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Front: A third-grader adds writing with a brush to her skills learned at the Wenhsing Street Primary School (see story on p. 7).

Inside front: Sowing on a man-made "plain" (Tachai in Shansi province).

Back: Wu Gorge, once a natural hazard on the Yangtze River.

Inside back: Talien port workers install a giant crane they made themselves.

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Critique of *Naturally There Will Be*

IN the first half of the sixties, two works with main characters having the same names appeared on China's screen and stage. One was the film *Naturally There Will Be Successors*, the other was the modern revolutionary Peking Opera *The Red Lantern*.

These two works are diametric opposites.

The Red Lantern is a triumph of the great revolution in Peking Opera. From the first day of its creation, a clear line of distinction was drawn between it and *Naturally There Will Be Successors*.

Work on the opera began in November 1963 when, after repeated study, research and careful selection, Comrade Chiang Ching decided that the Shanghai-style local opera *The Red Lantern* should be rewritten into a Peking Opera. In the course of years of class struggle and artistic creation it was completely transformed, through repeated rewriting, into a model work of China's proletarian art and literature. Today *The Red Lantern* is known and loved in every Chinese family. It is being staged all over the country and has been made into a color film.

The opera is acclaimed by China's workers, peasants and soldiers as a pioneer work in both content and form. It creates noble images of typical proletarian heroes — Li Yu-ho, Granny Li and Li Tieh-mei. It is a concentrated image of the Chinese Communists' heroic struggle during the War of Resistance Against Japanese Aggression with new forces constantly joining to carry the fight forward. It extols the loyalty of the working class to the revolution and the courage with which the Eighth Route Army and the people fought. It reveals the important role of the rural base areas in the war.

The Red Lantern is a victory of the creative method of integrating revolutionary realism with revolutionary romanticism. It is a victory of the policies: "Let a hundred flowers blossom; weed through the old to bring forth the new" and "Make the past serve the present and foreign things serve China". It is a triumph of Chairman Mao's line for literature and art.

Every step forward in creating a proletarian art and literature involves intense class struggle. From the very beginning, swindlers like Liu Shao-chi

attempted to sabotage *The Red Lantern*. On the one hand, these revisionists tried to twist the opera according to their line and make it into a reactionary work. On the other, they forced through the production of the film *Naturally There Will Be Successors* from a script which had already been criticized by the Party and the masses. They set it up as something "divine" in a vain attempt to offset the new-born revolutionary Peking Opera *The Red Lantern* and the other model works of revolutionary stage art.

The successful creation of *The Red Lantern* marked the defeat of these schemes. Now it is time to settle matters with regard to the film *Naturally There Will Be Successors*.

WHAT kind of thing is this film? The title itself gives a clue. Do successors in the revolutionary cause come about *naturally*? If not for the Communist Party's leadership and Chairman Mao, the heroic struggles of the older generation of revolutionaries and the Party's careful nurturing of the younger generation, where would these successors come from?

The film claims to draw its title from the words of a Communist martyr Hsia Ming-han who, just before he was killed by the reactionaries, wrote a poem extolling the truth of communism and envisaging the future with the broad vision of the revolutionary. His words run:

*What matters it if you execute me?
Communism is Truth.
When you've killed Hsia Ming-han,
There will still be successors.*

But the film is a brazen distortion of the idea of the poem. By substituting "naturally" for "still", they cut out its soul. And the resulting title of the film is in itself a preposterous statement.

Is all this accidental?

Let us see how the film writers expound their theme and what their real intention is.

WHOM does a work of art or literature serve? What main idea does it convey? The people it extols — to what class do they belong? These ques-

the Film

// Be Successors

KENG CHIEN

tions are determined by the kind of character the author chooses for its hero.

The fundamental task of socialist art and literature is to create images of worker, peasant and soldier heroes. *The Red Lantern* follows this principle. It takes for its hero the worker Li Yu-ho, a member of the Communist Party, who is the core of a fighting collective of three generations and the mainstay in safeguarding a secret code for the revolutionary forces. Thus it immortalizes a revolutionary martyr. Thus it reflects the truth that the Chinese Communist Party is the force at the core leading the people's cause forward, and that the working class is the vanguard of the revolution.

This is the objective reality of the history of the Chinese revolution. Only by choosing such heroes can socialist art and literature fulfil their fundamental task and so serve the workers, peasants and soldiers and serve proletarian politics.

In *Naturally There Will Be Successors*, on the contrary, the revolutionary martyr Li Yu-ho is pushed down into a secondary role while his daughter Tieh-mei, twisted into a "middle character",* is made the heroine. This turns history upside down and distorts the truth; it is in complete opposition to the fundamental task and aim of socialist art and literature.

Even more intolerable are the vilifications of the character of Li Yu-ho. His first appearance on the screen is meant to set the keynote for his character. He lies in bed languidly, while Tieh-mei tickles his face with the end of her braid. Suddenly he feigns a tiger's roar, bringing a scolding from Granny. He is a do-nothing philistine. This is no Communist or working-class fighter!

The film shows Li Yu-ho habitually stealing liquor. With relish the script writers provide repeated descriptions: "As soon as he awakes he cuddles up to the bottle." He "lovingly" pours the liquor into the cup. When he cannot get a drink he "gulps" and "his eyes rest longingly on the bottle". He knows which distiller mixes water with his product. Even

at a banquet prepared by the Japanese aggressor Hatoyama as a trap, he cannot refrain from reaching for the cup! This is no Communist working in secrecy, it is a tippler drooling at the sight of his booze.

"A drink first thing in the morning and you're a hero for the day," Li Yu-ho says emphatically in the film. Its writers make drink the moral support and source of strength of their hero.

THE term "hero" has different meanings for different classes. The proletarian hero has an unending devotion to communism, firmly carries out Chairman Mao's revolutionary line and loves the people wholeheartedly. His Marxist-Leninist world outlook is the determining factor that makes him a hero.

In *The Red Lantern* aria "My Spirit Storms the Heavens", Li Yu-ho sings:

*Once the storm is past flowers will bloom,
New China will shine like the morning sun.*

This and his other words and actions at death's door are a clear manifestation of his Marxist-Leninist outlook. It is this fundamental factor that enables him to deal with the enemy coolly and with ease, the factor which defeats Hatoyama. The Li Yu-ho of *The Red Lantern* is not a "hero for the day" but fights all his life.

Such heroism is not visible in the Li Yu-ho of *Naturally There Will Be Successors* for "a day", or even half a day. Besides being endowed with various ugly traits, he is presented as casually leaking the Party's secrets to his family. And when he sees that he is being surrounded by the enemy in the market place, he all but plays into their hands by edging toward his Party contact man, the knife-grinder, with the secret code hidden in his lunchbox. Portrayed as a novice in the struggle against the enemy, he breaks the discipline essential to secret work, and throughout the struggle is forced into a passive position by Hatoyama. On the execution ground, when the enemy shouts "Stand up!" he obeys as if galvanized. Without a scrap of integrity, he all but kneels. What else can be expected from a character motivated by alcohol? Veritably an image of someone from the dregs of society!

*The revisionists in literary and art circles opposed portraying worker, peasant and soldier heroes and, instead, advocated depicting "human beings of a 'middling' kind, neither good nor bad, both good and bad", in fact backward characters.



Li Yu-ho sternly denounces Hatoyama. (Scene VI, *The Red Lantern*)

THE RED LANTERN (Synopsis)

The Red Lantern takes place in an enemy-held city during the War of Resistance Against Japanese Aggression.

Li Yu-ho, a railway switchman, is a member of the Chinese Communist Party and a seasoned underground worker. He and his mother and daughter are actually from three different worker families, brought together during the February 7, 1923 railway strike.

From a higher Party organization Li Yu-ho receives a secret code which he must deliver to the guerrillas in the Cypress Mountains. Before he can fulfil his mission, he is betrayed to the chief of the

Japanese gendarmes, Hatoyama, who invites him to a "feast", tries persuasion and threat and then arrests and tortures him to make him give up the code. But the Communist meets the enemy with unflinching courage. Both at the feast and on the execution ground, he defeats Hatoyama with righteous rage. At his wit's end, Hatoyama executes Li Yu-ho and his mother, Granny Li.

Li's daughter Tieh-mei takes over the mission from her martyred father. Led by the Party and helped by her neighbors, she succeeds in delivering the secret code to the guerrillas.

Before the cultural revolution, counter-revolutionary revisionists in art and literary circles — Chou Yang, Hsia Yen, Tien Han and Yang Han-sheng — raved about "writing reality". In this film there is "reality" enough. But it is the reality of a drunkard, a philistine, certainly not the reality of a Communist Party member or revolutionary martyr! Yet the writers of the film insist that such a character is a vanguard fighter of the proletariat, a revolutionary

hero! If this is not malicious slander, what is it? However, the reactionary nature of the film extends beyond this.

CHINA'S problems cannot be settled without armed force," wrote Chairman Mao. "In the present period, the War of Resistance, all organization and struggle in the rear areas of the anti-Japanese forces and in the areas occupied by the enemy are directly



Firmly believing in their cause, Li Yu-ho's three-generation family prefers death to surrender. (Scene VIII, *The Red Lantern*)

Tieh-mei hands the secret code to the commander of the guerrillas at the resistance base area after escaping the enemy with the help of her neighbors. (Scene XI, *The Red Lantern*)



or indirectly coordinated with the war." (*Problems of War and Strategy*)

This principle is correctly embodied in *The Red Lantern*. Through the characters of the courageous knife-grinder and the guerrillas of the Cypress Mountain revolutionary base and the scene in which the enemy is ambushed and annihilated, the opera correctly reflects the relationship between the Party's secret work and the armed struggle as a whole. By

portraying Aunt Tien's family and other members of the masses who resist the Japanese aggressors, it shows Li Yu-ho as fighting shoulder to shoulder with the working people, sharing their sufferings and having the broad vision expressed by the clarion call, "Workers of the world, unite!"

In *Naturally There Will Be Successors*, by contrast, not a glimpse of the resistance war or a flag or gun of the revolution can be seen from beginning to end. Though the base area is mentioned, it is as intangible as the old poet's "mountain floating in mystic clouds". The knife-grinder is made to look shabby and disreputable. Audiences said he was like a thief sneaking around on the screen.

Armed struggle has been cut out. Moreover, the character of the masses is distorted in many ways. In the original script there was an old woman who made herself a laughing-stock, now watching a shadow play, now spending a lot of time in the streets. When Tieh-mei asked to escape through her house, the old woman was speechless, "scared out of her wits".

In the film no member of the masses even has a name. The revolutionaries are miserable and alone, getting no help or sympathy from anyone. The Communists, instead of fighting in the flames of the resistance war on China's soil and among the people, seem to be struggling alone in some cold, uninhabited polar region.

Such descriptions are the height of falsehood and revisionist through and through. They are at variance with the actual history of the great heroic years of the resistance war guided by Chairman Mao's revolutionary line of armed struggle and people's war. The film propagates the line that Liu Shao-chi and other swindlers advocated for Party work in regions under reactionary rule, a line that ran counter to Marxism-Leninism-Mao Tsetung Thought, the line of traitors and renegades designed to sabotage revolutionary resistance against aggression and lead China into an abyss of darkness. The Party and the people have always fought this line and have never allowed it to prevail.

THE concocters of *Naturally There Will Be Successors* even made up arguments to justify such distortions. The "Director's Explanatory Notes" speak of "a broad expression of human emotion", "a tone that is basically lyrical" and so on.

In his *Talks at the Yen-an Forum on Literature and Art*, Chairman Mao writes, "All the dark forces harming the masses of the people must be exposed and all the revolutionary struggles of the masses of the people must be extolled." This is the correct stand in proletarian art and literature. This is the Communist principle for the expression of emotion. Expressions of feeling have a distinct class character.

Naturally There Will Be Successors either fails to express the feeling of the proletariat and the masses of the people inherent in Li Yu-ho and his family (this being impossible because of the writers' bourgeois outlook) or combines, as Marx said, "the pathetic

and the vulgar in a comical tangle" (*Moralizing Criticism and Critical Morality*). It is like a cup of water which, though it contains a bit of sugar, is poisoned by arsenic.

On the execution ground, the Li Yu-ho of the film is overcome with remorse and says sadly to Granny Li, "Your son will not be able to support you to the end of your days." Tieh-mei also moans, "Dad, I have come to bid you farewell." The film's director characterized Granny Li as a "weak" character "with old moral concepts" whose "feelings are habitually at odds with her ideal" and so on. This is purely an expression of the bourgeois "theory of human nature", and its ugliness is sharply exposed when we compare it with these words of Li Yu-ho's in *The Red Lantern*:

*People say that family love outweighs all else,
But class love is greater yet, I know.*

The script writers went on and on in their own vein and finally, in their original manuscript, they even killed off Tieh-mei after the death of her father. That script started with the death of the liaison man and ended with the death of all three generations of Li Yu-ho's family. Neither the older generation of revolutionaries nor any successors were left to carry on the cause. When workers, peasants and soldiers strongly objected to this, the makers of the film finally had to let Tieh-mei live on. But at the end they still left her on a lone boat amid the waves, not knowing where she would end. Actually the concocters of this film created a lot of graves and then pointed to them and lamented, "How cruel, how sad is revolution!"

No! That is not the way things are! If all the revolutionaries had died, how could the people have won the war of resistance and the war of liberation? How could there be today, the new, socialist China? War is harsh. Revolution undoubtedly has its cost in blood. But, as Chairman Mao says in his poem, "Shaoshan Revisited",

*Bitter sacrifice strengthens bold resolve
Which dares to make sun and moon shine
in new skies.*

The opera *The Red Lantern* makes it clear that the martyrs' sacrifice brings victory in the revolution—like a mighty torrent, the guerrillas of the Cypress Mountains fight the invaders with guns in their hands and broadswords flashing, cutting down Hatoyama. All this rejoices men's hearts. How grossly the concocters of the film *Naturally There Will Be Successors* overrated themselves in thinking that with a stroke of the pen they could wipe out the victory of revolutionary war and the bright future it opened up!

The sincerity of these authors is reserved for expressing the feelings of the imperialist aggressors and the traitor. With emphasis the camera pans down a row of fascist troops standing stiffly at attention, to create the impression of their power. Hatoyama, chief of the Japanese gendarmerie, is glorified as having "a wide range of emotions", "motherly kindness and fatherly justice", and being an excellent

artist and calligrapher. When the police officer Wang betrays Li Yu-ho, he is described sympathetically with the phrase, "Even a sage makes one mis-step in a lifetime."

What kind of feeling do these writers express? Is it not the feeling of the traitor whom the Li Yu-ho of *The Red Lantern* castigates as "a mangy dog with a broken back"? They defend the renegade's betrayal of the revolution and boost the ruthless aggressors. They depict the revolutionary proletariat as "slow-witted and foolish" in order to highlight the character of the criminal militarist as "well-bred" and cultured; they contrast the "failure" of the Communists and the masses resisting aggression with the "victory" of the invaders.

"Broad expression of emotion" indeed! The class prejudice in the film cannot be covered up. The bourgeois "theory of human nature" is a tinny spear bound to be broken by the powerful weapon of the class theory of Marxism-Leninism-Mao Tsetung Thought.

The real purpose of *Naturally There Will Be Successors* is very clear. In essence, it was an attempt to negate the leading role of the Chinese Communist Party in the anti-Japanese war, to negate the revolutionary martyrs, to negate Chairman Mao's revolutionary line.

TRUTH is revealed by comparison. The ugly essence of *Naturally There Will Be Successors*, which the revisionists consider "divine", stands out sharply by the light of the proletarian *Red Lantern*. Worker-peasant-soldier audiences see the film and the opera as two works which portray characters of two different classes, express two completely incompatible themes and represent two opposing lines. *The Red Lantern* is itself a forceful critique of *Naturally There Will Be Successors*.

The struggle is not ended. Today, Chairman Mao's revolutionary line has won a great victory and people throughout the country are making a deeper criticism of swindlers like Liu Shao-chi. Yet there are still some persons trying to summon *Naturally There Will Be Successors* from its grave and dreaming of using it to denigrate *The Red Lantern* in order to negate the results of the victory of proletarian art and literature.

Dung cannot be turned into gold; poisonous weeds cannot pass as fragrant flowers. The buzzing of a few political flies nauseates and angers the people, but it plays another role as well: it teaches, through negative example, that the struggle between the two classes and the two lines will still be long, sharp and complex. We must, as Chairman Mao says, "Read and study seriously and have a good grasp of Marxism", heighten our consciousness of the struggle between the two lines and do a thorough job of criticizing revisionism and rectifying our style of work. Only so can the gains of the revolution, paid for in sweat and blood, be safeguarded and carried forward.

GROWING UP HEALTHY IN MIND AND BODY

Staff Reporter

A third-grade class.



In a letter to China Reconstructs, S.G., a primary school teacher in Paris, asks: How is primary education in the People's Republic of China organized? How do you educate your children? How is the curriculum arranged? How do you combine theory and practice? Do the pupils have their own organization? What do you do if they are undisciplined?

To get the answers, our reporter visited the Wenhsing Street Primary School in the western part of Peking and talked with its leaders, teachers, pupils and after-school activities counsellors.

THE Wenhsing Street Primary School starts to liven up at 7 a.m., though classes don't begin until 8. The pupils on duty for the day come to clean up the classrooms, groups of colorfully dressed girls assemble in the schoolyard to play their favorite game, skipping a rope of rubber bands. A group of boys, their foreheads beaded with sweat, pursue a small football across the playing field. The morning sun illuminates eight large characters painted in white on the red brick wall of the four-story school building — Chairman Mao's admonition to the children of new China: **Study well and make progress every day.**

As soon as the bell rings the school quiets down, but soon sounds of recitation and song begin to come from some classrooms. The schoolyard and playing field are at their busiest when school



Teacher and pupils.

lets out at 3 p.m. The air is filled with the sound of a piano, accordions, laughter and singing and the shrill blast of the athletics instructors' whistles, as the song and

dance group rehearses, track and field enthusiasts practice sprinting and high-jumping, and the lower graders play games in small groups. The children often stay

Wenhsing Street Primary School, Peking.

around till 5 p.m. when the school closes up.

Teaching Books and Children

"We want to teach subject matter, and also bring up the children right." This is what Wenhsing's teachers demand of themselves. "Since the foundations for a child's attitudes are laid in primary school," explained a teacher, "ours is a great responsibility. Therefore we give first place to ideological education." He went on to tell how, when a story of a hero is the reading matter for the Chinese class, "I have to really get into the revolutionary spirit and learn something from it myself before I can imbue my pupils with the hero's lofty ideals and be most effective at helping them master the Chinese words and expressions in the text.

"If a pupil corrects a character the teacher has written incorrectly on the blackboard, we teachers welcome this as a sign of the pupil's conscientiousness and praise him or her. We do not frown at the loss of prestige as teachers did in the old tradition. This is a stimulus to the children and it



gives them at an early age an example of accepting criticism and correcting mistakes."

It's the same in after-school activities. During a jump-rope contest the teacher tried to promote the idea of "friendship first, competition second", but found that some pupils thought that only the jumpers were "heroic", while those who swung the rope, kept score and brought drinking water were of a "lower order". He got the children to discuss the kind of thinking behind this, and the kind of attitude they should have toward division of labor. Through this little event he helped the children develop the idea of wholeheartedly serving the people.

New Teacher-Pupil Relationship

I could not help comparing all this with the primary school I attended in old China. Although that was long ago, I still retain terrifying memories of the severity of my teachers. We trembled when we had to answer a question, afraid that if we answered wrong we would be reprimanded or be made to stand as punishment. What a



Practicing a Mongolian dance.



Teacher joins her pupils on the playground.



contrast to what I found while visiting the classrooms of the Wenhing Street School. The teachers try in every way to arouse the children's interest in learning. When someone answers a question correctly he or she is praised by the teacher, especially if the answer shows originality. If a pupil gives a wrong answer, the teacher will say in a warm tone, "Think it over again. Isn't it like this . . . ?" In this way the pupil is led step by step toward the correct answer.

One day a girl came late. When the teacher found that the coal stove in her home had gone out and she hadn't eaten breakfast, he didn't scold her. Instead, after class he took her to the teachers' dining room to buy a roll.

On another day a boy arrived all in a sweat ten minutes late to class. Embarrassed, he admitted he had been playing. First the teacher criticized him, then she said, "Any-

way you're honest about it. That's good. I'm sure you'll correct your fault and won't come late again."

These small things made a deep impression on me; they are evidences of the new teacher-pupil relationship in the school. The teacher doesn't just impart knowledge to the pupils but is concerned about them, is their understanding and helpful comrade and friend.

One boy was known throughout the school as a troublemaker. He often hit or swore at other children and sometimes his antics even disrupted class. Though only 12, he had already learned to smoke. Neither teachers nor parents could do anything with him. When his home-room teacher visited the family he found out that the boy had begun to go bad under the in-

fluence of a hooligan in the neighborhood. This made the teacher feel his responsibility all the more.

The teacher tried to get close to him and cooperated with his parents in helping him to go right. When he was sick, the teacher visited him at home. When he couldn't do his homework, he gave him individual help after school. The Little Red Soldiers in his class

PRIMARY EDUCATION — 2

Life at Wenhsing Street School

Interview with the School Revolutionary Committee

Q. Who attends your school?

A. Our school, like other primary schools in Peking, takes children from the neighborhood, in our case, 20 streets with 1,300 families. If they move out of the area they transfer to another grade school. We take children at about the age of 7, though some schools take them at 6. This last term we had an enrolment of 1,040, about an equal number of girls and boys, in 23 classes.

After graduation at the end of grade school they are accepted into the local junior middle school. Before the cultural revolution they used to have to pass an examination for this, but now it is not necessary. Each year the children have two vacations of about a month, generally beginning in January and July.

Q. Do the children have to pay tuition fees?

A. Children in the city's primary schools each pay a fee of 2.50 yuan plus 0.40-0.80 yuan for books and stationery each term. This is a relatively low fee, within the reach of all. Gone are the days when a family could not send their children to school for lack of funds.

The major expenses of the schools are paid out of the national budget.

Q. What do the children study?

A. Every child takes Chinese, arithmetic, music, drawing and physical training. Beginning in the third grade, every child in our school studies English. Some other schools offer French, Spanish or other languages. In the fourth grade a course in political studies is added. The reading material for it is mainly selections from Chairman Mao's writings and stories of revolutionary struggles of the past. Thus from quite early on, the children are exposed to Marxist-Leninist thought and learn to appreciate the traditions of the revolution. Another course added in fourth grade, entitled "general knowledge", deals mainly with natural science. The school day begins with setting-up exercises in the morning and has six 45-minute periods, four in the morning and two in the afternoon.

From the third grade on, pupils at our school often go with their teachers to visit factories and rural people's communes, to work in them and there to absorb the working class attitudes of the workers and peasants. This is to

help them relate their book learning to life and to learn a correct view of labor. When there is a lesson on wheat, for instance, the pupils go to a commune, on paper-making, to a paper mill. Ten workers, peasants and members of the People's Liberation Army serve as permanent after-school activities counsellors.

Q. How many years does a child spend in primary school now?

A. Primary schooling used to last six years, but we have found that it is not really necessary for it to be so long. If the repetition in course material is cut out, the same amount of ground can be covered in five years. The plan is to change all primary schools in the Peking municipality over to the five-year system. The textbooks we have been using since 1970 are geared to the five-year course, and we are changing to it step by step. The children will finish the equivalent of six years' study in five years and leave primary school at 12.

Q. How about grading?

A. The guide for our work and for evaluating our pupils is Chairman Mao's directive on education:

invited him to activities designed to educate children in revolutionary traditions, like story hours in which members of the old Red Army tell of past struggles, or a trip to the graves of revolutionary martyrs.

When the boy was undisciplined, instead of scolding him, the teacher tried patiently to get him to see the demands the children of new

China should make on themselves in order to be worthy of the trust placed in them for carrying on the revolution when they grow up. The teacher encouraged every sign of progress and reported it to the parents.

One morning the boy didn't come to class. At noon the teacher went to see him and found him ill. Both parents were away and there

was no one to get lunch for him, so the teacher made him a bowl of noodle soup. As he ate it the boy said, "Teacher, I was wrong. I took a bad person for a good one and thought it was heroic to hit and swear at others." Happy to see this new understanding, the teacher urged him to study well and try to become an advanced pupil.

(Continued on p. 12)

"Our educational policy must enable everyone who receives an education to develop morally, intellectually and physically and become a worker with both socialist consciousness and culture." At the end of each term every pupil takes home a report card which is an all-round record of his progress, including both his scholastic achievement and character development. The latter is reported in a commentary written by the teacher and takes into consideration the child's attitude toward study and labor, adherence to discipline, the way he unites and cooperates with other children, his concern for the collective and his care of public property. In judging pupils in the upper grades, we also consider whether or not they are consciously studying for the revolution and have an interest in national affairs.

Pupils receive a grade for each course. These are based on a combination of examination results, the record of homework and attitude toward study. Pupils who fail in some subjects can get help from teachers and classmates during vacation. Before the new school term begins they can take a make-up exam. If a pupil fails again in two major subjects (political study, Chinese or arithmetic) or one major and two minor subjects, the school reviews his situation to decide whether he should repeat the same grade. If the failure is due to poor health or other unavoidable reasons, he usually remains with his class and gets help from teachers and classmates in order to catch up. If the pupil fails because he has not studied well, he

will be held back a year with his parents' consent. Such cases are rare, only seven in our whole school this year.

Q. Is there an organization for children?

A. Many pupils in our school, like others throughout the country, belong to the Little Red Soldiers. Any child between the ages of seven and thirteen may apply to join. His home room Little Red Soldiers group and their teacher discuss whether the applicant has suitable moral, intellectual and physical qualifications and his admission is approved by the school. The Little Red Soldiers wear a red scarf — red, the color of revolution,

symbolically, a corner of the national flag.

About 700 of our school's 1,040 pupils are Little Red Soldiers. The units are divided according to school (brigade), team (grade) and small group (home room). Leaders of each are democratically elected. The committee of brigade leaders gets direct guidance and help from the Communist Youth League group in the school. The Little Red Soldiers hold after-school activities to which applicants not yet approved are welcomed. The Little Red Soldiers must see to it that they set a good example for others in whatever they do. They should be honest, courageous, lively and promote unity among their classmates.

The Little Red Soldiers write a blackboard newspaper.





"What color is water?"

After that the boy gradually improved. Once, on a camping trip, the weather changed suddenly and it started to hail. Ignoring his own discomfort, the boy pulled the smaller children one after another up a slippery slope to shelter in a little pavilion. His classmates were full of praise.

Bringing Books to Life

The teachers regularly get together to exchange experience and talk about ways to improve their work. They often discuss how to bring the textbooks to life, how to relate book learning to what the pupil has learned from life. That is, instead of just pouring knowledge into the pupils' heads, the teacher stimulates them to use their brains and develops their ability to think and to analyze problems.

In fourth grade, when the children are about ten, they have their first contact with natural science. The teachers carefully consider

how to teach each lesson so as to increase the pupils' ability to recognize and explain natural phenomena and not just come away with a few dry principles in their heads.

One teacher began the lesson on water by pointing to a beaker of it and asking, "What color is water?" Almost all the 42 pupils in the class raised their hands, thinking this question quite simple. "Water's white," a boy hastened to say.

"Is that right?" she asked. "Then what's this?" she said holding up a test tube containing a white, milky liquid.

"Milk."

"Well, then, what color is water?"

"No color," the boy answered with an embarrassed laugh. "Water's transparent."

Holding up two test tubes containing colorless, transparent liq-

uids, the teacher asked, "What's this?"

"Water," most pupils answered confidently. She called a girl up to smell and taste the two liquids and then asked her, "What are these?"

"One's water," she answered, "and the other's alcohol."

"Then can we say that all colorless, transparent liquids are water?" the teacher asked. Forty-two faces broke into a knowing smile, as if to say, "Now we've got it!"

On the basis of the pupils' actual experience, the teacher helped them understand the important truth that one can only differentiate on the basis of comparison. Beginning from concrete things rather than an abstract concept, she guided them to reach the same scientific conclusion as in the text — "water is a colorless, odorless, tasteless transparent liquid". Then she started on the next part of the lesson, the uses of water.

A LESSON FROM LIFE

MA CHUNG-LIN

FOR the past two years the fifth and sixth grades of the Wenhsing Street Primary School, which is in our neighborhood, have been coming to our factory, the Peking Pharmaceuticals Company's Plant No. 2. They and their teachers spend about a week with us each term, doing light tasks such as washing jars, packing medicines and making boxes. Our plant Communist Party branch doesn't regard them as a burden, it recognizes the importance of bringing up the young generation right. It assigned another Party member, also a veteran worker, and myself to teach them.

I cannot help being moved at the sight of these children, their schoolbags over their shoulders, going to school every day and then coming to our factory to learn to work so that they can serve the people better when they grow up. I am 61. In the old society my parents were too poor to send me to school. At the age of 12 I had to become a child laborer in a match factory, to be exploited and oppressed by the capitalist owners. I love these children from the bottom of my heart. All of us at the factory regard it as our duty to help them grow up well. Our job is not just to teach them how to work, but to understand why and for whom they are working.

Once master workman Tsui asked some of the sixth graders to pick bolts out of a heap of scrap iron. The pile looked as high as a

mountain to them, and they became discouraged. What on earth are these rusty bolts good for, they began thinking. We came here to learn skills, not to sort out bolts. They lost interest in their work. Master Tsui saw what was on their minds. He asked them to bring some of their bolts and come into a workshop. There he scrubbed the rusty bolts in oil until they looked like new. Then he took the children around the shop and showed them how bolts are made. They also saw how a big machine could not operate if a bolt was missing. The youngsters began to feel very ashamed. "Now you see how important bolts are and how much work goes into making them.

Our country is still very backward. We will have to work hard for scores of years to change it. We should work hard and be saving in everything we do."

That afternoon the youngsters worked for all they were worth until they had got out all the bolts even from the bottom of the pile. From then on whenever one of them ran across one, he saved it. When they got back to school some of them wrote an article, "A Lesson from Life", about the incident.

There are many such stories. I am happy to know that our country's younger generation is such as these, and rejoice every time I see them make progress.

Pupils often work in the pharmaceutical plant.



MA CHUNG-LIN is a worker in the Peking Pharmaceuticals Company's Plant No. 2 and an after-school activities counsellor for the Wenhsing Street Primary School.

No One Falls Behind

YANG AH-LI

EARLY in 1972 my pupil Chang Chu-tung became ill and had to stay home for a while. Her mother came to me, "My daughter is so worried that she'll fall behind in her studies that she often cries." I offered to come to her house to give her special tutoring, but that night after I got home, I thought it over and realized that my own time is limited. It would be better to organize others in the class to help her. I told my idea to the class and all the children volunteered. I chose three for the task.

A week later Chu-tung returned to school in high spirits. Her classmates surrounded her and asked her how she felt. They went through her exercise books and marvelled that she had done so well. I praised Chu-tung for persisting in her studies and the whole class for its spirit of mutual help.

A few days later four Little Red Soldiers came to me and suggested we organize a permanent group to help pupils who miss classes.

"How did you hit on such an idea?" I asked. A girl named Ting Tsung replied, "We worry about those who have to stay out. As Little Red Soldiers we should see to it that nobody falls behind." I was pleased to see an eight-year-old girl with such a good attitude. I encouraged them and let the four constitute themselves a tutoring group.

They were very conscientious. They took down every pupil's home address and whenever anyone was absent for a few days, they visited his or her home. In order to do their tutoring well they often asked me to go over a lesson again with them. They were so busy that for several days they

didn't have much time left after school for play. This didn't suit Chang Ting-chao, the only boy in the group. One day Ting Tsung came in. "Ting-chao likes to play all the time," she said, "and is doing only a half-hearted job of helping our classmates. What shall we do?"

"Can't you make some rules so that each of you has a certain responsibility?" I suggested.

The next day they showed me the rules they had drawn up — that they wouldn't fight or quarrel when visiting other children's homes and that they would sum up their work every Saturday. They also laid out a division of labor so that some were responsible for lessons in Chinese, others for arithmetic, music and drawing. After that they worked even better and were very strict with themselves. Everyone in the class studied hard and made good progress.

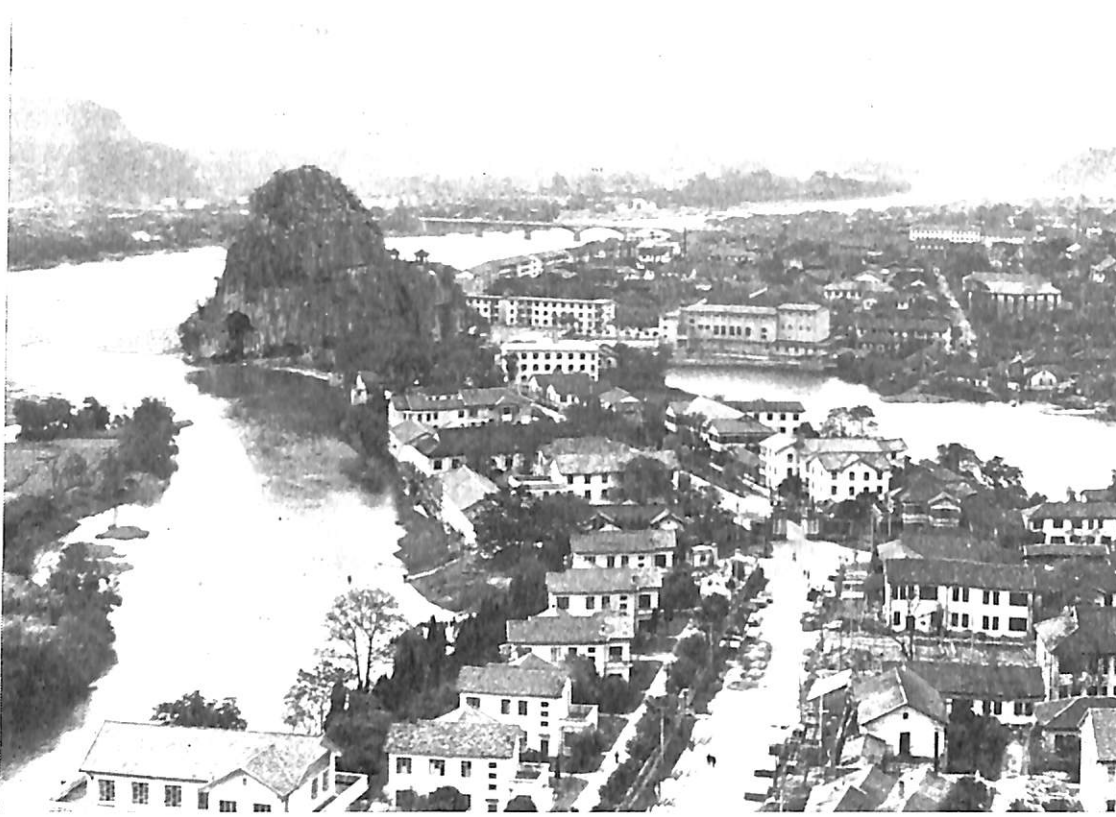
In the second term another pupil named Hsuan Hung got a kidney infection and needed a long period

of rest. She was very worried about missing so many classes. I visited her home with some of the children. We told her not to worry, just get a good rest and we would help her make up her schoolwork when the time came. After she got better members of the tutoring group went to her home every day for the remainder of her six-month illness. In this way she was able to do all the schoolwork just like the rest of the class. In gratitude, the girl's mother wrote the school a letter of thanks.

When the time came for the mid-term exam the tutors gave her the tests. I found that Hsuan Hung had done all the arithmetic problems correctly. It gave me great joy to write a red 100 on her paper. She also did well in her Chinese test, with a 95. As I wrote the red numbers, I knew what they stood for was not just one pupil's good mark, but, more important, the spirit of unity and mutual help which we are trying to inculcate in children in our era.



YANG AH-LI is a second-grade teacher at the Wenhsing Street Primary School.



The city of Kweilin.

CHEN WEN-CHUN

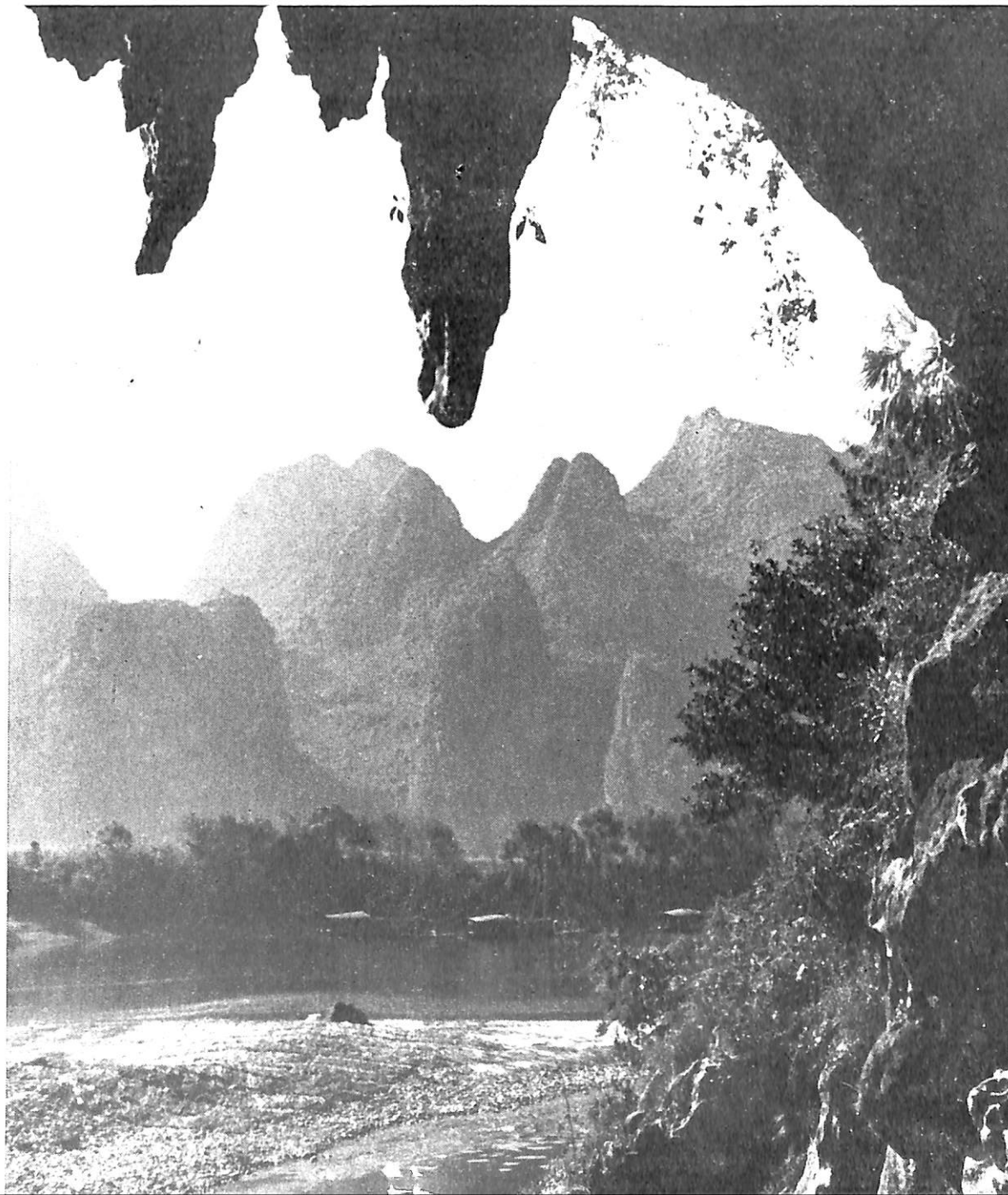
Kweilin's Scenery and Karst Formations

Comb-shaped stalactites frame a view of karst hills.

SINCE ancient times the city of Kweilin has been said to have the best "mountain and water" scenery in China. Located in the northeastern part of the Kwangsi Chuang Autonomous Region, Kweilin is the center of a 100-kilometer stretch along the Li River—from Hsingan in the north to Yangshuo in the south—studded with irregular jutting hills and crystal lakes and streams.

The hills seem to thrust straight out of the open plain, some in clusters, some in solitary loftiness. At Kweilin the Li River turns southeast to wind like a green silk ribbon among the mountains. Some of the most picturesque scenery can be seen on the boat trip from Kweilin downstream to Yangshuo—groves of green bamboo that almost seem to be part of the water, sheer precipices on both sides of the river. The scenery goes through a marvellous series of transformations with the season and time of day and with the clouds, mist, shadows and rain.

Another special characteristic of Kweilin is its weirdly-shaped mountain grottoes. No two are alike. One cavern, extending for 1.5 kilometers into famous Seven-Star Mountain, is estimated large enough to hold 10,000 people. Its broad opening is as high as a three-story building. Reed Flute





Hydrogeologists study karst formations inside a cave.

Cave is like a crystal palace, with many unusual stalactite and stalagmite formations, here a lion, there a "Fruit-and-Flower Mountain", elsewhere a flowing "water-fall", grottoes within grottoes, picturesque scenes within scenes.

KWEILIN'S landscape was formed by water eroding its soft limestone over the centuries. What remain are called karst formations. The original work of carving out the "stone forests", steep isolated hills, caverns and underground channels was done by the sea when this area was under water in the early Pleistocene period nearly a million years ago. Later the crust of the earth underwent a great upheaval and the Kweilin area rose. The mountains and caves were no longer covered by the sea. Carbon dioxide-bearing rain water seeping through the rock formations and cracks into the caves continued to dissolve the calcium carbonate limestone, the drips building up into the stalactites and stalagmites which create the fantastic scenes. These are still growing. This is the way fanciful forms in Seven-Star Mountain and Reed Flute Cave were formed.

China has a great number and wide variety of karst formations and its karst lands are rather large. Kweilin is typical of China's karst lands.

The karst areas have always had a close relationship to the life of the Chinese people. Fossils found in these limestone caves show that they were used as shelter by China's primitive men (*Sinanthropus*). Underground water is plentiful in the karst areas and suitable for industrial, irrigation and household use. Water from some of the streams and hot springs has proved helpful in treating various illnesses. The minerals in the caves and the limestone itself are valuable resources.

THE KARST LANDS, however, also have disadvantages. The underground water is a hazard in mining and tunnelling, and dams and reservoirs often are damaged by seepage. Underground water also causes heaving or sinkage in

industrial and civilian construction. The heavy concentration of water after a rain often leads to waterlogging, doing much harm to agriculture. All this made it imperative to study and master the laws governing karst lands in order to turn this hazard into a benefit.

The karst phenomenon has long been a matter of interest to Chinese scientists. In the early 17th century Hsu Hsia-ke, a famous Ming dynasty traveller and geographer, made a survey trip through the provinces of southwest China. He recorded many interesting details about Kweilin's karst formations which have proved of great value.

As socialist construction proceeded in the new China, the government organized a great number of hydrogeologists and construction geologists to survey and study

the karst lands. National meetings in 1961 and 1966 reviewed this work. They summed up achievements and experience on this question and, out of a mass of records, observations and analyses, formulated some fundamental theories.

Over the years the Hydrological and Construction Geology Team of the Kwangsi Chuang Autonomous Region has contributed a great deal to the study of Kweilin. Their surveys have found a multitude of underground water sources for the city's industry and agriculture and provided hydrogeological data for setting up mines and factories. A series of large-scale maps drawn by the team members on the basis of their surveys, experiments and observation provides data on Kweilin's karst formations for the city's short- and long-term construction.

Vegetable growers beside Pagoda Hill.





Picturesque scenery along the Li River, Kwangsi.

Different kinds of stalactites and stalagmites.



KWEILIN'S SCENERY AND KARST FORMATIONS

600,000 Years of Labor and Struggle

— Exhibition of Archaeological Finds in New China

HSIA NAI

This article was written especially for China Reconstructs by Professor Hsia Nai, director of the Institute of Archaeology, Chinese Academy of Sciences. The first part, in this issue, discusses finds from Lantian Man 600,000 years ago to the Warring States period (475-221 B.C.). The second part, appearing in the next issue, will cover the period from the Chin dynasty (221-207 B.C.) to the Yuan dynasty (A.D. 1271-1368).

— Editor

AN exhibition of archaeological finds of the People's Republic of China will be held in Paris and London this year, the first of its kind in that part of the world since the founding of new China.

The exhibition contains only a very small part of the discoveries, but these include the best and therefore of interest to both specialists and the ordinary spectators. The exhibits, dating from Lantian Man of 600,000 years ago to the Yuan dynasty in the 14th century, not only reflect the progress of China's archaeological work over the last 24 years but also present an outline of the history of development of ancient Chinese culture.

Lantian Man and Peking Man

Both Lantian Man (*Homo erectus lantianensis*, formerly *Sinanthropus lantianensis*) and Peking Man (*Homo erectus pekinensis*, formerly *Sinanthropus pekinensis*) lived in the mid-Paleolithic period of the Pleistocene age.

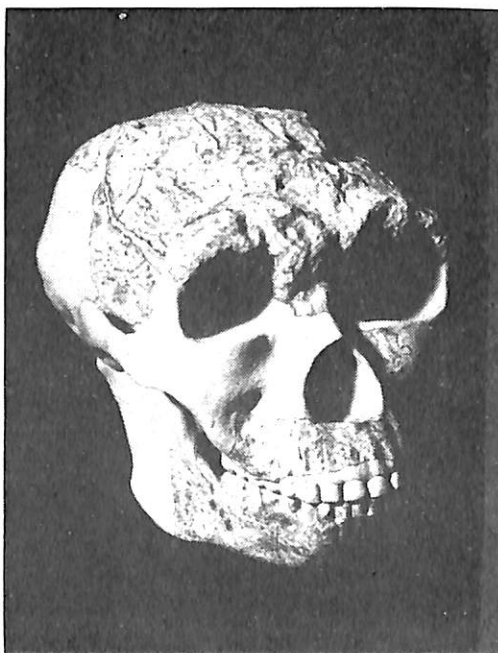
The skull and lower jaw of Lantian Man were first discovered in 1963 and 1964 at Lantian in Shensi province.

Older than Peking Man, Lantian Man's physical features are a little more primitive. Some very primitive chipped stone implements were also found at the site.

Since liberation in 1949, more fossils of Peking Man, stone implements he used, and evidence of the use of fire have been discovered at the world-famous site of Choukoutien, southwest of Peking. Pollen analysis shows that Peking Man lived here during the early phases of the Second Interglacial Stage — 400,000 to 500,000 years ago.

Both Lantian Man and Peking Man used simple stone tools, practiced hunting and fishing, and gathered wild fruit and vegetable food. They led a primitive life in groups. These discoveries prove that China is one of the cradles of mankind.

Skull and lower jaw of Lantian Man (model). H. 18 cm. Lantian, Shensi.



Panpo at Sian and Other Neolithic Sites

The end of the Paleolithic Age came less than 10,000 years ago. Since 1949 Chinese archaeological workers have found many new paleolithic sites containing fossils of early man and his stone tools. Some of them are probably as late as the Mesolithic Age.

New finds at Panpo, a well-preserved neolithic village unearthed near Sian in Shensi province, show that man in this area had already gone through "the neolithic revolution", as it is termed by some archaeologists, having begun to farm, raise domesticated animals and live a settled life in villages.

The Panpo site covers 50,000 square meters. Between 1954 and 1957 about 10,000 square meters were excavated, including remains of houses, kilns and a cemetery. Close to 10,000 objects were

Lantian Man, primitive society (restoration). H. 43.2 cm. Made in 1972.



unearthed. Three specimens of charcoal gave C_{14} dates of 6080 ± 110 B.P., 5920 ± 105 B.P. and 5855 ± 105 B.P. respectively.

Farming and livestock breeding provided man with more products. As a result he had spare time to make pottery vessels and to express his artistic creativeness in exquisite pottery design. He painted his ceramics with human masks, animal masks and triangle patterns. He made polished stone tools and bone instruments such as harpoons and needles. Stone spinning whorls, bone needles and the marks of cloth patterns on the base of pottery vessels testify to his ability to weave and sew.

Because this painted pottery culture was first discovered at Yangshao village in Mienchih county, Honan province, it is called Yangshao culture.

Another neolithic culture characterized by painted pottery was found in Kansu, Chinghai and other provinces along the upper reaches of the Yellow River. Since it differs from Yangshao culture to the east, it is called Kansu Yangshao culture. When these painted pottery vessels were first discovered in the early twenties, the meticulous workmanship and elaborate geometrical designs surprised art lovers of the world.

The Chinglien kang culture along the lower reaches of the Yangtze and Huai rivers, mainly in Kiangsu province, is one of the several neolithic cultures discovered after the founding of new China. Its painted pottery, beautiful in design and rich in color, has a distinctive style of its own. Among the polished stone implements displayed in the exhibition, a stone knife with seven perforations and a stepped stone adze are characteristic of this culture.

Both the Kansu Yangshao culture and the Chinglien kang culture are later than the Yangshao culture as represented at Panpo. They existed about 4,000 years ago.

The Lungshan culture was first discovered in 1928 at Lungshan-chen, Licheng county, in Shantung province, mainly along the middle and lower reaches of the Yellow River. It belongs to the late Neo-

lithic period. Two specimens of charcoal have been dated by radiocarbon to 4275 ± 95 B.P. and 3965 ± 95 B.P.

The Lungshan excavations at Yaochia village, Weifang county in Shantung province, between 1959 and 1964 were very fruitful. Pottery vessels were mostly wheel made. Though unpainted, they have beautiful forms and show skilled workmanship. The body walls of some vessels are as thin as 0.5 mm. It is thus called "eggshell pottery". Most of the vessels have a black glossy surface.

These painted pottery and black pottery finds indicate that the Chinese people had already distinguished their special talent for ceramics several thousand years ago.

The Bronze Culture in the Slave Society of the Shang Dynasty

The growth of the forces of production brought about the dif-

ferentiation of society. Class society appeared in China.

The Shang dynasty (c. 1600-1100 E.C.) was a slave society. People had already made bronze vessels. Bronze was far superior to stone for tools and weapons. Bronze metallurgy requires improved techniques and advanced industrial and commercial organization. Writing had also appeared by this time, many of the bronze vessels and oracle bones appearing with inscriptions in hieroglyphics or pictographs.

As a result of differentiation, cities grew from villages. Urbanization brought about the division of economy (i.e. the independence of handicrafts and rising of commerce) and the birth of the state in political life. Chinese society advanced from the stage of barbarism to the stage of civilization.

The Shang dynasty site discovered at Erlikang, near Chengchow, the capital of Honan prov-

Bronze *lei* (wine vessel) with animal-mask design and marked with clan emblem, Shang dynasty. H. 25 cm. (Inset: close-up of clan emblem.) Chengchow, Honan.





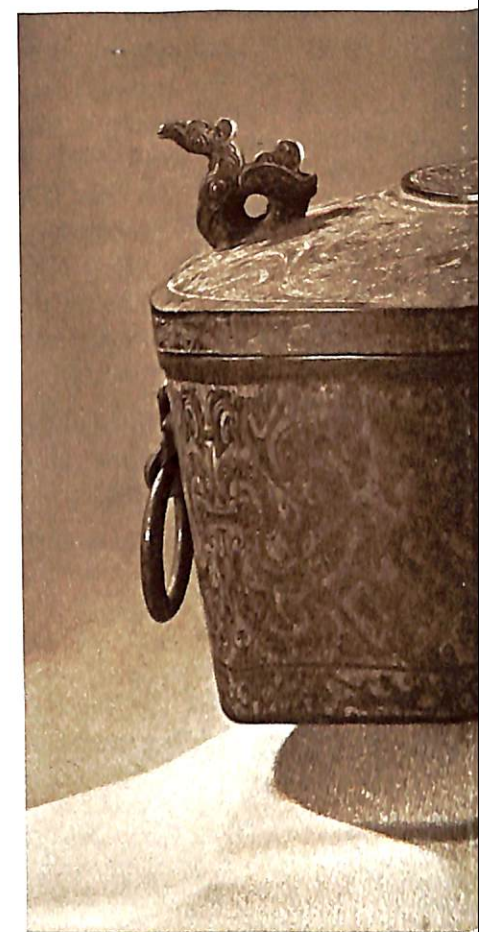
Pottery vase painted with four circles filled with a geometric pattern, Neolithic period. H. 49 cm. Yungtsing, Kansu.



Large-mouthed *tsun* (wine vessel) of proto-porcelain, Shang dynasty. H. 28.2 cm. Chengchow, Honan.



Bronze *kwei* (food vessel) of the Eastern Chou dynasty.



Bronze *pien chung* (a chime of bells) of the Marquis of Tsai, Spring and Autumn period. H. 16.6 to 28 cm. Shouhsien, Anhwei.

Rectangular bronze *ting* (cooking vessel) with human-mask design, Shang dynasty. H. 38.7 cm. Ningsiang, Hunan.

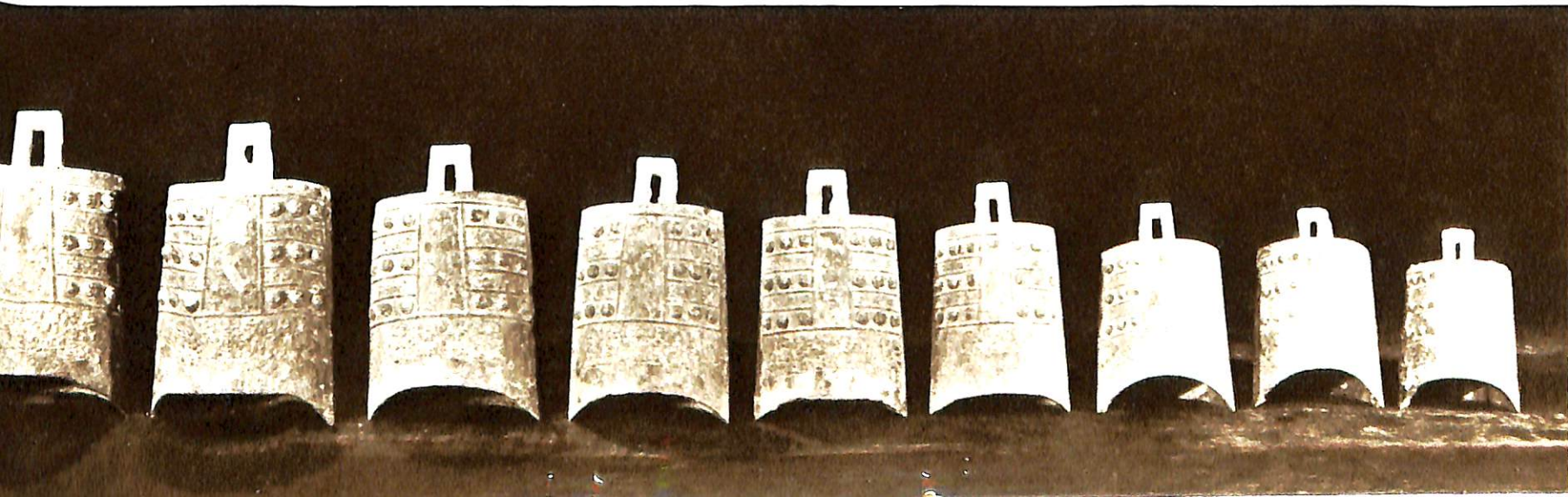


vessel) decorated with an unusual animal design. West-
H. 19.7 cm. D. of the mouth 27.2 cm. Tunhsi, Anhwei.



Bronze *kuang* (wine vessel) made for Jih Chi, West-
ern Chou dynasty. H. 31.6 cm. Fufeng, Shensi.

Bronze *tsun* (wine vessel) with an unusual dragon de-
sign, Warring States period. H. 17.1 cm. Kiangling, Hupeh.





Bronze *tsun* (wine vessel) with animal-mask design, Shang dynasty. H. 47 cm. Fuman, Anhwei.

ince, in 1950 covers 25 square kilometers. Excavations continued in the succeeding years. Remains of pottery kilns and shops for making bone objects and casting bronze were found. Sites of houses, a cemetery and the remnants of rammed-earth town walls were also found. There were bronze weapons, tools and vessels, of which some were for ceremonial use. There were bone artifacts and objects of ivory and jade. Though the pottery vessels cannot match those of the Neolithic period in artistic merit, a sort of proto-porcelain had appeared, the forerunner of later Chinese porcelain.

The objects unearthed at Erlang are older than those discovered at the Yin ruins at Hsiao-tun, Anyang, in Honan province. This very important discovery made after liberation facilitates research into the origins of Chinese culture.

The famous Yin ruins at Anyang are the site of the capital of the Shang dynasty after 1400 B.C. Scientific excavations were started there in 1928. After the founding of new China, extended excavations revealed many ancient cul-

tural objects, including inscribed bronze vessels and oracle bones. A large tomb unearthed at Wukuan-tsun in 1950 contained 79 sacrificed slaves, an invaluable discovery for the study of the slave society of the Shang dynasty.

Bronze vessels of the Shang dynasty have also been found in Shansi, Anhwei, Hunan and Shantung provinces. Like those unearthed at Anyang, these belong to the late period of the Shang dynasty. Bronze metallurgy in China had reached a high level of perfection. Technically, its high level is evidenced by the use of the piece-moulding method and the excellent quality of its products. Artistically, both the shape and the decoration are admirable. The shape of objects is generally dignified and solemn while that of others is strange and fantastic. For example, the bronze *kuang* wine vessels with a dragon design and the owl-shaped bronze *yu*, also a kind of wine vessel, unearthed at Shihlou in Shansi province, are good representatives. The decorative patterns are usually in high relief with designs of animals and birds such as *tao tieh* animal masks, dragon and phoenix. The designs are beautiful and grand with distinctive characteristics of their own. Occasionally a realism was adopted, as in the case of the rectangular bronze *ting* vessel with a human-mask design. But this is quite rare. The bronzes of the Shang dynasty and the succeeding Chou dynasty hold a special place in the history of world art.

Bronzes of the Western Chou Dynasty and the Spring and Autumn Period

Western Chou (c. 1100-770 B.C.) bronzes can be divided into two periods. The earlier inherited the decorative tradition of the Shang dynasty. Representatives of this period include the bronze *kuang* wine vessel, the square *tsun* wine vessel and the square bronze ritual vessel *yi*, all made for Jih Chi, unearthed at Fufeng, Shensi province, in 1963. Additional examples from this period are the bronze *kuei* food container made for Yu Fu Kuei and the bronze *yu* wine vessel made by Shi Hsu unearthed

in 1955 at Ketso in Liaoning province (formerly under the administration of Lingyuan in Jehol).

In the later period of Western Chou, bronze vessels took on some new shapes with great changes in decorative design. The pattern is less lively, with only designs of ribbon band, scale and decomposed animals. Ceremonial vessels, however, bear lengthy inscriptions. The bronze *hu* wine vessel made by Chi Fu about 900 B.C., unearthed in 1960 at Fufeng, has an inscription of 57 characters, recording the award by Tung Chung, a big slave owner, of four families of slaves to Chi Fu. Both these groups of bronze vessels unearthed at Fufeng are derived from hoards.

The bronze vessels discovered at Tunhsi, in Anhwei province south of the Yangtze River, were found in several tombs of the Western Chou dynasty. Some of these resemble those found in the Yellow River valley. The bronze *yu* wine vessel made by Kung is an example. Perhaps it was brought in from the Yellow River valley. Others have local color such as the bronze *kuei* food vessel decorated with an unusual animal design, probably cast locally.

Large numbers of proto-porcelain vessels such as vases, *tsun* wine vessels, and bottles were found in the tombs at the same time. Although such wares had been discovered in the tombs of the Western Chou period at Sian and Loyang, they were quite few. It is possible that they were made originally in the area south of the Yangtze River.

The bronzes of the Spring and Autumn period (770-475 B.C.) were discovered in large quantities in various places. Some of them bear inscriptions with accurate dates. This is a transition period for bronze-casting from the late Western Chou period to the style of the Warring States period (475-221 B.C.). New vessel shapes such as the bronze *chien* basin and the bronze *tou* stem-bowl with lid appeared in this period with new designs of interlaced dragons and snakes. Only a few objects unearthed in Anhwei and Shansi provinces are displayed in the exhibition.

The chime of bells (*pien chung*) exhibited was found in the tomb of the Marquis of Tsai, probably the Marquis Chao (518-491 B.C.) recorded in history. As the power of the State of Tsai declined it was forced to move its capital. But the tomb and burial accessories were still very pompous. The burial accessories include a large number of bronze and jade objects. The chime of nine bells in graduated sizes, giving varied notes when struck, was used to play music.

The Appearance of Iron Ware and the Flourishing Culture of the Warring States Period (475-221 B.C.)

The use of iron in China dates back to the early part of the Warring States period or earlier. By the middle of the period the use of iron implements, especially farm tools, was widespread. The moulds made of cast iron for casting displayed in the exhibition, which were discovered in 1953 at Hsinglung in Hopei province, not only prove the existence of iron at that time but also prove that cast iron appeared in China 1,000 years earlier than in Europe. Durable moulds made of metal had already been adopted.

The use of iron tools in farming further advanced the forces of production, bringing about changes in the social system. Contemporary Chinese historians generally believe that Chinese feudal society was formed in the Warring States period. Tremendous changes took place in many fields. Cities with rammed-earth walls sprang up like

mushrooms throughout the country.

After the founding of new China, surveys and excavations were made at the capitals of the seven major states and other cities of the period. The remains of the second capital of Yen at Ihsien, Hopei province, is one of them. The capital was surrounded by rammed-earth walls 8,300 meters from west to east and 4,000 meters from north to south. The foundations of several large buildings and many relics were discovered, including eave-tiles with an animal-mask design.

Handicrafts and commerce flourished in these capitals. Metal coins came into use. The streets of Lintze, the capital of Chi, were so crowded that "the hubs of the wheels of chariots brushed each other and passengers rubbed shoulders". The prosperous scene is easy to imagine. These cities were political, economic and cultural centers in which "Let a hundred flowers blossom" is a vivid description of the flourishing handicrafts and "Let a hundred schools of thought contend" describes the scene in philosophy. The result was the splendid culture of the Warring States period.

The meticulously carved pottery moulds displayed were unearthed between 1959 and 1960 at the site of a bronze casting works at Houma in Shansi province. They show the improved technique and workmanship of bronze vessels of the period. Interlaced dragon and snake designs are delicate and beautiful. There are also lifelike portrayals of hunts and banquets,

the forerunners of realism in decoration found in the succeeding Han dynasty.

Bronze vessels inlaid with gold or silver were a newly invented technique in decoration which was later further developed in the Western Han period. The bronze *tou* food container inlaid with gold in *kuei* dragon design and the bronze chariot ornament with silver inlay on display, unearthed at Changchih and Yungchi in Shansi province respectively, represent this technique. Their decorative patterns equal similar designs in lacquerware and jade objects made in the same period.

Three Chu tombs of the Warring States period were excavated in 1965 and 1966 at Kiangling in Hupeh province. This cemetery is located near the capital of Chu. The burial accessories numbered more than 900 pieces, including bronzes, lacquerware and jade objects. Among them several pieces are outstanding. A bronze sword 60.8 cm. long with a lozenge design is exhibited. Another bronze sword with similar shape and design also found there but not exhibited, however, bears inscriptions of Kou Chien (reign 496-465 B.C.), the well-known king of the State of Yueh. It shows that the cemetery belongs to the 5th century B.C. Among the exhibits is another bronze *tsun* wine vessel with an unusual dragon design slightly different from those excavated in the Yellow River valley. It was probably made in the State of Chu. An iron belt-hook with gold inlay, 46.3 cm. long, is also displayed. Belt-hooks of such size had never been found before. The fact that an iron belt was inlaid with gold shows how highly iron was valued at that time. The gold inlaid designs are similar to those of the bronze vessels inlaid with gold and silver. These new finds increased our knowledge of Chu culture and its status in the development of art in the Warring States period.

With the unification of China by Chin Shih Huang, the First Emperor of Chin, the period of Warring States of seven rival states came to an end. Chinese civilization hereafter entered a maturing stage.

Iron mould for casting a pair of sickles, Warring States period. L. 32.5 cm. Hsinglung, Hopei.





Pottery basin painted with human-mask design, Neolithic period. H. 17 cm. D. of the mouth 44.5 cm. Panpo, Sian.



Pottery basin painted with flower-petal design, Neolithic period. H. 16.5 cm. D. of the mouth, 30.2 cm. Peih sien, Kiangsu.



Bronze *kuang* (wine vessel) with dragon design, Shang dynasty. L. 41.5 cm. Shihlou, Shansi.



Black pottery *tou* (stem-cup) with thin body (left), Neolithic period. H. 16.3 cm. Black pottery cup with two ears (right), Neolithic period. H. 12.5 cm. Weifang, Shantung.





Bronze *tou* (food vessel) inlaid with gold in *kuei*-dragon design, Warring States period. H. 19.2 cm. Changchih, Shansi.

ARCHAEOLOGICAL FINDS IN NEW CHINA

Children's Performance



A performance by the Chaichiakou Primary School orchestra, made up mainly of Chinese folk instruments.

ONE of the liveliest programs currently in Peking theaters is a performance by kindergarten and primary school children in which they depict their life with chorus, songs, dances and ballads. Photographs of a few of their numbers are presented on this page.

The numbers in the program were selected from almost 400 prepared in the Peking district schools. For two years, these have been constantly revised and improved in content, musical accompaniment, costumes and scenery. The young actors, dancers and musicians rehearse enthusiastically with their teachers and even the youngest, just four, works hard at it.

The spontaneity, optimism and joy of China's children, which

comes out so naturally on the stage, is the key to the delight with which audiences receive the performance. "Tug of War", for example, is a rollicking Tientsin *kuai pan*—a story recited to the rhythm of bamboo clappers—which tells how conceit makes one lag behind and modesty helps one go forward.

One of the gayest and most graceful numbers is "Rubber-band Rope", a dance based on a jump-rope game popular in China. Supple, sure and lighthearted, the girls weave intricate patterns expressing the joy and optimism of the new generation.

Even ballet, in simple movements at least, is presented. "Song

of the Little Red Soldiers", which the children helped create, urges pupils to study hard and exercise in order to become good successors to the revolution.

Pre-school children give audiences "The Worker Uncles Gave Me a Little Crayon", lightheartedly singing and dancing their way through the lively drawings they make of the things which attract them in their socialist motherland.

Liu Ming-chiang, a 9-year-old third grader, does a Shantung *kuai shu*, a rhythmical narration in the Shantung dialect. His father is a noted Peking interpreter of this art. His polished delivery and rich expressions tell a tale of conscientious ping-pong practice.

Nine-year-old Liu Ming-chiang performs a Shantung *kuai shu*.



"Who says a weak player can't beat a strong one?..."



"The two players changed sides and began the second game..."



"It's all over, I've lost this game too..."



"Friendship first, competition second..."



"Song of the Little Red Soldiers", a ballet by pupils from eight to thirteen.

"Rubber-band Rope", a dance performed by primary school pupils between the ages of eight and twelve.



"Tug-of-War", a Tientsin *kuai pan* acted out by nine- to twelve-year olds.



Ex-Slaves Hold the Gun

CHENG CHANG-SHENG, commander of the Sixth Company of the Yi People's Regiment of the People's Liberation Army, was born a slave in the Yi society of the Liangshan Mountains of southwestern Szechuan province. For 17 years he struggled only to survive. For the last 17 years he has been a member of the fighting collective which is the People's Liberation Army.

Cheng's story is a picture of the tremendous change in the life of the Yi people from powerless slaves tortured and killed by their owners to being masters of their own fate, protecting it with guns in their hands.

Six months after Cheng was born, the slave owner shot and killed his father and made his mother, brother and himself slaves in his house.

As he grew up he saw how the owners drove their slaves to fight in endless petty wars between families over land, cattle, sheep and slaves. Once the Wuchieh and Bachieh families drove 1,000 slaves to battle and more than 200 were killed—in a quarrel over one slave! Many houses and good fields were laid waste.

In those evil days, the slaves had neither guns nor the political power to build a new life for themselves.

In 1935, four years before Cheng Chang-sheng was born, the slaves along the Yuehsi River in the Greater Liangshan Mountains rebelled against the brutal oppression of the government and the slave owners. With broadswords and spears they attacked and occupied the county seat. But the rebellion was crushed in blood and the slaves fled into the mountain forests.

In April that year, during its Long March north to fight the

Japanese invaders, the Chinese Workers' and Peasants' Red Army led by Chairman Mao passed through the Greater Liangshan Mountains, spreading the sparks of revolution among the Yi people. Over 100 of the rebel slaves joined the Red Army to fight for the liberation of the people of all of China's nationalities. When the Red Army left, the sparks it had ignited burned in the hearts of the Yi people through the dark years and they longed for the Red Army to return.

The Yis did not see the Red Army again until 1950 when it came back as the People's Liberation Army. The Kuomintang's reactionary rule had been overthrown. Now, led by the Communist Party, the Yi people set up their own political power—the Liangshan Yi Autonomous *Chou*. While the people were demanding democratic reform to smash the slave system, a handful of slave-owners and Chiang Kai-shek bandit remnants desperately sabotaged and disrupted things. The Yis therefore wanted an armed force of their own to defend the gains the revolution had brought them.

Thus in 1956, with the deep concern of the Party and Chairman Mao, the Yi People's Regiment—a People's Liberation Army unit made up of liberated Yi slaves—was formed. Cheng Chang-sheng and many other young people joined.

On the day the Yi People's Regiment was founded, people in their holiday best came from all directions for the inaugural meeting. The new commander was Aher Mugah, one of the slaves in the Yuehsi Uprising who had joined the Red Army earlier. He solemnly declared, "Under the leadership of the Party and Chairman Mao, the liberated slaves have now taken up guns!"

Cheng Chang-sheng in the Sixth Company received a shiny new gun from Aher Mugah. His eyes blurred with tears as he looked at the portrait of Chairman Mao over the platform and in his heart he vowed to fight all his life for the interests of the Yi and other nationalities of China.

From that day on, the regiment worked side by side with the Yi people in the great struggle to carry on the socialist revolution and build socialism. In the democratic reform which smashed the slave system, in the cooperative movement and the establishment of the communes, and in the intense class struggle of the cultural revolution, many Yi cadres and soldiers were rapidly steeled and tempered as revolutionaries.

Cheng Chang-sheng became a capable commander. In the last 17 years his company has trained over 70 Yi soldiers as People's Liberation Army cadres. Some 350 demobilized men have returned to their villages to become township or commune cadres. Others have become the first Yi factory workers in the Liangshan Mountains. The Yis call Sixth Company "the school that cultivates seeds of the revolution".

Taking up the Gun — for Whom?

In the shady barracks of Sixth Company is an exhibition room which teaches the lessons of class struggle. Here are slave-family histories written in blood and tears, iron chains, heavy wooden shackles, broadswords and spears—all the instruments which the slave owners used to torture and kill the slaves.

Next to the drill ground there is a "garden of bitter herbs" where the men grow several dozen kinds of wild plants, such as bitter artemisia and wild buckwheat, which



Members of the Yi People's Regiment of the PLA study Chairman Mao's works.

with the Chinese people and to serve them wholeheartedly."

When Yi soldier Jeko Dachi came into the company, they gave him a gun. He held it a moment, thinking of his mother, who had been killed by a slave owner, and his sister who had been sold, and then burst into tears. During the day he ran his hands over the gun and polished it again and again. At night he clutched it tightly when he went to sleep. One night Commander Cheng walked through the dormitory to see if the men

were well covered and noticed Dachi's gun.

Cheng sought Dachi out the next day. "Dachi," he said quietly, "tell me why we take up the gun."

Unable to hold back his grief and anger, Dachi unbuttoned his uniform and showed him a great round scar on his abdomen. He told Cheng how the slave society had torn his parents away from him. When he was a small boy the slave owner forced him to go into the mountains to herd sheep with some other little boys. He

the slaves had to eat in the old society — another classroom where the company gives its soldiers regular education in class struggle.

Every year new volunteers join Sixth Company. In the early years of the Yi People's Regiment, these were ex-slaves. Today they are the children of former slaves. As soon as the new soldiers arrive, the company's Party branch takes them to the exhibition and the herb garden. Here the darkness of the old society stands out in graphic contrast with life in the new and they learn the importance of the PLA tradition: "To stand firmly



Ex-slave Gidru Riheh tells PLA soldiers the history of his family.

Coaching Yi militiawomen.



was always hungry and cold. One day they roasted and ate a dead chicken the slave owner had thrown away. The owner's wife caught them and gave them a beating. She burned Dachi with a pair of red-hot tongs.

The commander asked gently, "And do we take up the gun merely for revenge?" Dachi could not answer.

Looking at this new soldier, so young and honest, the commander thought of his own road from slave to soldier. "A revolutionary fighter," he said, "should not just remember his own wrongs and sufferings. He should unite his own destiny with that of his class. We can only use the gun well when we have thoroughly absorbed the ideal of fighting all our lives for

the interests of the people of the Yi and all the rest of China's nationalities."

That evening the commander and Dachi went to a company meeting. Encouraged by Cheng, Dachi spoke about the slave owners' crimes, his own brutal treatment in the old society and his happiness as master of his fate since liberation.

Dachi's story moved the others. One after another of the older men went up to the platform and spoke of the bitter lives of their own families and how the Party's education had helped them make progress. Some told how the Han soldiers of the Red Army during the Long March had united with the Yi people to fight the local Kuomintang reactionaries and slave owners. Others praised the friendship of the country's different nationalities who united in the struggle to build socialism in the Liangshan Mountains after liberation.

In moved voices they pointed out that this struggle proved that **"in the final analysis, national struggle is a question of class struggle"**. Before liberation, they said, people of different nationalities suffered in the same way. We suffered from a small handful of reactionary Han rulers and Yi

slave owners. Today the Party and Chairman Mao have helped us become close comrades in the struggle to carry the revolution on and build socialism. We nationalities of China must never forget the sufferings inflicted on us by the exploiting classes in the old society, but we must also remember the revolutionary truth that without emancipating all of mankind the proletariat cannot emancipate itself. We must always hold our guns with a firm grip to defend all our nationalities.

Dachi was hearing his own feeling expressed by others. His vision widened. After the meeting he told the company commander earnestly, "Now I understand that the blood of *all* our peoples paid for the liberation of the Yi slaves. Our own ideas of revenge are petty — we must struggle the rest of our lives for the interests of all the people."

From then on Jeke Dachi made stricter demands upon himself. He practiced throwing hand grenades and shooting in the hot summer sun or the cold winter wind, constantly improving his skill until he was getting excellent marks in company tests. Today Dachi's fine character and high political level have earned him Communist Party membership and the praise of the entire company.

Army and People Unite to Build

The Yi People's Regiment works shoulder to shoulder with the liberated slaves to change and control nature in the Liangshan Mountains.

Highways, railways, iron and magnesite mines, hydroelectric stations and the new dam to back up water which will irrigate 20,000 hectares of land — everywhere the people's soldiers and the liberated slaves work together.

One year, as the time for transplanting rice approached, a drought cracked the fields of the Pingtang brigade and withered the seedlings. Sixth Company was stationed nearby. Officers and men shouldered their picks and hoes and with the people climbed a 3,000-meter mountain where they cut through the rock to make a channel to bring in spring water. A long day-and-night battle resulted in a 4-kilometer channel which brought the water into the fields. The harvest that year was a good one.

In 1968, Sixth Company was on duty in the Richahom Mountains. A flash flood washed away large stretches of the Shihpu production team's crops and even the topsoil, leaving only deep gullies strewn with stones.

The company's Sixth Squad arrived, put down their bed-rolls, surveyed the damage and then went to work with the people to rebuild the fields. In the cold October wind blowing over the snow-covered mountains many of the men got blisters trying to break up the frozen stony ground. When the skin cracked, they wrapped their hands in handkerchiefs and went on working. The local militia, men, women and children carried earth and stones. What they thought would take eight days took only three and a half. In addition to turning over the soil in all the washed-out fields, they opened up two hectares of new land.

The armymen stayed on to help the people. Together they sent off the wind and snow of winter and welcomed back the flowers of spring. On land just recently ruined, buckwheat, oats and potatoes began showing green and sturdy.

PLA men help Yi commune members harvest corn.





Ball games at Hoping Primary School.

SPORTS

Small Players, Small Games



A football game.

FOOTBALL, basketball and volleyball — with smaller balls, smaller fields or courts, different rules and shorter game time — are very popular among Chinese children. They are played everywhere: in schoolyards, on sidewalks and in lane intersections.

The seven-county area of Szeping in Kirin province, for example, has 1,800 primary schools —

with 3,100 football, basketball and volleyball teams from the third grade up, and 36,400 players.

One of the young football players at Hoping Primary School is Chang Yao-wu, a boy who heads the ball well, shoots goals daringly, run fast and kicks accurately. Only two years ago he had been in poor health and often absent. He wanted to play so badly, how-

ever, that he decided to take physical training and practiced so persistently, even in the winter wind and snow, that his mother was worried. But his health got better. He became a strong member of both his class football and basketball teams. "Chang Yao-wu used to be weak as a kitten, but now he's strong as a tiger," the other pupils say.

The growing popularity of these junior activities is accompanied by the pupils' general physical condition. Today's attendance at the Hoping Primary School is 98.6 percent, with only one percent absent because of sickness. Their study has also improved.

Kao Shan was a mischievous boy known throughout the school for making trouble, quarreling in class and playing truant. His teacher had heart-to-heart talks with him and visited his home. He changed a little, but soon fell into his old habits again. Then the school found that he was interested in basketball and let him join the basketball team. There he learned more about collectivism and discipline and progressed rapidly. He put into sports the time and energy that he used to spend in fooling around. Soon he was accepted into the "Little Red Soldiers", an organization of advanced children, and was selected as captain of the school's basketball team. His father was very pleased to see his advancement and encouraged him to do still better. Now Kao Shan is in middle school, where he is also on the team.

Once Teacher Chiang Shu-chih found her pupil Chou Yu-chih in tears. She knew that as goalkeeper Little Chou had let a shot through his goal in a game against another team. Afraid of the others' complaints, he cried and said that he would never be a goalkeeper again. Teacher Chiang patiently helped him overcome his fondness for showing off. She reminded him that the aim of participating in physical training was to improve health and cultivate good sportsmanship. Later the school football team needed a center forward and asked Little Chou to be it. Chou accepted cheerfully and was very active in games and training. In a game he sprained his right foot,

so he tried hard to use his left foot. After a long period of practice he finally reached the point where he could use both feet accurately.

One day in a football game against another primary school, Chang Ching-pin, playing inside left, took a pass and drove the ball right toward the goal. But just as he was about to kick it in, a member of the opposite team suddenly fell in front of him. Little Chang promptly let his chance go and helped the boy up. His schoolmates praised him for the kind of sportsmanship that would rather lose a ball than hurt somebody. This spirit is common in Hoping's 39 small-ball teams.

These junior games are energetically promoted in China. Last year players from a number of provinces met in the Szuping area to swap experience. An eleven-city football competition will be held in September. Sports equipment factories produce small-size balls for the children. Peking and Tientsin make a special rubber ball which the children like because it is cheap, durable and waterproof. Spare-time physical culture schools train young players and umpires for nearby schools. Today, many of the outstanding players on regular football, basketball and volleyball teams across the nation are those who got their start only a few years ago in primary school.

Just Published

Travels in China by REWI ALLEY

Rewi Alley's latest book *Travels in China* describes tours he made during the first years of the Great Proletarian Cultural Revolution in the provinces of Hunan, Hopei, Shantung, Kiangsi, Kwangtung, Heilungkiang, Chekiang, Kiangsu and Shansi, and the cities of Shanghai, Peking and Tientsin.

In it he records stories told him by Red Guards on their long marches, men and women workers from several of China's nationalities, leaders of factory and commune revolutionary committees, lumbermen in the mountain forests and others. These vivid on-the-spot accounts of how the ordinary people lived, thought and struggled during the cultural revolution reveal in concrete terms the achievements of these crucial years in China's continuing revolution.

A chapter is devoted to the revolution in education, in which the author gives an explanation of why and how it is being carried out in the schools and universities.

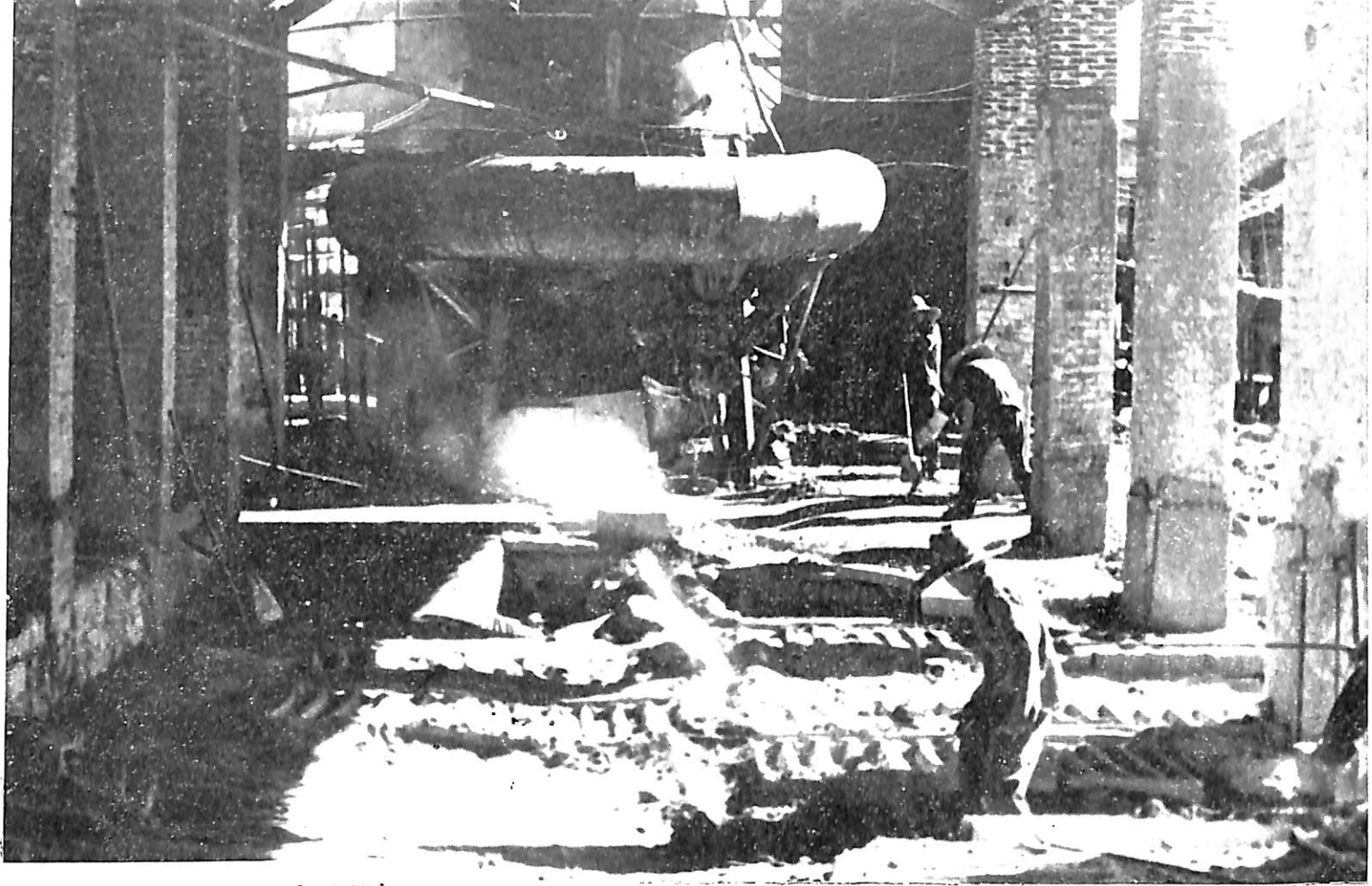
An intimate and informative book on contemporary China with the author's poems interspersed between his prose sketches and numerous photographs taken by him which bring the places and especially the people into sharp focus.

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Molten iron flows out of a furnace in a county-run iron-smelting plant.

Local Industry in Southeast Shansi

REWI ALLEY

SOUTHEAST Shansi province was a well-known battleground in the War of Resistance against Japanese Aggression, and many a saga was enacted in the mountains of the Taihang Range where Eighth Route Army forward headquarters were once located. Like all of China's hinterland, it has gone through the post-liberation years of construction and the cultural revolution with rapid changes still going on.

I had visited here in 1958. Last winter I came again to try and get a rounded picture of the county- and commune-run industries which are spreading so fast on the basis of progress in agriculture. Self-reliance and the use of local resources being the order of the day, the development of local industry has become a task eagerly taken up by the masses throughout the country.

County-run Industry

Today too, China's hinterland looks around for new resources of income, not depending alone on high crop yields. In Yangcheng county, for instance, there has been massive planting of mulberry trees for raising silkworms and a new silk filature has been erected which is a model of its kind. Already producing 25 tons of high-grade export silk yarn a year, it has 70 tons as its target. Its waste silk is made into bed quilts for local sale, the oil from the silkworms into soap, and the residue as an ingredient in compost fertilizer. Started in 1968, it was capitalized at 1,100,000 yuan, of which only 930,000 yuan was used. The total loan has already been repaid, while net profits have amounted to 313,000 yuan. Cost of production is going down all the time, while the amount of silk being gained from cocoons is going up. There are 262

workers, of whom 192 are women and 140 are middle-school graduates. It is a well-knit group of youth which has all the usual facilities — nursery, kindergarten, clinic, barbershop, playground. Sports and concert teams are organized as part of the factory's community life.

The Yangcheng Farm Tool Works is another county-run establishment. Its 217 workers work in four well-lighted, well-tooled shops, producing different kinds of farm machinery for the communes and commune brigades. It turned out equipment worth 500,000 yuan in 1972, which was 25 percent more than 1971. Since the beginning of 1970 it has built and sent out over 1,500 machines. It maintains a permanent group of workers going around the communes and commune brigades to help solve their technical problems, all of which is an essential part of the



Workers in the Yangcheng Silk Filature.



Export porcelain turned out at the Yangcheng Ceramics Factory.

work of laying a base for the widespread farm mechanization that is already having so great an influence on the hinterland.

Only one machine works is not enough for a rising rural center such as Yangcheng. It has another, set up during the great leap forward of 1958 by some 20 handcraft iron workers with only two ancient machine tools and a set of blacksmith's equipment. The shop first turned out simple local consumer goods and ordinary farm tools. Now with 210 workers and 59 modern machine tools, it produces over 700,000 yuan worth of essential equipment a year. At the time of my visit, the main lines of production were water pumps and machine tools for machine shops. As the mechanization of communes goes ahead, the demand for modern precision machine tools grows, and no longer is a commune or commune brigade satisfied with cast-off machine tools from the cities. Over 70 shapers and 130 pumps were produced in 1972.

Other county-run industries in Yangcheng include an iron and steel works, a coal mine, fertilizer factory, cement plant, and a new modern ceramics factory geared mostly for export porcelain. In Yangcheng, a fertile south-facing valley where winters are relatively warm, the beauty of the natural surroundings was marred by one bad-smelling plant, a county sulphur refinery. People living near it complained of bronchitis, and crops did not prosper.

Then came an anti-pollution drive and things changed. Not only do the 159 workers in the refinery no longer suffer from the fumes but people around are now entirely satisfied. A thousand tons of 99.9 percent pure sulphur is produced a year, fumes being conducted to a water tower where around a dozen chemicals are removed. Some tantalum, a precious metal used in electronics, is also recovered. The plan is to raise 1973 sulphur production to 1,300 tons.

The refinery is an interesting place to visit, children playing around the production site, the river below and the tall mountain ranges in the distance giving it a pleasant scenic look — all so different from the local sulphur plants I visited in Yangcheng in 1958, and an outstanding victory for the anti-pollution drive.

Commune-run Industry

Tsincheng is a more prosperous county than Yangcheng. Here county and commune industry is on the rise, keeping pace with the rapidly improving agricultural production of the county. The county has its iron and steel smelting, coal mines, agricultural machinery works, most on a larger scale than in Yangcheng.

One of the more interesting county factories here, however, is one which turns out the famous Shansi scissors. Shansi was once called "Pingchow", and the scissors of Pingchow are frequently men-

tioned in the literature of China's cultural past. This factory also puts out portable spray pumps for the communes, and ball bearing assemblies.

The machine shops of the Tsengchia village commune in Tsincheng have 234 workers, 110 of whom are women. Ninety-three are young people and 87 of these are apprentices. There are 57 workers of the fifth grade (eighth grade is the highest) but none over that. There is one engineer. Their major products are iron pipes of sizes needed for irrigation work and machine tools for commune brigade shops. Iron is cast from local ore, using local anthracite coal. Soon the two-ton-a-day furnace used for this will be replaced by a five-ton one and the old one used for smelting scrap.

The production line for 1973 includes the bodies of hand tractors, the diesel engines for which are being made in other local shops. Targets for 1973 also include 1,500 tons of iron pipes and 50 centrifugal pumps. At present the value of production runs around one million yuan a year. The plant was first set up in 1962 with some cast-off tools from other factories.

Light Industry

Between Tsincheng and Changchih counties lies the hilly county of Kaoping, mostly famous in the past for its luscious pears, and as a battleground during the ancient wars of the Warring States period (475-221 B.C.). Today it is a county of 380,000 people divided into 27



A middle school graduate working in a county-run factory.

communes. It has 45 county-run industries, operated by 8,000 workers.

We visited a silk weaving and dyeing plant with 630 workers, 310 of them women. It is set in a big compound with modern shops and well-spaced modern machines, advantages easier to gain in new rural industry than in crowded cities. Much of the silk weaving is brocade demanded for bed quilt covers. Natural silk and artificial are blended. The children from the plant's primary school crowded around to give us a cheery farewell as we left. We were highly impressed at seeing such a modern and well-operated plant in a place where there was so little before.

The Nancheng brigade is well known in Changchih county. Its leader, Li Ping-pieh, a gallant fighter, was wounded five times in the resistance wars, and is now famous for the way he has integrated the small industrial and handicraft units with the life of the people, old and young, crippled or healthy. A place where everyone smiles, a school for those who search for the better way. From early years the dignity of work is taught. Children from the primary school do their practical work in the industrial sections. Provisions are made to help cripples who cannot walk well enough to do farm work, for example, in making hemp bags. The lass at the lathe or driving a tractor seems perfectly adjusted even when doing something Shansi country girls would never have

thought of tackling in the past. Or even would have believed they could do. I saw a blind man strip and weave corn leaves into bags. There is something to do for everyone in the 40 little production sections that complement the farming process and keep everyone interested and busy. Li Ping-pieh, the brigade leader, is always going around, taking part in this or that task as he moves, quietly and so self-effacingly.

For a last example, let us turn to Hukwan county and its famous potteries. These have a history of 2,400 years, and the very name "Hukwan" means "Pot County". Some say the name came from the fact that the pass leading down to Honan through the Taihang Mountains there is shaped like a teapot spout, but it may have come just because pots were produced.

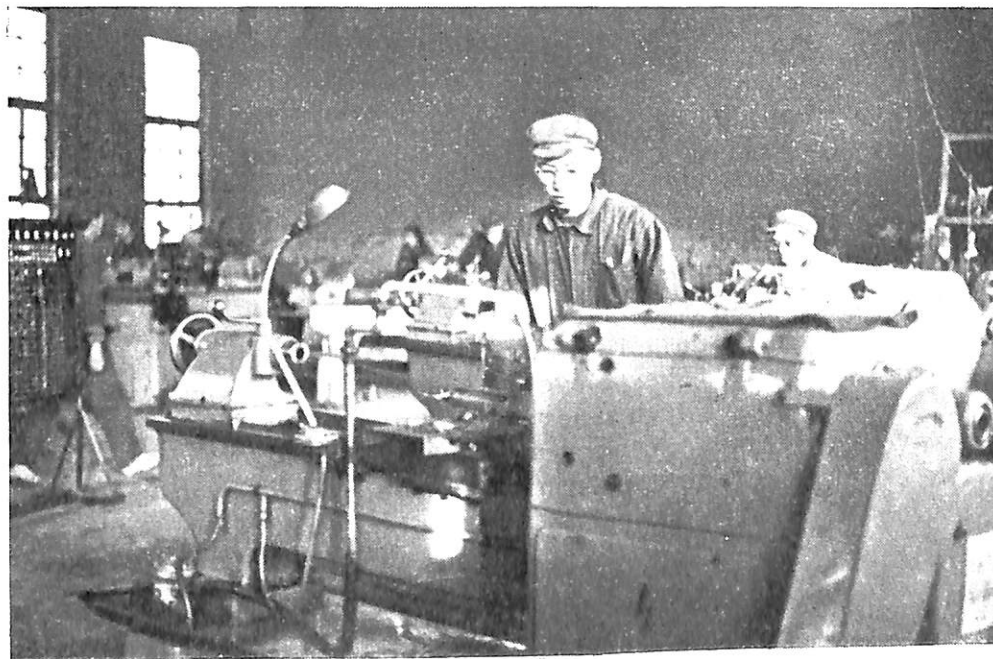
Hukwan's potteries run up a valley behind the county seat, and until recently turned out black and brown jars, teapots, bowls and heavily-glazed white ware like early Sung or Tang ones. Today the main product is beautifully finished fine white porcelain for export. Patterns and designs are of course to the buyer's order, but there are also some finely painted designs for local markets.

This year the potteries will turn out three million pieces, valued at 1,500,000 yuan. While the old circular kilns are still operating, work

on the modern continuous kilns we saw was rapidly nearing completion, with a streamlined production line also being set up. All materials needed are local. The coal is good and abundant. At the time of my visit 330 potters were employed, 64 of them women. Old potteries, operated by the commune brigades around, still turn out black glazed farm pottery, but all the major kilns that once studded the valley have been concentrated in this one county-run concern which is so rapidly raising standards in the pottery craft.

All we saw in this southeast corner of Shansi province is only a small part of what is happening in the hinterland of China today — more tools, newer ways, wielded by the eager hands of ordinary men and women who are gradually building new industrial bases in their communes to complement their traditional agriculture and make it more effective. These developments are the result of the success in extensive struggle of those who followed Chairman Mao's line in developing agriculture as the base and making use of all resources, against those who followed a revisionist line and wanted only big modern industry and foreign help in building up the country. However, though progress in southeast Shansi has been notable, everyone realizes that there is still much to be done and that they must not slacken in the struggle ahead.

A machine repair shop run by a commune brigade.





The plant's blackboard newspaper, where members' writings first appear.



Reading the shipyard paper.



Members of the writers' club revise their writings together.

THEY'RE good on the job, they're good with the pen. They write what's in our hearts. They really speak for us." That's what workers of Shanghai's China Shipyard say about members of their plant's amateur writers' club. Formed in August 1971, the club now has over 20 members, among them fitters, riveters, lathe operators and carpenters. They write about struggles in which they themselves have taken part, their heroes are the workers they see every day.

Since the club was born its members have written hundreds of news reports, commentaries, short

A SHIPYARD WRITER

stories and poems for shop and section blackboard newspapers and over 20 numbers to be performed by the yard's song and dance group. Some 30 of their works have been published in newspapers or magazines or produced on the radio. Among them are two collections, *Three Generations at the Shipyard* and *Shipyard Cavalcade*. *Spring Tide at the Building Berth*, a book of short stories by the members, has been published for nationwide distribution.

The members write enthusiastically about the new happenings and new people, the new morality and customs that have appeared at the plant, and the outstanding workers in their midst. Their writings have played an important role in educating the workers in revolutionary traditions, raising their class consciousness and promoting production.

How They Began

Though the members began writing in different ways, every

one of them took it up out of their deep love for their new life and the new society. There is Chien Kuo-liang, for instance, an amateur poet. After he came to the plant as a carpenter in 1964, workers in his shop asked him to take minutes at their meetings and study sessions, and later urged him to write "good news bulletins" about their achievements. As he saw these bulletins go up one after another, covering the walls of the corridor in red, he had a feeling in his heart that he wanted to express. Unable to keep it in, he wrote a short poem, "Good News Bulletins", about the workers' revolutionary enthusiasm. When it appeared in the yard's blackboard newspaper the workers liked it. This gave Chien the confidence to write more poems. Toward the end of 1967 he composed the poem "The Picture of Chairman Mao on the Building Berth", expressing the workers' profound love and respect for Chairman Mao. It was his first poem to appear in a newspaper. Feeling he has something to



S' CLUB

say, Chien keeps writing one poem after another.

Other members of the group started by writing for blackboard newspapers in their shops or sections. Tai Tsung-teh, for example, was inspired by an incident in the rivet shop where he works. In 1971 it fell behind on rivets for the *Xiyang*, the second 10,000-ton ship then under construction at the yard. When the workers in another shipyard heard of it they came to the aid of Tai's shop. The incident moved him to write his first article "Rivets of Friendship" for the blackboard newspaper.

At the beginning Tang Tsu-kang, a veteran worker who came to the yard in 1954, wrote only reports and production schedules and took minutes at meetings. Later he began producing short news items for the blackboard newspapers and the plant's broadcasting station. In 1958, at the height of a socialist labor emulation campaign at the plant, a brother and sister, both in the cold-working shop, began competing. As their output climbed

day by day, at the end of shift they wrote each other verses about it on a large iron plate. This inspired Tang to write a 1,000-word short story entitled "Verses on an Iron Plate" for the blackboard newspaper.

Once when the foundry was to cast a large part weighing dozens of tons, the bell rang, indicating the metal was heated, but the workers couldn't get the tap-hole open. Crisis. Just then a young worker rushed forward and despite the intense heat, worked with all his might at the tap-hole until it was open and the molten iron poured out. It was Little Yang, a member of the writers' club. The older workers clapped the young man on the back approvingly.

Being members of the masses, the amateur writers get help from the whole plant. Veteran workers often tell them of the heroic struggles of the past, or suggest ideas for stories on current themes. In talking to the other workers about their daily life, the writers have learned to note their mates' vivid and vigorous way of expression. They often read their manuscripts in the shop to get criticism and suggestions on how to revise them.

Plant and Publishers Assist

The plant has provided the club with a quiet workroom well stock-

ed with books and magazines. At the club's first meeting a representative of the yard's Communist Party committee urged them to study Chairman Mao's *Talks at the Yanan Forum on Literature and Art* so that they would have the correct orientation for their writing. He also arranged for the club to have a half day a week free for collective study. They have studied works by Marx, Engels, Lenin and Stalin as well as those by Chairman Mao. Members of the Party committee often discuss choice of subjects and organization of content with the writers, and help them analyze their drafts. They also relate their own experiences in past struggles in the shipyard.

The worker-writers get concrete help from professional writers. Also from editors in publishing houses, who sometimes come to work with them on the job and join them in collecting material. Their sessions to discuss organization of the material sometimes go on into the small hours of the night. Club members can attend special meetings arranged by the publishing houses at which professional writers speak and exchange experience. The short story collection *Spring Tide at the Building Berth* is a product of such cooperation between publishers and the shipyard writers' club.

One of the regular sessions to study the works of Marx, Engels, Lenin and Stalin as well as those of Chairman Mao.



TEHLSIZU commune in Fuhsien county is an apple-growing center in Liaoning province. Every spring at pruning time and every autumn when the apples are ripening, people from many parts of the country come to learn from this commune's advanced methods and swap experience on pruning technique with its veteran farmer, Chang Chin-hou.

Several decades of practical work and experimentation has enabled Chang to help increase the apple crop by finding ways to reduce the fluctuation in yield from one year to the next, to make the trees produce earlier and to space them closer together. The apple production of this area has risen from a few hundred tons annually before liberation to over 10,000 tons.

Chang is now seventy years old, of medium height and sturdy build, hands covered with hardened calluses. His wind-beaten, sun-burned face is a portrait of honesty and sincerity. Warm to all visitors, he passes on his experience and technique without any reservations. "In the old society," he says, "I had to work for a capitalist and couldn't get ahold of any technique even by stealing it!"

When he was 21 he had no other way of making a living but to hire himself out to the owner of an apple orchard. When it was time for pruning, the boss would point a stick at the part to be pruned and Chang would cut it. Why that particular branch should be pruned, he was never told nor allowed to know. Sometimes the boss's movements were so quick he would not see it clearly and cut off the wrong branch. Then the stick would come down on his head.

But Chang and the other hired men were determined to learn how to prune. When the boss was not around, they would pick up the pruned branches and compare them with other branches to try to figure out the whys and wherefores of what they had been told to do. Chang worked in the capitalist's apple orchards for over twenty years and managed to learn some of the techniques.

In 1945 Chang Chin-hou's home village was liberated. The orchards, which had been created by the working people, finally returned to them. Land reform was carried out and this slave in the old society became a master in the new. In 1947 the village Poor Peasants' Association made Chang head of the technical work of the orchard. When the Tehliszu commune was formed in 1958, it allotted him two-thirds of a hectare on which he could experiment and encouraged him to study technique. It sent a Shenyang Agricultural Institute graduate as his assistant. With provisions for improving his technique that he would never even have dared dream possible before, he put his heart and soul into the research

say, "If I don't work on the experiments even for a day, I don't feel like eating. No matter how hard it is, taking a walk around the hills makes me feel good."

Although his job was experimenting, he also paid attention to the commune's 330,000 apple trees, visiting each of the eight brigades at least twice a year to make extensive investigations.

FOR a long time the fruit-growing areas had had the problem of fluctuation in yield from one year to the next. If one year's crop was big, inevitably the next year's would be small. The peasants called it "the big and small years". This alternation also made the life of the tree shorter.

Chang Chin-hou

— Peasant Fruit Specialist

work. Commune members called him "the man with his heart tied to the apple tree".

Chang often says, "There's a lot to be learned in an apple tree. If we don't work hard at it we won't be able to learn much." He felt that direct observation and work in the orchards was especially important. In summer during a big rain he would go up to the hill orchards with an umbrella to see what was happening. Fierce early spring winds could not stop him from climbing into a tree to prune.

At one time he was carrying on an experiment on a hill east of a stream. Walking 10 kilometers every day, he had to cross a log bridge. At his age, however, his legs were no longer steady and he had to have a young man help him cross on the log. When people urged him not to go, he would

Chang began to study this problem in 1958. At first he thought it was because the trees did not get enough fertilizer and water. But when he gave the trees plenty of both, there was no improvement. He became discouraged. "Easier to change rivers and mountains than the nature of an apple tree," he thought. "It looks like the apple tree is just that way, and all we can do is make up for the losses in the small year with the increases in the big year!"

But the Party branch and commune members urged him to go on experimenting. Technicians from agricultural research institutes and professors from the Shenyang Agricultural Institute came to help. From then on, Chang was in his orchards every day the year round. From the time a tree budded to the time it bore fruit, he would be observing it carefully,



Chang Chin-hou

A bumper crop.



discussing with his colleagues what he could not understand and asking their advice.

Through careful observation he finally began to understand what caused the "big and small years". When a tree bears a big crop it concentrates its nourishment where the apples are, and few new fruiting branches develop. The following year not many buds appear and the crop is inevitably small. Since there is little fruit to nourish during this second year, however, much of the tree's nourishment goes to the new fruiting branches. Thus, in the third year numerous buds appear on these branches and a big crop comes again.

Through four years of practice Chang found ways of pruning to balance the distribution of the tree's nourishment between the



Discussing how to increase apple yields with young technicians.

non-fruiting branches and the fruiting ones. Since 1968 Tehliszu commune has been able to get a constant crop of 10,000 tons a year, and this is increasing.

THE commune has over 100,000 fruit saplings. Formerly, apple trees grew 10 to 15 years old before they started to bear. Commune members beginning orchards called this period "the ten-year poverty". How much greater our contribution to the state would be, Chang thought, if we could make the trees bear earlier.

He began visiting many orchards, studying the problem. One day he noticed a small withered-looking tree about six years old on a northern hillside. It had over 60 Kuokuang apples on it. Chang began to understand the contradiction in the growth of trees. In the past, for fear of slowing down the tree's growth, as soon as a new fruiting branch started, he would cut it off. But apple trees grow fast anyway and such severe pruning only stimulated them and made them grow even faster. The faster a sapling grows the later it bears a full crop, and the more flourishing it appears the less fruit it bears. This small tree growing in a ravine had been forgotten in the pruning. Moreover, the wide angle between its trunk and the main branches also made

for slower growth and earlier crops.

The commune allotted a piece of land on this slope for an experimental orchard and organized a scientific experiment group of technicians of the team, brigade and commune level.

Guided by Chang, this group adopted new pruning methods. They pruned few new branches, but pulled the main branches apart with rope to form a wider angle with the trunk so that growth would be slower and also there would be ample sunlight through the tree. After much experimenting, they finally succeeded in having the Kuokuang apple trees bear at six years.

IN the past, several hundred 50-year-old trees in the commune died every year. By experimenting with different pruning methods, they have kept 50,000 old trees alive so that each yields around 100 kilograms of apples every year.

Chang has also been experimenting with planting trees closer together and has succeeded in doubling the number that can be planted on a hectare.

He has trained over 500 technicians for the commune and some have already been sent to

work in other provinces. Sometimes he is invited to lecture at the Shenyang Agricultural Institute. But Chang is never satisfied with his knowledge and continues to take every opportunity to learn. Whenever he visits other orchards he tries to solve problems.

Recently he has been studying how to increase the yield of the Hungyuanshuai apple. One day a group from Taian county in Shantung province came to visit and learn from him. But when he heard that one of the group was also studying the cultivation of the Hungyuanshuai apple, he insisted on learning all about it. Chang did not know how to write, so as he listened, he had his assistant take careful notes. Enriching his experiments like this with the experience of other regions, he continues to raise his technique.

Translation for LANGUAGE CORNER Exercise III

Eating the 'Ink Bottle'

Lenin had already been in prison fourteen months. In prison reading was allowed, but not writing. Every revolutionary knows, however, that if you write with milk nothing can be seen on the paper, but if it is heated over a flame the words can be seen.

Lenin used bread to make an "ink bottle". He poured milk into it, and with a pen wrote in books in places where there was no print. Once a jailer saw Lenin writing and rushed in. Hearing someone coming, Lenin ate the "ink bottle".

"What are you doing?" the jailer asked Lenin.

"I'm eating bread," said Lenin. "Don't you even recognize bread?"

The jailer looked and it really was bread, so he went out.

In this way Lenin wrote a very famous book in prison.

Lesson 18

列宁的大衣

Lièníng de Dàyi

Lenin's Overcoat

冬天, 刮着 北风, 下着 大雪,
Dōngtiān, guāzhe běifēng, xiàzhe dàxuě,
(It was) winter, blowing north wind, falling big snow,

一天, 一个 同志 看看 列宁 身上
Yītiān, yíge tóngzhi kànkàn Lièníng shēnshàng
One day, a comrade looked (at) Lenin body on

列宁 还 穿着一件 旧 大衣。 这件
Lièníng hái chuānzhe yījiàn jiù dàyi. Zhèjiàn
Lenin still wearing an old overcoat. This

的 旧 大衣, 又 对 列宁 说: “列宁 同志,
de jiù dàyi, yòu duì Lièníng shuō: “Lièníng tóngzhi,
old overcoat, again to Lenin said, “Lenin Comrade,

大衣 穿了 好 些年 了, 好 几个 地方
dàyi chuānle hǎo xiē nián le, hǎo jǐge dìfang
overcoat worn many years, quite a few places

请 您 马上 换 件 新 大衣 吧,
qǐng nín mǎshàng huàn jiàn xīn dàyi ba,
please you immediately change (to) a new overcoat,

已经 补 过 了。 同志 们 怕 列宁 冻 坏,
yǐjīng bǔguo le. Tóngzhimen pà Lièníng dònghuài,
already mended. Comrades feared Lenin freeze ruined,

不然, 您 会 冻 坏 的。”
bùrán, nín huì dònghuài de.”
otherwise, you may freeze ruined.”

都 劝 他 换 一件 新的。
dōu quàn tā huàn yījiàn xīn de.
all advised him change (to) a new (one).

列宁 紧 握 着 那个 同志 的 手 说:
Lièníng jǐn wòzhe nàge tóngzhi de shǒu shuō:
Lenin tightly shook that comrade's hand said,

列宁 笑着 说: “不 要, 不 要。 大家
Lièníng xiàozhe shuō: “Bú yào, bú yào. Dàjiā
Lenin smiling said, “No want, no want. Everybody

“你 以为 革命 胜利 了, 我们 就 应该
“Nǐ yǐwéi géming shènglì le, wǒmen jiù yīnggāi
“You think revolution victorious, we then should

都 一样 冷, 有 的 人 连 旧 大衣 都
dōu yíyàng lěng, yǒude rén lián jiù dàyi dōu
all the same cold, some persons even old overcoats

穿 得 好 一点 儿 吗? 不 错, 我们 确实
chuān de hǎo yídiǎnr ma? Búcuò, wǒmen quèshí
wear better a little? Not wrong, we really

没有。”
méi yǒu.”
no have.”

取得 了 胜利, 可是 还 要 建设。 钱
qǔdé le shènglì, kěshì hái yào jiànshè. Qián
achieved victory, but still must construct. Money

后来, 革命 胜利 了。 有 的 同志
Hòulái, géming shènglì le. Yǒude tóngzhi
Later on revolution victorious. Some comrades

要 用 在 建设 方面。 衣服 穿 得
yào yòng zài jiànshè fāngmiàn. Yīfu chuān de
must use in construction sphere. Clothes wear

开 玩笑 说: “列宁 同志 的 大衣 可以
kāi wánxiào shuō: “Lièníng tóngzhi de dàyi kěyǐ
made joke said, “Lenin Comrade's overcoat can

旧 一点 儿, 没 有 关系。”
jiù yídiǎnr, méi yǒu guānxi.”
old a little, never mind.”

进 革命 博物馆 了。” 可是 列宁 还是
jìn géming bówùguǎn le.” Kěshì Lièníng háishì
enter revolutionary museum.” But Lenin still

穿着 那 件 旧 大衣。
chuānzhe nàjiàn jiù dàyi.
wearing that old overcoat.

Translation

It was winter. The north wind was blowing and a heavy snow was falling, but Lenin was still wearing an old overcoat. It had been worn for many years, and was already mended in quite a few places. Afraid that Lenin might freeze and injure his health, all the comrades advised him to get a new one.

"No, no," Lenin said with a smile. "Everybody else is just as cold. Some people don't even have old overcoats."

Later, after the revolution was victorious, some comrades jokingly remarked, "Comrade Lenin's overcoat can be put in the revolutionary museum." But Lenin still continued to wear the old overcoat.

One day a comrade, looking at the old overcoat on Lenin, again said, "Comrade Lenin, please get a new overcoat immediately. Otherwise, you may freeze."

Giving that comrade a firm handshake, Lenin said, "You think that since the revolution has triumphed, we should wear better clothes, don't you? True, we have achieved victory, but we still must undertake construction. Our money must be used for construction. Even if we wear clothes that are a little old, it doesn't matter."

Notes

1. *Passive voice by connotation.* In Lesson 15 we introduced the use of the preposition *bèi* 被 before a verb to indicate the passive voice. There are other places where the passive voice is obvious without the use of *bèi*. This is called the *passive voice by connotation*. For example: *Zhè jiàn dàyī chuānle hǎo xiē nián le* 这件大衣穿了好些年了 (This overcoat had been worn for many years). *Hǎo jǐge dìfāng yǐjīng bǔguo le* 好几个地方已经补过了 (Quite a few places were already mended).

2. *The adverb hǎo 好.* The adverb 好 is placed before such words as *jǐ* 几, *xiē* 些 and *duō* 多 to emphasize them. For example: *hǎo xiē nián* 好些年 (many years); *hǎo jǐge dìfāng* 好几个地方 (quite a few places — not just two or three places); and *hǎo duō dōngxi* 好多东西 (very many things).

3. *The adjective yǒude 有的 (some).* *Yǒude rén lián jiù dàyī dōu méi yǒu* 有的人连旧大衣都没有 (Some people don't even have old overcoats). *Yǒude tóngzhì kāi wánxiào shuō...* 有的同志开玩笑说... (Some comrades jokingly remarked...)

Yǒude and the noun that follows serve as the subject of the sentence. In the two examples above *yǒude rén* 有的人 and *yǒude tóngzhì* 有的同志 are subjects.

If the noun following *yǒude* has been mentioned already, it can be omitted. For example: *Xiè Wén mǎile hěn duō shū, yǒude shì zhōngwén de,* *yǒude shì yīngwén de* 谢文买了很多书, 有的是中文的, 有的是英文的 (Xie Wen bought many books, some in Chinese, some in English).

有的是英文的 (Xie Wen bought many books, some in Chinese, some in English).

4. *Lián with dōu or yě 连……都 (也).* This structure is used for emphasis. For example: *Yǒude rén lián jiù dàyī dōu méi yǒu* 有的人连旧大衣都没有 (Some people don't even have old overcoats). It stresses the fact that they don't even have old overcoats, to say nothing of new ones. *Jīntiān lián yīdiǎnr fēng yě méi yǒu* 今天连一点儿风也没有 (Today there is not even the slightest wind). If this sentence is said in summer, by stressing the fact that there is not the slightest wind, it can be imagined how hot it is.

Exercises

I. Answer the following questions on the text:

1. 同志们为什么劝列宁换一件新大衣?
2. 列宁对同志们说了些什么?
3. 革命胜利以后,为什么列宁同志还穿着那件旧大衣?

II. Make two sentences each:

1. 有的
2. 连……都 (也)
3. Passive voice by connotation

III. Read the following passage:

吃“墨水瓶”

列宁在监狱 (*jiānyù* prison) 里已经十四个月了。在监狱里准许 (*zhǔnxǔ* allow) 看书, 不许写东西。但是 (*dànshì* but) 每一个革命者都知道 (*zhīdào* know), 用牛奶 (*niúniǎi* milk) 在纸 (*zhǐ* paper) 上写字, (*zì* words), 什么也看不出来, 把写过字的纸烤 (*kǎo* heat over fire) 一烤, 就能看出字来了。

列宁用面包 (*miànbāo* bread) 作“墨水 (*mòshuǐ* ink) 瓶 (*píng* bottle)”, 把牛奶倒在里边, 用钢笔 (*gāngbǐ* pen) 在书上没有字的地方写字。有一次, 看监狱的人看到列宁在写字, 就跑进来。列宁听到有人进来, 就把“墨水瓶”吃了。

“你在作什么?” 看监狱的人问列宁。

列宁说: “吃面包啊! 你连面包也不认识吗?”

看监狱的人看了看, 真是面包, 就出去了。

就这样, 列宁在监狱里写完了一本很有名的书。

(For translation please turn to p. 42.)



International Working Women's Day

TO COMMEMORATE International Working Women's Day, the Ministry of Communications of the People's Republic of China issued a set of three 8-fen stamps on Chinese women on March 8, 1973, from works displayed at a national art exhibition.

Stamp 1, A New Miner. Chinese traditional painting by Yang Chih-kuang. At dawn, a young miner filled with enthusiasm for the revolution gets ready to work. Black, lemon, blue and salmon.

Stamp 2, A Committee Member. Oil painting by Tang Hsiao-ming. A woman cadre on the agricultural front explaining a plan for learning from Tachai, the national pace-setter in socialist agriculture which has changed its poor mountain area into a prosperous one with the spirit of hard work and relying on themselves. Indigo, orange-red, cobalt, orange-brown and yellow.

Stamp 3, "This is Seagull..." Oil painting by Pang Chia-chun. An electrician of the Chinese People's Liberation Army checking the line in a rainstorm. Olive-green, yellow-brown and slate-blue.

All three stamps have a golden border and measure 30 × 40 mm. *Perf.* 11. Photogravured. Serial numbers: 63-65.



