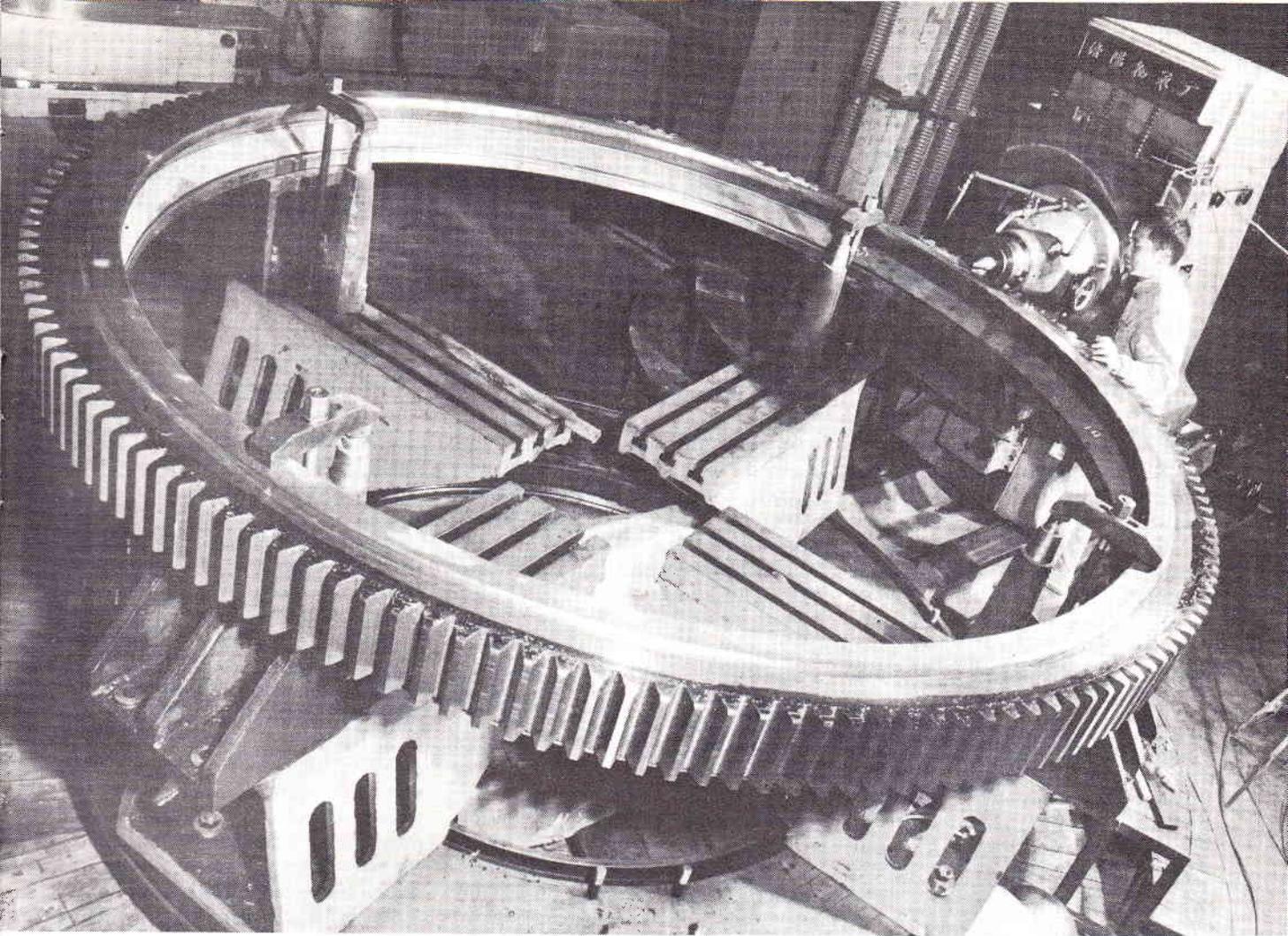
Grafting Shoots (a satire on people who
don't investigate before doing something)
Zhao Liang



"Mommy, you forgot
your ball of yarn!"

Chen Xianqi





Cutting the gear of a large bearing with a machine made by the workers.

ACROSS THE LAND

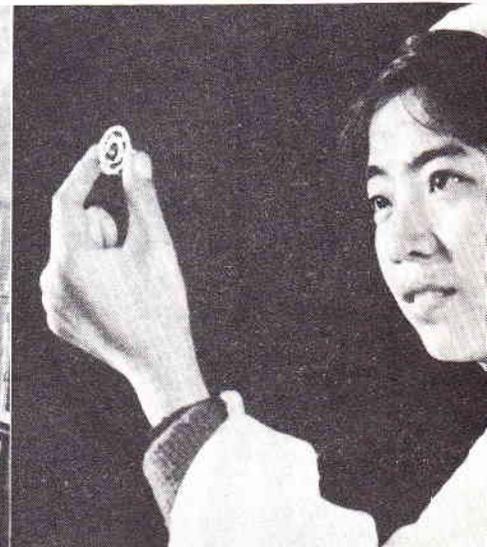
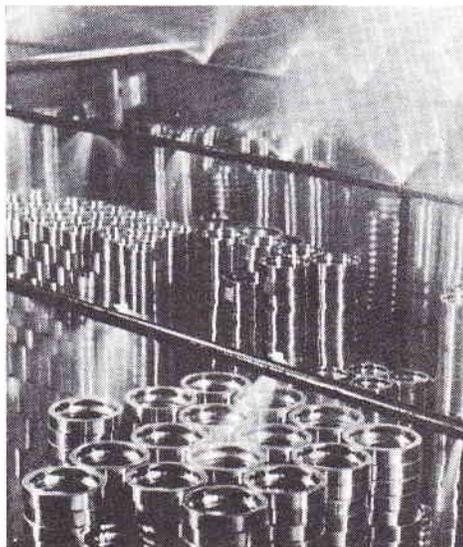
The Luoyang Bearing Plant

THE Luoyang Bearing Plant, which began operation in 1958, is a modern enterprise supplying thousands of factories, mines and companies throughout the country. By 1978 its output had expanded 1.5 times and the range of its products 5 times, both surpassing designed capacity. In 1966 the plant was cited as an outstanding Daqing-type unit.

As elsewhere in China, the Luoyang Bearing Plant also suffered under the gang of four's disruptive policies. Production fell and even stopped altogether for eight months in 1976. After the gang's downfall the workers soon restored production and have overfulfilled state plans in the past two years. The quality of its products has also come up to its highest standard. Last year it regained the title "Daqing-type unit."

Bearings get an antirust spray.

A bearing smaller than a wristwatch.



Music and Friendship

— The Boston Symphony Orchestra in China

TAN AIQING

ON a wet March morning in Shanghai two Americans, one with a violin case, walked into the Huaihai Road Primary School just as the bell rang. They were Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and Gerald Elias, second violinist. They had arrived from Boston only the night before and had given up a sightseeing tour of the city that day in order to go to a children's music class.

"Welcome! Welcome!" the 40 third-graders greeted them in English. While their teacher, Zhang Yulan, played the organ, they sang a song. Elias took off his

coat, brought out his violin, explained it to the children and played it for them. In his turn, Silverstein played a Bach study and asked them to sing it with him. They learned it in no time. "Good! Good!" Silverstein said. "Now listen to this: this simple piece can be made even more beautiful." He played a variation on the theme and the children clapped enthusiastically.

Silverstein asked if any of them were learning the violin and how they studied. Xu Jie, a fifth-grader, performed a piece by Vioti. Then the whole class sang "Flying Toward the Four Modernizations." Silverstein said, "They are lively and curious, and not at all shy. Fascinating! The world

has become smaller — we didn't speak much to them and they understood us very well."

THE Boston Symphony Orchestra was the first cultural group to visit China since the normalization of relations. After Vice-Premier Deng Xiaoping's surprise announcement in Washington that the orchestra would visit China, they had canceled two and postponed three concerts in order to come earlier. In four concerts in Shanghai and Beijing between March 13 and 20 the 103 musicians and their conductor Seiji Ozawa gave Chinese audiences some of the symphony's most noted classical works. They also performed together with the

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

A warm welcome at the Shanghai airport for the American musical ambassadors.

Zhu Yongqing



Cellist Martin Hoherman learns from his Chinese colleague how to play the Chinese *ban-hu*.

Cui Baolin





Outing at the Great Wall.

Cui Baolin

Chinese *pipa* player Liu Dehai, pianist Liu Shikun and the Chinese Central Philharmonic Orchestra.

In the United States Arthur H. Rosen, President of the National Committee on U.S.-China Relations and vice-head of the Boston Symphony delegation to China, had received several Chinese cultural troupes. Now in China he spoke of normalization as "something we've worked for for many years. Now that it has been achieved everybody's happy and wants to find a way to express their feelings."

On March 15 a thousand musicians from groups in and around Shanghai gathered in the Shanghai Conservatory of Music. Here they divided into 15 groups according to instruments to exchange ideas and experience with concertmaster Joseph Silverstein and the symphony's principal artists. Chinese and Americans played for each other and learned from each others' strong points.

A group of about 500 in the auditorium included Tan Shuzhen, China's oldest violinist and Deputy Director of the Shanghai Conservatory of Music and ten-year-old pupils from the primary school attached to the conservatory. Silverstein and second violinist Marylou Speaker gave demonstrations and discussed accuracy of tone, tone color and the bow, interpreting with passages from classical works.

A big ovation greeted the symphony's excerpts from *The White-haired Girl Suite* in which the cellist Martin Hoherman, 58, played his solo on a *ban-hu*, a Chinese violin something like the *er-hu*. A very versatile artist, Hoherman has been with the Boston Symphony for 26 years. He had never seen a *ban-hu* until the previous day, yet coached by a Chinese colleague, he learned the solo in *The White-haired Girl Suite*.

The next morning at a dress rehearsal in the Revolutionary Com-

mittee Theater before an audience of 1,800 people from Shanghai's music circles, Hoherman picked up the *ban-hu* instead of his cello and played his solo. Perspiration appeared on his forehead but he came through well and expressed the spirit of the piece. The audience burst into applause. When Hoherman breathed a sigh of relief and wiped his face with a handkerchief there were gales of laughter and the atmosphere became warm and informal.

"I didn't know the Chinese had such a good sense of humor," he said later. It was too good a gesture to let go and he decided to do it during the symphony's premiere performance in Beijing on March 17 in the Red Tower Theater. "My heart beat fast when I heard that Vice-Premier Deng and Vice-Chairman Soong Ching Ling (Mme. Sun Yat-sen) were at our concert," Hoherman said. "At the end of my perform-

ance I saw Deng smiling at me and that was a big relief."

THE Boston Symphony's Beijing premiere included Gershwin's *An American in Paris* and Berlioz's *Symphonie Fantastique*, and the concerto for *pipa*, *Little Sisters of the Grasslands*, with Liu Dehai as soloist. In response to the enthusiastic cries for encores, the American artists played Berlioz's *Rakoczi March* and excerpts from *The White-haired Girl Suite*. Vice-Premier Deng and Vice-Chairman Soong went up to the stage to shake hands with Seiji Ozawa and the other artists.

Though it was past ten when their performance ended, the Americans headed for the Beijing Duck Restaurant where the chefs had prepared a whole banquet of this famous specialty. Ozawa raised his wine glass to say, "We didn't expect the presence of Vice-Premier Deng Xiaoping and Madame Soong Ching Ling who is in her late 80s. The moment we arrived in Shanghai we asked for two things in China: a Beijing duck dinner and a visit to the Great Wall. Tonight our first wish has come true and tomorrow our second will become a fact." Loud applause and cheers supported his speech. "We enjoy your duck," one American said to the waiters, "just like you enjoy our music." When the waiters told them that Beijing Duck Restaurant had a history of 130 years, someone said, "Thirty years older than the Boston Symphony!" Conductor Seiji Ozawa toasted the health of the manager, the chef and the waiters. One musician concluded, "Beijing Duck is a form of Chinese art. Art, music and friendship are three words that express the hearts of everyone here tonight."

FORTY-THREE-YEAR-OLD Seiji Ozawa had told reporters on the plane from Shanghai to Beijing, "For several years I have dreamed of bringing the Boston Symphony to China and have them play with Chinese musicians and exchange experience. Now that dream has come true. No, I'm still in a dream — you see, am I not still in the air?"

This was Ozawa's third visit to China. He did indeed seem intoxicated with a happiness that burst out wherever he went. After the performance of Beethoven's *Fifth Symphony* and an encore of *Stars and Stripes Forever* by the 217 musicians of the combined Boston Symphony and Chinese Philharmonic orchestra before a Beijing audience of 18,000, the applause was thunderous. Ozawa was so pleased that he moved around the audience clapping with them. Later he said, "I felt like a swimmer in a sea of thousands of people. I couldn't keep myself from going around the auditorium."

Ozawa was certainly the busiest member of the orchestra during the tour. Every day his schedule was packed. At noon on the 17th, for example, he finished a rehearsal at the Capital Stadium, then hurried over to the Central Conservatory of Music to give a class to the students of conducting. Over 40 conductors from all over China had also come. Ozawa taught the class by coaching three students as they took turns at the baton with Schubert's *Unfinished Symphony*.

The people of China, where Ozawa was born have always been in his heart. As a small child he had lived at No. 69 Xinkai Road in Beijing. Last year when he visited China his mother, Seiji Sakura, took him and his three brothers to Xinkai Road to meet the four families now living there. One of them, He Wanqing, told Ozawa, "We enjoyed your performance over TV immensely. We were very moved." Ozawa answered, "The next time I come to China, I can't let you just see it on TV, I must invite you to the concert." This year on the day before the March 19 concert Ozawa's mother appeared again with 12 invitations for everyone in the courtyard. At the performance the 12 guests of Ozawa were seated on the rostrum.

On the day he was to return to the U.S. Ozawa went to Xinkai Road to say goodbye to the four families. He gave them autographed photos of himself. When

He Wanqing's six-year-old son presented him with a bouquet of narcissus, Ozawa's eyes filled with tears and he embraced the child.

FOR all the members of the Boston Symphony except Ozawa it was the first visit to China. Even though Beijing's cultural relics and scenic spots greatly attracted them, these cultural ambassadors poured most of their time and energy into exchanges with Chinese musicians. They held three open rehearsals with Chinese musicians which drew thousands of listeners, among them 1,700 musicians from all parts of the country.

During joint rehearsals friendships grew up between the musicians of the two countries. At one of these, for example, two young women, second violinist Sheila Fiekowsky and Chinese second violinist, Fu Xiaohong, sat next to each other. Fu Xiaohong had been learning English over the radio but had only managed to master some simple sentences, so she carried a pocket-dictionary with her and often had to refer to it when she started talking with Sheila. The two found that they had much in common. Both were 27 years old. Both were married but with no children yet. Xiaohong's hobby was knitting and Sheila knew dressmaking. During rehearsals they were sometimes so absorbed in talking with the dictionary that they forgot to practice. They exchanged violins for the performances. Afterward, they exchanged mementos. Sheila presented her with violin strings and Xiaohong gave Sheila a porcelain vase and some Chinese silk. The two went shopping together in the downtown department stores and Xiaohong helped Sheila select a Chinese cotton-padded jacket.

On March 20, when the Boston Symphony boarded their plane for home, Xiaohong and the entire Central Philharmonic Orchestra were at the airport. Xiaohong and Sheila embraced. "It is so unusual to travel half around the world to find a good friend," Sheila told her.



Performing Tchaikovsky's *Symphony No. 6 in B minor (the Pathétique)*.

Liu Shikun, Chinese pianist, playing Liszt's *Piano Concerto No. 1 in E flat major* with the Boston Symphony Orchestra.



Liu Dehai, Chinese *pipa* player, performing *Little Sisters of the Grasslands*, a concerto for *pipa* and orchestra, with the Boston Symphony Orchestra.

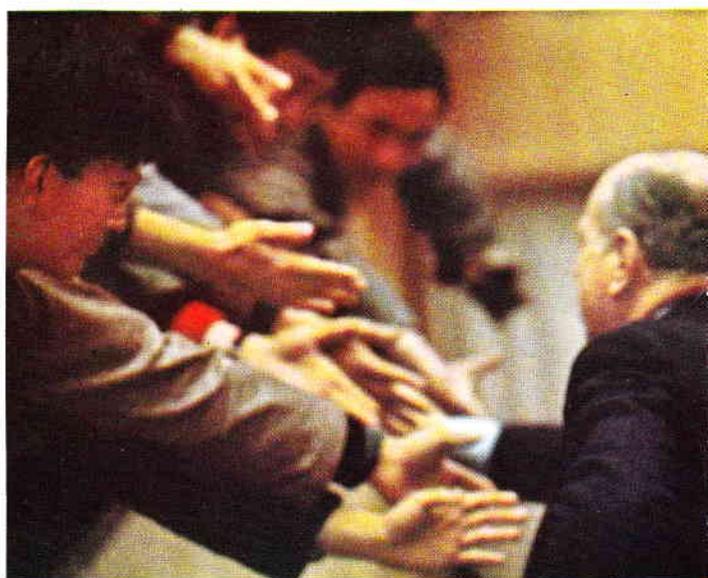




Chinese leaders Deng Xiaoping and Madame Soong Ching Ling, come on stage to congratulate Mr. Ozawa, his mother and the Boston Symphony Orchestra on their performance.



Zhou Xiaoyan (front, left), Deputy Director of Shanghai Conservatory of Music, with American musicians during their visit.



Enthusiastic listeners (Beijing).



Exchanging experience with Chinese colleagues (Beijing).



Concertmaster Joseph Silverstein playing for Chinese violinists as part of his coaching (Beijing).

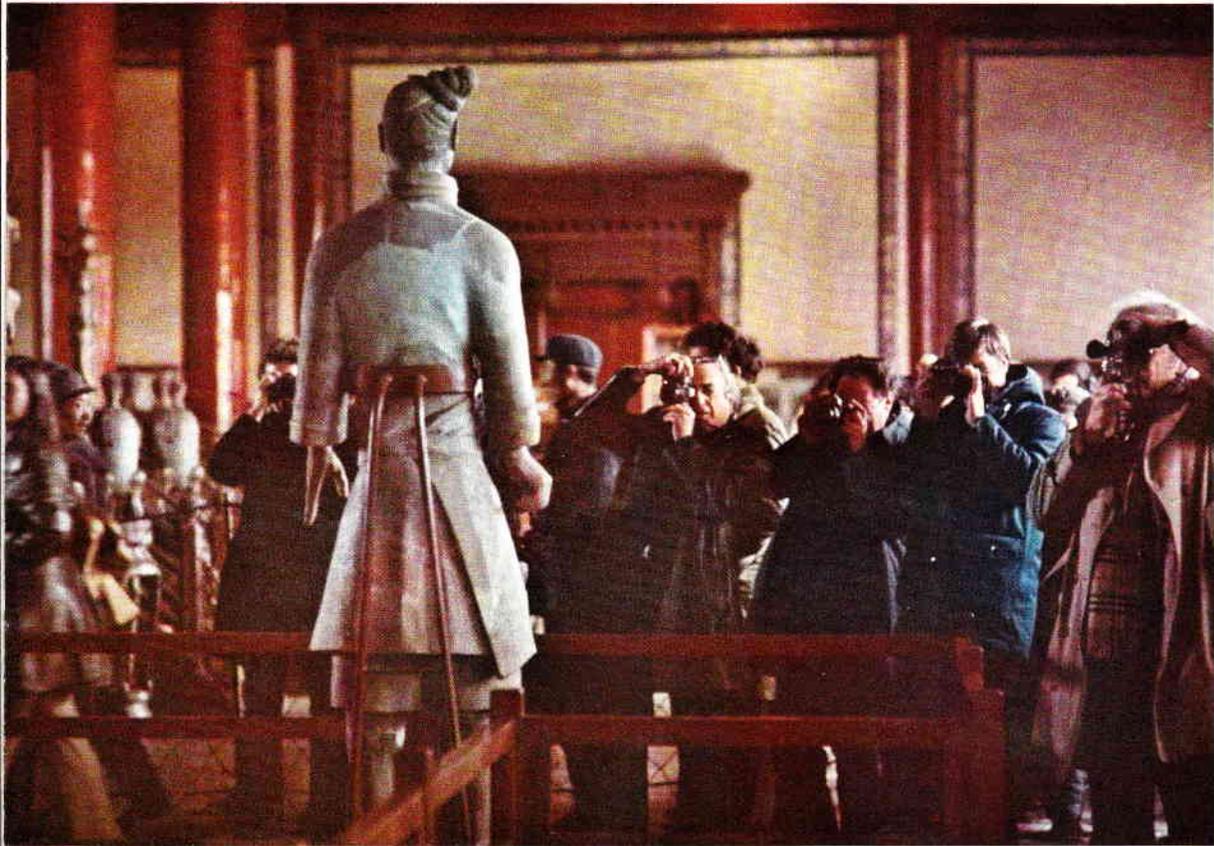
Bernard Zighera coaching a Chinese harpist (Shanghai).



Ozawa coaching a student conductor in a performance of Shubert's *Unfinished Symphony* by students of the middle school attached to the Central Conservatory of Music.



Visiting the Palace Museum (Beijing).



The Bostonians on a Shanghai street.



Saying goodbye at the Beijing airport.

Seiji Ozawa as I know Him

LIU DEHAI

I HAVE WORKED with the Boston Symphony Orchestra conductor Seiji Ozawa several times in the last two years. This has given me a chance to know him and learn from him.

In 1972 Wu Zuqiang, Wang Yanqiao and I of the Central Philharmonic Orchestra started to compose the *pipa* concerto *Little Sisters of the Grasslands* — a Chinese instrumental solo accompanied by western instruments. The music, which has strong Mongolian characteristics, presents children's life on the steppes of new China. But it could not be performed for four years, until October 1976 when the gang of

four was smashed. That very month the Central Philharmonic Orchestra began to rehearse it.

In December of the same year, Ozawa came to China at the invitation of the Chinese People's Association for Friendship with Foreign Countries. At a concert given by the Central Philharmonic in his honor, we performed *Little Sisters of the Grasslands* for the first time. At the end of the concert, Ozawa shook hands with me warmly and said that in Japan he had tried to combine the *pipa* and the *shakuhati* (Japanese flute) with western music. He had not expected that we could do so well.

That was my first meeting with Ozawa. We became friends at once. We found that we as Asians were both interested in integrating

oriental instruments with an orchestra of western instruments. Later Ozawa told us that he fell in love with our work the first time he heard it. After returning to the United States he wrote to the Central Philharmonic asking for the score.

IN JUNE 1978 Ozawa came to China again as the Central Philharmonic Orchestra's guest conductor. Our first cooperative effort was when we performed *Little Sisters of the Grasslands*. I was deeply moved by his enthusiasm and serious attitude toward our experimental work. He tried hard to get at the depth of the piece and kept asking us to explain it passage by passage. Every morning he would get up at five and study the score.

I still remember our first rehearsal. That morning I had rehearsed with him accompanied by a piano. In the evening he conducted the orchestra through the entire piece without any interruption. The members of the orchestra were so amazed that we could not help giving him a standing ovation. The next evening when the Central Philharmonic Orchestra gave its first performance, Ozawa conducted the piece without reading the score. In fact, on his stand instead of the score he had pictures of his father and his family!

Ozawa was born in northeastern China and during his childhood had lived for a time in Beijing. His father had dreamed of bringing him back to China and Ozawa was happy that he had made this dream come true. The first evening was a great success.

In judging an artist we should not confine ourselves to his stage performance but, more important, take into consideration his activities off stage and his artistic outlook. Ozawa has proved himself very capable in handling his relations with members of the orchestra. At the first rehearsal I was very nervous when I stepped onto the stage. But after we began I found that Ozawa, whose style combines breadth and freedom, left room for the players to give their own very best. At

LIU DEHAI is a *pipa* soloist of the Central Philharmonic Orchestra.

each key point he would cue the various sections. He told us to go ahead and play, and not to be nervous. "I'll be responsible for any mistakes," he said. "You just remind me if I do anything wrong." When I carried the theme, he held the orchestra in close accompaniment. When the orchestra took over the theme, I followed. There was close rapport among us.

In his one-week stay in China Ozawa was like one of us. In every way he set high demands on himself as an ordinary member of the orchestra. After rehearsals he would bicycle all over the district with us, laughing and enjoying everything. He stayed one night in the home of Han Zhongjie, the Central Philharmonic's conductor. He often had warm, heart-to-heart talks with us. He dressed casually and was sincere with people. We became very fond of him. I think

this is one of the main reasons for his success here. We all felt that Ozawa's conducting was true artistic recreation. Under his baton our orchestra became a new orchestra and the music we performed new also.

LAST March Ozawa brought the famous Boston Symphony Orchestra to China, his long-cherished dream. When he saw me in the crowd waiting at the Shanghai airport, he rushed up and hugged me warmly. "Our performance this time will not only be noted in America," he said, "but also of the whole world."

Ozawa somehow communicated this feeling to the orchestra and enabled its members, trained in western music and with no experience playing Chinese music, to express the feeling of the Chinese people through the unfamiliar

musical terms. They did it with refinement, depth and passion. At the end of each performance Ozawa would take me by the hand to answer the curtain call. I was clearly aware of the pains he had taken and what an important role he was playing in bringing about the cooperation between the American and Chinese musicians that made the performance a success.

Talented and rich in knowledge, Ozawa is now one of the world's famous conductors. But he shows respect for conductors of different schools, their style and characteristics. At a forum arranged by the Chinese People's Association for Friendship with Foreign Countries on his visit last year he explained his technique to his Chinese colleagues without reservations, and then went on to discuss the work of other world-famous conductors. "You should know not only me, you should invite famous conductors throughout the world to visit your country," he said. Back in the United States at a meeting of the Boston Symphony Board of Directors, he said that the visit to China had been successful, but he felt a bit worried that he had appeared too conspicuous.

Last March the pianist Liu Shikun and I flew to Boston with the members of the Boston Symphony for a 12-day tour. With Ozawa conducting, we performed with our American colleagues again. It may be a bit difficult for foreigners to understand China's instruments and ancient music, but our experiment with the new form was warmly received. Every performance won long ovations.

In spite of a packed schedule, Ozawa found time to entertain Liu Shikun and me at his home in a Boston suburb. He served us *jiaozi* as made in north China where he used to live. After lunch we sat on the rug. His mother, Mme. Seiji Sakura, served us tea in the Japanese style. Ozawa said to me, "Besides the *Little Sisters of the Grasslands* I hope you'll compose many other pieces in the future." Ozawa is a good bridge between oriental and western music.

Seiji Ozawa and the author answering curtain calls in Beijing. Zhu Yongqing





Xie Beiyi

Economic Readjustment to Speed Modernization

— Interview with Xie Beiyi, Vice-Minister of the State Capital Construction Commission

News about China's readjustment of her plan for the national economy has brought many questions from readers on how the plan for capital construction would be revised. Vice-Minister Xie Beiyi answers questions put by our reporter.

Q. Why it is necessary to readjust the plan for the national economy for the next two or three years?

A. Essentially it is necessary to create conditions in which China's modernization can forge ahead on a firmer basis, at a higher speed and along a path characteristically Chinese. Since the gang of four was ousted in 1976 we have done much to restore the economy. Capital construction investment realized and capacity to turn out main products was greater in 1977 than in 1976. In 1978 the investment in capital construction surpassed any previous year and was 21.5 percent higher than in 1976. The 1977 gross value of industrial output rose 14.3 percent over 1976, and the 1978 figure was up by another 13.25 percent. There was also a substantial increase in agricultural production over the past two years. China's economy, brought to almost total ruin by the gang of four, has recovered and is turning upward.

The economy, however, still faces many difficulties. China is a big country with 900 million people and a very backward economy. We want to keep our economic development in line with our country's actual conditions and possibilities. But a decade of sabotage and disruption by Lin Biao and the gang of four left a legacy of its own kind.

The most serious problem is the lack of proportional balance. The development of agriculture is far behind the needs of the economy as a whole. In agriculture itself the relation between farming, forestry and animal husbandry is greatly out of proportion. The same is true of grain and industrial crops. In industry we do not have the propor ratio

between the raw material, power and processing industries. Our capital construction is extended over too wide a front and has been beyond the capacity of our manpower, natural and financial resources for a long time. This has caused a disproportionate relation between accumulation and consumption and affected the people's standard of living. We must readjust the economy so that all branches, including capital construction projects and production units, mesh smoothly.

This kind of readjustment is not without a precedent. In the early 60s when China was in economic difficulties due to natural disasters, we needed to correct shortcomings and mistakes. The late Premier Zhou Enlai formulated a policy of readjusting, consolidating, filling out and raising standards which brought the economy back to normal. Our present policy of readjusting, consolidating, reorganizing and raising standards is being carried out in much the same down-to-earth spirit. It will allow us to guarantee the completion of key projects using modern technology, to balance the economy and to improve the people's standard of living more rapidly.

Q. What specific measures will be taken to readjust capital construction projects?

A. We will make changes in both the scale of investment and areas of investment. Based on actual needs and possibilities, we will add some projects and cancel or postpone others. We need to establish a proper ratio between accumulation and consumption and to gear the scale of capital construction to the development of the economy as a whole.



Imported equipment in Tianjin's Woollen Mill No. 1.

For the present we must limit our projects to what we can afford. We must also give priority to weak sectors such as coal, oil, power, transportation, communications and building materials, and at the same time give priority to agriculture, light industry and heavy industry, in that order. We must also create conditions for setting up light industrial enterprises, textile mills, housing and public utilities, all of which are closely related to market supply and the people's livelihood.

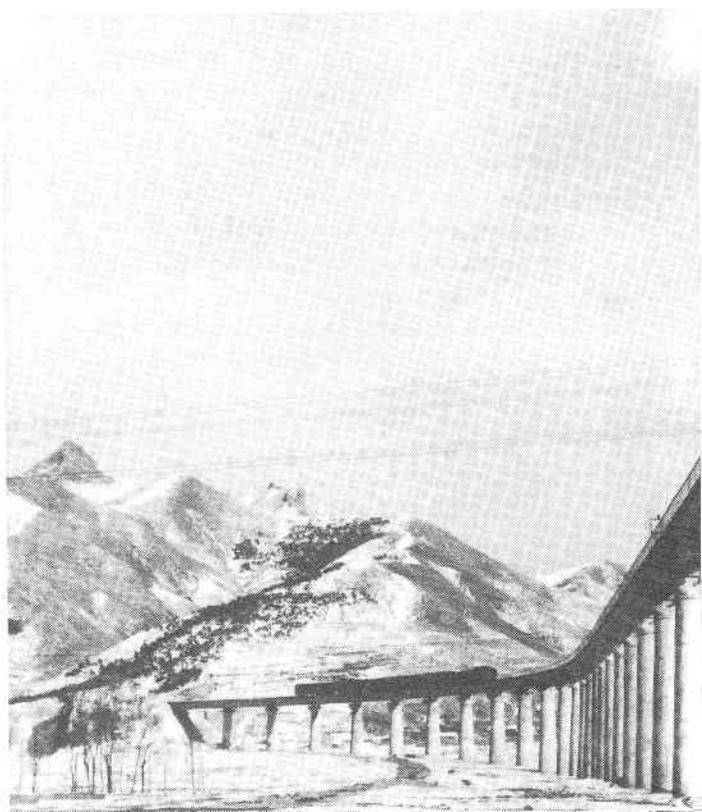
More than 100,000 projects with investments of over 50,000 yuan (1,000 of them of large or medium size) are now under construction. If continued, these will take all our manpower, material and financial resources and will not be finished for four to five years — yet even if we finished them all we would not have a balanced economy. Moreover, some of these projects are not of sufficiently high technical level.

Therefore, we will cancel those projects which are not urgently needed for developing the national economy or those for which conditions are not fully ready. We will speed up those projects that are easy and quick to build and economically profitable. We will cut down some fuel, power, raw materials enterprises, some that were constructed without proper planning, and those which would put out products of

too low a technical level or at too high a cost of production.

Only this will allow us to concentrate on constructing the most urgently-needed key units. Capital construction forces will not then be extended over

A bridge on the new Changping-Tongliao rail line.



such a wide front. This single step backward will make it possible for us to take two steps forward in the future. It will enable us to carry our socialist construction forward at high speed on an even more solid base.

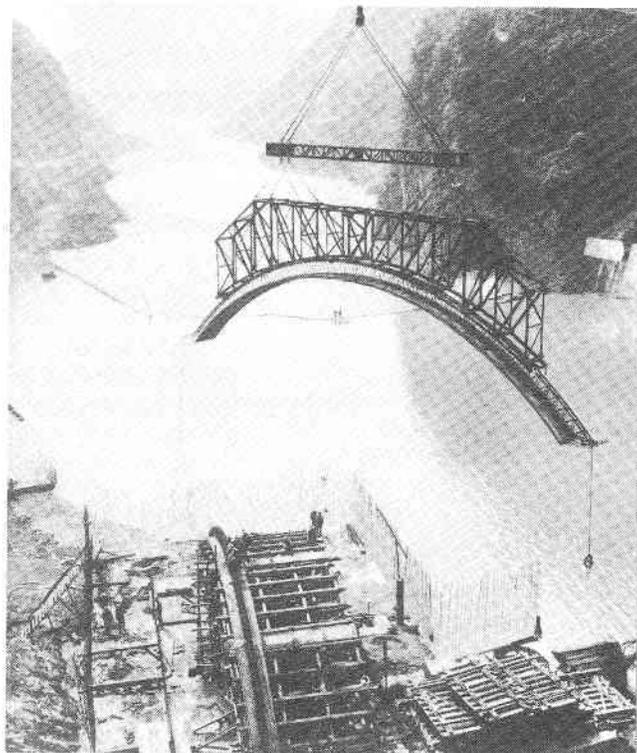
Q. What relation does this readjustment have then to the Ten-Year Plan for national economic development? Will it change any of the targets of the plan? Will cutbacks affect the 120 key projects listed in the plan?

A. Total investment in capital construction will not be cut very much. It will actually increase steadily year by year, but not much in the next two or three years.

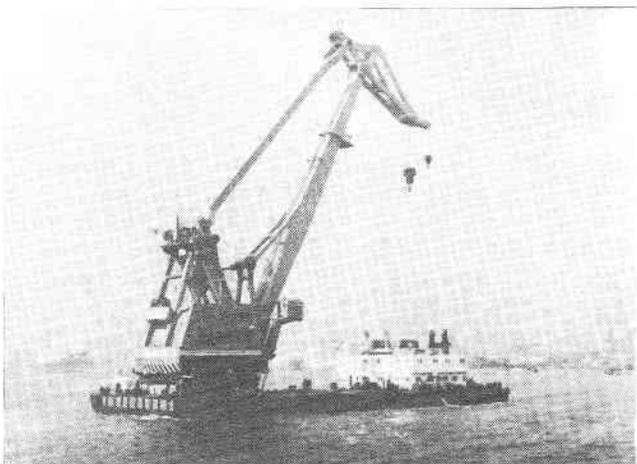
The targets of the plan will not be abandoned. The readjustments are being made precisely to help us achieve them in a more sure way. The 120 key projects for modernization will not be changed, but the scale and speed of construction on some will be somewhat altered.

Q. Will the readjustment affect the import of technology, equipment and funds?

A. These things should not fundamentally be affected in the long run nor should our foreign trade relations. Our fundamental policy is to rely mainly on our own efforts while importing some things. Imports and exports must balance. Imports should be made in a more rational, more economical way and



Hydropower station under construction on the Wujiang River in southwest China.

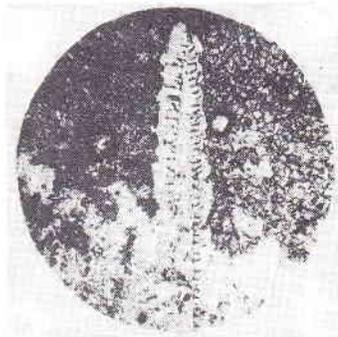


A 200-ton floating crane made in Shanghai.



in one more beneficial to our socialist construction. We must consider what and what not to import and what to import first. The principles of equality, mutual benefit and honoring debts will be adhered to in importing funds.

All sectors of the economy are being urged to increase production for export, a factor which will enable us to keep an import-export balance while importing a larger amount of advanced equipment and technology. Thus as our economy grows there will be a steady growth in our imports.



Cone-shaped algae *sinianensis* (enlarged 160 times).

FOSSILS SHOW EUCARYOTES EARLIER THAN THOUGHT

EUCARYOTES are cells in which the nucleic acids are concentrated in a visibly evident nucleus. Scientists have long argued over when they first appeared in the evolutionary process. Some date this 900 million years ago, others put it much later. Now Chinese scientists have identified eucaryotes in fossils dated between 1,200 and 1,400 million years ago.

The well-preserved eucaryote fossils were found in black chert from the Wumi Mountains in today's Hebei province. The analysis was made by researchers of the Tianjin Geological and Ore Research Institute, the Hydrobiology Institute of the Chinese Academy of Sciences and by scientists from Beijing University and Nanjing University.

The eucaryote was identified as multinucleate algae with a mid-stem from which wheel-like branches grew in a row on both sides. They were classified as belonging to the *polychaeta* family, of the *Siphonales* order in the *Chlorophyceae* class, and were named Cone-shaped algae *sinianensis*. Another type of eucaryote fossil found belonged to the *Chroococcaceae* family of the *Chroococcales* (blue-green algae) class. These were ball-shaped aggregates of cells the size of 4 microns enveloped in a colorless, transparent colloidal sheath.

If the formation of the earth took place about 5 billion years ago, it is estimated that the earliest organisms appeared about a billion years later. Some years ago in southern part of Africa geologists found fossils of unicellular organisms in the strata formed 3.2 billion to 2.6 billion years ago. Round or oval, they were called *Eobacterium isolatum* and *Archaeospheroides barberstonensis*. These were procaryotes, or simple cells with diffused nucleic acids — i.e., with no nuclei and therefore no possibility of sexual reproduction.

The appearance of eucaryotes, that is organisms with a nucleus, marked a milestone in the evolution of life and development of the earth. The discovery of these fossils is of importance to the paleontological study of the strato-type section of Sinian suberathem and is important in the theoretical study of the origin and evolution of life.

NEW SPECTRUM LINES OF FLUORINE ATOM LASER

SINCE the 60s more than a thousand spectrum lines in laser have been found abroad. Recently China's scientists have begun to discover new ones.

In March 1977 researchers at the Shanghai Precision Optical Instruments Institute of the Chinese Academy of Sciences observed some light red spectrum lines similar to those of helium-neon laser (wave length 6328 angstrom units) in spots of fluorine atom laser. Since the spectrum lines of the fluorine atom laser previously reported abroad were of wave lengths of more than 6900 angstrom units they suspected that these might be still undiscovered lines. In May that year they photographed these lines with a one-meter grating spectrograph made by the Shanghai Optical Instruments Factory and got new lines with wave lengths of 6239.7,

6348.5 and 6413.6 angstrom units. The measurement was accurate to ± 0.3 angstrom units. In the spring of 1977 the Anhui Optical Instruments Institute discovered these new lines in the fluorine atom laser and the xenon fluoride quasi-molecule laser.

The discovery of these lines was reported in the U.S. magazine *Optics* in May 1977 and in the Soviet magazine *Applied Physics* in October 1977.

MULTI-ANTIMYCIN FUNGICIDE FOR AGRICULTURE

THE Microbiology Institute of the Chinese Academy of Sciences and agricultural pesticide factories in Shanghai and Yanbian in Jilin province have brought out a new kind of multi-antimycin for treating fungus diseases in plants. After several years of trial use in the fields, it has proved to be of high efficacy, low toxicity and harmless to animals and humans.

Used on tobacco plants to prevent red spots, its efficacy is from 60 to 80 percent, thus raising the quality of tobacco leaves one grade higher. It also cures powdery mildew and anthrax. On sugar beets it is 75 percent efficient in preventing ochronosis, resulting in a 40 to 80 percent higher sugar content. It is 87 to 94 percent effective on ginseng scabs and increases the yield of seed. With bacterial leaf blight on rice it is 75 percent effective. On powdery mildew on wheat the result is better than when colloidal sulfur is used.

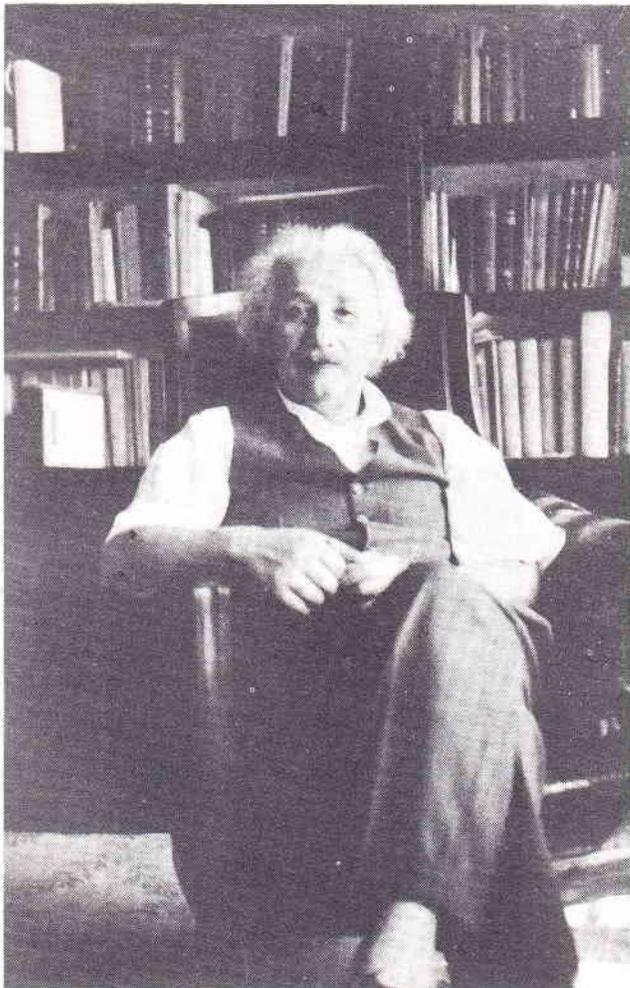
It is also fairly effective in preventing some diseases of vegetables, fruits and tea bushes, in storing oranges, tangerines and other fruits, and in protecting rice seedlings. In concentrations less than 50 per million it does not harm fish being raised in paddy fields. Moreover, its production process causes practically no environmental pollution.

EINSTEIN AND CHINA

ZHOU PEIYUAN

Einstein at his Princeton home in 1937.

Zhou Peiyuan



THE 100th anniversary of Albert Einstein's birth was March 14 this year. The name of this century's most eminent scientist has long been familiar to intellectual circles in China.

The slogan "Science and Democracy" raised during the anti-imperialist and anti-feudalist May Fourth Movement of 1919 made me decide to study physics. Just about that time, through observations of eclipses of the sun, British astronomers verified Einstein's prediction that the rays of star light passing by the sun travel not in straight but curved lines caused by the gravitational field of the sun — it was a confirmation of Einstein's theory of gravitation.

This shook the whole world. Chinese papers carried many articles introducing Einstein's theory. In the Physics Department of Beijing University a series of lectures introduced Einstein's theory of relativity and contrasted it with Newton's concept of time-space. I attended these lectures with great enthusiasm, although I was only a boy of seventeen then.

The theory of relativity was first introduced into China by Xu Chongqing in an article in October 1917. The late Vice-President of the Chinese Academy of Sciences Wu Youxun published his "The Fourth Dimension" in February 1919 when he was a student in Nanjing. In November 1920 a special report by "Ruo Yu" (a pen name) was published in *China Times* and later in *The Eastern Miscellany*. It praised Einstein as the Copernicus and Newton of our time and a great revolutionary in science. It also described how he had been persecuted in Germany. A second report introduced Einstein's life, accompanied by photos. In its seventh issue Vol. III, *The Journal of the Young China Association* carried photographs of Einstein the scientist himself had given to the Chinese readers.

Even more important was Yang Quan's translation, *Einstein's Theory of Relativity*. In 1920 Eugene Higgins, an American, offered \$ 5,000 for anyone who could put Einstein's theory into simple language within 3,000 words. The winner was L. Bolton, a clerk in the British Patent Office, whose 2919-word article was carried in the *Scientific American* magazine on February 5, 1921. Yang's translation of this was published March 16 in China's *Science* magazine.

In the 20s Professor Xia Yuanli of Beijing University was one of the noted Chinese scholars on the theory of relativity. He had studied in the United States and later attended lectures by Planck and Einstein in Berlin. He taught the theory of relativity in Beijing University and other schools. In 1921 Xia and Cai Yuanpei, then president of the university, visited Einstein in Berlin and invited him to

ZHOU PEIYUAN is Acting Chairman of the Scientific and Technical Association of the People's Republic of China, Vice-President of the Chinese Academy of Sciences, and President of Beijing University.

lecture in China. But they did not come to a definite decision at the time.

In 1922 on his way to Japan for a lecture tour Einstein stopped over in Shanghai. He expressed his willingness to deliver lectures for two weeks in China after his Japanese tour. Beijing University telegraphed him extending a warm welcome. The invitation, however, was somehow delayed in reaching him. Einstein, who thought the University did not want to invite him, changed his plans. "It was a great pity," he said later whenever he thought of the missed opportunity in China. The late President of the Chinese Academy of Sciences Guo Moruo (Ko Mo-jo), who was then in Japan, attended Einstein's lectures there.

From 1917 to 1923 some 100 articles on Einstein and his theory were carried in Chinese newspapers and journals. Fifteen books on his theory and his works were published. Science in China was still young and backward. The country was torn by the rule of feudal warlords and suffered from imperialist aggression and exploitation. Under such circumstances it was quite extraordinary that Einstein's achievements could have received so much attention. On a lecture tour in China on "The Analysis of Matter" in 1920, Bertrand Russell mentioned the theory of relativity. He referred to Lenin and Einstein as "two great men of our time" in social revolution and scientific revolution. Such an appraisal as seen today 60 years later is still pertinent.

EINSTEIN showed great concern for the Chinese people. On stopovers in Shanghai on his trip to Japan back and forth in 1922 he saw with his own eyes the suffering of the working people of old China. It aroused his deep sympathy and anger. He wrote in his travel diary, "In Shanghai the Europeans have formed a ruling class, while the Chinese are their slaves. This is the poorest nation on earth and its people have been treated no better than beasts of burden. The contrast in the social status of the Europeans and Chinese in Shanghai makes the recent revolutionary incidents in China especially understandable. This is an industrious nation groaning in slavery, yet it is an indomitable nation."

We shall never forget Einstein's repeated appeal to various countries after the "September 18th Incident" in 1931 for united economic boycott to stop Japanese military aggression in China. Neither shall we forget how in 1937 he voiced solidarity with seven public figures in China who were being persecuted by the Kuomintang authorities for advocating resistance to Japanese aggression.

In 1936 I worked for a year in the Institute for Advanced Study at Princeton and took part in the seminar on relativity under Einstein's direction. He always encouraged us, put forward comments with genuine sincerity and solicited the opinions of the young scientists on his work. He was modest, kind

and honest. When he talked with me, he showed deep sympathy for the Chinese people and said he placed high hopes on a nation which had had such a long history of civilization.

After the First Revolutionary Civil War (1924-27), physics departments were established in China's universities. The specific theory of relativity became part of the course on electrodynamics. Almost every student studied it. As for the general theory of relativity, only a few schools taught it, to say nothing of doing research. Serious teaching and research on the general theory of relativity was started only after the founding of the New China.

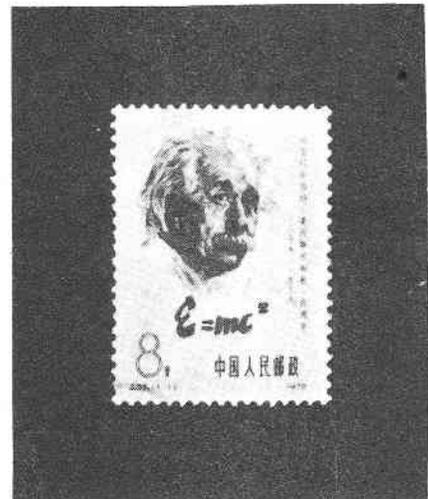
STAMPS OF NEW CHINA

Albert Einstein Commemorative

ON March 14, the 100th birthday of the great scientist Albert Einstein, a commemorative stamp was issued.

The stamp bears a portrait of Albert Einstein in sepia, with his equation $E=mc^2$ in gold at the bottom and Chinese characters also in gold on the right reading "Commemoration of the 100th anniversary of the birth of Albert Einstein."

The stamp is of 8 fen denomination and measures 30 × 40 mm. Perf. 11. Color photogravured. Serial number: J. 36 (1-1).



Einstein Commemoration Activities



The Einstein centennial meeting in Beijing.

Wang Hui

TO COMMEMORATE Einstein's centennial, the Scientific and Technical Association of the People's Republic of China, the Chinese Physical Society and the Chinese Astronomical Society held a meeting in Beijing on February 20 this year. Over 1,000 scientists attended.

Guests at the meeting were Erwin Wickert, West German ambassador to China; East German counsellor Dr. Heribert Kunz; Swiss charge d'affaires ad interim Guy Ducrey; J. Stapleton Roy, then deputy director of the United States Liaison Office in China; Dr. Chieh-chien Chang, professor of space science and atmospheric physics at Catholic University of America in Washington, D.C., who was in China on a lecture tour; and West German scientists Dr. Hans-Jörg Deiseroth and Dr. Wolfgang Gerhard Bauhofer.

Zhou Peiyuan, Acting Chairman of the Scientific and Technical Association of the People's Republic of China and Vice-President of the Chinese Academy of Sciences, spoke at the meeting. "Having made pioneering contributions to modern physics," he said, "Albert Einstein was the most influential natural scientist of the 20th century. . . . Though he died in 1955, the fruits of his scientific research and the impression of his brilliant thinking and the strength of his moral integrity are still vivid among our people. The far-reaching historical significance to human life of the new epoch he opened in

science has been realized by people in ever-increasing numbers.

"We are having this commemoration of Einstein not only because the scientific contributions of his whole life had a profound impact on the development of modern science but also because he showed great courage in his exploring and pioneering efforts and dedication to truth and social justice. It is an example for us and a force encouraging us to strive for modernization.

"This universally esteemed scientist met with humiliation and slander in our country during the Lin Biao-gang of four period. It is with a view to restoring the honored position of this great scientist in China that this meeting in his honor is being held today."

Yu Guangyuan, Vice-President of the Chinese Academy of Social Sciences said at the meeting, "I agree with the judgment that until now only Copernicus, Newton and Darwin have matched Einstein's achievements in natural science. I think this is objective and right. It is not out of any special love for the theory of relativity that I seem to overestimate this great scientist. His theory of relativity was the result of his courageous spirit of breaking through old concepts. This in turn had a tremendous influence in the field of natural science and even in the ideological field. There are quite a number of scientists who deserve commemoration but few like Einstein who caused such a tremendous revolu-

tionary change in such broad fields." Yu also said, "A discovery such as relativity couldn't help but have a great influence on philosophical thinking. Numerous philosophers enlightened by Einstein's specific theory of relativity carried on philosophical studies of time concepts and knowledge."

Many other meetings were held in China to commemorate Einstein. There were reports such as "Einstein's Contribution to Physics" by Dr. Hu Ning of Beijing University, "The Life and Thought of Einstein" by Zhao Zhongli of the Natural Science History Institute, and "The Gravitational Wave" by Qin Rongxian of the Institute of Physics.

A new translation of Einstein's works has been published to commemorate the 100th anniversary of the great scientist. The first of the three-volume *Einstein Essays* was republished. Zhou Peiyuan's preface for it had been an article carried in the *People's Daily* last year on the 99th anniversary of Einstein's birth. Many academic magazines printed articles by Chinese scientists, including Wang Zhuxi's "Einstein's Contribution to Statistical Physics", Fang Lizhi's "A New Page in the Universe," and Peng Hengwu and He Zuexiu's "Einstein and the Implicit Parameters of Quantum Mechanics." Popular publications reported on Einstein's theory and life in simpler language. A stamp commemorating Einstein was issued by the Chinese Stamp Company.



A Dong multistoried house built up a slope, with a village drum tower in the background.

With the Dong People of Guangxi

YOU YUWEN

SURELY these can't be models of real buildings. They must be examples of handicraft art, I thought as I stood before scale models of two structures built by the people of China's Dong nationality. I was in the Guangxi Zhuang Autonomous Region's museum exhibiting the art and culture of the dozen nationalities living in this southern border region. In the next few days I was to see many examples of such Dong drum towers and the famous Chengyang Bridge, as I visited the villages of the Dong people in the mountains of northern Guangxi.

The Dongs, one of China's 54 nationalities, originally lived in the fertile, temperate areas along China's southeastern coast. About 500 years ago they migrated to the barren mountains straddling the borders of Guangxi, Guizhou and Hunan provinces to escape national oppression from the feudal rulers, who were Hans, China's majority. They brought with them the lan-

guage of the Hans as spoken at that time. In the isolation of the mountains it evolved into the Dong language as it is known today. They have no written language. Since most of the population is conversant with the present-day language of the Hans, they use that in their writing.

Wherever possible, when minorities live in compact communities, autonomous counties have been set up. Sanjiang county, where I was to go, became one such county for the Dongs in 1952. It has 128,000 Dongs in a total population of a quarter-million, with people of Han, Zhuang, Miao and Yao nationality making up the rest. It is the only autonomous Dong county in Guangxi (there are others in other provinces).

Before liberation in 1949 the Dongs were under feudal chieftains, generally one in each village, who claimed all the land and political and economic power. After liberation the people had land reform, then later went through the stages of agricultural cooperation and now farm their land collec-

tively in people's communes. There have been other changes, too: electricity instead of the old pine torches, trucks and a rail line instead of donkeys to bring in much-needed salt and cloth — and now the same industrial products as are sold in the Han-inhabited districts, as well as goods for special Dong customs. In Sanjiang county the Dongs grow paddy rice and are developing production of tung and tea oil and timber.

The Bridge and the Tower

I got my first glimpse of the Chengyang Bridge, one of the two structures whose models I had seen, as the highway through Sanjiang crosses the Linxi River. Even more impressive than the model had led me to expect, it is one of the famous bridges of this area. Its five pavilions are linked by tiled roofs which make the entire bridge a covered walk. In all of its 64.6-meter length (width 3.4 m., height 10.6 m.) not a single nail is used. It is held together by mortise and tenon construction. The bridge

YOU YUWEN is a staff reporter for *China Reconstructs*.

stands in a lovely setting of green mountains and tree-encircled hamlets.

Work on it started in 1906, the caretaker, a Dong, told me. Before that there was no bridge, and people and stock were frequently washed away while fording during the high-water season. The village elders proposed a large covered one which would also give protection from wind and rain. The Dongs have a very highly-developed social sense when it comes to anything for the public good, so everyone pitched in. Some contributed funds, others labor. People from neighboring villages came, bringing their own food. The best craftsmen pooled plans and suggestions. The bridge was completed 11 years later, the product of many loving, painstaking hands. Its many-eaved pavilions are crowned with red baked-clay gourds, a symbol of good luck, and its rafters, pillars and ceilings are decorated with intricate carved designs.

After liberation the people's government put it under protection as an important cultural relic and

several times provided funds for repairs and redecoration. While a new modern bridge serves the highway, the old bridge is still used for pedestrians and light traffic up to hand tractors.

The Drum Tower

I was soon to see the other structure that had impressed me. This is the drum tower at Mapang village, in one of the people's communes. Every village has its drum tower, and the one at Mapang is the largest. From it, in the days before electricity and loudspeakers, a long drum made of a hollowed tree trunk was beaten to call the village together. The square before the tower in the center of the village is also the gathering place for after-work socializing, storytelling, songs. The wooden tower, also lovingly made shows the Dong's relatively high level of cultural achievement.

The Dongs' tradition of public-spiritedness which has continued down to today, I was told, grew out

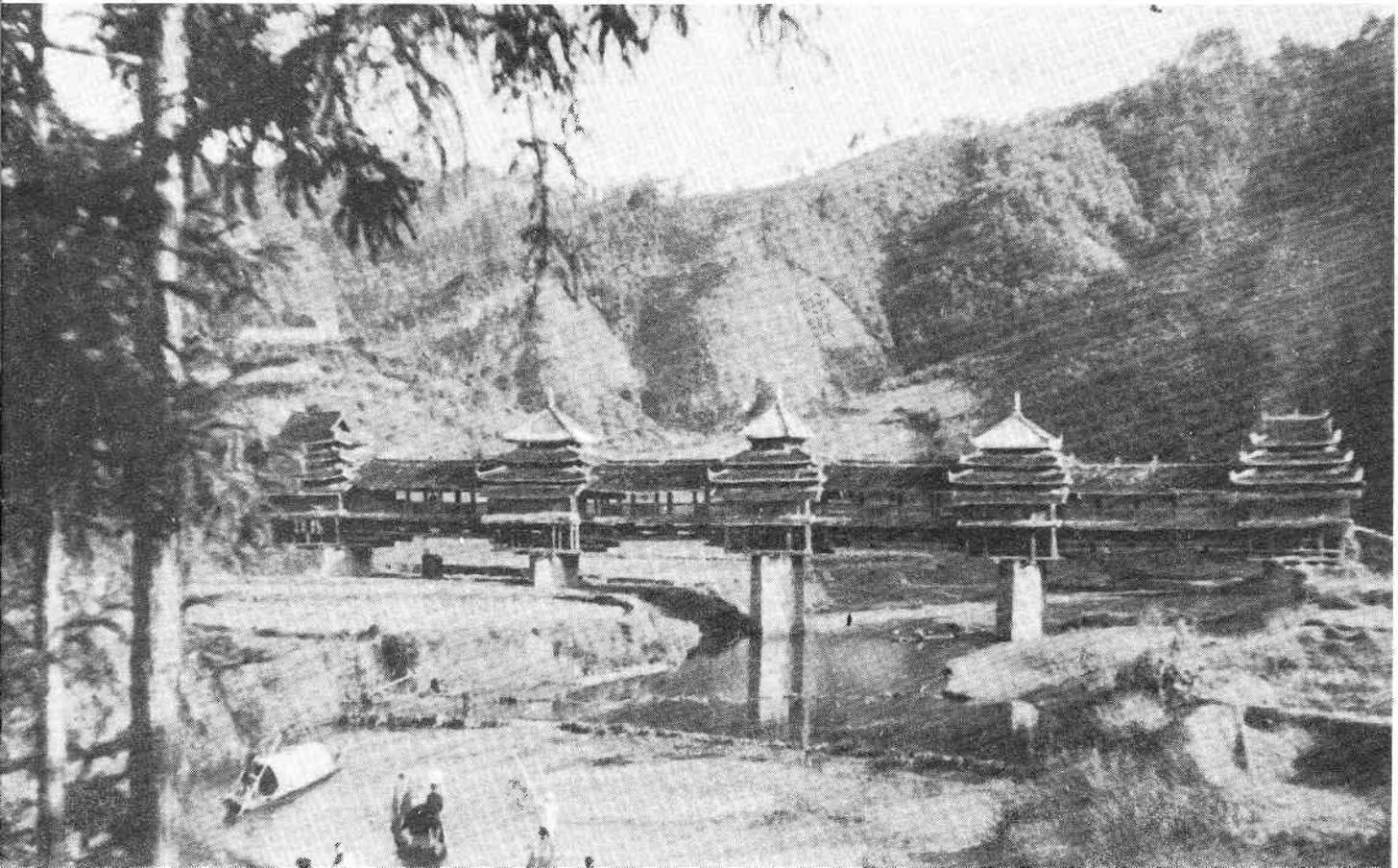
of their efforts to help each other in the face of the national oppression which they suffered. So everyone pitches in for things like bridge-building and road-laying. And the whole village turns out to help at weddings, funerals and house-raising. Weary travelers will find little wayside pavilions put up for passers-by in the mountains, with benches, braziers for chilly days and even an assortment of new straw sandals free for those whose footgear has worn through.

I was told that nothing is ever stolen from the fields, fishponds or stacks of lumber and firewood in the hills. Lost articles are picked up and "shouted" about the village until the owner is found, or simply left in a public place for the owner to collect. Following ancient custom, a hunter always shares his bag with whoever has gone hunting with him.

Songs for All Occasions

Singing is one of these shared activities. Weddings and celebrations

The Chengyang Bridge, the longest bridge of mortise and tenon construction in China.





The national costume with bands of elaborate embroidery is still made, but today put together on the sewing machine. Dong musicians with traditional reed-pipe.



of all kinds, working together in the fields — all are occasions for singing, each one taking his turn. A few bars played on reed pipes in the middle of the night can get everyone out of bed for an impromptu songfest at the foot of the village drum tower. The Dongs have songs of all kinds from historical epics to rousing drinking songs and love songs accompanied by the *pipa*, a mandolin-like instrument. There are songs to welcome and songs to send off a guest and songs for a chance meeting on the road. An unusual type are the “flute songs,” in which the singer plays his own flute accompaniment with his nose.

Many marriages begin with young people meeting at song competitions; singing has been known to assuage the anger of quarreling spouses and aid their making-up. There is a legend about a young girl who cannot marry the man she loves because her parents have arranged for her to marry someone else. The young man asks others to intercede for him, but

nothing comes of it. Then he meets a ballad singer who teaches him to sing. When he becomes skilled at it he goes to sing under her window. On the first day she opens the window to listen. The next day she leaves the door slightly ajar. On the third, the music apparently so overcomes her compunctions on doing what her parents want that she elopes with him.

The ballad singer is highly respected in Dong society. I met one of them, the venerable Wu Jujing who is both skilled in his art and wise in the ways of men. In addition to singing many songs on the history of the Dongs and their way of life, he makes up many out of current life. During the land reform one of his songs, “Grandma Li’s Woes” helped get the movement off to a good start, and he composed others satirizing the despotic landlords and gentry.

Occasion for Hospitality

The Dongs say that to be hospitable is a rule laid down for them

by their ancestors. So naturally the arrival of myself and my reporter and anthropologist traveling companions in a village near the county town was the occasion for a feast. Our host, a commune member, lived in a four-story tile-roofed wooden house built in Dong fashion up a mountain slope. As is the custom in this part of the country, the ground level is for chickens, livestock and fuel storage. Above it are the living room and kitchen, with bedrooms on the third story and storerooms on the fourth.

As our host led us up the stairs I noticed seven or eight women busy preparing dinner in the kitchen. They wore the local-style collarless, wide-sleeved dresses of deep purple held in at the waist with a belt, neck circlets and finely-wrought earrings of silver.

Tea-drinking is an indispensable ritual for guests. The Dongs prepare it in their own unique way.

puffed rice and fried peanuts and beans are put in, or else bits of salt pork and parched glutinous rice. Courtesy requires the guest drink at least three bowls of this substantial broth.

As we sat talking over bowls of tea, a ballad singer struck up a song on the *pipa* — this one a song of welcome for visitors from afar. The young people began to troop up the stairs swaying to the cadence of the music.

My host now led us to the dinner table. I counted fifty dishes of food, among them such delicacies as duck, chicken and meat salted according to a special Dong recipe, and sour pickled vegetables. As we ate, the women kept urging us to try this or that dish. I was somewhat puzzled by their insistence until my host explained that entertaining guests gives the women a chance to show off their culinary skills. Almost every woman in the neighborhood contributes a few

whether they all belonged to the same family.

“You Dongs certainly like sour pickled vegetables,” I observed to the young production brigade leader sitting next to me during the meal. This elicited the information, accompanied by a huge grin, that he was a Zhuang, not a Dong. Then, in fluent Dong vernacular he went on to say that he couldn’t even speak the language when he came here four years ago. But since then he had adapted to the life and, yes, he liked sour pickled vegetables — they were good for the digestion.

The minority nationality communities I visited in Guangxi were all more or less multinational in makeup. The same is true for their



Fireworks festival, a Dong holiday on the 26th day of the 10th month of the lunar calendar.

First the tea leaves are browned slightly in tea-seed oil, and sometimes a handful of boiled glutinous rice is thrown in. Then boiling water and salt are added and the leaves are strained off. Then

dishes, then waits eagerly for the guest’s comments. The proudest woman is the one whose dish is emptied first. That explained why there had been so many women in the kitchen: I had been wondering



Photos by Xinhua
Prof. Fei Xiaotong (second left), a contributor to *China Reconstructs*, in a Dong commune member’s home.

cadres, whose ranks included Zhuangs, Miaos; Yaos, Hans and others. Some were former People’s Liberation Army men who had come with the units that liberated this area nearly 30 years ago. They had stayed on to help build up the region and many had married local girls. Others were like the young man above, who had grown up in a nearby area and had been assigned to this brigade by county leaders. All had become part of this big family of nationalities now working together to build a modern, socialist China.

The Race of the Frog and the Tiger

GUO SIJU

ONE morning as the sun mantled the Awa Mountains with a golden sheen, the mist evaporated and the dew drops on the leaves glistened, a little frog perched on a banana leaf sung merrily.

A proud tiger strode out of the forest. When he saw how gay the frog was, he said quite annoyed, "Ha! So you're the little imp who has kept me awake all night with your noise!"

Staring back at the tiger with his bright, shiny eyes, the frog retorted, "My mama has taught me singing ever since the day I was born. If you don't like it, scam!"

Seeing that the little frog dared to talk back, the tiger decided to teach him a lesson. "Aha!" he said. "You have the nerve to ask me, the tiger, to leave the mountain! I'll drive you out first!"

Without a trace of fear, the frog replied, "My family has lived here for generations. What makes you think you can drive me out?"

"I don't care about any of your stupid ancestors. I'm the king of these mountains! Whoever doesn't listen to me I'll kick out!"

Without letting the frog say anything more, the tiger tried to force the frog to leave. But the frog thought a bit and said, "Tiger, I have spent all my life in these mountains. If you are really going to throw me out, I would like to have a last look at the flowers and trees I know so well. But let's run a race around this mountain; whoever loses has to leave this place."

The tiger shook with laughter upon hearing this suggestion. "The only thing imps like you can do is jump. But one step of mine is more than you'll leap in a whole day! You'll lose for sure, Frog, and I'll stay here forever," the tiger bragged.

The race was set for the next day.

Upon returning home, the frog called all his pals together for a

powwow. How could they outwit the tiger? Pooling their ideas together, they came up with a way to beat the tiger.

THE next day when they arrived for the race the frog said, "Tiger, let's start together. Call me from time to time and if you don't hear my answer, that means I've already fallen behind you."

"Okay," the tiger replied nonchalantly, "you can start at dawn. I'll catch up with you after I've had a good snooze."

The race began. The proud tiger curled up under a big green tree and fell asleep. Then the little frog and his pals hurried to their pre-arranged places along the road to await the tiger's call.

The tiger awoke to find the sun already very high. He began to start out after the frog. After two strides he stopped and called out, "Frog. . . ."

A frog waiting ahead shouted loudly, "I'm here!"

Finding that the frog was ahead of him, the tiger began to run as fast as he could. After a distance, he stopped, thinking he had passed the frog and called, "Frog. . . ."

Another frog ahead of him answered, "Tiger, I'm way ahead of you!"

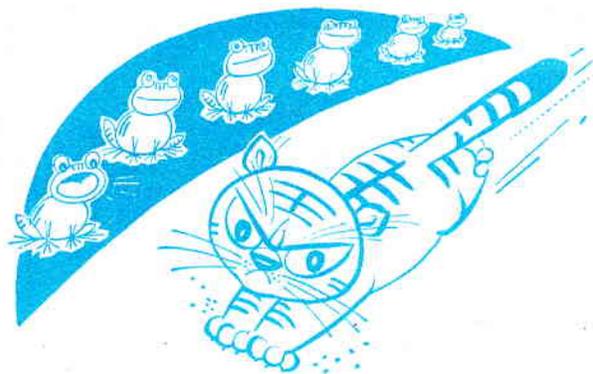
Frantic, the tiger ran for all he was worth until his fur was wet and his tongue hung out of his mouth. Thinking that this time he must have passed the frog, he stopped again and called, "Frog. . . ."

A frog waiting in the forest ahead jumped out and said, "You're way behind, Tiger!"

This really shook the tiger. He thought to himself, "Oh no! If I lose this race to the frog I'll be the laughing stock of all the animals. It's better if I withdraw and slip away without anyone knowing. Then no one is the winner or the loser and I'll still have some prestige left." Very pleased with his plan, the tiger looked as smug as a weasel who has just got his paws into a honeycomb, but forgets about the bees. He ran to a bend, and seeing no one around, he tried to slip into the deep forest.

Seeing through the tiger's trick, the frog hopped after him loudly crying, "You're lost, Tiger! I'm going to find someone who will decide who is right and who is wrong."

Afraid of being shown up by the frog, the once-proud tiger escaped to another mountain and never came back again.

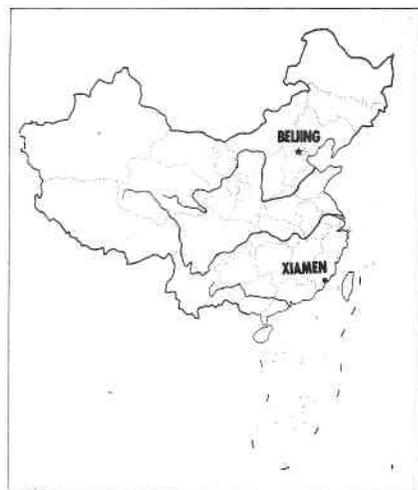


Drawing by Chen Yongzhen

Xiamen (Amoy)

Island City on the Southern Coast

WU TONG



XIAMEN (Amoy), a famous port city for centuries, lies on an island of the same name in a large bay on the southern coast of Fujian province. Since 1956 it has been connected with the mainland by a wide five-kilometer causeway for trains, vehicles and pedestrians. The city limits on the mainland include the town of Jimei, birthplace of Tan Kah-kee (1874-1961), a patriotic overseas Chinese leader who devoted his life to public education in China.

Tan Kah-kee went to Singapore in 1890 and became a wealthy industrial and commercial figure. Hoping to save China by promoting education, he sent money to Yang Xinrong and Chen Cunmu to organize and run a primary school for him in Jimei in 1913. Later he established two teachers' training schools, a middle school and several technical schools specializing in aquatic products, navigation, forestry and commerce. He also set up a library and a science exhibi-

tion hall. These changed Jimei, formerly a poor fishing village, into an educational center known in China and abroad. In 1921 he started Xiamen University.

After liberation Tan Kah-kee felt there was even more significance in developing education. With the help of the people's government he built 88 school buildings in Jimei and also expanded Xiamen University. Today Jimei has a marine products institute, navigation school, college of finance and economics, physical culture school, teachers' college, a middle school, an overseas Chinese continuation school and others. These — all set up by Tan Kah-kee — have trained scientists, teachers and other skilled people for the country. The Xiamen Overseas Chinese Museum, also established by Tan Kah-kee, tells people of the contributions made by the overseas Chinese to the cultural exchange and friendly relations between China and southeast Asian countries.

All his life Tan Kah-kee opposed the imperialists' aggression against

China and the reactionary rule of the Kuomintang. He supported the leadership of the Chinese Communist Party and the building of socialism, and did much to promote the unity among overseas Chinese abroad. In 1945 Chairman Mao Zedong commended his patriotism and presented him with an inscription: "Standard bearer of the overseas Chinese, a vanguard of the nation." He is buried behind the 28-meter-high Jimei Liberation Monument situated in Aoyuan Park. This monument is decorated with many revolutionary stories in relief and inscriptions by revolutionary leaders.

XIAMEN has been a commercial port since ancient times. After the Opium War in 1840 it became one of the five ports in China opened to imperialist traders. The bay is wide and averages 20 meters in depth. Even when the tide is out 10,000-ton ships can berth.

In the old society Xiamen was a typical semi-colonial, semi-feudal consumer city with old-style pri-

WU TONG is a staff reporter for *China Reconstructs*.

vate money houses, pawnshops and ballrooms. Its only industry consisted of small shops making cigarettes, matches and batteries, and a few smithies. It counted only 800 workers.

After liberation the city was gradually rebuilt. Its streets and lanes were paved. The city now has 300 factories manufacturing textiles, foods, chemicals and other products. Its cod-liver oil, light-sensitive photographic materials, canned fruit and marine products are well known. Last year the city's industrial value was 600 million yuan, 26 times that at the time of liberation. Its products are sold in 74 countries.

Xiamen is the home of many overseas Chinese, who number more than half its 200,000 urban population. Natives of Xiamen now living abroad number about 100,000.

The city has many interesting places to visit. In its northeastern part there is Ten Thousand Stone Park, so named because before liberation it was a barren rocky hill. It is famous for its historical relics, tropical and subtropical trees and flowers. At its entrance stands the Xiamen Martyrs Monument. The park contains a lake with a palm-covered island, bamboo-lined paths, lotus flower pools, cedar trees and lawns. Many people

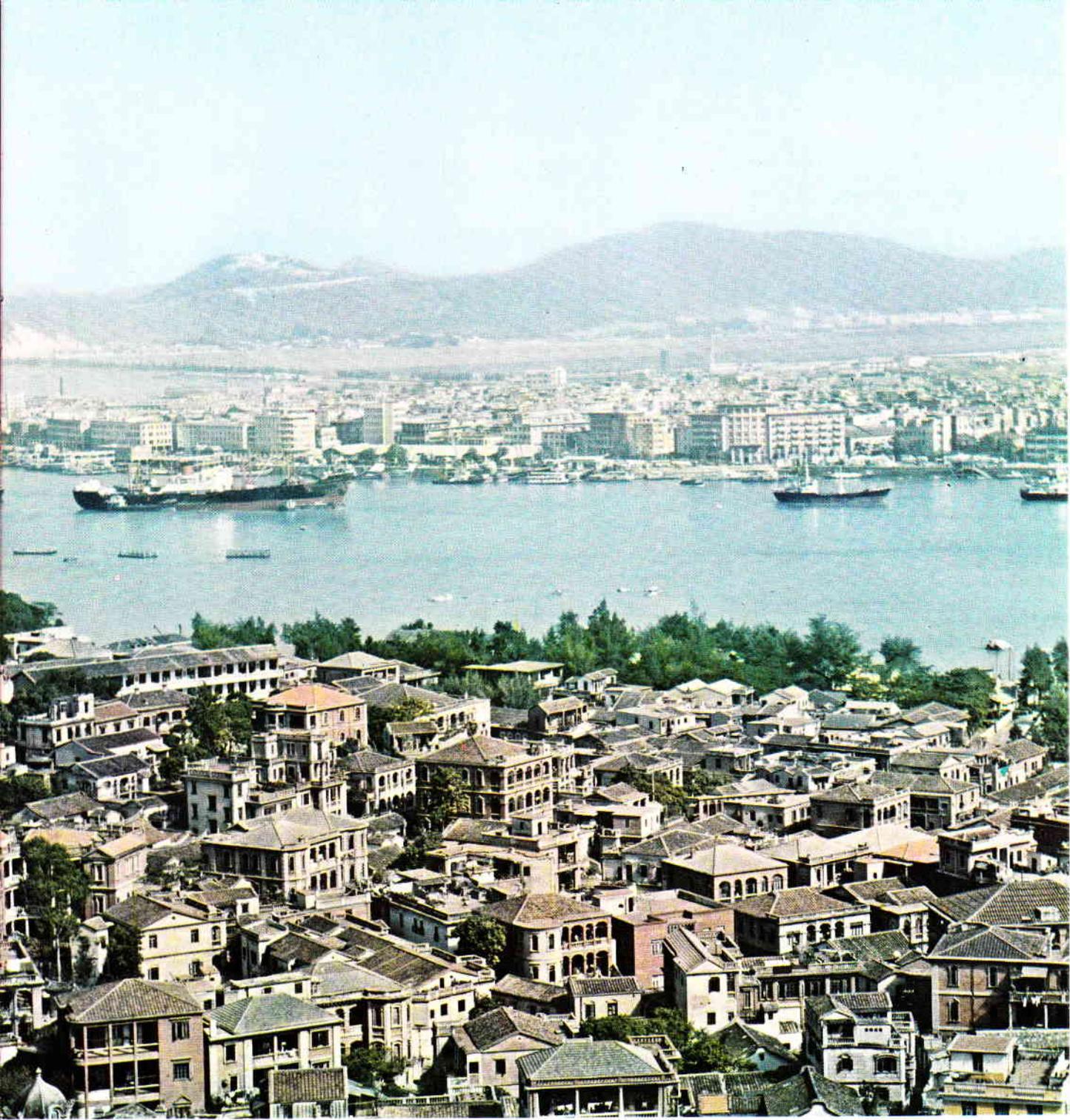
come here in the mornings to exercise.

At the foot of Wulao Hill southeast of the city is South Pu Tuo Temple, one of China's renowned ancient monasteries, built during the Five Dynasties period (907-960). Damaged during the Ming dynasty (1368-1644), it was rebuilt in the Qing dynasty (1644-1911). Since liberation it has been renovated and maintained in good condition.

The temple is built in southern Fujian architectural style. The beams and eaves of its main hall are decorated with carved flying dragons, flowers and figures. Inside the hall are three lacquered Buddhas, each more than three

Jimei Middle School set up by Tan Kah-kee.





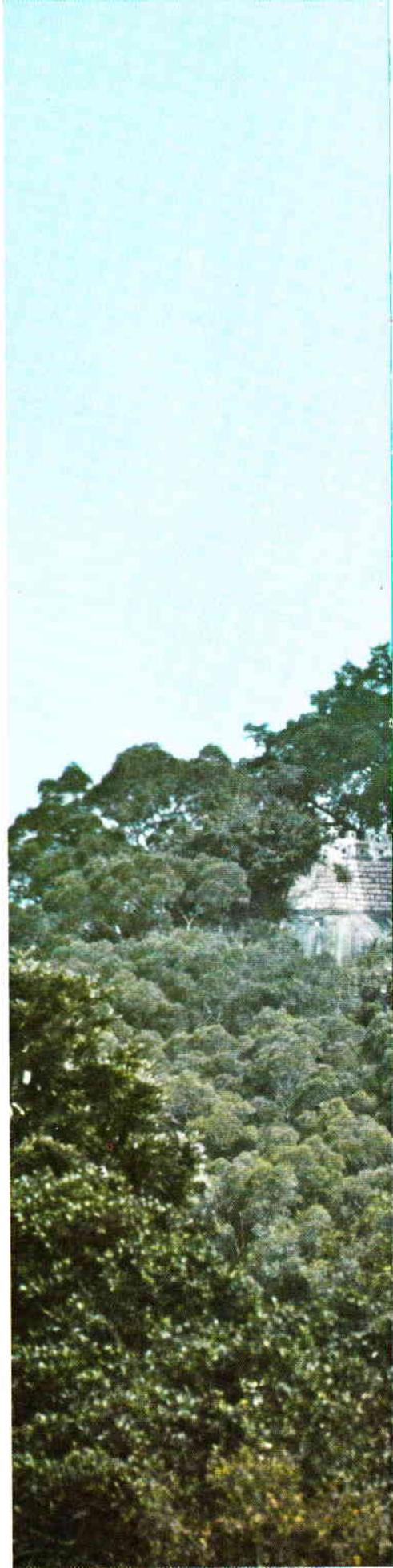
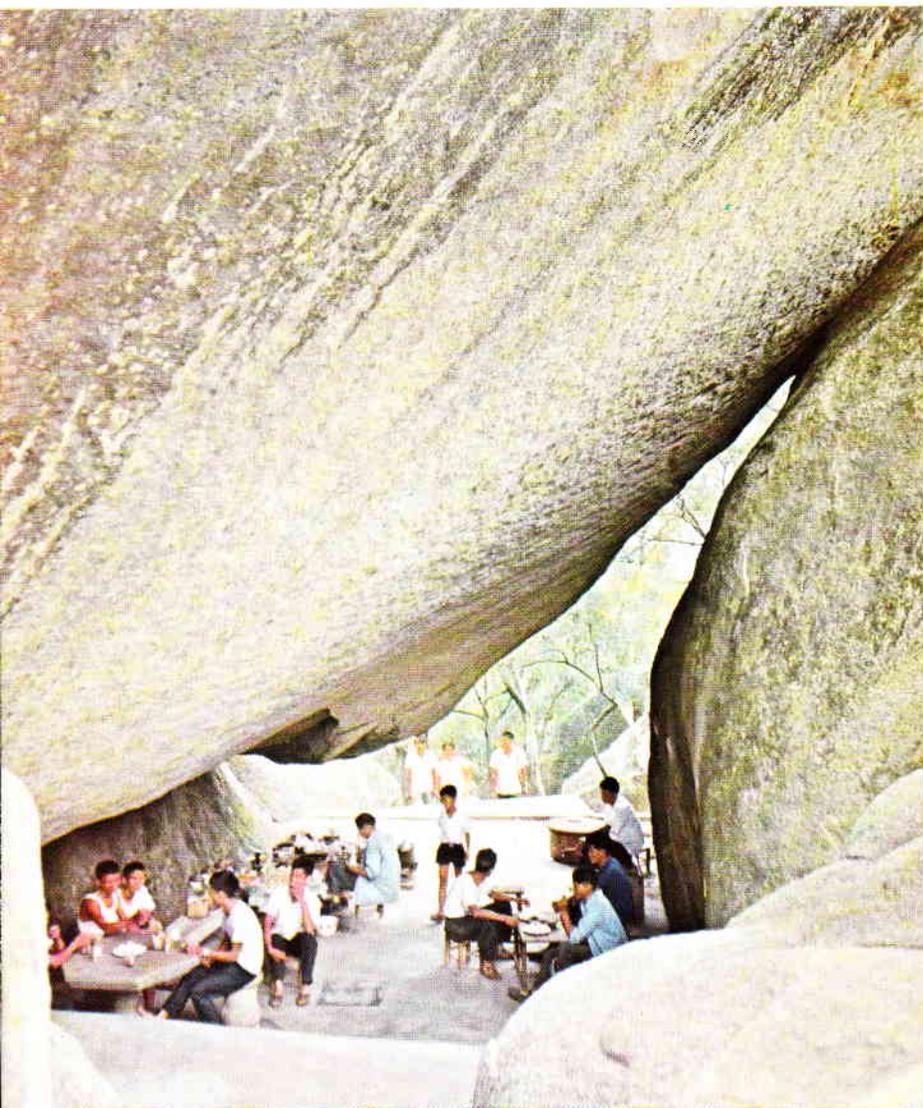
The port.

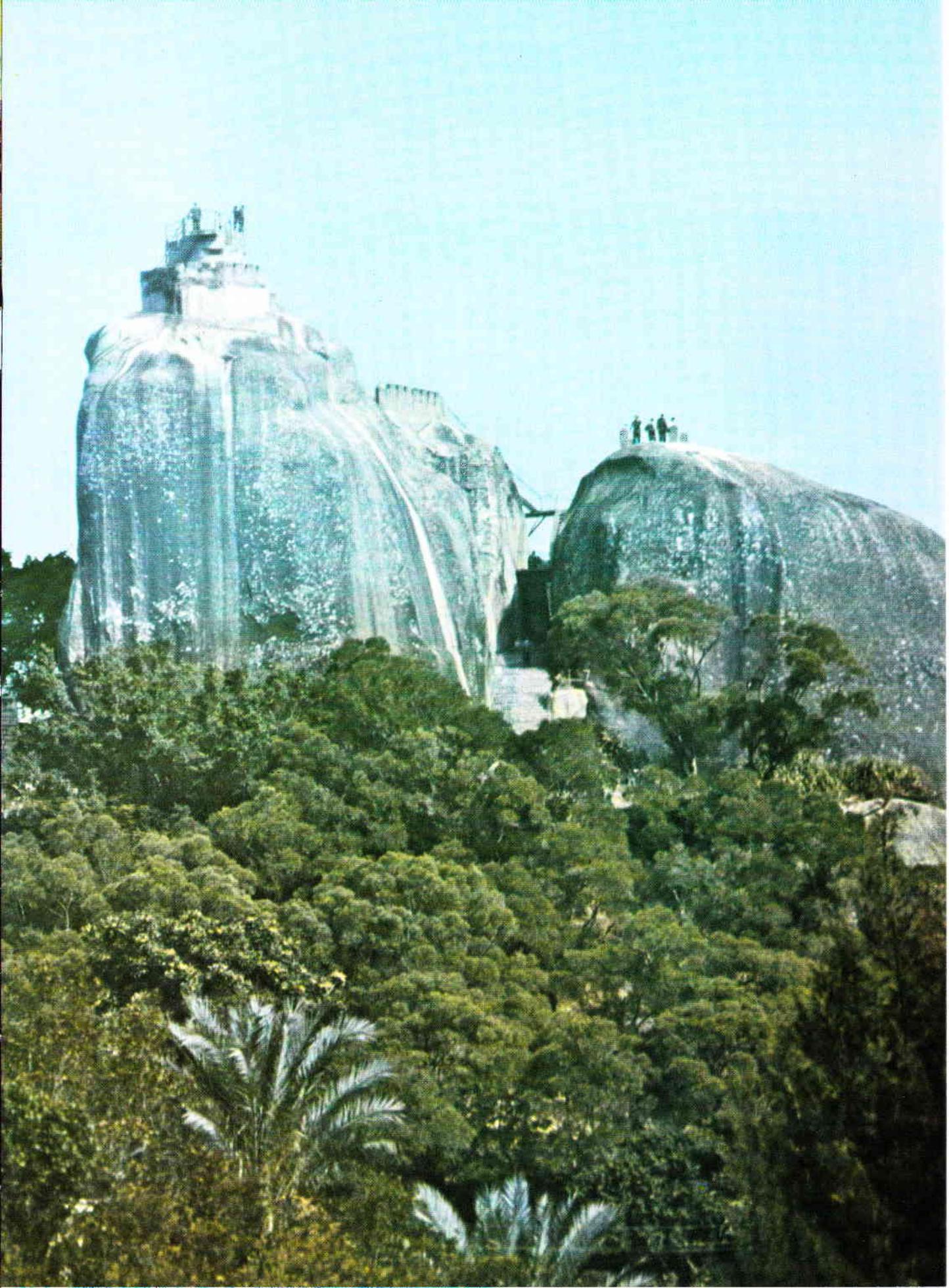
The Hall of the Jade Buddha in the Pu Tuo Temple.

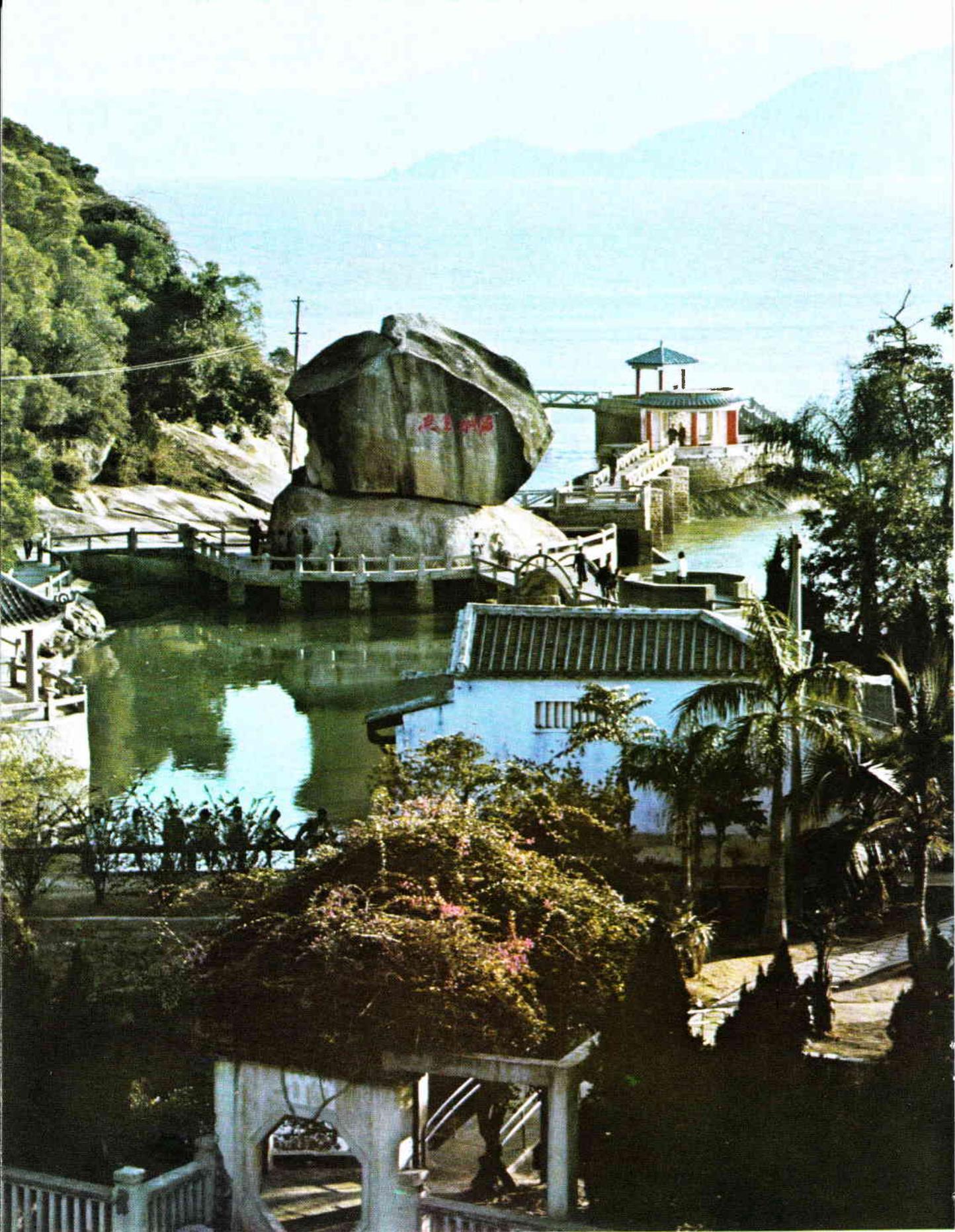


The castle where Zheng Chenggong set out in 1662 to drive the Dutch out of Taiwan province.

A cool rest stop on the way to the top of Longtou Hill.
Zhu Yongqing







A park on Gulangyu Island.

Photos by Wang Hongxun

meters high. Behind this is the Dabei Hall, famous for its carved and painted beams and pillars and an octagon pavilion ten meters high. Inside the hall is a many-armed seated Guanyin (Goddess of Mercy) entirely in wood. The temple houses Buddhist relics and religious classics of China and other countries. The vegetarian cuisine developed by the monks of South Pu Tuo Temple is famous and still enjoyed by visitors and tourists.

Xiamen University, expanded since liberation, lies southeast of Wulao Hill. With ten departments, 30 specializations and two scientific research institutes, it is one of the country's best schools.

ON the eastern part of Xiamen Island only 5,000 meters from Jinmen (Quemoy) Island is the Huangcuo production brigade. The brigade has 284 families in seven production teams growing vegetables for the city. Before liberation the few people living here, most of them from Taiwan, Guangdong, Zhejiang and Jiangsu provinces, led a poor life because of the infertile soil, bad weather and typhoons. The place was called "Beggars' Village."

After liberation the brigade built four reservoirs for irrigation. Grain harvests increased from 3.15 tons per hectare to 8.5 tons today. It became self-sufficient in grain in 1965. Since 1970 it has sold 100 tons every year to the state, distributed 250 kg. per person and put 100 tons in reserve. There is a kindergarten and primary school. Medical treatment is free and every family has bank savings. The average money income per person in the brigade last year was 160 yuan. Half of its families have built new houses.

Gulangyu, an island 400 meters west of Xiamen Island, is also part of the city. About 20,000 people live on its 1.64 square kilometers, but it is a quiet and beautiful place with tree-lined streets winding up and down the hills. Motor vehicles and carts from outside are forbidden: the island is called "the park by the sea." Before the anti-Japanese war it was a foreign

concession jointly held by several imperialist powers. Today it is a people's resort.

Half way up the island's Longtou Hill are the ruins of a castle where Zheng Chenggong (1624-1662) directed naval training before he crossed the Taiwan Strait and took Taiwan province back from the Dutch in 1662. Below the castle is the Zheng Chenggong Memorial Hall built in 1962 to house exhibits of this campaign and of the close relationship between the people of the mainland and the island province.

At the foot of Longtou Hill is a fine 300-meter beach and a park with artificial caves and exotic

trees and flowers. A bridge with some turns stretches out to pavilions built on the sea. Several thousand visitors visit the park every day.

Gulangyu has another name — "Music Island." The nights are filled with singing and the sound of pianos, violins, guitars, accordions and flutes. Much of it comes from young people practicing musical instruments at home — 300 pianos have been counted on the island. Concerts and performances are held on holidays and festivals. Several hundred people from the island are today working in other parts of China as performers or teachers of music.

Octagon pavilion at Dabei Hall in the South Pu Tuo Temple.



Three Senior Citizens

Tell Their Stories

Many readers have inquired about the life of elderly people in China, so our reporters interviewed three senior citizens of Beijing. These are their stories.



Li Shufen, Acupuncturist

I AM 75 years old. There are six members in our family — my daughter, her husband, my granddaughter, two grandsons and myself.

I was born in the countryside outside Beijing and my husband died 20 years ago. After Beijing was liberated in 1949, my daughter came into the city to work in the Chongwen District Hospital of Chinese Traditional Medicine and her husband in the Beijing Grain Bureau. When they had the first child they asked me to come and take care of the baby.

For the first few years I looked after their children at home. Then when our neighborhood set up a nursery, I began taking care of the children there. Now my grandchildren are grown up. When my granddaughter finished middle school she became part of the army production and construction corps in Inner Mongolia, my elder grandson served in the army and then went to work in an auto plant. At the end of last year he was cited as an outstanding worker. The younger grandson works in an electron tube factory.

During the cultural revolution some housewives in our neighborhood got together and set up a group to make rubber wheels for children's toys. Since I had nothing to do at home I decided to join them. My daughter and her husband did not agree. "You're old," they said. "We don't have to worry about food, clothing or spending money. Why don't you take it easy at home?"

"I'm bored with nothing much to do all day long," I said, "I want to do my part for socialist construction too." But I didn't go to work just then.

As far as our life is concerned, it's much better than before. We have no debts and we don't worry about the prices of rice, oil and coal always rising as they did before liberation. In our home we have everything we need, decent furniture, bicycles, a radio and a sewing machine. Everyone in our family has a wrist watch. Last year we bought a TV set.

My son-in-law's monthly pay is over 80 yuan, my daughter's 60 and my two grandsons' together around 80 yuan. This gives us a family income of more than 220 yuan a month. We have a nice apartment of two very big rooms, a kitchen, bath and balcony — a floor space of 60 square meters for which we pay 18 yuan a month including water, gas and electricity. Since both my daughter and her husband are from poor peasant families, they are very economical. We spend about 20 yuan per person a month for food and general expenses, so we have money left over to put in the bank. I put all my earnings in the bank. They won't let me contribute to the family expenses. Recently when my granddaughter got married her parents were able to spend 300 yuan on things she would need to set up housekeeping. Out of my own savings I bought her a transistor radio, some clothes and a silk quilt cover.

In 1970 the residents' committee in our neighborhood set up a clinic. As I had learned something about acupuncture when I was in the village, He Zhiying, head of the clinic, asked me to help out. With her encouragement I really decided to do something. I attended a course on acupuncture at the hospital where my daughter works. I don't write well so I couldn't take notes for reference and it was harder to remember all the acupuncture points. But with help from my classmates and my daughter, I finally finished the course and began work.

Our clinic also disseminates information on prevention of common diseases and on family planning and checks up on neighborhood cleanliness. In spring and autumn, when flu epidemics often occur, we usually make a big pot of Chinese herbal brew and go around to every family with it.

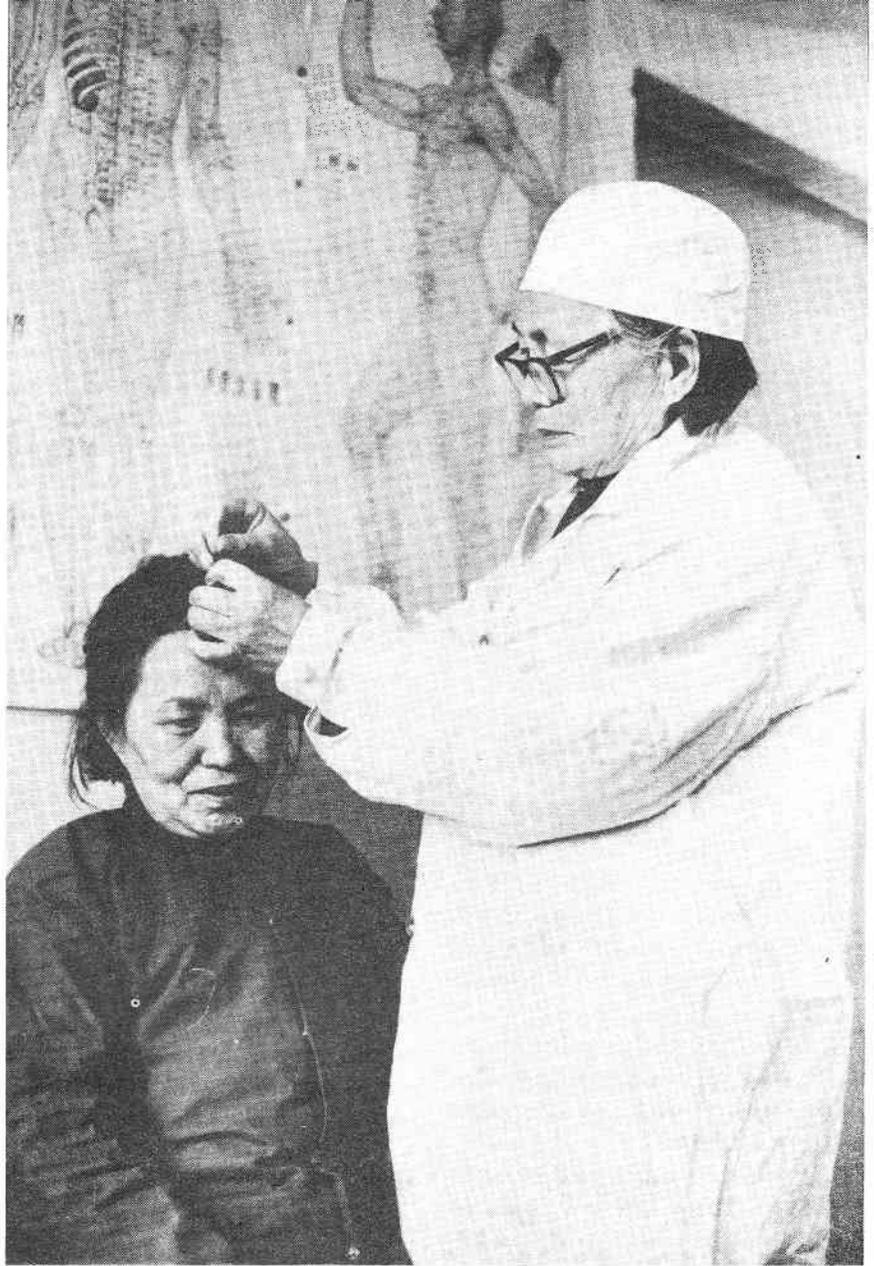
Duan Xiuying, a woman worker in the neighborhood, had a pain in her heel. It was so bad that she could not even walk to work so I went to her house. After several treatments she was completely well. One day she met me on her way home and warmly called out, "Grandma, you are really good at acupuncture. If you had not helped me, I don't know how long I would have suffered."

What I'm doing isn't very much, but everyone is so good to me. Sometimes when I come back after shopping people who live in the apartment building come over and help me upstairs. I am paid 24 yuan a month by our residents' committee. At first I did not want to accept the money. I said, "This is what I should be doing. I'm not working for money. You know we have four wage earners in our family. We already have an adequate income." But they insisted.

I like to go out and have a good time. On Sundays I often go to the parks. I've been in almost every park in Beijing. Last fall I rode the bus an hour to Fragrant Hill in the city's western outskirts to see the beautiful red maple leaves. My grandson jokingly remarked, "Grandma, by going out so much you add to the load of the public buses and others have to get up to give you a seat."

Since my home is near the Longtanhu Park, I often go there with other elderly women in early morning to do *tai ji quan* (Chinese shadow boxing). Once my daughter took me to the Beijing Zoo and the underground palace at the Ming Tombs.

I am also fond of the theater and films. In the past my daughter and her husband used to buy tickets for me. Since we got the TV set I watch many plays and films on it. Sometimes my elder



Grandma Li Shufen gives her neighbor acupuncture treatment.

grandson wants to see the TV English classes and my younger grandson the electronics lectures. Then I give up my own program.

I often remind my grandsons that the happy life of today was not come by easily. "You are very lucky to have grown up in the new society," I say. "Although you earn money, you should not be extravagant. You should wear nice clothes, but should not be flashy. You should eat good food, but not waste any."

I usually listen to the news on the radio at home after lunch.

After Volume V of the *Selected Works of Mao Zedong* was published I got a copy and asked others to read it to me. My grandsons are teaching me to read and write. I carry the textbook with me and ask others for help when I need it. Some youngsters once said, "You're wasting time studying at your age." I answered, "Don't look down on an old woman like me. I'm old in age, but young in spirit. Society is different now and I'm going to keep on studying and working for socialist construction as long as I can."



Liu Jinxiang, Retired Worker

I WAS a printer at the Xinhua Printing Plant in Beijing before I retired in 1974 at the age of 61*. According to China's labor insurance regulations I get 75 percent of my regular pay, which gives me 67 yuan a month. At the same time I continue to get free medical care, either at our plant clinic or a hospital.

I have four children, all of them working. There are only three of us at home now — my wife, myself and my youngest daughter. My wife has always been a housewife. My daughter has just started work at the Xinxing Garment Factory. With her wages our family income comes to 100 yuan a month, which is quite a comfortable living. If however, for any reason, my pension or family income should be insufficient to cover temporary financial difficulties, my former place of work would help out.

*The retirement age as set in the Labor Insurance Regulations of 1958 is 60 for men and 50 for women workers, and 60 and 55 for office and professional workers. Retirement at this age is not mandatory, and people with skills are encouraged to remain on the job if their health permits.

We continue to live in the city housing apartments near my plant, where we have lived for many years. We have two rooms totaling 30 square meters. Rent, water and electricity come to 3.20 yuan a month. We spend around 60 to 70 yuan on household expenses. My elder son and daughter often ask me if we need money, but we really don't. Knowing that I like a drink once in a while, they often bring over some good wine for me.

At the beginning I missed the people at the plant, but gradually I got used to the new life. I'm not really cut off from the plant. At the end of every year it calls us retired workers to a gathering where the leaders tell us about new developments and ask for our suggestions. Last year I was one of the retired people invited to a conference of outstanding workers. I was awarded a prize for my work in the neighborhood.

This is the way that got started. Not long after I retired I went to the residents' committee in my neighborhood and offered my services. They said they were just in need of a person with my

kind of education. Actually I did not have much education. In the old society I had no money for schooling. After liberation I learned to read and write in our plant's evening school. Later I was sent with full pay to an accelerated-course middle school.

The residents' committee elected me chairman and since then I have been busy with its activities. One of our functions is to remind the people to take precautions against fire, stealing and coal-gas poisoning from their stoves. We organize neighborhood residents to take turns patrolling the streets for such things during the holidays. We also spread information on hygiene, prevention of epidemics and family planning. We mobilize the people for neighborhood cleanups. For those people who do not have political study in their places of work, we have a weekly current events session. Sometimes we have to settle quarrels between husbands and wives or between a young wife and her mother-in-law. During the Spring Festival when young people working in the coun-

Liu Jinxiang (left) plays chess.



tryside come back to visit their parents, we committee leaders call on them to find out how they're getting along. We also arrange entertainments for them.

As for myself, I spend some time reading the newspapers every day and listening to informative programs on the radio, trying to keep myself well-informed as a leader should be. I have many outside interests like playing cards and table tennis. On Sundays I either play chess with a neighbor or watch a game. There's a lot of visiting back and forth between the retired workers in the neighborhood.

Fishing is another pastime. In summer and autumn I often take a bus to the western suburbs to fish in the canal. I also grow a few flowers but cannot spend much time and energy on them. I have some 30 pots on the windowsill and balcony. I particularly like the different kinds of cactuses, which are easy to grow.

My younger daughter often says, "Pa, you're as busy as if you had not retired."

Liu Jinxiang and some neighborhood housewives back from work.



Sun Zhen, Old Folks' Home Resident

I'M 80 and because I have no children left to care for me I live in the Beijing Social Relief Home.

In the old society my parents never had enough for us to eat. At nine I became a slave girl in a wealthy family. I ran away when I was 12 and became a beggar on the streets of Tianjin. When I was 15 I married a waiter in a restaurant. All my life I did whatever job I could find—washing and mending clothes, working as a maid for well-off people.

I bore nine children altogether but only my youngest daughter lived to see the liberation of Beijing in 1949. The others died of starvation or illness, or I had to give them away. One was kidnapped and we never saw that child again. My husband died before the liberation and my youngest daughter died of illness not long after liberation, so I was left alone. I was still strong then, so I became a maid again and was able to save some money from my wages every month. When I got old the residents' committee where I lived urged me to go to the Social Relief Home where I would have people to care for me.

There are some 500 people here, and some disabled persons and orphans. Of the staff of 200 members, half are medical workers. We are provided with food, lodging, clothing and medical care, all free of charge.

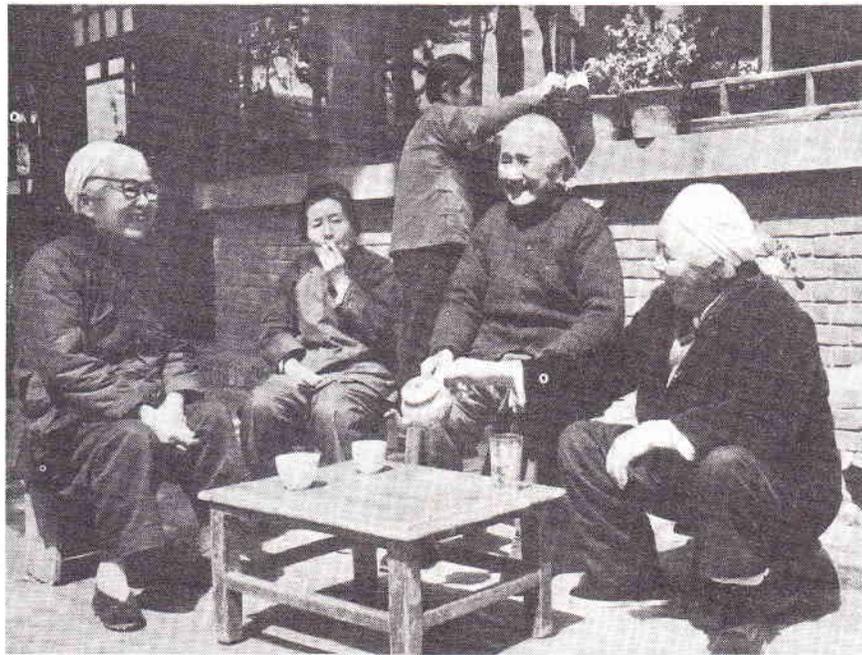
Our three meals a day are simple but good. The diet committee often asks for our opinions on how to improve the fare and discusses them at its monthly meetings. We have meat and fresh vegetables every day. On holidays and festivals, we have special dishes and fruit, cakes and other sweets. For those unable to go to the dining room the food is brought to their rooms.

As a rule we have four suits of clothes for change. The home's three washing machines do our clothing and sheets, but most of us wash some of our own things. We help in the laundry, do the sweeping, fetch hot water and do some light work, as these activities help us to keep fit. Some are part of a sewing group that mends clothes and makes new quilts, others make baskets of wire. My eyes are still good, so I sew. We are paid every month for this. At first we refused and said, "The government is giving us everything free, so we have no use for money." But the manager of the home insisted that we take the money. He said it is the government policy to pay each according to his work.

The clinic in the home treats minor ailments and has a ward for severe cases. In case of serious illness which our clinic cannot handle, the patient is sent to hospital. Every year we have a physical checkup. The doctors from the Research Academy of Traditional Chinese Medicine often come to treat patients with cataracts or bronchitis. In winter the medical staff gives us a Chinese herbal brew to drink.

Every morning we do exercises, practice *tai ji quan*, or take a walk

in the open air. We have an hour of political study in the morning. The leader reads newspapers, talks about current affairs or explains Chairman Mao's works to us. In the afternoon some listen to the radio, some go to read in the reading room. Those who can no longer see the print ask others to read for them. In the evening we watch TV in the meeting hall. The mobile film projection team from the Civil Affairs Bureau often comes to show films. On summer evenings three or four people usually get together to play cards or chess. In recent years as a group we have visited the Summer Palace, the Beijing Zoo, the subway and other new projects. We all regard our home as a big happy family much better than living outside alone.



A place in the sun: the courtyard of the old folks' home. Sun Zhen is second right.

Zhang Jingde

IN OUR SOCIETY

Readers Condemn Unfeeling Sons

LAST February 22 the national newspaper *Zhongguo Qingnian Bao* (*Chinese Youth*) published a letter it had received from a Grandmother Chen in Dasheng People's Commune in Liuhe county, Jiangsu province. The letter read:

"I am 80 years old and have six sons. There is an old maxim which goes: 'People raise children for their old age.' But I'm heartbroken when I think of the way my children treat me.

"It wasn't easy bringing them up before the liberation in 1949. My husband and I hired ourselves out in the busy farming season. When we could find no work to do we went begging. We couldn't afford to see a doctor when we fell sick. My sons were all grown by the time of liberation and got married.

"Then my husband died. I was left alone, not strong enough for fieldwork. My sons decided to take turns looking after me. I would spend three days in one's house and then go to another's.

Wherever I went I helped with the cooking and babysitting. But by the time I was 69 and was no longer well enough to do much housework, they built a straw shack and forced me to live there all alone. They gave me only an old quilt. In winter I huddle in bed, shivering from the cold; in summer I'm tortured by the heat and mosquitoes. When I'm sick none of them ever comes to see me."

Grandmother Chen continued, "All my sons have shirked their responsibility of taking care of me. When I had nothing to eat and went to beg for something from them, they shut their doors in my face. Once my youngest son even pushed me to the ground. Starvation and anger kept me confined to my bed. Only under the pressure from the Communist Party committee of our production brigade did my sons begin to bring me food."

Someone in her commune had suggested she send a letter to the newspaper, and she had dictated

the above. She appealed to the readers to criticize and educate her heartless sons.

WITHIN two weeks of the publication of her plea, over 300 letters, mostly from young people, had come to the newspaper office. Many expressed shock at such inhuman behavior in the new society. Four students from a middle school in Nanjing wrote, "We young people of the new China will never act like her six sons nor will we allow others to do so." They urged that the sons be punished.

Xian Mobao and nine other young workers in Yunnan province in the far south wrote to Grandmother Chen's production brigade expressing their sympathy. "If we were not living so far away, we would take care of her needs." They enclosed money to buy her a mosquito net.

Many letters pointed out that China is a nation with a long history and a highly developed culture where respect for the aged

and love for the young are traditional virtues. The Marriage Law of the People's Republic of China provides that "parents have the duty to rear and to educate their children; the children have the duty to support and to assist their parents. Neither parents nor children shall maltreat or desert one another."

SEVERAL letter-writers expressed this theme: Those who work to create society's wealth should be well-treated by the state and by their children after they are no longer able to work. Today urban workers and staff members in state-owned factories and organizations have social security in the form of old-age pensions. But the collective economy in the countryside at present is able to support only those aged people who have no children to take care of them. Those who have children must depend on them. In the future, as the collective economy develops, it is hoped that elderly commune members will be able to enjoy old-age pensions and other social benefits as urban workers do today.

Letters from workers and soldiers in the People's Liberation

Army pointed out that such behavior on the part of the six brothers reflected the atmosphere created by the gang of four. They labeled traditional respect for the aged and love for children "reactionary Confucian doctrines" and denounced as revisionist the idea of "bringing up children for one's old age." As a result, some young people thought shunning their parents demonstrated a spirit of rebellion against feudalism. What had been relations of mutual help and love between parents and children in some cases came to be viewed only in terms of money in a way reminiscent of capitalism. "If we raise a pig we can sell it for money, but what can we get from taking care of you?" the six sons, who do farming in the local people's commune, had asked of their mother.

On hearing this, Song Guangshan, a young worker at Beijing's Capital Iron and Steel Company wrote, "You are ungrateful sons who think only of money. You are the types who would sell out our country and people in wartime! I am also married and have a child. But I know how hard my parents worked to bring me up. Although both of my parents are still working and I am not rich, I often bring them presents of fruit and cake."

Shan Wen, a commune woman in Zhejiang province wrote, "I have several brothers. When all of us were married I asked our 80-year-old mother to live with me because my brothers had more children than I did. But when my mother became paralyzed, they all wanted to help look after her. On winter nights I slept with her to keep her warm. When she died, my brothers paid for her funeral willingly. I think this is what the young people in our socialist society should do."

FANG LIANG, a young textile worker in Shijiazhuang, Hebei province, sent the following story to the six brothers:

Once upon a time there was a grandfather, a father, and a little

son. The grandfather was over 60 and very ill; he couldn't even take care of himself. "You are too old for anything," the father said to him one day, "so I'm going to take you somewhere." He asked the grandfather to sit in a basket and then he and his son carried him with a shoulder pole to a deserted place far from home. There a pit had been dug already. He put the grandfather in the pit and took his son's hand to go when the little boy cried, "Father, why don't we take the basket back with us?" "Never mind, just leave it here. Let's go!" said the father. "But if we do, what shall I carry you out in when you get old?" the son asked.

The letters shamed the six brothers. They began to see that they were wrong so they took their mother to live in the fifth son's home. They agreed to share in her living expenses and decided to give her 150 kilograms of rice and 150 yuan a year. In addition, they planned to share her medical expenses and take turns looking after her. The six brothers wrote a conscience-stricken letter to *Chinese Youth* promising to make their mother happy in her old age.

CORRECTIONS

1. The first three lines of col. 1, page 42 in the December 1978 issue of *China Reconstructs* should read: "In the spring of 1945 the world anti-fascist war won decisive victory and . . ."

2. The sentence beginning line 10, col. 2, page 9 in our May 1979 issue should read: "After the gang of four was downed, under the concern of the Chinese Communist Party Central Committee, the Ninth Congress of the All-China Federation of Trade Unions was held on October 11, 1978."

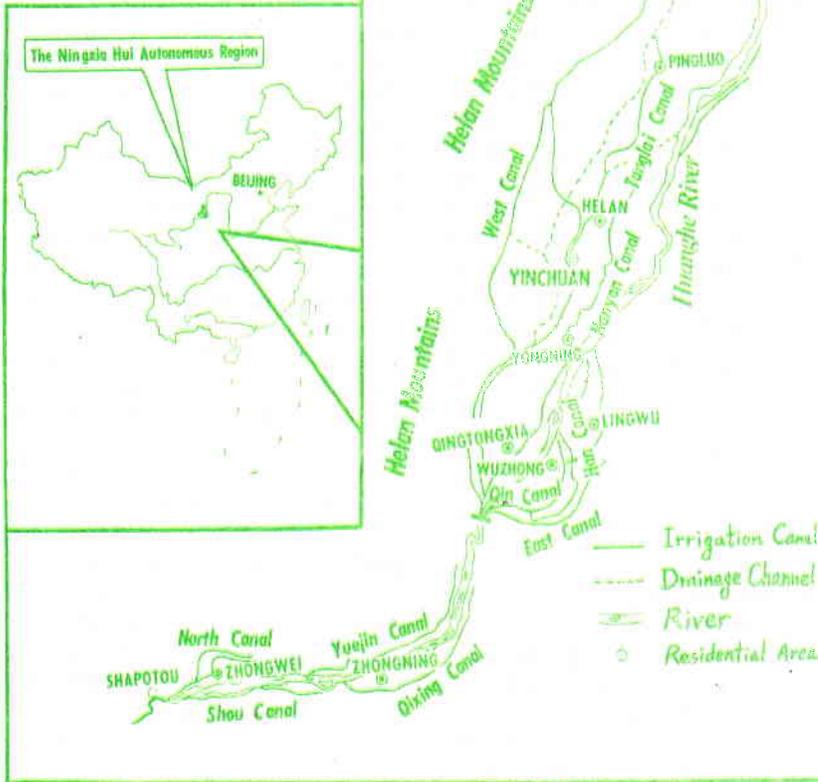
In line 15 from the bottom, col. 1, page 10, the phrase "— and the unions—" should be omitted. The year "1957" in line 15, col. 2, page 11 should be "1956." The figure "over 90" in line 3 from the bottom, col. 2, page 12 should read: "several dozen."

We apologize for these errors.



Drawing by Zhao Zhifang

The Huanghe River Irrigated Area



Huanghe River turns northeastward at Shapotou. There an ancient stone diverting dam still stands in the river. This marks the entrance of the Meili Canal built 2,000 years ago.

Ancient Canals

Though the climate is too dry for good crops, the plain gets many days of sunshine and has a fairly long frost-free period. Because the terrain tilts from south to north it profits by both the water and the

The Qin Canal distribution gate.



A Han Dynasty Irrigation System Today

CHEN RINONG

THE Huanghe (Yellow) River, China's second longest, flows out of Qinghai and Gansu provinces and turns north through the Ningxia Hui Autonomous Region. There it forms a calabash-shaped plain 320 kilometers long and about 40 kilometers wide. Benefiting from the river, since ancient times this has been an important

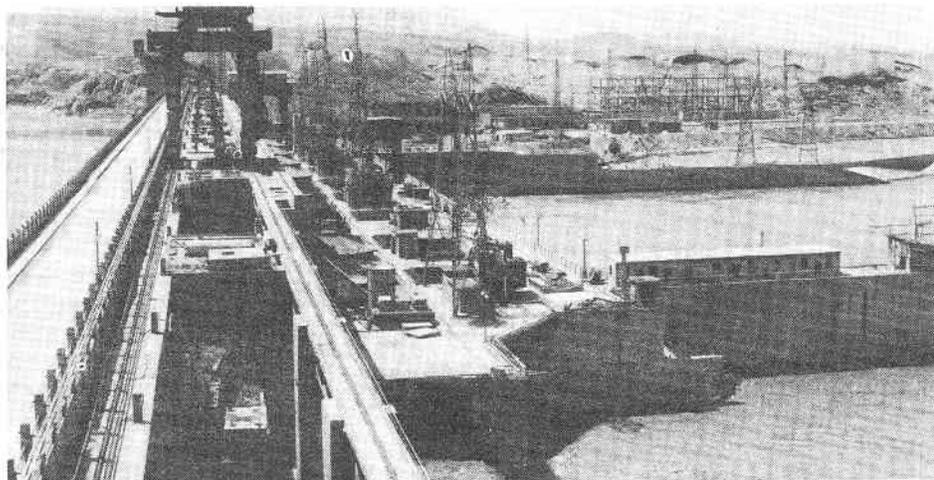
farming area. Though it is only one fourth of Ningxia's cultivated land, the plain grows over half of the region's grain. Today in the march to modernize China the people are working to build it into a stable grain base.

This irrigated area is divided into three parts — the south, from Shapotou to the Qingtong Gorge; the middle, from the Qingtong Gorge to Yinchuan; and the north, from Yinchuan to Shizuishan. The

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

silt of the Huanghe. This has made it the richest place along the river and in ancient times an important strategic region to seize in war.

After unifying China, in 214 B.C. the Qin dynasty emperor Qin Shi Huang sent his general Meng Tian with 100,000 soldiers to Ningxia to build the Great Wall and open up land along the river. The men are said to have built the first big canal on the east side of the Qingtong Gorge. It was named the Qin Canal. On the west side they dug



Key water control project in Qingtong Gorge.

Shi Si

Li Qingyue



another one called the West Canal. In 119 B.C. the Han dynasty emperor Wu Di brought in more than 100,000 people to construct water conservation projects. They extended the West Canal and renamed it the Hanyan Canal. They dug a new canal on the east side of the Huanghe. In 102 B.C. they built the Guanglu Canal on the west side and in 100 B.C. the Meili Canal and the Qixing Canal. These works expanded the irrigated area eastward by 100 kilometers.

In 820 during the Tang dynasty the abandoned Guanglu Canal, dredged, extended and renamed Tanglai Canal, became the largest in the area. In subsequent centuries more canals were constructed, the longest of which was the 184-km. Huinong Canal.

Under feudal rule, however, things developed slowly in the Ningxia irrigated area. Its canals all ran parallel to the river, cutting the fields on each side into irregular strips. With only simple diverting dams at the entrances to the canals, river water flowed into them under its own impetus. The river level and the amount of water and sand coming into the canals were uncontrolled. When

the river was low, the water could not reach the fields. When it was high, it flooded them.

Also, individual landlords forced the canals to detour around their land so that the canals could not run straight. Moreover, the landlords disturbed flow and distribution by opening small ditches to their own fields. Things became even worse under Kuomintang rule. The canals fell into disrepair and the few remaining passages silted up. The river banks were eroded and collapsed. Frequent floods caused fertile fields to turn marshy or alkaline. Only ten trunk canals remained when liberation came in 1949. Farmland had decreased from 130,000 hectares to 100,000.

Renovating Ancient Canals

In 1950 the people's government sent engineers to Ningxia to survey topographical conditions, soil and water resources. A plan was drawn up to renovate the old canals and build new water conservation projects.

Work began the same year. To increase the flow of water, canals were straightened and waterlocks

were installed. Bridges were built and irrigated fields expanded. For example, between 1950 and 1952 the people along the ancient Qin Canal straightened 50 bends, built a distribution gate at its entrance and merged 300 branch channels into 130, each with an intake waterlock. Some of its branch channels were widened to 20 meters and deepened to three meters. Aqueducts were built over the canal and culverts under it to divert mountain floods. At the same time these helped turn waterlogged land into cultivatable fields. The renovated Qin Canal is 80 kilometers long. Both the water it carries and the area it irrigates have doubled.

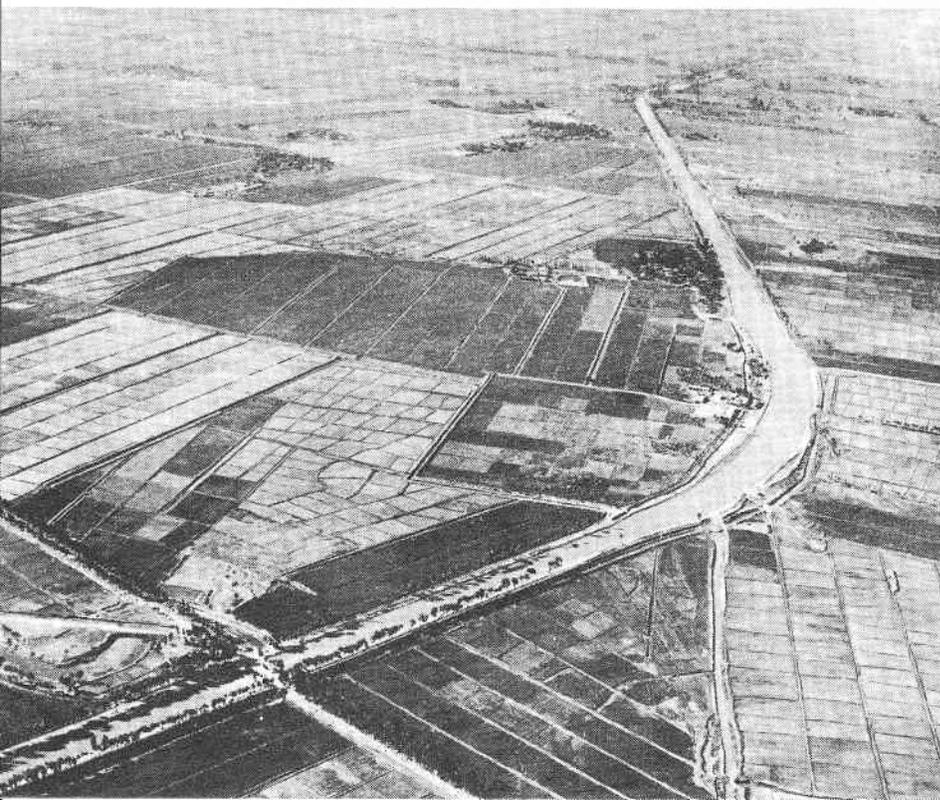
New Projects

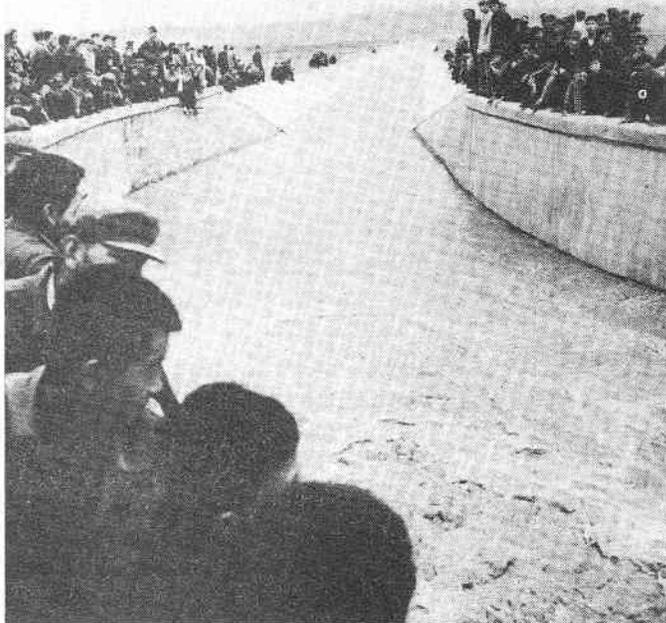
Seven new trunk canals have been built on the two sides of the Huanghe River. The East Canal and the West Canal are the biggest. The East Canal, 54 kilometers long and finished in 1975, is lined with concrete slabs—the first leak-proof canal in the area. At its entrance is an electrically operated headgate. The branch channels use small semi-mechanized sluice gates. When the whole system is completed, it will water 36,000 hectares of land, equal to the total area irrigated by the ancient Qin and Han canals.

The construction of the 112-kilometer West Canal begun in 1959 was a hard battle. Intended to irrigate 60,000 hectares of uncultivated land between Yinchuan and the Helan Mountains, this canal took three years to complete. Nineteen diversion culverts were built along its west bank to prevent damage by mountain floods. On its east bank there are eight drainage gates and other flood-control installations. The west bank is higher, and here 33 pumping stations lift the water. The people's government has set up seven state farms and six forestry centers in the new irrigated area. Some communes have added more production teams. So far, 14,000

Part of the irrigation system in Ningxia.

Li Zhongkui





Liu Chen

First water from the South Mountain pumping project.



Shi Su

A farm in the irrigated area.

hectares of land have been opened up.

Taming the Huanghe

What has fundamentally changed this ancient irrigated area is the construction of a multi-purpose water conservation project in Qingtong Gorge, the first such project built by the state in a minority nationality area. It irrigates, generates power and controls floods.

When the project started in 1958, its headquarters was located in Dragon King Temple on the eastern edge of the gorge. This is where, at the beginning of the year in the old society, the local landlords used to extort money from the people to burn incense to the Dragon King for a good harvest. Nevertheless, the Huanghe River continued to bring disasters. Only today have the peasants had the courage and organization with which to tame the river.

The work site stretched for 10 kilometers along both sides of the river in the gorge. The first two years saw construction of a dam 42 meters high and 590 meters long with a flow capacity of 9,900 cubic meters per second. Eight generators producing 272,000 kw. were installed. The project, finished in 1967, raised the water level by 20 meters and replaced the separate canal entrances with one. This eliminated the need for thousands

of peasants to work on strengthening diverting dams and channels every spring.

Construction in this irrigated area of Ningxia over the past three decades has resulted in 7 new canals, the renovation of 16 old ones and the repair of 40 branch channels, totaling 1,000 kilometers. These bring in three times as much water as at liberation and have permitted the irrigated area to be doubled to 200,000 hectares. A drainage network including 31 channels, altogether 800 kilometers long, reaches all the plain except the northern part, freeing it from waterlogging. This has allowed 33,000 hectares of former swamp-land and 26,000 hectares of saline and alkaline fields to be converted to good farmland.

New Tasks

As China drives to modernize, the construction of water projects in the ancient Ningxia irrigated area has entered a new stage. The main task in the middle part of the plain is scientific management and the construction of more auxiliary works. The northern part will combat alkalinity. The southern part will expand its irrigated area. The emphasis is being placed on the northern and southern parts.

The northern part contains half of the area's cultivated fields yet grows only one third of its grain.

Because the land is low and lacks drainage channels, its soil has become alkaline, the result of a high water table. A special unit set up to study the area's irrigation works, water power, soil and agricultural machinery has worked out a plan to control alkalinity by 1980.

A network of motor-pumped wells now draw underground water to irrigate the fields. This lowers the water table. The pumps can also be used in draining flooded fields. Altogether, 6,000 hectares of alkaline and saline fields have been transformed.

In the southern part of the plain the people are turning large areas of dry hill land into irrigated fields by pumping the water up from the Huanghe River. One such pumping station is at the foot of South Mountain. Two big concrete pipes lead to the top of the hill. This three-stage pumping project, 135 meters long, was built in a year by the peasants themselves. The system begins the irrigation of 16,000 hectares of tableland on top of the mountain. The present 42-km. channel irrigates 8,600 hectares.

Last year the total grain output of this irrigated area, mostly rice and wheat, was three times greater than at liberation. It also grows fruit, soybeans, hemp, boxthorn fruit, a local special product, and raises fish. It is becoming one of China's major agricultural bases.

Memories of General Peng Dehuai

(PART II)

HUANG KECHENG



In the auditorium of the Communist Party Central Committee in Yanan during the war with Japan: Peng Dehuai is behind and to the right of Chairman Mao (second right, first row). Others in the front row are (left to right) Nie Rongzhen, Zhu De and Luo Ronghuan.

UPRIGHT, open and aboveboard, Peng Dehuai was a man of clear-cut convictions and sympathies. He was a thorough Communist, one who stood by what was right and true, come hell or high water.

In the spring of 1934 when the Red Army was fighting Chiang Kai-shek's "encirclement and suppression" campaign against the Jinggang Mountain revolutionary base area, the Communist Party Central Committee was dominated by the "Left" dogmatist line of Wang Ming which held militarily that the Red Army must not give up an inch of territory to the enemy and that the enemy should be kept outside the base area. Certain persons on the central committee came to see Peng at the front line and told him that he had to hold and defend the town of Guangchang in Jiangxi province. Peng took stock of the situation: the enemy was pressing in with 11 divisions, a much bigger force than his, and was consolidating every gain with blockhouses. Reviewing these facts from the viewpoint of the military strategy

advocated by Mao Zedong, Peng Dehuai flatly declared that the Red Army could not simply remain like a sitting duck in one place waiting for the enemy to attack.

The representatives from the central committee insisted that he follow their strategy and the Red Army suffered heavy losses. After the action Peng declared to these people, "You will be the ruin of the Central Soviet Area." They were, he said, like profligate sons squandering their father's property.

He respected and supported Chairman Mao. But when he differed with the chairman he would unhesitatingly speak out in the interests of the Party. In January 1951 he came back from Korea to consult Chairman Mao on an important and urgent issue. When Peng arrived at the chairman's residence the latter was taking a rest. Peng brushed past the guards, swept into Chairman Mao's room and put forth his case. The chairman remarked with delight that Peng Dehuai was the only person capable of breaking in while he was sleeping to give his opinions.

In 1956 when Anastas Mikoyan was in China with a Soviet delegation, Peng said to him, "Now that Stalin is dead you go all out against him. Why didn't you point out his shortcomings while he was alive?"

"We didn't dare to," Mikoyan replied. "We would have been shot."

Addressing a meeting in the early days of the war with Japan.



“What kind of Communist is it who is afraid to die?” retorted Peng.

This courage to uphold the truth and to speak out made Peng Dehuai a target for persecution by Lin Biao and the gang of four during the cultural revolution. Their treatment of him hastened his death, which came in 1974. Peng continued to expose them for what they were till his last breath.

THOUGH Peng Dehuai was stubborn in maintaining his views when he felt them correct, he was not unwilling to change them when they had been proved wrong. He would first listen to hear out those who disagreed with him and, if shown to be wrong, he would correct himself willingly and moreover prove his sincerity by action. For instance, when the Red Army reached northern Shaanxi province at the end of the Long March Peng argued that they should first consolidate the northern Shaanxi base area before expanding it, as had been done in the Jinggang Mountain base area. But after assessing the situation, Chairman Mao countered Peng's idea with a new strategic concept — to consolidate the base area and at the same time expand it with emphasis on expansion. Peng recognized the chairman's idea as a farsighted one and willingly abandoned his own.

Peng Dehuai was strict with those who worked under him. He once himself commented jokingly, “I am notorious for criticizing people.” But more often than not his criticisms were directed at officers of higher rank because, as he observed, if they aren't kept on their toes, how can they lead their troops to carry on in difficult situations? His subordinates took his criticisms in the spirit in which they were given — out of a spirit of concern for the revolution and for their own development.

As his comrade-in-arms for more than 40 years I was often the recipient of his severest criticisms. Once despite our personal relationship, he dismissed me from command. He had a special hatred for irresponsible, badly-done work.

In his office at Yanan's Date Orchard in 1946.



Meeting peasants in Anhui province (top) and inspecting fields in Hebei province, 1958.



Once during the war in Korea a commander hesitated and lost an opportunity to attack an isolated enemy unit. Peng criticized the officer at a meeting, but not long afterward when the unit under this officer fought in a brilliant action, Peng immediately nominated it for armywide commendation and reported the matter to Chairman Mao.

TO his men Peng had an easy and amiable approach. He gave much thought to their welfare. On the march he would frequently give up his horse to let wounded, very young or exhausted soldiers ride. He often went to the barracks or sat down to a meal with the men to ask about their families and their needs and how they felt about the work of their officers. He would even stick his hand inside a sentry's shoe to see whether or not his feet were warm.

I remember an incident in Jiangxi province in the early 30s when our troops were attacking a place named Dongcun. Peng was in a hurry to get to the front line, for our advance units were approaching the enemy, but he had to pass through our rear units



With wife Pu Anxiu and niece Peng Gang on an outing to the Ming Tombs near Beijing (facing camera).



Before his residence in Beijing's western outskirts, 1962.

which were scattered along the road taking a rest. He ordered a man who was in his way to let him pass. This was in the rough-and-ready days of the early Red Army when many new fighters had been brought into our ranks without much previous training in discipline. Not knowing who Peng was, the resting soldier jumped up and struck him. Peng said nothing but went on his way. Later the officer on duty brought the soldier, bound, to Peng and asked how to deal with him.

"Who told you to tie him up? Never mind about that," Peng said with a smile and ordered the soldier released. When the man learned that he had struck the commander-in-chief he was filled with remorse: "I should be blamed too," Peng said. "I was too abrupt." His consideration for the ordinary foot-soldier was a common topic for conversation among the men.

He was especially considerate of those who worked with him. I remember during the war in Korea I sent him some special foods from his native Hunan province. Later his secretary told me that he had distributed most of what I sent among the personnel in his headquarters.

PENG DEHUI led a simple life. When I first met him in 1930 he was wearing a worn-out army cap and the same gray uniform and hemp sandals as his men. He ate the same food. Because of the enemy blockade salt was scarce but he refused any special allotment: when there was salt everyone got a share,

when there wasn't any nobody had any. The supply department decided that he should be given a little extra food money. He firmly refused it. When he was Minister of Defense after liberation he never had a big staff. Besides aides and secretaries his only attendants were a bodyguard, a driver and an orderly. He had no special kitchen: he always had his meals in the canteen. His living quarters were almost spartan—a bedroom and an office-study which also served as a reception room.

With his relatives he was strict, too. He had no children but after he became Defense Minister and moved to Zhongnanhai, the central government offices, some nieces and nephews came to live with him. The children had to go a long way to school but he never used his car to send them.

In 1965 he was assigned work in the interior of China. He was to turn the rooms where he had been living back to the government, which would mean that a niece who had been staying with him would have nowhere to go. He asked permission to keep one room for her until another place could be found. Afterward he couldn't get this incident out of his mind. More than once he observed to his niece, "This is the only time I've ever asked for a personal favor and I don't feel comfortable about it."

This was Peng Dehuai, a man with never a thought for personal gain. He left behind him little of material value, only the memory of a loyal heart, a righteous spirit and an unwavering belief in the cause of communism.

American Basketball Team in China

THE visit of the American Basketball Team last April drew thousands of Chinese sports fans to the courts. The 13 stars of the team averaged 20 years of age and came from different American colleges and universities. They played the PLA's "August 1" team and Beijing, Shanghai and Sichuan teams, winning 3 and losing 2 matches.

Chinese spectators called them "the Long Men"—the Americans averaged over 2 meters tall, a fact that did not seem to lessen their speed and skill. With the exception of the PLA's 2.20-meter center forward Mu Tiezhu, no Chinese player equaled their height.

The Americans, who had formed their team just before their visit, duelled the "August 1" team in two intense games but were hampered by shaky teamwork and lost at 96:104 and 69:72.

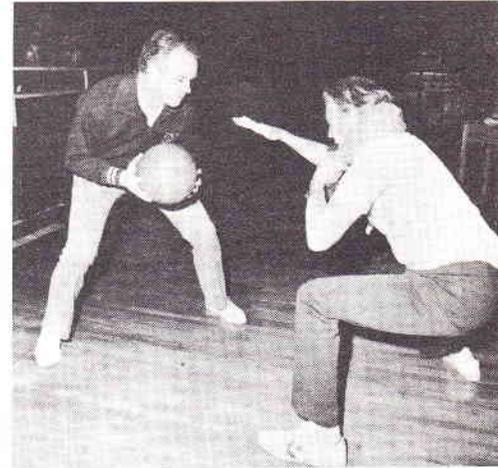
The Americans' game improved, however, in Shanghai matches.

Here, their height, spring and individual skill was put to good use. With fine control of backboard rebounds and fast offense setups they easily downed the Shanghai and Sichuan teams, 94:62 and 111:52. In the game with Shanghai's, Clarence Johnson, 2.11 m., took a rebound and, with a 180 degree turn in midair, shot it to the forecourt in a splendid fast break—an uncommon feat for tall players. Johnson is center forward for Oregon State University's team. Last year in a game with a visiting Soviet team he intercepted a pass in mid-court with only 25 seconds to go and rammed in the shot that won the match, 82:81.

The Americans' coach, Gene Bartow, is an old friend in Chinese basketball circles. In 1973 he visited China as coach of the American intercollegiate basketball team and also hosted the Chinese team when it visited the States. Recall-



Discussing the game. Sun Wenzhi

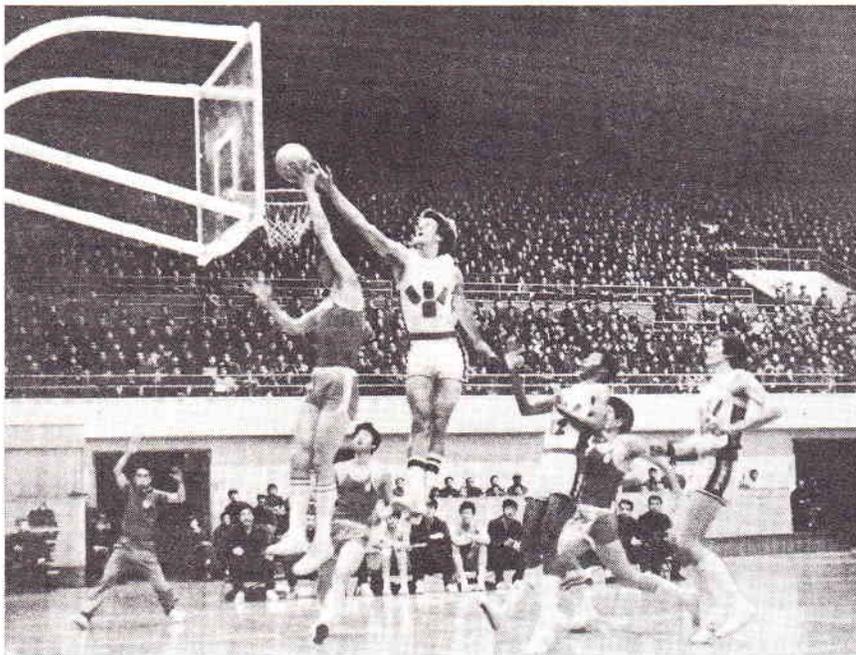


Coaches Gene Bartow and Frank Arnold demonstrate American tactics for the Chinese players.

Sun Wenzhi

The "August 1" Team drops one in.

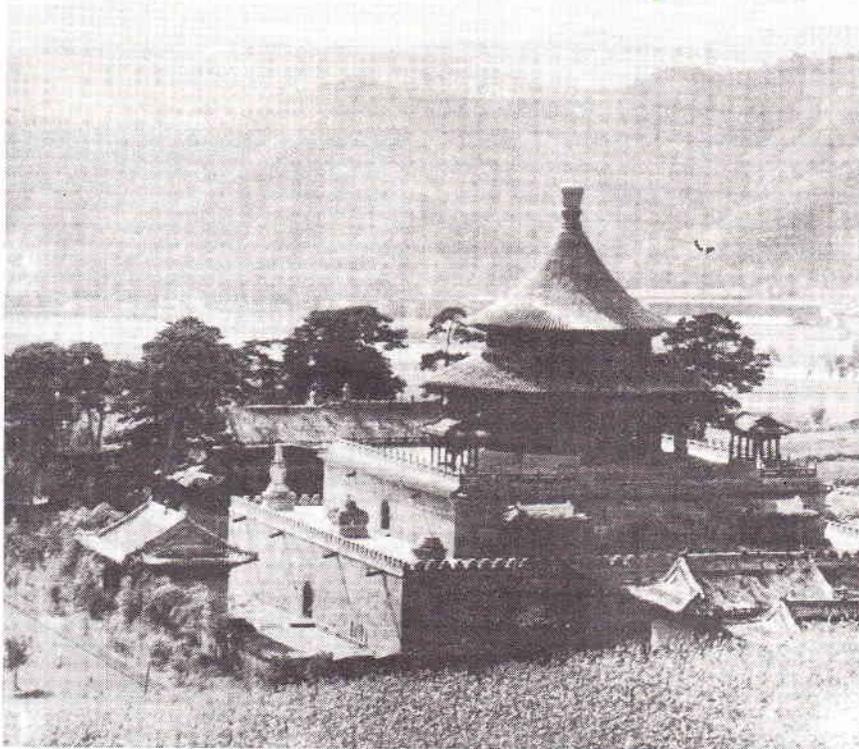
Wang Hongxun



ing that his team had won all of its six matches in China, he remarked that now, six years later, the Chinese players had made a lot of progress, though he pointed out some weaknesses in basic skill.

In China Bartow and the other two American coaches, Frank Arnold and John Bach, gave talks on basketball to Chinese coaches and players. Before the second match with the "August 1" team Bartow explained to the Chinese coaches and players his team's tactics in the two previous games with the "August 1" and Beijing teams and also described the tactics his team were going to use in that evening's match. "We're all basketball coaches and players," he said, "and we're all friends." He quoted the famous American coach, John Wooden: "In basketball there are no secrets."

An Imperial Mountain Resort at Chengde



The Pu Le Temple.

Photos by Xie Jun

SOME 250 km. northeast of Beijing is one of the biggest palace parks in China—a former imperial mountain resort in the city of Chengde in Hebei province. It is less known than Beijing's Palace Museum and Summer Palace in spite of being bigger than the two combined—560 hectares, in fact.

Chengde lies in a hill-encircled basin. Many woods and lakes make it cool and pleasant even at the height of summer. It is this that caught the fancy of the Qing dynasty (1644-1911) emperor, Kang Xi, when he toured the region in the early days of his reign. Park-laying and palace construction started in 1703 and were continued

by the next emperor, Qian Long, until by 1790 the park reached its present dimensions. Qing emperors regularly spent several summer months here and thus the resort became China's second political center. It was here that Emperor Qian Long received an emissary from England—the first western envoy to come to the Qing court.

The builders of the resort, masters of their craft, cleverly used the hills, dales, flatlands and lakes in what is now the northern part of today's Chengde, and laid out a park in exquisite taste and variety, retaining the natural beauty of the hills and woods. A bird's-eye view of the resort shows lake-fronted hills with pavilions

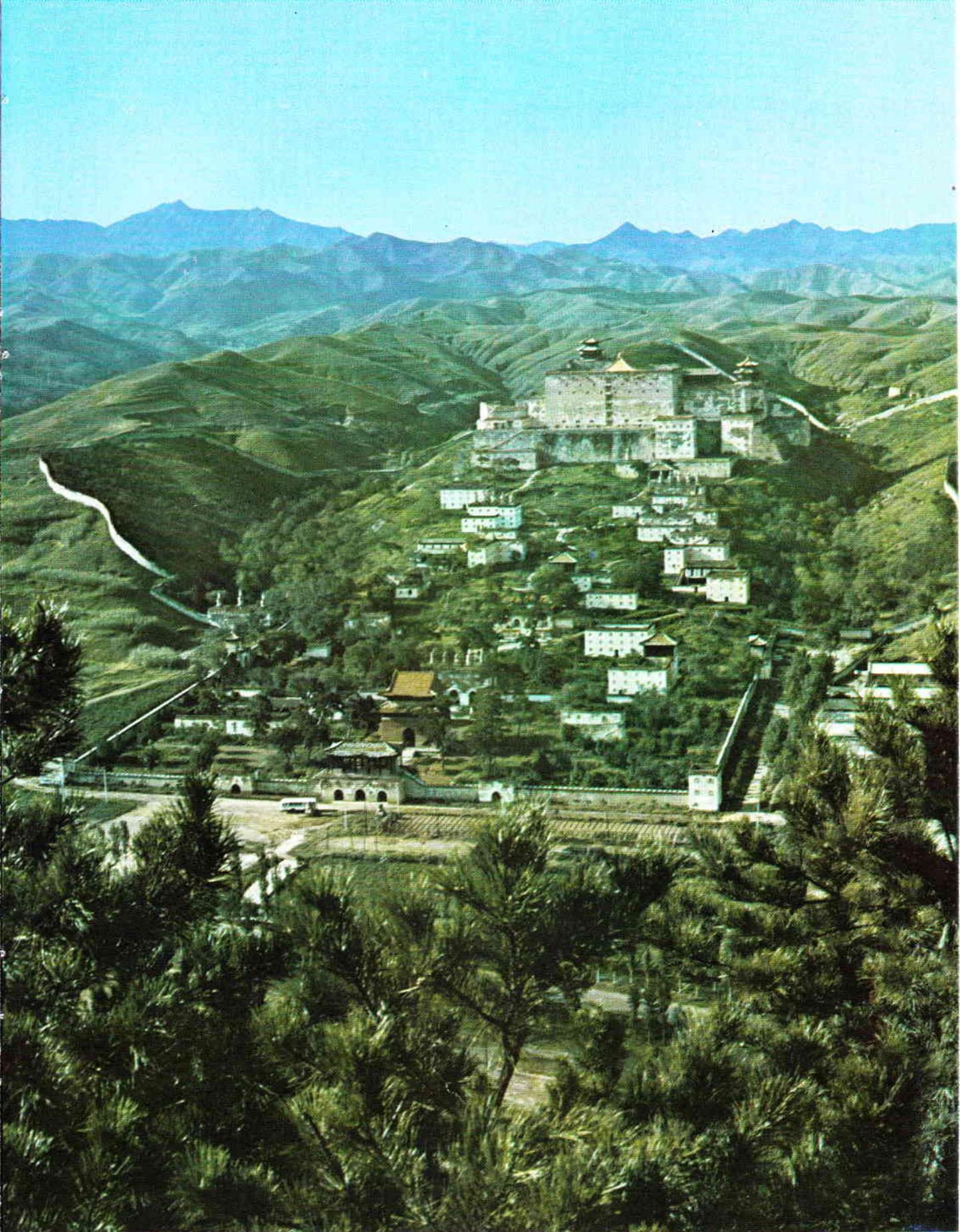
and terraces nestling among the wooded slopes, the whole surrounded by a red-painted palace wall 10 km. long that twists and turns with the terrain.

In the southern section of this wall is the palace's main gate. Inside this is a second one—the Wu, or Meridian, gate. Above the gateway hangs a horizontal placard inscribed by Kang Xi with the characters "Mountain Resort." This is flanked by stone-carved poems by Qian Long. Inside a third gate is the main hall. A heady fragrance fills the air in this hall. It was built of an aromatic wood called *nanmu* from Sichuan and Guizhou provinces—thus the name of the building, Nanmu Hall. The ceilings and partitions are intricately carved with *shou* (longevity) characters, foliage, and bats—a good luck symbol.

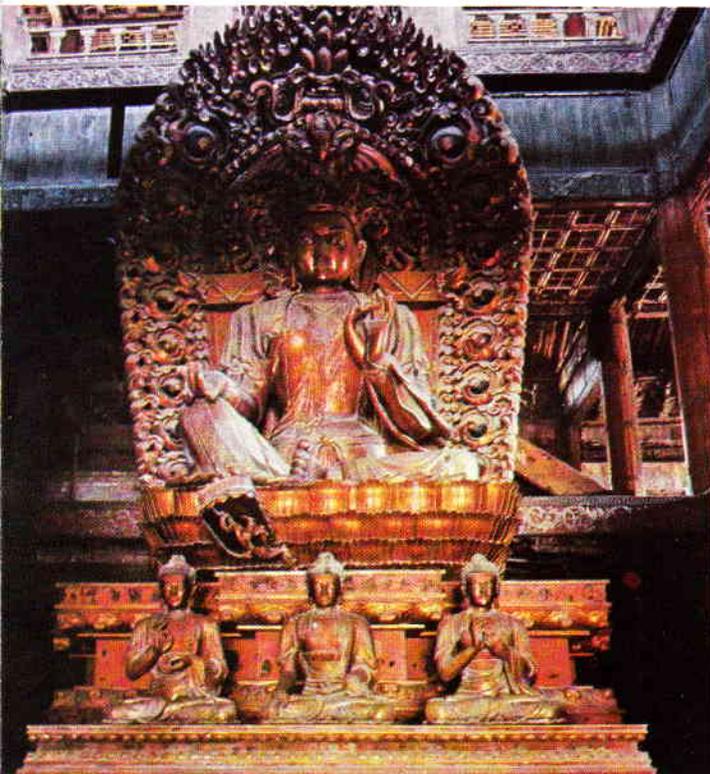
Elegant and simple in style, this first group of buildings is called the Front Palace and served the emperors as a place of residence and administrative work during the summer months.

To the northeast lies the lake-side area. Dotted here and there with small islands, the placid lakes are separated by embankments and low hills. A stone bridge at the southern end is surmounted by three double-eaved structures known as the "Lake-center Pavilions." Their vermilion columns and carved balustrades set off by weeping willows and lotus flowers attract many visitors today. Present-day additions include a tea-house, an exhibition hall with historical relics, and a pier with boats for hire.

On one of the small islands is a two-storied building used by the emperors as a study. Its name, House of Mists and Rains, alludes to the mists which veil the distant mountains in rainy weather and create an effect often seen in traditional Chinese landscape paintings.



1 The Putuo Zongcheng Temple.



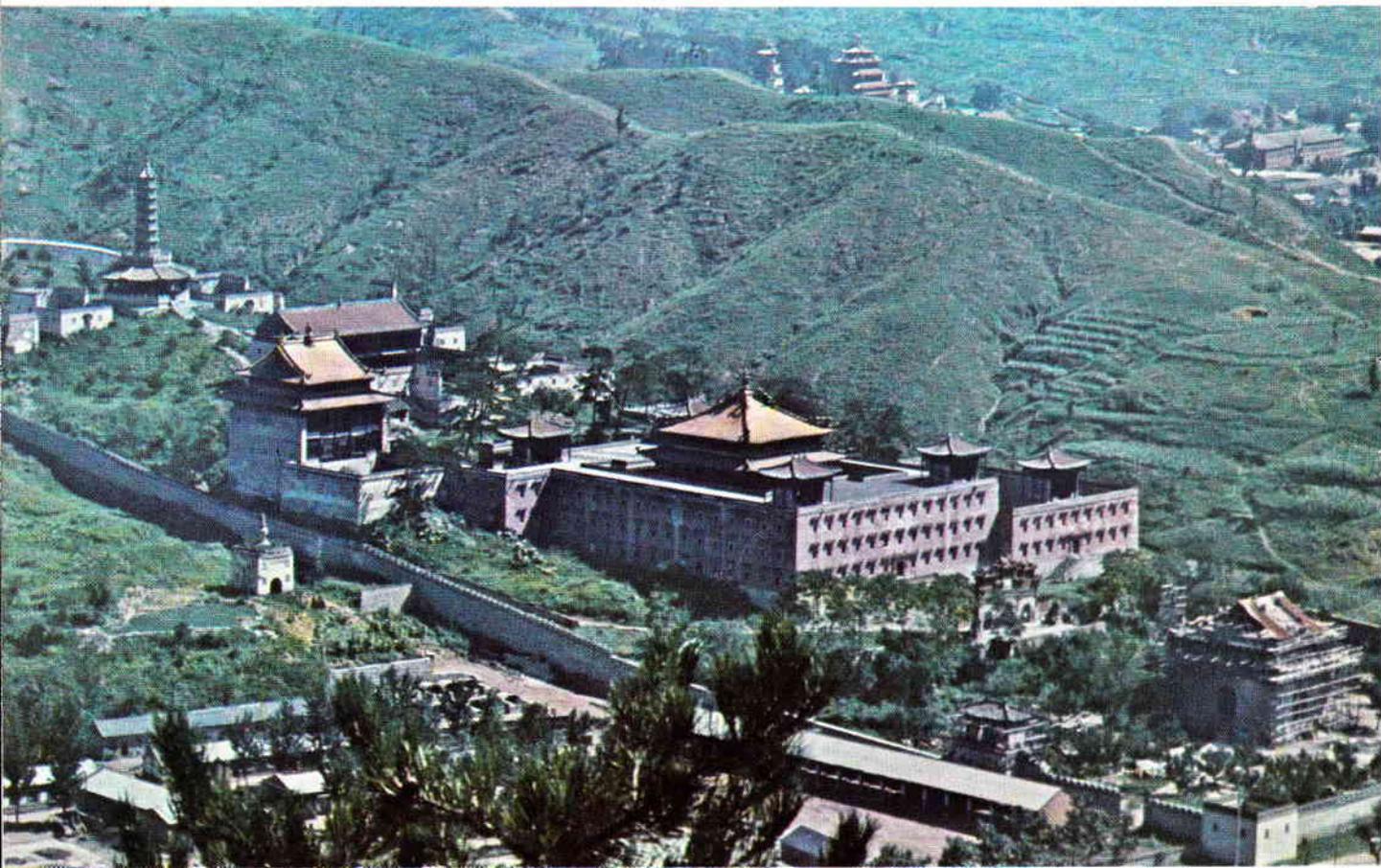
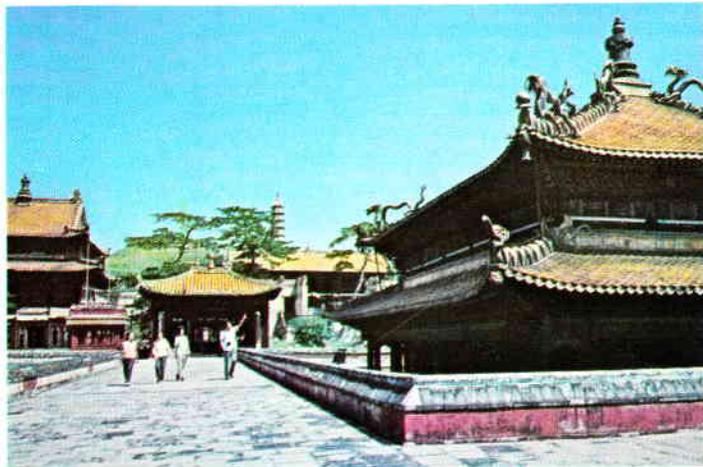
The Bodhisattva Ksitigarbha in the An Yuan Temple, worshipped as a guardian of the earth and ruler of the nether world.

The Xumi Fushou Temple.



The "Red and White" Terrace in the Pu Ning Temple.

Roof terrace on the Xumi Fushou Temple.

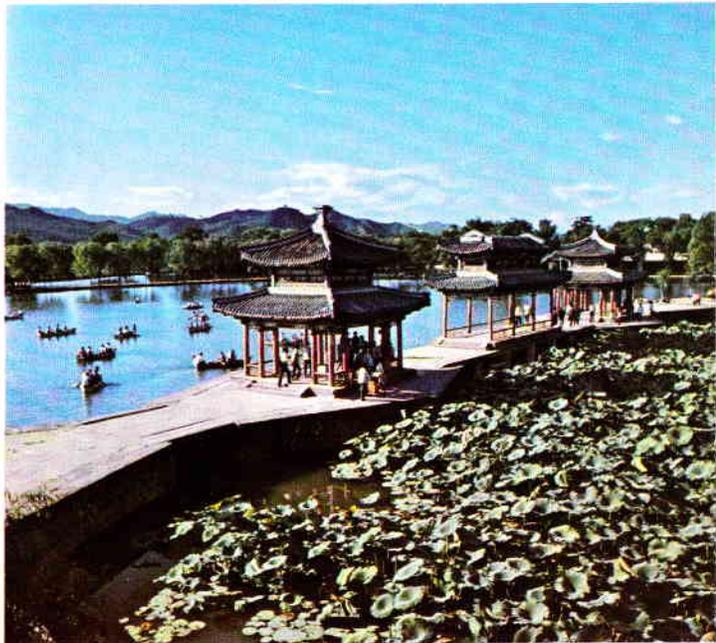




Dawn over the lakes.



Inside the Yanpo Zhishuang Palace.



Lake-center pavilions.



View from the Nanshan Jixue Pavilion.

Photos by Xie Jun

NORTHWEST of the Front Palace stands the famous Wenjinge book repository. Dating from 1774, it once held the *Gu Jin Tu Shu Ji Cheng* (*Collected Works: Ancient and Modern*), and the *Si Ku Quan Shu* (*Complete Writings in Four Vaults*), both collections compiled in the early Qing dynasty. The former comprised 10,000 volumes and was one of China's biggest encyclopedic works. The latter, numbering around 79,000 volumes, contained almost all extant Chinese writings up to the 18th century. They were classified under four main divisions or "vaults." One of its seven handwritten copies (the collection was never published) was kept in the Wenjinge repository. It was later transported to Beijing after another copy in Beijing's Yuan Ming Yuan Palace had been burned by invading British and French troops in 1860. The remaining *Collected Works: Ancient and Modern* was further depleted by the thefts of warlords and officials until only a small portion remained by the time of liberation in 1949.

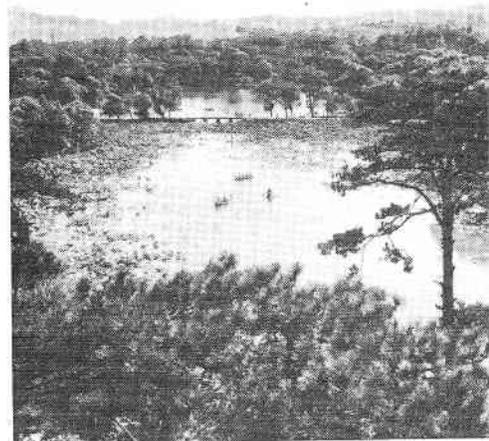
The western part of the summer resort is covered with hills which form four-fifths of the area. Some odd geological formations can be seen here, among them Luohan Hill, which looks like a crouching giant, and Frog Rock, a boulder named for its shape. Most spectacular, however, is Bangchui Peak, an immense club-shaped rock slim at the base and soaring to a rounded top. It is a remarkable sight in the evening when crimsoned by the rays of the setting sun and mirrored in the waters of the lake.

On the river flats outside the palace walls are the "Eight Outer Temples." Striking in design and color, they show elements of Han, Tibetan and Mongolian architecture. One tower on the Pu

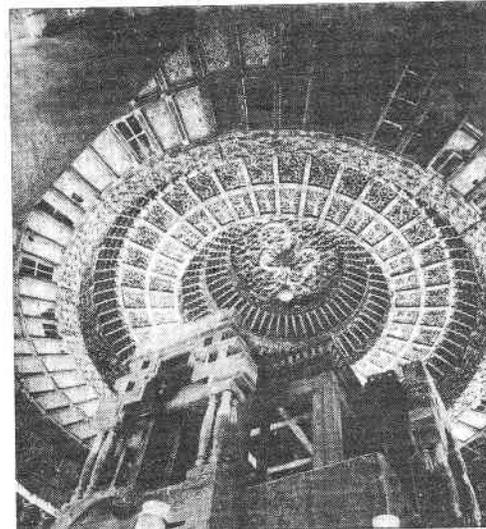
Ning Temple has five tiers of flying eaves and five roofs. It houses a Buddha carved of wood, 22.2 meters high and weighing 110 tons. The main hall of the Xumi Fushou Temple is roofed with gilded bronze tiles. These, and the eight golden dragons embellishing its four roof ridges, glitter undiminished after 200 years of exposure to wind and rain. With characteristic extravagance China's emperors used 30,000 ounces of gold merely for gilding the tiles of this and another nearby temple.

QUITE a number of stone tablets engraved with important historical records remain today in the resort and its surrounding temples. Two of these imposing slabs of stone are in the Putuo Zongcheng Temple. Still well-preserved, they bear accounts in Manchu, Han, Mongolian and Tibetan on how the Torgut people pledged allegiance to the Qing emperor Qian Long in return for his protection.

The Torguts were a nomad Mongol tribe once living in the northern part of Xinjiang. In the third year of the reign of the Ming emperor Chong Zhen (1630) they migrated to the banks of the Volga. Discriminated against, oppressed and exploited, they finally decided to return to their homeland. The tribe set out in November 1770 and after eight months of great hardships and sacrifice reached their home pastures in June the following year. Their leaders came to the summer resort to present themselves to the emperor Qian Long. The Putuo Zongcheng Temple was just being completed at the time, and the tablets mentioned above were erected to commemorate the occasion.



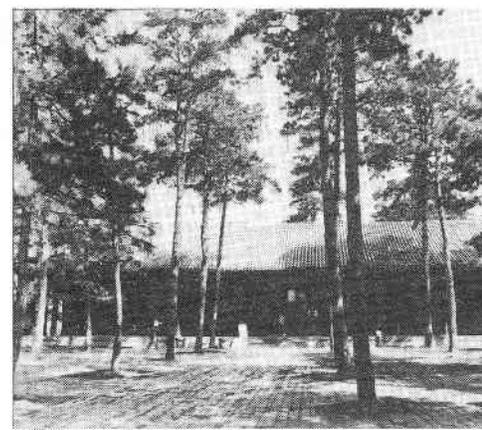
Lakes in the summer resort.



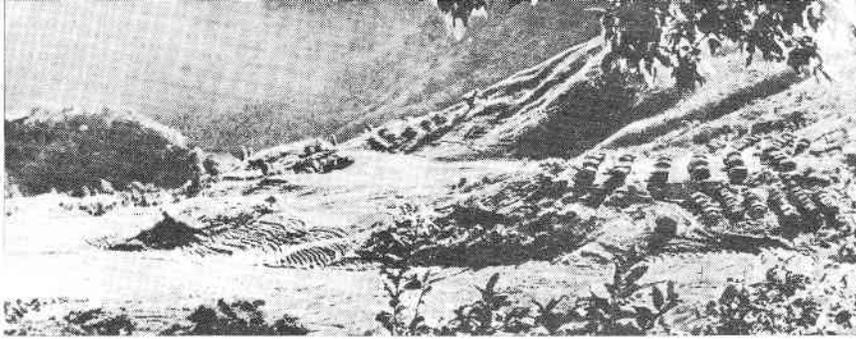
Coffered ceiling in the Pu Ning Temple.



The House of Mists and Rains.

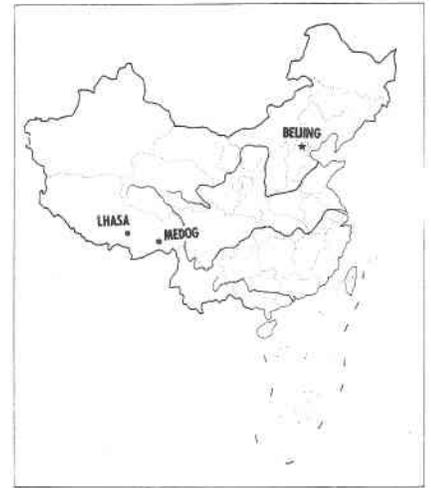


Nanmu Hall.



A new village of the Menba — Digdong, in Medog county.

Min Hua

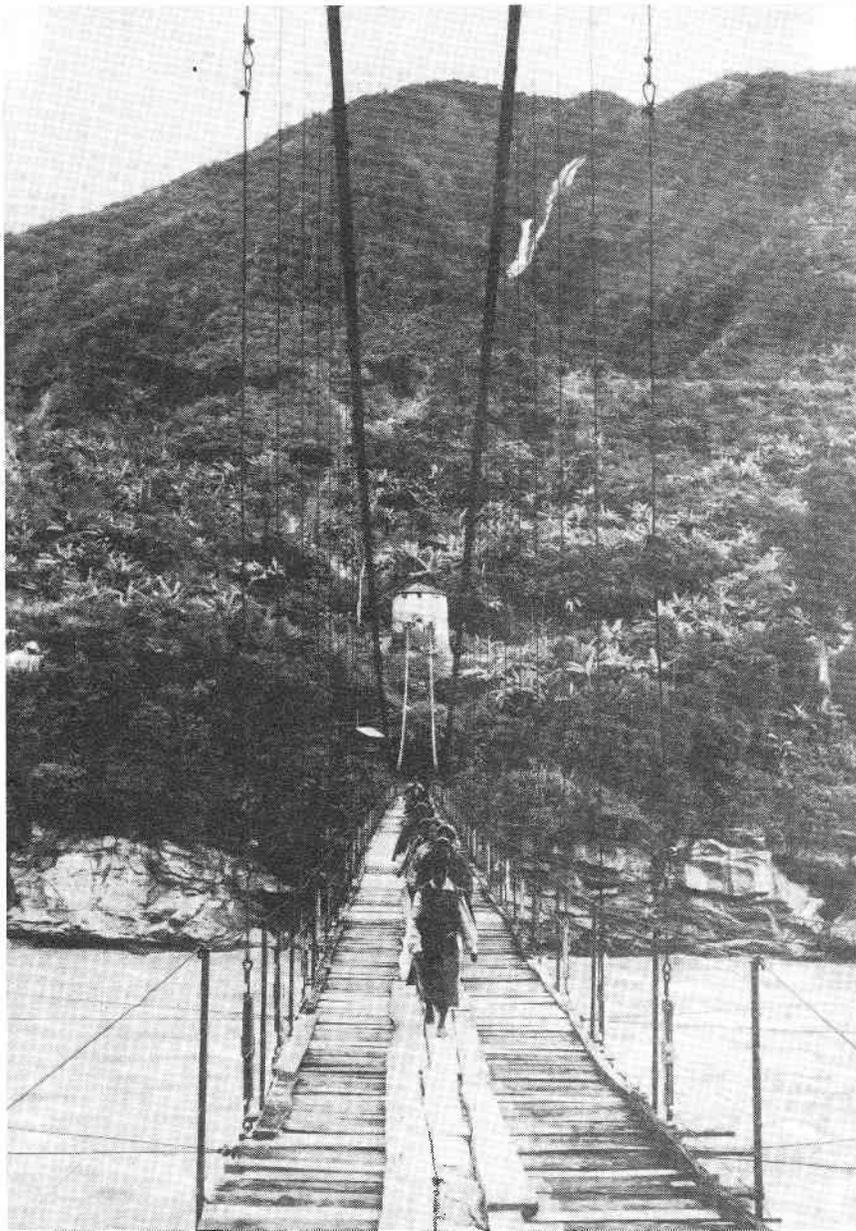


Tibet's Menba Nationality

ZHANG JIANGHUA and WU CONGZHONG

A chain bridge over the Yarlung Zangbo River.

Min Hua



THE MENBAS, numbering 40,000 people, live in southeastern Tibet. Nearly three centuries ago they migrated across the Himalayas from the Moinyü area to Mainling on the Yarlung Zangbo River, then along the river to settle in Medog, Nyingchi and Cona counties. Last summer we went to Medog to study their life and customs as members of a group from the Nationality Institute of the Chinese Academy of Social Sciences.

From Nyingchi, a county town with a rising woolen industry, we drove eastward to the Yarlung Zangbo River, then took a steamer down the wide stream through mountains covered with dense forests. In the distance snow-capped peaks stretched eastward. Four hours later we reached the eastern end of the Himalayas. The next morning we began climbing the mountains. The trees thinned out and at 4,000 meters we climbed on paths made only by men and horses through snow shrouded in heavy mist. Toward 11 o'clock we crossed a pass at 4,200 meters and turned south down a sharp slope until we reached a subtropical forest. After three more days of difficult travel we reached Medog.

Medog, around 650 meters above sea level, lies on the southern slope of the Himalayas in the lower Yarlung Zangbo River region. Seventy percent of its population of 6,400 are Menbas. Late season rice was green in the terraced fields. Corn

CHINA RECONSTRUCTS

and early rice were ready for harvesting. In the villages bamboo and wooden houses stood casually arranged. The bananas were ripe, and pepper, leeks and ginger were growing neatly in the vegetable plots.

Guests in a Menba Family

The Menbas are a hospitable people. Every family makes white and yellow wine with millet and corn. The yellow wine, sweet and tart, is their usual drink. When a guest comes, the family sits in a circle, the warm-hearted hostess urging the guest to drink until he is intoxicated — a traditional courtesy.

Their houses contain sturdy rattan and bamboo furniture and baskets for carrying things on their backs. A round, colorfully decorated bamboo box is a food container as well as a work of art. Though iron and aluminum pots have been available since liberation, stone pots are still used. Meat and rice cooked in these are especially tasty. The Menbas' staple food is corn and rice. They like peppers.

The social development of the Menbas has been similar to that of the Tibetans. Serfdom, with its ruthless exploitation and oppression, existed for centuries. In the early 1700s the Menbas migrated to seek a place where they could live unmolested. Many moved to Medog county.

The Menbas have always had close political, economic and cultural relations with the Tibetans. Their religion and customs are much the same. They also intermarry.

The Menba language belongs to the Tibeto-Burman branch of the Tibetan-Chinese language family. They have no script and use the Tibetan script. Twenty is their basic counting unit. Thus, twenty-seven becomes "20 plus 7" and so on. They count numbers over two hundred in the Tibetan way.

The Menba Flute

The Menbas have a rich song and dance heritage. Most of them play

the traditional bamboo flute, a short, thick instrument with four finger-holes. Their folk music is both happy and sad. Before liberation sad tunes were often heard. On a quiet night, an old man would play to express the serfs' misery, others listening with tears in their eyes. The migration to Medog did not bring them the happiness they sought, for new serfowners forced back-breaking labor on them and deprived them of any personal freedom. When an owner went out he traveled in a bamboo chair carried by a serf. Serfs never had enough to eat and had to pick wild plants. Without doctors or medicines, disease steadily reduced the population.

The Menbas believed that disease was caused by demons. They killed cattle and horses to pacify the demons. They also believed that humans could be demons who could cause sickness. A boy or a girl who married into a "demon family" would become a demon too. Therefore, only "demon families" intermarried.

Demons Today

In 1959 when the serf system was abolished in Tibet, the demons were also liberated. We visited Jiangcuo, an old man from a family of "demons" for generations. Today his situation has completely changed. One of his sons is a company political instructor in the army. The other is a member of the district Party committee, and his wife is also a member. The Menbas say that "the old society changed men into demons while the new society changed demons into men."

The Menbas have leaped from feudal serfdom into socialist society. The old slash-and-burn method of farming, the wooden plow and hoe have fallen before today's iron and steel. Today the Menbas grow all their own food. Stock raising and sideline enterprises are growing rapidly. These achievements, they say, remind them constantly of the revolutionary leadership that started them on the way to a new life.



Teaching young people how to make wooden bowls, one of the local handicrafts.



A Menba dance.

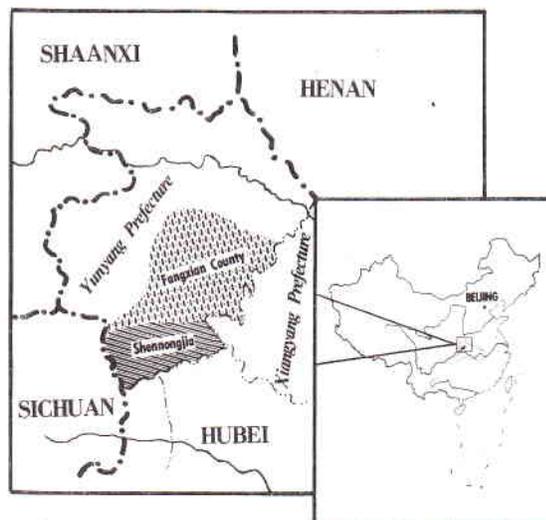


Photos by Ouyang Jueya

National dress.

'Wild Man'—Fact or Fiction?

YUAN ZHENXIN and HUANG WANPO



Shennongjia, where the "wild men" have been seen. Li Delu

The following article was written by researchers at the Institute of Paleoanthropology and Vertebrate Paleontology of the Chinese Academy of Sciences, after investigations in northwestern Hubei province on the possibility of what they termed "wild men" existing in that area. They describe some of their findings and offer their views on the matter.

AT 1 a.m. on May 14, 1976 six cadres from the Shennongjia forestry region in Hubei province were driving along the highway near Chunshuya village between Fangxian county and Shennongjia, when they came upon a strange, tailless creature with reddish fur. The driver kept his headlights beamed on the creature while the others went forward to investigate. They got a good look at it from a distance of a few feet before it walked away. It was neither a bear nor any other animal they had ever seen before. A telegram reporting the incident was sent to the Institute of Paleoanthropology and Vertebrate Paleontology of the Chinese Academy of Sciences.

Historical References

This was not the first time such a thing had been heard of. Down through the centuries Chinese literary works and folk legends had told of big, hairy man-like creatures that walked erect on two

legs, frequenting the vast forests of the Qinling-Bashan-Shennongjia mountain region in central China. Two thousand years ago during the Warring States period, Qu Yuan (340-278 B.C.) the statesman-poet of the State of Chu, referred

in his verses to "mountain ogres." Qu Yuan's home was just south of Shennongjia, in what is today's Zigui county in Hubei province. The Tang dynasty (A.D. 618-907) historian Li Yanshou in his *Southern History* describes a band

Huang Wanpo
Prof. Qian Guozhen (second right) with investigation team members.



of "hairy men" in the region that is today Jiangling county, also in Hubei province. The Qing dynasty poet Yuan Mei (1716-1798) in his *New Rhythms* tells of the existence of a creature "monkey-like, yet not a monkey" in southeastern Shaanxi province's Xianning county.

More recent accounts include the one by Wang Zelin, a former biology student now living in Xuzhou, Jiangsu province. He claims to have seen an unknown creature, shot by hunters, while he was traveling in southwestern Shaanxi in 1940. "It looked like those plaster reconstructions of the Peking Man," he recalls, "only much more hairy, and it had an ugly protruding snout." Peasants living in this locality also tell about encounters with strange hairy "wild men" which "walk upright like humans, but have faces like monkeys."

The Challenge

The main reaction to such accounts had been one of skepticism or disbelief. But there were people intrigued enough to look into the matter. Groups of scientists, army men and others have penetrated the fastnesses of the primeval forests in the past few years to see what they could find. Some, fascinated by the idea, have delved into ancient literature. Others have written to the

Academy of Sciences contributing information and asking to be included in investigating teams. Still others went investigating using their own time and money.

Thus, when news of the incident on the highway near Chunshuya reached the Chinese Academy of Sciences, it was decided to organize an investigation team. Composed of science workers from Beijing, Shanghai and Hubei, Shaanxi and Sichuan provinces, a hundred people in all, and assisted by a contingent of army scouts from Wuhan, the team worked in the region during 1976 and 1977.

More Facts

On June 19, 1976, Gong Yulan, a 32-year-old member of the Qunli brigade of the Qiaoshang commune in Fangxian county and her four-year-old child were in the mountains cutting grass when they saw some such creature scratching its back against a tree trunk.

When our team questioned people in the area, the wife of the brigade leader recalled how Gong Yulan had come running to her door, all out of breath with great beads of sweat on her forehead, saying, "A wild man! A wild man!"

Gong Yulan led us to the spot where she had seen the creature. On the tree trunk, 1.3 meters from the ground, we found several

dozen fine hairs of varying lengths. In August of the same year another group of investigators discovered two long hairs 1.8 meters from the ground on the same tree trunk.

In 1976 and 1977 our team interviewed hundreds of people — cadres, teachers, hunters, herb collectors and others, who gave vivid accounts of encounters with the "wild men" in Fangxian county, the Shennongjia forestry district and Zhushan and Zhuxi counties.

With local militiamen and commune members the team organized several large searches. But no such creatures were found, perhaps because of the extremely rugged terrain and thick vegetation.

In two years the team investigated an area of 1,500 square kilometers, traveling a total of 6,000 kilometers. Practically every place in Shennongjia and surrounding counties where traces of the "wild men" had been reported was visited by members of the team.

We collected data on the region's geology, terrain, glaciation, meteorology, vegetation, and vertebrates including amphibians, reptilians, mammals and bird life. But on the "wild man" we only got indirect evidence, such as hair, footprints and samples of excrement, and taped interviews with many people who claimed personally to have seen a "wild man."

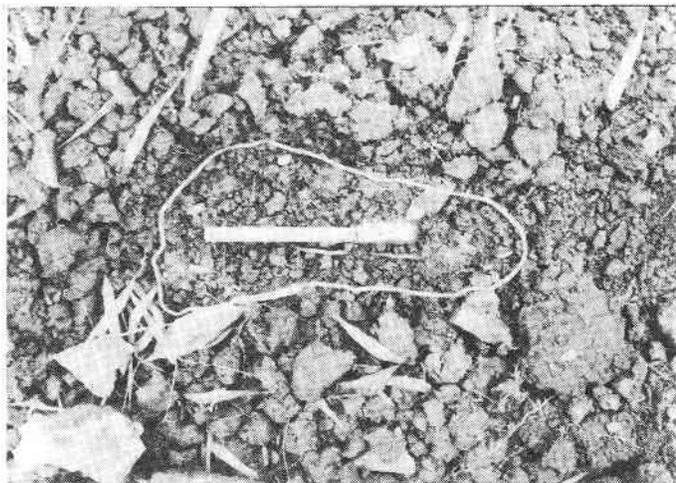
Searching for hairs.

Huang Wanpo



A "wild man" footprint, outlined by an investigator, with a rule for comparison in size.

Huang Wanpo



Nevertheless we felt that the veil of mystery and legend surrounding the matter was beginning to lift a little.

Analysis of Data

Let us take a brief look at some of the data collected.

HAIR: Samples of hair brought back to Beijing and analyzed by several research departments were found to differ greatly in nature and shape from that of the brown or black bear, but resembled that of primates. This discounted the theory that it might have been a bear Gong Yulan had seen.

Could it have been some sort of primate? Investigations revealed four members of the monkey family living in the Shennongjia forests. But all of these were smaller in size and quite different in appearance from the creature described by Gong Yulan. Thus hair analysis in itself was inconclusive.

FOOTPRINTS: The question has been asked: Did you definitely see footprints of the "wild man"? This requires more than a straight "yes" or "no" answer.

In those two years we came across a great many footprints of bears and other creatures large and small. Among them were a number of highly peculiar ones, similar to yet unlike those of either bears or men. A report written on the spot by investigators describes them thus:

1. The prints are of an elongated foot, wider (approximately 10 centimeters) in front and narrower (approximately 5 cm.) at the back.
2. Toe marks are oval in shape, with one somewhat separated from the others.
3. The footprints follow each other in single file, the distance between them varying between 50 cm. and one meter.

EXCREMENT: In September 1976 six little piles of excreta were discovered on top of a steep rock halfway up a mountain in the Hongta commune in Fangxian county. During the period before and after this find there were four reports of signs of "wild man"

activity in this area. On three occasions—in March, May and July, 1976—these involved a female and its child. A single adult was seen in November of the same year.

The excrement, already dry and hard, was similar in appearance to that of human beings. Analysis found bits of undigested fruit skins and wild chestnuts, but no animal fur or bone fragments.

Another such discovery occurred on August 30, 1977 at a place called Tielu Gully at the Pahshui commune in the Shennongjia forestry region. Investigators had been told of "wild man" footprints there and followed them. At one spot it had dug insect cocoons out of the bark of birch trees, presumably to eat them. Further along, on a hill slope and in a cave, excrement was found containing large amounts of cocoon skin.

These findings in both instances exclude the possibility of the excrement being that of humans as we know them or of a carnivorous creature. On the other hand, in each case both the quantity of the droppings and the size of remnant food particles were smaller than that of hoofed animals or bears. On the whole, the samples bore a strong resemblance to the excreta of the omnivorous primates.

Eyewitness Accounts

Some idea of the "wild men" can be obtained from interviews with eyewitnesses. We amassed hundreds of thousands of words of these. Unfortunately, the photographers from the Beijing Scientific and Educational Films Studio who spent a year and half trudging through the forests with us never caught sight of a "wild man."

A more or less typical description is this one taken from a statement by Wu Jiayan and Niu Yong of the Shaanxi Biological Resources Investigation Team in October 1977, on the reported discovery of a "hairy man"—as the creature is known locally in the Taibai mountains in central Shaanxi province. Pang Gensheng, a 33-year-old team leader in the Cuifeng commune in Shaanxi's Zhouzhi county told them:

"In early June, 1977, I went to Dadi Gully to cut logs. Somewhere between 11 and 12 in the morning I ran into a 'hairy man' in the woods on the slope of the gully. It came closer and closer. I got scared and kept retreating until my back was against a stone cliff and I couldn't go any further. The hairy man came up to seven or eight feet, and then to about five feet from me. I raised my axe, ready to fight for my life. We stood like that, neither of us moving, for more than an hour. Then I groped for a stone and threw it at him. It hit him in the chest. He uttered several howls and rubbed the spot with his left hand. Then he turned left and leaned against a tree, then walked away slowly toward the bottom of the gully. He kept making a mumbling sound.

"He was about seven feet tall, with shoulders wider than a man's, a sloping forehead, deep-set eyes, and a bulbous nose with slightly upturned nostrils. He had sunken cheeks, ears like a man's but

Ancient art in Fangxian county frequently included representations of what is described as a "wild man," as in this rubbing from a Han dynasty (206 B.C.-A.D. 220) tomb.





An investigator briefs local schoolchildren on the "wild man." Yuan Zhenxin

bigger, and round eyes also bigger than a man's. His jaw jutted out and he had protruding lips. His front teeth were as broad as a horse's. His eyes were black. His hair was dark brown and more than a foot long, and hung loosely over his shoulders. His whole face, except for the nose and ears was covered with short hairs. His arms hung down to below his knees. He had big hands with fingers about half a foot* long and with thumbs only slightly separated from the fingers. He didn't have any tail, and the hair on his body was short. He had thick thighs, shorter than the lower part of his leg. He walked upright with his legs apart. His feet were each about a foot long and half that broad—broader in front and narrow behind, with splayed toes. He was a male. That much I saw clearly."

Theories and Speculations

Ancient literature on the subject of the "wild man" limited itself to accounts and descriptions, and made no attempt to look into the whys and wherefores.

Today, there are two main lines of conjecture on the origin of the purported "wild man." One holds that he is a "hairy man"—an atavistic throwback of the human race; the other that he is a descendant of the great ape, *Gigantopithecus*.

Are the "wild men" genetic throwbacks—individuals born

with a lot of hair who have been discriminated against and rejected by society and forced to seek an existence in the wilds? Recent descriptions of children and adults born with exceptional amounts of facial and body hair, a feature often accompanied by longer arms than average, might seem to support this supposition.

Are the "wild men" descendants of *Gigantopithecus*, the gigantic prehuman or manlike ape that inhabited the earth long ago, but had been considered extinct? The earliest and most recent records of these great apes in China are all in Guangxi, further to the south. But somewhere between the latter part of the Early Pleistocene Epoch (700-800,000 years ago) and Middle Pleistocene (500-600,000 years ago) they also existed in the vicinity of Hubei's Jianshi county, southwest of Shennongjia in the same mountain chain. *Gigantopithecus* bones have been found among fossilized bones used in traditional Chinese medicine and bought from local peasants by government trading companies in Hubei's Badong and Xingshan regions, although there is no way of ascertaining the exact period to which they belong.

On the basis of studies in comparative anatomy, the paleoanthropologist Prof. Wu Rukang says, "Proceeding from available data, we can only say in general terms that *Gigantopithecus* had large, massive bones and a huge and powerful torso, although his

limbs were only slightly longer and sturdier than man's. He was probably as tall or slightly taller than modern man."

This description is similar to eyewitness descriptions of the "wild man" which tell of a semi-ape semi-human being that escapes classification.

What about the theory that *Gigantopithecus* has long been extinct? This may not be necessarily so. The Giant Panda, a species known to have existed side by side with the great ape for several million years, is still very much alive today. Many relic plants—all living fossils—still grow in the Qinling-Bashan-Shennongjia region. The metasequoia, the dove tree and the Chinese tulip tree, for instance, are rare species surviving from the Tertiary Period. The fact that they exist shows that this region, unlike other middle-latitude regions, did not undergo a total eradication of its ancient flora since the Tertiary Period. This is because the glaciers of the Quaternary Period (the last geological era) were, in this region, of the valley type and did not greatly affect the flora and fauna. So *Gigantopithecus*, too, might have survived.

At both low and high altitudes, the region provides an excellent ecological environment for its rich and varied mammalian species, such as serows, musk deer, river deer, several types of muntjac, masked civets, ferrets and porcupines. Such rare animals as the takin, the golden monkey and the Giant Panda live and multiply here. Also here is a white-colored bear, which may be either an individual variation or a new species.

The centuries-old "wild man" riddle remains unsolved. Like the Loch Ness investigators who have not yet found their monster, we still do not have enough evidence to prove—or disprove—the existence of "wild men" in the primeval forests of China's temperate and subtropical regions. But science has been challenged, and we have taken up the challenge.

* A Chinese foot is 33 cm.

Jiaozi,

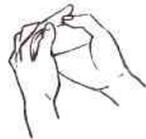
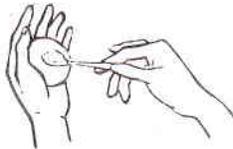
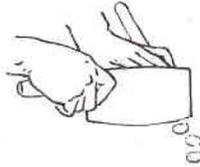
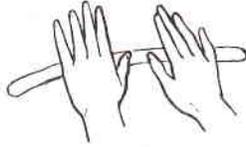
Known as

Dumplings

A TRADITIONAL Chinese meal for special occasions might consist of *jiaozi*. There seems to be no name for *jiaozi* in English, and for lack of one they are sometimes referred to as dumplings, which they are not. Half-moon shaped, slightly larger than an orange segment, *jiaozi* are made of thin dough skins filled with seasoned minced meat and vegetables and boiled or steamed. They are eaten dipped in a sauce of either sesame oil, soy sauce or rice vinegar or any combination of them, sometimes with chopped raw garlic.

In north China, especially in the countryside, the first meal for guests and relatives from afar consists of bowls of *jiaozi*. Making them is part of the festivity. Everyone rolls up his sleeves and pitches in, kneading the dough, chopping the meat, rolling the skins, and "wrapping" them around the filling.

Jiaozi have a history of at least 1,600 years. There is a reference to them as early as the Three Kingdoms period (220-280). In 1968 a wooden bowl of *jiaozi* was excavated from a Tang dynasty (618-907) tomb in Turfan in the Xinjiang Uygur Autonomous Region. Extremely well preserved, they were exactly the same in appearance as the *jiaozi* Chinese eat today. The find shows that this



dish was known to the minority nationality areas of west China at that early date.

The *jiaozi* of ancient times were called *huntun* (*wonton* in Cantonese). Later they came to be called *jiaozi* by northern Chinese. (Today in the north the word *huntun* is used for meat-filled dough wrapped slightly differently and served in the soup they are boiled in.) They became a traditional lunar new year dish. At the beginning of the Qing dynasty (1644-1911), the Suning county gazetteer in Hebei province recorded: "A sumptuous feast begins in each household around 11:00 p.m. on New Year's Eve. Everyone eats a flat kind of food called *jiaozi*. The name is said to mean seeing off the old year and welcoming in the new."

The tradition of serving *jiaozi* at festivals has continued to the present. After a bountiful meal of other food on the eve of the Spring Festival, the lunar new year, the family begins to make enough *jiaozi* for two more meals — at midnight, when the new year begins, and for breakfast, the first meal of the new year. In northeast China some households make huge quantities of them and put them outside to freeze to be eaten gradually later.

Today *jiaozi* are a very popular food. There are eateries specializing only in *jiaozi*, while many restaurants have counters where a bowl of them can be bought by those who don't have time to sit down for a regular meal. Some restaurants even have a take-out service selling uncooked *jiaozi* for families who want to enjoy them at home. Once time-consuming to make, they can now be mass-produced with special machines. Frozen *jiaozi* are even exported for sale abroad.

How to Make Jiaozi

Drawings by Dong Yuping

Culture from the Third to Sixth Centuries

JIAO JIAN



Zu Chongzhi, a recent sculpture.

THESE CENTURIES during most of which the country was fragmented (covering the periods of the Three Kingdoms, Western and Eastern Jin and the Northern and Southern dynasties) were not without their scientific and cultural achievements.

Mathematicians continued to be fascinated by the ratio of the diameter to the circumference of a circle, now known by the Greek letter π . Improving on the record of the astronomer Zhang Heng (78-139), during the Three Kingdoms period (220-265) the scientist Liu Hui worked out the figure of 3.1416, the most accurate for his time. On this basis, later the great mathematician Zu Chongzhi (429-500) arrived at an even more precise figure. He was the first in the world to calculate the value of π to seven decimal

places, which brought it to between 3.1415926 and 3.1415927. Working at the southern capital near Nanjing, Zu Chongzhi also made notable contributions to astronomy, calendar-making and mechanical design. A book on mathematics *Zhuishu* written by him continued to be used as a textbook through the Tang dynasty (618-907) in China as well as in medieval Japan and Korea.

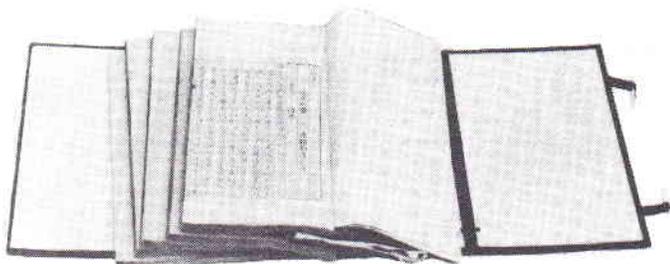
Buddhist Influence

Buddhism was one of the important cultural influences of the period. It had been introduced into China from India toward the end of the Western Han dynasty; by the time of the Northern and Southern dynasties (420-581)* it had become widespread. It was taken up by some of the rulers of the incoming nomad dynasties in the north. But Buddhism also became the faith of some rulers and officials in the southern court. Monasteries grew up in many parts of the country with a large number of monks and nuns, and in general the faith appeared as a refuge in these troubled times.

In 399 the monk Fa Xian, wanting to make a thorough study of Buddhism, set out from Chang'an (today's Xi'an) over the Pamir Mountains for India to obtain a complete set of the scriptures. He spent three years copying them in India and then returned

* For a table of the Northern and Southern dynasties see *China Reconstructs* June, 1979.

A volume of the *Commentary on the Waterways Classic*.



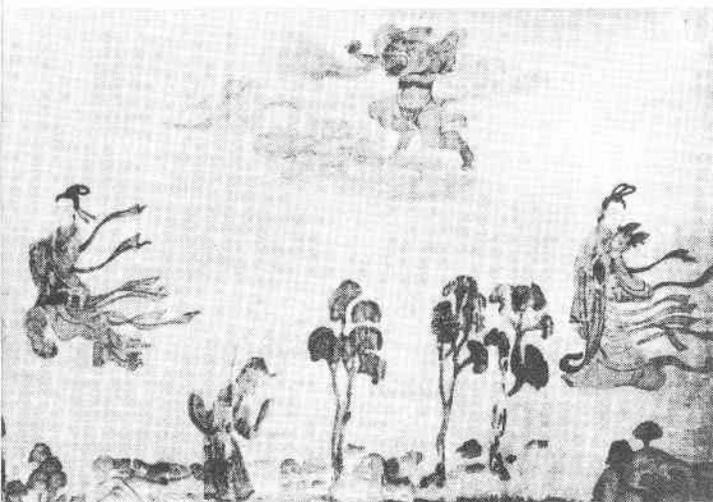
by sea route by way of Ceylon, arriving back in China in 413. On his return he translated all the Buddhist scriptures he had collected and wrote a book about his 14-year journey which touched 30 countries, entitled *A Record of the Buddhist Countries*.

Buddhism injected a new idea into Chinese philosophy: immortality of the soul. Instead of things being decided merely by fate, Buddhism taught that even though a man was miserable during this lifetime, through faith and right living he could be reborn to a happier state in the next life. One could pass through many lives by transmigration, for man's soul was immortal, though his physical body was perishable.

Not all thinkers were in accord with this new view. Fan Zhen (c. 450-515), an official at the Qi and Liang courts in the south, wrote an essay entitled "Destructibility of the Soul." He argued that body and soul were one entity. When the body dies so does the soul. It is, he said, only because of the living body that the soul lives; without the body the soul cannot exist.



Colossal Buddha figure in Grotto No. 20, Yungang, Shanxi province.



Sections of the famous Eastern Jin painter Gu Kaizhi's *Goddess of the Luo River* (above) and *Admonitions of the Instructress to Court Ladies* (below) taken from later copies.



By then Buddhism had been accepted as court religion in the south. Prince Jingling of the Qi dynasty (479-502) mobilized a number of monks and scholars to debate with Fan Zhen but the verbal battle was inconclusive. Then the prince sent word that if Fan Zhen would give up his view he could be appointed assistant to the Prime Minister. Fan replied with a laugh, "If I were one to sell my ideas for official position I would have climbed higher than that long ago."

Beginnings of Grotto Art

Buddhism was one of the great stimuli for art in this period, which saw the beginning of work on the famous storehouses of art carved into cliffside grottoes. The earliest are the fabulous carved and painted grottoes begun in 366 at Dunhuang far out on the Old Silk Road, over which Buddhist influence had first come to China.* Two other famous ones are

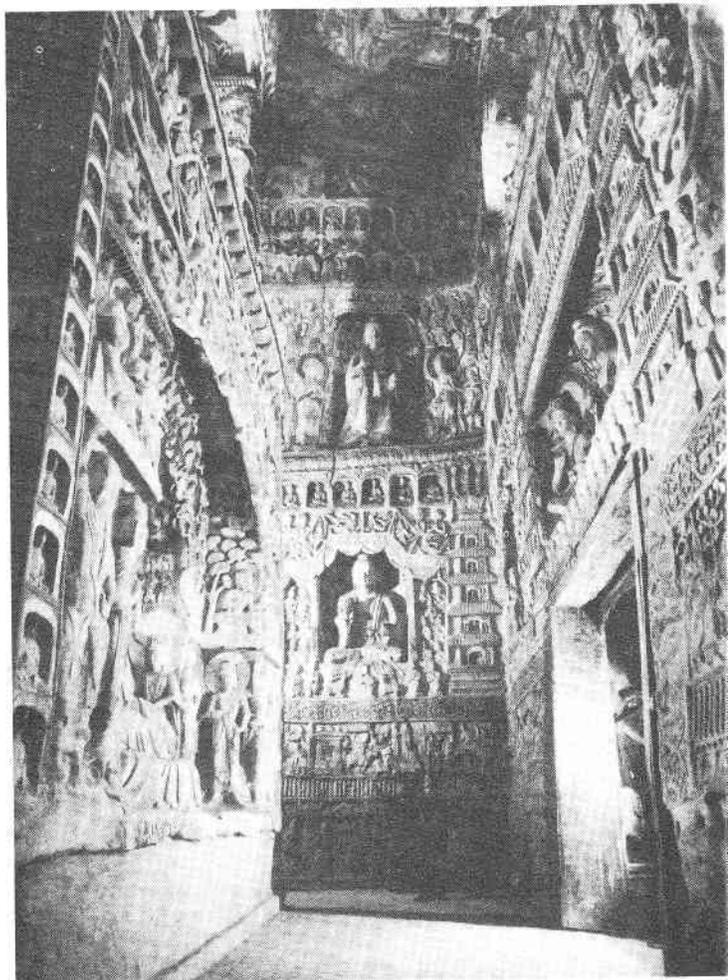
* *China Reconstructs* carried articles on Dunhuang in the February, March and October 1978 issues.



served as a government official during the Eastern Jin dynasty. There is a story about him that goes like this: While still a young man he promised a large contribution to a newly-built monastery. Many thought that he was just talking big. He spent a month painting a Buddhist scene on a wall in the monastery and suggested that the abbot request everyone who came to see the painting to give a donation. The lifelike figure brought so many visitors that very soon the monastery had its promised sum.

Ancient art books mention many paintings by Gu, but copies of only two have come down to us — *Admonitions of the Instructress to Court Ladies* and *Goddess of the Luo River*. Both are long horizontal scrolls with a number of scenes. The latter

Buddhist figures and relief designs
in Grotto No. 6, Yungang.



at Yungang outside Datong in Shanxi province and Longmen outside Luoyang in Henan province. The former, which is the largest in scale was begun in 450, while Datong was the first capital of the Northern Wei dynasty (386-534), and the latter was begun around 494 after Northern Wei moved its capital there. Others less famous are found in other places.

Carrying out the Buddhist idea of salvation through good works, rulers and wealthy men commissioned large numbers of craftsmen to make religious paintings and carvings. These include of course numerous reliefs and statues of the Buddha as well as bodhisattvas and warriors, and also illustrate religious stories and Chinese fables and folk tales.

In the sculpture of the Northern and Southern dynasties the influence of foreign cultures, particularly Indian, was infused with the tradition followed in China since the Qin dynasty (221-207 B.C.).

Painting and Calligraphy

There was a leap forward in figure painting in this period, mainly in the work of Gu Kaizhi who

was painted to illustrate a poem by that name written by the poet Cao Zhi (192-232). Noted for the vividness, grace and individual characterization of the figures, they are among the treasures of Chinese pictorial art.

To any discussion of the arts must be added mention of calligraphy, which developed into an art

toward the end of the Eastern Han dynasty. During the Three Kingdoms period Zhong You (151-230) put great effort into changing the *lishu* style which was used in the Han dynasty to the *kaishu*, more square in style with very regular strokes. The latter had fewer flourishes and was easier to write. Then *kaishu* again served as a basis for many more artistic styles which developed later.

In the Eastern Jin dynasty Wang Xizhi, drawing upon the best of other calligraphers, created a style of his own. His *kaishu* writing, still further away from the influence of *lishu*, was considered to have achieved perfection. His son Wang Xianzhi, who followed his father's style from early childhood, too became a famous calligrapher, and father and son are known as the "two Wangs."

Poetry and Song

During the Eastern Jin and Northern and Southern dynasties scholar-landlords and other intellectuals on the war-ravaged central plain moved south in large numbers. Thus, the culture of the Huanghe (Yellow) River valley was transplanted to the region south of the Changjiang (Yangtze) River where it developed further. The predominant tendency in literature was an excessive stress on beauty of language and rhythm which covered up for empty and decadent content. Tao Yuanming (369-427), the greatest poet of the Eastern Jin dynasty, went against this trend. His works, realistic in content and in simple and natural style brought the poetic art to a new high.

Tao Yuanming came from an impoverished landowning family. Incensed at the political abuses of his time, he resigned his post as a minor official to live and toil on his own farm. His idyllic poems reflect his disgust with the sordidness of the society and his deep love for nature. The name of his utopian work *Peach Blossom Springs* has become a synonym for a safe and peaceful place.

During the Northern and Southern Dynasties period, folk songs became an important literary form. Many of these were the songs of the nomadic peoples. An ancient record notes that one that was widely sung all over the north was the Xianbei people's "Song of Chile."* It went:

*The Yinshan Mountains rise above
the Chile plain;
The vault of heaven rises like a yurt
over our broad meadows.
Vast is the sky, boundless the wilds,
The wind bends the grass to let us
see our sheep and cattle.*

Another which has come down to us is "The Ballad of Mulan," considered the best among ballads of the period. The 300-word narrative tells of a girl

named Hua Mulan who went to serve in the army for her aged father. It is still widely read today.

Agriculture and Geography

The introduction to the south of the more advanced agricultural technique of the north was an important part of the whole southward movement of culture. Knowledge about agriculture was summed up in the book *Important Arts for the People's Welfare* written between 533 and 544 by the Northern Wei agronomist Jia Sixie. It is the earliest book on Chinese agriculture extant today. Jia's writing was based on material in an earlier Han dynasty volume on farming and other ancient books, and on his own investigations with old peasants into farming of his time. The 10-part book has 92 chapters. It deals with almost every subject then known to agriculture: seed selection and dipping, application of fertilizer, crop rotation, the cultivation of various crops, vegetables, fruit and other trees, and the raising of domestic animals and fowls. It also treats of fish-raising, wine-making and the processing of agricultural produce.

The author stressed that natural law must be observed if one is to get better harvest with less effort: crops must suit local conditions and farm tasks be done at the right time. He also advocated improvement of farming techniques and tools.

Another important book of a scientific nature was the *Commentary on the Waterways Classic* by Li Daoyuan (?-527). Water routes had been important means of communication for centuries. Now these were written up in this 40-volume work. It describes 137 rivers including the Changjiang and Huanghe rivers and gives a detailed account of more than 1,000 smaller rivers and irrigation canals. To write it the author consulted hundreds of ancient books and added a lot of new material from his own investigations. It also covers local products, scenic and historical sites and their history, and information on things like mineral deposits, salt wells, hot springs and volcanoes. One of the most important ancient works on geography, today it is still used as a reference in planning water conservation projects and exploring for resources.

The book is also noted for its flowing writing style and is highly regarded as a work of literature.

Some Historical Names

Former Spelling	New Spelling
Tsu Chung-chi	Zu Chongzhi
Fa Hsien	Fa Xian
Ku Kai-chih	Gu Kaizhi
Wang Hsi-chih	Wang Xizhi
Li Tao-yuan	Li Daoyuan
Chia Szu-hsieh	Jia Sixie

* A tribe in northern China.

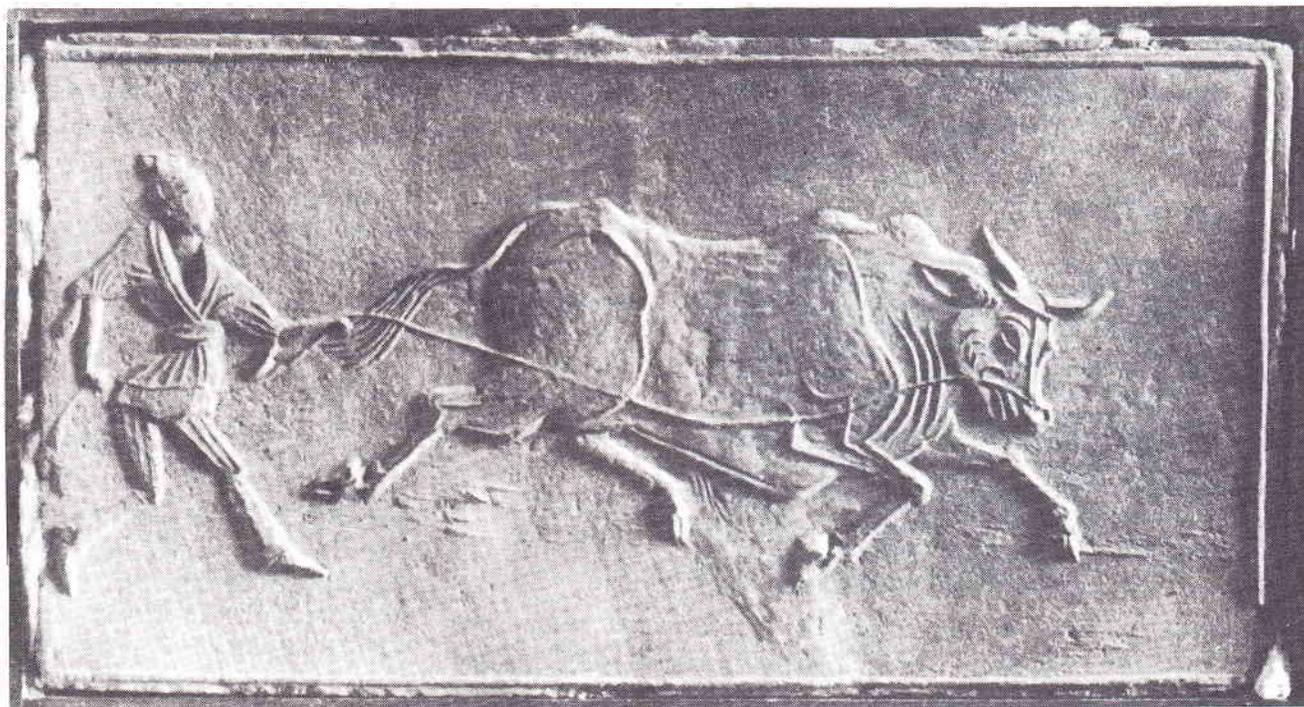
Brick Reliefs Reveal Lost Painting Arts

YANG HONG



A corner of a tomb near Nanjing, Jiangsu province, with bricks with molded relief designs.

Cowherd and buffalo, Dengxian county.



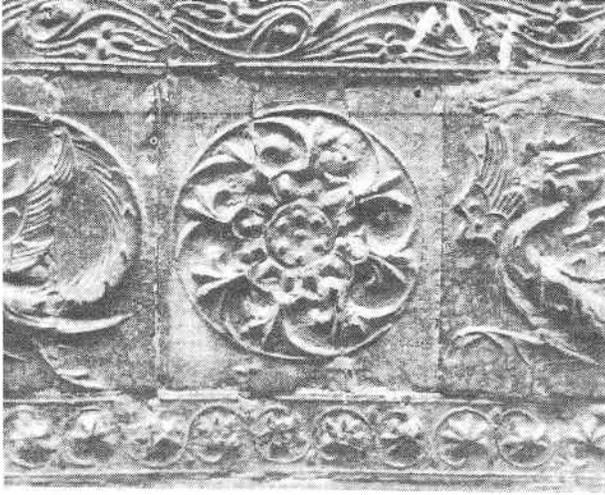
A GLIMPSE of the pictorial art of southern China during the years when the country was divided (3rd to 6th centuries) is provided by designs on numerous bricks molded in relief on the walls of tombs from this period unearthed in the Changjiang (Yangtze)

River valley and elsewhere over the past decade or so. This period is frequently referred to as the Six Dynasties,* meaning the six regimes which made their capital at what is today's Nanjing south of the Changjiang River. Traditional culture was able to continue in that area while northern China was disrupted by constant wars. These finds are of particular value be-

cause not many examples of painting from this time have come down to us; this is a pity, for it was an important transition period between the art of the earlier Han

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* The Kingdom of Wu (222-280) of the Three Kingdoms period, the Eastern Jin dynasty (317-420) and the Song, Qi, Liang and Chen dynasties, the southern representatives of the Northern and Southern dynasties period (420-581).



Designs from Nanjing tombs: lotus, unicorn with winged hooves and mythical creature with a human head and a bird's body.

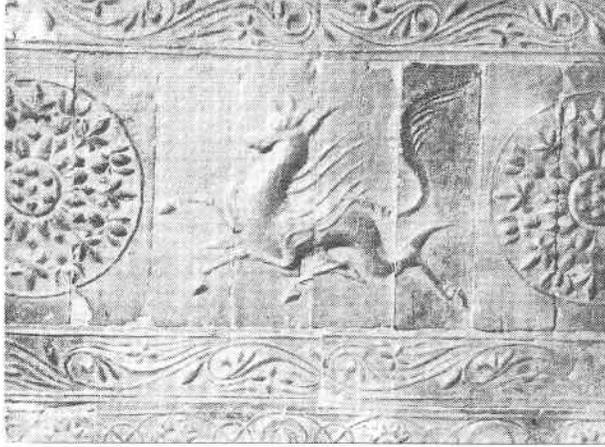
times and that of the later Sui, Tang and Song dynasties.

THE tomb chambers were usually built with bricks 38 by 14-19 centimeters and 3-5 cm. thick. Many bear molded decorative designs incorporating motifs like honeysuckle and lotus blossoms and leaves. Frequently occurring is a circular design of a lotus flower in full bloom done in simple and vigorous lines.

There are also mythical birds and beasts — unicorns with winged hooves, lions with long manes and sharp claws, a high-crested phoenix with a long tail, and creatures with a human head and a bird's body, or an animal's head and a bird's body.

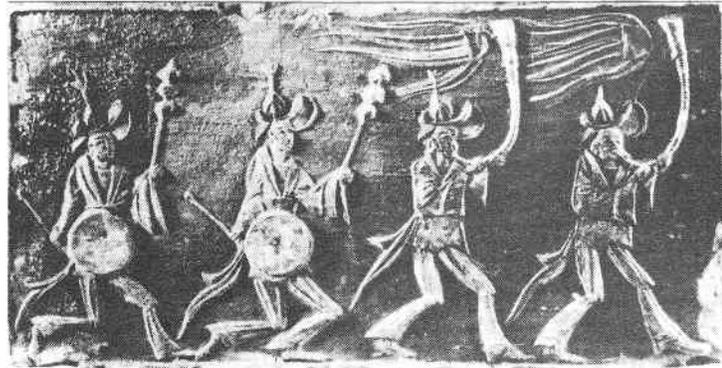
There are other bricks with figures. Sometimes each brick seems to tell a story. Among such found in a tomb of the late Six Dynasties period at Changzhou, Jiangsu province are guards with hand to sword, graceful serving maids with high coiffures, and the figures of a young woman with an incense burner. She is standing in the wind which blows her sleeves and sash in graceful lines.

In a set of pictorial bricks in a tomb at Dengxian county, Henan province color was applied on top of the reliefs. There is a group of marching soldiers with ribbons flying from their dressed hair, a military band, a scene of music and dancing and an almost-humorous



Young woman with an incense burner, Changzhou, Jiangsu province.

Marching soldiers carry swords, shields, bows and quivers on brick from Dengxian county, Henan province.





Liu Ling (left) and Ji Kang (right), two of the "Seven Sages of the Bamboo Grove": rubbings of molded brick panels. Nanjing.

figure of a cowherd trying to hold back a hurrying buffalo.

SOME of the molded relief pictures are made of many bricks and cover an entire wall. Therefore, only a portion of the picture was made on each of the bricks and they were fitted together after firing. A remarkable example of this is the set of figures of eight distinguished scholars found in 1961 in a tomb of the late Southern Dynasties period near Nanjing. The reliefs, covering 480×160 centimeters of two walls of the tomb, appear in eight panels. The figures are separated by a design of trees.

The first seven figures are known as the "Seven Sages of the Bamboo Grove," a group of Taoist scholars

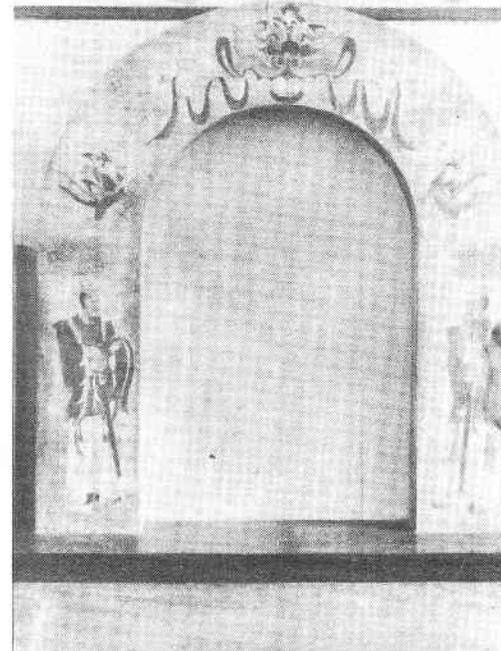
in Western Jin times (265-316) who opposed the formalism of Confucianism and frequently met together in discussions.

The figures bring out the individual characterization of each scholar as described in historical writings. Among them are Wang Rong, barefooted, reclining on his left elbow gazing at a *ruyi* (a sort of scepter that scholars in this period held during discussions) in accordance with a poet's observation, "Wang Rong likes to wave his *ruyi*." There is Liu Ling, who is supposed to have liked his drink, with a cup of wine. There is Ji Kang, who was one of the famous players of the *qin* (a zither-like musical instrument) in Chinese history.

To fill out the eighth panel, the artists added Rong Qiqi, a famous scholar recluse of the Spring and Autumn period (770-476 B.C.).

In the same tomb was a large and very lively multi-brick relief of a lion squatting on its haunches with its long tail curling upward.

These latter reliefs are copies of paintings of this period, which have now been lost. Thus from them we can see the level of pictorial art of the times.



Interestingly detailed painted figures decorate an arched entrance to a Northern and Southern Dynasties tomb, Dengxian county.

Military band, Dengxian county.



Dancers (right), two drums and a *sheng* and musicians led by conductor. Dengxian county.





For sale.

The Fabulous Reproductions by the Rong Bao Zhai Shop

CHEN SHENG

THE Rong Bao Zhai Studio, an art shop on Liu Li Chang Street in the southern part of Beijing, is famous for reproductions of Chinese traditional paintings so well done that even experts sometimes mistake them for the originals. Laymen looking for the marks of photoengraving cannot find them. A famous art expert once declared a reproduction of a Tang dynasty scroll as the original.

Rong Bao Zhai's reproductions are done by master artists who

carefully paint on hand-carved wooden blocks which are then impressed on rice paper. Each duplicate takes many impressions to make. Whether it is a simple composition with bold, sweeping strokes or a complicated design with delicate drawing, the reproduction comes out of the shop as real as the original, the painter's style and brush work accurately recreated. Once a reproduction and the original were placed before the painter himself, the famous Qi Baishi (Chi Pai-shih). The old man hesitated before he could identify his own.

CHEN SHENG is a staff member of the layout section of the *Liberation Army Daily* and an expert in drawing and illustrating.

In its front shop Rong Bao Zhai sells paintings, reproductions, prints and painting materials. Behind it are four large work-rooms, each devoted to one of the four processes involved in making a reproduction — tracing, carving, impressing and mounting. The workers must understand painting and be painters themselves.

THE first process, tracing, needs most exact and meticulous work so that every brush stroke of the original is faithfully recreated. The artists are thoroughly familiar with the styles and brush techniques of painters of different schools and their branches, both ancient and contemporary. They analyze the strokes in a painting to be traced, separating them into strokes made with a dry, wet, dilute or saturated brush. Having made a careful study of the original, they "dissect" it into layers of corresponding shades and color gradations, then trace each layer on transparent paper sheets.

The tracings then go to the second process in another room where seven or eight craftsmen work on carving. A carver pastes each tracing on a block of pear wood, chosen for its fine grain. The block varies in size as the tracing requires. He begins his carving with the original painting in front of him. The principle is to preserve every detail and nuance of the original's form and vitality. The technique in the use of the burin is complicated. With various movements of the knife, a skilled carver brings out the different effects of the painting on the wood block. Even the texture of a dry brush stroke is conveyed.

A larger room with constant humidity and temperature houses the impressing process. Before every worker-artist a stack of absorbent rice paper (*xuan*) is clamped at one edge of a desk in a metal vise to prevent the sheets from moving out of alignment. A carved pear wood block is glued in place on the desk next to the paper. Then the printer (they



Reproduction of Chou Shizhou's *River Journey*, Ming dynasty.



日紅橋關酒危家桃李豔芳
 安州府志卷之九
 松橋鄭爽





Reproduction of Gu Hongzhong's *Han Xizai's Evening Party*, Tang dynasty (detail).

Reproduction of Ma Yuan's *Plum, Rock and Cormorants*, Song dynasty.

Reproduction of Zhen Banqiao's *Orchid and Bamboo*, Qing dynasty.



Xu Beihong's *Horses*.

三年年結實
己卯戊午吉昌碩



Wu Changshuo's Peaches.

should actually be called painters) brushes ink and aquarelle on to the block, minutely following the shades of the original and constantly referring to the painting being reproduced. The colors, ink and brushes are the same as those used by the original painter. With the block painted, the artist lays a sheet of paper over it and presses and rubs it with a highly polished stone, carefully matching the amount of ink with the absorption rate of the paper. In order to reach the exact effect of the original's gradation and tone he sometimes has to repeat the painting and impressing several times.

Tian Yongqing is one of these master artists. A qualified craftsman, he says, must know more than just carving and impressing. For example, to make a reproduction of a Qi Baishi painting of a frog, first of all he has to understand how the painter used the different tones of ink to create the effect of three dimensions and the elasticity of the animal's flesh. He needs to know that the painter did the leaves with a saturated brush to create life and reality. He must know how Qi Baishi's brushwork brought out the hardness of a crab's shell and the softness of the tiny hairs on its legs, or how Xu Beihong's (Hsu Pei-hung) strokes achieved the effect of motion with his horses.

The last process is mounting the reproduction on heavy paper and silk to make a scroll. This is an artistic skill in itself, for good mounting enhances the beauty of a painting or reproduction.

Thus the reproduction of a Chinese traditional painting is a combined work of many artists. Someone once said that he preferred these reproductions to the originals because they allowed him to enjoy the art of both painting and wood carving.

RONG BAO ZHAI possesses a reproduction of a famous Tang dynasty painting, *Han Xizai's Evening Party*, a scroll 332.5 × 29.5 cm. by Gu Hongzhong. Done

with highly refined craftsmanship, it took two carvers and a worker-artist eight years to finish.

The scroll contains 45 figures in five scenes, the head of each figure being no more than the size of a fingernail. This reproduction, requiring 5,000 impressions with 1,600 wooden blocks, could not have been successful if it had only been a matter of careful carving and impressing. Success lay in analysis. The three craftsmen meticulously studied the famous painting to reach a thorough understanding of the characters—their attitudes, activity, moods—before they began working.

Printing with wooden blocks was being done 1,300 years ago in China. By the 16th century color was being employed. In the 1930s Lu Xun, the famous writer, gave impetus to the modern woodcut movement. He highly praised the woodblock-printed "Designs for Letter Paper from the Studio of Ten Bamboos" and supervised the work of republishing it.

Though the techniques of the Rong Bao Zhai reproductions can be said to have originated in wood block printing and the later woodcuts, their combination with painting techniques makes them unique. Since the founding of new China the studio has reproduced a great number of ancient and modern works. Over 600 treasured ancient paintings have been recreated. These include Zhou Fang's *Maidens with Flowery Hairpins* of the Tang period, Gu Hongzhong's scroll mentioned above, Zhang Zerui's *The Riverside Scene at the Qingming Festival* of the Song period, Chou Shizhou's *River Journey* of the Ming dynasty, and others. Works of contemporary painters have also been reproduced, including those by Wu Changshuo, Qi Baishi, Xu Beihong, Huang Binhong and Wu Zuoren.

Rong Bao Zhai's excellent reproductions make Chinese traditional paintings more easily available for specialists to study and at the same time satisfy the needs of both domestic and foreign art lovers.



Tracing.



Carving.



Impressing.



Mounting.



Concertmaster Joseph Silverstein.

Zhu Yongqing

To this listener, the French works came out most impressively. It is no accident that Berlioz' *Symphonie Fantastique* should be a warhorse of the BSO repertoire. For Seiji Ozawa, like Berlioz, is a man of great imagination, passion and genius. He is temperamentally eminently suited to interpret so intensely romantic a work as the *Fantastique*. In the Beijing performance there was continual ebb and flow—with moments of poignant beauty followed by tremendous outpouring of orchestral power. Ozawa led the orchestra in a rendition with ensemble precision and linear beauty of phrase. We learned from the rehearsals, which were open to the public, how painstakingly Ozawa shaped a phrase. He could really coax the ensemble into song. Ralph Gomberg and Laurence Thorstenberg, the principal oboist and English horn player, beautifully executed the pastoral duet of the third movement.

The broad range of color and nuance of the orchestra was amply evident in Ravel's *Daphnis and Chloe, Suite No. 2*. The great washes of color reminded this listener of a performance heard

A Major Musical Event

ZHAO JINGLUN

The Boston Symphony Orchestra performs Verdi's *La forza del destino* Overture in the Capital Stadium in Beijing.

Wang Jingde

THE BSO, the first major American orchestra to tour China after the establishment of diplomatic relations between the United States and China*, presented a varied program in Beijing that gave a good idea of the virtuosity and versatility of the world-famous orchestra. It was music-making of the highest order.

* The Philadelphia Orchestra under Eugene Ormandy visited China in 1973.

ZHAO JINGLUN is on the research staff of the Foreign Languages Publishing and Distribution Bureau.



some 30 years ago in Boston when the BSO was under the baton of Charles Munch. And it was Pierre Monteux, another one-time BSO music director, who conducted the Paris premiere of the ballet *Daphnis and Chloe* back in 1912 with the legendary Nijinsky and Karsavina in the title roles.

WHILE French influence was evident, the BSO has also absorbed the best of the Russian tradition. Serge Koussevitzky's long tenure as its conductor left its imprint. The BSO strings combined full-blooded Russian sonority with western European crystalline delicacy to produce a tone that was unequaled.

Ozawa's reading of Tchaikovsky's *Pathétique* had a textural clarity quite different in effect from that in the well-known recording by von Karajan. To this listener, the former's conception sounded truer to the Russian design.

It was appropriate for Bostonians visiting Beijing to play something by one of the United States' greatest composers. Gershwin's *An American in Paris* was well received despite the fact that its jazz idioms were unfamiliar to the Chinese ear. For an encore the BSO gave Leonard Bernstein's *Candide* overture, another new thing, for the music of American musical comedy has never been played in China. Personally, this listener would like to hear more contemporary American music played in Beijing. More Aaron Copland, for example.

The BSO is blessed with top-rank solo players. Joseph Silverstein demonstrated some brilliantly polished virtuoso playing in the Mendelssohn's *Violin Concerto*. The first movement was rendered with curving grace; the Andante came out with silky smoothness; and the third movement took off with a wholesome exuberance. He was assisted by the Chinese Central Philharmonic Orchestra conducted by Ozawa.

As a gesture of friendship, the BSO had two Chinese soloists to

work with it — *pipa* player Liu Dehai and pianist Liu Shikun. The *pipa* is a mandolin-like plucked instrument with rather limited expressive power. But its technical potential has been exploited to the maximum in the concerto *Little Sisters of the Grasslands* by its composers Wu Zuqiang, Wang Yanqiao and Liu Dehai himself. It was not the first time that Ozawa conducted this concerto. He worked with Liu Dehai in June 1978 when he came to conduct the Central Philharmonic Orchestra, and there was obvious rapport between conductor and soloist. The pianist Liu Shikun, with his phenomenal technical facility, seemed to prefer a tempo faster than usual in his Liszt *Concerto No. 1*, giving the orchestra some difficulty in pacing.

THE music-making reached a climax when the Central Philharmonic Orchestra joined the BSO to play Beethoven's *Symphony No. 5* under Ozawa's baton. The grandeur of the piece was enhanced with its rendition by the 217-piece combined orchestra playing in the Capital Stadium to a capacity crowd of 18,000. But an orchestra of this size also presented problems. The double bass and kettle drums boomed gloriously but the piccolo floral figures toward the end of the symphony were hardly audible. This, of course, was also due to the acoustics in the stadium.

Several years ago Jiang Qing and her cohorts launched unjustifiable attacks on Beethoven's music, this symphony in particular, which were carried on in Chinese publications*. It went against Mao Zedong's teaching about learning from the best there is, including foreign and ancient, and making foreign things serve China. The warm welcome accorded the Boston Symphony Orchestra testified to present efforts to learn from the best in the western tradition.

* *China Reconstructs*, too, carried an article in this vein, "A Discussion on Western Music" in the July 1974 issue. Zhao Jinglun's criticism is correct. — Ed.

CHINESE COOKERY



Almond Float (Xingren Doufu)

THIS IS served as a between-meals snack at shops in Beijing and other places in summer. Below we give you the traditional way of making it, plus some shortcuts.

- ½ lb. unsalted almonds
 - 1 small pack unflavored powdered gelatin
 - ¼ cup cold water
 - 1 cup boiling water
 - ⅓ cup sugar
 - ⅓ teaspoon salt
- Syrup:
- 2 cups boiling water
 - 4 oz. rock candy (or ⅓ cup sugar)
 - 3 drops cassia flower syrup (optional)
 - 4 pineapple slices

Blanch and pound or grind almonds to a smooth milky consistency, using a heavy spoon or a blender. Mix the gelatin with the cold water or prepare as directed on package. Add sugar and salt with the boiling water and stir until gelatin dissolves. Add pounded almonds, mix well and bring to a boil. Pour the mixture into four bowls and chill until it sets.

To make syrup, add rock candy to boiling water. When it has dissolved, add cassia flower syrup and chill.

When ready to serve, cut gelatin into cubes 1½ centimeters square and float in syrup. Cut pineapple slices into chips and put them on top of the cubes. Serve four.

SHORTCUTS AND VARIATIONS: In China this is made using a bunch of agar-agar the size of the forefinger soaked in a bowl of cold water and then boiled until it dissolves (about ten minutes). Then add sugar, salt and pounded almonds.

An easier way than pounding the almonds is to substitute it for a portion of the water and add almond extract (one teaspoon or to taste). For sauce you may use the juice and a portion of the fruit from canned pineapple or other fruit. Add water to extend juice.

The Story of an Officer



Telling how hero Dong Cunrui blasted an enemy fortification.



A family portrait.

ZHI SHUNYI joined the People's Liberation Army in 1947 during the war to liberate China. Daring and resourceful in battle, he won many citations and was awarded the title "Combat Hero, Special Class." He was in the same squad as Dong Cunrui, a national hero who, in the fighting to capture the city of Longhua in Hebei province, held explosives against a key enemy fortification and blew it up to open the way forward for his comrades. Zhi Shunyi was the machine gunner who covered the action in which Dong Cunrui sacrificed his life.

Zhi Shunyi, today a deputy director of the political department of an army division, is known for his principles, his simple life and his closeness to the rank and file. He often lives among the soldiers, eating, training, studying and relaxing with them. He will not accept any privileges because of his rank. Once while on a visit to inspect a company he was given a private room. He told the commander, "I didn't come to be a guest but an ordinary soldier." Then he carried his bed-roll to a motorcycle squad's barracks. At lunch he found that special food had been made for him. He took it to the cook and told him, "Please send this to someone who's sick."

Hu Guocheng, a young soldier, remembers this encounter with Zhi: One summer day his company was in the field on a forced march. Gradually Hu dropped behind. At this point an old soldier with gray hair came up and said, "You look pretty tired, young fellow. I'll take your gun for you." The soldier was embarrassed and tried to get the gun back. "No," the old man said, "we should help each other, shouldn't we? That's our army's tradition. Now let's go on together." It was Zhi Shunyi.

One day Zhi Shunyi was with a company on its way to the firing range when a downpour began. He ordered the men to go on as a test of the unit's morale. At the shoot-

ing line Zhi, a crack shot, was the first to throw himself down in the puddles to start shooting.

"A Communist should remember that he is from the working class," Zhi has said. He is often found working with the mess squad or cleaning pigsties. When he travels by train he helps the conductors bring hot water to the passengers or sweep the aisles.

BEING a famous combat hero, Zhi Shunyi is frequently asked to give talks in factories, schools and other army units. He tells how Dong Cunrui gave his life for the liberation of the Chinese people and the heroic deeds of other comrades, but never mentions his own exploits. Once a comrade on the platform told the audience that Zhi Shunyi had forced his way behind enemy lines and captured more than 100 enemy soldiers singlehanded. Zhi hurriedly stood up and explained, "I couldn't have done that if other comrades hadn't helped and the leaders hadn't given correct instructions." Compared with the revolutionary cause, he said, he was only a drop of water in a sea.

Once Zhi Shunyi was invited to talk at a school. He walked quietly into the building where students and teachers were still busily decorating the place to welcome him. A teacher recognized him and ran



Plain living and hard work — Zhi teaches new soldiers how to mend their own clothes.



Zhi Shunyi works with rank-and-file soldiers in the fields.

over. "Why! Here's Zhi Shunyi! We were just sending a car for you." Zhi laughed and told them, "Getting here earlier saves your time."

Zhi Shunyi owned a quilt that he had used for 13 years — from countryside to city and from barracks to officers' quarters. One story goes that when Zhi worked in a company he picked up a pair of wornout socks a new soldier had thrown away. Zhi washed and mended them and gave them back to the soldier with this comment: "Young fellow, remember that frugality and hard work are the characteristics of a proletarian soldier. We shouldn't forget it, even though our life is much better than before."

Zhi Shunyi had been married to Chen Yuanfeng and had children before he joined the army in 1947. But it wasn't until the summer of 1954 that he had a chance to visit them. When he stepped down from the train at his native village he was elated. They had been very much in love. Yuanfeng would be waiting for him at the door.

But as he entered the quiet courtyard, Yuanfeng was nowhere to be seen. He went into the house and was shocked to see his wife lying in bed, her legs swollen and hands deformed with rheumatoid arthritis. She had not once written of this in her letters.

That night many memories came back to Zhi Shunyi. It was his wife

who had fully supported him when he joined the army. When he left home she had told him, "Go with an easy mind, Shunyi. I'll take care of the family."

For seven years while Zhi was busy in the army Yuanfeng had gone through many hardships. Two grandparents, the children, the fields — all work that Yuanfeng had to do by herself. But in her letters she had never complained, not even telling him that the hard life had brought on a crippling disease.

A great part of the credit for his accomplishment as a soldier should go to her, Zhi Shunyi knew. In his days on leave Zhi looked after her tenderly. One day she was downhearted. Zhi told her gently, "We've gone through countless hardships together. Don't be discouraged by the disease. You'll get well and we'll be fine."

ZHI took Yuanfeng back to his unit so he could look after her better. He did everything he could to cure her. He massaged her arms and legs and helped her exercise. He tried many kinds of treatment and medicines. But a dozen years went by and she improved little. Once someone suggested that he should divorce Yuanfeng and get another wife. Zhi was furious at this kind of feudal morality and roundly criticized it. A different sort of thing came up while he was

at a combat heroes' conference in Beijing. He received a letter from a college girl who expressed her admiration and love for him. Enclosed was her photograph. Zhi gently replied that he was married and had a happy family.

As soon as Yuanfeng felt better she tried to do some housework. One evening when he came back tired from the training ground, Zhi found hot water in the wash basin and food and a glass of wine on the table. A warm feeling surged through his heart but he was pained to see his wife dragging herself around to do this. "You shouldn't do so much," he said, half scolding. "If you're bored, listen to the radio."

"You're out busy all the time," Yuanfeng replied. "And on top of it you have to take care of me. I don't like feeling so helpless."

"You mustn't feel like that. What's the difference who takes care of whom?"

Yuanfeng's condition improved. When she could move around a bit, Zhi began to take her to see films at his unit, sometimes carrying her or more and more taking her by the arm. One night after seeing the film *Dong Cunrui* Yuanfeng said, "You are even in films now. You're famous."

Zhi Shunyi smiled. "I get the medals and citations — but, Yuanfeng, half of them belong to you." Yuanfeng's heart flooded with warmth.

Lesson 7

At the Fair

(加拿大 访 华 旅游团 部分
 (Jiánádà fǎng Huá lǚyóutuan bùfen
 (Canada visit China tourist group (a) portion

成员 参观 广州 中国 出口
 chéngyuán cānguān Guǎngzhōu Zhōngguó Chūkǒu
 members visit Guangzhou Chinese Export

商品 交易会。
 Shāngpǐn Jiāoyìhuì.
 Commodities Fair.)

王: 这就是交易会大楼。
 Wáng: Zhè jiù shì Jiāoyìhuì Dàlóu.
 Wang: This is (the) Fair Building.

勃朗: 离我们住的宾馆很近。
 Bólǎng: Lǐ wǒmen zhù de bīnguǎn hěn jìn.
 Brown: From we live hotel very near.

很大呀。
 Hěn dà ya.
 Very big.

王: 建筑面积有十一万平方公尺,
 Wáng: Jiànzhù miànjī yǒu shí yīwàn píngfāng gōngchǐ,
 Wang: Building area has 110,000 square meters,
 比原来的大一倍多。每
 bǐ yuánlái de dà yí bèi duō. Měi
 compare original (one) big one time more. Every
 年有一百多个国家 and 地区
 nián yǒu yī bǎi duō ge guójiā hé dìqū
 year have 100 more countries and regions'
 的来宾参加交易会。
 de láibīn cānjiā jiāoyìhuì.
 guests participate fair.

萨克斯: 交易会每年举办几次?
 Sàkèsī: Jiāoyìhuì měi nián jǔbàn jǐ cì?
 Sachs: Fair each year hold how many times?

王: 每年两次, 四月一次,
 Wáng: Měi nián liǎng cì, sìyuè yí cì,
 Wang: Each year two times, April one time,
 十月一次。
 shíyuè yí cì.
 October one time.

萨克斯: 我们想参观工艺品馆、
 Sàkèsī: Wǒmen xiǎng cānguān Gōngyìpǐnguǎn,
 Sachs: We wish (to) visit Artcrafts Hall,
 轻工业品馆、纺织品馆。咱们
 Qīnggōngyèpǐnguǎn, Fǎngzhīpǐnguǎn. Zánmen
 Light Industry Hall, Textile Hall. We

先参观哪个馆?
 xiān cānguān nǎ ge guǎn?
 first visit which hall?

勃朗: 先参观纺织品馆吧。我们对
 Bólǎng: Xiān cānguān Fǎngzhīpǐnguǎn ba. Wǒmen duì
 Brown: First visit Textile Hall. We (in)

中国的纺织品很感兴趣。
 Zhōngguó de fǎngzhīpǐn hěn gǎn xìngqù.
 Chinese textiles very feel interest.

(大家 走进 纺织品馆)
 (Dàjiā zǒujìn Fǎngzhīpǐnguǎn)
 (Everybody walks into Textile Hall)

玛利: 一 进门的这两只大孔雀
 Mǎ lì: Yí jìn mén de zhè liǎng zhī dà kǒngquè
 Marie: Once enter door these two big peacocks

真好看。
 zhēn hǎokàn.
 really good-looking.

勃朗: 它们是用许多颜色象孔雀
 Bólǎng: Tāmen shì yòng xǔduō yánsè xiàng kǒngquè
 Brown: They are using many color like peacock's
 的丝绸锦缎组成的。
 de sīchóu jīnduàn zùchéng de.
 silk brocade make up.

王: 这里陈列的绸缎有一千
 Wáng: Zhèlǐ chénliè de chóuduàn yǒu yīqiān
 Wang: Here (on) display silk fabrics have 1,000
 多种。你们看, 这种材料
 duō zhǒng. Nimen kàn, zhè zhǒng cáiliào
 more kinds. You look, this kind material
 叫 山东 绸。
 jiào Shāndōng chóu.
 called Shandong silk.

勃朗: 是真丝的吗?
 Bólǎng: Shì zhēn sī de ma?
 Brown: Is (it) real silk?

王: 是。
 Wáng: Shì.
 Wang: Yes.

玛利: 中国丝绸在国际市场上
 Mǎ lì: Zhōngguó sīchóu zài guóji shìchǎngshàng
 Marie: Chinese silks at international market on
 很 受 欢迎。这块
 hěn shòu huānyíng. Zhè kuài
 very much receive welcome. This piece

米黄色的多好看。
mǐ huángsè de duō hǎokàn.
cream-colored much good-looking.

勃朗: 我就喜欢这种小型
Bólǎng: Wǒ jiù xǐhuān zhè zhǒng xiǎoxíng
Brown: I like this kind (with) small size

花卉, 非常雅致。
huāhuì, fēicháng yǎzhì.
flowers, very tasteful.

玛利: 我想用这种锦缎做一件衣服。
Mǎlì: Wǒ xiǎng yòng zhè zhǒng jǐnduàn zuò yí jiàn yīfu.
Marie: I wish (to) use this kind brocade make a piece clothing.

勃朗: 上边的图案也不错, 富于中国的民族特色。
Bólǎng: Shàngbiān de tú'àn yě búcuò, fùyú Zhōngguó de mínzú tèsè.
Brown: On (them) designs (are) also not bad, rich with Chinese national characteristics.

王: 纺织品馆还有一部分在楼上。那里展出了各种各样的成衣。咱们上去看看吧。
Wáng: Fǎngzhīpǐnguǎn hái yǒu yí bùfēn zài lóushàng. Nǎlǐ zhǎnchūle gèzhǒnggèyàng de chéngyī. Zánmen shàngqu kànkàn ba.
Wang: Textile Hall also has a section at upstairs. There (on) display all kinds (of) ready-made clothing. We go up (to) have a look.

众人: 好。
Zhongrén: Hǎo.
Everybody: Fine.

Translation

(Some members of the Canadian China tour group are going to the Guangzhou Chinese Export Commodities Fair).

Wang: This is the Fair Building.
Brown: It's very close to our hotel. It's quite large.
Wang: It covers an area of 110,000 square meters, more than twice the old one. Every year visitors from over 100 countries and regions come to the fair.
Sachs: How many times is it held each year?
Wang: Twice a year, in April and October.
Sachs: We want to see the Artcrafts Hall, Light Industry Hall and Textile Hall. Which shall we visit first?
Brown: Let's visit the Textile Hall first. We are very much interested in Chinese textiles.
(They enter the Textile Hall.)
Marie: The two big peacocks at the entrance are really beautiful.
Brown: They are made of pieces of silk brocade in many colors like a peacock.
Wang: Over 1,000 kinds of silk fabrics are on display. Look, this kind of material is called Shandong silk.
Brown: Is it pure silk?

Wang: Yes.
Marie: Chinese silks are very much liked on the international market. This cream-colored piece is very pretty.
Brown: I like this kind with small flowers, it is in very good taste.
Marie: I would like a piece of clothing made from that brocade.
Brown: The designs are also fine, very much in Chinese national style.
Wang: There is another section of the Textile Hall upstairs with all kinds of ready-made clothing. Let's go up to take a look.
Everybody: Fine.

Notes

1. **Using duo 多 after a number for "more than".** The phrase **yībǎi duō ge guójiā** 一百多个国家 means over 100 or more than 100 countries. It does not mean "100 more countries" (that is, a given number plus 100).
2. **Measure words.** Instead of an article like the English "a", every Chinese noun has what is known as a measure word which is used in conjunction with numerals. Many nouns have their own specific measure words. The most widely-used measure word is **ge** 个 and it may be used instead of the noun's specialized measure word (or in case you don't know it). Examples: **sì ge rén** 四个人 (four persons), **liǎng ge cài** 两个菜 (two dishes), **yí ge xuéxiào** 一个学校 (a school).
Some words with specific measure words are: **yí jiàn yīfu** 一件衣服 (a piece of clothing), **liǎng zhī kǒngquè** 两只孔雀 (two peacocks), **shí jiàn xíngli** 十件行李 (10 pieces of baggage), **yì běn shū** 一本书 (a book), **yì zhī gāngbǐ** 一枝钢笔 (a pen), **liǎng zhāng zhǐ** 两张纸 (two pieces of paper), **yí kuài táng** 一块糖 (a piece of candy), **yí kuài jǐnduàn** 一块锦缎 (a piece of brocade).
3. **The verb jiào 叫 (call) to say a name.** In addition to its usual function as a verb, this word is often used to show the name of a person or thing, as in **Nǐ jiào shénme míngzì?** 你叫什么名字? (What's your name?); **Wǒ jiào Wáng Píng** 我叫王平 (My name is Wang Ping).
This word is very useful in helping you learn the names of things. you can say **Nàge jiào shénme?** 那个叫什么? (What is that called?). When you get the answer you have learned another Chinese word.
4. **Búcuò** 不错, which translates literally as "not bad", in actual use means much stronger praise, more like "quite good".

A DREAM OF RED MANSIONS

[in English]

The famous Qing dynasty novel by Cao Xueqin and Gao E

Translated by Yang Xianyi and Gladys Yang

A Dream of Red Mansions (Hong Lou Meng, sometimes translated as The Dream of the Red Chamber), is a well-known classical Chinese novel written in the mid-eighteenth century during the reign of Emperor Qian Long of the Qing dynasty.

The novel realistically reflects the social contradictions and political struggles of the time through the prosperity and decline of four big families and the tragic love between Jia Baoyu and Lin Daiyu.

With superb artistry the authors create a series of highly individual and typical characters, bringing them out through vivid descriptions of their complex daily lives.

The novel consists of 120 chapters, the first 80 written by Cao Xueqin, the last 40 by Gao E.

Volume I and Volume II have been published. Volume III is now at the press.

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Lotus (traditional painting by Qiu Shoucheng)

