

China Reconstructs

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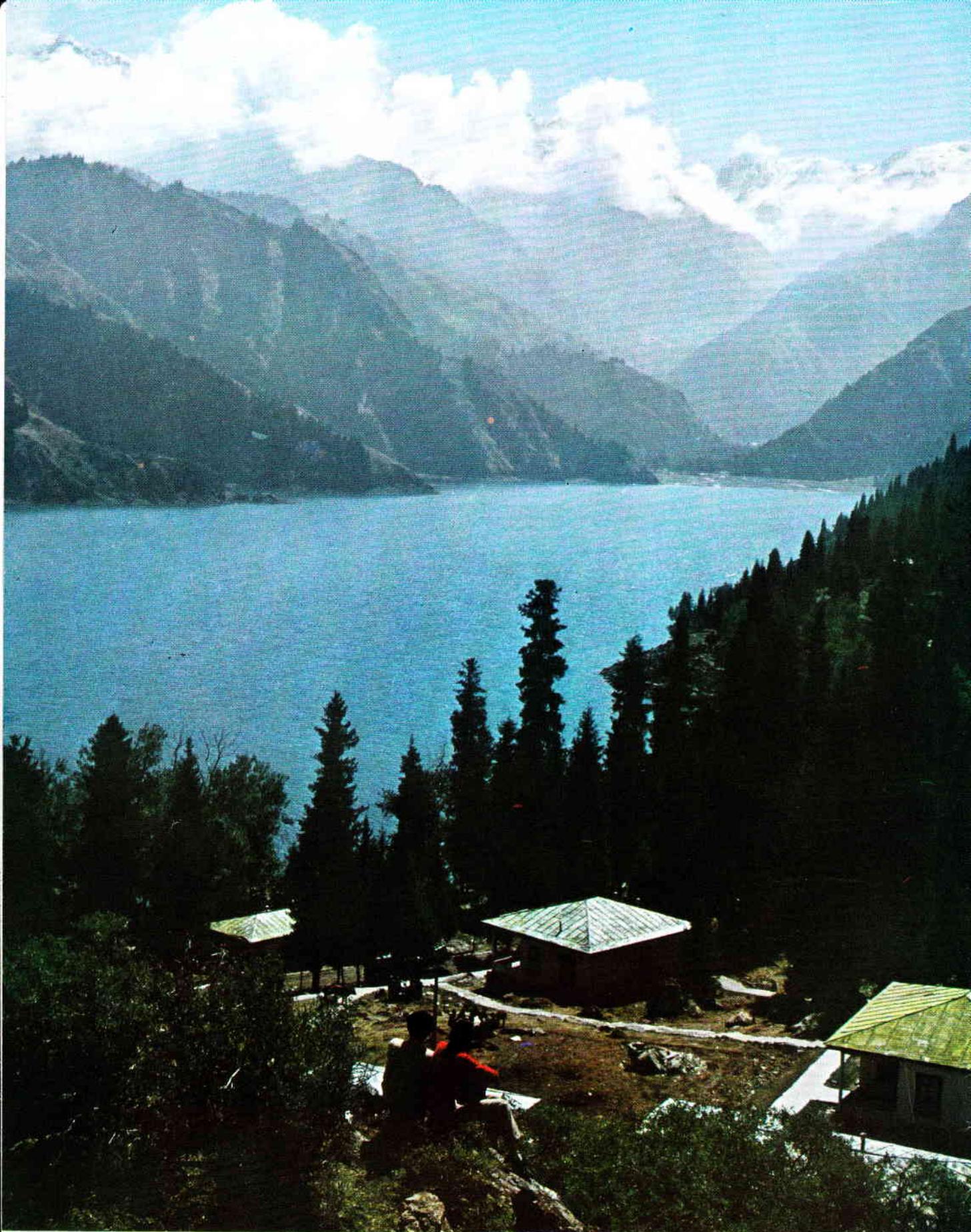
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- *What's New in Economic Policy*
- *Letters to a Workers' Paper*

• Urumqi, Multinational City





Tian Chi (Celestial Lake), north of Urumqi in Xinjiang, 1,980 meters above sea level, is famed for its scenery.

Zhou Youma

VOL. XXX NO. 1

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Uygur Girls (see story on the city of Urumqi, p. 32)	
Zhou Youma	

Articles of the Month

Present Economic Policies, What and Why?

Explains new policies concerning production and marketing in the rural economy, enterprises run by cooperatives and individuals in towns and cities, and how different prices are set, controlled or allowed to fluctuate. Page 4



Workers Write to their Newspaper

Many journals in China have opened columns for readers' letters. Those in the country's national trade union paper, *Workers' Daily*, have been effective in exposing and checking abuses and promoting socialist democracy. By the paper's chief editor, Hu Puchen. Page 9

He Helps Feed Hundreds of Millions



Prof. Jin Shanbao, expert on wheat-growing, now 85, has been experimenting for 60 years and developed improved seed strains now used in over half of China. Page 27

Parapsychology, Is It Real?

Can parts of the human body other than the eye, such as the ear, neck, armpit, wrist, finger, or sole of the foot, "read" writing and "see" the color of the ink? Experiments indicate this may be so, especially in young persons. Some scientists are impressed. Page 50

Urumqi — Multinational City in China's Far West

Urumqi, the capital of the Xinjiang Uygur Autonomous Region, was an important stop on the ancient Silk Road. Now it is the north-western gateway for air travellers to China. Through the ages, the people of its many nationalities have kept to their own ways of living. Page 32





More Objective Now

Comparing the content of your recent issues with that of the past, I appreciate your concern for being objective, analyzing the past without passion and for no longer deceiving yourselves and others by giving lectures or slogans. Instead, you have restarted on an always, difficult road, but with a better understanding of the difficulties and ways to surmount them.

But attention must be given to maintaining the democratic spirit from bottom to top so that a new class of bureaucrats and technocrats will not arise from the summit.

FRANCE-GEORGES PAQUETEAU
Nice, France

New Occurrence

A new occurrence in your magazine is the advertising. I must admit that I find it sad and boring to see important space being occupied by ads for light industrial products like electric hardware, bicycles and medicine preparations. But if this gives your economy fresh blood I accept it, because any magazine contains advertising here in Sweden so why shouldn't the Chinese ones? I certainly hope that this new tendency will not intrude too much on the color pictures.

I think it is good that each issue concentrates on a certain question like Chinese youth or rebuilding after the 1976 earthquake. Of course a particular issue may be boring to those not interested in the subject. But it becomes much more interesting when you treat in depth a subject one likes.

STIG-BJÖRN LJUNGGREN
Uppsala, Sweden

Wider Distribution Needed

I am so pleased with *China Reconstructs* that I have donated a subscription to the local Jefferson County Library system. I also sent a copy to a distributor of magazines. I think *China Reconstructs* and *China Pictorial* would be gobbled up as people are so eager to read about China and all that is happening there. I would like to see it in the reference rooms of all the country's libraries. I want high school students to have access to it.

Your magazine format has improved over the first copy I saw in April. I love to see the ads as they tell us much. When do we get to see some of these gorgeous silks for sale here?

I grew up and worked over 30 years in Pittsburgh, Pennsylvania, a city of steel mills and unions, so am oriented toward labor union activities. On my trip to China I gathered that workers' conditions are discussed in the enterprises, and that some experimentation is being made with bonuses, productivity incentives, etc. This is a subject that interests me.

MRS. WINNIFRED CARLIN
Lakewood, Colo., U.S.A.

An article on workers' congresses in factories has been commissioned. — Ed.

Chinese-Indian People's Friendship

From the time immemorial, cordial relations have been established between India and China. China's scholars like Xuan Zang, Fa-xian etc. came to India and left valuable accounts of this country. In modern times, the ancient relation was again revived by the Bandung Conference in 1955, and the Principle of Panch Sheela (Five Principles of Peaceful Co-existence) adopted by Nehru and Zhou Enlai. A slogan emerged from that time "Hindi Chini Bhai Bhai" (Indians and Chinese are brothers). After a brief period of strained relation, again friendship is being renewed. It is high time to create warm relations among the present younger generation of the two biggest countries of the globe.

From your magazine the young people of our country are very eager to know about the past history and culture of your country (such as the Great Wall of China and Confucius, etc.). A page on the traditional Chinese folktales and legends can also supplement the economic, scientific and other subjects.

T. KUMAR ROY
Assam, India

Some Proposals

I am 16 years old. I have subscribed to your magazine for a year. Your magazine is getting better and better.

Please print more articles about women in China. How do they combine their occupation with their duties as housewives and mothers? Why not more articles about the economic and political situation in China? I would like to know more about your new pre-

mier Zhao Ziyang and Deng Xiaoping, as well as about economic reforms and how to solve the problem of unemployment.

How are energy resources provided in China? Are there any nuclear power stations there?

I agree with the opinion expressed in your August "Postbag" that articles should also deal with the less positive aspects in China.

DOROTHEE HACHENBERG
Estenfeld, West Germany

Numismatics and Calligraphy

The history series in your magazine is very interesting, especially the period from the Tang to the Qing dynasty. "Collector Donates Valuable Historical Currency" was worth reading. Please carry an all-round article describing the works about this field and academic institutions or clubs engaged in the research on ancient coins.

It would be good if you could put Chinese characters after the translated terms in some articles. Readers can learn Chinese in this way and new readers will be able to catch up with your "Language Corner" lessons. How can one become skilful in calligraphy? I have tried to write with Chinese brushes, but failed. Please show us how to do it through your articles.

HORST L. KNISPEL
Quedlinburgerweg, West Germany

We will try to organize such articles and hope more readers will make suggestions. — Ed. □

The Art of Writing Chinese

I find that Chinese characters have a highly technical construction. I would appreciate some article on the art of writing Chinese. Which lines are drawn first and what is the order of construction after that?

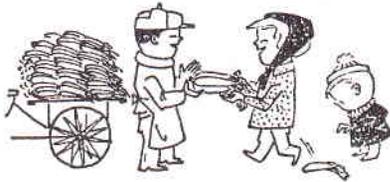
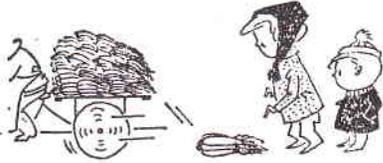
DOUGLAS M. SHEPPARD
Edmonton, Canada

Sheep — and Herdsmen

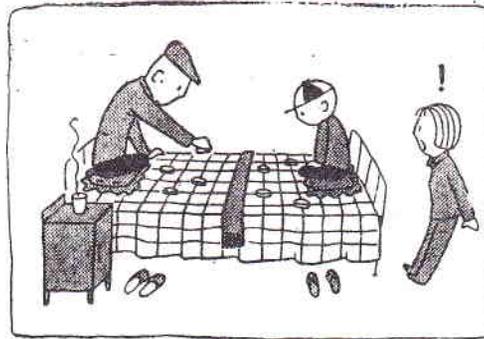
The article "The Fat-Tailed Sheep of Xinjiang" in the January 1980 issue is very interesting. I suggest that when you publish articles about Kazak herdsmen in your future issues, please tell readers about how they run their schools and solve their special problems.

MAGDI LOUIS GEORGE
Khartoum, Sudan

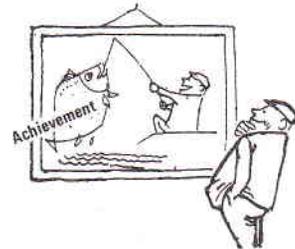
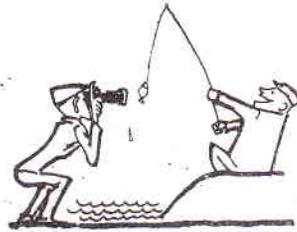
Cartoons



Mother sets a good example.
Chang Fang



Improvised chess-board.
Pan Shunqi



Special effect.
Ye Chunyang

What's your hurry?



Modernization

He's in no hurry.

Liu Yong

Present Economic Policies, What and Why?

HE JIANZHANG

EDITOR'S NOTE: For the needs of modernization, China is pushing a series of economic, political, cultural and educational reforms.

The economic reforms — which directly affect construction, production and the people's daily life — are winning attention at home and abroad. As Chairman Hua Guofeng said at the recent National People's Congress session: "For a fairly long period in the past, a Left-deviationist tendency prevailed in many aspects of our economic work." Among these were: reckless setting of high targets, over-rigid and excessive economic controls, serious defects in methods of investment, faults in apportioning the earnings of industry and in labor management. The present reforms aim to correct these defects so as to give full play to the superiority of the socialist system in promoting production and raising living standards.

The following is the first of several articles which, in consecutive issues, will explain these reforms. It concentrates on policies for 1. The rural economy; 2. Collective and individual economic undertakings in cities and towns; and 3. Prices.

In the Rural Economy

ABOUT 80 percent of China's population is rural. Agriculture provides practically all of her foodstuffs and 70 percent of the raw materials for her light industry. Farm and livestock products make up a quarter of her exports. So what happens in agriculture is important to the people's life, and to political stability, industrial growth and foreign trade. In the readjustment now being made in the entire national economy, therefore, that of rural policies is primary.

Since the founding of the new China, her agricultural production has steadily increased, stimulated first by the land reform, then by the collectivization and technical transformation of agriculture. Grain output rose from 113.2 million tons in 1949 to 304.75 million tons in 1978. That of cotton increased from 445,000 tons to 2,167,000 tons in the same period. But the productivity of agricultural labor is still low. Alongside some mechanization and semi-mechanization, most farm work is still manual. This fairly undeveloped and uneven situation requires a policy which allows various economic forms and ways

of management to exist and grow in the countryside — always provided socialist public ownership holds the dominant place.

The Problems

From long before the "cultural revolution," however, China's policies on agriculture were divorced from the real level of development of her productive forces. The idea was: the bigger the collective unit and the higher the level of public ownership, the better. So too much stress was placed on the transition from smaller to larger-scale collective ownership; some places even rushed on to public (state) ownership before the conditions were ripe. Calls were issued to restrict and even eliminate the individual economy. In farm management, the principle of adapting to local conditions was overlooked, instead all rural communes and brigades were urged to learn from a single model. Result: China's rural economy lost diversity and vitality.

During the "cultural revolution" things got worse under the pernicious influence of the gang of four. The label "capitalist" was applied to most of the diversified activities of the people's communes (which include farming, forestry,

animal husbandry, fish-breeding, etc.) In particular it was slapped on the sideline occupations of peasant households, on their small plots for personal use and on trade at village fairs — which were restricted or banned. Also violated were sound systems of labor management, and the principle of "to each according to his work." On the pretext of repudiating material incentives, the gang asserted that all should be treated alike, the diligent and the idle, the skilled and the unskilled. They were against work quotas, appraisal of work and allotment of work points. Thus they blocked the initiative of the collective economic units and of the peasants as individuals. As a result the development of agriculture was slowed down.

The Remedies

To remedy this situation, policies for readjustment have been adopted as follows:

First, the size of the production teams is to vary as local conditions require. Besides the state farms, there are now 90,000 people's communes in China's countryside. These are managed on three different levels: commune, production brigade and production team. The production team is, as a rule, the basic accounting unit. Teams which are too big (i.e. consist of more than 20-30 families), or those whose members

HE JIANZHANG is Deputy Director of the Institute of Economics under the State Planning Commission.

are widely spread so that these teams lag in production because of difficulties in organizing work can be split up into smaller ones. In communes where the basic accounting unit has been prematurely raised to the brigade level (as often happened under the influence of the ultra-Leftist line) it is necessary to change it back to the team — if production hasn't benefited and members feel dissatisfied.

Secondly, more flexible and diverse forms of management and of responsibility for production are required within the teams in accord with their conditions (level of production, standard of living, crop characteristics of different localities). Collective production is to be geared more closely to the personal benefit of commune members. In some cases, year-round small work groups, responsible for particular jobs and with pay according to output, can be formed under the teams. Temporary or seasonal groups with limited responsibility can also be organized. Groups, or households, can specialize in occupations requiring more technique such as poultry-raising, gardening or fish-breeding. In some poor teams,



Collective production units like this team of fish raisers near Nanning in Guangxi have the green light to organize or expand such sidelines, which are no longer mistakenly called "capitalist".
Zhou Jianguo



where the population is scattered and production low, responsibility for work can be brought down to the households.

Thirdly, plots, livestock, trees and mountain slopes for private use that have been curtailed or abolished are to be restored and household sideline production and trade at local fairs developed.

Fourthly, production teams will no longer be restricted from processing farm and sideline products and doing trade. Teams are encouraged to progress toward an integration of farming, handicrafts and commerce.

As a sideline for individuals, after fulfilling their responsibility to the collective, cattle-raising for sale is now permitted. This Tibetan pastoral commune member in Qinghai province sold two cows for 900 yuan and now has nine more plus 16 sheep.
Wang Jingye

Fifthly, in the collective sector, the rights of management and decision-making of rural communes and production teams will be respected. The state will issue no more orders on their cultivation plans. It will only put forward quotas for a few major products (including grain, cotton and oilseeds) that communes, brigades and teams should sell to the state. And the state purchases will themselves gradually shift from a mandatory quota basis to a contract basis. Teams are to decide for themselves what crops they will grow, what land they will use for them, methods of cultivation, disposition of their surplus products and distribution of income. There will be no administrative intervention in such affairs by any level of government.

Sixth, the purchase prices of farm products will be raised substantially. Last year, the state added appropriations of over 10 billion yuan for this purpose. In the future, on the basis of more production and greater revenues, the state will allot more funds each year to further raise the prices paid to products of farm and sideline and for adjusting the price ratios between industrial and agricultural products, and between different farm products.

Some Results

THESE new policies have won a warm and universal welcome from China's peasants, bringing new vitality to the rural economy. Agricultural growth, slow in the past, is accelerating. Increases in grain production in 1978 and 1979 exceeded 49 million tons: the biggest increase for any two consecutive years since the founding of the People's Republic. Production of oilseeds, meat and industrial crops has risen. The peasants' income from the collective economy grew considerably in 1979, to a national average of 83.4 yuan per capita. This, plus income from family sidelines, has improved their livelihood.

On Collective and Individual Economy, in Cities and Towns

THE collective (cooperative) economy in China's cities and towns was born in the process of socialist transformation of handicrafts and skilled trades. In 1955 spurred by the movement for agricultural cooperation, handicraftsmen also formed co-ops. By the end of 1956, over 90 percent of them were so organized. In this way, socialist transformation of the crafts was basically accomplished.

Between 1958 and 1960, mechanization was widely introduced in handicraft co-ops, laying the foundation for subsequent development into co-op factories. In these, the workers received fixed wages and the profits were turned over to the higher authorities. Pay and fringe benefits were set a little lower than those in the state-owned enterprises. In fact, these co-op factories differed little from state-owned ones at the local (municipal, etc.) level, since the responsibility for profit and loss lay with the higher authorities.

In commerce, the socialist transformation of small retail shops and pedlars was accomplished, also in the mid-1950s, through their organization of co-operative groups and stores. These, after 1958, were in turn amalgamated into the state trading network. So the number of small shops and pedlars solely responsible for their own gain and losses dwindled.

In 1953, China's cities had had nine million self-employed workers — half the national total of workers and staff members at the time. In 1966, they still numbered two million. But during the disastrous "cultural revolution" decade such individual undertakings were virtually wiped out — embracing, by the end of 1978, only 150,000 people.

In 1956, moreover, there were 42,080 privately-operated retail

outlets, of which 13,270 were "family stores" (selling from their own homes) and the rest pedlars. There were many small tailor's shops and restaurants which turned out distinctive products and foods, street pedlars, repairmen who went from house to house and pedicab-drivers who cruised the streets for fares. These people provided a great variety of convenient and popular services, some round-the-clock. After the individual economy was banned, their number dropped drastically — in Beijing by 80 percent from 1965 to 1978. Eating out, getting clothes made or things repaired, or finding transport outside regular bus routes became difficult.

Experience has shown the error of overstressing the state economy to the detriment of urban collective units, and of eliminating individual economy. The state

FIFTEEN CITIES IN CHINA

The capital Beijing and 14 cities in the south. 240 pages, 112 of them color plates, plus black and white illustrations. Maps of all cities marked with sites to see and places to shop.

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economy is not able to set up the multitude of workshops and services directly related to the people's daily life. Nor can it absorb all of the newly-emerged labor force. In the retail, restaurant, tailoring, repair and some other trades manual labor still prevails. For popular convenience they are best run in a decentralized way. Cooperatives and co-op groups, voluntarily organized and assuming sole responsibility for their profits and losses can do many things the state-owned economy cannot, and absorb many young people waiting for jobs.

THE policy now is to develop collective enterprises widely in more lines of work needed by society, the market and the people. Beijing has set up a federation embracing various types of production and service co-ops, providing work for many of the young. Other cities have done the same, with neighborhood committees, government offices and state-owned enterprises lending a hand. The collective enterprises have the right to use their equipment and work force and distribute income as it suits them. Government organizations and officials are not permitted, on any pretext, to encroach on their property.

The old unreasonable rules — that wages and fringe benefits in the cooperatives should not exceed those in state-owned enterprises — has been rescinded. Apart from the business taxes, no charge or levy on them is allowed. Government administrative departments are required to give them active support.

Under these new policies, China's collective economic sector has grown fast. In 1979 her state-owned enterprises had 76,930,000 workers and staff, 2,420,000 more than the year before. And collective units had 22,740,000, an increase of 2,260,000. The rate of growth in the urban collective sector was 3.44 times that in the state-owned enterprises, and its workers and staff members comprised 22.8 percent of the nation's total.



Small family-size general goods stores are reappearing in the streets and lanes of Shanghai. They make neighborhood shopping more convenient. Zheng Zhensun

The individual economy, a necessary supplement to that of the state and the collectives, consists of persons who work by themselves and do not exploit others. It was wrong to brand them as "capitalist" and exclude them, as the gang of four did. In order to expand China's socialist economy, create a brisk market and satisfy the people's daily needs, it has been decided to encourage certain types of individual units. Incomplete figures show that in 1979 there were

already 70 percent more of them than that in 1978. While people so occupied do not hire labor, they can take on a few unemployed young persons as apprentices and supply them with some form of subsidy. Once training ends, these apprentices share in the proceeds of the undertaking according to the labor they contribute. At the end of July, 1980, in the country as a whole, almost 400,000 working people had been issued licences to operate individually. Their number is to increase considerably.

Price Policies

THE present structure of prices in China is in many ways irrational, mainly in the excessive disparity between those of agricultural and industrial products. Unreasonable, too, is the price ratio between different farm products, and between different industrial goods. The prices of some minerals and raw materials are relatively too low, producing little profit and even, in some cases, losses — while some goods processed from them are relatively over-priced. These unwarranted lows and highs impede the output of some badly-needed goods, while that of some in over-

supply cannot be curtailed. They interfere with the regulation of production according to social needs. Moreover, they make it hard to judge correctly the contributions different trades have made, and whether they are well managed.

The fault lies in the hitherto existing price practices and policies. Over-centralized control has deprived enterprises of the right to set prices for their products — since all are subject to approval from above. In policy, undue stress was long placed on the stability of prices, many of which have been virtually frozen

since soon after the liberation. The effect has been to increase irrational price relations between different commodities. Today's principle is to regulate production according to market demand within the state-planned guidelines. More channels for commodity circulation have been opened up by competition on the market. Under these circumstances, it has become urgent to change and readjust the old system of price management and the relevant policies.

THE general methods are: The right of price management is to be transferred to the lower levels as conditions require. The national price administration and the government ministries concerned confine themselves to:

1. Implementing principles and policies on prices;

2. Overall price programming, including fixing the prices for a few major commodities with deep influence on the national economy and the people's livelihood (such as grain, cotton, cloth, edible oil, fuel, and meat), and certain service charges;

3. Setting and adjusting principles and methods for pricing other important commodities. These apart, the prices of most other

goods will be fixed and supervised by the local governments and by the enterprises concerned.

The system of unified prices will thus give place to several types:

1. Prices fixed by the state, including those of commodities important in the national economy and people's livelihood;

2. Floating prices in two forms — with ceilings fixed by the state but freedom to vary them below this, or with a median fixed by the state around which some fluctuation is allowed;

3. Prices negotiated between sellers and buyers;

4. Prices for products permitted to be sold at local fairs, negotiated by the buyers and sellers without set limits.

ENTERPRISES will be given certain rights to fix and adjust prices. For goods that can have a floating price within government-set limits, the factories can themselves set or adjust the producer, wholesale and retail prices of their output. They can also adjust prices for quality and seasonal differences and cut those of unsaleable items.

The guiding principles for the readjustment are:

Larger production equipment, building materials and transport vehicles, once available only to state and collective enterprises, are now on sale to private individuals as well in Sichuan province.

Xiong Ruqing



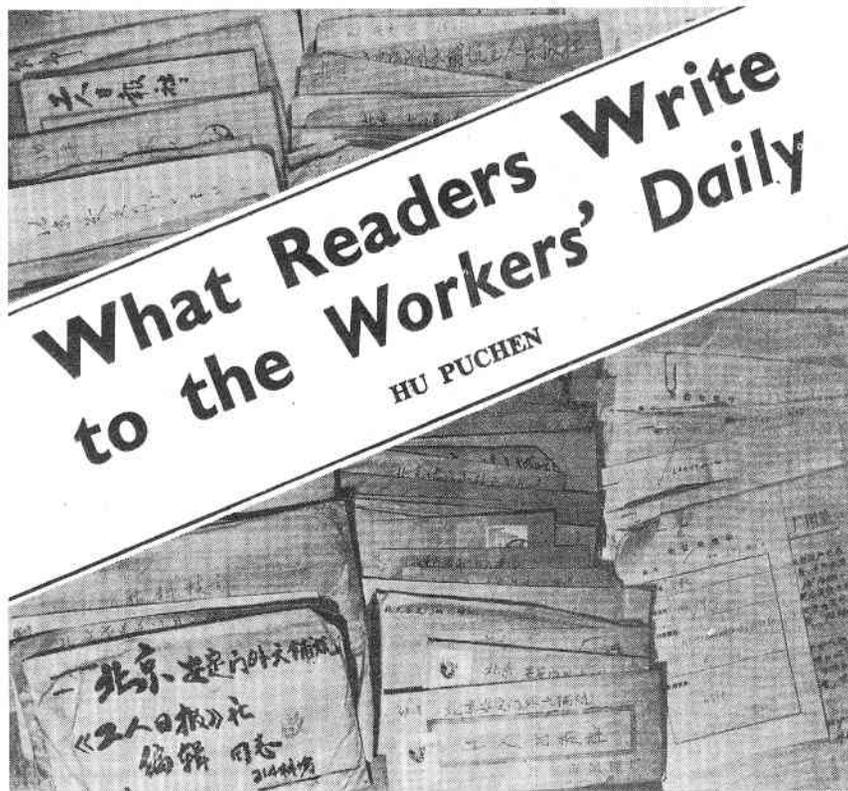
First, prices should change with changes in value, and at all times be based on the average cost of production under usual conditions and reasonable management, so as to allow average profit to all trades concerned.

Second, production of some commodities should be regulated by supply and demand, with price fluctuations regulating production and circulation and guiding consumption.

Third, taxes should play a role in price formation, helping to regulate the distribution of profits between industry and commerce as well as among various sectors of industry.

In line with these principles, the readjustment of prices of producer's goods, which do not have a direct influence on the market and the people's life, will be completed within a year or two. Among these, coal and timber are important, and a program for readjusting their prices is being worked out for step-by-step implementation. In the past dozen or so years, the government has more than once raised the purchase prices (paid to producers) of major agricultural products including grain, cotton and oilseeds. However, in order to stabilize the people's livelihood, the government did not raise the retail prices, so that for many farm products they are actually lower than the procurement prices. At present the state subsidizes these products by more than 10,000 million yuan per annum. Before their retail prices can go up, there must be a big nationwide wage rise — not possible as yet since there is still a financial deficit. Hence, the government subsidy will continue for some years. But this problem must be solved in due time. □

For reasons of space, this article has dealt with only the above three aspects of China's present economic policies. Also important for the development of our socialist economy is the set of policies known as "giving play to advantages, protecting competition and promoting mergers between enterprises." These will be dealt with in further articles. — Ed.



Letters to the Workers' Daily.

AN APPEAL from a printing plant worker punished on charges trumped up by a supervisor, official freeloading at a posh hotel, wasted grain on train station platforms, negligence by coal mine officials which led to an explosion killing 52 miners, the irresponsibility of a bus driver who left his passengers stranded to go to a wedding—these are among the matters on which readers of our newspaper *Workers' Daily* have sounded off in its letters column. And action, where required, has resulted.

Most of China's newspapers now devote space to letters from readers. In the *Workers' Daily*, a four-page paper with a circulation of about 1.5 million, letters occupy half a page twice a week. Sometimes they praise good people or

good actions, sometimes they make suggestions or pose questions, but more often than not they play a role in exposing wrongdoing.

The *Workers' Daily*, as the organ of the All-China Federation of Trade Unions, is read by workers across the country. Our letters department has more staff than any other division of the paper—and some 550 letters come in every day. About 70 percent are criticisms, complaints or appeals for help. The majority of problems brought up are forwarded to organizations which can deal with them, while those selected for publication are of a representative nature or of widespread interest. Before printing a letter the paper usually does its own investigation of the fact. It also tries to protect workers from retaliation for revealing problems by keeping names secret, and publicly brands cases of retaliation if they occur.

HU PUCHEN is Deputy Editor-in-Chief of the *Workers' Daily*.

Woman Worker's Appeal

The *Workers' Daily* has gained the name "a true friend of the workers". One of its reporters, Tang Zhengxue, has been known as "fair-minded Tang" since his investigation of a case involving a worker at the Xinhua Printing Plant in Taiyuan, capital of Shanxi province.

The worker, a woman named Han Fulan, had exposed the theft of books by a supervisor. In revenge, he falsely charged that she had stolen a book herself. She was criticized at a general meeting, received a demerit on her record and had a promotion rescinded. After appealing to factory leaders again and again but getting nowhere, she wrote to the newspaper, which dug out the truth.

Han Fulan said she had bought the book she was accused of stealing at a reduced-price sale in the plant. But the secretary of the plant's Communist Party committee, who was a crony of the supervisor's, continued to believe Han had stolen the book. He maintained that the plant printed books on one kind of paper only, while paper warehouse and printing shop records as well as a laboratory report showed that Han's book had been printed on three different kinds of paper.

However, reporter Tang found in questioning old printing and bindery workers that the plant in fact often mixed different kinds of paper. Han's story, after all, was true. The *Workers' Daily* published her letter under the headline "A Woman Worker's Appeal", and nearly a hundred readers wrote to Han to express sympathy and support. The Shanxi Province Publishing Bureau instructed the factory to re-examine Han's case. Finally the plant reversed the decision, reaffirmed her promotion and paid her back wages. Her

accuser apologized to her publicly at a general meeting.

Quick Results

The *Workers' Daily* has found that public criticism often brings rapid results. A case in point was that of Zhang Xinyou, who as deputy secretary of the Pingdingshan Municipal Communist Party Committee in Henan province, was living in a luxury hotel without paying.

When Zhang saw a letter exposing the fact in the *Workers' Daily*, he immediately moved out of the hotel, and at the insistence of the Party organization paid up the money he owed. The paper afterwards published his own letter of self-criticism. The provincial Party committee asked all Party members in the province to draw lessons from this case — position must not be misused for private benefit.

In another case of quick response, two workers wrote to the paper to criticize waste of public property, describing how they had seen a lot of rice, wheat and corn scattered on station platforms along two rail lines in northeastern China. Their letter was published with a cartoon entitled "The Seeder".

The Ministry of Railways and Ministry of Food Grain promptly

issued orders to improve loading and transporting of grain.

Fighting Negligence

Letters concerning a tragic gas explosion in the Songshuzhen Coal Mine in Jilin province which killed 52 miners and injured 6 in November 1979, resulted in a retrial and severer sentences for the officials responsible.

Initially, a local court had sentenced the director of the mine, Li Lianfu, to three years' imprisonment, and the vice-director, Li Yuansong, to two years', with both sentences suspended. The light punishment outraged readers and relatives of the victims who wrote to the *Workers' Daily*, which supported their demand for a new trial. In addition to running some of their letters, the paper published investigative reports by its staff writers, the views of lawyers, and the findings of the National Inspection Group for Coal Mine Safety. The latter showed that the mine authorities had been aware of hazardous conditions in the mine but had failed to correct them.

In the face of such criticism, the Ministry of Coal Industry acknowledged its neglect of mine safety, and the Higher People's Court of Jilin Province decided to repeal the original sentences and retry the case.

Corrects Workers Too

Besides exposing official misconduct, the letters column of the *Workers' Daily* also deals with mistaken or bad behavior by workers. One letter criticized a bus driver who had left his passengers in mid-stream to drive a friend's bride to the wedding and attend the banquet. Sometimes criticized are poor service by shop clerks or the "back door" practice of selling merchandise in short supply to friends or relatives. Other letters complain about young workers forgetting the spirit of hard work and thrift, and instead spending their money on ostentatious dinner parties and gifts, making it hard to make ends meet.

Our letters column has been going strong since the paper resumed publication late in 1978 (It had been closed in 1966 in the "Cultural Revolution"). At the beginning we had a flood of letters from people who had been wronged by the Lin Biao or gang of four forces and whose cases were not getting settled. Some 10,000 piled up waiting to be opened. We had to mobilize the whole staff and the backlog was finally cleared up.

Now our letters deal with other topics in the continuing struggle for socialist modernization and democracy and against bad practices that impede both. The section has become one of the most popular in the paper and is playing a vital role in the people's democratic life. □

The Mass Work Department which handles the letters.

Photos by Cai Jinhe



A Correction

In our December 1980 issue, pp. 14-15, in the key of the table "Main Economic Targets for 1981" the first date (hollow oblong) should read "1980" and the second (red oblong), "1981 Target".

Population Rise Down

CHINA has had some success in population control through family planning. Over ten million fewer children were born in 1979 than in 1970, and the total decrease in the previous nine years was 56 million, roughly equivalent to the total population of Italy. The high population growth rate has been reduced with various birth-control measures.

In 1970 the birth rate was 33.6 per thousand — close to 75,000 babies per day. By 1979 it had dropped to 17.9 per thousand — 47,000 babies per day. China, with education and various incentives, now encourages couples to have only one child. Some six million families received one-child certificates in 1979, entitling them to a number of privileges. In spite of such measures, however, one-fourth of women of child-bearing age gave birth to a third child or even a fourth or fifth in 1979. This proportion is slowly going down.

Cancer Cells Grown in Lab

THE FIRST cell strain of adenocarcinoma of the stomach was established and certified by the Shanghai No. 6 People's Hospital and the Genetics Research Institute of Fudan University last year.

The incidence of stomach cancer is high in China. The establishment of the cell strain of adenocarcinoma of the stomach has provided experimental conditions necessary for diagnosing the cancer in its early stages and for

determining effective medicines and countermeasures for it. It is also of great importance to basic theoretical study on the morphological structure of cancer cells and tumors in general.

Tissue was taken from a cancerous lymph gland of the lesser curvature of the stomach of a 56-year-old female patient and this cell strain was successfully established through in-vitro culture. In May 1980 scientists at the Shanghai Pharmaceuticals Research Institute of the Chinese Academy of Sciences inoculated rabbits, white mice and dogs with cultured cells of the cancer strain. Pathological sections taken from the lumps subsequently formed in the animals' bodies were found to contain the same cancerous cells implanted. This cell strain is now well established and is providing a new generation every seven days.

Experimental Animal Center

THE Medical Experimental Animal Center in Beijing operated by the Chinese Academy of Medical Science, provides pure-bred, germ-free animals for medical research, making more intensive scientific work possible.

The center is not only responsible for breeding and research but for training competent specialists in this field. It also provides other research institutes and medical units with experimental animals of high quality. The center has departments of pathology, heredity, microbiology, nutrition, quarantine and scientific information.

More Tibetan Medical Workers

OVER 10,000 Tibetan medical workers have so far been trained in Tibet. In rotation these are sent to medical schools in Tibet or other parts of the country for advanced study. They also attend medical classes set up locally.

Nineteen Tibetan doctors in remote Da Zi county, for example, who have had such advanced courses are now able to deal with common diseases, do ordinary operations and handle emergency cases. One of these is Tse Dorje who got his training first at the Lhasa People's Hospital and then at the Qian Yang People's Hospital in Hunan and qualified as a doctor in 1974. Now a competent practitioner, he successfully used a combined treatment with infrared rays, acupuncture and Chinese herbal medicine on a patient who had had dermatitis for 20 years. Gama Golo, an eye, ear, nose and throat doctor trained in the same way can not only deal with various eye diseases and cataract operations but also with tooth extraction and the insertion of artificial teeth — a variety of skills useful in Tibet. □

Tibetan surgeons operating at a Tibetan commune clinic. *Xinhua*



Marketing Changes in Beijing

CAI WUYAN and LIU HONGFA



Sales exhibition features new models in sewing machines and bicycles.

IN LINE WITH the general economic reform, a number of experiments in marketing are being tried in Beijing and elsewhere with the aim of stimulating economic development and making producers more responsive to the people's needs. One of these is the Di An Men Department Store in Beijing which now orders goods direct from factories in the capital. This is a change from the previous setup under which everything sold

in the store was distributed through national channels of the Ministry of Commerce.

A unified state system of purchase and marketing played an important role in helping stamp out speculation in the early years after liberation in 1949 and in the socialist transformation of industry and commerce in the 1950s.

Of course through the years factories where the concept of service was high introduced new products and made improvements on existing ones, but in recent years the unwieldy, overcentralized system of goods allocation allowed little

flexibility, provided little stimulus for improvement, and in fact, afforded a soft berth for producers who simply wanted to "get by". It fostered conditions like the following: goods were allocated and sales outlets had to take things whether or not they were popular or even salable; with little direct sales connection, producers paid insufficient attention to market research and often went right on producing unsalable goods; going through state distribution channels meant that goods spent sometimes as long as six months en route from producer to consumer; a lot of goods piled up in warehouses, either because of the unwieldy distribution system or because it was unwanted where or when it was allocated, or customers simply didn't like the products.

Today the Di An Men Department Store, operating under the auspices of the municipal Textile Industry Bureau, buys knitwear, knitting wool, cotton, silk and woolen fabrics directly from several Beijing factories. The latter are using it as a testing ground for their new products and are gearing their production to suit consumer purchases. One time there was a great run on nylon stockings and silk quilt covers, so production of these was increased. Some items consumers showed no interest in were discontinued. A preliminary survey found that as a result of the Di An Men experiment, factories under the Beijing Textile Industry Bureau have made improvements in color, design and quality on 197 of their products and introduced 323 new ones. Now goods sometimes reach the store only three days after leaving the factory.

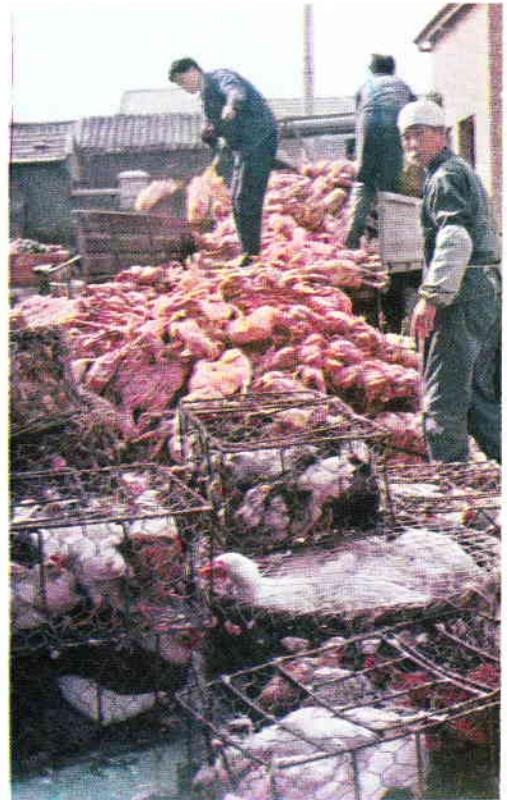
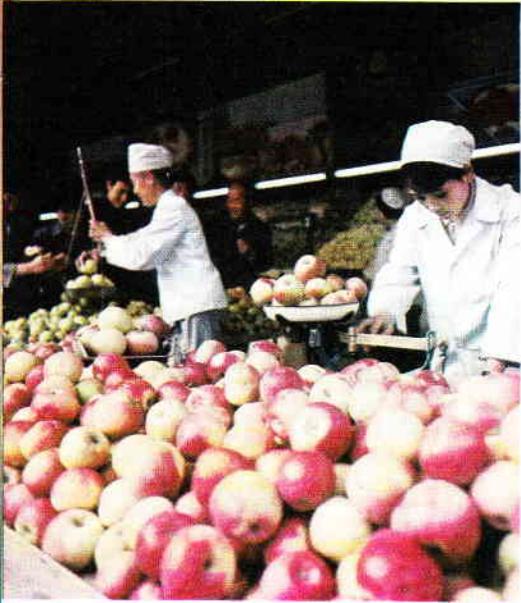
Sales Exhibitions

In all major cities exhibitions of products are being held with

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Nylon umbrellas made in Taiwan are big sellers.

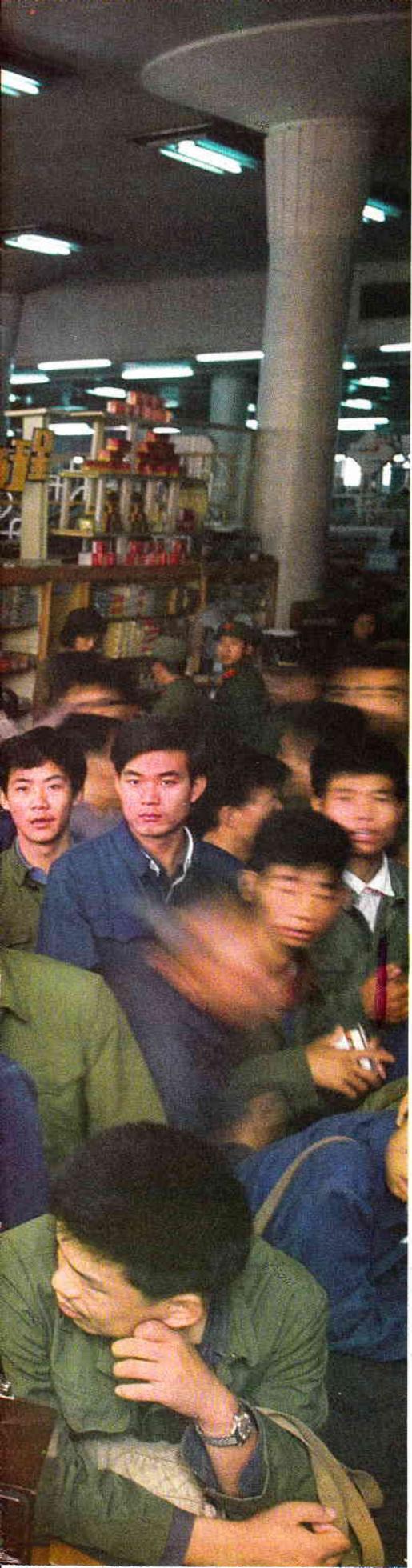
In autumn the markets abound with fruit.



Unloading in the yard of the Chong Wen Men Food Market.

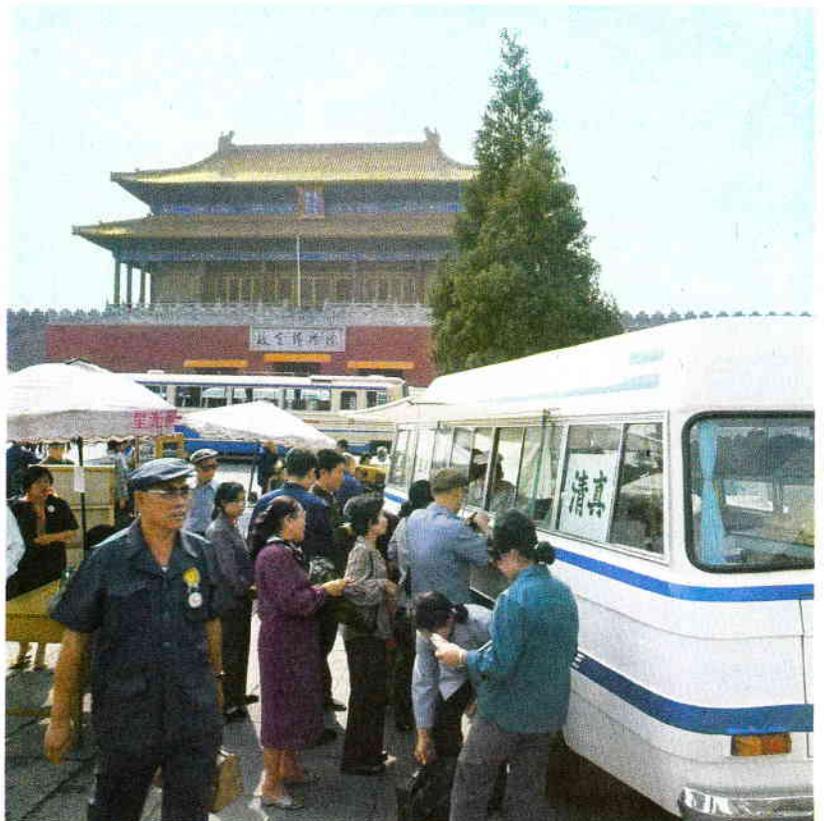
Direct producer-to-consumer relations at the Di An Men Department Store's outlet for two Beijing knitwear mills.





Self-employed seamstress Zhang Shuzhen, left, with two apprentices eases the crunch for getting clothes made.

Foodmobile provides quick lunches.



Xidan Department Store, one of Beijing's biggest.



The Liaoyuan Food Store on West Changan Avenue keeps night hours.



Small direct sales in the free market reduce handling of fresh fruits and vegetables.

facilities for sale. They feature new items and goods from many parts of the country produced in excess of that which factories turn over to the state distribution network. Since factories get to keep the profits from surplus production, it is expected that such sales will stimulate output, thus providing more goods and facilitating plant expansion.

Previously, exhibitions of new products had been held, but without sales. Over 90 sales exhibitions have been held in Beijing in the past year in department stores, exhibition halls and parks. Among the brisk sellers were a number of high-quality products which the state distribution network had not been supplying sufficient quantities in Beijing, among them Flying Pigeon bicycles, Seagull wristwatches, '555'-brand flashlight batteries and No. 303 iridium-point pens.

The supply has eased somewhat on bicycles, wristwatches and sewing machines, once the three big purchases a lot of families wished most to make. So now some city buyers at least, are turning their attention to things like TV sets, washing machines, tape recorders, refrigerators and electric fans. Bailan (magnolia) small-family washing machines are in great demand, that is, everybody would like one, and some can afford the price of 228 yuan.

In addition to sales exhibitions for a limited time, many stores have special counters for such products, and a permanent center for products from all over the country has been opened in a section of the People's Market (actually a department store) on the east side.

Cooperative Shops

People who visited Beijing a few years ago will hardly recognize the area outside Qianmen—the front gate to the former old city wall. The semicircle outside the gate, once with only a few small stalls, is ringed with shining new shops and booths, their wares swaying brightly in the breeze. These are the cooperative shops—a new phenomenon in the capital



The Yuebin Restaurant run by a mother and two sons serves duck dishes and other specialties to customers who order in advance.

— operated by Beijing young people who are waiting to be assigned work elsewhere. The Qian Men area has over 30 of them selling ready-made clothing, knitwear, foodstuffs, liquor, cigarettes, handbags and toys.

The young people are helped to set up shop (building booths and getting goods) by the neighborhood authorities. They began by selling goods that are being cleaned out of the warehouses and would not normally be pushed through regular distribution channels. Many of the items are not unattractive but just hadn't found the right market. They have a brisk sale particularly among the many visitors to the city, for whom the Qian Men area is a traditional shopping area. Profit is shared

among members of the cooperative. Monthly sales figures total one million yuan, the equivalent of those of two medium-sized department stores.

Thus in addition to providing jobs for young people, the cooperative shops perform a real service by making goods available so as to ease the shopping crush in state-run stores.

Privately-Operated Business

The new policy is to encourage small undertakings operated by individuals who do not exploit others' labor. So far 1,600 people have set up and 400 more have applied for licenses for units for such things as bicycle repair, shoe repair, barbering, food vending

A cooperative stall run by young people.

Photos by Xie Jun



and retail sales on a consignment basis. Many of them are operated by retired workers or young people unable to find work for the moment, but also by others who wish to use their skills in this way.

Customers feel that one of the advantages of these is that they, unlike the state service units, do not keep a strict 8-hour day, but are willing to adjust time to needs.

One such individual operator is Wang Wancheng, who had retired after 50 years as a tailor. Once tailor for Li Zongren, vice-president of the Kuomintang government, and his wife Guo Dejie, Wang re-opened as a private tailor in one room of his three-room apartment in February 1980. His reputation for quality workmanship and fast delivery quickly brought him so much business that he has to work at night. While this reporter was there a woman from a research institute of the Chinese Academy of Sciences came in saying she was going abroad and needed some clothes made in a hurry. The state shop wouldn't be able to finish them soon enough, so she had come here. Wang asked her to draw the style she wanted and promised to finish it on time.

The Free Market

The capital district has 37 spots designated as selling areas where peasants can dispose of their small produce on the free market. Sales include a lot of chickens, eggs and private-plot vegetables, but also things like crabs and live fish sold by commune brigades and teams — things not so easily obtainable in the state markets. The state markets continue to sell these things at the state price. Free market prices are generally a bit higher, but many customers prefer to pay a bit extra for vegetables fresh from the fields, to get something special when guests come, or to avoid standing in line.

At the Bei Tai Ping Zhuang free market area, largest in Beijing, for the convenience of peasant sellers, the city government has built 1,000 square meters of roofed-over counter space and nearby set up some simple overnight hostels and

storage facilities. Recently permission was granted for producers to bring in goods from outside the capital area, which has provided even more variety with things grown in distant provinces. During July and August there were 1,000 stands at Bei Tai Ping Zhuang selling 140 kinds of goods. Daily sales volume was 16,000 yuan.

DO YOU KNOW?

CHOPSTICKS are used to lift "food to the mouth", said an ancient book of the Western Han dynasty (206 B.C.-A.D. 8). So the Chinese have been using chopsticks for at least 2,000 years. The Japanese and Koreans also eat with chopsticks.

With a pair of chopsticks one deftly can handle anything from large pieces of meat or fish to shelled peanuts to single grains of rice and long, slippery items like noodles — provided one is accustomed to their use.

Their Correct Use

Chopsticks are usually held in the right hand between thumb and fingers (except for those left handed). The thumb, index, middle and the ring fingers share the work in coordination. The upper chopstick is held against the thumb by the index and middle fingers, and the lower chopstick rests on the inside tip of the ring finger which hold it immobile. The pincer effect is achieved by moving the upper chopstick held by the thumb and first two fingers up and down against the lower, rigid, chopstick. A common mistake among foreign learners is to try to move both the upper and lower stick at the same time. Only one shall move.

Chopsticks in China vary in size and in the materials of which they

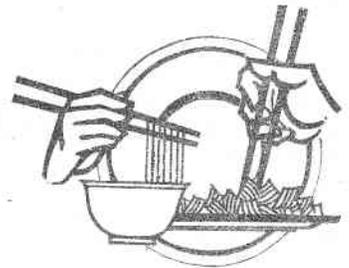
Free market prices fluctuate according to supply and demand, so sometimes fall below the state price. Prices can also be settled by bargaining between buyer and seller. Every market area has an administrative office which supervises sanitation and keeps an eye out for speculation and profiteering. It collects a small service fee of 10 fen per day for each stall. □

Chopsticks

are made, which may be wood, bamboo, bone and ivory or, more recently, plastics. Chopsticks made of bamboo with the characteristic of hard, flexible and fine fibre won't warp and turn crooked after being soaked in hot or cold water. And grease and food spots wash off them easily.

Chopstick-making is also an art craft. Exquisitely-made wood or bamboo ones lacquered in black and vermilion have both beauty and durability. Some chopsticks are painted or carved with figures, or landscapes of mountains, waters, flowers and birds. Others have metal tops or tips. Carved ivory chopsticks, as once used by the imperial court, are now prized antiques.

Spread out a bundle of ten pairs of painted chopsticks produced in Hangzhou depicts the full view of the West Lake. Each stick in itself shows a well-known scene there. □



Wang Chongde

Hamlet, Cinderella, Saladin— They All Speak Chinese

THE Chinese audience — probably the biggest in the world — enjoys films from the United States, India, France, Japan, Italy, Mexico and England — even understand Shakespeare's "Hamlet" — all in Chinese.

This is made possible by the efforts of Chinese film translating and dubbing studios, of which there are now two, one in Changchun and the other in Shanghai. Below, members of the Shanghai Film Translating and Dubbing Studio talk about their work.

Large-scale Dubbing

FENG FENG (translator): Since the Shanghai Film Translating & Dubbing Studio was set up in 1956, we have dubbed films from over 30 countries at an average rate of about 20 films a year. Practically every major language is involved — English, Russian, German, French, Spanish, Japanese, Arabic and Hindi. Many of the films have been favorites for years, for example the British films "Rebecca" and "Hamlet", the French-Italian production of "The Hunchback of Notre Dame", the Russian film "Inspector General", the German "Conspiracy and Love", the Italian "Bicycle Thief" and "The Policeman and the Thief"; and those done more recently such as Britain's "Jane Eyre", France's "The Silent Man", Mexico's "Yesenia" and Japan's "Love and Death".

We also dub Chinese feature films, documentaries and cartoons into foreign languages. We believe our work has helped to increase cultural interflow and understanding between China and other countries, as well as to enrich our people's cultural life and develop our socialist art.

Chinese moviegoers often write their appreciation of our work. When the Japanese cartoon "Ryu Shitaro" was shown, a primary school pupil wrote, "After seeing 'Ryu Shitaro', I decided to take the boy hero Taro as an example and share my things with others".

We try to match the lip movements in Chinese to those in the original language as well as possible. Once a foreign actor visiting our studio remarked with surprise after seeing one of his films we

had dubbed, "I look as if I were speaking Chinese".

Translating Problems

ZHAO GUOHUA (translator): The first thing, of course, is to translate the scenario into Chinese. Then comes the complicated process of adapting the Chinese text to the lip movements and action in the film. The length of the words and sentences and the rhythm of speech must be just right. In this way, film translating is more exacting than other kinds of translation.

Then there are allusions which are familiar to the audience in one country but not in another, and especially not to people in a far-off country with a totally different culture. In such cases, the

Dubbing at the mike.

Zhong Xiandong





The owners of some of the voices Chinese moviegoers frequently hear, going over a script with a director.
Zhong Xiandong

audience will find many of these allusions incomprehensible. When translating a book, one can put a footnote at the bottom of the page, but for film translators this isn't possible. So we sometimes have to sacrifice the wit and humor of the original wording and keep the meaning only.

In Chinese, the third person singular for masculine and feminine genders are pronounced the same way. In a sentence like, "She asked him to go with her", the Chinese audience cannot tell which pronoun stands for a man and which for a woman, or differentiate between subject and object. But if we translate it as "Mary asked him to go with her", the confusion is avoided.

The dialogue should fit in with the gestures and movements of the performers. Take for example, "I'll beat you if you don't listen to me". In English the "if" clause usually comes after the main clause, while in Chinese, it is the other way round. If the actor makes a threatening gesture at the same time, it should coincide with the word "beat" in the translation as well. Failure to take this into account will result in the dialogue being divorced from the action and leave the audience with a queer feeling of unreality.

These are only a few of the difficulties in film translation, but they are enough to show the problems we face. However, we have worked out techniques to deal with them, and have been able to harmonize the Chinese dialogue with lip movements fairly well.

Director's Role

SU XIU (director): Like the conductor of an orchestra who mustn't change the music he directs, a dubbing director is not supposed to change anything in the film. His job is to interpret it accurately and bring out its original style and flavor; in other words, to knead the ideas of the original writer and director into the Chinese dialogue so that the viewers thoroughly understand the foreign film and get as much artistic enjoyment out of it as they would from the original. The dubbing director must therefore grasp the intention of the original writer and director as well as the methods they use to convey this intention.

For instance, the film "Slipper and the Rose" was intended to be lyrical like a prose poem, and the dubbing had to be done in the same mood. In the film "Jane Eyre" stress is laid on the inner feelings of the characters, and so we gave special attention to sub-

tleties and shades of emotion and to implied meanings in the screenplay. On the surface Jane Eyre and Mr. Rochester were perpetually at loggerheads but in reality they both looked to each other for companionship and understanding. It is our job to help the dubbing performers bring out this relationship. When dubbing the German satirical comedy "The Inn in Spessart", the problem was to differentiate between the voices of the human beings and the spirit, and to convey the humor and exaggeration in the language while retaining the sharpness of the political satire.

It is important to select a group of performers whose voices contrast well with each other and have more or less the same timbre and tone as those of the original actors. In this way, voice and image are unified and the foreign actors sound as if they were actually speaking Chinese.

Dubbing is a creative art. Each dubbing artist has his natural endowments, but voices can be altered or disguised. So when selecting dubbing artists, we not only consider the individual's voice but also his or her potentialities. A good choice of performers is half the battle won.

Lastly comes the actual recording — the most critical stage of the work. A dubbing actor should not only be good at expressing emotions and inner feelings, but also should have fluent diction and clear and accurate enunciation. The director keeps tabs on the interplay between the performers and the range of the emotions displayed. He also helps the performers with such technical details as enunciation, lip movements and correct distance between speaker and microphone.

A dubbing director has to be widely read, especially in foreign literature and history. He must be familiar with the customs of people of other countries; with the mental outlook and thinking of people of different temperaments, social strata and historical periods. In our work, we've learned a good deal from the films produced by

the masters abroad. The virtuosity of such noted performers as Lawrence Olivier and Ingrid Bergman has given us excellent material for study.

Voicecraft

WENG ZHENXIN (dubbing actor): I'll say something about the group of actors doing the actual dubbing. We are 25 altogether, both men and women. The oldest among us is Fu Runsheng, 58, and with a touch of gray in his hair. His name is familiar to Chinese audiences. He did the part of the Egyptian national hero Saladin in the film of the same name shown here recently, and the Jade Emperor in the celebrated Chinese cartoon "Making Havoc in Heaven".

The actor Bi Ke and actress Li Zi are so familiar to Chinese audiences that their voices are at once recognized.

Bi Ke dubbed the part of Morio-ka in the Japanese film "The Pursuit". He usually does young men's roles, but in the Korean film "An Zhunggen Shot Hirobumi Ito" he took the part of Hirobumi Ito, speaking in the raucous tones of an old man and altogether giving a convincing rendition of what a cunning and hypocritical imperialist he was.

Li Zi, who dubbed the part of Yesenia, recreated the fiery spirit of a passionate, unsophisticated gypsy girl. And in the film "The Hunchback of Notre Dame", her faithful presentation of the beautiful, kind and emotional Esmeralda left an indelible impression on Chinese audiences. Li Zi's performances have the power to transport one into the world of the parts she dubs. People who watching the British TV series "Madame Curie" shared this great woman's joys, enthusiasm, sorrows and hates more deeply as a result of Li Zi's efforts.

The youngest among us is Ding Jianhua. She's been a dubbing actress for only 4 years, but has done remarkably well in the several dozen films she's worked on. Gifted and also hard-working, she is always trying to

figure out a better way to do her parts. One often sees her muttering and declaiming to herself on her way to and from work, which, of course, arouses the curiosity of passers-by. But it is this kind of "craziness" that has brought her success.

She did the part of Mayumi in "The Pursuit", Cinderella in "Slipper and the Rose", Diane in the U.S. film "Nightmare", Denise in "The Voyage of the Damned" and Taro in "Ryu Shitaro". The characterizations are

very different, yet she managed to make all of them true to life. But she isn't complacent. She's set herself a program for studying English and reading more foreign novels, and it is evident she's aiming for greater heights.

The Chinese people love the people of the rest of the world, want to make friends and, of course, want to see foreign films. As our friendships broaden, more foreign films will be coming to China, which means more work and more responsibility for us. □

'Hairy Child' Grows Normally

YU Zhenhuan, shown right playing with his toy gun, is the mutant "hairy child" born to a peasant couple in Liaoning province, as described in our March 1979 issue. Now he is three years old. Given special care by the government and scientific organizations, he is growing as a healthy, lively child, normal for his age in height and weight (92 cm. and 14.5 kg.) and number of teeth. His body hair is more abundant than before, except for a strip of particularly long growth on his back which has fallen out.

Zhenhuan is a bright little boy, and likes to talk with adults.





The author working on a canal worksite.

Zhang Qiming

How My Village Was Transformed

WANG HAIYUAN

ALL the time I was in the army — I had joined the People's Liberation Army in 1944 when I was 20 — I recalled with longing my native village Quyu, on the northern bend of the Huanghe (Yellow) River in Shanxi province. I finally got back there in the summer of 1950, after having been wounded in the capture of the provincial capital, Taiyuan, and spending some time in the hospital. I had been offered the chance to work in the city, but I wanted to go back to my village and help build up the new socialist countryside.

When I got to the place I had been dreaming about, it looked even more barren than I had remembered it. I climbed to the top of the hill where I had grazed sheep as a child and looked around. At the back of the village ran a sandy hill. In front was the Huanghe River. The surrounding hills were denuded of trees. The village's 660 hectares of land were badly eroded and cut up by 80 ravines. The people couldn't produce enough grain to feed themselves and were getting relief supplies from the government.

What could we do to change things? At first, like the others, I didn't know what to do. Our mutual aid groups built some terraced fields on the hillside, but they were all washed away by the torrential rain the following summer.

In 1953 the mutual aid groups were amalgamated into an agricultural cooperative and I was elected the leader. That year the weather was terrible. The howling northwest wind with its sandy dust foretold a year of drought. Relying on the collective efforts of the members, we erected sixteen hoists by the Huanghe to bring water up the bank, which we carried laboriously in washbasins to irrigate 40 hectares on the hillside. We got in a good harvest.

Plan for Change

Help came in 1955. The Chinese Academy of Sciences sent

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New look of Quyu Village.

Fan Erbao

a group to study water and soil conservation in our village. They spent a month observing conditions, and then helped us draw up a plan for transformation.

Just as in the war, we had captured one position after another, so we decided to change the gullies one by one. The cadres decided first to transform the Taoni gully behind the village where the soil was most seriously eroded. One kilometer long, its bottom was filled with silt. In a windstorm the fine yellowish dust drifted over the cultivated fields, and when it rained, the mud and silt covered up the low-lying land. In despair, someone said the job was hopeless. He cited the case of a peasant before liberation who, after working hard for eight years to reclaim a plot of land here, had died a broken-hearted man. "He worked alone," I retorted. "Now we are a collective. With our combined efforts, we can do it."

The following spring, 280 members of our cooperative went to work. On the slopes of the gully we dug many "fish-scale" pits, in which we planted saplings of quick-growing locust trees.

One summer afternoon there was a heavy rainstorm which as usual washed silt and mud down from the hills. I hurried to the

Taoni gully. To my surprise, the pits on the hillside having caught the water, seemed like numerous mirrors suspended on the slopes and reflecting the green saplings in their depths. I couldn't help shouting with joy, "Come quick and look!" Soon the rain stopped. Many from the village came to view the scene. Their confidence in controlling soil erosion was greatly strengthened.

Later we built tree nurseries and planted trees and grass in other gullies. Miao San, a 70-year-

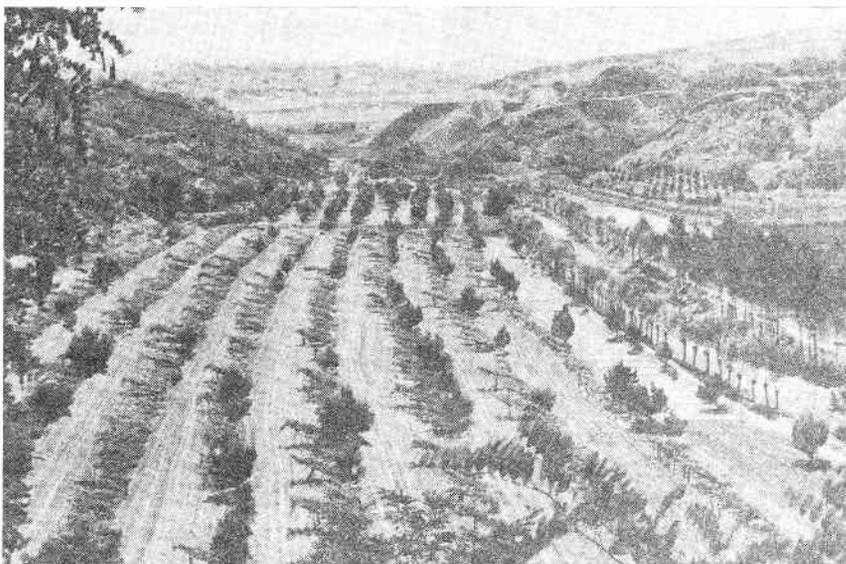
old peasant, volunteered to watch over the woodlands. In his spare time he planted fruit trees. Thus, by 1962, the trees had grown up and we began to harvest big apples.

To Stay or Go?

In those years we put a lot of work into transforming the gullies and didn't pay enough attention to increasing grain production. The grain ration was rather low, and there was grumbling among the cooperative members.

New field built of silt deposited in Nanqu Gully,

Fan Erbao





Water lifted from a river below Quyu Village. *Fan Erbao*



Weaving of reed mats is a major sideline occupation. *Fan Erbao*

My wife urged me to resign. She said, "You suffered enough in your childhood, you were wounded in the war, since coming back here you've been working so hard night and day that you're as thin as a monkey. Now you are blamed! Why should you stay on?"

I began to consider the grain problem seriously. I realized that working on long-range projects, we must not forget to raise the living standard of our members.

To increase grain output as fast as possible, I thought we should first transform the 266 hectares of riverside flatland. But we would have to raise it by one meter so it would not be flooded. Without machines, we had to do it by hand. How many days we would need to do this difficult job!

We were all worried. Suddenly it dawned on me that we could let the mountain torrents do it!

Utilizing Mountain Torrents

Every summer the rains carried tons of mud and silt from the mountain down the gullies into the Huanghe. If we could make the mud and silt accumulate on the fields, that would raise the land higher, wouldn't it? Everyone laughed when I said this. They thought I was joking.

But after talking it over with the old peasants, we decided it might work and mobilized the members to try it. We built an embankment along the river and dug two big channels from the mountain gully behind the village to the riverside land. There they split up into some thirty ditches so that the silt would be deposited evenly.

The people's commune had been established in our village in 1958, thus the collective effort was large-scale, and this project was completed in the same year. After every rainstorm I would take 200 or more members to the riverside to make sure that the silt was deposited evenly in the fields.

As the proverb goes, "United as one, we can turn mud into gold." Persistent work over eight years raised all the fields one meter higher than before. Later we built a dike, planted trees to strengthen it and set up a pumping station. Today the riverside land has become our "grain basket." □

Our plan is being realized. We have built 100 hectares of terraced fields on slopes near the village. Farther away we have planted 600 hectares of trees on the hills and developed 520 hectares of pastureland. We've built 12 hectares of new fields by damming up the silt from branch ditches. In addition, two years ago we converted two dried-up gullies into reservoirs which supply water to the terraced fields and trees on the hillsides. Today soil erosion is almost completely under control. Haphazard ways of reclaiming wasteland and rough methods of cultivation of the past have been eliminated. Though we are growing grain on less land than before — on 300 instead of 550 hectares (250 hectares have been given over to trees and grass) — annual grain output has grown from 310 to 1,620 tons. Sidelines such as raising pigs, sheep and deer and making baskets have also developed. The income of all 820 households in the village has increased. Instead of relying on government relief grain, we sell 500 tons of surplus to the state each year.

In the old days, one could hardly find a shady spot in our village, but now we have groves everywhere. The trees protect and beautify the environment. They also supply lumber for our members for new houses.

Before liberation natural disasters drove many people to leave our village. In recent years quite a number have returned. Wang Mingliang, an old peasant who had left our village some 30 years ago, came back recently. When he reached the edge of the village and saw that the once-barren hills had become green and the riverside flats were fertile fields, he could hardly believe his eyes. "Ai Ya!" he exclaimed, "Have I taken the wrong turn?" □

ACROSS THE LAND

Fine Landscape of Jiuzhaigou

JIUZHAIGOU (Nine-Village Gully), a natural preserve, is located in Nanping county, in Sichuan province's A'ba Tibetan Autonomous Prefecture. It is famous for both its rich natural resources and its scenic beauty.

Jiuzhaigou was named for the nine Tibetan stockaded villages in the gully. The twenty-some kilometers from the mouth of the gully to Changhai (Long Lake) present a spectacle of peaks rising one higher than another covered with verdant pines and cypresses and interlacing vines. The 108



Tibetan inhabitants of the gully.

lakes of different shapes and sizes spread out among the forests and mountains contribute to the enchanting scenery. Water cascades in many-staged waterfalls, some resembling strips of gauze draped over the rocks, others plunging headlong with the

thunderous force of galloping wild horses. Flying spray and mist reflect the sunlight in one rainbow after another.

Jiuzhaigou, a haunt of the Giant Panda, has been designated as one of the ten preserves in China for this rare animal.



One of the bigger waterfalls.



Autumn in Jiuzhaigou.



A reed marsh.



'Gegu', one of the rare flower species in Jiuzhaigou.

He Helps Feed the Millions

PENG XIANCHU

Professor Jin Shanbao selects seed for reproduction.

Wang Xinmin



IN the countryside outside Beijing recently an old man in a straw hat and glasses stood in a field under a scorching sun studying the ripening ears of wheat and speaking with several people grouped around him. This was the famous Jin Shanbao, 85, President of the Chinese Academy of Agricultural Sciences, pioneer in developing improved wheat strains used today in half of China's provinces and autonomous regions.

In 60 years of research and teaching, Professor Jin has trained hundreds of agricultural scientists, who in turn have taught more thousands. He has not only bred strains adapted to specific conditions in different parts of China but has devised a method of breeding three generations of experimental strains in one year by making use of the great variations in China's climate from north to south.

Professor Jin has made a systematic study over the years of thousands of samples of wheat that he has collected himself from all over the country. His many books, papers and articles in the field include *Preliminary Classification of Wheat in China*, 1928, the country's first scientific book on wheat varieties, and *Wheat Strains in China and Their Pedigree*, his

present work. "It is the primary duty of China's agricultural scientists to see that the country grows enough food for its people," he says constantly. This devoted scientist has done much to make this possible.

A Varied Past

Jin Shanbao was born in 1895 in a small village in Zhejiang province. China then was being subjugated by foreign powers. Both external and internal oppression had brought the people to poverty and starvation. These things left deep scars on the boy and gave him a strong determination to serve his country.

At 23 he went to Nanjing Teachers' College to study agriculture, remaining after graduation to work on the school's experimental wheat farm. Because his home village didn't have even a primary school, every month he sent part of his salary to help set one up and keep it going.

In 1930 he went to the United States for advanced studies in agriculture, first at Cornell University and then the University of Minnesota. Believing that science was the answer to many of China's problems, in 1932 he returned and became a professor in Zhejiang University and later in Nanjing Central University. He resumed collecting wheat samples, an effort

he had started in 1925, and set out to breed better strains. By 1934 he had worked out new ones such as "Jiangdongmen", "Wujin Awnless" and "Nanjing Red Husk" from samples he had gathered in 790 counties. These were used in some areas.

The Japanese invasion in 1937 interrupted this work. Prof. Jin retreated with his university to Chongqing (Chungking), the wartime capital in the interior. Here he and a professor of forestry shared a small, inadequate room with only two beds and a desk. There were no funds or instruments for research. Even so, he went on working, taking his students out into the countryside to study wheat varieties.

There also, from 3,000 foreign wheat varieties, he succeeded in breeding "Nanda 2419" and "Ailiduo"—two strains well adapted to certain Chinese growing conditions. When they were ignored by the Kuomintang government, he took the seeds to the office of the Communist Party's *Xinhua Daily* and asked them to forward them to Yan'an, headquarters of the Party Central Committee. Zhou Enlai was then the Communists' representative in Chongqing. Learning that his new wheat seeds had been received in Yan'an and were being used gave Prof. Jin food for thought about the differing attitudes of the Com-

PENG XIANCHU is a China Reconstructs reporter.

unist Party and the Kuomintang toward science. He decided that China would do better to follow Yan'an.

From that time on, he and other professors visited Zhou Enlai often and discussed China's situation. In August 1945, Mao Zedong flew to Chongqing from Yan'an to try to get a cooperation agreement with the Kuomintang. Jin Shanbao and several other well-known professors met Chairman Mao in the home of the patriotic Kuomintang general Zhang Zhizhong where the former was staying. Asked what he thought of China's situation, Prof. Jin said to Mao Zedong, "I think civil war is inevitable. And I also think you are in danger here. You should leave Chongqing. It's a den of wolves."

New Prospects

The founding of the People's Republic of China in 1949 opened up new prospects for Prof. Jin's research. The same year, raging rivers flooded over 6,500,000 hectares in east China and the Changjiang (Yangtze) valley. To help prevent a food shortage the next spring, Prof. Jin proposed that more potatoes be grown and that winter wheat be transplanted. This was accepted at once by the people's government. He himself went to the villages outside of

Nanjing to demonstrate to the doubtful peasants that winter wheat *could* be transplanted successfully.

The use of his "Nanda 2419", meanwhile, was spreading in south China. By the end of the 50s it was growing on 5,000,000 hectares. Prof. Jin became head of the Chinese Academy of Agricultural Sciences in Beijing, continuing his wheat breeding experiments. Jinhong Nos. 1 to 9 appeared and were soon being used on 60,000 hectares. Today this area is still increasing. Other improved varieties came, finding their way into different places with suitable conditions.

Today, experiments on Jinhong wheat, quality breeding and distant hybridization continue under government funding of 20,000 yuan a year in a large experimental plot two kilometers from Jin's home. This he visits twice a day to check the work.

Leaping the Seasons

It usually takes ten years to breed a new strain and get it into use in the fields — far too long for China's expanding needs. Studying this problem, Prof. Jin wondered if agricultural scientists couldn't take advantage of the country's large territory and varied natural conditions to speed up the

breeding process. Here was different climate, sunshine, rainfall, etc., all in different parts of the country at the same time — a situation ready-made for faster experimentation!

In 1966 he and two assistants sowed first-generation seeds of an experimental strain in Beijing and got the harvest in June. They promptly sowed the second generation in the Lushan Mountains in south China, getting the harvest in September. Then they rushed the seeds to Hainan Island and Yunnan province, developing the third generation in the subtropical zone. The method greatly shortened the time needed to breed new strains and has also been used successfully with other food plants.

Although in his 80s, Prof. Jin works with a youthful enthusiasm. In 1979 he traveled nearly 11,000 kilometers in four provinces. Last year he visited many counties of Shandong province learning how farm experts and peasants get high wheat yields in saline soils.

Prof. Jin's students absorbed from him the principle that scientific research should be geared to the needs of the people and to Chinese conditions. One day, when an assistant urged that China should breed short-stalk varieties as foreign countries were doing, Prof. Jin answered thoughtfully, "Our peasants are still poor. They need wheat stalks as fuel and for weaving straw products. Straw can also be used in manufacturing paper. China's conditions dictate that we should stress strains resistant to lodging, rather than just short-stalk ones."

Once in an experimental plot he noticed that assistants doing cross-pollination were ignoring ears of a big-spike variety. "Some of you don't like this variety," he said, "because in Beijing it sometimes withers before it can ripen. But it grows well in cold parts of the country such as Qinghai and Gansu provinces. We should consider *all* of the country in our work, not just one area." Prof. Jin Shanbao has spent a lifetime doing exactly that. □

Professor Jin trains young scientists on how to select good specimens.

Wang Xinmin



The Tu People of the Qinghai Plateau

XIE SHENGCAI

THE homeland of our Tu nationality is a 3,480-square-kilometer stretch of land, averaging 2,000 meters above sea level, east of Qinghai Lake in the northwestern province of Qinghai. One hundred thirty thousand of our people live there, 42,000 within the borders of the Huzhu Tu Autonomous County. They make up nearly one fourth of the county's 285,000 population. Twelve other nationalities live there, including Tibetan, Hui, Han, Mongolian and Korean.

With fertile land and a warm climate this area is Qinghai's main producer of grain and fruit. In its virgin forests there are various kinds of rare animals and medicinal herbs. The county also has rich deposits of iron, copper, coal, and 20 other minerals, some of which are currently being mined.

We Tus have our own language which belongs to the Mongolian branch of the Altaic language family. We also speak and write the language of the Hans, China's majority nationality.

Our traditional costume is usually a long skirt for the women and trousers for the men topped by a sleeveless jerkin and a blouse with embroidery on the collar. In winter we wear white felt hats and lined cotton robes under a coat of sheep or other skin with the fur turned inside. These coats

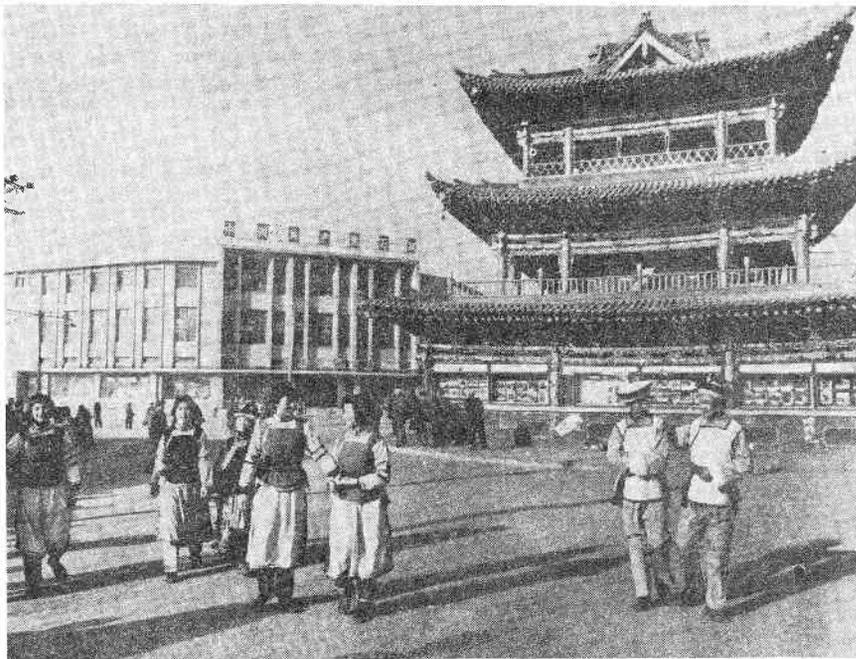


Xie Shengcai

are tied at the waist by a broad black cotton band with brilliantly-colored embroidery at the ends. The women wear bright-hued blouses and skirts. The sleeves of the blouse are made with bands of five different colors: blue, white, red, green and black. The jerkins of black or purple are trimmed with a border of gold and are also belted like the men's, tied in the back to display the embroidery.

The women wear felt hats with exquisite designs on the brim. They wear earrings and hair ornaments made of silver. The latter sometimes weigh 3 or 4 ounces each and hang down to the shoulders. The women's thick-soled

Street scene in the town of Weiyuan, Huzhu Tu Autonomous County.



XIE SHENGCAI, 26, is of the first generation of Tu people to attend college and is now a reporter for the Qinghai Daily.



Tu embroidery.

cloth boots have more colorful embroidery.

Origin and History

As a child I heard many legends about our origins. One of them tells of a flock of red-crowned cranes which while flying south stopped at Suobu in Huzhu county. Every day they bathed in a nearby river and the white feathers they left on the banks became our ancestors.

But from historical records we know that the Tus are the descendants of Mongolians and the Huoers, a nomadic people of Qinghai. In 1227 Genghis Khan sent one of his generals, Geerlite, to garrison the area that is now known as Huzhu county. His soldiers married Huoer girls and their offspring became the ancestors of the Tus. Perhaps it is for this reason that we often refer to ourselves as Mongolians or "white Mongolians".

Originally the Tus were herders. Each village was a tribe and the person with the most animals and pastures was chosen chieftain. After feudalism developed among them, the Tu people gradually began to turn to agriculture as their main livelihood. Big tribes swallowed small ones and in the

end there were only a few large ones.

The remaining tribal chiefs became hereditary headmen. For centuries before liberation in 1949, the Tu people suffered much. During the rule of the Kuomintang life was particularly miserable because of the powerful warlord Ma Bufang who was entrenched in Qinghai. He collected exorbitant taxes and other miscellaneous levies and forced the young men to serve in the army. As a result large tracts of land lay untilled.

Our traditional faith was Tibetan Buddhism, sometimes known as Lamaism. Huzhu county has four big monasteries all built around 1604. The largest, Youningsi, is the religious center. In the old society if a family had two sons, one had to become a monk. The heads of the monasteries, by annexing other people's land, became powerful landlords. On the eve of liberation Youningsi monastery owned 3,267 hectares of cultivated land. The peasants, in addition to paying taxes and land rent, also had to bear the extra burden of religious tithes which took over 20 percent of their income.

After liberation the people's government re-educated the upper-strata religious personnel and gave them appropriate work to do. It ended exploitation by the monasteries, but at the same time protected legitimate religious activity.

Traditions and Customs

Our people are hard workers. Idlers are looked down upon. Most Tu women are good at embroidery and are fine cooks. Every year on April 8th of the lunar calendar, the unmarried women bring samples of their embroidery and cooking to an appointed place to be enjoyed and judged by their fellow villagers. Prizes of towels or clothing are awarded the best. A girl whose work is not liked or who is afraid to take part in the competition will have a hard time finding a husband.

In the old society people caught stealing or in some other wrongdo-

ing were hung up and severely beaten, and some were put to death. Today, legal provisions have replaced these cruel punishments.

We Tus are a hospitable people. After the guest has a short rest the host will bring out hot tea flavored with several kinds of spices and four large brown cakes baked in an iron pot buried in hot ashes. After these refreshments, the host starts to prepare a feast of chicken or sheep in honor of the guest. Neighbors also invite him to their homes. But one custom has gone out — in the past before a guest entered a house the host would treat his person to a "smoking" to rid him of evil. This is no longer done.

Recently when I went back to Huzhu county I observed that the people still paint designs symbolizing good harvests and prosperity, in animal husbandry on doors, beams and window frames. Above the gate to the courtyard some hang a bow which was supposed to prevent evil from entering. Though the people have discarded superstitious beliefs, they still keep some pleasant traditions.

Now monogamy is practically universal among the Tus. In the old society there was a custom called "marrying Heaven". If a girl over 15 was still not married, on the eve of the new year her parents would conduct a ceremony, at the end of which she kowtowed to Heaven. She was then considered to be "married" to Heaven, and after that had the freedom to sleep with any man she chose. Her children lived with her and had the right of inheritance. Society did not discriminate against them. After liberation this custom was abolished.

Music and Dance

The Tu people are good singers and dancers. They have many folk songs for different occasions as well as tales that have been handed down for generations. Most of these are narrative poems sung as ballads.

Every year on June 6th, the Tu people of Huzhu county hold a traditional songfest at the

Wufeng monastery which is set in beautiful surroundings. Singers, wearing their holiday best, form into many small groups and sing in antiphonal dialogues. They use set melodies but often improvise words on the moment to fit the situation. The festival usually lasts from morning till dusk. On this occasion many young people meet those who will be their future mates. Often, still singing, they walk off together into the forest.

The Tu wedding ceremony follows a very formal pattern. There are specific songs and dances to be sung at certain times. When the friends of the bridegroom came to escort the bride to the ceremony they are met about 100 meters from her village by girls in festive garb who accompany them, singing and dancing along the way, to the house where the wedding is to take place. In front of it the girls and the guests sing and sprinkle water on each other.

In the evening men and women, old and young from the bride's village, gather at her home to celebrate late into the night. The bride's father scatters a bundle of red chopsticks over the floor of the courtyard and the mother throws the jackets and skirts the bride has worn over the fence into the street to indicate that they have married their daughter into another family. Friends of the bridegroom must steal two wine cups or some *baozi* (meat steamed in dough) from the bride's home and present them to either the bridegroom or his father as a token that the bride has been brought to them.

Great Changes

Great changes have taken place in my native place since liberation. The Huzhu Tu Autonomous County was set up in 1953. Our deputy Party secretary, Liu Zhuoma, is a woman of Tu nationality. She is now 42. In the old days carrying a cracked wooden bowl she used to go from village to village begging with her father. After liberation the people's government sent her to study at the Qinghai Province Nationalities Institute.

She understands our Tu people well and does everything she can to help us.

Before liberation the only "industry" in the entire area inhabited by Tu people was several small breweries and smithies. There was a time when people saw the officials of the warlord Ma Bufang riding bicycles and didn't even know what they were. Now the county has more than 30 factories and handicraft workshops, 1,600 tractors and 400 trucks. Roads as well as telephone lines lead to every commune.

Since 1953 the county has built five medium-sized reservoirs, which can store a total of one million cubic meters of water, and 57 small ones. Every production brigade has mechanized wells or

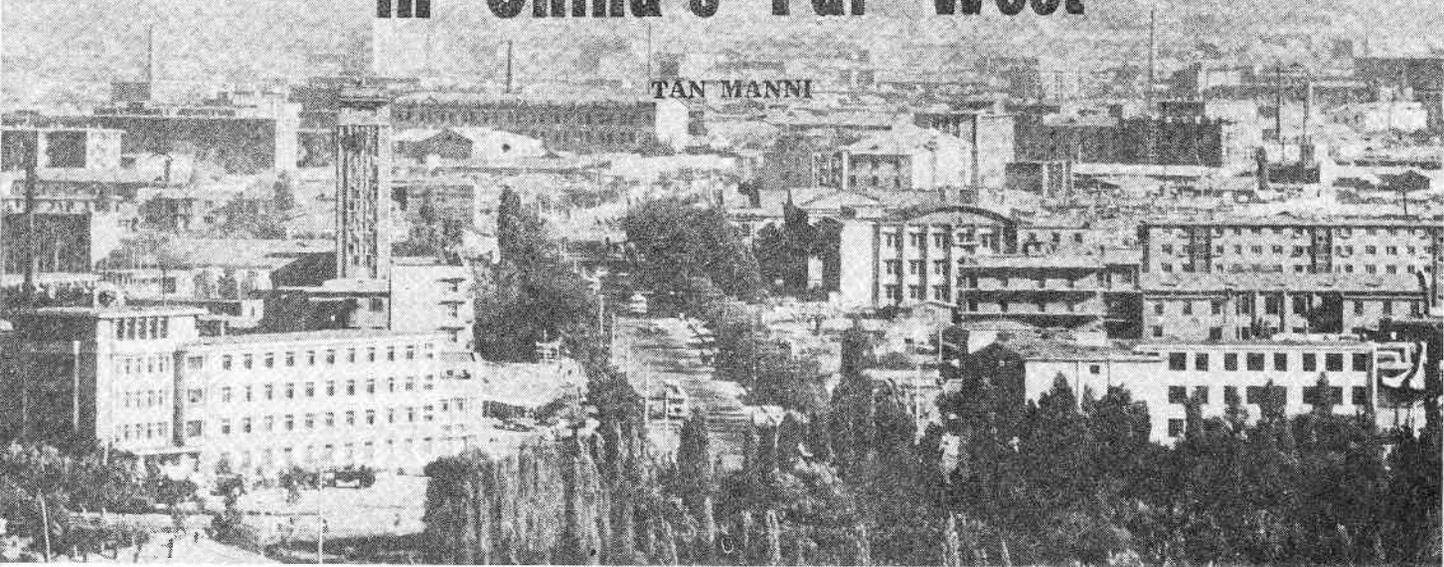
electric irrigation stations. Lack of water and serious soil erosion is no longer a problem. The county's 1979 grain output was 1.58 times greater than that before liberation. It has a normal school, 49 technical secondary schools, two institutes for research in agricultural science and machinery, over 7,000 technical personnel and 30 medical units with 250 doctors and nurses, plus another 560 barefoot doctors. We Tu people have education and no longer need to put aside grass roots or tree branches to help record things, or invite witches to expel "demons" when someone is ill. We have come a long way since those times. Life is much easier and happier now because we have worked hard to improve it. □

Young Tu couple by a frozen river.

Photos by Wei Baoyuan



URUMQI—Multinational City in China's Far West



Urumqi's main thoroughfare passing through the new part of the city.

THE OLDEST known "inhabitant" of Xinjiang in China's far west is a slim teenage girl born 3,200 years ago in the Hami oasis. Her body, marvellously preserved by the area's dry climate, is in the museum in the capital, Urumqi. Of unknown ethnic origin, but clearly not of the Hans, China's majority na-

tionality, she has brown curls hanging in plaits to her waist. She shares an exhibition room with a tall, robustly-built man whose martial expression on his face identifies him as a warrior. His name is Zhang Xiong, and he was a Han. From historical records we know him as a senior general a mere 1,350 years ago in the Kingdom of Guochang (now Turpan or Turfan) in eastern Xinjiang which was ruled by the Qu family of Han nationality.

Visiting the museum I was struck by the multinationality, present and past, of this city in the heart of Asia, a total of 13 nationalities, to be exact, live there.

Xinjiang's destiny has been linked to that of the rest of China for two thousand years—even before the feudal states of China were unified into one country by Emperor Qin Shi Huang in 221 B.C. It was mentioned in a book predating that time, *Master Lu's Spring and Autumn Annals* from the third century B.C. The succeeding Han dynasty government in 60 B.C. set up a supreme military and

administrative organ for these western regions.

The Han dynasty troops garrisoned and tilled the oases at the foot of the Tianshan Mountains which bisect Xinjiang horizontally. One of their early settlements was a grassland lying between the northern foothills of the Tianshan range and the southern fringe of the desert Junggar Basin. The Han soldiers farmed the plain, and by digging an irrigation system to tap the snows of the Tianshans turned the Gobi desert into fertile land. Later a town was built there and named Luntai.

At some unknown time in history the area began to be called Urumqi, which means "fine pasture" in today's Mongolian language. In the third century, the Tölös people, of Western Turkic origin, arrived, gave up their nomadic way of life and settled down to farming. Another theory of the origin of the name Urumqi is that it is the Han name Luntai

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



Urumqi International Airport.

transliterated into the ancient Turkic tongue.

Silk Road Stopover

From the eighth century on, Luntai was an important stopover on the Silk Road. Starting from Changan (now Xi'an or Sian), this ancient trade route had passed through the oases of Hami and Turpan, then split into two, going along the northern and southern edges of the Tarim Basin desert, across the Pamirs and on westward to the Mediterranean. In the sixth and seventh centuries, during the Sui dynasty, a new northern route was opened. Skipping Turpan, whose summer temperatures reach 50 degrees C., and branching off at Hami, it crossed the Tianshan range through passes and continued along the foot of the northern slope.

Luntai, strategically located at the narrowest part of one of these passes, was made a county town early in the eighth century by the Tang dynasty to govern the region. Today, six kilometers south of Urumqi one can still see the ruins of a sizable town. One side of the city wall, a stretch of 400 meters, crenellated on top for defense purposes, has remained. One can still trace the outlines of the town's three sections, residential, administrative, and a third for cattle. Some archaeologists say this was Luntai, others that it was one of many Tang dynasty bastions, customs stations and caravan stations on the Silk Road.

I could not help thinking of those caravans as I sat in the waiting room of Urumqi's international airport, one of the five largest in China. While I watched the Boeing 747 on the scheduled Beijing-Tehran-Frankfurt flight taking off in a jet blast after refueling in Urumqi, in my mind's eye a camel caravan trudged wearily through the boundless sand. It took Marco Polo four years to come this far from Italy. Now the flight takes only 13 hours; modern Urumqi, like the ancient Luntai, is an important stopover on the new airborne Silk Road. It is the northwestern

gateway for air travellers to China.

Today these travellers from Asia and Europe can stay in the airport's modern 300-bed guest house. And inside the city the 8-story Kunlun Hotel offers not only comfortable rooms but very good Xinjiang-style food that you can get nowhere else in China, including an entire dinner of such specialities, complete with whole roast lamb.

Multinational History

The present mix of nationalities in Xinjiang goes back thousands of years. Around 840 the Uygurs, a people living on the Orkhon River (now in the People's Republic of Mongolia) were attacked and driven westward by the ancient Kergez. A portion of them reached Xinjiang where they settled down in 866 and mixed with the local peoples to form today's Uygur nationality. (Others went to Gansu and mingled with older locals to form what is now the Yuku nationality.) In places such as Turpan, where they concentrated, even the Han people formerly dominant there merged with them to become the present-day Uygurs who number a total of 5.4 millions.

Xinjiang has many other nationalities besides the Uygurs and Hans: Hui, Mongolian, Daur, Xibo (descendants of Manchu cavalymen who came from northeast China in 1764 and still speak the original Manchu language), Manchu (present-day Manchus lost their language after they conquered China and now speak that of the Hans), and many nationalities of Turkic origin such as Kazak, Kergez, Uzbek, Tajik and Tartar. Over the centuries, together they have built up the region.

Since the liberation in 1949 it has been the policy of the Chinese Communist Party that any nationality which lives in a compact community large enough to form an administrative unit can establish a local government which can exercise autonomy in its internal affairs. The Xinjiang Uygur Autonomous Region was set up in 1955. Now the region covers 1.6

million square kilometers and has a population of 12 millions.

A great many cadres of the minority nationalities have been trained since liberation and are now working in local and regional Communist Party and government posts. Ubulyhair, the Mayor of Urumqi, is an Uygur. When I visited him he was studying a document printed in both the Uygur and Han languages, and on his desk lay a copy of the Uygur edition of the *Xinjiang Daily*.



Reading the Uygur edition of the *Xinjiang Daily*.

When I asked how national autonomy manifests itself in Urumqi, he answered that there are three aspects: first the autonomous government has cadres of all the nationalities; second, traditional customs and ways of living are respected and protected; third, the languages, most commonly used in the area are taken as the official ones.

The ratio of personnel from the different nationalities among the cadres in the municipal offices conforms to that in the population as a whole. The Hans are the largest single nationality among Urumqi's 850,000 population, with 76 percent; Uygurs and Huis have about 10 percent each.

"I make the final decisions in municipal work," he said, "and the Han cadres in government support me.

"The Han people comprise about 40 percent of the region as a whole. In Urumqi, they are mainly cadres, technical people and skilled

workers who came in the early 50s to help build the city into an industrial base for the northwest. They certainly have done their share for socialist construction here."

Minerals and Modern Industry

Xinjiang is rich in minerals. Iron ore abounds around Urumqi and the city actually rests on dozens of seams of coal—they are so difficult to avoid that the Kunlun Hotel was built right over one. Yet, before liberation there was literally no modern industry in Xinjiang. Though it is known for its long-staple cotton, not a single foot of machine-woven cloth had ever been produced there. In 1952 a textile mill and an iron and steel mill were built on the outskirts of Urumqi by the Xinjiang Production and Construction Corps. The latter 2.3-million-man corps was set up from members of the People's Liberation Army units who took over Xinjiang peacefully and former Kuomintang troops there who had revolted and come over to the side of the PLA.

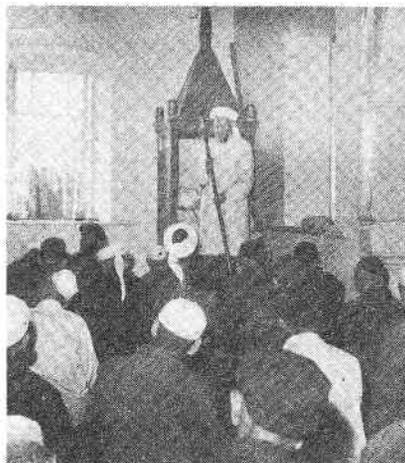
In 1962 the Lanzhou-Xinjiang rail reached Urumqi, connecting it with the rest of the country. Prior to that, all technical personnel and equipment had to be transported long distances on roads built across Gobi desert. After Urumqi began producing its own steel, a number of machinery plants were built producing among other things, tractors, combine harvesters and, diesel engines needed by the production and construction corps for large-scale land reclamation. (It has reclaimed the Tarim Basin, where the world's second largest desert the Taklimakan is located. In the past 30 years Xinjiang's cultivated land has been expanded from 1.2 million to 3.6 million hectares.)

A new force of technical personnel from the various nationalities—doctors, engineers, agricultural technicians and others—has been trained in Xinjiang University in Urumqi, now one of China's major higher education institutes, and in engineering, agricultural and medical colleges founded since liberation. Minority workers

make up three thousand of the ten thousand employed in the steel mill.

Uygur Style in Design

Industrial development has caused Urumqi to grow fourfold in area. Spreading mainly up and down the valley confined between rolling hills, it is now a long strip of modern buildings along the one main thoroughfare that stretches



Muslim service at a mosque.
Photos by Sun Shubo and Zhou Youma

northward from the old city. Some of the buildings exhibit typical Islamic style and grace: Uygur designs in relief decorating the white and yellow walls, doorway arches on high columns, metal roofs painted in delightful blues and greens. Both the museum and the downtown theater, built in the 50s, are adorned with domes, one of green, the other gilt. They blend well with the city's 30 mosques.

On the region's tenth anniversary hundreds of Uygur families moved into a new residential project of one-story houses designed according to Uygur traditions and habits. I visited Turdahun, an 83-year-old retired mason, and his family living in a two-room apartment there. One-third of the larger room was taken up by a raised platform covered with a coarse rug. Above it hung a wall rug with exquisite crimson Uygur folk designs. Below it was a pile of

neatly-folded multicolored quilts and large white pillows covered by a piece of nylon mesh. The platform is where the old couple sleeps and in this room they also entertain close friends. On the platform Turdahun's wife, 83-year-old Bahthihan, kneels to offer her prayers five times a day.

The kitchen has a built-in clay oven for making *nang*—the bread which is slapped onto the sides of the oven to bake. In front of the house are a grape arbor and small garden with fruit trees, both deemed a necessity by Uygur families. How relaxing it must be to live amid the blue and green walls and a blooming garden.

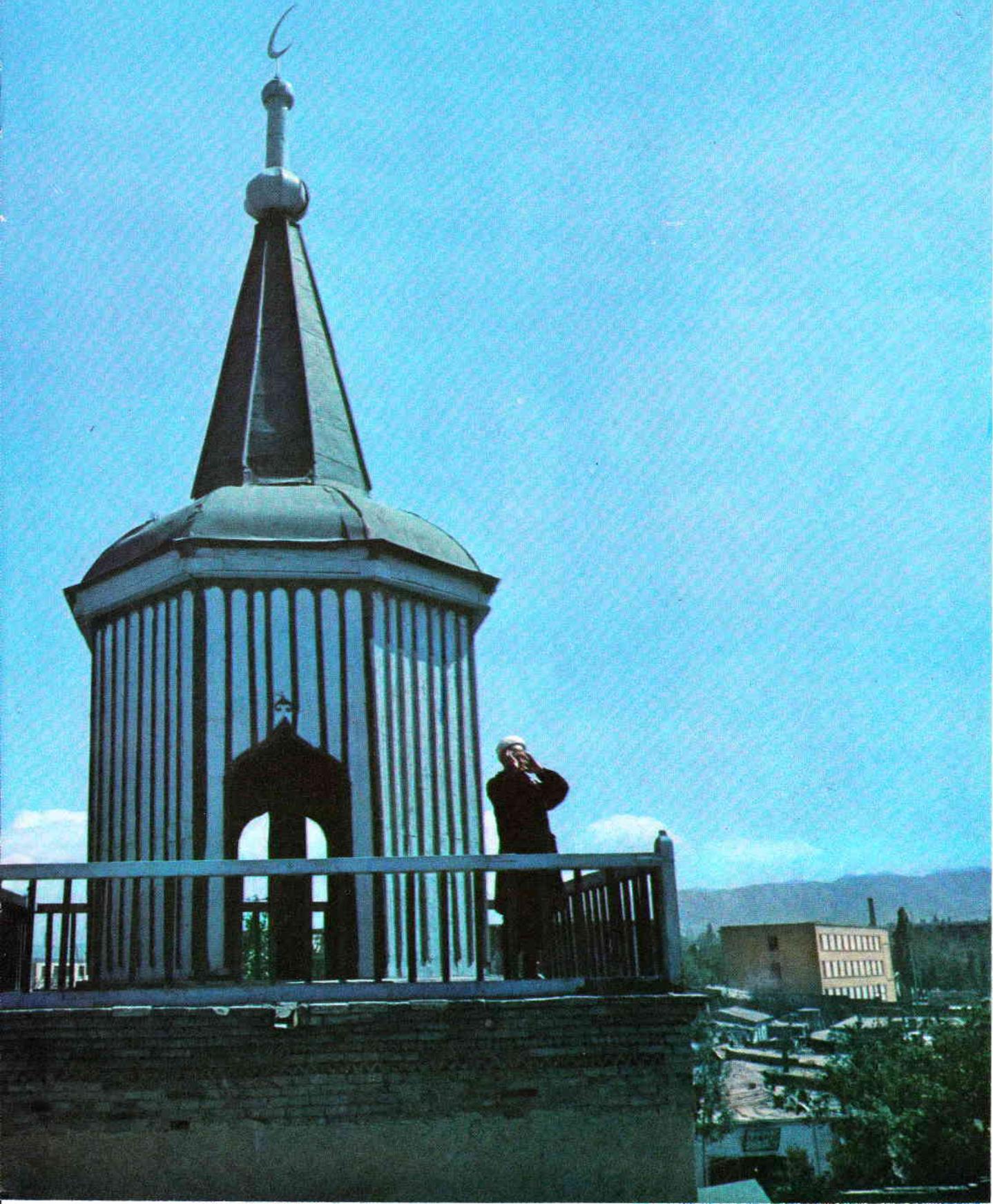
A department store in an old Uygur area offers all kinds of goods but the Uygurs still like to shop in their backstreet markets, which are an experience in themselves. One small stall had a hundred kinds of cooking spices and herbs on display. To really sample Uygur food one should wait beside a street stall while kebab (mutton skewer) is cooked, savoring it from the first inviting aroma.

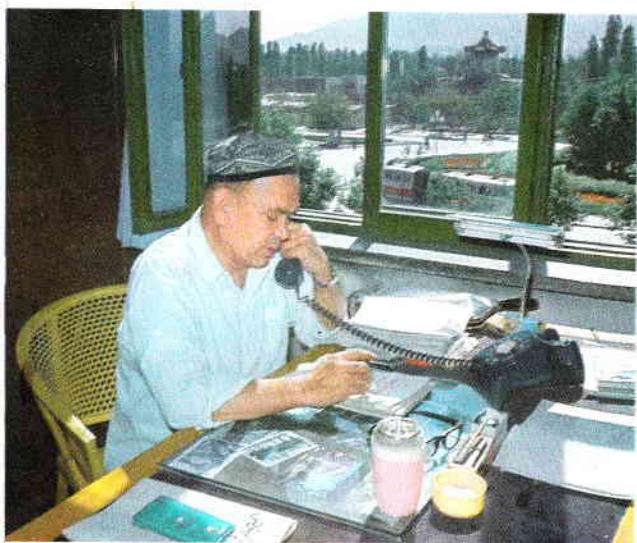
Joyous Occasions

This city has two great festival seasons, the Muslim's Korban Bairam (sacrifice of the sheep) last year in autumn, and the Spring Festival of the non-Muslims, each celebrated with a three-day holiday. Korban is a time for song and dance and the lively Uygur music can be heard in every corner. It is also the occasion for visiting. Dressed in their best national costumes, the Muslims wait at home to entertain their guests, including Han friends, and treat them to the rice dish (see recipe, p. 39).

The gang of four looked askance at all such customary celebrations but now the traditional Uygur wedding ceremony has come into its own again. Both the bride's and groom's families feast their friends in their homes, men and women separately, with the men going first. The feast begins with the elder of the family asking a blessing. After he performs the *duar* (kissing his hands and run-

Call for prayer from the mosque on Friday.

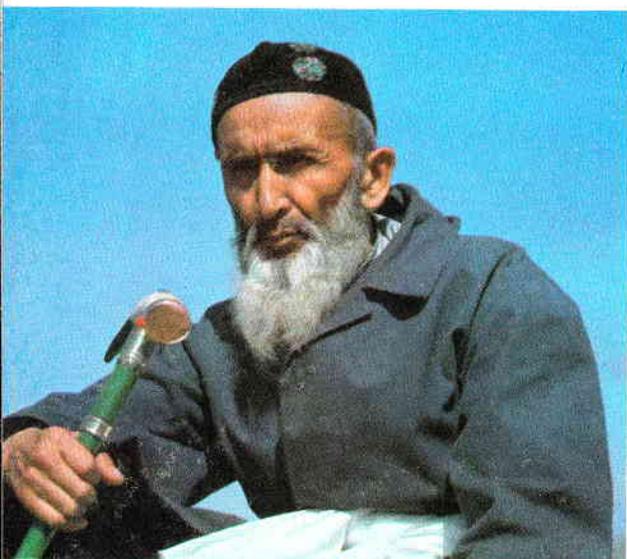




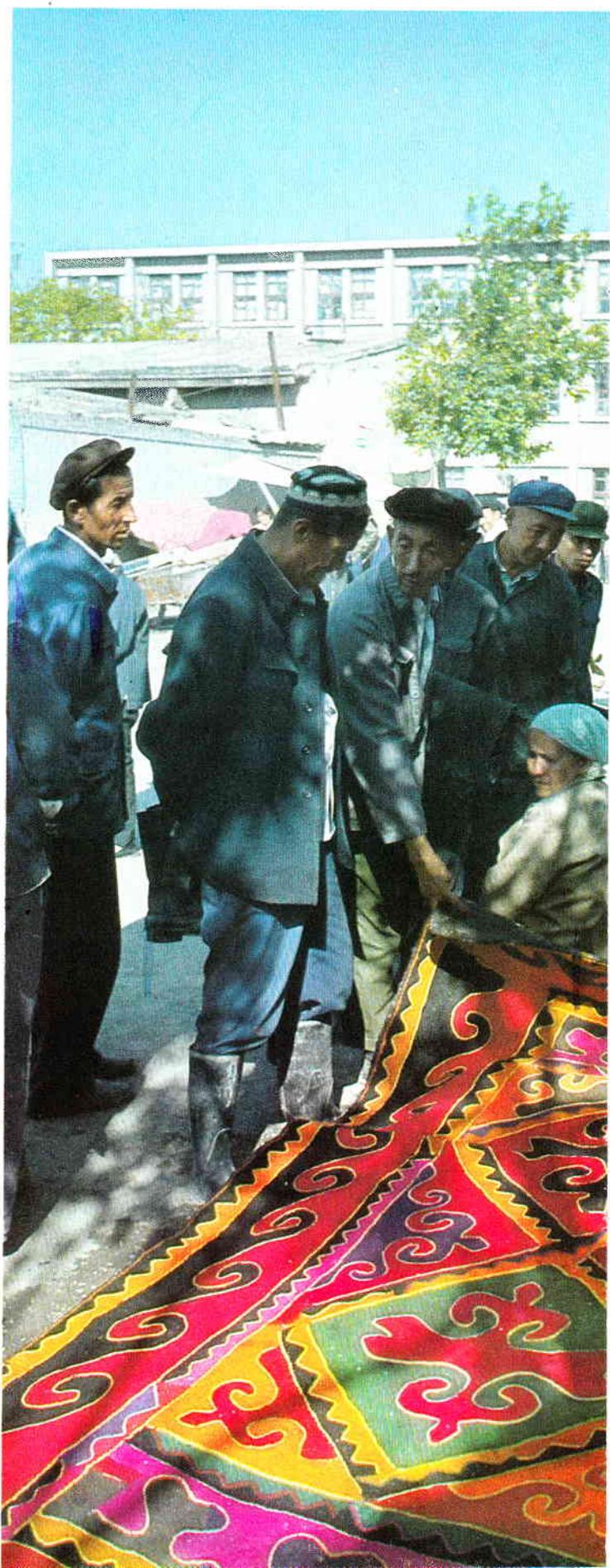
Ubulyhair, Mayor of Urumqi.



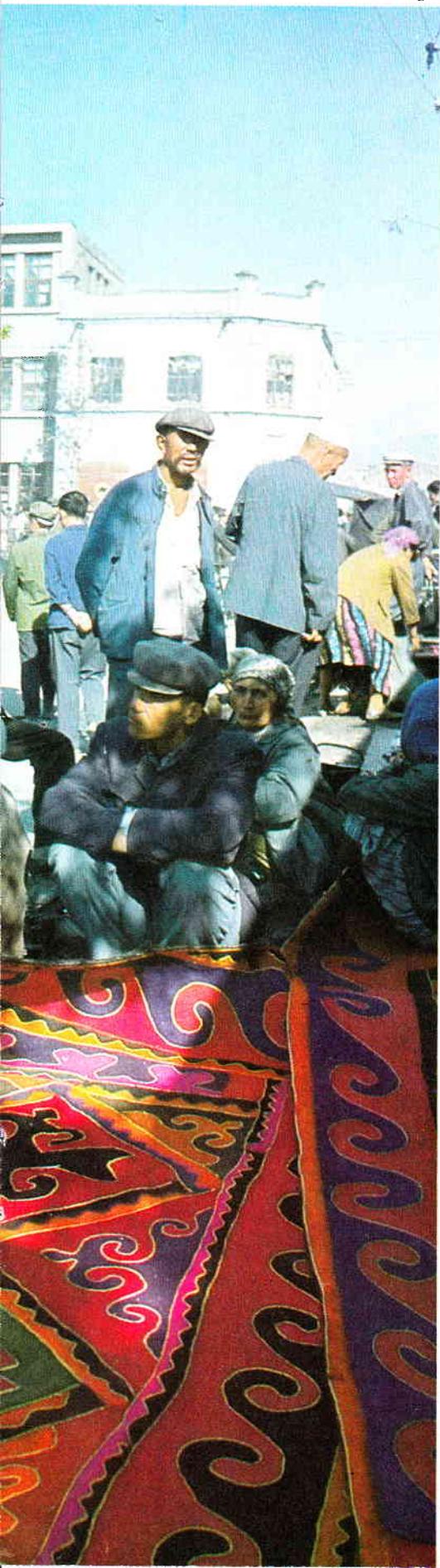
Uygur girl at Tian Chi.



Old Uygur wears white band of mourning at the funeral of a friend.

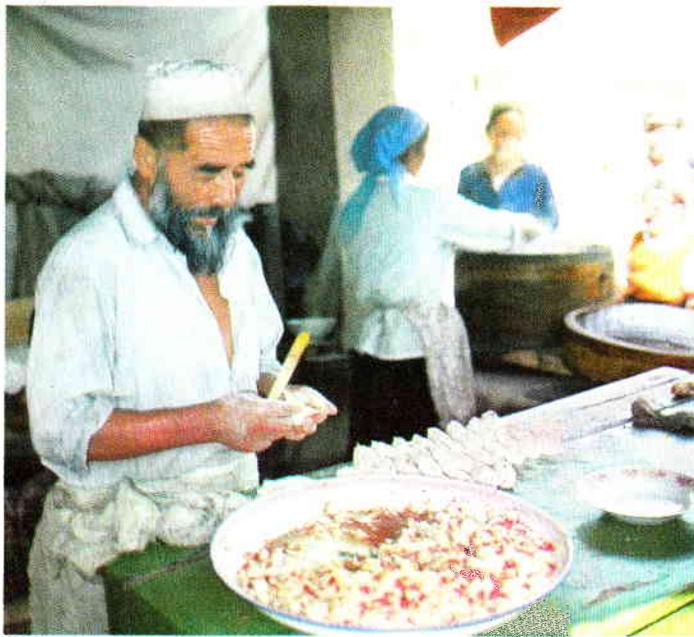


Tapestries with traditional designs.

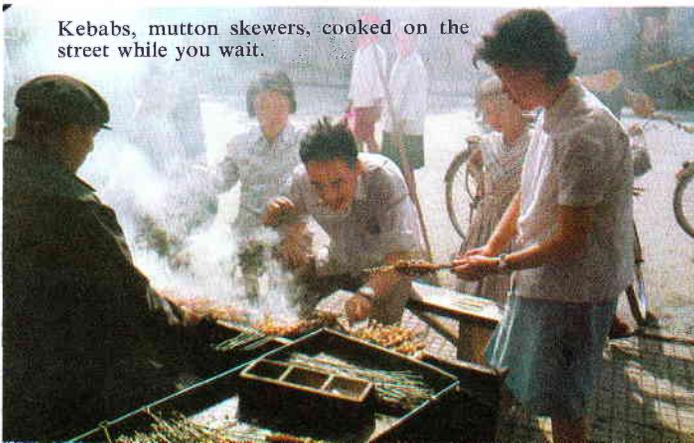


An Uygur associate professor at Xinjiang Medical College lectures to third-year Uygur students in their own language.

Meat in pockets of dough, baked on the sides of a hot pan, a favorite for breakfast or a snack.



Kebabs, mutton skewers, cooked on the street while you wait.





Abriz Daut and his family.

Photos by Zhou Youma

ning his palms from forehead to chin as a gesture of blessing), the guests begin to drink tea and break bread. The feast ends with noodles and the rice dish, all eaten with the fingers. As the women leave after finishing their meal they place gifts for the young couple in a tray at the door.

Old custom had it that on the wedding day the bride should hide herself in a friend's home, where she holds a party for her unmarried women friends. In the evening, when parties in both parents' homes have come to an end, the groom, accompanied by some 20 young men, comes to fetch the bride. Frequently young people meet their future mates on such occasion.

The bride is taken to her own home with her head covered by a white scarf. No matter how happy she is, she is supposed to weep and make a show of being unwilling to leave her parents. Then an imam conducts the ceremony. He breaks a piece of *nang* bread into two pieces which he places in a bowl of salt water. After asking the couple's and their parents' names and checking their marriage certificate from the government, he offers a prayer and blessing. As soon as he has finished speaking the blessing and he symbolically blows it into the bread in the bowl, the best man and bride's maid rush to seize the bread and stuff it into the mouths of the couple. Finally the imam asks each again, "Are you willing to be her husband (his wife)?" The bride shyly answers, "I'm married to him," and the ceremony ends with a cheer.

Then the newlyweds, accompanied by the bride's maid and best man go by auto (formerly in a horse-drawn carriage) to the groom's home, followed by a truckful of young people singing and dancing to drums and the brassy notes of the *suona* (Chinese trumpet). Dancing goes on in the groom's home till midnight.

Mythical Beauty

A little over two hours by car takes one to Tianchi (Celestial

Lake) north of Urumqi, at 1,980 meters above sea level and fed by water from the snows of the Tianshans. A place of almost mythical beauty, surrounded by rugged pine and fir-covered mountains, and reflecting in its dark green water snow-capped Bogdo Peak (5,400 m.), highest in the Tianshans, it is one of China's famous resorts.

Legend has it that here in the tenth century B.C. Zhou dynasty King Wu was entertained by Xi Wang Mu (Queen Mother of the Western Paradise), when he visited these western regions. Today, the lake draws tourists from all over the world to enjoy the fairyland tranquility of the villas beside the lake and boating amid its splendid views. In winter, skaters come here from every part of the country for training and races.

One can know the true beauty of Urumqi, the "fine pasture", only when one has travelled the valley through the mountains south of the city. Here the Tianshans are forested with towering spruce. A 20-meter-high waterfall roars down a cliff and then through the valley as a stream.

The valley opens onto a flowering pasture dotted with the white felt yurts of Kazak herdsmen. Flocks of sheep on the mountain slopes, tended by horsemen, move like drifting clouds. Should you drop in on the family in one of these yurts, you will be warmly greeted by the hospitable Kazak hostess and asked to sit on the rug on the ground and rest your back against the exquisite carpet on the wall. She will spread a linen tablecloth before you and bring out fried pastry. Then she will hand you a bowl of koumiss (fermented mare's milk).

Visitors are frequently entertained with an exhibition of traditional Kazak sports, a horsemanship competition, or a game of "grab the goat", in which the mounted participants race and scrimmage for the carcass of a goat. Another game is "boy-girl chase" on horseback, which has its origins in the ancient custom of catching a bride.

Chinese Cookery

Xinjiang Rice Dish

- 1 kilogram (2 lb.) rice
- 1 cup vegetable oil (or ½ cup vegetable oil and ½ cup mutton fat)
- 1 kg. tender mutton
- 1 kg. carrots
- 1 large onion
- 3 tablespoons salt
- 5 cups cold water

Wash and soak rice 1½ hours. Wash mutton and soak in water half an hour. Drain and cut into 5-centimeter cubes. Wash carrots and onion and shred or cut finely.

In a large pot (a large *wok* is preferable) over a high flame heat oil until it smokes. Add onion and brown. Add mutton and fry until brown. Add carrots and fry twenty minutes more, stirring occasionally.

Add cold water and bring contents of pot to a boil again. Boil 5 minutes. Drain rice and pour in on top of other ingredients. Boil 5 minutes or until no more water can be seen above the rice. Mix the layer of rice so that the rice on the bottom is on top, but do not mix with ingredients below. Poke holes through rice with a chopstick and resume boiling for 5 minutes. Level the surface of the rice with a knife so that the tops of the holes are covered. Cover pot and boil five minutes to let rice simmer through the holes.

The cooked rice should remain in grains and be neither too fluffy nor sticky. Mix rice with other ingredients and place on two platters. Pick out a few pieces of mutton to scatter on top for attractive appearance. Xinjiang Muslims eat this dish with their fingers. It is usually served with several dishes of pickled turnip or carrot shreds, or something else sour to cut the grease, and boiled brick tea. Serves four to six. □

When the girl outrides the boy she is supposed to whip him, but if he is one she favors, she gives him only light, loving taps. □

Beijing International Athletics Invitation Tournament

TAN AIQING

AN athlete vaulting over the Great Wall, cloisonné trophies, Chinese sports figures competing with top international record-holders—these were only a few of the highlights of the Beijing International Athletics Invitation Tournament held in the Beijing Workers' Stadium last October. The largest international meet of its kind ever held in China, the two-day tournament brought together athletes from eight countries to compete in 35 track and field events.

More than 100,000 spectators cheered the efforts of the 69 Chinese and 194 foreign athletes, including sports stars from the U.S.A., West Germany, France, Italy, Britain, Finland and Romania. Though many of the athletes had just participated in a grueling series of meets in Europe, America and Japan, they nevertheless managed to set new records in Beijing.

International Records

Twenty-one-year-old Heather Hunte of Britain captured the first medal at the competition. She clocked 11.20 seconds in the women's 100 meters to top all of her previous records. Hunte expressed her satisfaction with the quality of the track and the competition. "I hope to compete here again next year," she said.

The speed and teamwork of four American sprinters, including Stanley Floyd, currently the fastest sprinter in the United States, earned them first place in the sprint relay, with a record of 38.86 seconds. The Chinese spectators referred to them as "the black whirlwind".

In the men's 200 meters, Italy's Pietro Mennea was the first to reach the finish line, outpacing

the runner-up by ten meters. His tournament record of 20.03 seconds surpassed the time of 20.19 seconds that had earned him a gold medal at the Moscow Olympics. Mennea's coach, Carlo Vittori, said that if not for the strong wind, Mennea might have shortened his time even further to perhaps 19.85 seconds. Mennea holds the world record of 19.72 seconds in this event.

Sara Simeoni of Italy, the gold medalist of the women's high jump at the earlier Olympic Games in Moscow, cleared 1.95 meters to place first in this event at the tournament. Ms. Simeoni and her coach, Azzoro Erominie, first traveled to Beijing two years ago, soon after she had set the world record of 2.01 meters. During her first visit she took part in a friendly competition and held seminars for Chinese coaches and athletes. Simeoni was particularly excited about her second visit to Beijing for the tournament, because she soon plans to retire from the arena to marry her coach.

Before the competition, Erominie told reporters that he expected Simeoni to clear a height of 1.85 to 1.90 meters. Yet on the second day of the contest Simeoni surprised spectators with a stylish clearance of 1.95 meters. Her success won especially warm applause from the audience and her Chinese colleagues, making it a memorable moment in her life as an athlete.

Loud cheers filled the stadium when Helmut Scareiber, a 25-year-old medical student at Heidelberg University in West Germany, made his last throw in the men's javelin event. The javelin's speed and grace captivated the spectators, who rose up shouting, "Wonderfully done!" The elec-

tronic scoreboard then flashed Scareiber's record of 92.62 meters, which surpassed the record of 91.20 meters by Dainis Kula of the Soviet Union, the winner of the gold medal at the Moscow Olympics. After receiving the tournament gold medal for this event, Scareiber ran round the stadium greeting and shaking hands with the cheering fans.

In other events, Guy Drut of France clocked 13.85 seconds in the men's 110-meter hurdle to capture first place. Guido Kratschmer of West Germany, the men's ten-event world record holder, took part in the men's 110-meter hurdle. Finland's Markku Tuokko finished first in the men's discus-throw event with a throw of 62.58 meters. Tacu Florenta won a gold medal for Romania in the women's discus-throw with a record of 63.98 meters, while her two team members captured silver medals in their events.

Not all the events were competitive. The world-noted hammer-thrower, K.H. Riehm of West Germany, who had beaten Moscow Olympic gold-medal winner Yuri Sedykh (USSR) in August, pleased the crowds with an exhibition performance at the beginning of the invitation tournament.

Chinese Athletes Benefit

But perhaps the biggest news of the tournament was that 69 top Chinese athletes participated in this international meet. Though the Chinese athletes have much progress to make before they can challenge foreign sports figures of such high caliber, they found the invitation tournament an excellent opportunity to learn from the foreign athletes. And they showed promising technique with good results. Four Chinese na-

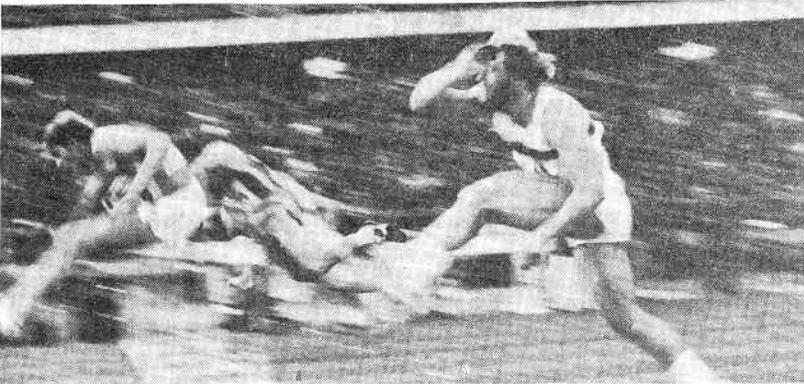


Heather Hunte from Britain, women's 100-meter champion, being interviewed on the field.

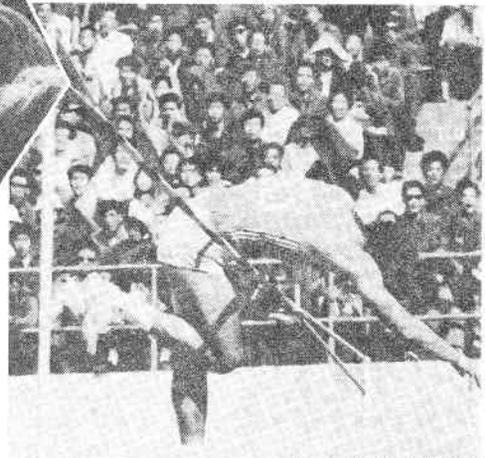


Sara Simeoni, famous Italian high jumper, clears 1.95 meters.

Chinese athlete Zhou Zhenxian winning the title in the hop, step and jump event.



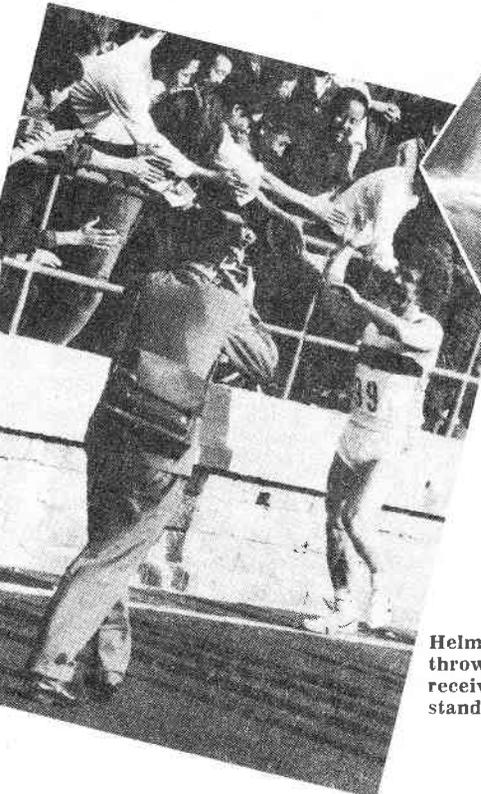
Men's 110-meter hurdles.



Not the Great Wall, but a good vault by Tom Hintnaus at the tournament.



A U.S. athlete surrounded by Chinese spectators.



Helmut Scareiber, javelin thrower from West Germany, receives an ovation from the stands.

Photos by Huo Jianying

tional records were smashed and another national record was equaled. Two best-Asian records were set.

Twenty-two-year-old Shen Lijuan came out first in the women's shot-put event with a new national record of 17.74 meters, which is also the best Asian record. At the 8th Asian Games two years ago, Shen Lijuan won the gold medal by setting new national and Asian records of 17.70 meters. In the past two years, she attempted several times to surpass this level but did not succeed. Her best previous result this year was 17.02 meters. In the final round, Petrucci of Italy took the lead with a throw of 17.27 meters. Shen Lijuan remained calm and concentrated on her final throw, achieving her record of 17.74 meters.

Zhou Zhenxian, the best triple jumper in Asia, placed first with 16.80 meters in a contest with six other athletes from five countries. Twenty-two-year-old Hu Aiping won the third place in the women's 400-meter hurdle.

At a post-competition celebration put on in the Beijing Hotel by the Organizing Committee and the Chinese Athletic Association, Mr. Adriaan Paulen, President of the International Amateur Athletic Federation, awarded Chinese cloisonné ware trophies to six competitors as the best athletes of the tournament. They were Mennea of Italy, Scareiber of West Germany, Simeoni of Italy, Harvey Glance of U.S.A., who clocked 10.27 seconds in the men's 100 meters, Zhou Zhenxian of China and Hunte of Britain.

Vaulting the Great Wall

Some of the celebrating took place before the tournament. Twenty-two-year-old Tom Hintnaus, excited about his trip to China, joined his teammates for an excursion to the Great Wall two days previous to it. When the bus came to the foot of the Great Wall at Badaling, Hintnaus changed into his training shorts, grabbed his blue vaulting

pole and walked along a path on the northern side of the wall. Then, taking a few broad steps and planting his pole, he launched himself, his body soaring high into the air. Gripping the edge of the wall with one hand he pulled himself over the parapet to the amazement of a child who had been curiously eyeing his preparations. Not only did Hintnaus vault the wall ten times, but he also sprang onto a tower on the wall. His marvellous feats attracted crowds of people who congratulated him for setting a new kind of "world record".

Asked about his experience, Hintnaus said with a broad smile, "I came to love vaulting when I was eight years old. I used to vault the ivy fence round my home with a bamboo pole, and I dreamed of becoming an athlete when I grew up. Last June when I learned that I was to participate in a competition in Beijing, I immediately decided to try to vault the Great Wall. It has been a fantastic experience. I've realized my dream!" □

International Weightlifting in Shanghai

BU QU

TO many people, weightlifting means a show of strength, but the informed realize that technique is equally important. These two areas of concentration—strength and technique—also neatly typify the differences between Eastern and Western approaches to weightlifting, as demonstrated at the Shanghai International Weightlifting Friendship Invitational Tournament held from October 12 to 17 last year.

The Americans and Europeans, taking advantage of their well-developed torsos and arms, claimed nearly all the titles in the heavy-weight categories. But the Asian athletes, who with their lighter builds concentrated on techniques of coordinating strength from different parts of the body, managed to sweep the lightweight categories.

Sixty-eight weightlifters from Australia, Canada, France, Great Britain, Greece, Japan, Mexico, Pakistan, the Philippines, Singapore, the United States and China participated in the tournament. The U.S., Canada and Greece predominated in the heavyweight categories, while the Chinese and Japanese collected nearly all the medals in the lightweight categories.

In the end China won the team championship with a total score of 312 points. The United States placed second with 258 points, and Japan came in third with 131 points.

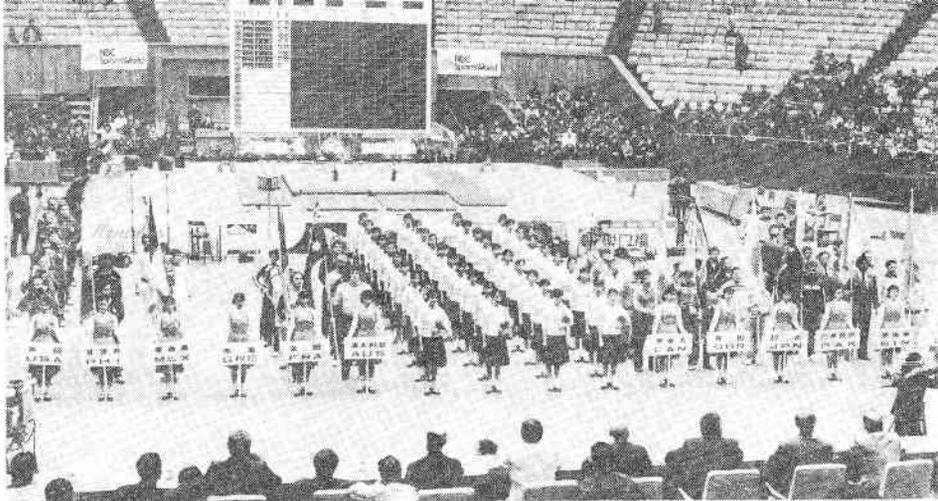
Keen Contests

Scores were sometimes extremely close. For example, in the snatch event of the 52-kg. category,

China's Cai Juncheng won the first place only because he weighed 0.08 kg. less than Japan's Hidemi Miyashita, though both lifted 107.5 kg. In the three heavy categories the predominant winner, the United States, was closely challenged by Canada, Greece and Australia. Though Canada's Albert Squires did defeat two Americans in the 100-kg. category to place first in the snatch event, he came second to Joseph Puleo of the United States in the jerk event. Squires and Puleo hefted equal weights, but Squires was judged second because of his heavier bodyweight.

The real contest of strength came in the super-heavyweight category. Tom Stock, the American "heavy bomb" weighing in at 136.75 kg., snatched 177.5 kg. and

The opening ceremony.



Tom Stock, the American super-heavyweight lifter jerks 222.5 kg.

jerked 222.5 kg., for a total of 400 kg. — 2.5 kg. more than the score of 397.5 kg. achieved by the fifth-place winner in the Moscow Olympics. Weighing in at 113.90 kg., Dimit Zararvatsidis of Greece was considered a light man in this category. His results of 160 kg. in snatch and 205 kg. in jerk, for a total of 365 kg. won him three silver medals. Dean Lukin of Australia won three bronze medals with 152.5 kg. in snatch, 200 kg. in jerk and a total of 352.5 kg.

The only Asian medalist in the three heavy categories was Ch. Mohammad Amin of Pakistan, who gained three bronze medals in the 110-kg. category.

Laudable Tenaciousness

The competitors displayed admirable grit. After five attempts in the 60-kg. category, 31-year-old Chau Koon Siong of Singapore seemed to be having trouble. But he asked for an additional weight of 2.5 kg., and he succeeded, winning the category's three bronze medals with a total score of 247.5 kg. Using the strength-con-

suming techniques called "power clean" and "power snatch," N. Burrowes of Great Britain, the only black participant in the tournament, received third places in the 82.5-kg. category in jerk and in total score.

The members of the Philippines team, though earning no individual titles, united in earnest effort to achieve a total team score of 116 points, which won them fourth place at the tournament. The Mexican team, composed of college students, took fifth place and impressed the audience with their serious approach to the competition.

China Wins the Most Medals

Two Chinese succeeded in breaking Asian records. Ma Wenguang of the 90-kg. category

broke the Asian record by jerking 192.5 kg., the heaviest weight ever lifted by a Chinese. Twenty-two-year-old Yao Jingyuan, in the 67.5-kg. category, succeeded in all six of his attempts, sweeping all three gold medals. He also beat two Asian records, with 175 kg. in the jerk event and with his total score of 312.5 kg.

In all, ten Chinese weightlifters scooped up 15 gold, 12 silver and 3 bronze medals in seven categories, giving them the team championship. They broke three Asian records and four Chinese national records to achieve the best results by a Chinese team in international weightlifting competition in recent years. And most encouraging was the fact that these young people succeeded in 70 percent of their trials. □

Weightlifters relax on a boat on Taihu Lake after the competition.

Photos by Zhang Xiaojing



U.S. and Chinese Magicians Get Together

FU TENGLONG



A Chinese magician performing at a tea party.

Ke Linwei

A 15-member troupe of American magicians headed by the famous Mark Wilson arrived in Beijing in October—the first magicians from the West to come to China since the founding of the People's Republic. Our Shanghai Magic and Acrobatic Troupe was also in Beijing, as were most of the noted magicians from other parts of the country.

On October 12 the American troupe watched our performance in the open-air theater in the Workers' Cultural Palace. When we ended and they walked up onto the stage, the applause was thunderous. We were greeting each other after decades of separation of our two countries.

FU TENGLONG is a member of the Shanghai Magic and Acrobatic Troupe.

All magicians watched each other's acts with intense interest, and our American friends were no exception. "We have been to many parts of the world," Mark Wilson commented. "Your performance is one of the best we've seen. Some of your acts are the same as ours but some are new to us."

The conversation turned to our act in which a girl stands in a small wardrobe with both her neck and feet chained in place. When the magician turns the wardrobe upside down, everyone in the audience expects the girl to be upside down too. But when the door is opened, the girl is standing upright as before. This item has been a favorite in the United States, but the Americans had not expected to see it in China. In

fact, we had worked it out only the month before and had added the chains to heighten the audience's surprise.

Watching Western Magic

Wilson gave his first show in the Capital Theater. The audience were mostly magicians.

With high skill and 40 years of experience behind him, Wilson performed his acts so well that, in spite of humor and scepticism, the spectators seemed to be led into a strange world. Some of his items were clear and fast, others laugh-provoking. A white handkerchief, for example, would suddenly leap out of his hands, dance along the stage and then disappear. Later it would suddenly pop out of his pocket and jump into a bottle like a mischievous elf. The magic handkerchief kept the audience very amused.

Most intriguing to us and mysterious to the audience were the large-scale numbers such as "House of Cards", "Train on Track" and "A Manipulative Phenomenon". This last act we had never seen before. A girl lying on a platform seemed to be cut into four sections by three cards. The cards could be put in and pulled out as if there was nothing to stop them.

Wilson's wife, Nani, displayed special art. Her light dance movements, sensitive facial expressions and dexterous skill synchronized perfectly with Mark's actions, sometimes distracting attention, sometimes covering his maneuvers. She was the "Lady in the Wardrobe", a role that demands great precision and agility.

Wilson's son, Greg, 15, presented "Billiard Balls" and "Balloons and Doves", acts that revealed his fine potential for becoming a noted performer in his own right.

The Mark Wilson troupe artistically combined superb skill, fine props, dance movements to light music, and backdrops with constantly changing lights and colors. Their performances completely won the audience. But the thing that touched them most was Mr. Wilson's remark, "Of all the wonderful things here, the most important is to meet the Chinese people. So we'd like to dedicate our show to them." The warm applause made the theater ring.

Wilson also presented a traditional Chinese item, "Soaking the Sand", which had died out in China for several decades. He put three handfuls of different colored sand into a glass jar of water and mixed them. Then he took each color of sand out of the water separately. It was a pleasant surprise that our American friends had brought it back to China.

Friendly Links

On October 16, leading Chinese magicians were invited by the China Acrobatic Artists Association and the China Performing Arts Company to meet with the Wilson troupe in Beijing's Xinqiao Hotel. We had a wonderful time discussing our acts and trying to fool each other.

Being primarily a visual art, magic can be performed any-

where, regardless of country, region, language or customs. It has become the common possession of the people of the world. Early exchanges between magicians from the East and the West helped this. In the second century B.C., Zhang Qian, an envoy of the Western Han dynasty (206 B.C.-A.D. 8), traveled to the countries of central Asia. In the retinues of the early foreign envoys coming were magicians. They brought such acts as "Swallowing a Sword", "Spitting Fire" and "Planting Melons". The Emperor Wudi (156-87 B.C.) arranged a large festival for them to demonstrate their arts. A stone tablet recently unearthed in Shandong province shows a magician spitting fire. His costume indicates that he was from abroad. The early import "Planting Melons" became a traditional Chinese item. International exchange continued down the centuries.

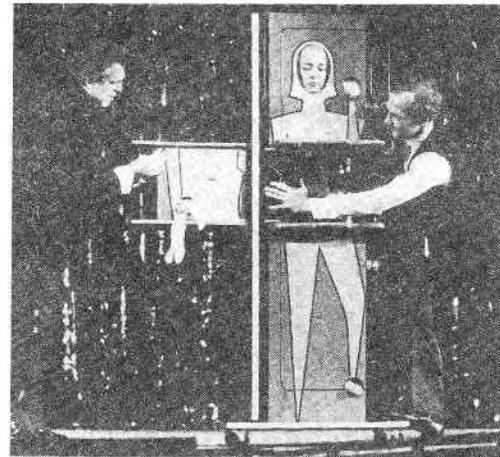
During the last 100 years famous magicians of the United States exerted a large influence on the art in China.

The October 16 get-together of American and Chinese magicians was the third time I had met Mr. Donald Bradley Frantz. We had become old friends. I scissored some paper silhouettes of him and some of the girls. He said he would hang them on the wall of his home in Los Angeles to remind him "of my friends across the Pacific".

At the party each of us showed his particular skill. Because we were all old hands, it was difficult

to hide our secrets. Mr. Wilson played one card trick after another. Both young juggler Qin Mingxiao and Greg Wilson cleverly played three small balls between two bowls. The latter performed the act with bowls carrying special devices which enabled him to manipulate them freely. It was interesting to see that he had made an old Chinese number into something new. Some items by veteran Chinese magicians, however, were completely new to the Americans.

When my turn came, I did three Chinese traditional paintings and asked Mrs. Wilson to choose one. She picked the one of a pine tree, a symbol of lasting amity. I instantly framed it by sleight of hand and presented it to her. All the numbers we performed at this gathering expressed the friendship linking our peoples across the Pacific. □



"Zig Zag"

Zhang Jingde



Train on Track: the person inside seems to be cut into two pieces.

Zhang Jingde

Jingdezhen, the 'Porcelain Capital'

WU HUASAN

CHINA has been famed for its porcelain from ancient times. It is no wonder that "china" has become the word for porcelain in English.

The ware from the Jingdezhen kilns, in Jiangxi province, has long been considered outstanding. It was already described over a thousand years ago as "white as jade, clear as a mirror, thin as paper and resonant as a chime". Notable are its great variety, graceful shapes and original designs.

Jingdezhen, indeed, is known as China's "porcelain capital". Nature has endowed it well for this. The high-quality china clay was found at Gaoling (Kaolin) village

50 kilometers east of the town, hence is known worldwide as kaolin.

Yaoli and Boyang in the town's suburbs abound in minerals for making glazes. And fireproof minerals for making saggars and refractory bricks can be found everywhere around Mt. Li and Daling in the outskirts.

History records that porcelain-making began at Xingping (the ancient name of Jingdezhen) in the Han dynasty (206 B.C.-A.D. 220). In the Tang dynasty (618-907), its white ware and the pale grayish-green glazed ware (known as celadon) were valued as "jade-like". In the Jingde reign (1004-1007) of the subsequent Song dyn-

asty the emperor sent an official there to supervise porcelain production for the imperial household. Potters were ordered to mark the ware with the reign title of "Jingde". Accordingly, the town itself came to be called Jingdezhen. In the centuries that followed, under the Yuan, Ming and Qing dynasties its ceramic industry flourished to such an extent that it was said "all kinds of porcelain on earth could be found there." Its wares were sold throughout China and in foreign lands.

Jingdezhen is still a porcelain capital. Aside from 14 large state-owned kilns, it has many smaller ones owned collectively. Over 50,000 people work at the craft, including 2,000 painters, designers, technicians and masters of special skills. Between 1949 and 1979, the annual output increased four-fold and export 51-fold. Over 2,200 varieties have been sold to some 100 countries and regions.

Four Famous Porcelains

Especially known are four famous types made here — blue-and-white, blue-and-white rice pattern, enamel painted and high-temperature color glaze porcelains.

Blue-and-white is a mode of underglaze decoration unique to Jingdezhen. Motifs are painted with mineral pigments containing cobalt dioxide and an iridescent substance, and covered with a film of transparent glaze before firing at 1,300° C. Such ware is characterized by a fine white body with a brilliant blue design, a subtle and

(Continued on p. 53)

Porcelain sales room in Jingdezhen.

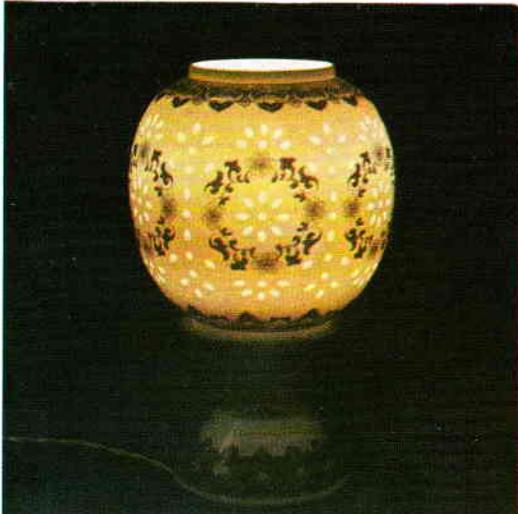
Wang Guangqi



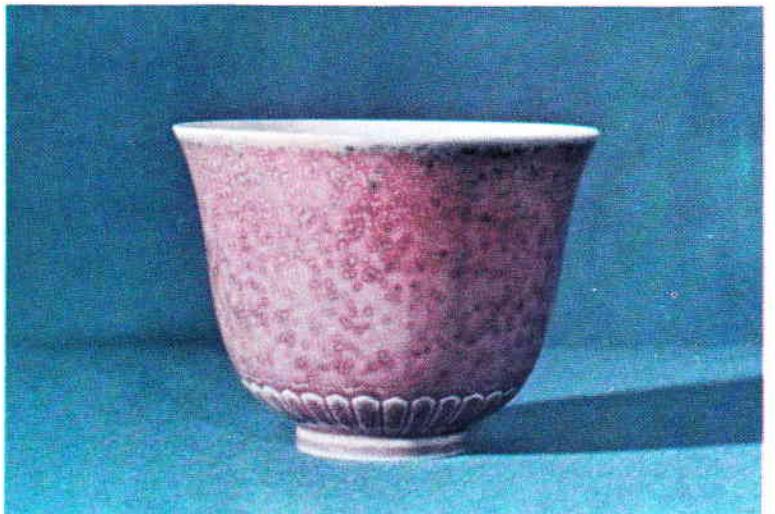


Platter with underglaze fish design.

Table lamp in blue and white with underglaze openwork design.



Bowl with incised rose glaze.



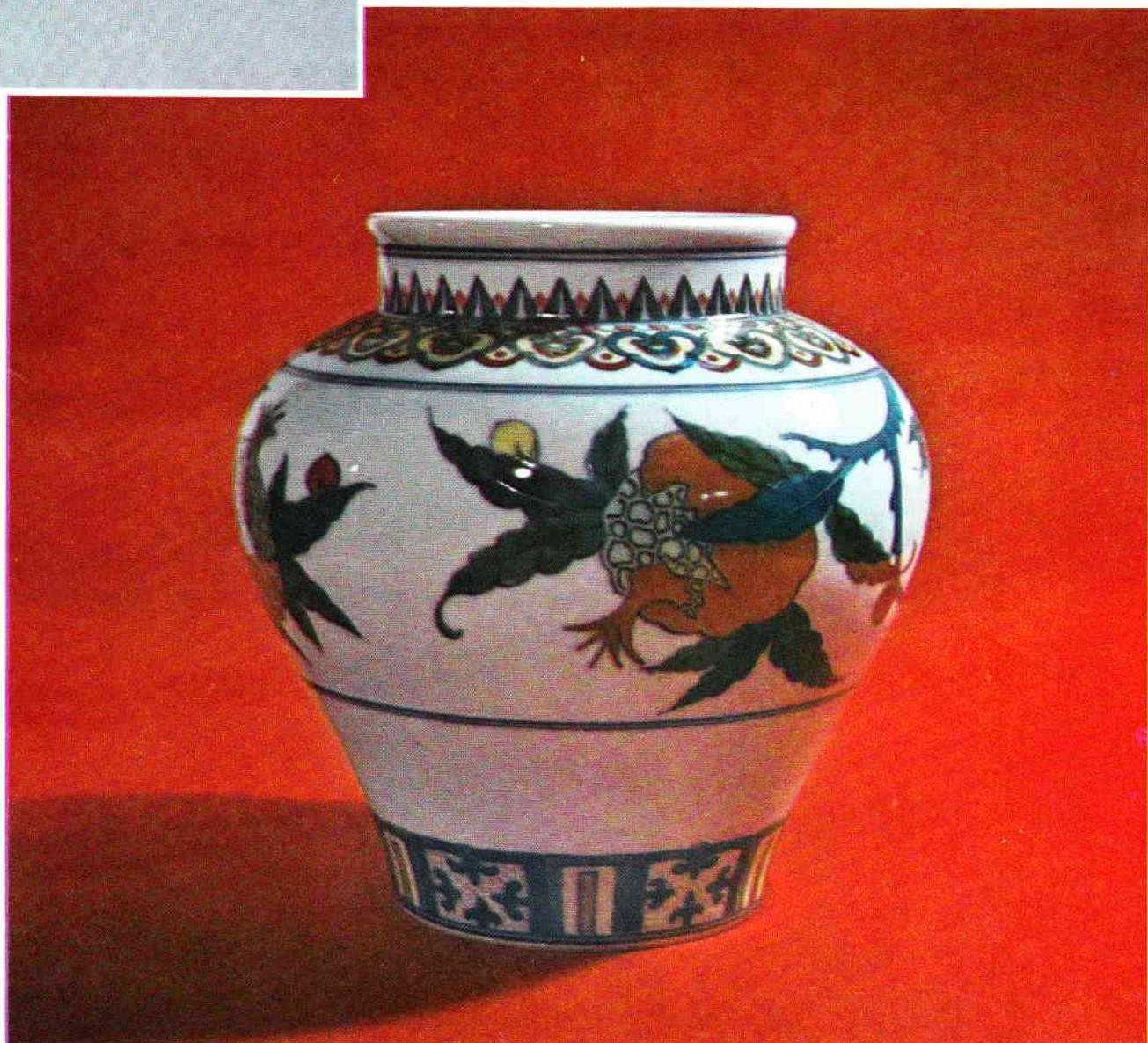


Three-color glaze.



Coffee set with narcissus design.

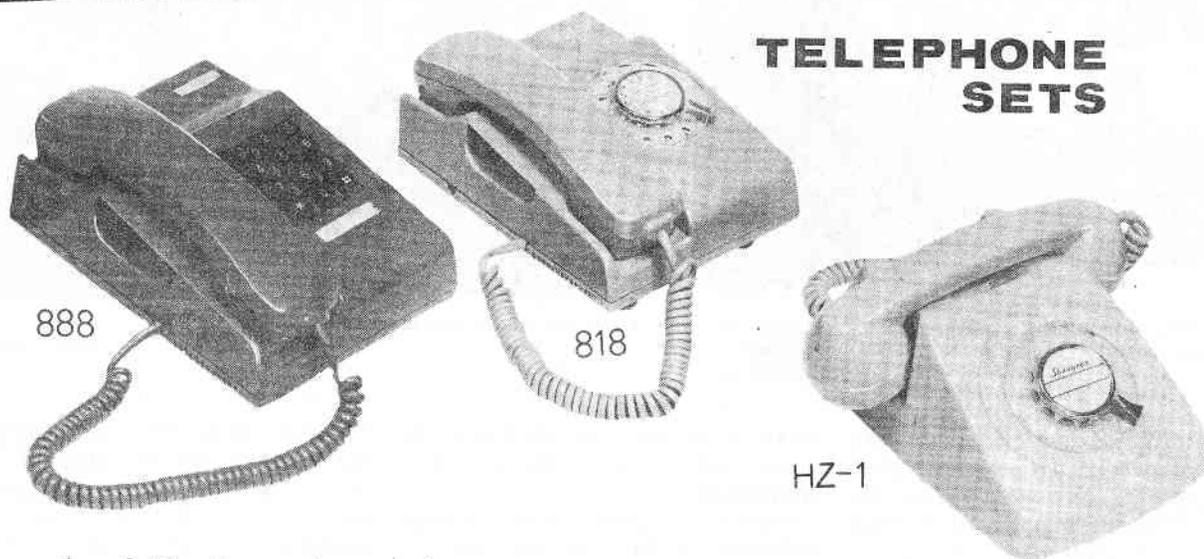
Jar in blue and white with underglaze design of red pomegranates.



Photos by Zhang Shuicheng and Zhu Yongqing.

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Parapsychology, Is It Real?

ZHENG SHE



Youngsters attending the Parapsychology Forum in Shanghai pose for a picture on the former "Bund."
Han Xiaohua



Chen Shouliang speaking at the forum.

Han Xiaohua

SCIENTISTS and journalists have for nearly two years been engaged in controversy over reports of children with paranormal sensory perception. The controversy was touched off in March, 1979 when the *Sichuan Daily* published an article about a boy who claimed to be able to "read" with his ears. Since then, there have been dozens of reports of similar phenomena from many parts of the country, an experiment organized by the nationally circulated Chinese monthly journal *Nature*, and a vigorous debate in the press.

The initial *Sichuan Daily* report concerned 12-year-old Tang Yu, who while playing one day fell into the arms of a man with a package of Flying Wild Goose brand cigarettes in his breast pocket. The boy said that although only his ear touched the man's pocket, he was able to "read" the brand name. To test the lad's claim, another man wrote a word on a sheet of paper and crumpled it into a ball. The boy placed the wad of paper

next to his ear and after a while gave the correct answer, the newspaper said.

The local paper was roundly criticized in the national press for circulating what was said to be unscientific nonsense, but once the first report had gained currency many others began to surface in other parts of the country. Almost all involved children, who were supposed to be able to "read" not only with their ears but with the tops of their heads, their armpits, pigtailed, buttocks, feet, etc. Many of the children were said to have more than one such special facility. A 25-year-old woman was found who could, it was claimed, read simultaneously and without confusion with five parts of her body; a nine-year-old girl — the one with the pigtail — was said to be able to use ten parts.

Checking the Claims

In an effort to determine the validity of these claims, scientists and medical doctors performed hundreds of tests on these children.

The most elaborate was organized in Shanghai by the journal *Nature*. Fourteen of the youngsters were put to the test before ten audiences totalling more than 2,000 scientists, doctors, educators, and journalists; the proceedings were filmed by the Shanghai Science and Education Studio.

The test subjects were seated in the center of the hall. Behind each of them stood a monitor to minimize the possibility of trickery. Members of the audiences left the hall, wrote words on sheets of paper, folded the papers, placed them in heavy paper bags or plastic boxes, and then returned to the hall where they presented them to the test subjects.

The subjects proceeded to examine the objects using their own particular methods. Much attention was focused on two sisters, Wang Qiang, 14 and Wang Bin, 12, who stood on a platform one meter apart; a plastic box was placed under Wang Qiang's armpit, and after about two minutes each of them stated correctly what word was written on the paper in the

box. In general, the test subjects appeared to perform well.

In addition to being tested before these large audiences, the fourteen youngsters were also examined by a team of 30 experts and scholars in various fields. Some had been skeptics before the tests, but changed their minds afterwards. Among these converted skeptics was Wu Xueyu, director of the eye, ear, nose, and throat hospital of the Shanghai No. 1 Medical College.

On October 16, 1980, Wang Qiang and Wang Bin, who live and go to school in Beijing, demonstrated their capacity to the *China Reconstructs* staff in our own office. They repeatedly gave the correct reading of characters written secretly and sealed in plastic film, and the correct color for the ink. In one test, the elder sister held the canister under her armpit and the right answer was written down not only by her but by her sister seated one meter away without bodily contact. Accompanying them was their mother, who works in a printing house, and Lin Shuhuang, a lecturer in physics at the Beijing Teachers' College long interested in parapsychology.

Like Television

Chen Shouliang, dean of natural science instruction, and Professor

Wang Chu, deputy director of the department of radio engineering, both of Beijing University, report that the children they have tested describe a process of image formation that is more like that of a television receiver than that of the human eye. At first, the children say, the image appears in their minds as a disordered jumble of dots and lines, which gradually rearrange themselves until the word and, often, the color of the ink in which it is written, become clear. According to Chen and Wang's study, the faster this process takes place the more likely the child is to get the correct answer. The process speeds up as the child becomes more experienced in the use of the special sense, they report, and is also influenced by the state of the child's health.

Related observations have been reported involving an 11-year-old boy, Xie Zhaohui, who doctors say has the ability to describe in his own terms, without touching a patient, the position of a fetus in the later stages of gestation, whether the liver is grossly inflamed as compared to a picture of a normal liver, and whether a fracture is simple or compound. The boy cannot make more complex observations, the doctors say.

Scientists are aware that many claims made for parapsychological observations abroad have proved ill-founded, even though many others have not been disproved. Cautious commentators point out that eminence in one field of science does not necessarily carry with it careful detachment in another. It has also been pointed out, internationally, that parapsychological researchers must be conversant with the tricks of the illusionist's trade—if a professional magician can duplicate a feat, then paranormal activity in achieving it cannot be regarded as proved.

On this point, however, those who accept the observations on the Sichuan and other children as valid say that, considering their ages and number, they cannot possibly be skilled at magically techniques.

All in all, despite controversy, there is widespread agreement by those concerned that some persons are able, under carefully controlled experimental conditions which can be replicated in laboratory, to correctly describe things they are not able to see at a rate that rules out the possibility of chance. Noting this fact, the respected Chinese rocket scientist Qian Xuesen has written that we must not deny it simply because we cannot yet explain it. □

Tests being made on Wang Qiang (right) and Wang Bin.



In a debate in Shanghai organized by the Chinese journal "Nature".

Photos by Han Xiaohua



Children's Poems

HOPING to have their entries selected for an international competition of children's poetry sponsored by the United Nations Educational, Scientific and Cultural Organization, children of all nationalities in China enthusiastically contributed their poems to a national judging committee. Of 90,000 poems, eight won national prizes in late 1980. The following are four of these chosen:

Don't Ask Why

*Mamma gave me two cakes.
I hid one in a secret place.
Don't ask why.*

*Daddy made me wear winter clothes.
I won't tear them.
Don't ask why.*

*My brother gave me some song-sheets.
I chose the nicest one.
Don't ask why.*

*I put them all by my bed at night.
And, under my quilt, let my dreams fly.
Don't ask why.*

*I'll ask a girl to eat the cake,
And give her the clothes for the winter
snow.*

Together we'll sing the nicest song.

*If you want to know who she is,
Go and ask Grandpa Anderson —
She's the little girl who sells matches.*

To Welcome the Bright Tomorrow

*I had a dream,
I walked into a garden.
There were many children
Working there.
I saw some white children,
I saw some black children,
I saw some golden-haired children,
I saw some blue-eyed children.
Watering flowers and planting trees, you
helped me,
Pulling weeds and catching worms, I help-
ed you.
A black boy came in an airship,
And, removing many stars from the sky,
Hung them up on the trees
To make lanterns for our garden.
We were singing and dancing
In the Spring breezes of the garden. . . .
I told Mamma the dream after I woke up.
Mamma said, "That is not a dream,
Tomorrow it will come true —
Happiness and peace."*



By Liu Qianqian (age nine), 3rd grade, Dongfanghong Primary School, Echeng county, Hubei province



By Tian Xiaofei (age nine), 3rd grade, Shengli Road Primary School, Tianjin

What I Love and What I Want

*I love white children,
I love black children.
I want to meet them,
I want to hug them.*



By Liu Xihong (age seven), First Grade, Primary School of Changli Teachers' Training School, Hebei province

* * *

I Am a Happy Bird

*I am a happy bird,
Soaring in the blue sky.
Forests beckon to me,
The sea smiles at me.*

*I want to fly to Taiwan province,
To embrace our little kinsfolk there.
I want to fly to Kampuchea and Afghanistan,
To help fight off the invaders.*

*I want to fly to Grandpa Hans Andersen's
land,
To greet the little match girl.
I want to fly to the Nile and the Pyramids,
To sing and dance with the African children.*

*I want to fly to Norman Bethune's land,
To plant our mountain pine trees there.
I want to fly all over the world,
For the friendship of children lasts forever.*

*I am a happy bird;
I sing of the happiness of all mankind.
Let the spring sun shine on mountains and
seas,
We children of the world will build bridges
of friendship.*



By Dai Qun (a Bai nationality girl of ten), 3rd grade, Huabei Primary School, Kunming, Yunnan province

(Continued from p. 46)

elegant combination. As early as the Yuan dynasty, it began to be produced and attained high artistry. Zheng He (1371-1435), the famous Ming dynasty navigator who led seven large-scale voyages to southeast and west Asia and the east coast of Africa, brought large quantities of blue-and-white to some 30 countries.

The blue-and-white rice pattern, also unique to China, developed as a combination of blue-and-white and porcelain-carving. It was first produced in the Song dynasty (960-1279). To start with, the white biscuit is first carved into delicate openwork, then painted with blue motifs and finished with a transparent glaze. After firing, it reveals a translucent design resembling grains of rice. Blue floral borders generally decorate the rims and bases, and flower, dragon or other designs the bottom of a vessel; whereas the sides are carved for the "rice kernel" effect. The combination of these elements is justly admired. Each year, the Guangming Porcelain Factory at Jingdezhen turns out eight million pieces of this ware for export.

Enamel painting, too, is a traditional overglaze decoration. It produces dainty, fluent outlines and soft, harmonious colors. Following the method employed in traditional Chinese painting, lead powder is used as the background color, after which pink, yellow and emerald blue are applied, as in two traditional motifs from Taoist legends, "Eight Immortals Crossing the Sea" and "Lady Ma Congratulates the Immortal Queen on Her Birthday".

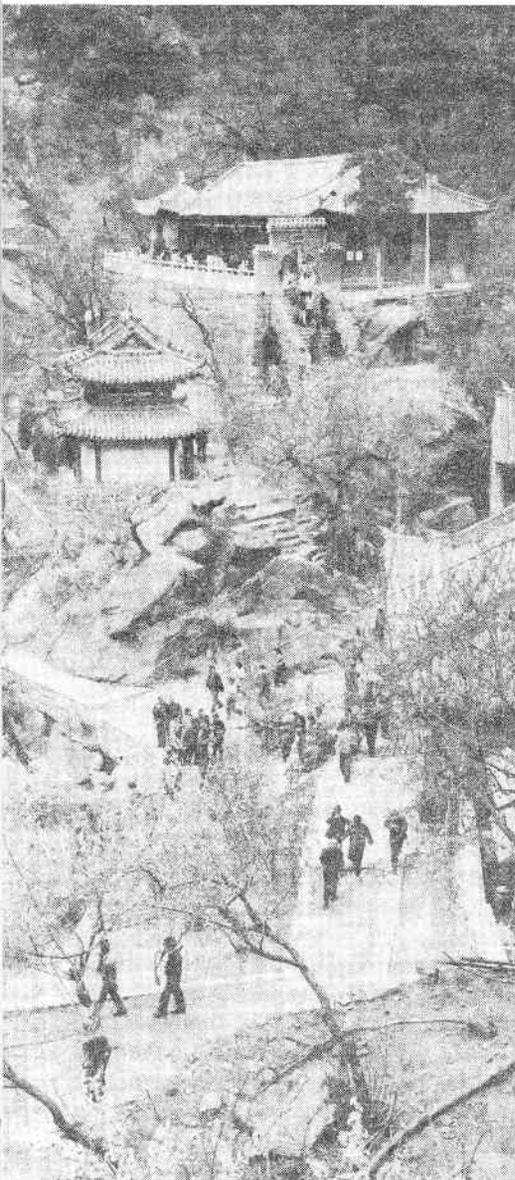
For high-temperature color glaze porcelains many kinds of dioxides and ores are used. With these, Jingdezhen's potters have created over a hundred colors, including mottled red, sacrificial red, *lang yao* red (sang de boeuf), pink, violet, gold-flecked green, ivory yellow and peacock green, each displaying its own characteristics when applied to differently-shaped wares. Nine years ago the Jianguo Porcelain Factory made the tiles for the mosaic mural "The Li River in Spring" in the dining room of the Beijing Hotel in Beijing. Seventeen meters wide and five meters high, it is composed of 300,000 color glazed tiles in 140 shades.

Training Young Potters

The kilns at Jingdezhen, in addition to recruiting graduates from the College of Ceramic Arts, have taken in, since 1978, 260 apprentices in their early teens. They learn from the veteran craftsmen and many of them are now able to work or create on their own. Last year an exhibition of 427 works by 15 to 19-year-olds was held at Jingdezhen. The artistic level was quite high. Some were later displayed in a national arts and crafts exhibition in Beijing and won acclaim there. □

'Thousand Mountains', Fairyland Near Steeltown

DENG SHULIN



A corner of the gardens of Long Quan (Dragon Stream) Temple.

THERE is much talk about coal, iron, smokestacks and oil derricks of the industrial northeast of China, but few people know about the scenic spots such as Qian Shan (Thousand Peaks) located only 25 kilometers to the southeast of the steel metropolis Anshan.

Nobody bothers to count the peaks; there are simply a lot of them, and many famous scenic spots such as temples, rocky hills, gardens and forests. Building of the temples began in the Tang dynasty (618-907 A.D.). Since then, they have been supplemented, repaired, enlarged and reconstructed and become renowned sights of northeastern China.

Tradition speaks of Qian Shan as having 38 scenic sites including nine Taoist monasteries, eight Taoist temples, five Buddhist temples and twelve nunneries. The Buddhist temples have a longer history, most of the Taoist ones dating from the Qing dynasty (1644-1911).

Qian Shan is heavily forested, mainly with pines, oaks and lindens. Pears (especially of the tasty "southern" and "perfume" varieties), haws, walnuts and chestnuts grow in abundance. Ginseng, too, is one of its long-known products. Qian Shan is actually a natural botanical garden. It counts a sum total of 185 scenic spots situated respectively in the northern, central-eastern and central-south-

DENG SHULIN is a staff reporter for China Reconstructs.



Bodhisattva in the 17th-century Taoist Temple of Infinity shows interpenetration of religions in China.

ern parts. The northern ones attract the most visitors.

It was early summer when I went there, with the trees in full foliage and the flowers in bloom. Joining the thousands of other sightseers I entered the northern gully. A tall, straight pine stood at its opening, and a few steps on there was an ancient stone hitching post to which high-ranking officials used to tether their horses, going on from this place on foot.

Grand Taoist Temple

Wu Liang Guan (The Taoist Temple of Infinity) is the largest and oldest Taoist one on Qian Shan. Its building was started in the 6th year of the rule of Emperor Kang Xi in the Qing dynasty (the year 1667). The halls still extant are the Guanyin Dian (Hall of the Goddess of Mercy), Laojun Dian (Hall of Lao Zi, founder of Taoism), Sanguan Dian (Hall of Three Fairy Officers), and Da Xian Tang (Hall of the Taoist Immortal). Some buildings occupy higher places, others lower, attractively arranged in a magnificent natural setting. There were originally 77 statues inside the three buildings of the temple. Wrecked early in the ten years of turmoil after 1966, some have since been restored by skilled craftsmen.

Near the Wu Liang Guan there are 52 spots worth seeing including

the stone pagoda and odd-looking rocks. Among nearby sights are the Xi Ge (Western Belvedere) and the Lo Han Dong (Grotto of the Bodhisattvas). The clay statues are strikingly lifelike. I met Qin Wu, a 69-year-old abbot of the Buddhist monastery who was making a short stay there.

Dragon Stream Temple

Next I made my way to the Buddhist Long Quan (Dragon Stream) Temple, which is much older, and I found a weather-worn stone roller for crushing grain repeatedly used by Emperor Tai Zong of the Tang dynasty when his troops were stationed here. The present buildings were erected in the Ming dynasty (1368-1644), on a dyke with long stone slabs as its foundations. Spring water is guided into the temple, debouching from the mouth of a stone dragon, hence its name. A popular film of the 1950's, "The Bell Tolls at the Old Temple", about the struggle against spies during the Liberation War, was photographed on location here.

The temple is built with its back against steep cliffs surrounded by mountains and thousands of pine trees. It has 42 halls and belvederes. The Fa Wang Dian (Hall of the King of the Law) is situated in the center and the Da Xiong Bao Dian (Precious Hall of the Great Hero) behind it.

Cang Jing Ge (Library of the Buddhist Sutras) is situated in the eastern part of the temple. There are also buildings used by the monks to store grain and vegetables and a guest hall. An ancient three-room kitchen features a wooden channel that brings in spring water. Its size gives an idea of the large monastic population in past times. The 1,385 volumes of sutras in the library, unfortunately, were destroyed during the ten-year turmoil from 1966 to 1976.

Inside the temple enclosure are eight stone tablets from the Ming and Qing dynasties. On the cliffs face are many carved inscriptions. The 87 Buddhist images,

also damaged during the ten years, are being restored.

One of the 31 scenic spots around this temple is "Zhen Shan Bao Chu" (a magic pestle that deters the hills from troubling the inhabitants). It is a carved granite column erected on a huge rock which stretches across a deep gully. Legend says that as the rock seemed to be getting constantly longer people were afraid it might close the gully. So they decided to set up an upright "pestle" to hold down the huge rock, which they called "the dragon's breath" so it would not extend any further.

In the evening I put up at the West Belvedere of the Temple. Before going to bed, I stood on its balcony. The dim outline of the mountains was discernible in the distance and there was a hum of insects in the trees. When I looked into the immense sky, the stars appeared near enough to reach up and pluck. Too long an inhabitant of the noisy city, I felt carefree and joyous as in a fairyland.

Five-Buddha Crest

The Five-Buddha Crest, the second highest mountain in Qian Shan, was northwest of the Long Quan Temple. It extends for about four kilometers and its name comes from its five stone Buddha images, each about a meter in height, at the top. After the first half hour of the steep ascent I reached Yun Xia Guan (Barrier of Clouds and Sunset Glow), a set of huge pointed rocks seemingly arranged between the hills. Here I met a half-dozen students of the Anshan Normal School who were climbing as spryly as though walking on level ground. I spent a few minutes talking to them. Their energy encouraged and accelerated my own climbing. Soon I was at Pu An Guan (Temple of Universal Peace) half way to the top. The building of the Pu An Guan was begun in 1567. It is the highest temple on Qian Shan. I called on Zhao Chengwen, the Taoist priest in charge. Now 75, he was ordained 55 years ago.

Before getting to Five-Buddha Crest I had two hard places to climb. The first was Tizi Feng (Staircase to the Summit). Since there had been no way up before and people cut steps into the almost sheer rocks for about 100 meters, the "staircase" is so narrow that it only accommodates one person at a time. Long safety rails have been laid along the edge of the precipice.

Above Tizi Feng is another steep cliff. I had to pull myself up it by grasping a pine tree. Looking at the five Buddhas in the caressing south wind, I was filled with respect for the craftsmen who had to set them up on this inaccessible hilltop.

The huge and tall furnaces of the steel metropolis Anshan could just be seen as I stood on the summit and looked northward. The circle of hills spread around me like the petals of a lotus.

Standing there, I recalled an ancient text, "The near sights attract the most visitors, distant and steep places only a few. But the wondrous and beautiful sights are mostly there, in places hard to reach". Only the strong-willed can reach their goal. In sightseeing, as in life, to attain one's goal one must first scale the heights. □

Gate to the Long Quan Temple.

Photos by Li Jiuling



Who Designed China's Best Stamps?

ZHANG JINGMING

THE China Philatelic Journal last summer sponsored a public poll to select the best stamps in the past 30 years. The postal issues of new China since its founding in 1949 number over 400 sets. Their vivid portrayals of historical events, cultural features and landscapes have won the admiration of the Chinese people and collectors at home and abroad. Within a month 57,300 votes were received from all over China and 369 votes and many letters of congratulation from compatriots in Hongkong and Macao, overseas Chinese and foreign friends in the United States, England, West Germany, Japan, Malaysia, Indonesia and Tanzania. The 30 sets of stamps considered the best were designed by 11 different artists.

Among the winners were 14 sets of commemoratives, including "700th Anniversary of the Dramatic Career of Guan Hanqing" (with souvenir sheet) issued in 1958, "The 26th World Table-Tennis Championships" (1961) and "International Year of Child" (1979), and 14 sets of special stamps, including "Peonies" (with miniature sheet), "Pilgrimage to the West" (1979), and "Arts and Crafts" (1978) (with miniature sheets). The two best sets of ordinary issues are "Beijing Landscapes" (1979) and "Flowers" (1958).

Well-known Chinese artists in other fields have contributed their efforts. "Pandas" by Wu Zuoren, "Afforestation" by Huang Yongyu and "Tenth Anniversary of the Founding of the People's Republic of China (Set 4)", by Zhou Lingzhao, received special honorary awards from the Chinese Ministry of Posts and Telecommunications.

ZHANG JINGMING is a staff reporter for China Reconstructs.

Following are brief descriptions of the life and work of five of the outstanding designers.

SUN CHUANZHE

AS designer of 11 of the 30 award sets Sun Chuanzhe ranked first among the prize-winners. He was born in the city of Ningbo, Zhejiang province, 65 years ago. After graduating from a Shanghai art school in 1933 he entered the Fine Arts Department of Nanjing (Nanking) Central University and studied painting under the famous Xu Beihong (1895-1953). However, his high hopes of a good career after graduation failed to materialize. In the old society he could not even find employment and made a living doing odd jobs such as painting advertisements and New Year pictures, or as house painter. Not until 1947 did he find a steady job: the Shanghai post office needed a stamp designer and he was chosen from among 80 applicants.

The liberation in 1949 enabled him to develop his talent to the full. Enthusiastically he took part in designing the country's first set of commemoratives marking the People's Political Consultative Conference at which the People's Republic of China was founded. He was transferred to Beijing, in 1951, to the designing department of Stamp Printing Bureau of the Chinese Ministry of Posts and Telecommunications. Over the past 30 years he has designed more than 100 sets of stamps, one-fourth of all those issued during that time.

His greatest joy is that the stamps he designed have withstood the test of time and retained their popularity. Some dating from the 50s and 60s, such as "Inauguration of the People's Republic of China"

commemorative, "Stage Art of Mei Lanfang", "Goldfish", "Famous Views of Huangshan", were rated among the best ever produced in this country. Although he is getting on in age, he takes time out every year to visit scenic spots and paint from nature so as to improve his art. He said, "I'm healthy and have good eyesight, so I'll keep on painting as long as I can." In the meantime he is planning to write a book in which he will summarize his experience for the benefit of younger successors.

LIU SHUOREN

LIU Shuoren, 49, a member of the Chinese Artists' Association and the Beijing Water

Stamps designed by Sun Chuanzhe:

1. Inauguration of the People's Republic of China, 1950.
2. Taiwan Landscapes, 1979.
3. Suzhou Gardens, 1980.
4. Stage Art of Mei Lanfang, 1962.
5. 110th Anniversary of the Communist Manifesto, 1958.
6. Famous Views of Huangshan, 1963.
7. Goldfish, 1960.

Stamps by Lu Tianjiao:

1. Tang Dynasty Three-color Glazed Pottery, 1961.
2. Arched Bridges in China, 1978.
3. Traditional Martial Arts, 1975.
4. 30th Anniversary of the People's Republic Commemoratives (Set 4), 1979.
5. Regular Stamps, 1977.
6. Train from Childhood for the Revolution, 1978.
7. Marking the Exhibition of the People's Republic of China in the United States of America, 1980.

Designed by Wan Weisheng:

1. The Great Wall, 1979.
2. Acrobatics, 1974.
3. Children's Life, 1963.
4. Beijing Landscapes, 1980.
5. A Fairy Tale — Gu-Dong, 1980.

Stamps by Ren Yu:

1. Daqing Oilfield, 1974.
2. You Should Toughen Yourself in Big Rivers and Seas, 1976.
3. 40th Anniversary of Norman Bethune's Death, 1979.
4. Yunnan Camellias, 1979.



Sun Chuanzhe



1.



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3.



4.



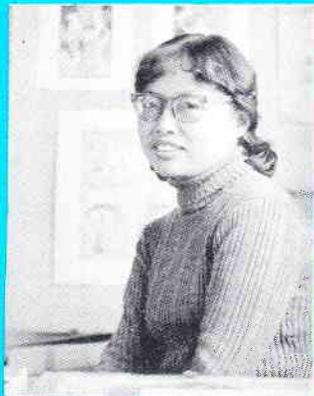
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Lu Tianjiao



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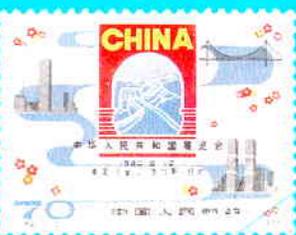
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Ren Yu



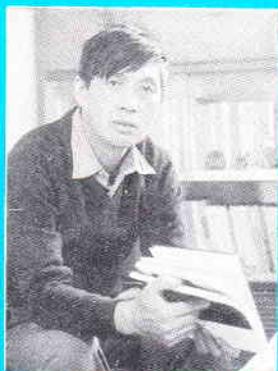
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Wan Weisheng



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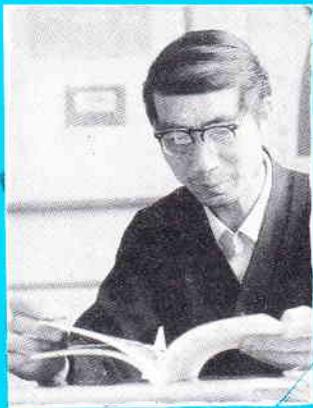
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Liu Shuoren



1.



3.



2.



6.



4.



5.



6.



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8.

Colorists Society, has been designing stamps for 27 years. Seven of his sets were voted into the "best stamp" category, among them "Chrysanthemums" (1960), "Butterflies" (1963), "Red-Crowned Cranes" (1962) and "Galloping Horses" (1978).

A versatile artist, Liu learned as a child, to paint in the traditional Chinese style and for a time was interested in the applied arts. However his forte is in water colors and decorative painting. Besides he likes, and is good at, the art of seal engraving. When he first began to design stamps, he thought their format was too small to give full play to his skill. But when he learned that old China had depended on foreign artists to design her stamps and that stamp designers were still lacking in new China, he felt he should take responsibility for pioneering this field. From then on he used all his diverse skills to improve China's stamp designing.

He now has about 50 sets to his credit, many of which have been displayed at exhibitions and are favorably regarded at home and abroad. Particularly successful was his recent creation, "4th National Congress of Literary and Art Workers of China". This set as well as its F.D.C. (first-day cover) and a special postmark — were all inscribed by him in *xiaozhuan*, an ancient style of Chinese calligraphy.

LU TIANJIAO

LU Tianjiao, born in Shanghai in 1934, is China's first woman stamp designer. Her father, a photographer, nurtured in her a love for art from childhood. A graduate of the Central Academy

of Fine Arts, she works in a style distinguished by classic elegance, delicacy and freshness. In more than 20 years she has designed 50 sets of stamps, including: "Ninetieth Anniversary of Sun Yat-sen's Birth" (1966), "Norman Bethune" (1960), "Tang Dynasty Three-color Glazed Pottery" (1961), "Folk Toys" (1963), "Traditional Martial Arts" (1975), "Arched Bridges in China" (1978) and "Thirtieth Anniversary of the People's Republic of China, 1979 (souvenir sheet)".

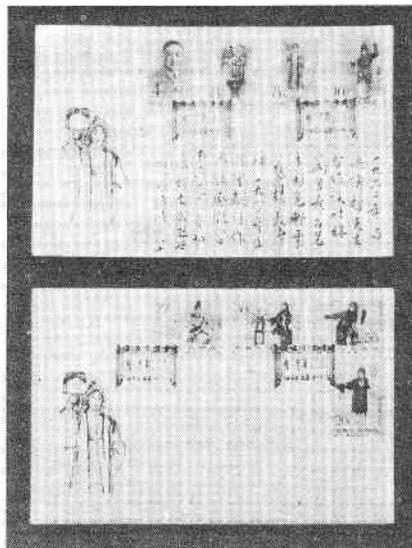
When her teacher, Prof. Zhou Lingzhao, learned that Lu had become one of the country's best stamp designers, he was so pleased he wrote for her in his own calligraphy "Serve the People". This had also been his injunction to her on her graduation day and is what she has done, in her field, ever since.

WAN WEISHENG

STAMPS which appeal to children and deal with their life are Wan Weisheng's specialty. So lively and striking was a set of 12 he designed in 1964 that a Japanese philatelic magazine used it as a cover. Also outstanding was a set of four stamps he designed in 1980 depicting a fairy tale.

Wan was born in Quanzhou, Fujian province. He graduated from the Lu Xun Art Academy in northeast China in 1955 and started to design stamps in the same year. In 1960 he attended a national congress of writers and artists. As one of the youngest participants — most were older people, many of national renown — he was given a good deal of encouragement and advice. Veteran painter Cai Ruohong told him, "Ours is a big country with a long history and culture. There are endless things here that can be put on stamps. I'm sure you'll do well at your work." Wan has always kept these words in mind.

Wan believes that all art springs from life itself. So he makes it a practice to visit children's centers, kindergartens, special stores for children and, during the Spring



First-day covers: Stage Art of Mei Lanfang, 1962.

Festival, temple fairs to watch children in all their activities and moods.

At present, he is designing a set of stamps on the life of children in China today.

REN YU

AT 35, Ren Yu, designer of the set "Camellia Flowers of Yunnan Province" (1979), is the youngest among the winners.

Her keen interest in art led her to enter the middle school attached to the Central Academy of Fine Arts and then to study graphic arts in the academy itself. Graduating in 1968 she came to the Stamp Printing Bureau in 1973 after a stint on a farm. Looking back on her career as a designer she is full of gratitude to her older colleagues. "When I started on my first set," she says, "I knew hardly anything about stamp designing. The brighter the colors the better, I thought. But the result was the opposite of what I'd expected," Veteran artists gave her pointers and took her around to observe things in real life. Gradually she came to understand what was required for good stamp designing. In the last few years she has designed such sets as "Swimming" (1976), "Norman Bethune" (1979), and "100th Anniversary of the Birth of Stalin (1979)". □

Designed by Liu Shuren:

1. Golden Pheasant, 1979.
2. Yan'an — City of Revolution, 1964.
3. 70th Anniversary of International Working Women's Day, 1980.
4. Painted Faces of Beijing Opera, 1980.
5. World Peace Movement, 1959.
6. 4th National Congress of Literary and Art Workers, 1979.
7. Chinese Bridge Series, 1962.
8. Butterflies, 1963.

A Woman Painter's Story

BAO WENQING

LOVE and beauty are the subjects of works by Wang Shuhui. One of the few women in China today who have made a name for themselves in traditional-style Chinese painting, she is known for her exquisite depiction of flowers, beautiful women and lovers. They can be seen at art exhibitions, in the reception halls of state guesthouses, as illustrations for classical Chinese romances and novels, on calendars and in picture stories, and in reproduction in art studios all over the country. As one art critic has

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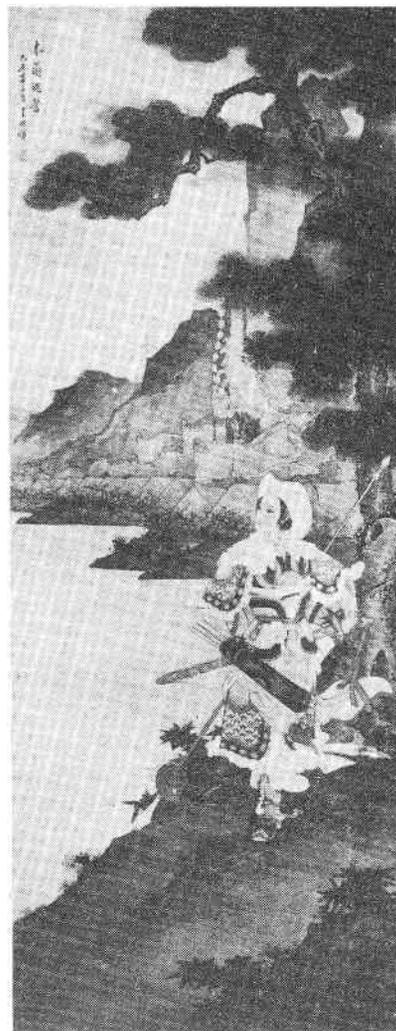
noted, "Her paintings bring love to the world." This is an apt commentary on her 55 years of work as an artist.

Not long ago, I went to visit her in Beijing, in the large, old-style courtyard she shares with other families. Sixty-eight years old, small and slight, she welcomed me into the room which serves as both her bedroom and studio. And as we talked over cups of tea, I learned more about her life and work.

Painter in "Gongbi"

Wang Shuhui began to paint at 13 and became a professional at 18. She chose to work in the *gongbi-zhongcai* (meticulous brushwork and rich colors) style, a major school of traditional Chinese painting with a history of more than 1,000 years (see *China Reconstructs*, Aug. 1980). Between the early 1930s and 1965 she completed more than 2,000 paintings, no mean achievement for a *gongbi* painter since the precise brushwork is extremely time consuming.

Her favorite subjects are heroines such as those described in "Women Generals of the Yang Family", "Hua Mulan" and other historical plays, lovers from the well-known classical romances, *Liang Shanbo and Zhu Yingtai*, *The Western Chamber* and others. Other frequent subjects are Wang Zhaojun, a beautiful girl of the Han dynasty (206 B.C.-A.D. 220), who volunteered to marry the king of the Xiongnu (Huns) to help stabilize the nation's borders, Li Qingzhao, patriotic poetess of Song dynasty (960-1279) and Lin Daiyu, the heroine of the famous 18th century novel *A Dream of Red Mansions*. In all her paintings, Wang Shuhui says, she strives to inculcate a sense of beauty and love, and to imbue viewers with the desire to uphold the true, good and beautiful against the false, the ugly and the evil. She conveys



"Hua Mulan on Guard Duty". Hua Mulan, heroine in an ancient legend, disguised herself as a man to serve in the army in her father's place.

Paintings by Wang Shuhui

not only beauty of face and form, but also of character and spirit.

She excels at facial features, hair, clothing, hands and feet as well as background objects — flowers, grass, insects and fish — all delineated with accurate, free flowing lines. Her sensitive brush can produce lines as delicate as gossamer. No matter how dense the hair of the people she paints, one can distinguish each individual strand. The quiet, simple colors she generally uses achieve a charm elegant but not blatant. For the faces of women she uses a basic coloring close to that of natural skin, then applies a thin layer of rouge and lead powder. The effect is one of translucence.



"Topsy Xiangyun Sleeps Among Peonies," based on an episode from the novel *A Dream of Red Mansions*.

Talking of how she became interested in painting, she showed me a yellowed photograph of herself with hair cut as short as a boy's. It was taken more than 60 years ago, and from it she began her recollections.

Early Life

"I was very naughty," she said, "so my mother wouldn't let me wear shoes for fear that I'd go out and get into trouble. I could only look out of the window. When I felt bored, I made pencil sketches of what I saw outside. Later I began drawing the faces and clothing of people who called at our home. Drawing became my only hobby and amusement. It was the start of my life as a painter."

When she was 13, her brother-in-law, a collector of paintings and calligraphy, once took her to the Beiping (today, Beijing) Research Association of Traditional Chinese Painting, of which many noted painters were members, including Qi Baishi. On the spur of the moment she copied a painting done by the noted painter Xu Yansun. It won praise and she was taken in as a member of the association. From that time on, she put more effort into painting and often spent whole days at exhibitions, studying other painters' strong points. In 1930 when Rong Bao Zhai Studio first opened, three of her works were displayed and sold there. At 18, she began regularly to sell her paintings, to support her mother and younger brother. It was not an easy way to make a living in those times. As she says: "One either plugged away at it, or starved." Often she painted far into the night.

These harsh realities instead of subduing her, bred in her a spirit of independence, of "living by the sweat of my own brow and looking after my own affairs" as she puts it. The plight of her mother, abandoned by her father, made her decide to never marry. But it wasn't smooth sailing for a single woman to support herself and her immediate relatives. That she refused to bow to the rich and influential made things even more difficult.

Liberation in 1949 found Wang Shuhui, then 36, impoverished and in poor health.

From Craftswoman to Paintress

Soon afterwards she got a regular job and life became more secure.* Her work unit helped her obtain medical treatment and provided her with a good working environment. Now she was painting no longer merely to exist but for the sake of true artistic creation, to enrich the country's treasure-house of art and provide aesthetic enjoyment for the people. From a poor craftsman painter she had become a socially recognized and respected artist.

Although Wang Shuhui has spent half her life painting the theme of love, true to her early

her passion for painting remained. In 1980 she set herself a five-year project to paint the more important characters in the classical novel *A Dream of Red Mansions*. Already she has completed those of the heroine, Lin Daiyu, Xue Baochai and Shi Xiangyun. Pointing to her painting of an episode involving the latter, called "Topsy Xiangyun Sleeps Among Peonies", she told me that, to get the right effect she went to the park every day when these flowers blossomed to observe and sketch them. It took her four months to complete this picture. As she puts it, painting in the meticulous *gongbi-zhongcai* style is a labor of love. It takes so much more time and effort than other schools of painting and the artists get compara-



Wang Shuhui

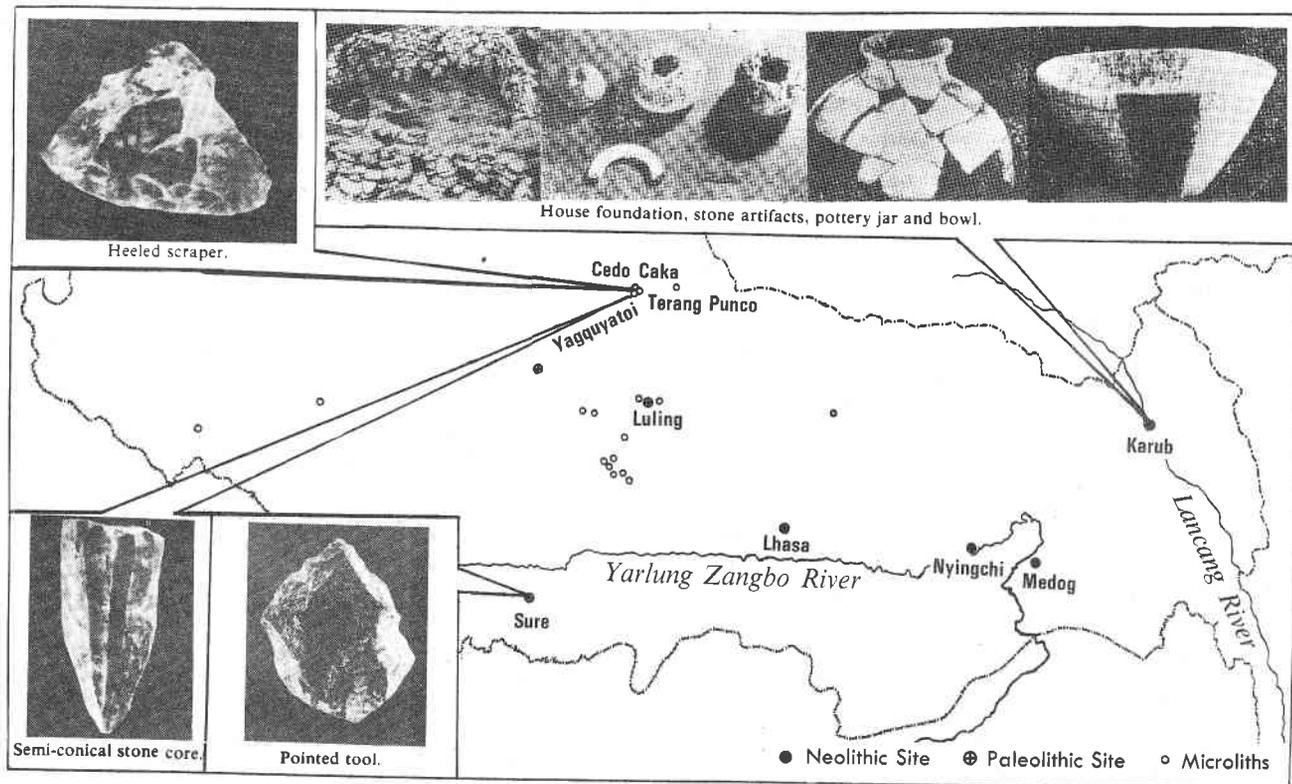
vow, she has never married. But, she says, she doesn't feel lonesome or have time to. All her time, energy, and emotions are given to painting. "Painting is my second life and I feel I can never do enough. I can pass a day without eating, but not without painting something. Whenever I finish a painting and am satisfied I feel fulfilled. And if I achieve some sort of breakthrough, well, I can't even describe my elation."

In 1976 Wang Shuhui retired from her position at the China Fine Arts Publishing House, but

tively little renown or benefit. But that is the road she has chosen and is still exploring with tenacity and dedication.

Wang Shuhui is now a member of the standing committee of the Chinese Artists' Association and advisor for the Chinese Gongbi-zhongcai Painting Association. She is often invited to give lectures.

As I took my leave her words rang in my ears: "I intend to go on painting and, like that old tree in front of my door, to put forth new leaves and flowers every year." □



Uncovering Prehistoric Tibet

ZHANG SENSUI

HUMAN beings lived in Tibet on "the roof of the world" — including parts of it uninhabitable today — at least 50,000 years ago. This is the conclusion Chinese archaeologists have drawn from work done on the plateau since 1956. Previously, very little was known about primitive man in Tibet.

Second period Stone Age tools, or paleoliths, have so far been found at four sites. The first was at Sure in Tingri county (named the Tingri culture). The other three sites are in Luling county (Luling culture).

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The Tingri tools, flakes, scrapers and points were made in the same way as those found in most middle and late paleolithic sites in other parts of China. The Luling finds, particularly scrapers, points, choppers and engraving tools, are like those at Tingri but more refined and established in shape. Moreover, the Luling scrapers closely resemble those unearthed at Shuidonggou in the Ningxia Hui Autonomous Region. Possibly the Luling paleoliths were developed from the Tingri culture, which in turn had come from Ningxia.

The paleolithic finds in Tibet point to two facts: First, the climate on the high plateau 50,000 years ago was much milder than

it is today. As the Himalayas slowly rose, however, the climate became harsher and the lakes smaller and salty. Human beings were forced to move, leaving most of northern Tibet unpeopled. Second, primitive man's culture and economy on the plateau seems to have come from other parts of China where the same types of tools and workmanship can be traced to the far earlier ape-man culture.

Both the earlier paleolithic and the later neolithic sites — over 40 of them — reveal some interesting differences in development of tribal economy and culture caused by local environment and cultural assimilation from neighboring peoples.

A Neolithic Village

In 1977 a complete neolithic village, 10,000 square meters in area, was found at Karub in Qamdo county. The many artifacts excavated there reveal the lives and work of a people who occupied the site for some 300 years, carbon 14 — dated at 4,700-4,400 B.C.

The remains of foundations show houses of three types. The first — of logs and clay — opening to the south had its floor about half a meter below ground level. It had a stove in the center with a bottom of stones and a door framed with long, thin stone slabs. Burned logs and rows of postholes found along the northern wall of one of these foundations indicate the type of construction. The second was built similarly, but its foundation was at ground level. The third was of stone and half underground. The stone walls were held together with clay. One wall, broken but still standing, is about a meter high and 25 to 30 cm. thick. This type of architecture had not been found among neolithic ruins before.

Between the houses ran streets. A rough one paved with stones runs from east to west. Its length could not be determined accurately because both ends had been damaged. Holes in it had been filled in with earth, also a new discovery for neolithic times.

The village site contained a great many stone tools, including shovels, hoes, plows, axes, knives, millstones and tools for making the holes in millstones. Most of these implements are of chipped stone, polished and well shaped. The tools indicate that the people had already begun slash-and-burn farming. Remains of grain also show that farming was an important part of life. This find corrects an old Chinese record which claimed that farming began in Tibet during the reign of the Han Emperor Wu Di (140-87 B.C.)

With the Lancang River to the east, the Karub River along the south, and level land on the west, the Karub village was ideal for

agriculture. The discovery of a good number of pottery vessels used as grain containers adds to this picture. There are many types of jars, pots and bowls, including large earthen jars with cord or basket impressions on the surface. Most were molded by hand and are generally crude. A few, however, are beautifully shaped, with a variety of designs or painted patterns. Some have incised or pricked designs.

Other finds indicate that the people also hunted. They include two kinds of arrowheads — triangular and wide-leaf-shaped. Bones of rabbits, rats, pigs, foxes, oxen, Mongolian gazelles and deer were found. Among them, the roe deer skeletons were significant, for they prove that the weather was warm and moist. The increasingly dry and cold weather of the plateau over the centuries drove the roe deer eastward into Jiangsu, Zhejiang, Hunan and Hubei provinces along the Changjiang (Yangtze) River valley, where they still exist today.

The large number and variety of bone needles shows that the Karub people knew how to sew in many different ways. Semi-annular stone pendants, bone hairpins and shell ornaments were also unearthed. Though the village lay along the Lancang River, no fishing tools or fish bones have been found.

Slash-Burn Farming

A number of other neolithic sites — one near Lhasa, five in Nyingchi county and seven in Medog county — have been uncovered along the Yarlung Zangbo River east of Lhasa. They have some things in common with the village at Karub, but also obvious differences. There were not only rough chipped stone implements but fine-polished stone axes, chisels, adzes and knives, of which the axes and adzes were greater in number, better in shape and with sharper edges. Fishing net plummets were found in Nyingchi county.

Many shards were discovered, including those of pots and earthen jars in vermilion, gray and dark brown. Among them are a few black pieces with cord and basket impressions or incised triangles made after the clay had dried. The Nyingchi county pottery is similar to that of Karub in form, workmanship and pattern. It also has similarities with neolithic pottery found in Sichuan and Qinghai provinces and the coastal area of Shandong province. Like the people of the Karub village, those along the lower Yarlung Zangbo River farmed. They did less hunting, however, for no microliths were found. Similarities, and some differences, were revealed in the shape, workmanship and amount of chipped stone tools in the two areas.

Primitive Herdsmen

Northern Tibet, two-thirds of the autonomous region, has long been practically uninhabited. Thousands of years ago, however, it was a land of mountain springs and lakes, and meadows on which herds of wild horses, donkeys and gazelles roamed — the foundation of a nomadic human life. That the latter existed particularly in the north is borne out by important finds at 23 sites of neolithic microliths.

Some of the items never discovered in Tibet before include three wedge-shaped, semi-conical stone cores and a blade found by a stream in Yagquyatoi, 4,800 meters (15,750 ft.) above sea level. Such implements are typical of the nomadic tribes then widely distributed in Mongolia and north-east Asia. On the shores of Cedo Caka Lake was a primitive workshop for making stone cores, flakes, micro-points, choppers, and some larger, more delicate and complex scrapers. A heeled scraper made of flake was the first unearthed in Tibet.

Thus archaeological work today is slowly pushing our knowledge of humanity in Tibet to a time thousands of years earlier than was previously assumed. □

The Qing Dynasty

1. Early Economy and Politics

JIAO JIAN

THE QING DYNASTY (1644-1911), last of China's feudal dynasties, was founded by nobles of the Manchu nationality of China's northeast*. From their early capital there, Shenyang, they swept down to dominate the rest of China, and after taking Beijing in 1644 made it their capital for rule over the whole country.

Regarded as conquerors, they met with strong armed resistance, particularly in the south, which was not put down for two decades. A great many people were killed in the fighting, large areas were laid waste and production was seriously disrupted.

Because of the resistance of the peasants and the population in general, the Manchu government had to adopt some conciliatory policies. It had to bring land back into production, so local officials were rewarded or punished according to the amount reclaimed in areas under their jurisdiction. In 1669 Emperor Kangxi (1654-1722) decreed that the estates of the princes of the overthrown Ming

*See article XXVI in this series in the November 1980 issue of *China Reconstructs*.

dynasty were to be owned by the tillers.

The poll tax, or head tax, which had been levied by the preceding Ming dynasty government in lieu of corvee labor was rescinded by the Qing government in 1712 for everyone born from that year on. Four years later the government combined the land and poll taxes and collected a "land-poll tax" only from the owners of land according to the size of their holdings. Families who did not own land no longer needed to conceal their real number of members in order to evade the tax. Thus this measure brought greater personal freedom to the peasants.

From the late 17th century on, agricultural production gradually recovered and began to move ahead. Reclamation increased the cultivated area by 40 percent within a century. The population multiplied rapidly to 360 million. More paddy rice and the spread of the sweet potato from coastal Fujian and Zhejiang provinces, where it had been introduced from the Philippines, to the valleys of the Changjiang (Yangtze) and Huanghe (Yellow) rivers provided greater food resources.

In the early days of the Qing dynasty craftsmen had to pay a high fee to get a license to work at their trades. This was a remnant of the Ming dynasty's demand for a portion of handicraft service as corvee labor. Because of it, many craftsmen had fled the urban areas. Later the Qing government's policy of collecting tax only from landowners freed the craftsmen from this burden and was a stimulus to production.

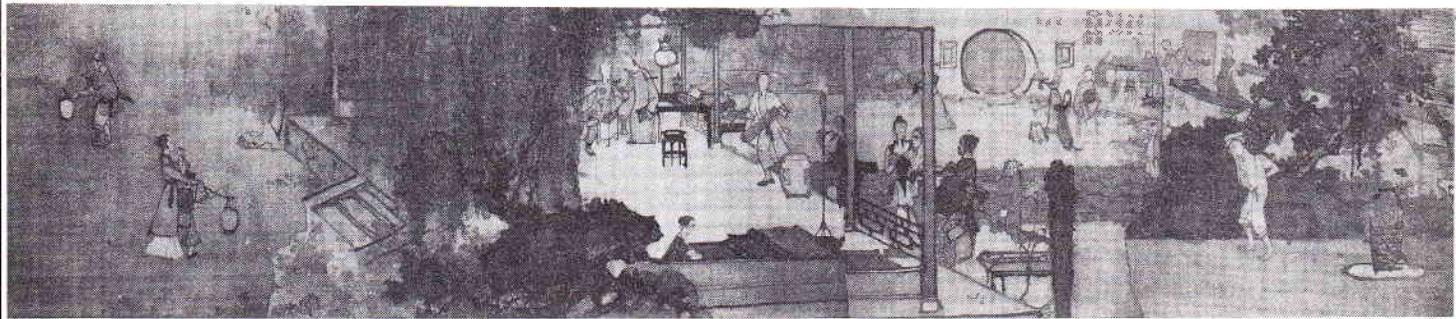
Silk weaving continued to develop. In the city of Suzhou there were more than 10,000 looms. Growth was even faster in Guangzhou and Nanjing, with the latter having over 30,000. Porcelain-making grew in scale at Jingdezhen in Jiangxi province.

Mining and metallurgy made headway. In Yunnan province copper mines were opened, the largest of which employed tens of thousands of workers. A 6-meter-high iron-smelting furnace in Guangdong province with walls 0.7 m. thick produced three tons of iron a day.

Capitalism Struggles to Develop

The rehabilitation of agriculture and handicraft production stimulated further development of a commodity economy.

A Qing dynasty silk weaving workshop, pictured on a modern scroll in ancient style.



Workshops with elements of capitalist production grew up in Guangdong province and other parts of south China. The largest silk-weaving workshop in Nanjing had 600 looms and its workers were paid according to their labor. In Suzhou many big merchants operated on the "putting out" system, supplying raw material and looms for weavers to work on at home for pay by the bolt. Other merchants set up their own factories and employed weavers in them.

But feudal relations of production impeded the development of capitalism. The severely exploited peasants could not provide mass purchasing power to expand the market. As landlords could charge exorbitant rents, they put their money into more land instead of investing it in manufacture.

The Qing government continued to pursue a policy of developing agriculture and restricting commerce. More than once it issued orders prohibiting foreign trade and set up many offices for collecting commercial taxes. It placed strict limits on the scale of handicraft production.

Repressive Rule

The Qing government's system of rule followed that of the Ming dynasty, but its power was even more centralized. It stationed garrisons of its "bannermen" (as Manchu troops were known from their political-military unit of organization, the "banner") at all major cities to create a network for suppression.

The insecure Manchu regime clung to the conventional Confucian feudal code of ethics. It continued the system for filling civil service offices used in the Ming dynasty, of choosing candidates on the basis of how well those sitting for official examinations could write the rigidly-structured "eight-legged essays".

The Qing government was always quick to suppress anything viewed as opposition. In its first century, the Qing government prosecuted over a hundred suits against writers who knowingly or inadvertently used expressions construed as showing enmity or disrespect for the regime. One victim was Dai Mingshi (Tai Mingshih) who, with many of his extended family was executed because in a book of essays *The Nan-shan Collection*, he quoted someone who spoke favorably about the Ming struggle against Qing, and himself said that an official history should be written for three Ming emperors who had maintained themselves in different localities after the Qing conquest.

Another victim was Xu Jun, who in a poem had written the lines "The cool breeze cannot read, why does it leaf a book at random?" These were taken as a slur against the Qing rulers since the first character in "cool breeze" (*qing feng*) is the same as the name of the dynasty, so the author was beheaded. Under such circumstances, scholars dared not express interest in political affairs but immersed themselves instead in textual research on ancient books.

Manchus were put in the important posts but as they were

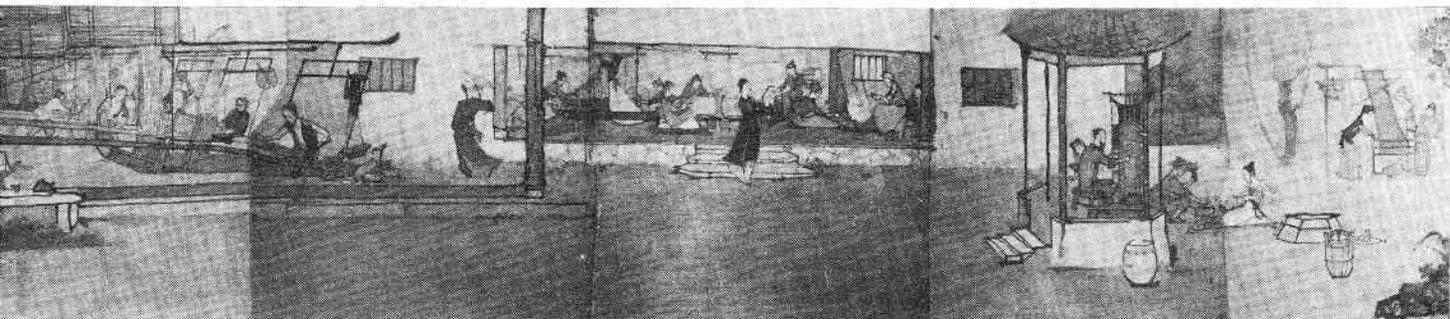
at first inexperienced in government, the actual administration was done by Hans. Generally speaking, government offices were overstaffed with incompetent officials. Corruption was widespread as can be seen from a saying among the people: "Be a prefect magistrate for three years and make a hundred thousand taels (Chinese ounces) of silver." Minister of the Privy Council He Shen (Ho Shen) managed in 20 years to amass property worth 1,000 million taels of silver, the equivalent of the Qing government's total revenue for the same period.

As usual, the nobility of various nationalities, with the Manchus in the lead, seized land however they could. This was aided by an imperial decree issued soon after the Qing army entered Beijing, taking over a million hectares of land in Zhili (now Hebei) province near the capital and distributing it among the Manchu nobles and officers and men. Faced with strong resistance from the people, the court later stopped the practice. But the emperor and the state directly controlled a great amount of public land, and high officials and landlords continued to seize whatever they could for themselves. He Shen, for instance, owned over 50,000 hectares. A big landlord named Hao in Huairou county north of the capital held 67,000 ha. High rents reduced the tenants to utter poverty or bankruptcy.

Anti-Qing Rebellions

Such practices were bound to foster rebellions. One of many

(Continued on p. 72)



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HUANG WENYAN

Lesson 1

Visiting a Friend

A: (敲门) 小王在家吗?
(Qiāo mén) Xiǎo Wáng zài jiā ma?
(Knock on door) Xiao Wang (is) at home?

B: (开门) 你贵姓?
(Kāi mén) Nǐ guì xìng?
(Open door) Your honorable surname?

A: 我姓张, 我叫张世民。
Wǒ xìng Zhāng, wǒ jiào Zhāng Shìmín.
I ('m) surnamed Zhang. I called Zhang Shimin.

B: 哦! 你好! (握手) 我知道,
O! Nǐ hǎo! (wò shǒu) Wǒ zhīdao,
Oh, you good! (Shake hands) I know,
你是他的同事。
Nǐ shì tā de tóngshì.
you are his co-worker.

A: 您是他的父亲吧?
Nín shì tā de fùqīn ba?
You are his father?

B: 是的, 请进吧! 他正在跟
Shì de, qǐng jìn ba! Tā zhèng zài gēn
Yes. Please come in! He (is) with
朋友谈话。
péngyou tán huà.
friend talking.

A (进屋)
(Jìn wū)
(Enter room)

B: 请坐! 请喝茶! 我去叫他。
Qǐng zuò! Qǐng hē chá! Wǒ qù jiào tā.
Please sit (down)! Please drink tea. I go (to) call him.

A: 好, 麻烦您。
Hǎo, Máfan nín.
Good, trouble you.

Translation

- A: (Knocks at door) Is Xiao Wang in?
B: (Opens door) May I ask your name?
A: My name is Zhang Shimin.
B: How do you do? I know you are his co-worker. (They shake hands.)
A: You are his father, aren't you?
B: Yes, please come in. He is talking with his friend.
A: (Enters the room.)
B: Won't you sit down and have a cup of tea? I'll tell him you're here.
A: Fine. Sorry to trouble you.

HUANG WENYAN, Instructor, Beijing Language Institute

Notes

1. Names.

Xìng 姓 means surname. Family names come first in Chinese. In the dialog, Zhāng 张 is the visitor's family name, and Shìmín 世民 his given name. The verb xìng 姓 is used with the family name, and jiào 叫 with the given name or complete name. Guì xìng 贵姓 is a respectful way of asking a name.

2. Personal pronouns.

They are:

wǒ 我 — I	tā 他 — he
nǐ 你 — you	tā 她 — she
	tā 它 — it

Note that the three in third person are pronounced the same but written differently. The masculine form has the symbol for a man at left, and the feminine, the symbol for a woman.

For plural the character men 们 is added: wǒmen 我们, nimen 你们, tāmen 他们:

3. Asking a question with "ma" 吗.

Placing this character at the end of a declarative sentence turns it into a question. Word order remains the same.

Statement: Xiǎo Wáng zài jiā 小王在家 (Xiao Wang is at home).

Question: Xiǎo Wáng zài jiā ma? 小王在家吗?
(Is Xiao Wang at home?)

Words and Phrases

- | | |
|-------|---|
| 1. 握手 | wòshǒu (shake hands) |
| 我们握手 | Wǒmen wò shǒu (We shake hands.) |
| 我跟他握手 | Wǒ gēn tā wò shǒu (I shake hands with him.) |
| 2. 请 | qǐng (please) |
| 请进! | Qǐng jìn (Please come in.) |
| 请坐! | Qǐng zuò (Please sit down.) |
| 请喝茶! | Qǐng hē chá (Please drink tea.) |
| 请签名! | Qǐng qiān míng (Please sign your name.) |
| 请安静 | Qǐng ānjìng (Please be quiet.) |
| 3. 谈话 | tán huà (chat) |

我们谈话 Wǒmen tán huà (We chat.)
 我跟他谈话 Wǒ gēn tā tán huà (I chat with him.)

Exercises

- I. Turn the following statements into questions using **ma** 吗。
 1. 我姓张。

2. 他在家。
 3. 我是他的同事。
 4. 我是他的父亲。

- II. What do you say in the following situations?
 1. You want to ask the surname of a person you are talking to.
 2. When someone asks your name.
 3. When you invite someone in.

KEY TO CHINESE PHONETIC ALPHABET

(1) Initials		ü ⁵	[y]	French tu, German fühlen (i with rounded lips)
Chinese Phonetic Alphabet ¹	International Key Words Phonetic Alphabet	er	[ər]	err (American)
b (o)	[b] bay (de-voiced ²)	ai	[ai]	eye
p (o)	[p'] pay	ei	[ei]	eight
m (o)	[m] may	ao	[au]	now
f (o)	[f] fair	ou	[ou]	oh
d (e)	[d'] day (de-voiced)	an	[an]	can (more open)
t (e)	[t'] take	en	[ən]	turn (British)
n (e)	[n] nay	ang	[aŋ]	German Gang
l (e)	[l] lay	eng	[aŋ]	sung
g (e)	[g'] gay (de-voiced)	ong	[uŋ]	German Lunge
k (e)	[k'] kay	ia	[ia]	Malaysia
h (e)	[x] hay	ie	[ie]	yes
j (i)	[tɕ] jeep (palatal ³)	iao	[iau]	yowl
q (i)	[tɕ'] cheer (palatal)	iu	[iou]	yoke
x (i)	[ç] she (palatal)	ian	[iɛn]	yen
zh (i)	[tʃ] judge (retroflex ⁴ , de-voiced)	in	[in]	in
ch (i)	[tʃ'] church (retroflex)	iang	[iaŋ]	young (approximately)
sh (i)	[ʃ] shirt (retroflex)	ing	[iŋ]	sing
r (i)	[ʒ] leisure (retroflex)	iong	[iuŋ]	German jünger (approximately)
z (i)	[ts] reads (de-voiced)	ua	[ua]	guano
c (i)	[ts'] hats	uo	[uə]	wall
s (i)	[s] say	uai	[uai]	wife
y (i)	[j] yea	ui	[uei]	way
w (u)	[w] way	uan	[uan]	one (approximately)
		un	[uən]	went (approximately)
		uang	[uɑŋ]	oo + ahng
		üe ⁵	[yɛ]	ü + eh
		üan ⁵	[yan]	ü + an
		ün ⁵	[yn]	German grün

(2) Finals		
C.P.A.	I.P.A.	Key Words
a	[a]	father
o	[ə]	saw (approximately)
e	[ɤ]	her (British)
i (after z, c, s, zh, ch, sh, r)	[z, ʒ]	
i (elsewhere)	[i]	see
u	[u]	rude

1 Saying the given sound plus the vowel in parentheses gives you the name of the letter. Thus you will be able to say the ABC's in Chinese.

2 "De-voiced" means the vocal cords do not vibrate.

3 "Palatal" means the front of the tongue touches the hard palate.

4 "Retroflex" means the tip of the tongue is slightly curled.

5 After j, q, x, y, the two dots above u are omitted.

Aids to Using the Phonetic Alphabet

1. Watch out for these letters:
q sounds like ch in **cheer, chimney, chin**
x sounds like sh in **she, shell, shoe**
z sounds like the ds in **reads, records, seeds**
c sounds like the final ts in **dots, products, students**

Some sounds English speakers find particularly difficult.

zh in **Zhōngwén** 中文 (Chinese) sounds like the **dg** in **judge** and **dodge**.

ch in **chūntiān** 春天 (spring) sounds like the final **ch** in **church** and **peach**.

r in **xīngqīrì** 星期日 (Sunday) sounds like the **sur** in **leisure** and **pleasure**.

These retroflexes require the tip of the tongue to be curled slightly upward. Though their sounds are similar to those in English they are not exactly the same.

2. **Pronunciation of the letter i.** In the Chinese phonetic alphabet the letter **i** has two common pronunciations:

(1). Usually it is pronounced [i], equivalent to "ee" in English, as in **sheep** and **deep**.

- xuéxí** 学习 (study)
- chūntiān** 春天 (spring)
- shuǐjiào** 睡觉 (sleep)
- jí** 急 (urgent)
- yī** 一 (one)
- qī** 七 (seven)

(2). After some initial consonants **i** becomes the voiced prolongation of the consonant. These are **z, c, s, r, zh, ch, sh**.

- Hànzì** 汉字 (Chinese character)
- shēngcí** 生词 (new word)
- sì** 四 (four)
- xīngqīrì** 星期日 (Sunday)

But after **zh, ch** and **sh** this sounds as if there were a light **r**, made with the tongue slightly curled upward.

- zhǐ** 纸 (paper)
- chīfàn** 吃饭 (eat)
- shì** 是 (is, or yes)

3. **The letters b, d and g.** Pronunciation of these is not like the usual English pronunciation as in "bell", "day" and "gale". Note the English words "spell", "stay" and "skate". The pronunciation of **b, d** and **g** in the Chinese phonetic alphabet is similar to the **p, t** and **k** in these words. They are pronounced without movement of the vocal cords and unaspirated (not followed by a puff of air as these letters sometimes are in English).

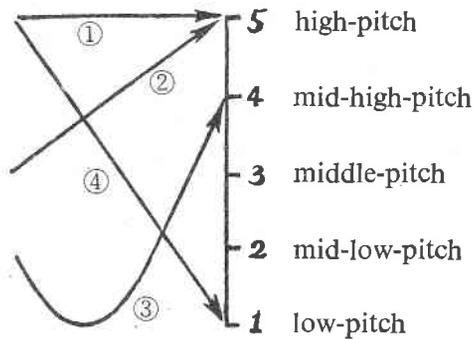
4. **Aspirated and unaspirated sounds.** **B, d, g** and some other letters have both aspirated and unaspirated sounds. When you make an aspirated sound, a piece of paper placed before your mouth will move; when the same sound is unaspirated it will not move. In English a letter may be aspirated or unaspirated according to its relation to the surrounding letters. In Chinese an aspirated

or unaspirated sound creates two different words. In the examples below, the unaspirated sound makes **bǎo** (remember: pronounced like the **p** in "spell") different in meaning from the aspirated **pǎo**. It is as though there were two **p**'s in Chinese, aspirated and unaspirated, but the unaspirated one is written as a **b**. Practice the following pairs of aspirated and unaspirated words.

Aspirated	Unaspirated
pǎo 跑 (run)	bǎo 饱 (having eaten one's fill)
tīng 听 (listen)	dīng 钉 (nail)
kàn 看 (look)	gàn 干 (do)
qī 七 (seven)	jī 鸡 (chicken)
cuò 错 (wrong)	zuò 坐 (sit)
chī 吃 (eat)	zhī 织 (knit or weave)

Tones

Every Chinese character has a tone. This tone is actually the contour of the rise or fall in pitch during pronunciation. There are four tones in **putonghua**, which is now being popularized based on the Beijing pronunciation, shown by the following marks:



- 1st tone, high and level
- ✓ 2nd tone, rising
- ∨ 3rd tone, falling-rising
- ∖ 4th tone, falling

The tone mark is placed above the main vowel, and when the main vowel is "i", the dot is omitted.

The tones are extremely important. Characters which have the same sound (that is, are spelled the same way in the phonetic alphabet) will have different meanings, and this is indicated by the tone. For example:

mā	má	mǎ	mà
妈	麻	马	骂
mother	hemp	horse	scold

tóngzhì tōngzhī tǒngzhì
 同志 通知 统治
 comrade notice rule
 When a syllable is unstressed, it loses its ori-

ginal tone and is said to have a neutral tone. It is written without a tone mark. For example, in wǒmen (we), men is in the neutral tone and written without a mark.

WRITING CHINESE CHARACTERS

All Chinese characters are composed of the following basic strokes:

Strokes	Names	Examples
丶	点 diǎn dot	门
一	横 héng horizontal	王
丨	竖 shù vertical	叫
㇇	撇 piě left-falling	你
㇏	捺 nà right-falling	父
㇀	提 tí rising	握
㇇	横钩 hénggōu horizontal with hook	你
㇏	竖钩 shùgōu vertical with hook	手
㇇	竖提 shùtí vertical, rising	跟
㇏	竖折钩 shùzhégōu vertical with turn and hook	他

㇇	斜钩 xiégōu slanting stroke with hook	我
㇇	横折 héngzhé horizontal with turn	吗
㇏	竖折 shùzhé vertical with turn	喝

The strokes are written in a certain order.

Rules	Examples	Stroke-order
First horizontal, then vertical	十	一 十
First left-falling, then right-falling	人	丿 人
From top to bottom	六	丶 六
From left to right	你	亻 你
First outside, then inside	月	月 月
Finish the inside, then close	国	冂 国 国
First the center, then the two sides	小	丨 小 小

(Continued from p. 67)
 uprisings was that of the Miao nationality in Guizhou and western Hunan provinces in the south. In 1795, to oppose being driven from their land by the Manchu nobility and Han landlords, they rose in revolt under Shi Liudeng at Tongren in Guizhou. In Hunan province a similar rebellion was started by Wu Bayue. Their slogan was: "Drive away the intruders to regain our lost land." When the Qing government sent troops to suppress the insurgents, they replied, "The government has ten thousand soldiers, but we have ten thousand hills. When they come, we will leave; when they retreat, we'll come out to attack." Their knowledge of the mountain region enabled them to engage the Qing troops in a hide-and-peek war for over ten years. The Qing government mobilized armed forces from

seven provinces to suppress them in 1806.

Another uprising launched in 1796 by the White Lotus, a secret society, involved over a hundred thousand people in Hubei, Sichuan and Shaanxi provinces. During the last years of the reign (1736-1796) of Emperor Qian Long (Chien Lung) high taxes levied to pay for suppressing the Miao revolt had caused many peasants to lose their land and become wanderers. Some of them sought to open up land in the forested mountains on the Hubei-Sichuan-Shaanxi border, others to work in the mines. The idea spread by the White Lotus Society that "once the old world had changed into a new one, members of the society would get their share of land" attracted many to its cause, which began to be a threat to Qing rule. When the authorities began to arrest and

execute followers of the White Lotus, those at Jingzhou in southern Hubei took up arms. "The government forces the people to revolt," they said. Everywhere the rebels were supported by the peasants who served as guides and provided shelter, grain, draft animals and gunpowder.

A heroine of the struggle was Wang Conger, who led the insurgents at Xiangyang in Hubei. She was known as an outstanding strategist and was elected as supreme commander heading several of the peasant armies.

The Qing government dispatched troops from many parts of the country and ordered the landlords to organize local armed forces, build fortresses and cut the rebels off from materiel and manpower. But it was not able to put down the White Lotus rebellion for nine years. □

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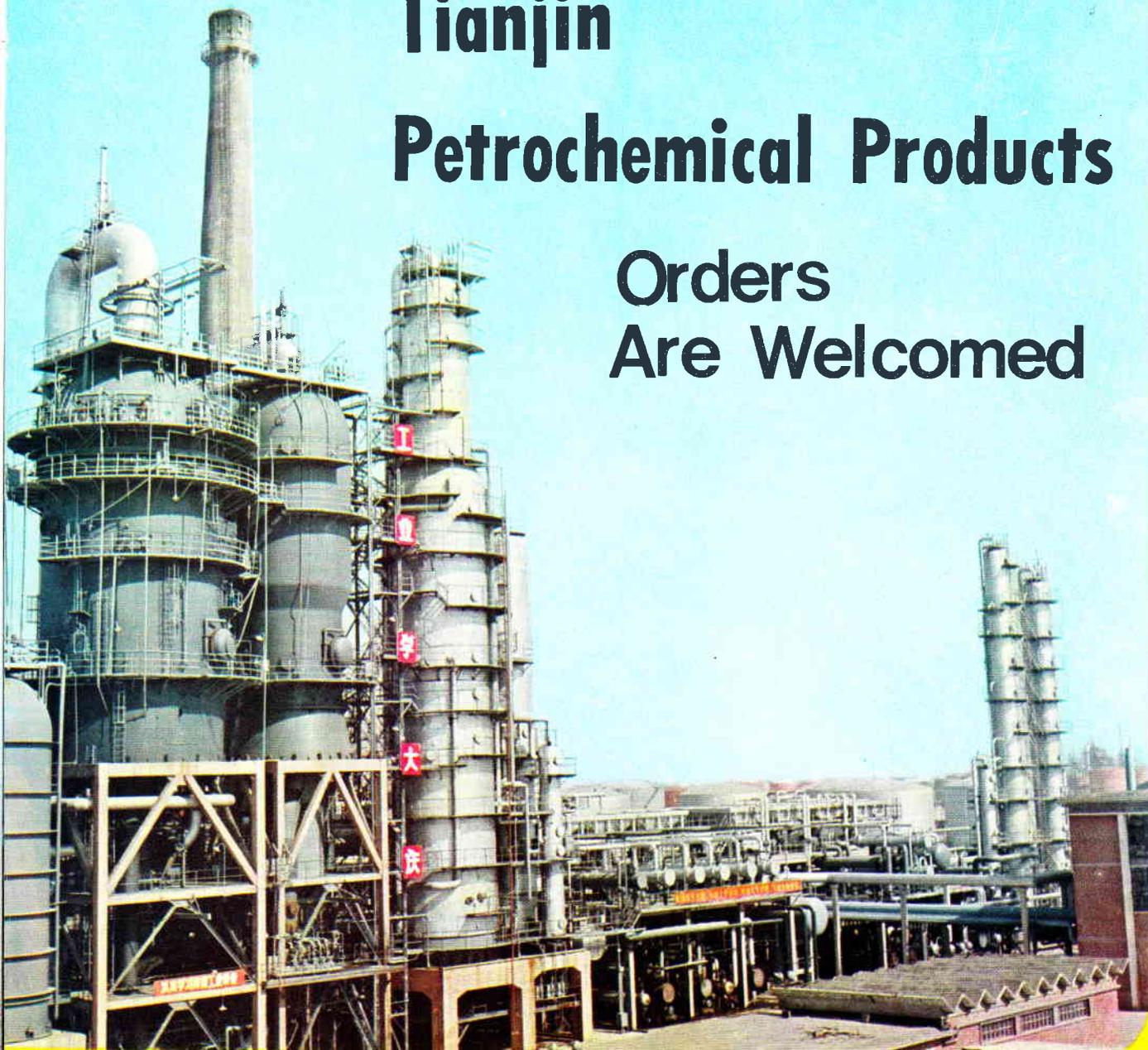
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