

[Full text of an article entitled, "Long Live the All-Conquering Thought of Mao Tse-tung On Art and Literature", by Wen Tse-yu.]

The Model Revolutionary Dramas Are Pearls of Spring Thunder for
the Great Proletarian Cultural Revolution

In commemoration of the 25th anniversary of the publication of our great leader Chairman Mao's glorious composition Talks at the Yen-an Forum on Art and Literature, the model revolutionary Peking operas on contemporary themes Storming of Wei-hu Mountain by Clever Tactics, The Harbor, The Red Lantern, Sha Chia Pin, and Surprise Attack on White Tiger Regiment; the model revolutionary ballets Red Women's Army and White-Haired Girl; and the model revolutionary symphony Sha Chia Pin are being staged in the capital. This is a big review with great historical significance. It unfurls a picture of prosperity, a real picture of fragrant flowers in full bloom on the proletarian artistic stage. The appearance of these eight model revolutionary dramas signifies a great victory of Chairman Mao's proletarian revolutionary line for art and literature.

The appearance of the eight model revolutionary dramas is the first pearl of spring thunder for our country's great proletarian cultural revolution. They are creations by the hard struggle of revolutionary art and literary workers under Comrade Chiang Ch'ing's personal guidance and urge. They are the first fruits of the routing of the counterrevolutionary revisionist black line for art and literature by the great thought of Mao Tse-tung on art and literature.

During the past 17 years, under the frenzied propaganda and support of the biggest intra-Party power holders who follow the capitalist road, and under the rule of the counterrevolutionary revisionist black line for art and literature represented by Chou Yang, Hsia, Yen, Lin Mo-han, and Ch'i Yen-ming, dramas about "famous," "foreign," and "ancient" [persons] were staged

all the time, and our country's artistic stage was occupied by Chinese and foreign emperors and kings, generals and ministers, scholars and beauties. As Comrade Chiang Ch'ing has sharply pointed out, the entire art and literary circles "are pervaded by a foul atmosphere marked by better treatment for ancients than for contemporaries, adoration of foreigners and disparagement of Chinese, better treatment for the dead than for the living." During the three difficult years especially, among Peking operas which never reflect reality very sensitively, there appeared big poisonous weeds which, pretending to deal with ancients, criticized contemporaries -- Hai Jui Dismissed, Li Hui Niang, Hsieh Yao-huan, and Hai Jui's Petition. These frantically attacked the Party and socialism. The socialist artistic stage was turned into an advance post in the preparation of public opinion for the comeback of capitalism.

Under the personal command and initiative of the biggest intra-Party power holders who follow the capitalist road, the counterrevolutionary revisionist black line for art and literature, from main bastions which were the old Peking Municipal Committee, the old Propaganda Department of the Central Committee, and the old Ministry of Culture, stubbornly resisted the execution of Chairman Mao's proletarian revolutionary line for art and literature and disseminated large numbers of systematic absurdities opposed to the thought of Mao Tse-tung.

The biggest intra-Party power holder who follows the capitalist road played the role of an extremely shameless impatient vanguard.

It was he who overtly altered Chairman Mao's directive "LET A HUNDRED FLOWERS BLOSSOM TOGETHER; DEVELOP THE NEW FROM THE OLD," and explicitly shouted, "The reform of culture must be preceded by some exertion of effort. Don't 'give birth to children by sheer force.' Let a hundred flowers blossom together, and allow them to exist together," "Some old dramas have great educational significance. Don't alter them," "Don't succumb to the weakness of impatience. The reform must not be excessive," and, "The Peking opera is an art of a very high standard. Don't belittle it. Don't alter it at will."

It was he who, like a slave or a hand maid, fell on his knees before bourgeois, feudal art, and said fanatically, "Looking at Swan Lake improves one's mood. The artistic standard of Notre Dame of Paris is also very high, and it plays an educational role." He shamelessly praised Fourth Brother Visits Mother, which spread the philosophy of renegades, the philosophy of survival. He even praised as a "very successfully reformed opera" the opera Village of Ferocious Tigers, which whitewashed Wang T'ien-pa, a lackey of the feudal ruling class. He recommended the extremely low-taste and obscene bad opera Mei Lung Chen, and wanted others to "enjoy" it.

It was he who consistently and frantically regarded revolutionary dramas on contemporary themes with hostility, and shouted loudly, "Contemporary life is not to be reflected willy-nilly. Ballets and foreign operas are not necessarily able to reflect it. If some dramas can, there are only

a few of them." In 1963, Chairman Mao pointed out sharply, "MANY COMMUNISTS ARE ENTHUSIASTIC IN ADVOCATING FEUDALIST AND CAPITALIST ART BUT ARE NOT ENTHUSIASTIC IN ADVOCATING SOCIALIST ART. IS THIS NOT STRANGE?" Even after this, he continued to resist, saying, "Some people will be unhappy if none of historical dramas and foreign dramas is presented. Some may be presented. We oppose dogmatism in the field of art."

The biggest intra-Party power holder who follows the capitalist road is the biggest support and backing for the counterrevolutionary revisionist black line for art and literature. He is the chief culprit who turned on the green light for emperors and kings, generals and ministers, scholars and beauties. He is the general backer of those who oppose Chairman Mao's proletarian revolutionary line for art and literature and stubbornly resist the socialist transformation of art and literature.

The counterrevolutionary revisionist element Chou Yang's pack energetically enforced his black directives in the art and literary circles. Chou Yang regarded the extensive staging of dramas about "famous," "foreign," and "ancient" [persons] as an important component part of his free market of "art and literature of the whole people." Chou Yang frantically talked about "retaining in today's art and literature as a systematic thing the ideology of past eras." He said, "Without such a condition, there cannot be any upsurge of culture." He frantically shouted, "We must not kill all ancients with one blow of the club." He said that feudal operas "have a kind of eternal beauty, a kind of eternal charm," and that not only are they already "suited to our era as it actually is" but they will remain "until Communism, until eternity." For this reason, they wanted to oppose the so-called "Big slashing" of the heritage, and wanted to print in full the librettos of all the more than 50,000 traditional dramas they had collected. Chou Yang spread words far and wide to the effect that, even though the masses do not accept them, things of the foreign bourgeoisie must be "moved in little by little, and the masses must be made to accept them gradually." He wanted to move such traditional dramas as *Camelia* to the Chinese stage, "popularizing them rapidly in China" and bringing about a "Chinese-Western confluence." He said nonsensically that such "confluence" is a "natural trend, certain trend."

Please look. How shamelessly these crazy persons adored the corpse of the bourgeoisie and feudalism! Is it not clear as to whom and what purpose they wanted the Chinese artistic stage to serve? That would be no socialist artistic stage. It would be a counterrevolutionary fortress from which the bourgeoisie and feudalism attacked socialism.

In On New Democracy, our great leader Chairman Mao already pointed out clearly, "IMPERIALIST CULTURE AND SEMI-FEUDAL CULTURE ARE TWO BROTHERS VERY DEAR TO EACH OTHER. THEY FORM A CULTURAL REACTIONARY ALLIANCE AND OPPOSE THE NEW CULTURE OF CHINA. THIS TYPE OF REACTIONARY CULTURE SERVES IMPERIALISM AND THE FEUDAL CLASS. IT IS SOMETHING WHICH OUGHT TO BE OVERTHROWN. UNTIL SUCH A THING IS OVERTHROWN, NO NEW CULTURE CAN BE SET UP."

Whom the artistic stage should serve? Who is to occupy the artistic stage? This is the focus of the power struggle between the two classes and the two lines in the bastion of drama. Chairman Mao pointed this out sharply in 1944 in Letter to Peiping Opera House of Yen-an After Seeing "Forced To Be Bandits." He said, "HISTORY IS CREATED BY THE PEOPLE. ON THE OLD DRAMATIC STAGE, HOWEVER, (AS IN ALL OLD ART AND LITERATURE SEPARATED FROM THE PEOPLE), THE PEOPLE HAVE BECOME THE SCUM. IT IS THE SIRs AND MADAMS, MASTERS AND MISSES WHO ARE RULING THE STAGE. YOU HAVE NOW REINVERTED HISTORY AND RESTORED THE REAL FACE OF HISTORY. FROM NOW ON, OLD DRAMAS ARE GIVEN A NEW FACE. CONGRATULATIONS ARE CALLED FOR. THE BEGINNING YOU HAVE MADE IS A EPOCH-MAKING BEGINNING FOR THE REVOLUTION OF OLD DRAMAS. I AM VERY GLAD TO CONTEMPLATE THIS POINT. I HOPE THAT YOU WILL COMPOSE AND PRESENT MORE DRAMAS, MAKE THEM FASHIONABLE, AND SPREAD THEM TO THE WHOLE NATION!"

This letter by Chairman Mao is a component part of the whole which is the great thought of Mao Tse-tung on art and literature, a street lamp for the proletarian transformation of old art and literature. What warm expectations our great leader once entertained about such an "EPOCH-AMKING BEGINNING"! But the counterrevolutionary revisionist element Chou Yang's pack knew well the huge power contained in this letter by Chairman Mao for the promotion of the revolutionization of Peking operas. They knew well that, when the Peking opera workers mastered this irresistibly sharp ideological weapon, and when the situation of "[new dramas] MADE FASHIONABLE AND SPREAD TO THE WHOLE NATION" appeared, things would be turned completely upside down on the artistic stage, and then their underworld palace would be destroyed, and their beautiful dream of comeback of capitalism brought about by means of bourgeois, feudal art would be shattered. That was why they sealed off this glorious thought of Chairman Mao throughout the 17 years after the liberation.

The fog, no matter how thick, cannot obscure the dazzling red sun. Nor can the low clouds stop the peals of spring thunder resounding across the wide sky. New things will always defeat rotten things. In the unusual year of 1964, the forward march bugle of the great proletarian cultural revolution was sounded. Those Peking opera workers who wanted and desired reform eventually fought their way through successive barricades with the energetic support and under the guidance of Comrade Chiang Ch'ing, who raised high the great red banner of the thought of Mao Tse-tung. Inverted history was re-inverted. The sirs and madams, the masters and misses, who had been occupying the Peking opera stage for hundreds of years, were driven away. The heroic images of workers, peasants, and servicemen, who were filled with revolutionary noble sentiment, began to mount the Peking opera stage.

In July 1964, at the forum of persons taking part in the Festival of Peking Operas on Contemporary Themes, Comrade Chiang Ch'ing gave a talk entitled "A Talk on the Revolution of Peking Operas." In simple language, she concisely expounded the glorious thought of the letter Chairman Mao wrote to the Peiping Opera House of Yen-an. She gave a profound discourse on the necessity of revolution of Peking operas.

Comrade Chiang Ch'ing solemnly pointed out, "On the socialist motherland's stage, it is inconceivable that the principal positions are held not by workers, peasants, or servicemen, not by these real creators of history, not by these real masters of the country."

Comrade Chiang Ch'ing sharply demanded to know: "Artists eat the food grown by peasants, wear clothes made by workers, and live in houses built by workers, and the People's Liberation Army is guarding the front line of national defense for us. But they are not represented. Ask yourselves. Which class' stand are the artists taking? Where is the 'conscience' of artists which you often talk about?"

Revolutionary art and literature must serve the workers, peasants, and servicemen. The socialist motherland's stage must be occupied by images of workers, peasants, and servicemen, who are masters of the time.

The revolution of Peking operas, with the force of a thunderstorm, cleansed the socialist artistic stage of all rubbish, and it promoted the revolution of other types of art, such as the revolution of the ballet, the revolution of the symphony, and the revolution of sculpture. The proletarian revolutionaries of the art and literary circles raise high the red magic book of Chairman Mao, and, by means creating model revolutionary dramas, they have launched a fierce offensive on the counterrevolutionary revisionist black line for art and literature.

The Model Revolutionary Dramas Are a Steel Dagger Piercing
the Bowels of Black Line for Art and Literature

The revolution of the Peking opera, the revolution of the ballet, the revolution of the symphony -- are these merely a question of presentation of dramas on contemporary themes? Are they merely a question of change of dramas on the artistic stage? No, certainly not. They are a life-and-death power struggle between two classes and two lines in the ideological realm. Comrade Ch'en Po-ta put it well: "The history of art and literature is full of intense conflicts. The conflicts between the new and the old, the conflicts between the contemporary and the ancient, are conflicts reflecting society's class struggle." Letting "famous," "foreign," and "ancient" [persons] continue to occupy the socialist artistic stage is precisely an insidious means by which the counterrevolutionary revisionist black line for art and literature struggles against the proletariat, sabotages the socialist economic base, and prepares public opinion for the comeback of capitalism.

For this reason, in order to build proletarian revolutionary art and literature, it is necessary to demolish bourgeois art and literature on a large scale. Without struggling firmly against bourgeois, revisionist art and literature, we cannot bring proletarian art and literature into being. "WITHOUT DEMOLITION, THERE IS NO CONSTRUCTION. WITHOUT CHOKING, THERE IS NO FLOWING. WITHOUT STOPPAGE, THERE IS NO WALKING." The great thought of Mao Tse-tung for art and literature is set up and continuously developed in the course of struggle for large-scale demolition of bourgeois, revisionist art and literature.

The creation of model revolutionary dramas and the seizure of power over the artistic stage constitute a grave class struggle. The enemies will certainly not be glad to be driven out of the stage. Even though they may prove to be insects which foolishly seek to stop a cart, they will play the part of historical clowns for once. We need only recall the acute and complex struggle during the 1964 Festival of Peking Operas on Contemporary Themes before we will understand how intense the life-and-death battle between the two lines is. In that life-and-death decisive battle, the pack of P'eng Chen, Chou Yang, and Lin Mo-han desperately tried to maintain their shaken rule. They colluded with one another, did one thing overtly and another thing covertly, used both force and guile, showed two faces, held three knives, resisted Chairman Mao's directive, and sabotaged the revolution of the Peking Opera.

Example 1. During the festival of revolutionary dramas on contemporary themes, P'eng Chen, counterrevolutionary revisionist head of the old Peking Municipal Committee, made reports in day time, in which he talked all the time about revolutionary dramas on contemporary themes. At night, however, he returned to his "palace of ease" and let actors perform for them many old dramas about emperors and kings, generals and ministers, scholars and beauties, in a vain attempt to entice actors to return to the old road.

Example 2. Under the sole manipulation and conspiratorial scheming of Lin Mo-han, chieftain of the black line for art and literature, a frantic attack was launched in the press on Storming of Wei-hu Mountain by Clever Tactics, the first successful revolutionary opera on a contemporary theme. He tried in this way to mislead people and discredit it, strike against the proletarian revolutionaries in Shanghai, and thus achieve the criminal objective of sabotaging the revolution of Peking operas.

Example 3. As soon as the Festival had ended, they spread words around to the effect that traditional dramas would be rearranged and their presentation resumed. They even forbade students of schools of operas to rehearse Red Lantern and Sha Chia Pin. They thus tried vainly to demoralize advocates of the revolution of Peking operas.

An even more serious struggle took place in the process of creation and improvement of model revolutionary dramas.

The Peking opera, the ballet, and the symphony are the so-called "pinnacles of art" of the feudal or capitalist era. They have developmental histories of up to a hundred years or several hundred years, and they have all the time been praised for their unattainably high standards by revisionists who adore the West and want to restore ancient things. What is more, many individual dramas have histories of up to a hundred years. For this reason, their reform and conquest artistically require very care-demanding and very difficult efforts.

In order to wage this acute and complex battle for storming a fortress, Comrade Chiang Ch'ing did two things. She called on proletarian revolutionaries to belittle the enemy strategically. "Concerning the matter of

presentation of revolutionary Peking operas on contemporary themes, our confidence must be firm." She also warned proletarian revolutionaries that they must give due recognition to the enemy tactically, be determined and dogged, and storm the bastion after prolonged, repeated practice.

Well then, what form was this battle for storming the fortress to assume? Comrade Chiang Ch'ing creatively applied the great thought of Mao Tse-tung on art and literature. She raised high the big banner of the model revolutionary drama and firmly occupied the bastion of art and literature by means of creating pace-setters.

Comrade Chiang Ch'ing was well aware that the struggle was an arduous one, one entailing the removal of many thorny plants. But as the saying goes, "Nothing ventured, nothing gained." "IF YOU WANT TO KNOW THE TASTE OF A PEAR, YOU MUST CHANGE THE PEAR BY TAKING A PERSONAL BITE AT IT." The revolution for seizing power over the stage must be waged firmly and the counterrevolutionary revisionist black line for art and literature must be removed thoroughly. For this purpose, a steel dagger must be plunged into its bowels. An intense fire must be made to burn in the bastion where its rule was the most severe. The criminal activities of the small handful of counterrevolutionary revisionist elements must be exposed. The broad masses of the hoodwinked must be aroused to rebel.

Comrade Chiang Ch'ing and the proletarian revolutionaries creating the model revolutionary dramas expended a tremendous amount of energy on every model revolutionary drama. Over the theme and the creation of characters, over artistic form and artistic skill, and even over costume and lighting, a firm struggle was waged against the chieftains of the black line for art and literature and against their agents. In the struggle for continuously sorting out and getting rid of the black goods they brought in, the influence of their reactionary thought on art and literature must be criticized and eliminated.

The process of creation of the model revolutionary dramas was a process of raising high the great red banner of the thought of Mao Tse-tung, struggling against the black line for art and literature, criticizing all kinds of reactionary absurdities of the black line for art and literature, and eliminating its influence. This struggle ran like a thread through the thought behind the creation of the model revolutionary dramas.

The black line for art and literature advocates the reactionary "Theory of realistic writing," theory of "wide path of realism," and theory of "deepening of realism" as means of smearing and distorting the socialist society. The model revolutionary dramas which are created reflect our brilliant realities by vigorous application of the method of creation which is a combination of revolutionary realism with revolutionary romanticism.

The black line for art and literature advocates the theory of "confluence of the spirit of the time" of all classes. The model revolutionary dramas which are created richly represent the stormy spirit of time of the proletariat.

The black line for art and literature advocates the theory of opposing "determination of topics." The model revolutionary dramas which are created pay special attention to the selection of major topics, discard the bourgeois low-taste treatment of household affairs and romances between boys and girls, and prominently reflect the epic of brave struggles of the masses under the leadership of the Chinese Communist Party.

The black line for art and literature advocates the theory of "people in the middle." The model revolutionary dramas which are created extensively set up the images of proletarian revolutionary heroes. Such as Yang Tzu-jung and Shao Chien-po in Storming of Weihu Mountains by Clever Tactics. Li Yu-ho and his family of three generations in Red Lantern, Kuo Chien-kuang and Sister A-ch'ing in Sha Chia Pin, and Wu Ch'ing-hua and Hung Ch'ang-ch'ing in Red Women's Army are such towering heroic types that they really have the effect of educating the masses and encouraging them to advance.

The black line for art and literature advocates the theory of opposing "smell of gun powder" and theory of "departing from the classics, rebelling against the doctrines." It points the spearhead directly at Marxism-Leninism and the thought of Mao Tse-tung, and opposes representation by art and literature of proletarian revolutionary wars and of political power growing out of the gun barrel. In a tit-for-tat manner, the model revolutionary dramas that are created deal direct blows at such counterrevolutionary theories. They profoundly represent Chairman Mao's great strategic thought on people's war. Of the eight model revolutionary dramas, seven praise revolutionary armed struggles. In particular, Storming of Weihu Mountain by Clever Tactics deserves to be called a most complete and most profound hymn to Chairman Mao's thought on people's war.

The appearance of model revolutionary dramas has pushed the struggle between two classes and two lines on the art and literary front into a new stage, namely, the stage of integration of "struggle, criticism, and reform" and of thorough power seizure on the artistic stage. In the reform, struggle and criticism have been carried out. In the struggle and criticism, reform has been effected. This is completely in accordance with the revolutionary dialectics of "NO DEMOLITION, NO CONSTRUCTION." It is a distinguished creation by vanguards of the creation of model revolutionary dramas in creatively studying and applying Chairman Mao's writings in the great proletarian cultural revolution. It has wide, far-reaching significance.

Model Revolutionary Dramas are Good Examples of Fulfillment of Chairman Mao's Revolutionary Line

The creation of the model revolutionary dramas deeply enlightens us on two important matters of principle.

One is that we must raise high the great red banner of the thought of Mao Tse-tung and apply the thought of Mao Tse-tung to commanding everything, examining everything, and reforming everything.

The other is that we must trust the majority of the masses and rely on the majority of the masses.

The creation of model revolutionary dramas has been undertaken throughout under the illumination of the infinitely bright thought of Mao Tse-tung.

When formulating the revolutionary line for art and literature, Chairman Mao clearly pointed out, "THE BROADEST MASSES OF THE PEOPLE -- THE PEOPLE WHO ACCOUNT FOR MORE THAN 90 PERCENT OF THE TOTAL POPULATION -- ARE WORKERS, PEASANTS, SERVICEMEN, AND URBAN PETTY BOURGEOISIE." "OUR ART AND LITERATURE SERVE THE BROAD MASSES OF THE PEOPLE, FIRST OF ALL THE WORKERS, PEASANTS, AND SERVICEMEN. THEY ARE CREATED FOR AND USED BY THE WORKERS, PEASANTS, AND SERVICEMEN."

It is Comrade Chiang Ch'ing who consistently and relentlessly defends Chairman Mao's direction of art and literature serving the workers, peasants, and servicemen. During years when poisonous weeds flourished and demons danced, it was Comrade Chiang Ch'ing who sounded for revolutionary art and literary workers the alarm: "When the direction is not clear, try earnestly to discern the correct direction." Comrade Chiang Ch'ing pointed out home-drivingly, "In our country, there are between six and seven hundred million workers, peasants, and servicemen. Apart from them, there are a small handful of people who are landlords, rich peasants, counterrevolutionaries, bad elements, rightists and bourgeois elements. Are we to serve these small handful of people or the between six and seven hundred million people? This question must be considered not only by Communist Party members, but also by all art and literary workers with patriotic thought." The creation of the model revolutionary dramas has set up examples for proletarian revolutionary art and literature which really serve the workers, peasants, and servicemen.

Chairman Mao has taught us that whether one trusts the masses and depends on them or not, and whether one dares to mobilize the masses boldly or not, constitute the dividing line between the proletarian world outlook and the bourgeois world outlook; and that, if we trust the masses, depend on them, and mix as one with them, "THEN, ANY DIFFICULTY CAN BE OVERCOME, AND NO ENEMY CAN OVERWHELM US. HE WILL ONLY BE OVERWHELMED BY US."

The success in the creation of model revolutionary dramas is just a brilliant victory of Chairman Mao's mass line. Comrade Chiang Ch'ing dared to plunge a steel dagger into the bowels of the black line for art and literature and carry out "struggle, criticism, and reform" in the bastion where its rule was the tightest, because she firmly believed that the broad masses stood on the side of Chairman Mao's revolutionary line. She firmly believed that it was the request of the broad revolutionary masses -- and an urgent need by the consolidation of proletarian dictatorship -- that these fortresses of bourgeois and feudal art should be stormed.

This is what in fact happened. The moment they appeared, the model revolutionary dramas won the approbation of the broad masses of the workers, peasants, and servicemen, and were given a tremendous welcome. The success of the model revolutionary dramas was a result of depending on the masses, coming from the masses, going to the masses, prolonged, repeated practice and seeking of increasing perfection.

The model revolutionary dramas not only defeated the enemy ideologically, and stormed the stubborn fortresses -- such as the Peking opera and the ballet -- where feudalism and the bourgeoisie had lodged their roots the most deeply and which they had been occupying for the longest time. They also aroused a tremendous revolution of the artistic form and created a new life for rigid classical artistic forms.

Chairman Mao pointed out long ago that, concerning classical artistic forms, we must "DEVELOP THE NEW FROM THE OLD." He said, "WE DO NOT REFUSE TO MAKE USE OF FORMS OF ART AND LITERATURE OF PAST ERAS. BUT IN OUR HANDS THESE OLD FORMS ARE REFORMED AND GIVEN NEW CONTENTS. IN THIS WAY, THEY, TOO, BECOME THINGS WHICH ARE REVOLUTIONARY AND WHICH SERVE THE PEOPLE."

Such glorious thoughts of Chairman Mao were all the time resisted by the counterrevolutionary revisionist line for art and literature, which adored Western things and wanted to restore ancient things. They were not put into practice. In September-December, 1963, Chairman Mao issued four directives successively, sharply rebuking the reactionary rule of the counterrevolutionary revisionist black line for art and literature. Chairman Mao pointed out, "THE SOCIAL ECONOMIC BASE HAS CHANGED. THE DEPARTMENT OF ART, PART OF THE SUPERSTRUCTURE SERVING THIS BASE, IS STILL A BIG PROBLEM TO THIS DAY. THIS MUST BE ATTENDED TO SERIOUSLY, BEGINNING WITH INVESTIGATION AND RESEARCH."

But, protected and supported by the biggest intra-Party power holder who follows the capitalist road, the counterrevolutionary revisionist element Chou Yang's pack not only securely sealed off Chairman Mao's directives from the masses, but overtly publicized opposite views and denied their crimes.

At the critical moment of the acute struggle between two lines, Comrade Chiang Ch'ing boldly came out. She raised high the great red banner of the thought of Mao Tse-tung, went deep into the front line, firmly executed Chairman Mao's directives, painstakingly and fully conducted investigation and research in the art and literary circles, paid close attention to the revolution of Peking operas, the ballet, and the symphony, and sounded the forward march bugle for the great proletarian cultural revolution.

In the process of creation of model revolutionary dramas, the vanguards dared to regard the so-called "pinnacles of art" with contempt, dared to carry out demolition and construction on a large scale on the pinnacles and struggle firmly against servility marked by adoration of Western things and restoration of old things, and dared to set up socialist new things and proletarian novelties. In accordance with Chairman Mao's principles "LET

WESTERN THINGS SERVE CHINESE PURPOSES," they critically inherited the fine artistic forms and artistic characteristics of China and other nations in the world.

The model revolutionary dramas have put to shame the feudalist and bourgeois art and literature of China and foreign countries, whether modern or several thousand or several hundred years old. Proletarian revolutionary art and literature have been made to shine brightly. They are good model examples of the fulfillment of Chairman Mao's revolutionary line.

The great man Lu Hsun several decades ago entertained the following warm expectation: "Without pioneers who are to break through all traditional ideas and methods, China will not have real new art and literature," and, "There should have been a brand new field of literature long before this! There should have been several brave pioneers long before this!" Lu Hsun raised high the big anti-imperialist, anti-feudal banner, raised high the big banner of militant left-wing literature, insisted on thorough revolution on the cultural front, insisted on Chairman Mao's correct line, and became a pioneer who broke through all traditional ideas and methods and the greatest and bravest ensign for the cultural new army.

Our great leader Chairman Mao systematically and integrally formulated the proletarian revolutionary line for culture. But because the chieftains of the black line for art and literature of the 30's were still occupying leadership positions in our country's propaganda and cultural departments, Chairman Mao's proletarian revolutionary line for culture was never seriously implemented. On the contrary, it was the black line for art and literature which dictated to us.

The appearance of model revolutionary dramas in the 60's signifies true implementation of Chairman Mao's revolutionary line for culture. And this brand new revolution of art and literature has been carried out under the concrete leadership of Comrade Chiang Ch'ing.

Today Lu Hsun's wish has come true! Our socialist motherland is beginning to have a brand new field of literature. Comrade Chiang Ch'ing, who created the model revolutionary dramas, deserves to be called "a pioneer who breaks through all traditional ideas and methods" in the 60's. She deserves to be called the strongest and bravest warrior on the cultural front.

The appearance of model revolutionary dramas is a tremendous victory of the proletariat over feudalism and capitalism in the ideological realm.

Chairman Mao said, "IN OUR COUNTRY THE ISSUE OF THE STRUGGLE BETWEEN SOCIALISM AND CAPITALISM IN THE IDEOLOGICAL FIELD WILL STILL TAKE A CONSIDERABLE LENGTH OF TIME TO DECIDE. THIS IS BECAUSE THE INFLUENCE OF THE BOURGEOISIE AND OF THE INTELLECTUALS WHO HAVE COME FROM THE OLD SOCIETY WILL CONTINUE TO EXIST IN OUR COUNTRY FOR A LONG TIME. AS A CLASS IDEOLOGY, IT WILL STILL EXIST IN OUR COUNTRY FOR A LONG TIME."

During the past 17 years, our great leader Chairman Mao personally started and led successive important ideological struggles. From the criticism of Inside Story of Ch'ing Court to criticism of Hai Jui Dismissed, he beat back bourgeois attacks time and again and captured one bastion after another. The great proletarian cultural revolution, which began with the revolution of Peking operas, is a general offensive on bourgeois ideology and on representatives of the bourgeoisie. In the great proletarian cultural revolution, the counterrevolutionary revisionist black line for art and literature represented by Chou Yang has been thoroughly smashed. Their general backer -- the biggest intra-Party power holder who follows the capitalist road -- has been unearthed. This is a great victory of Chairman Mao's revolutionary line.

We believe that, under the guidance of Chairman Mao's revolutionary line and as a result of the present big revolution and big criticism, revolutionary dramas on contemporary themes and revolutionary works of art and literature will mushroom and grow strong. In our country's proletarian art and literature, there is bound to appear a situation of prosperity where a hundred flowers will vie in beauty and flourish.

May the great historical accomplishments of the model revolutionary dramas be immortal!

Long live the all-conquering thought of Mao Tse-tung for art and literature!