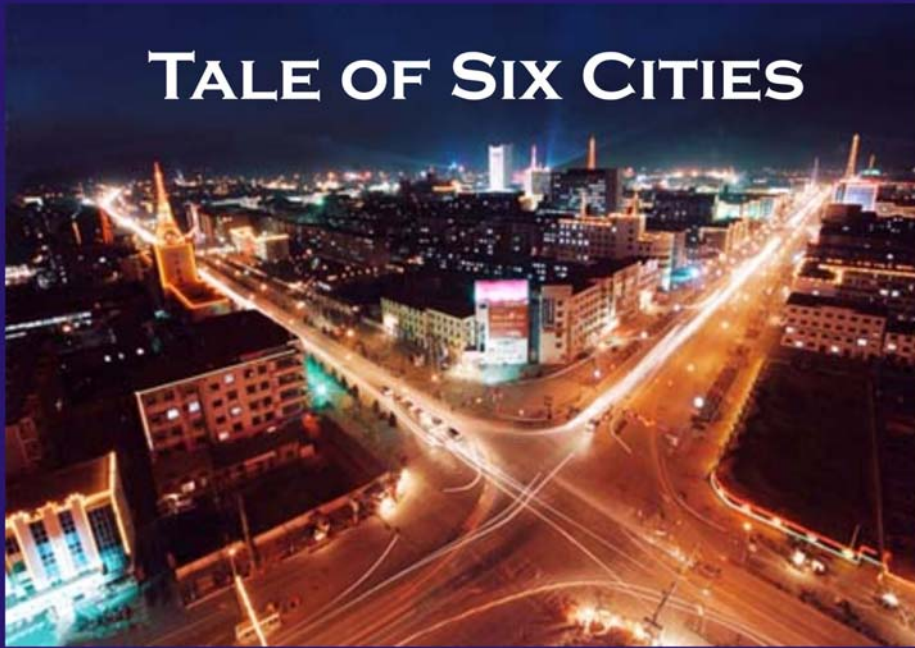


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CULTURAL ADVANTAGES IN CHINA

TALE OF SIX CITIES



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Cultural Advantages in China: Tale of Six Cities

Compiled, edited, and augmented

by

Fu Yuhua

Florentin Smarandache

V. Christianto

INFOLEARNQUEST

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CULTURAL ADVANTAGES IN CHINA:

TALE OF SIX CITIES

Nowadays, plenty of factories from Europe and other developed countries have been relocated to this country, considering its tremendous economic scale and rapid growth rate during the past three decades.

But most of what happens inside the China nowadays is deeply hidden from the outside world (“the foreigners” as China people would call). This fact is partly because most reports on China were written by the so-called fly-high experts who are busy completing their reports despite a busy schedule. Very few books or reports were written by people inside, or at least “foreigners” who spent a few years in China. Therefore in this book, we took a different approach, by inviting local scientists and other writers to describe what happens surround them.

It is the purpose of this book to bring these cultural advantages into more focus, in order to bring into light some ‘human’ aspects of the country, and how these can be integrated into the broader context of economics development. At the end of the day, their achievements cannot be measured by economic progress alone, but also how the people can have the proper sense of meaning (i.e. ‘feel’ at home) in their own homeland, instead of being just another ‘bolt’ in the obsolete industrial engine of economics.

As shown in history that China/Eastern cultures can shed some light into modern science (cf. Fritjof Capra etc.), it is of our belief that both cultures can learn from each other, rather than suppressing the Eastern cultures under the spell of modernization.

As with other books on development economics, it is beyond the objective of this book to give the final word. We would rather see the purpose of this book is to invite further dialogue over a long-time issue on how the modernization can be given a more humanized interpretation. This perhaps will include rethinking on the meaning of modernization and development themselves, beyond classical debates between inward-outward looking development programs.

FY, FS, VC

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FOREWORD

Ni hao (Hello, how do you do) ,

If you never heard of the news citing that the People's Republic of China is becoming a major economics player in the global economics landscape, it may be indicate: (a) either you're just coming from a time-travel machine from thousand years in the past; or (b) you never read anything outside of your job.

Nowadays, plenty of factories from Europe and other developed countries have been relocated to this country, considering its tremendous economic scale and rapid growth rate during the past three decades. And of course with Beijing which is the centre of gravity of the rapid growing China.

But most of what happens inside the China nowadays is deeply hidden from the outside world ("the foreigners" as China people would call). This fact is partly because most reports on China were written by the so-called fly-high experts who are busy completing their reports despite a busy schedule. Very few books or reports were written by people inside, or at least "foreigners" who spent a few years in China (with a few exceptions, such as J. Kynge [1]). Therefore in this book, we took a different approach, by inviting local scientists and other writers to describe what happens surround them.

Ke Haiying and F. Smarandache portray the modern parts of Beijing [3]. And Li Zhanbing describes Hengshui as city of cultural mix bowl from early centuries. Thereafter Lin Rongchen tells a story of Ningbo as a culture-flourishing land on the Shore of East China Sea. Li Xiaomin describes Jingdezhen as Porcelain Capital City, and Wang Ping and Jiang He portray Haimen one of the charming cities in China. As last chapter, Wang Peiyung and Tang Yuming describe Changsha, the Old City's Cultural Name Cards. We thank all contributors for their unique articles on each city.

It is the purpose of this book to bring these cultural advantages into more focus, in order to bring into light some 'human' aspects of the country, and how these can be integrated into the broader context of economics development. At the end of the day, their achievements cannot be measured by economic progress alone, but also how the people can have the proper sense of meaning (i.e. 'feel' at home) in their own homeland, instead of being just another '*bolt*' in the obsolete industrial engine of economics.

As shown in history that China/Eastern cultures can shed some light into modern science (cf. Fritjof Capra etc.), it is of our belief that both cultures can learn each other, rather than suppressing the Eastern cultures in the name of 'modernization.'

As with other books on development economics, it is beyond the objective of this book to give the final word. We would rather see the purpose of this book is to invite further dialogue over a long-time issue on how the modernization can be given a more humanized interpretation. This perhaps will include rethinking on the meaning of modernization and development themselves, beyond classical debates

between inward-outward looking development programs. Otherwise the path of development and modernization may lead to nothing more perspiration but no inspiration, as expressed by this popular haiku [2]:

So this is it, the
Urban jungle; it scares me;
I want to go home!

Wishing you a happy reading.

Xie xie(Thank you).

Nov 23rd 2008

FY, FS, VC

Further reading

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CULTURAL ADVANTAGES IN CHINA: TALE OF SIX CITIES

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Chapter 1

Cultural Advantage as an Alternative Framework: An Introduction

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Abstract

Despite the economics jargon on 'rational choice', nowadays the entire world has nothing else to choose except to succumb under the spell of magic words of modern economics, i.e. 'neoliberalism', 'financial liberalization', 'free market' (*laissez-faire*), and 'globalization'. All of these can be shown to be part of a preconception, i.e. far beyond the 'neutral' idea of natural sciences.

In Fritjof Capra's book 'Turning Point' (Bantam Books, 1982) these phenomena are summarized as follows: economics thinking have started by assuming that in economics sciences one can achieve the same generality and universality that physicists enjoy in doing Natural Sciences. In other words, economists try to become through their work 'hard science' rather than recognizing that in economics the subject of their study is human/people which is far from being predictable, either as individual or as society.

In our humble opinion, economics is a mixture of both, hard and soft sciences. In order to show this, we introduce a new study, called **Poly-Emporium Theory**, where we show that phenomena from hard science and soft science co-exist and interact in economics. Poly-Emporium Theory is the study of interactions among many (big and small) firms in the market, and it is different from *oligopoly* since poly-emporium takes into consideration the small firms too (not only the big firms that dominate the market as in oligopoly).

The above logic of thinking is the starting point to submit a new idea, under the heading of 'Cultural Advantage.' The first book in the series has title: Cultural Advantage for Cities: An alternative for Developing Countries. This presentation summarizes its basic ideas, with a hope that these ideas may be found interesting to further developing. For clarity the readers are referred to the book.

Introduction

In simple words, one can describe that economics theorizing discusses how some micro-level actions of individuals and firms can lead to aggregate macroeconomics output. [16]

Therefore the entire history of economics as 'science' can be summarized as systematic methods to give reasonable explanation of human behavior in order to fulfill their needs. Furthermore, the progress was inspired by the remarkable success of Newtonian mechanics in describing the 'world' [2].

In the same way, economists since Adam Smith strived so hard to bring 'order' into the apparently chaotic phenomena with respect to human responses to various variables (taxation rules, market demand, competition, etc.). In conclusion, the strange history of Economics can be summarized as follows:

"These days' people like to call neoclassical economics "mainstream economics" because most universities offer nothing else. The name also backhandedly stigmatizes as oddball, flaky, deviant, disreputable, perhaps un-American those economists who venture beyond the narrow confines of the neoclassical axioms. To understand the powerful attraction of those axioms one must know a little about their origins. They are not what an outsider might think. Although today neoclassical economics cavorts with neoliberalism, it began as an honest intellectual and would-be scientific endeavor. Its patron saint was neither an ideologue nor a political philosopher nor even an economist, but Sir Isaac Newton. The founding fathers of neoclassical economics hoped to achieve, and their descendents living today believe they had, for the economic universe what Newton had achieved for the physical universe." [2]

Despite the economics jargon itself on 'rational choice', nowadays the entire world has nothing else to choose except to succumb under the spell of magic words of modern economics, i.e. 'neoliberalism', 'financial liberalization', 'free market' (*laissez-faire*), and 'globalization'. All of these can be shown to be part of a preconception, i.e. far beyond the 'neutral' idea of natural sciences.

Another implication of this neoclassical economics can be summarized as follows:

"Neoclassical economics is by its own axioms incapable of offering a coherent conceptualization of the **individual** or **economic agent**. From where do the preferences that supposedly dictate the individual's choice come from? Not from interpersonal relations, because if individual demands were interdependent, they would not be additive and thus the market demand function – neoclassicalism's key analytical tool – would be undefined. And not from society, because neoclassicalism's Newtonian atomism translates as methodological individualism, meaning that society is to be explained in terms of individuals and never the other way around." [2]

A caveat of financial liberalization has often been discussed in monetary policy sessions, i.e. studies revealed that liberalization is neatly linked and often precedes financial instability. In other words, the magic word has now become the curse and peril for the modern-economics believers [3]:

“Following liberalization, many developing countries found themselves involved in a condition of high instability and increasing fragility of their financial systems. Therefore, the question arises as to why countries should enact policies that move their financial systems from a situation of relative stability to one of potential instability.”

In Fritjof Capra’s book ‘Turning Point’ (Bantam Books, 1982) these phenomena are summarized as follows: economics thinking have started by assuming that in economics sciences one can achieve the same generality and universality that physicists enjoy in doing Natural Sciences. In other words, economists try to become through their work ‘hard science’ rather than recognizing that in economics the subject of their study is human/people which is far from being predictable, either as individual or as society.

“As we know, natural sciences are normally considered as ‘*hard science*’, while social sciences are considered as ‘*soft science*’. This terminology can be traced back to Fritjof Capra, etc. In the meantime, some economists consider themselves as doing ‘hard science’ while other seem to be inclined to ‘soft science’. Not surprising, therefore, that some economists seem very accustomed to prescribing solutions to economics problems, using hard technologies, hard methods, *vis a vis* humanistic considerations. See also E. F. Schumacher’s thinking on ‘meta-economics’. Therefore, by considering Cultural advantage here, we are practically introducing more ‘*soft sciences*’ into economic thinking. In other words, unlike modern economics that is more likely to be ‘alienated’ to the cultural context of the ‘people’ where they are implemented, here we propose to introduce more ‘Cultural studies’ before prescribing a new solution, especially for developing countries.” [1]

With this new insight, we can begin to look again to human as human, not only as a kind of number to be ‘measures’ in economics textbooks, or just an object in the annual economic progress reports.

With respect to development theory, the implications of those modern economics concepts can be summarized in terms of conventional belief that to become prosperous all countries should take the same industrialization path as other countries in the First World have taken. This is known as Rostow’s development theory, which can be summarized as follows: [11]

“The process of industrialization entails a transition from an agricultural to an industrial society, associated with a movement towards higher per capita [income](#) and [productivity](#) levels.”

Despite all the jargons surrounding this development theory, it is recognized that the development via industrialization method has not been so useful so far, in other words most countries remain in the same problems as before: [13]

“This development is, unfortunately, often more symbolic than real for many countries and actually helps these societies very little. Industrialization is not the solution for many countries seeking to improve conditions for their citizens.” [13]

In other words the development theory is quite similar to an 'ideology' rather than a science [12]; it is full of premises based on perception or interpretation of history in the so-called First World countries [14].

In an attempt to make a connection between economics as hard science and economics as soft science we propose a new theory on Poly-Emporium, which will be described in the last section of this presentation. In our humble opinion, economics is a mixture of both, and soft sciences.

A modified gravity equation and some implications

The so-called gravity equation has been known by economists for more than 4 decades with various degree of acceptance. There are numerous studies that have estimated gravity equations to quantify impact of various trade costs on bilateral trade flows. [5, p.5]

While this model is widely-known for its simplicity, part of the critics addressed to this model is caused by its precision to the actual situation. It is also often cited that the gravity equations have no sufficient theoretical grounds [5, p.5]. We can call this issue as 'representation problem.'

In this section we discuss first a review of existing literature on this equation, and how it can be modified to represent better the actual condition.

(a) Existing models of gravity equations.

In accordance with Anderson and van Wilcoop, the gravity equation can be written as follows [5, p.6]:

$$x_{ij} = \frac{y_i y_j}{y^w} \left(\frac{t_{ij}}{P_i P_j} \right)^{1-\sigma}, \quad (1)$$

Where x represents the nominal demands of country j for goods from country i , and y^w represents the World output, respectively. The other parameters are normally determined by curved fitting plot. [5, pp. 7-8]. The P_i and P_j parameters are often cited as Dixit-Stiglitz consumer-based price levels [7, p. 4].

Another expression of 'gravity equations' can be expressed as follows [6, p.48, eq. 4.12]:

$$\Pr X_{ij} = \frac{Y_i^{0.5} Y_j^{0.5}}{2}, \quad (2)$$

Which is often cited to be not so realistic and oversimplifying the problems. Other studies for exchange market problem have been reported, for instance see [8][9].

(b) A modified gravity equation.

What is clear from the above summary of gravity equation is that the role of geography (distance) between countries affects the trade between them [10]. Therefore it is worthwhile to take into consideration not only geographical distance, but also geographical assets and cultural assets into the 'gravity potential' of trade between two countries (sometimes it is related to potential FDI, see [7][8][9]).

In other words, the proposed modified gravity equation here can be expressed as follows:

$$\Pr X_{ij} = \frac{Y_i^{0.5} Y_j^{0.5}}{2} + \sum GCP_i + \sum GCP_j, \quad (3)$$

Where the GCP with index i represents the sum of geographical and cultural potential (assets) of the country i, and the GCP with index j represents the same potential for country j, respectively.

Rationale for this modification is because the role of location can be introduced into gravity equation to achieve better representation of the model.

This equation (3) can take into consideration the 'demand pull' of *eco-tourism* of a country, for instance. And the other pull factors can be introduced into the equation; this is why we introduce the 'sigma' symbols.

Therefore it can be expected that equation (3) can lead into more realistic economics model.

Interpretation of the equation:

- (a) The gravity equation (1)-(2) represents bilateral trade magnitude between two countries given their distance and GDP. Of course, one can ask whether GDP alone can 'pull' the bilateral trade.
- (b) Furthermore, in equation (3) we introduce new terms in the right hand side of the equation. Given the electronic integration of the global marketplace, it would mean that there could be economics bilateral trade despite the distance of two or more

countries. By comparison with instantaneous action at distance in Quantum Mechanics, then perhaps one can think of possible 'economics entanglement' between countries in distance.

- (c) To include sigma symbols into the original gravity equation (3) will give no clue for the situation, except perhaps if we consider a 'group' (or cluster) of countries, for instance EURO to Latino America, etc.

Poly-Emporium Theory

We now propose the poly-emporium theory. A search done in Google on May 3rd, 2008, for the term "poly-emporium" returned no entry, so we introduce it for the first time.

Thus "poly-emporium" etymologically comes from *poly* = many, and *emporium* = trade center, store with a wide variety of selling things; therefore *poly-emporium* is the study of interactions among many (big and small) firms in the market.

Poly-emporium is different from *oligopoly* since poly-emporium takes into consideration the small firms too (not only the big firms that dominate the market as in oligopoly). Poly-emporium considers the *real situation* of the market, where big firms and small firms co-exist and interacting more or less.

First, let's present the *duopoly* theory, which is a theory of two firms that dominate and interact in the market, proposed by A. Cournot (1801-1877) in the year 1838. In Cournot's model, if one firm changes its output, the other will also change its output by the same quantity, and eventually both firms will converge towards equilibrium.

In 1883 Bertrand's duopoly model, devised by Joseph Bertrand (1822-1900), if one firm changes its price and the second firm follows, eventually both firms would reach a price (equilibrium) where they would stay.

Both models are similar to two mathematical sequences that little by little converge towards the same limit.

Bertrand's model is criticized because it ignores the *production cost* and market entry by *new firms*.

In oligopoly, which is an extension of duopoly, a small number of selling firms control the market. There is a big degree of interaction among these firms, which set the price, and the price is high and rigid. There is a perfect oligopoly, where all firms produce an identical product, and imperfect oligopoly, where the firms' products are differentiated but in essence are similar.

Sir Thomas More (1478-1535) used this theory in his "Utopia" (1516) and then A. Cournot did. Each firm can act as a leader on its market share, either they collude, or one firm sets the price and others follow.

An analogue of oligopoly is the *oligopsony*, where a few buying firms control the market. They set the price which is normally low and rigid.

The cartel (or trust) influences the price too by regulating the production and marketing, but its influence is of less degree than monopoly or oligopoly. Inflexible price or administered pricing (1930s) is set in monopolies, oligopolies, government organizations, cartels.

How would interact n firms, F_1, F_2, \dots, F_n , for $n \geq 3$, producing a similar product in the same market? A firm can be a business, a corporation, a proprietorship, or a partnership.

There are three cases of the *poly-emporium*, which will be detailed below:

- 1) All firms are large and they dominate the market, so we have an oligopoly or oligopsony.
- 2) Some firms are large, and dominate a big share of the market, while others are small, and do not dominate.

In this sub-case, either the small firms are grouped around some of the large firms (as satellites) just as in growth-pole theory, other small firms might exit the competition.

This case also includes the possibility that new firms enter the market, so they commence by small investments and later can grow.

The relationship between large firms in this case can lead either to oligopoly/oligopsony if they succeed to eliminate the small competitors, or to semi-oligopoly/ semi-oligopsony if they control a big part of the market, but not the whole market.

Small firms might collude and form larger firms.

- 3) All firms are small and they do not dominate the market.

As in mathematics, it is akin having n sequences, which interact, that we need to study their limit. Would they converge towards the same limit?

Surely, there would always be a *monopolistic competition* between them.

As in *monopoly*, each firm attempts to dominate the market, to prevent competition, in order to control the price. But monopoly is outlawed in most capitalistic countries. If one firm, let's say (without loss of generality) F_1 , alters its output, the others F_2, \dots, F_n , should also respond, otherwise they lose customers.

If it's an imperfect competition, i.e. a market with a large number of sellers and buyers but having differentiated products, the interaction between these firms is less than in a perfect competition, and they all tend towards a so-called in our opinion **multi-equilibrium**, as in a weighting machine with many balances, or as in a mathematical weighted average.

Nevertheless, if these firms produce a homogeneous product for many buyers, as in perfect competition, their interdependence increases. Disequilibrium of one firm would affect others.

If superior technology commences to be introduced by some firms, the quality of their product will increase and the price decrease.

This may generate the theory of growth-pole, enunciated by Sir William Petty (1623-1687) and François Perroux (1903-1987), which refers to the fact that smaller firms are grouped around a central core of firms that become catalysts. Maximum growth and product excellence for these firms presumes optimal management.

If the government controls the cultural economics, then trade unions of cultural workers should be created for counter-balancing. Because this gives birth to a bilateral monopoly, which is a market with a single buyer and a single seller, mostly referring to the government dealing conditions and salaries with unions of workers.

The dynamicity of the market keeps the firms in a permanent competition, and competition means progress.

We extend Engel's law (1857) that the proportion of income spent on food falls as individual income increases to a similar law related to cultural economics:

As individual income increases, the proportion of amount spent on cultural event decreases.

Thus, as individual income increases an acceleration of cultural economics occurs.

Moreover, adjusted from the absolute income hypothesis (1936, 1960s, and 1970s) by J. M. Keynes and later refined by James Tobin (b. 1918), we derive the **absolute income cultural hypothesis** applicable to the cultural economics: as income rises, cultural consumption rises but generally not at the same rate.

The 18th century absolute advantage theory, which states that people and nations trade since they have exceeding production in some particular field, does not apply in cultural economics. Nor comparative advantage approach that superseded absolute advantage theory works, because we can't really compare cultures.

Comparative cost, developed by Robert Torrens (1780-1864) and David Ricardo (1772-1823), which is a feature of comparative advantage, asserts that trade between countries is benefic even if one country is more efficient, because of the variety of products. Similarly, cultural economics benefits from its cultural difference. The more distinguishable is a culture, the better chance of increasing the cultural economics.

Economic culture can be viewed both as part of cultural economy, art (craftsmanship) economy, and also part of (music) entertainment industry, and depends on taste, advertisement, curiosity, history, and the quality of being diverse, distinctive, with a large spectrum of varieties.

The most interesting case is the third one, where all n firms are small and they do not dominate the market. Let's see, for example, a network of independent restaurants in a city. They interact little with each other. The quality, taste, distance, and price of course make the difference between them.

They do not collude but in rare situations since each of them has its specific, its exotism, which they don't want to lose. They cannot make an oligopoly since new restaurants may easily enter the market with its specific, and because the taste changes periodically. They remain into multi-equilibrium. Similarly for international cultural economics, where each culture has its specific, and that's what attracts visitors, tourists.

In general, the n firms eventually tend towards multi-equilibrium, where they stay for a while. In multi-equilibrium each firm tends towards its specific sub-equilibrium.

Periodically this multi-equilibrium is partially or totally disturbed, due to technology, government intervention, wars, crises, reorganization of the firms, change in customers' taste and preferences, but then again the firms return to stability. This period of multi-disequilibrium is a natural state, since economy is dynamic, and the disturbance is a launching pad to refreshment; in order to rebalance the market, these n firms must improve their technology, their structure, cut production cost, or else they exit the competition. "All the bad for the good", says a Romanian proverb, so disequilibrium brings later new blood into economy.

This cycle of multi-equilibrium - multi-disequilibrium repeats continuously.

Economics systems move from *multi-disequilibrium* to *multi-equilibrium* back and forth [this is hard science, since it is an economics invariant], but the movements/changes from one to another are not easy to predict when and how, nor to control [this is soft science, because of the small probability that we can calculate them with].

Concluding remarks

The idea of Cultural Advantages - while perhaps has been discussed elsewhere - is mostly treated only as sub-chapter in discussions concerning competitive advantage, or development economics studies. But most economics students keep on thinking in the framework of Ricardo-Adam Smith's Comparative Advantage or Porter's Competitive Advantage, i.e. a country should be able to offer goods at competitive prices (read 'low prices') to keep its competitive edge.

But in the framework of Cultural Advantages, these rules are now changing. While price keeps on being a determining factor, other factors also play critical roles, for instance willingness to learn new cultures, and to gain new (exotic) experience, which can be found by visiting other countries. This is the beginning of Cultural Advantage studies.

To summarize our ideas in this presentation, the cultural economics is possible mainly because modern consumers demand not only 'goods' (called 'mass products'), but also experience (learn each other's cultures, languages, etc.)

We acknowledge that this study is far from being complete, and therefore would like to invite others to contribute to its further development.

Revised. 1st: 8th Aug 08. Revised 2nd : 14th Oct. 08. Revised 3rd: 24th Oct. 2008.

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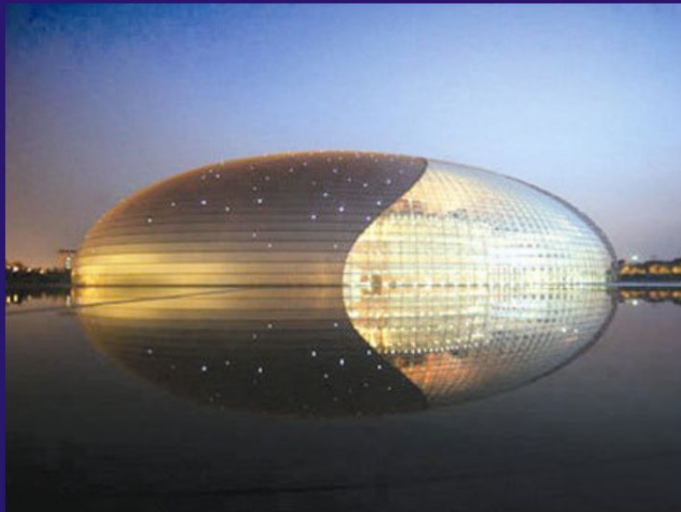
CULTURAL ADVANTAGE BOOK SERIES

**Owl dropped by one afternoon and asked Raven,
“I’ve heard that the opposite of truth is also true.
What do you think of this idea?”
Raven said, “Let’s have a snack.”
Owl said, “Aren’t you devaluing my question?”
Raven said, “Not at all. We have fresh grubs today.”**

(quoted from R. Aitken, Zen Master Raven, Tuttle Publishing, 165)

BEIJING: A cultural metropolitan

TALE OF SIX CITIES



Chapter 2

Beijing, A Cultural Metropolitan

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As the capital of the People's Republic of China, Beijing is a municipality directly under the Central Government, and the country's political, economic, and cultural and transportation center as well as a famous historic city.

Geographically located in the northwest part of the North China Plain close to Tianjin Municipality and partially surrounded by Hebei Province, and covering an area of 16,800 square km (6336 square miles). Beijing is the second largest city in China with a population of more than 11 million. It has a semi-humid continental climate in the warm temperate zone. With an annual average temperature of 12 degrees Centigrade and rainfall of 641 millimeters, Beijing is neither very cold in winter nor very hot in summer. The best seasons in Beijing are spring and autumn. Beijing is indeed an ideal place to visit all round the year.

Beijing's long and illustrious history started some 500,000 years ago. The well-known Peking men, namely the ancestors of modern Homo sapiens, lived in caves here. Some records show that Beijing has been an inhabited city for more than 3000 years and has endured invasions by warlords and foreign powers, the rise and fall of powerful imperial dynasties and has emerged each time as a strong and vibrant city. For more than 800 years, Beijing was a capital city - from the Yuan Dynasty (1271 - 1368) to the Ming Dynasty (1368 - 1644) and Qing Dynasty (1644 - 1911). There were thirty-four emperors all together lived and ruled the nation in Beijing. Also, it has been an important trading city from its earliest days.

Beijing is the political center of China where the Party's Central Committee, the State Council, ministries and commissions under the central government, and more than 140 foreign embassies are located. It is also an international exchange center.

As the economic center of China, Beijing is one of the biggest industrial bases in China. Beijing's industrial production is the second largest in value among all Chinese cities. An industrial system with iron and steel, coal, machinery, chemical and petroleum, textiles, electronics and other industries as its mainstays has already taken shape. Beijing's arts and crafts are famous for their long history, great variety, and superb workmanship. The most popular ones among them are cloisonne, ivory carving, jade ware, carved lacquer ware, snuff bottles, silk flowers, embroidery etc.

Beijing is a hub of communications, with good railroad and air links with all parts of China, as well as with major cities of the world, thus facilitating the rapid development of tourism as an important industry in Beijing.

As the country's center of culture, education, science and technology Beijing has more than forty state scientific research institutions with world prestige, over thirty universities and the greatest number of professional and technical personnel.

In Beijing, there are numerous museums and libraries with the largest collection of books in China. Beijing also serves as a center for international exchange in culture, science, technology and so on.

The cultural subject of Beijing is the internationalization and modernization.

Beijing is developing into a modern international metropolis. The city is designated as the 2008 Olympic host city. Thus present a golden opportunity for cultural development in Beijing.

1 Cultural Activities during the 2008 Olympics

The Cultural Activities during the 2008 Olympics intently reflect the *cultural advantage* for Beijing.

Slogan for Beijing Olympics

According to BOCOG (Beijing Organizing Committee for the Games of the XXIX Olympiad), "One World One Dream" fully reflects the essence and the universal values of the Olympic spirit — Unity, Friendship, Progress, Harmony, Participation and Dream. It expresses the common wishes of people all over the world, inspired by the Olympic ideals, to strive for a bright future of Mankind. In spite of the differences in colors, languages and races, we share the charm and joy of the Olympic Games, and together we seek for the ideal of Mankind for peace. We belong to the same world and we share the same aspirations and dreams.

"One World One Dream" is a profound manifestation of the core concepts of the Beijing Olympic Games. It reflects the values of harmony connoted in the concept of "People's Olympics", the core and soul of the three concepts -- "Green Olympics, High-tech Olympics and People's Olympics". While "Harmony of Man with Nature" and "Peace Enjoys Priority" are the philosophies and ideals of the Chinese people since ancient times in their pursuit of the harmony between Man and Nature and the harmony among people, building up a harmonious society and achieving harmonious development are the dream and aspirations of ours. It is our belief that peace and progress, harmonious development, living in amity, cooperation and mutual benefit, and enjoying a happy life are the common ideals of the people throughout the world.

"One World, One Dream" is simple in expressions, but profound in meaning. It is of China, and also of the world. It conveys the lofty ideal of the people in Beijing as well as in China to share the global community and civilization and to create a bright future

hand in hand with the people from the rest of the world. It expresses the firm belief of a great nation, with a long history of 5,000 years and on its way towards modernization, that is committed to peaceful development, harmonious society and people's happiness. It voices the aspirations of 1.3 billion Chinese people to contribute to the establishment of a peaceful and bright world.

The English translation of the slogan is distinctive in sentence structure. The two "One"s are perfectly used in parallel, and the words "World" and "Dream" form a good match. The slogan is simple, meaningful, inspiring, and easy to remember, read and spread.

In Chinese, the word "tongyi", which means "the same", is used for the English word "One". It highlights the theme of "the whole Mankind lives in the same world and seeks for the same dream and ideal".

Opening Ceremony for the Beijing 2008 Olympic Games

According to the Official Website of the Beijing 2008 Olympic Games, the Opening Ceremony began with a 9,8,7,6,5,4,3,2,1 countdown in the Beijing dusk. Then a roar of thunder came from the floor of the National Stadium where 2,008 drummers beat line after line of fou, an ancient Chinese percussion instrument. The drummers chanted as they struck the fou, "Friends have come from afar, how happy we are." This phrase comes from the work of Confucius (551 BC-479 BC), one of China's most important educators and thinkers.



Fig.1 "The Lotusess Set off the Bird's Nest Beautifully" shows the National Stadium, also known as the Bird's Nest, in north Beijing. Photo by Li Huatao

Then came the fireworks. To begin, 29 huge firework displays were shot up into the air across the four axis of the ancient capital: the Forbidden City, Tiananmen Square, the Temple of Heaven, and just above the National Stadium. The impressive firework display was intended to remind viewers of China's legacy as the civilization that invented gunpowder, first used in China during the Song Dynasty (960-1276 AD).

As the firework footprints reached the Bird's Nest they illuminated the Olympic Rings in the stadium bringing a resounding round of applause from the audience.

Few could see the steel wires and pulleys that carried fairies across the sky above the Olympic rings.

In the second act, children representing each of China's 56 minority groups carried the five-starred national flag across the stadium to soldiers who were waiting to hoist it onto one of two flagpoles nearby. After the flag was raised, all joined in the singing of the Chinese national anthem, 'The March of the Volunteers.' The second flagpole awaited the Olympic flag.

The next section of the Opening Ceremony paid homage to China's contribution to the world's writing heritage. Almost 900 performers came together to create characters with their bodies.

In one act, the performers danced across a stadium-length scroll of paper, creating an ink painting in their path. Next, 100s of men inside boxes bobbed up and down to create the Chinese character 'he,' which in Chinese means both harmony and peace.

The next section mingled celebrated forms of Chinese Opera with themes brought from China's ancient Silk Road traditions in a performance of music and color.

Before the audience was able to digest the artistic presentation of China's ancient past, the second section of the performance, entitled 'Beautiful Olympics,' which underlined aspects of modern China, began.

A thousand illuminated dancers formed a dove of peace that then broke up, regrouping to form of human-web that replicated the lattice structure of the 'Bird's Nest.'

The processional section of the ceremony began with a shattering display of shadow boxing martial arts and magnificent images of man and nature.

By tradition, the Greek Athletes led the 204 competing National Olympic Committees (NOC) teams into the stadium in a marching order dictated by the order of strokes in each country's Chinese name.

The Chinese delegation was the last to enter the stadium. Chinese flag bearer Yao Ming, accompanied by Ling Hao, a 9-year-old survivor from the Sichuan earthquake, led the Chinese delegation into the stadium.

Liu Qi, President of the Beijing Organizing Committee for the Games of the XXIX Olympiad (BOCOG), welcomed the athletes. "Hosting an Olympic Games has been a century-old dream for the Chinese nation," he said. Adding, "A prime mission of the Beijing Olympic Games is to enhance cultural exchanges between peoples throughout the world."

IOC President Jacques Rogge added his welcome, telling China that the world was grieving with China and the millions who lost family members or were displaced in the tragic earthquake in China's Sichuan province. "We were moved by the great courage and solidarity of the Chinese people," he said. "As one dream, may these Olympic Games bring you joy, hope, and pride."

Then China's President Hu Jintao formally declared the opening of the Games.

Opening Ceremony for the Beijing 2008 Paralympic Games

The Paralympic Games opened in Beijing with a burst of fireworks and spectacular performances as China embraced another chance to welcome the entire world.

Thousands of cheerleaders and dancers in puffy, rainbow-colored suits performed a dance routine in the center of the field at the National Stadium before athletes were introduced. The crowd cheered and waved flags as China's leaders and foreign dignitaries looked on.

Opening just two weeks after the Beijing Olympics ended, the Paralympics is designed to be parallel games for athletes with a wide range of physical disabilities. The 10-day competition begins today.

Some 4,000-plus athletes will use many of the same Olympic venues, with 147 countries and regions represented and 472 medal events contested - 170 more than the Olympics.

The scale of the event underscores what China has done for the country's 83 million disabled citizens.

Much of the budget for the Paralympics has been used to improve facilities for the disabled in competition venues, airports, the public traffic system, hotels, hospitals and tourist attractions like the Great Wall and the Forbidden City.

That night, the crowd roared its approval in the Bird's Nest stadium at the lavish performance put on to welcome the Games, overseen by renowned Chinese film director Zhang Yimou, which featured the incorporation of sign language into dance.

Particularly well received was a ballet performance by a young girl who lost a leg in May's massive Sichuan earthquake, and an athlete who hoisted himself up a rope -- along with his wheelchair -- to light the Paralympic flame.

"The Chinese people uphold the spirit of self-reliance and perseverance, and they are proud of their virtue of supporting and helping people with a disability," BOCOG chief Liu Qi said in a speech.

International Paralympic Committee (IPC) President Philip Craven said in his speech: "These Games will have more athletes, more competing nations, and more sporting events than ever before," and described them as "milestones in Paralympic history" to improving the lives of China's 83 million disabled citizens.

Chinese President Hu Jintao told an official lunch earlier in the day that the government was dedicated to improving the lives of the country's disabled citizens. "We stand for equality, oppose discrimination, care for the vulnerable and respect human rights," Hu said.

Beijing Olympic Cultural Festival

The Beijing Olympic Cultural Festival is also a cultural pageant of mankind that people all across China welcome on this occasion. During the festival Beijing decorates with lanterns and streamers to welcome guests from all around the world. The unique Chinese artistic form, calligraphy, is used in the design of the secondary mark, set off from the Olympic emblem "Chinese Seal, Dancing Beijing." The goal of the Beijing 2008 Olympic Games is to host a high-level Olympic Games with distinguishing features. To this end, offering cultural activities bearing the unique features of the host city and country is a must to augment the excitement of the sports events. According to the Beijing 2008 Cultural Program, the Chinese capital presents a series of diverse and creative arts and cultural activities with international participation from June to September. Artists from home and abroad come together in this cultural pageant and experience the cultural features of the Beijing 2008 Olympic Games: Chinese in style, magnificence, modernity and public participation.

BOCOG (Beijing Organizing Committee for the Games of the XXIX Olympiad) arranges several activities at the Olympic Village from July 27 to August 27, 2008, such as plaza performances, an Olympic landscape sculpture exhibition, a folk handicrafts exhibition and Chinese language learning and more. These activities enrich the lives of athletes and give them a chance to better understand Chinese and other cultures.

The Olympic Green is a multi-functional centre for public activities, combining sports events, conferences, exhibitions, cultural entertainment, leisure, shopping and more. The public area of the Olympic Green presents many theme activities during the Olympic Games, such as the Xiang Yun Theatre performance, China Story exhibition and more.

Fuwa float show is a moving view in the theme of Fuwa the mascot in the central zone of the Olympic Green, comprising Beibei team, Jingjing team, Huanhuan team, Yingying team and Nini team. The parading teams comprise floats with unique features and rich characters. The Olympic five-ring colors are used as the base colors. Special shows like acrobatics, martial arts, Peking Opera, hip-hop dance, extreme sports are staged to package and interpret their Chinese elements through an international and modern perspective. Fashion, passion and interaction are the key words.

To reach the goal of two Olympic Games enjoying the same success and to promote the core philosophy of the 2008 Paralympics and showcase the talents and spirit of never giving up of people with a disability, BOCOG, the China Disabled Person's Federation, Beijing Disabled Person's Federation and other social organizations back the following events: Performance by Disabled Artists, Taiji in Wheelchair, "All People Welcome the Olympics" Disabled People Performing Taiji Softball, China Disabled Children Painting and Calligraphy Exhibition, and so on.

2 Scenic spots

Along with its long list of world cultural heritage sites, numerous scenic spots make Beijing a tourist paradise, a place that every athlete or tourist longs to see during 2008 Olympics.

As well-known, Beijing is an ancient city with a long cultural history. The four feudal dynasties – Jin (265-420), Yuan (1271-1368), Ming (1368-1644), and Qing (1644-1911) had all set up their capital here. That's why it became a most concentrated place of the country's scenic spots and historical sites. Among them, the best known are the Palace Museum, the Summer Palace, the Great Wall, the Temple of Heaven and so on.

Palace Museum (Imperial Palaces): Construction of the Imperial Palaces in Beijing, also known as the Forbidden City, began in 1406 during the reign of Emperor Yongle (1402–24) of the Ming Dynasty (1368–1644). It took 15 years to complete and was to be the centre of power for 5 centuries; 24 emperors ruled the entire country from this unique seat of power. It is the largest and best-preserved ancient architectural complex in the whole world. It covers 72,000 square km and has more than 9,000 rooms. It has thus become a priceless historic witness to the splendor that was the Ming and Qing dynasties. Its magnificence and exquisite nature enabled it to be included on the UNESCO World Heritage List, along with the Versailles of France, Buckingham Palace of England, the White House of the United States and the Kremlin of Russia.

Summer Palace: The Summer Palace, once also known as the Garden of Clear Ripples, was first built in 1750. It was an Imperial Palace used by emperors to relax, travel, and celebrate their birthdays and to escape the summer heat. The Summer Palace, covering 290 hectares, consists of the Wanshou (Longevity) Hill and Kunming Lake. It is one of the largest of all imperial gardens and was well-known to the whole

world after it was built. The complex centers on the Foxiang Tower (Tower of Buddhist Incense); it has more than 3,000 halls of different styles that perfectly reflect the aesthetic sensibilities of Chinese garden design, making the Summer Palace the best of all gardens in China.



Fig.2 Suzhou Street, the Summer Palace, Photo by Li Huatao

Temple of Heaven: Located southeast of Tian'anmen Square, The Temple of Heaven was built in 1420. This is where emperors of the Ming and Qing dynasties went to worship and offer sacrifices to heaven in hopes of securing a good harvest. Twenty-three emperors held 682 ceremonies at this temple. With an area of 2.73 million square meters, it is the largest imperial site in the country and is famous worldwide for its magnificence, unique arrangement and fabulous decorations. The Temple of Heaven is the reflection of architectural techniques used during the Ming and Qing dynasties. The Earthly Mount, the House of Heavenly Lord, and the Hall of Annual Prayer perfectly demonstrate the use of symbolic art forms, combining ancient philosophy, history, mathematics, aesthetics and biology. While it is undoubtedly a cultural heritage site of importance to China, it is also of importance to the architectural and religious heritage of mankind.

Beihai Park: Located in the very heart of the city, Beihai Park is a perfect place for a long, meandering stroll around a preserve of the imperial court that dates back to the Liao Dynasty (907–1125). The Jade Islet was a favourite of Kublai Khan (1260–94). Numerous colorful pavilions and temples are scattered around the park, which opened to the public in 1922. Among its many famous attractions are the Nine-Dragon Screen

(Jiulongbi) and the White Dagoba (Baita). Bobbing, duckshaped paddleboats ply the enormous lake that lends the park its name.

Jingshan Park: For an extraordinary and unforgettable view of Beijing and the Forbidden City, casually climb the steps to the top of the hill to the Wanchunting (Wanchun Pavilion) which overlooks this small park, directly opposite the North Gate of the Forbidden City. From this playground of Ming and Qing dynasty emperors for almost 500 years, you will be able to get a grasp on the great city that is China's capital. On Sunday's choral groups gather in the park to perform amateur Peking Operas, play musical instruments or to sing songs once beloved by the masses.

Confucius Temple: Confucius (Kongzi) (551–479 BC), who also bore the names Qiu and Zhongni, is acknowledged as ancient China's greatest thinker and philosopher. Confucianism remains an important aspect of traditional Chinese culture today. Located at the junction of Ancient Culture and Imperial College streets, the 700-year-old, 22,000-sq.m temple was a sacrificial site for emperors of the Yuan, Ming and Qing dynasties. Visitors can view the temple's relics from the compound's grand buildings. Among them is the *Jinshi* Inscription Stele, artefacts relating to the Chinese Imperial Examination System, and what is known as the "Three Scriptures Stele Forest." In 1988, the temple was designated a site of historical importance under the guidelines of the National Relics Protection Unit.

Prince Gong's Mansion: Beijing's best-kept and biggest courtyard (*siheyuan*), it is said to be the model for the novelist Cao Xueqin's *Dream of the Red Mansions*. A great place to spend a day relaxing, it is a photographer's paradise, especially in the spring.

Shichahai: Shichahai features many places of historical interest and scenic beauty, plus the bestpreserved examples of old-style Beijing streets and residences, the *hutong* and *siheyuan* courtyard homes. Set around the three connected lakes of Qianhai, Houhai and Xihai, it's a popular place for boating in the summer and skating in the winter. In recent years it has also developed a thriving bar and club scene. This is the best place to get a feel for old Beijing, strolling or cycling around narrow alleys where ordinary families live alongside (and sometimes inside) the grand homes of imperial China. Tourists can also visit several former residences of major figures in 20th century Chinese history, while the nearby Drum and Bell towers and Deshengmen Watch Tower are also top attractions.

Yonghegong Lamasery (Lama Temple): Many consider Yonghegong the most prominent and colorful temple in Beijing. Formerly the residence of Count Yin Zhen, it was turned into a temple when the Count was elevated to the imperial throne in 1723. Now a working lamasery, it has three spectacular archways and five main halls, all featuring courtyards and galleries. Keep an eye out for the 18-metre high Buddha in Wanfu Pavilion, which was carved from a single piece of sandalwood. Browse shops in the area for gifts and souvenirs.

Beijing Zoo: Beijing Zoo is the oldest and largest zoo in the Asia-Pacific region. It houses more than 7,000 animals, including golden monkeys and Giant Pandas from Sichuan, yaks from Tibet, Chinese sea turtles, Manchurian tigers, and snow leopards.

Beijing Botanical Garden: The 400-hectare Beijing Botanical Garden is located at the foot of the Western Hills in Northwest Beijing. Along with a large variety of plants, the garden has Asia's largest greenhouse.

Zhongshan Park: The northern boundary of this popular park borders the moat of the Forbidden City. During the reign of Emperor Yongle, the Altar of Earth and Grain was located here. Emperors made twice-yearly offerings to the gods of the fields and agriculture. The park also features a wonderful children's play area shaded by ancient cypress trees.

Fragrant Hills Park: A popular destination for Beijingers and visitors because of the spectacular views from a peak that rises nearly 2,000 feet (600 metres) above sea level. The peak may be reached on foot or by chairlift and there is a lot to see and do along the way. Several Ming and Qing dynasty temples and villas are scattered around the park, which is also close to the Beijing Botanical Garden. The Fragrant Hills lie beyond the Summer Palace northwest of Beijing, a little over an hour from the city centre by car, and the shops lining the approach to the park have gifts and souvenirs only found at this park.

Taoranting Park: Taoranting Park is a well established old neighbourhood park. When it was completely redesigned in 1952 excavations revealed that settlements existed as far back as the third century BC. Unlike other parks that were only for the use of the emperor and his family, this park was available to everyone. During the Qing Dynasty the Taoran Pavilion was a popular meeting place for poets and writers.

Zizhuyuan Park: Zizhuyuan Park has a network of lakes and canals to explore by boat, as well as a spacious playground. Bamboos groves can be found in every corner of this lovely park.

Yuyuantan Park: There is plenty of room in enormous Yuyuantan Park to fly kites and have picnics, and a big aquatic park features many slides and an area for younger children. More than 2,000 cherry blossom trees in the park attract numerous visitors every spring.

Lao She Teahouse: The teahouse, located on the southwest of Tiananmen Square, is named after Lao She, a renowned writer known as 'people's artist'. It was created in 1988 by some zhiqings('educated young people' sent to rural areas for 'reeducation' during the Cultural Revolution) who had returned to Beijing led by Yin Shenxi, a pioneer reformer of commerce in Beijing. Today the teahouse has become a comprehensive cultural enterprise which blends Chinese opera, food, tea, and Beijing culture, and which features various forms of teahouses found in old Beijing, such as the plain teahouse, the teahouse-restaurant, the roadside tea stall, and the teahouse with story tellers. The three-story teahouse has a business area of 2,600 square meters. The

Qianmen Sihe Teahouse on the second floor follows the layout of Siheyuan (Quadrangle Dwelling) in Beijing, and combines the styles of north and south China. Whereas the main house follows the traditional style, the wing rooms are of varied designs, blending traditional art and modern technology. Lush grass and singing birds add to its natural gracefulness and liveliness. Every day, in the theatre on the third floor you may watch performances of traditional folk arts, such as Peking opera, folk shows, acrobatic, magic, and face switching. The shows are accompanied by such refreshments as famous kinds of tea, court and local snacks, and Beijing-style delicacies. In the east of the third floor is the 'Big-bowl Tea' Restaurant, which offers old-Beijing cuisine, specially fashioned tea-accompanying dishes, and 'tea banquet'. Since its open, Lao She Teahouse has received 47 foreign leaders, wives of ambassadors from over 40 countries, a number of celebrities, and over 3 million tourists from home and abroad. It has become a special window to Chinese culture and a tie of friendship between China and other countries of the world.

3 Beijing's museums

Beijing's museums contain the city's and many of the country's most important historical and cultural artifacts, works of art, evidence to the development of the country's ethnic cultures, lore, literature, scientific and military achievements and very much more. There are more than 140 museums in Beijing, more than any other Chinese city. Beijing's museums are rich in content and powerful resources, for which they are admired around the world. For instance, even today, astronomers in the West come to China to study ancient records of celestial events to confirm contemporary sightings and theories. In addition, the city's comprehensive exhibition halls are filled with historic relics, most displayed in a context that deepens a viewer's understanding, with an emphasis on science, nature, religion, customs, regional history, architecture, structures and gardens, revolutionary memorials and relics. The exhibits demonstrate the country's profound artistic forms such as calligraphy, ancient bronzes and sculptures, engravings and fossils. In recent years, some private museums have opened in Beijing to address particular needs, desires, new topics and even some old ideas that may have been overlooked in the past.

The National Museum of China

The National Museum of China was inaugurated on February 28th, 2003, directly under the Ministry of Culture of P.R. China. Formed on the basis of the National Museum of Chinese History and the National Museum of Chinese Revolution, the National Museum of China is a comprehensive museum focusing on history and arts, systematically showing the long history of China.

The origin of the National Museum of Chinese History is the Preliminary Office of National History Museum set up on July 9th, 1912. As the People's Republic of China was founded on the October 1st, 1949, the Preliminary Office was renamed as the

Beijing National History Museum under the Ministry of Culture of the Central Government. Later on it was entitled as the National Museum of Chinese History in 1959.

The National Museum of Chinese Revolution grew out of the Preliminary Office of National Museum of Revolution set up on March 1950. In 1960, it was entitled as National Museum of Chinese Revolution

In August 1959, the construction of the main building for the two museums was completed, to the east side of Tian'anmen Square. On the October 1st of the same year, they opened to the public, on the occasion of the 10th anniversary of the People's Republic of China.

The old building of the National Museum of China will go through renovation and enlargement from the year 2007 to 2009, expanding the floor space from 65,000m² at present to 192,000m². At that time, the National Museum will be equipped with a new set of modernized museum facilities. With proper qualified staffs, the museum's collection, exhibitions, and equipments will be upgraded to a comparable high level correspond with its status. The National Museum of China will be constructed to a world-leading museum comparable with the time-honored civilization of China.

With the task of archaeological excavation, collection, research and exhibition, the National Museum of China systematically and comprehensively collect treasured antiquities of China which reflects the Chinese history of ancient time, contemporary and modern times. Through the permanent exhibitions and special exhibitions, the National Museum of China presents and publicizes the spectacular history and magnificent culture of China, and introduces the brilliant world civilizations to the visitors at home and abroad. The museum also pays importance to study and research onto history, archaeology, antiquities, museology, so as to enrich and deepen people's knowledge and understanding of history and culture, and to improve the development of Chinese museums. The National Museum will become an important public venue in the center of Capital Beijing for cultural recreation and enjoyment.

Some other famous museums are as follows: Beijing World Art Museum, Beijing Lu Xun Museum, China Science and Technology Museum, The Palace Museum, Yuanmingyuan Garden Exhibition Hall, Capital Museum, China People's Revolution Military Museum, Yonghegong Art Museum of Tibet Buddhism, China Aviation Museum, China Nationalities Museum, Beijing Traditional Opera Museum, China Printing Museum, China Great Wall Museum, Beijing Cultural Exchange Museum, Beijing Ancient Observatory, Beijing Aviation Museum, Beijing Ancient Coins Museum, Lao She memorial, Beijing Arts and Crafts Museum, The Museum of Juyong Pass of the Great Wall, Ming Tombs Museum, Gongwangfu Garden, Beijing Planetarium, China Red Sandalwood Museum, China Railway Museum, Beijing Zhengyangmen, Beijing Art Museum, Beijing Police Museum, Chairman Mao Memorial Hall, and so on.

4 Peking Opera

Peking opera is a national treasure with a history of 200 years. In the 55th year of the reign of Emperor Qianlong of the Qing Dynasty(1790) ,the four big Huiban opera Troupes entered the capital and combined with Kunqu opera, Yiyang opera, Hanju opera and Luantan in Beijing's theater circle of the time. Through a period of more than half a century of combination and integration of various kinds of opera there evolved the present Peking opera, the biggest kind of opera in China, whose richness of repertoire, great number of artists of performance and of audiences, and profound influence are incomparable in China.

Peking opera is a synthesis of stylized action, singing, dialogue and mime, acrobatic fighting and dancing to represent a story or depict different characters and their feelings of gladness, anger, sorrow, happiness, surprise, fear and sadness. In Peking opera there are four main types of roles: sheng (male) dan (young female), jing(painted face, male), and chou (clown, male or female). The characters may be loyal or treacherous, beautiful or ugly, good or bad, their images being vividly manifested.

The repertoire of Peking opera is mainly engaged in fairy tales of preceding dynasties, important historical events, emperors, ministers and generals, geniuses and great beauties, and so on. The costumes in Peking opera are graceful, magnificent, elegant and brilliant, most of which are made in handicraft embroidery. As the traditional Chinese patterns are adopted, the costumes are of a high aesthetic value.

The types of facial make-ups in Peking opera are rich and various, depicting different characters and remarkable images, therefore they are highly appreciated. Moreover there are numerous fixed editions of facial make-up.

Since Mei Lanfang, the grand master of Peking opera, visited Japan in 1919, Peking opera has become more and more popular with people all over the world.

Peking Opera house of Beijing has been invited to perform in U.S.A., England, France, Germany, Italy (three times), Australia, Japan(four times), Brazil, Turkey, Singapore, South Korea and Hong Kong (five times). The performances have made an outstanding contribution to Sino-foreign cultural exchange and to the promotion of friendly association of peoples in the world, and were highly appreciated by foreign audiences.

5 Beijing Roast duck

During the 2008 Olympics, Beijing Roast duck is thought to be one of the most delicious dishes all over the world; most athletes and visitors coming to Beijing will never forget to have a try.

The two famous restaurants that serve Beijing Roast Duck are Bianyifang Roast Duck Restaurant and Quanjude Roast Duck Restaurant, both of which have a history of over one hundred years. They represent two different schools of roasting duck.

Bianyifang, founded in 1855, makes use of a close oven and straw as the fuel, which won't make flames go directly onto the duck. Before being put into the oven, a duck is filled with specially-made soup to make it possible to roast the duck outside and boil it inside at the same time.

Quanjudu, a better known one, founded in 1864, uses an oven without a door. After a kind of dressing being spread all over a duck, it will be hooked up in the oven over the flame coming directly from the burning of the fruit-tree wood and it will be done in forty minutes.

When roasted and dried, the duck will look brilliantly dark red, shining with oil and with crisp skin and tender meat. Because of its appearance, few people could resist the temptation of it. Now it's time to serve it! First, the chef will show you the whole duck. Then, he will slice it into about one hundred and twenty pieces with both skin and meat for each. Usually the duck is served together with special pancakes, hollowed sesame bun, green onions and sweet sauce. Diners can wrap duck slices, onion, and sauce in a pancake or a sesame bun with their bare hands. Sometimes people would like to put in mashed garlic and cucumber or carrot strips as well. Other parts of the duck will be served as either cold dishes with its livers, wings, stomach, webs and eggs, or hot dishes with its heart, tongue and kidneys. The bones can even be decocted together with Chinese watermelon and cabbage.

During the 2008 Olympics, the village's main dining hall received 18,634 diners on August 8 when the opening ceremony was held. "It was the largest number in Olympic history. We served all the guests well during the peak hours." said Deng Yaping, the famed Olympic table tennis champion and deputy village head. Among the numerous choices, Beijing roast duck was the most popular among the "villagers," Deng said. "We offered 300 ducks every day at the beginning, but now we raised the number to 600 to meet demand."

The famed Beijing roast duck restaurant chain Quanjudu began offering menus in Braille to better serve visually impaired customers during the Paralympic Games.

Such menus, printed in Chinese and English versions, can be found at Quanjudu's oldest outlet in Qianmen Street south of Tian'anmen Square in downtown Beijing.

As a designated restaurant chain for the Paralympic athletes, the 134-year-old Quanjudu has improved disabled-access facilities in all of its outlets. Its waiters and waitresses have been trained to use sign language to explain how to eat roast duck and describe its nutritional value.

6 Beijing Hutong

The Beijing Hutong has a very special and important position in the rich history and culture of Beijing. It is a "must see" part of Beijing for the tourists for they are a wonderful glimpse into the world of yesterday in Beijing. While visiting the Beijing

Hutongs, you can feel the dramatic changes of Beijing and experience its life style and traditional culture.

The word "hutong" originates from the word "hottog" which means "well" in Mongolian. Villagers dig out a well and inhabited there. Hutong means a lane or alley, in fact the passage formed by lines of siheyuan (a compound with houses around a courtyard) where old Beijing residents live. It was recorded that in the Yuan a 36-meter-wide road was called a standard street, an 18-meter-wide one was a small street and a 9-meter-wide lane was named a hutong. In fact, Beijing hutongs are ranging from 40 centimeter to 10 meter in wide. The longest has more than 20 turns. The gray-tiled houses and deep alleys crossing with each other in identical appearance like a maze.

The name of a hutong implicates its origin, location or history. It is in the gray-tiled deep lanes that families play, travel, buy goods, gossip and connect. In Beijingers' eyes, hutong means a period of history, a cordial lifestyle and so on.



Fig.3 Courtyard (*Siheyuan*) in Beijing Photo by Zhang Ju

7 The National Library of China

According to the URL site of NLC, the National Library of China (NLC) is a comprehensive research library and a national repository of publications, with the functions of the collecting, processing, storage, research, utilization and dissemination of knowledge information.

NLC is also a national center of bibliographical records, a national center of digital libraries and a center of R&D in library science, researching and applying modern technologies and playing a leading role in standardization, digitization and networkization in the library community in China. NLC provides services for the central government, priority readers in research, educational and production institutions, and the public. NLC is also responsible for the training of Chinese librarians, research and development in library and information science, the fulfillment of cultural agreements on behalf of the Chinese government, and the promotion of exchange and cooperation with libraries in China and all over the world.

The predecessor of the National Library of China is the Metropolitan Library of the Qing dynasty. At the beginning of the 20th century, when reform and Western learning were becoming influential, some people of insight presented a memorial to the emperor of the Qing dynasty to open libraries and universities to carry on national culture and learn advanced sciences. On September 9, 1909, the first year of his reign, the Xuantong emperor granted to build the Metropolitan Library in Guanghua Temple in Beijing and appointed Mr. Miao Quansun to be the imperial librarian. After the Revolution of 1911, the library was taken over by the Ministry of Education, Beijing Government, and began to be open to the public on August 27, 1912. In 1916, the Metropolitan Library began to receive legal deposit copies of Chinese publications. This indicates that the library began to function as a national library. In 1917, the Metropolitan Library was moved to Fangjiahutong Street. In July 1928, the Metropolitan Library was renamed the National Library of Peiping and was moved to Juren Hall, Zhongnanhai. In August 1929, the library was merged with Peihai Library of Peiping into the National Library of Peiping. In 1931, new premises were built for the library in Wenjin Street, which now comprise a Library of Ancient Books of the National Library of China. Thus, the library became the largest and most advanced library in China. Among early planners and managers of the library are Xu Fang, Jiang Han, Xia Zengyou, Lu Xun, Liang Qichao, Chen Yuan, Ma Xulun, Cai Yuanpei, Yuan Tongli and Li Siguang.

After the founding of the People's Republic of China, the National Library of Peiping was renamed the National Library of Peking on March 6, 1950, and was renamed Beijing Library on June 12, 1951. Among former directors and present director of the library are Feng Zhongyun, Ding Xilin, Liu Jiping and Ren Jiyu. To meet the rapidly increasing social needs, Zhou Enlai, the first premier of the People's Republic of China, proposed and granted to construct a new building for the library, which is now located beside Baishiqiao Bridge. In 1987, the new building was open to the public, with the Chinese name in Deng Xiaoping's calligraphy. On December 12, 1998, the State Council approved that the Chinese name of the library is changed to Zhong Guo Guo Jia Tu Shu Guan (National Library of China). This means that the library will take more

important responsibilities in the new century. On April 16, 1999, President Jiang Zemin wrote the calligraphy for the new Chinese name of the library.

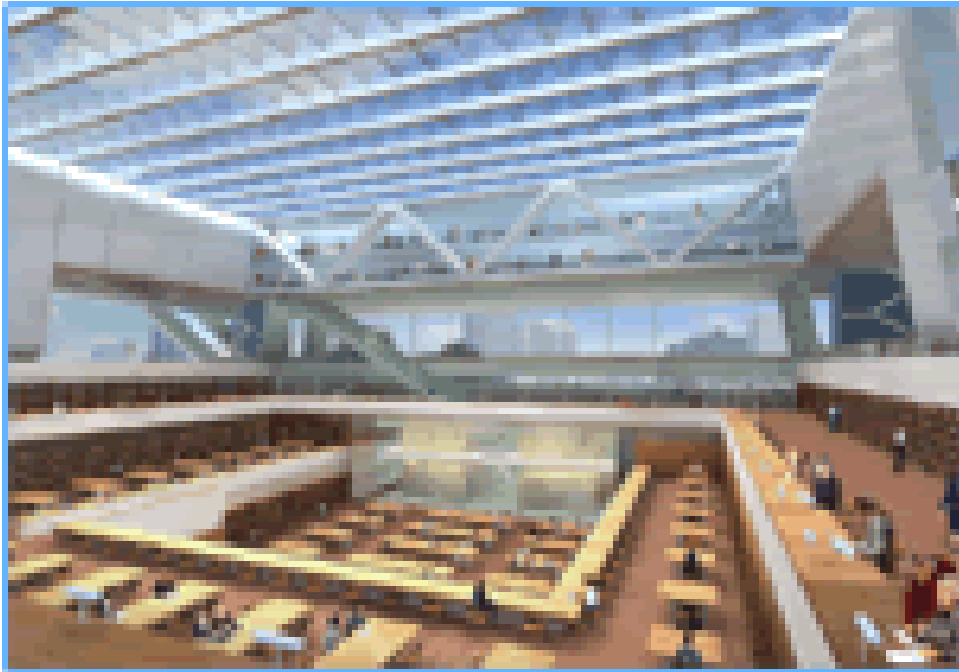


Fig.4 Inside of National Library of China

8 The National Centre for the Performing Arts

The National Centre for the Performing Arts is a dynamic new icon to the arts in the heart of old Beijing. The Centre's ultra-modern architecture is in sharp contrast to its neighbors, the Great Hall of the People, Tian'anmen Square and the ancient Forbidden City. The National Centre for the Performing Arts is far more than a spectacular and futuristic building.

It is China's new face on the performing arts. It is a stage for the world's greatest artists. It will showcase China's burgeoning international stars and celebrate the creativity of its many ethnic cultures. Its location at No. 2 West Chang'an Avenue and its masterful, creative design are testament to the prestige China has placed on the performing arts. The Centre hosted its first official concert on December 22, 2007, signaling a coming of age for performance art in China. Three main performance venues, along with a host of resource facilities, are cunningly housed under the Centre's ellipsoid shell.

The 2,398-seat Opera House is the Centre's largest venue and boasts the most advanced staging equipment available. It will host the most elaborate productions from

the world's most creative artists. The Concert Hall, which can seat an audience of 2,019, was designed with superior acoustics. It will host symphony orchestras and national music performances.

The 1,035-seat Theatre is also equipped with hi-tech, theatrical staging and audio visual equipment. It will mainly host traditional Chinese operas and modern dramas. The interior design of main hall is as stunning as the building's architecture. Ten very different colored marbles from around China were used for the flooring. A huge floor to ceiling glass curtain baths the interior in sunlight or reveals the city's lights at night. The interior walls are warmed by a massive lattice work of rich Brazilian rose wood. The main building, which has no doors, angles or beams, is surrounded by a small lake that compliments the tranquil nature of the structure, which changes its hue depending on how the sun shines. Visitors enter the grand hall via a stunning 80-meter-long corridor. Its glass ceiling glistens with the water from the pond above.

The National Centre for the Performing Arts also hosts a variety of Auxiliary Facilities and spaces that are dedicated to public use. Jointly known as the "The Fifth Space", they include the underwater corridor, an exhibition gallery and a resource centre along with souvenir shops and cafes.

Both inside and out, China's new National Centre for the Performing Arts is a must-see attraction. The Centre's surrounding Landscape: its gardens and trees, its lake and pedestrian-only paths are an invitation to a leisurely stroll around the arts facility. We hope you are inspired to think creative thoughts.

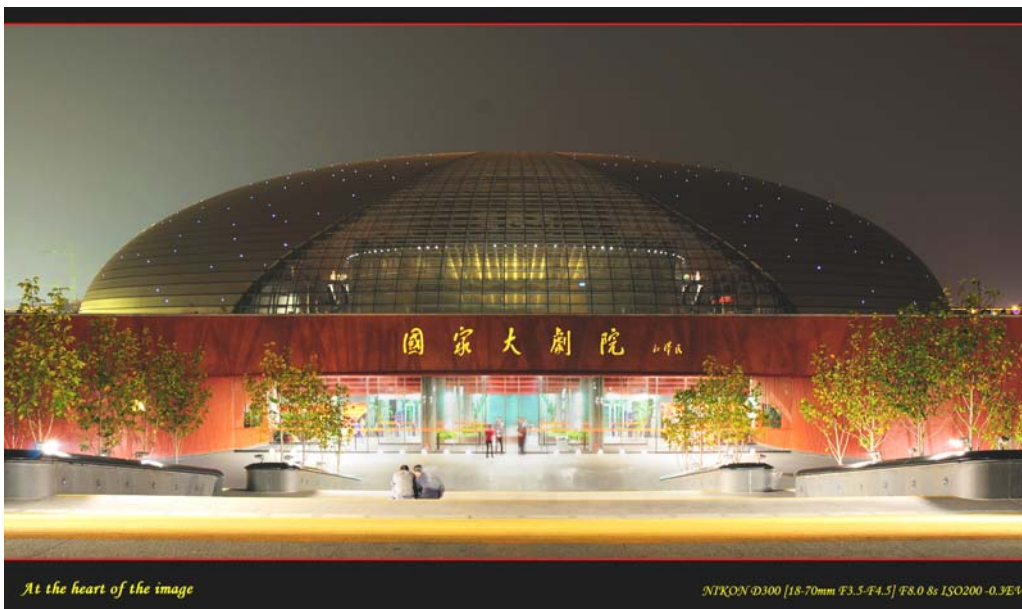


Fig.5 The egg-shaped national theatre

Photo by Wang Chunsheng

9 Social Culture of Beijing

At present, there are various types of communities in Beijing. The common one comprises a residential quarter of about 2000 households. In Beijing's 16 districts, there are more than 4000 communities like that.

The residents are the creators and performers of community culture. Their cultural activities are rich and colorful. For example, they communicate with one another in the skills of painting, calligraphy, weaving, morning exercises, and so on. Mothers play with their children in the community. Retirees perform Peking opera at the garden of community.

Before the 2008 Olympics, Beijing's municipal government established the goal to construct harmonious communities. The concept is to feature civilization, security, health, citizen conveniences, clean environment, and proper governance.

Acknowledges

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CULTURAL ADVANTAGE BOOK SERIES

**One evening Woodpecker asked,
“What does it mean to cross the other shore?”
Raven said, “Flowers crowd the cliffs.”**

(quoted from R. Aitken, Zen Master Raven, Tuttle Publishing, 126)

The city of HENG SHUI

TALE OF SIX CITIES



Chapter 3

The City of Hengshui

Li Zhanbing

Hengshui City lies in the southeast of Hebei Province, between the east longitude $115^{\circ}10' \sim 116^{\circ}34'$ and the north latitude $37^{\circ}03' \sim 38^{\circ}23'$. It occupies 8,815 square kilometers with a population of 4.3 million. The Taocheng District where the municipal government is located is 250 kilometers away from the state capital Beijing to the north and 119 kilometers away from the provincial capital Shijiazhuang to the west.

Hengshui is the largest station on the Beijing-Kowloon Railway to the north of Beijing and is renowned as “golden cross”. The restoration of Shijiazhuang-Dezhou Railway in 1982 and the completion of the Beijing-Kowloon Railway — the main line connecting the South and the North in 1997 established Hengshui’s important status as the railway hub. The commissioning of Hengshui-Dezhou Expressway in 2007 constructed the express corridor linking Hengshui to coastal urban regions and made Hengshui an crucial channel for the strategy of “extending to the east and connecting with the west” in Hebei Province.

Hengshui is located within the Beijing- Tianjin Economic Circle, Bohai Economic Circle, Yellow River Economic Cooperation Zone, Northeast Asian Economic Circle and the Holiday Economic Circle which has a circumstance of 300 kilometers and includes two municipalities directly under the Central Government — Beijing and Tianjin, four provincial capitals — Shijiazhuang, Zhengzhou, Taiyuan and Jinan, as well as twenty-six prefecture-level cities. The marked regional advantages, unique cultural resources and pleasant natural landscapes endow the city with exceptional preconditions for the development of society and economy.

As a key city for the “One Line, Two Sides” development strategy in Hebei Province, Hengshui actively involves itself in the cooperation planning of “regional economic integration of Beijing, Tianjin and Hebei”. Under the condition of market economy, Hengshui integrates resources, adjusts industries, serves Beijing and Tianjin and establishes supporting and cooperative relationship with Beijing and Tianjin with a view to industrial connection and industrial heterogeneity so that the three regions can make active contributions to the rapid development of “the third engine powering the growth of china economy”.

The CPC Committee and Government of Hengshui attach great importance to foreign exchange of economy and culture. Hengshui has established city twinning relationship with Tillsonburg of Canada since 1998, with Tultitlan of Mexico since 2002, with Yichun of Heilongjiang Province since 2005 and with Campina City of Romania since 2007.

As an emerging city with a long history, Hengshui bears rich cultural characteristics. It is located at the center where Yanzhao Culture and Qilu Culture clash, melt, unite and converge with each other and where Zhoulu Confucius culture is accepted. With such cultural backgrounds, the pure tradition of hard work, kindness, honesty and practice finds popularity among people in Hengshui.

Profound cultural accumulation nurtured enormous outstanding talents who were recorded in history generation after generation, including feudal emperors, thinkers, scholars on science and technology, litterateurs, historians and famous officials. In the feudal society, ancestors from this city had established two dynasties — Northern Qi and Northern Yan. Moreover, nine emperors, ten empresses and ninety-one prime ministers also came from this region. Philosopher Dong Zhongshu of Western Han Dynasty, Chancellor of the Imperial Academy Kong Yingda of Tang Dynasty, astronomer Liu Zhuo from Changting of Xindu County, notable woman reformer Empress Dowager Feng of Northern Wei Dynasty, leader of peasant uprising Dou Jiande at the end of Sui Dynasty, famous frontier poet Gao Shi, litterateur Li Fang of Northern Song Dynasty — such celebrities as many as sparking stars in history and culture laid the foundation for the significant culture in Hengshui.



Fig.1 Inside painted snuff bottles

Hengshui is abundant in local special products and many of them are famous in the whole country, like Long thread tribute noodles, Anping wire meshes, Wuqiang New Year pictures, Daying furs, Fucheng Ya pears, Shenzhou honey peaches, Houdian writing brushes. As for cultural industry with regional characteristics, Hengshui possesses famous wine Laobaigan with a history of more than a thousand years, Xushi goldfish with high economic value and worth appreciation as well as the emerging internationally known inside paintings of Hebei School. As for natural resources, there is national nature reserve Hengshui Lake with a vast area and bluish green ripples. Such products, industries and resources shape the unique cultural characteristics of Hengshui and are brilliant “name cards” for the culture of the city.

1 Dong Zhongshu

Dong Zhongshu (B.C.179 — B.C.104), a native of Guangchuan Town (Modern southwest of Jing County) in Western Han Dynasty, was a great thinker, educator and philosopher in China. He studied very hard in his early years and often lectured from behind a curtain. He was nominated as erudite (boshi) during the reign of Emperor Jing of Han, responsible for giving lectures on *Gongyang Commentary on the Spring and Autumn Annals*. In the first year of Yuanguang Era (B.C. 134) during the reign of Emperor Wu of Han, Dong Zhongshu proposed to dismiss all non-Confucian scholars from government and establish Confucianism as the empire's unifying ideology. His proposal was adopted by Emperor Wu of Han and the implementation preluded an era in which Confucianism molded the feudal society as the orthodoxy for more than two thousand years. After that, he was appointed minister for ten years to Liu Fei — Prince Yi of Jiangdu. In the fourth year of Yuanshuo Era (B.C. 125), he was again appointed as minister to Liu Rui — Prince of Jiaoxi. Four years later, he resigned from his position. He spent the rest of time in writing at home. When there was any important conference or negotiation at the court, an emissary or Minister of Justice would be sent to his home for suggestion, which showed Emperor Wu' high esteem for him.

Based on *Gongyang Commentary on the Spring and Autumn Annals*, Dong Zhongshu remolded the system of Confucianism characterized by the interaction between Heaven and human via incorporating the thoughts of Yin-Yang and Five Phases into religious thought on ways of Heaven and absorbing the thoughts of Legalism, Taoism and the Yin- Yang. The new system provided relatively systematic answers to a series of questions posed in that period concerning philosophy, politics, society and history, which adapted Confucianism to the need of “Grand Unification” and made it official orthodoxy of the state.

Dong Zhongshu was a great academic master who carried on the past and opened a way for future and a great thinker who made contributions in varied aspect. He had important status in Chinese history. He added divinity to Confucianism, which provided major basis for feudality of that period. Therefore, he was honored as the head and master of Confucian scholars and was regarded as the most influential theorist in Han Dynasty as well as in the whole feudal period.

Dong Zhongshu was a prolific writer. His *Abundant Dew on the Spring and Autumn Annals* and two volumes of articles collected into Yan Kejun's *Book of Han* have survived to the present.

2 The inventor of Beijing Roast Duck was from Jizhou

Beijing Roast Duck is a famous delicacy of Quanjude Roast Duck Restaurant in Beijing. It owes the origin to roast suckling pigs prepared with tailor-made hung ovens in the imperial kitchens in Qing Dynasty. When roasted and dried, the duck will look brilliantly dark red, shining with oil and with crisp skin and tender meat. The way to enjoy roast duck is as follows: first, slice it into thin flakes with a sharp knife; second, take a baked lotus leaf pie and spread it with sweet sauce, spring onions, garlic mud and then add some pieces of duck; finally roll up the pie and take a bite. You will be surprised by the mellow flavor. It's reputed as "world delicacy" at home and abroad.

The authentic inventor of Beijing roast duck was Yang Shoushan, a native of Jizhou in Hengshui City at the end of Qing Dynasty. He was born in Yangjiazhai Village in the southwest of Ji County (modern Jizhou). The village was located in the lower reaches of Fuyang River and there were always droughts in the spring and floods in the summer. In addition, the land was low and damp and the sandy soil was alkali. Therefore, villagers there lived hard lives. When Yang Shoushan was a teenager, he went to Beijing to make a living, following other villagers to escape the natural disasters. Initially, Yang Shoushan worked as a casual laborer to make money. Later, he operated a small business. At last, he borrowed some money to set up a stall for the sales of chickens and ducks and accumulated some money from the business. In 1864, the grocery shop named "Dejuquan" on Roushi Hutong outside of the Front Gate in Beijing was closed. Yang Shoushan bought it to serve roast ducks with hung ovens and reversed the three characters of the original name to be "Quanjude". At that time, there were three ways to cook ducks: the duck can be barbecued or roasted in close and hung ovens. To cook unique ducks, Yang Shoushan studied attentively and absorbed the essences of various preparation modes. On the basis of suggestions from diners, he made a series of changes and improvement to the traditional preparation method of roasting ducks in hung ovens.

For example: change the mouth of the oven into a cove and don't install the door; roast the ducks with fruit-tree wood such as jujube trees to ensure that the duck would bear the fruit fragrance; use the ducks within one hundred days after their birth and select the ducks with the weight of five to seven Chinese catties; hire a chef from the imperial kitchen. After countless times of exploration and perfection, Yang Shoushan succeeded in cooking fat but not greasy ducks with dark red color, crisp skin and tender meat in hung ovens. Not long after, Quanjude's reputation spread all over Beijing. It's said that Empress Dowager Cixi had a special fascination with Quanjude roast duck and named it "Beijing Roast Duck".

After the establishment of New China, the reputation of Beijing roast ducks was accumulating and known by much more people in the world. Premier Zhou Enlai

appreciated this well-known dish very much and paid special attention to it. He had visited Quanjude for twenty-nine times during his lifetime to make investigations, feast foreign guests and taste roast ducks.

To keep pace with the development of society, Quanjude Restaurant has been improving the techniques. Currently, Beijing roast duck is much more to modern people's taste with a more delicious flavor.

3 Sun Li

Sun Li (April, 1913 — July, 2002), a modern writer, originally named as Sun Shuxun, was from Anping of Hebei Province. He worked as a teacher in the primary school after graduating from middle school. In 1938, he devoted himself to the Anti-Japanese War together with people in Central Hebei. In 1942, he joined Communist Party of China, and successively took the positions of teaching at the Resisting War College of Central Hebei, North China United University, and Lu Xun College of Arts in Yanan, as well as editor for the Jin-Cha-Ji News Agency, *Ji-Cha-Ji Daily*, and the Federation of Literary and Art Circles of Jin-Cha-Ji Bordering Region. After 1949, he worked in the section of supplement for *Tianjin Daily* as Deputy Section Head, member of Editing Committee and counselor in succession. He took charge of the literary and arts supplement of *Tianjin Daily* for a long period. He was elected as Honorary Vice Chairman and counselor of China Writers' Association, honorary committeeman and committeeman of China Federation of Literary and Art Circles, Honorary Chairman and Chairman of Tianjin Writers' Association, and Honorary Chairman of Tianjin Federation of Literary and Art Circles.

Sun Li was a prolific writer. He began his literary career in 1927. And in 1945, he published the famous short story *Lotus Lake* on *Liberation Journal* in Yanan. During the 75-year literary creation, he wrote the saga novel *Initial Records of Wind and Cloud*, the collection of novels and essays *Records of Baiyang Lake*, the novelettes *First Biography of Tiemu* and *Village Song*, and collections of literary commentaries. In addition, his works still included eight volumes of *Collection of Sun Li* and *Sequel to Collection of Sun Li* as well as ten collections of essays —*Collection of Sunset*, *Collection of Elegant Dew*, *Collection of Peace*, *Collection of the Pond*, *Collection of Long Way*, *Collection of the Wild*, *Collection of the Humble Alley*, *Collection of No Action*, *Collection of Cloud* and *Collection of Ending Melody*.

Sun Li was one of the representative writers in China liberation area and was regarded as the founder of the famous literary school of Lotus Lake. As a flag of revolutionary literature and a master of modern and contemporary literature, he persisted in following the party's policy on literature and arts. Meanwhile, he developed and enriched the tradition of realism in revolutionary literature. His outstanding contribution to Chinese revolutionary literature and his lofty qualities proved by his works and his own characters influenced generations of people and he gained respect from both writers and readers.

4 Four wonders of Hengshui

Four wonders of Hengshui refer to Houdian writing brushes, Yihuzhai inside painted snuff bottles, Xushi goldfish and glass bodied painted enamel Guyuexuan. They are special and famous craftworks of Hengshui with profound cultural connotation, a long history and high reputation at home and abroad.

Houdian writing brushes are produced in Houdian Village located in the southern suburb of Taocheng District in Hengshui City, along the Fuyang River. The production dates back to Yongle Reign of Ming Dynasty and has a history of more than five hundred years. During Guangxu Reign of Qing Dynasty, Houdian writing brushes were selected as imperial writing brushes at the court. At present, the writing brushes are characterized for various brands, best materials and delicate techniques. They can be classified into large brushes, medium brushes and small brushes and Houdian Village excels at producing wolf hair brushes. In China, Houdian writing brushes can compare with Huzhou writing brushes and they jointly enjoy the reputation “southern Hu, northern Hou”. Houdian writing brushes are sold in Japan, Southeastern Asia and Western Europe. They were awarded Certificate of High Quality Products by the State Bureau of Light Industry. Eminent calligraphers like Shen Peng, Qi Gong, Liu Bingsen and Fan Zeng once used Houdian brushes or praised them by the inscription “The Treasure of the Study”. In 1989, Chairman Li Xiannian investigated Houdian Writing Brush Plant and wrote an inscription “Hometown of Writing Brushes” for it.

Yihuzhai inside painted snuff bottles are also known as inside painted snuff bottles of Hebei School. Inside paintings of Hebei School are characterized by elegant tastes, novel themes, vivid images, integration of painting and calligraphy as well as combination of Chinese and western techniques. They are well worth appreciating and collecting. The bottles are popular in more than twenty countries both in the east and the west and much money has been made through export. High grade bottles can be sold at the price of RMB ten thousand Yuan or ten thousand US dollars. The bottles won many prizes such as International Gold Prize, National Technical Treasure Prize, First Prize awarded by the State Bureau of Light Industry and Gold Prize awarded by Ministry of Culture. Zhang Rucai, Factory Director of Hengshui Special Techniques Factory — a professional factory of Yihuzhai inside paintings, was awarded the title Master of Folk Arts by UNESCO and the title Chinese Master of Arts and Crafts by China National Light Industry Council. He is the only person who possessing two titles in the industry of inside paintings at present. In 1993, Hengshui City was named as Hometown of Inside Paintings by Ministry of Culture. Leaders of the party and the state such as Li Xiannian, Li Peng, Wang Renzhong and Li Tieying once investigated Hengshui Special Techniques Factory and wrote inscriptions “Unique Technique of China” and “Marvelous Technique” for it.

The outstanding new breed of goldfish was cultivated by Xu Licai the tenth generation of descendant of “Goldfish Xu” who was once an imperial goldfish breeder of Qing Dynasty. Xu Licai improved, developed and cultivated the new breed based on the

techniques inherited from his ancestors. Xushi goldfish is pretty and excellent, always known as Fairy with Golden Scales and Peony under Jady Ripples, of high appreciation and economic value. It is popular all over China and also exported to Hong Kong, Taiwan, Japan, Thailand, India and United States. The goldfish cultivated by the elder of Xu Licai's family was sent to Prime Minister of India Nehru as a present by Premier Zhou Enlai in 1950s.

Guyuexuan is actually glass bodied painted enamel. The production of Guyuexuan requires high quality glass as bodies, colored drawings on the bodies and repeated firing. It's very difficult and the rate of success is very low. The technique owned by Hengshui Special Techniques Factory fills an artistic void.

5 Wuqiang new year Pictures

Wuqiang New Year Pictures are a kind of woodblock pictures involving carving the pictures into the surfaces of blocks of Du -wood and chromatic printing with colors of black, red, green, yellow, purple and pink. They are characterized by full composition, bold lines, bright colors, exaggerated decoration and typical festival elements. Therefore, they are regarded as an outstanding school of folk New Year Pictures. The carving of woodblocks adopts relief as the major technique and intaglio as the minor technique and the carving lines are steady and fluent. In addition to a wealth of traditional themes, special attention was also paid to critical changes of the time so that people can express their love and hatred as well as beautiful expectation for the future.

Because of the unique style, rich artistic forms and various themes Wuqiang New Year Pictures are very popular among people, especially in rural areas where they have survived for more than 500 years. According to the legend, during Yongle Reign of Ming Dynasty, the arrival of craftsmen from Hongtong County of Shanxi Province promoted the development of this artistic form. In the beginning, all works were hand painted by folk craftsmen; later, pictures were made by a single woodblock; and then there were made with a series of woodblocks in several colors. In densely populated Nanguan of Wuqiang County, almost "every family printed and every household painted, so it became the largest production center of woodblock New Year Pictures in the north. Between Kangxi Reign and Jiaqing Reign of Qing Dynasty (1662-1820), the industry of Wuqiang New Year Pictures was flourishing. There were about 500 craftsmen engaging in the industry and 144 workshops. The peak annual output reached a hundred million pictures, accounting for one third of the total production in China.

Wuqiang County of Hengshui City is always known as Hometown of New Year Pictures and it was listed as one of the top five production bases of the pictures along with Yangliuqing of Tianjin, Weifang of Shandong, Taohuawu of Jiangsu and Mianzhu of Sichuan. In 1985, the first professional museum of New Year Pictures was established. In 1988, Wuqiang New Year Picture Society was set up. In December of 1993, Wuqiang was officially named as Hometown of National Folk Arts Woodblock New Year Pictures by the Ministry of Culture.



Fig.2 Wuqiang New Year Picture

6 Hengshui Lake

The national nature reserve — Hengshui Lake is located in Hengshui City, the central and southern part of North China Plain, between the east longitude $115^{\circ}27'45'' \sim 115^{\circ}42'6''$ and the north latitude $37^{\circ}31'39'' \sim 37^{\circ}42'18''$. It occupies 268 square kilometers and was established to protect the ecological system of inland fresh water wetland and birds under the first or the second level of state protection.

The reserve is in the warm temperate continental monsoon climate zone, so it enjoys absolutely distinct seasons. The annual temperature is 13.0°C and the annual

rainfall is 518.9mm. Advantageous natural environment fits the survival and breeding of wild animals and plants. The species in and around the lake are diverse, including 370 kinds of plants, 194 kinds of insects, 26 kinds of fish, 17 kinds of amphibians and reptiles, 296 kinds of birds, 17 kinds of mammals, 201 kinds of phytoplankton, 174 kinds of zooplankton and 23 kinds of zoobenthos. Among enormous wild animals and plants, the most outstanding resources are birds, including seven kinds under the first level of

state protection —red -crowned crane, white crane, black stork, oriental white stork, great bustard, golden eagle and imperial eagle *Aquila heliaca* as well as 44 kinds under the second level of state protection such as whooper swan, *Cygnus bewickii* and common crane. Every year, several hundred thousand of summer residents will come here for nidation and breeding. Among them, the whiskered tern and the *Himantopus himantopus* account for the largest proportion. More than 3,000 common cranes and about ten thousand Yan geese spend winter here. The ashy starlings filling the sky form a spectacular view.



Fig.3 Hengshui Lake

Hengshui Lake Nature Reserve boasts not only diverse species, beautiful natural landscapes but also profound cultural backgrounds and a long history. On the southern bank of Hengshui Lake lies Jizhou Ancient City established in the sixth year of Gaozu Reign of Han Dynasty (B.C.201). It was recorded in the history that “when the nation is divided into nine parts, Jizhou ranks the first”. Ramparts of Han Dynasty and Ming Dynasty, ancient tombs and monuments of Han Dynasty, Li Sanniang’s stone mill and the legend of flying to the Heaven in Zhulin Temple re-exhibit the natural, historical and humanistic landscapes, which fascinate people with wonders and elegance.

7 Hengshui Laobagian

Hengshui Laobaigan of Hebei Province has a history as long as 1,800 years. Early in Han Dynasty, the popularity and good quality of Hengshui wine were noted. And the brewing industry of Hengshui is still in prosperity after a series of changes of dynasties. Praise on it could be found in many widely spread songs : “when the jug is opened, the fragrance can be smelt within a circumstance of ten li (a traditional Chinese measure of distance, today standardized at 500 meters) and the scent made thousands of families drunk.” “The smell makes riders get off the horses and the taste makes travelers stop the carriages.” “The reputation spreads three thousand li in the north of Hebei and the taste ranks first in the south of Yangtze River.” During Jiajing Reign of Ming Dynasty, Hengshui wine was named as Laobaigan. “lao”(meaning ancient in Chinese) refers to the long history of production. “bai” (meaning white in Chinese) refers to transparent color. “gan” (meaning dry in Chinese) refers to that there’s no water left after burning, that means it’s very pure. The three Chinese characters precisely summarize the features of Hengshui wine. From then on, Hengshui wine was known for pleasant fragrance, faint sweet and lingering aftertaste. In 1946, the fifth office of southern Hebei nationalized the only existing 16 workshops through purchase together with Government of Hengshui County and then established local state-owned Hengshui Wine Factory. During the period of more than 60 years, the company has been integrating modern management with traditional techniques and persisting in the policy on qualities that “to survive with quality, to develop with science and technology and strive for being a brand name in consumers’ heart.”



Fig.4 Hengshui Laobagian wine

In 1994 and 1995, Laobaigan passed ISO9002 product quality certification and ISO9002 quality system certification respectively, which brought it in line with advanced quality management standards in the word and promoted increasing improvement of quality. Meanwhile, the factory paid special attention to development of new products, so Laobaigan has developed from the original about 10 kinds into more 100 kinds and won extensive popularity among consumers. In 1994, Hengshui Laobaigan was approved by Provincial Bureau of Quality and Technical Supervision as the first batch of inspection-free products in Hebei. In 1997, it was awarded by Provincial “developing the province with high quality and developing the enterprise with brand name” strategic group, the Provincial Economic and Trade Committee and Provincial Bureau of Quality and Technical Supervision as Name Brand Product in Hebei, ranking first among Top Six brands of wines in Hebei. In 2000, it was awarded as Key Name Brand Product again. In 2002, it was approved by China Securities Regulatory Commission for the initial public offering of 40 million ordinary shares denominated in RMB and went on public in Shanghai Stock Exchange (code: 600599) on October 29 of the same year. Currently, the company’s production capacity of quality distilled spirits amounts to 20 thousand tons and it is the largest enterprise among enterprises which produce distilled spirits or wines of Laobaigan fragrance.

8 Hengshui Secondary School

Hengshui Secondary School was founded in 1951 and was one of the first demonstration secondary schools in Hebei province. It occupies 200 mu (a Chinese unit of area, 1mu ≈ 666.7 square meters) and there are 400 teachers and employees as well as 5,000 students.

Following the guideline “centering on human beings, scientific management, pursuit for truth, adherence to action and quality first”, the school motto “pursuit for excellence” and the education concept “centering on the development of students”, the school actively advocates “education with respect” and promotes teaching reform aiming at teach students to learn. During recent five years, in various competitions students of Hengshui Secondary School won 71 person times of state-level prizes, 356 person times of province-level prizes. In 2007, the achievement of college entrance examination continued to rank first for the eighth time in the province and rank first for thirteenth time in the city. In addition, many indicators of the achievement of college entrance examination also ranked first in the province with absolute advantages. From 2005 to 2007, 117 students entered Tsinghua University, Peking University and five students entered Teenager Class in University of Science and Technology of China.

Hengshui Secondary School persists in opening to the world. It has conducted varied forms of international exchanges and cooperation to actively cultivate quality talents in line with international practice. The school has also established twining relationship with Sir Roger Manwood’s School of UK and leaders, teachers as well as students of both parties can visit each other on a regular basis. Every year, the school will employ some foreign teachers graduating from internationally renowned universities

such as Cambridge and Oxford. Moreover, it will select and send some excellent teachers abroad for further study and investigation.

In recent years, the experience of quality education draws much attention from the national education circle. The state-level media such as *China Education*, *People's Education* and *Management of Primary Secondary Schools* had successively made detailed feature reports of this school's experience. In the past three years, more than 90 thousand persons engaging in education from 30 provinces over the country had come to this school for investigation and study. The school was awarded the honorary titles in succession such as National Demonstration School for Managing the School on the Basis of Laws; National Excellent "Double Qualified" Parent School; National Outstanding School for IT Innovation and Practice; National Excellent School for Implementation of Physical Education Byelaws; Rising Sun Plan Base of UNESCO; Song Qingling Demonstration Base of Scientific and Technological Invention for Children; National Experimental School for Automation Teaching and National Demonstration School of Legal Education for Teenagers. Hengshui Secondary School is regarded by the education circle as a miracle of education and a flag of national fundamental education.

9 Calligraphy and Panting Center of Hengshui Federation of Literary and Art Circles

The Calligraphy and Painting Center of Hengshui Federation of Literary and art circles is the first large-scale Calligraphy and Painting Center established by the Federation of Literary and art circles in Hebei Province. It's an integrated professional calligraphy and painting market for exhibition, training, party, travel and sales. It comprises five floors and occupies 6,000 square meters. The center includes Exhibition Hall for China Famous Calligraphers and Painters, Party Hall for China Famous Calligraphers and Painters, Exhibition Hall of Excellent Works of Calligraphies and Paintings, Studios for Hengshui Famous Calligraphers and Painters, Party Room For Artists and Music Tea Room. It will provide calligraphers, painters, artists and other people a platform to authenticate, appreciate, collect, exchange, display and party.

The Calligraphy and Painting Center of Hengshui Federation of Literary and art circles possesses valuable works of famous calligraphers and painters along with various works of contemporary calligraphers and painters with absolute competence. The values of those works range from several hundred Yuan to several million Yuan and even to ten million Yuan, so they can meet different collectors' demand for calligraphies and paintings. Currently, the center exhibits exquisite works written or drawn by famous calligraphers or painters such Huang Wei , He Jiaying, Wang Mingming, Yang Yanwen , Chen Ping, Yuan Wu , Liang Zhanyan, Yue Minjun, Fang Lijun, Qi Haifeng, Shen Peng, Xu Yu and Liu Yuemao. The center also invites calligraphers and painters of both other places and local places to set up studios in the center. Recently, the center will ceremoniously recommend 10 local calligraphers and 10 local painters who created valuable gift collections *Treasonable Collection of*

Hengshui Calligraphers and Treasonable Collection of Hengshui Painters. There are three characteristics of this calligraphy and painting market: First, all the works are authentic and no fake will be found in the highly credible center. Second, the styles, techniques and forms of the works vary much from each other, so they are worth appreciation. Third, the center will not charge artists any fees such as rent and fees for water and electricity in the first three years, which can wipe out artists' worries and promote the prosperity of the calligraphy and painting market.

The Calligraphy and Painting Center of Hengshui Federation of Literary and art circles is relatively well-know and influential among markets of similar nature.



Fig. 5 Calligraphy and Painting Center

10 Exhibition Hall for the Hometown of China Inside Paintings

The Exhibition Hall for the Hometown of China Inside Paintings is located in Middle Renmin Road of Hengshui City, Hebei Province. It's an integrated hall for the collection, exhibition, authentication and research of the art of snuff bottles and the only professional exhibition hall for inside painting arts in China. It plays an active role in improving the artistic standard and influence of inside paintings.

In 2002, for the purpose of developing the marvelous art of inside paintings, Wang Xisan, a member of the national committee of CPPCC, Chinese Master of Arts and Crafts, the founder of Hebei School of inside paintings, raised RMB six million Yuan to construct the Exhibition Hall for the Hometown of China Inside Paintings together with his eldest son Wang Ziyong. The hall was completed and put into use in February, 2003. Hebei School of inside painting has developed into a famous special cultural industry with 40 thousand craftsmen and the annual output value of 800 million Yuan. When it comes to artistic styles, techniques, craftsmen, forms, sales and influences at home and abroad, Hebei School of inside paintings tops the four major schools. At Shanghai APEC 2002, inside paintings of portraits created in Hengshui were sent to six heads of the state and government as national presents by Chairman Jiang Zemin.

The Exhibition Hall occupies 700 square meters and comprises four floors. In about 2,000 square meters of artistic space in the hall, history, personalities, works and relevant information concerning the inside painting art of china snuff bottles will be displayed via detailed pictures, words and real articles in three dimensions. The exhibition will collectively exhibit snuff bottles of six categories: glass, jade, organic compounds, metal, porcelain and inside paintings. Through the exhibition, the little precious artwork snuff bottle which is an integration of various techniques will be fully displayed. In the hall, gather about 1000 ancient or modern snuff bottles at home or abroad in Master Wang Xisan's collection. They are original works from 40 renowned inside painters. The hall is divided into several areas for exhibiting the history of snuff bottles, the types of snuff bottles, Hebei School of inside painted snuff bottles, Beijing, Shandong and Guangzhou Schools of snuff bottles, snuff bottled made by modern famous masters, ancient and modern snuff bottles and so on. There is still an Inside Painting Demonstration Hall for people's visit. The hall is used to conduct businesses such as development, research, authentication and innovation of the art of snuff bottles based on the collected artworks and it attracts numerous foreign guests to exchange ideas.

The Exhibition Hall for the Hometown of China Inside Paintings was also named by related departments as Hebei Demonstration Base of Patriotic Education for Teenagers, Hengshui Patriotic Education Base for Teenagers and Hengshui Education Base of Ideological and Ethic Construction for minors.

CULTURAL ADVANTAGE BOOK SERIES

**Badger spoke up after a long silence one evening
and asked, "Is there a power outside myself?"**

Raven said, "Confined."

"How can I be free?" asked Badger.

"Don't take the ground for granted," said Raven.

(quoted from R. Aitken, Zen Master Raven, Tuttle Publishing, 112)

NING BO: A culture-flourishing land

TALE OF SIX CITIES



Chapter 4

Ningbo – A culture-flourishing Land on the shore of East China Sea

Lin Rongchen

(Translated by Lin Qi)

Situated at the west coast of Pacific Ocean, a pearl of East China Sea—Ningbo, is glittering at the midst coastline of the People’s Republic of China, adjoining the south coast of Hangzhou Bay. Since the world’s longest cross-sea bridge—Hangzhou Bay Cross-sea Bridge—was accomplished and open to traffic on May 1st, 2008, it only takes 2 hours from Shanghai to Ningbo by car. For a long time, Shanghai and Ningbo are so close to each other both in distance and in lineage. Ningbo is an important member of Yangtze River Delta Economic Zone centered by Shanghai. She is also the economic center on the southern wing of Yangtze River Delta and a modernized international port city.

Ningbo is literally known as “peaceful sea and calm wave”, with the people diligent and honest. They lead a tranquil and peaceful life, making efforts to advance actively. Culture has been flourishing here since the ancient times. Prehistorically, Hemudu Culture appeared here as early as seven thousand years ago; in recent one thousand years, she was one of the birthplaces of Offshore Silk Route; in modern times, she cultivated Ningbo Merchants Group Culture which spread all over the country; and today, being China's second, the world's fifth largest port, she is standing erect majestically at the East China Sea coast. Ningbo, having made particular contributions to culture of Chinese nation, deserves the names “National Historic City”, “National Civilized Advanced City” and “China Top Tourist City”.

Rich Regional Cultural Relics of Ningbo

If you come to Ningbo, you will find the city ancient but at the same time modern. Being here, you will feel like being in a museum without walls. Historical relics are almost everywhere. There are 22 key places of historic sites under State Protection and 296 key places of historic sites under Provincial Protection. Even on East Zhongshan Road, one of the most prosperous roads, your could see full of places of historic figures

and cultural heritage who are connected in the same vein: Xianfeng Pagoda of Tang Dynasty, Shuiceting Pavilion of Southern Song Dynasty, Yongfeng Warehouse Site of Yuan Dynasty, Fan's House of Ming Dynasty, and Gulou Tower of Qing Dynasty... it is said that: Tang, Song, Yuan, Ming, Qing Dynasties, all seen on the same way!

In 739 A.D. in Tang Dynasty, this ancient city, Ningbo, was located at Zhiming Zhou in Yinjiang Bridge area in today's southern urban of Ningbo. Later on, in 821 A.D., Zhou seat was moved to the place where Sanjiangkou is today. The city of Ningbo was founded then, 1187 years up to now. In 2005, a hand-script map of the world was found by Florence government of Italy. Ningbo was the only one city of Zhejiang province marked in the map. Ningbo occupies a special position in development of the whole Chinese nation. From the time immemorial, historic culture of Ningbo has been so rich. It could be typed into many groups in aspects of important influence and historical value. Here are the brief introductions of these groups of culture.

A. Hemudu Culture.

Hemudu Site was discovered on the bank of Yaojiang River in 1973. Following the discovery of Banpo relics in Yellow River Valley, it became a new monument of prehistoric culture. It shows the ancient and long history of China. Among all the relics at the southeast coast of China, it is the earliest human settlement site of Matriarchal Clan boom of New Stone Age. Hemudu ancestors made great contributions to forming and developing of China Ancient Culture: The unearthed rice pushed the history of rice cultivation 2000 years further back, demonstrating it one of the earliest cultivated rice in the world. Facing the present situation of global food shortage, it is easier to understand that food is the initial needs of human beings; wooden houses with mortise and tenon joints built in the same architectural style of pile dwellings, are a miracle of 7000 years ago; knitting and sewing skills were used 2000-3000 years earlier than that of Pacific Rim. The wooden oars Hemudu Men used are the earliest boat-piloting tools in the world; ceramic manufacturing skills of a unique style; rich and colorful primitive art; relatively stable spade farming economy and fishing and hunting economy...and so on. Hemudu Culture proofs that Yangtze River Valley and the Yellow River Valley are the cradles of ancient Chinese civilization. It provides us the irrefutable material basis and free imagination space of understanding culture of remote antiquity. It is also the economic and cultural developing root of Ningbo and the whole Yangtze River Valley. Provincial and municipal governments spent immense sums in building the Museum of the Hemudu Site. Site exhibition area was finished in 1999, reproducing the environment of ancestors' life activities and production as well as the mystery of ex-clan marriage of New Stone Age.



Fig.1 Hemudu Site

B. Academic Culture of East Zhejiang.

There are two world-known theory masters from Ningbo: philosopher Wang Yangming and historian and economist Huang Zongxi. Represented by the two masters, Eastern Zhejiang Academy Culture makes Ningbo Historic Culture towering over China, or, even the world civilization. Wang Yangming's Ideology on Mind has made great historical contributions to Chinese Culture. Holding the opinion that everybody could become a sage, it emphasizes the existence of man and individual, respects developing of personalities and giving full scope to subjective initiatives, consolidates the subject consciousness, and upgrades the status of the principal bearer of Mind—Man onto an exceptional position. The Extension of Innate Knowledge is the core point of view of Wang Yangming's ideology. He proposed to maintain the new social order in the conditions of the development of personalities by the point of view. It affirms the peculiarities and development of the individuals and at the same time provided moral education and standardization to people. This theory, later on, had important significance to the development of social economy and culture of Ningbo. Wang Yangming's ideology emphasizes "Unity of Knowing and Doing", and advocates that practice brings about genuine knowledge. It is the initial form of the theory "linking theory with practice".

Huang Zongxi, the thinker in Late Ming and Early Qing Dynasty, had the commendable spirit of creativity because of his proposal that industry and commerce are both essential. He sensitively observed the vitality of capitalist relations of

production which was just at the embryonic stage at that time. This became the foundation of Ningbo Merchants Group Culture later on. His another creative ideological doctrine is the courage of profound reflection of the feudal system of government. In Huang Zongxi's masterpiece *Mingyi daifang lu (Waiting for the Dawn)*, he proposed a program of governing a country, including all the aspects like politics, economy, legislation, military affairs, education and culture, etc., and also the elucidations of the highest political principles. The anti-autocracy ideology and the superior consciousness of democracy in the book made great contributions to enlightening democratic thought of modern China. It is also called "another *Declaration of the Rights of Man and of the Citizen*". *Mingyi daifang lu* was finished in 663 A.D., about 100 years earlier than Rousseau's *Comments on the Social Contract*. Rarely and commendably, Huang Zongxi pointed out in the imperial powered era that: the biggest evil in the world is the emperor. With dauntless spirits, he criticized the emperors publicly for their points of view like "all profits belong to the emperor", "the people are certain of attainment", and "China belongs to only emperor's family". In the reign of Emperor Qianlong, the book was banned by the government for its criticizing dictatorial system run by fatuous and self-indulgent ruler, expounding and propagating enlightened democratic thoughts. Aposing the monarchy and proposing civil rights, *Mingyi daifang lu* has epoch-making significance. It produced important effects on Reform Movement in late Qing Dynasty. It also became one of the ideological and theoretical foundations of Revolution of 1911.

The ideologies of Eastern Zhejiang School reflect the advance of Ningbo regional historical culture. It is the inevitable outcome of the development of Ningbo historical culture. Its superior ideas produced great effects upon Ningbo people generation by generation. When formed into specific theory, it then began to produce deep effects on development of Ningbo economical and social culture.

C. Book-storage Culture with Tianyi Pavilion Museum as the Representation.

Book-storage Culture is an important part of Chinese traditional culture. With its profound ethnic and cultural foundation, East Zhejiang Humanity of Ningbo and surrounding area bred and promoted the production and development of Book-storage Culture. Ningbo, a place propitious for giving birth to great men, nearly a hundred name-known private libraries built between Song Dynasty and the time of the Republic of China (1912-1949) are located in this city. Thus the birth of Tianyi Pavilion Museum has its humanist and economic foundations.

Built earlier than 440 years ago, Tianyi Pavilion Museum is located in Tianyi Street on the western bank of Yuehu Lake. It is the oldest private book-storage pavilion. It was firstly built in the year 1561 A.D. in charge of Fan Qin, a vice minister of the Defense Ministry of Ming Dynasty. Fan Qin loved collecting ancient books. His duty made it possible for him to travel around and collect books. More than 70,000 volumes of books were stored by him. Local Records and the Enrollment in Civil Palace Examination have been the rarest part among all the books. In 1772 A.D., Emperor Qianlong ordered to edit complete library in *the Four Branches of Literature*. Fan Qin's

grand-grandson (eighth) Fan Maozhu contributed as many as 638 kinds of the private stored books of Fan Family. Then Emperor Qianlong ordered to survey and map the design of the rooms and book-shelves of Tianyi Pavilion. And on the original version of this, he built up the famous “Seven pavilions in South and North”, used for storing *the Four Branches of Literature*. Tianyi Pavilion became well-known throughout China then.

The name of Tianyi Pavilion came from the theory of “Tianyi develops water” according to Annotation of *I Ching—the Book of Changes*, implying the meaning of “water restricts fire”, to avoid fire—the biggest threat to book-storage pavilions.

In order to protect the stored books, Fan Qin made strict rules for Fan family, including “no lost of books though generations pass down, no book taken out of the pavilion” and “no fire come into the pavilion”, etc.. However, for the reason of remote past, especially the invasion of foreign enemies, many books were lost. After the foundation of the People’s Republic of China, the government set up a special administration for protection of Tianyi Pavilion Museum. They took back more than 3,000 volumes of lost books and added ancient books donated by local book-collector. The total number of stored rare edition of books is more than 80,000 volumes at present.

Tianyi Pavilion Museum is the Asia’s first, world’s third private book-storage pavilion. It is now the symbol of Ningbo culture. The local humanist environment promoted the book-storage culture, whose rise then brought up a great number of excellent scholars. Between the time from Tang Dynasty and Revolution of 1911, there were more than 1,500 scholars who had their own academic works and were recorded by *County Zhi*. A rough idea of the flourished academy could be concluded from this. Academic talents and studies promoted the development of book-storage culture of Ningbo. The stored books, with a rich resource and long stream, also bred a great number of talents.



Fig.2 Super Book Store of Southland—Tianyi Pavilion Museum

D. Culture of Offshore Silk Route.

In Tang Dynasty, Ningbo was moved to the place where today's Sanjiangkou is located. She came into her developing time. The economic development promoted the communication with foreign countries which mainly made by offshore means. In the beginning, more communications were with Japan and Korea. An Offshore Silk Route was formed gradually. It was proved and recognized by experts home and abroad that the earliest ports of departure of Offshore Silk Route were Guangzhou, Quanzhou and Mingzhou (name of ancient Ningbo). Culture of Offshore Silk Route of Ningbo, has a distant source and a long development, with distinctive regional features, prominent characteristics. It had made great contributions to civilization of China and even Human. The unearthed canoes and wooden oars of Hemudu Site in Ningbo district fully proved that ancestors lived in Ningbo 7000 years ago had already started over-water working. As early as the time of Spring and Autumn and Warring States during Zhou Dynasty, there was Juzhang Port which was one of the five most ancient seaports of China. The exotic items unearthed from the relics of Han Dynasty and many ceramics produced by the ancient Shanglinhu Lake Kiln are a strong evidence of the frequent trading communications with foreign countries. In Tang Dynasty, Offshore Silk Route accelerated the development of expansion construction of the city, the construction of the ports, and the shipbuilding industry. It made Ningbo developing faster in economics, politics and culture. Together with Guangzhou, Yangzhou and Jiaozhou, Ningbo was called one of the "Four Famous Ports of Tang Dynasty". Merchants of Mingzhou at that time sold large number of sacrificial offerings, silk, porcelain, tea and medicines to Japan, Shilla and Southeast Asia. Monk Jianzhen set off from Sanjiangkou in downtown centre to the East—Japan to preach Buddhism. In 924 A.D., North Song Dynasty, the Department of Shi Bo Si was set up to supervise the foreign trade affairs. Mingzhou was assigned by imperial government as the particular port leading to Japan and Korea. The former site of Korean Embassy is still kept well beside Zhenming Road on the eastern side of Yuehu Lake today. In Qing Dynasty, Zhe Customs was set up in Ningbo by Qing Government. It was one of "Four Customs" in China. After First Opium War (1840), Ningbo was open as one of "five treaty ports in China". This also shows the high position as the big port and notability of Ningbo. The Offshore Silk Route of Ningbo has the characteristics of durable in time, rich in content, well learned from each other, etc.

E. Celebrity Culture of the Time of the Republic of China.

At about 22 kilometers away from the urban area of Ningbo on the southwest, a small town—Xikou town of Fenghua City, with a long history and beautiful landscape, is located there. She is world-famous for her unique humane culture, beautiful natural scenes and long-standing integrate Buddhist culture. Above all, Xikou is the native place of Chiang Kai-shek and his son Jiang Jinguo, personages in modern history of China. For this reason, Xikou has been the focus of world attention for her special status in the history of the Republic of China. During the time of the Republic of China, especially when each time Mr. Chiang Kai-shek fell from power, Xikou was used as the

command centre of Kuomintang. Military and political officials of the capital of Nationalist government kept in constant touch with officials in Xikou. On May 24th, 1949, when the Third Field Army of the Chinese People's Liberation Army were to liberate Xikou, Mao Zedong specially instructed the army: "when seizing Fenghua, tell the soldiers not to destroy any of Mr. Chiang Kai-shek's residence house, ancestral shrine or other buildings." In 1959, a famous patriotic democratic personage Zhang Shizhao said in a letter to his friend in Taiwan: "graves and huts in Fenghua are as before, flowers and plants in Xikou are growing well". It shows that historic relics in Xikou had been in very good preservation.

The Gate Tower of the Wuling at the entrance of Xikou town is Shing Mun-style architecture. On the left side when you passing through the Gate Tower of the Wuling is Wenchang Pavilion, Chiang's private villa and library. After he got married with Mayling Soong in 1927, it became the place where they lived when they returned home.

The Little Western-style House lies to the east of Wenchang Pavilion. On Dec. 12th, 1939, Jiang Jingguo's mother Mao Fumei was killed in the bombard by Japanese plane. Hearing about the shocking news, Jiang Jingguo hurried back to Xikou from Ganzhou of Jiangxi Province that same night. Mourning with great grief, he wrote down four characters "Yi Xie Xi Xie" meaning "debts of blood must be paid by blood".

The main historical site of Xikou is the Fenghao House where Chiang's family had ever lived. The back hall is the place where Chiang's family offered sacrifices to ancestors. A horizontal tablet with the name of the hall "Recompense Hall" is hanging above on central scroll. In the corridor, four golden Chinese characters "Yu Li Shuai Qi"*** are written on the horizontal tablet in red background inscribed by Chiang Kai-shek on his son Jiang Jingguo's 40th birthday, expressing Chiang's great expectation upon his son.

Going down from the Miaogao Tai, you can reach the Xuedou Temple. General Zhang Xueliang had spent his imprisoned days for 8 to 9 months here. There are two nanmu trees planted by Zhang more than 70 years ago inside the temple yard. They are called "General Nanmu Trees".

The Tomb Passage of Chiang Kai-shek's Mother is located on the mountain at the north to Xikou town. There is a 4-cubic-meter stone tablet inside the Tomb Hut. The article *In Ceremony of Chiang Kai-Shek's mother* written by Sun Yat-sen is in the middle of the tablet. It was also Sun Yat-sen who wrote on the gravestone "the tomb of Chiang Kai-shek's mother" on the fan.

Xikou, is the testimony of some part of the history of the Republic of China, implicating the celebrity culture of that period.

F. Ningbo Merchants Group Culture.

Ningbo Merchants Group is a business group composed of merchants with Ningbo as their common native place, linked by the ties of blood, marriage and birthplace. It is popular both at home and abroad. In modern history of China, as Shanghai grew up, many people from Ningbo moved to Shanghai and afterwards moved to other places all over China and the world. The two coastal cities, Shanghai and Ningbo, have close relations with each other because of their close distance and lineage, with cultures being interlinked. Ningbo Merchants Group was firstly shaped in the latter part of Ming Dynasty, grew up in the latter part of Qing Dynasty, especially after “five treaty ports in China”, and modernized during the period from the end of Qing Dynasty to the time of the Republic of China. It flourished to Hong Kong, Japan, Europe and Southeast Asia

** Yu Li Shuai Qi = In Chinese “Yu” means “place (hope, etc.) on, embody”; “Li” means “principle”, that is the law of the development of the nature ; “Shuai” means “command”; “Qi” means “the origin of everything in the world”.

with Shanghai being the centre of their activities. After the Second World War, they moved to Hong Kong, Taiwan and North America for development. Ningbo Merchants Group is one of “the Ten Merchants Groups of Modern China”. It made great contributions to national industry and commerce and promoted the modernization of them. In modern history of China, the first Chinese-funded bank, the first Chinese-funded machine factory, the first machine cotton-ginning mill, the first suit factory, the first towel factory, the first organization in commercial circles—Shanghai General Chamber of Commerce, the first Chinese capital self-pictures, the first insurance company in China, the largest stock exchange of the Far East, and the first stock exchange for Chinese Entrepreneurs in Shanghai were all established by people from Ningbo. Besides all these founders, there were tens of thousands of senior staff and ordinary businessmen who were the basis of the pyramid of Ningbo Merchants Group. Ningbo Merchants Group made great contributions to the abrupt rising of the metropolis Shanghai and the flourishing of Hong Kong after the Second World War. A common view of “no Ningbo, no market” was shaped then. Ningbo celebrities are living all over the world as well as Ningbo merchants, such as Bao Yugang, Bao Yushu, Wang Kuancheng, Shao Yifu, Sun Zhongli, Tung Chee-hwa(his mother is from Ningbo), Li Dasan, Cao Guangbiao, Wu Jianming, Zhao Anzhong, Ying Changqi, Wen Rugen, Ying Xingjiu, Li Huili, Zhu Xiushan, Lin Xingqin, Kong Aiju, and so on. Among these celebrities, there are no lack of great masters in the field of industry and commerce leading in Southeast Asia or even the world.

In the early days of reform and opening up, Comrade Deng Xiaoping proposed that “to mobilize Ningbo Group all over the world to help with the construction of Ningbo”. Numerous people of industry and commerce circles came back to serve the construction of hometown, convincingly promoted reform and opening up and the

development of Ningbo society. Their patriot behaviors have always been extolled by Ningbo natives. Today, Ningbo Group is not only the successful model of industrialists and businessmen, but has also become a cultural phenomenon, that is, culture of Confucianism and business. It has become an important part in rich historical culture of Ningbo. Ningbo Group is one of the most excellent merchants groups. They are the practitioner and creator of the spirit of Ningbo culture. They did integrity-based business. An idiom in Ningbo business circle “cheat neither the old nor the young” is a true portrayal of them. They forged ahead, broke the barriers of small-scale peasant economy and got rid of the idea that “being content with a little richness”. They walked towards Shanghai, Southeast Asia, and the whole world. A fundamental factor of the success of Ningbo Group is that they absorbed the nutrition of historical culture of Ningbo since the very beginning of their formation.

G. Liang-Zhu Culture.

The story of Liang Shanbo and Zhu Yingtai is a Chinese edition of the story of Romeo and Juliet. Being developing on the base of the moving and tragic love story and legend, the Liang-Zhu Culture has undergone more than 1,500 years’ derivation. With the help of a considerable textual research, especially on the relics of the tomb of Liang and Zhu, the Liang Shanbo Temple, and other archaeological objects, it is now presumed by the academic or world that Ningbo is the birthplace of Liang-Zhu culture. The story of Liang-Zhu is known to every family and household in Ningbo. Many old Ningbo natives could sing the main aria of Shaoxing Opera “Liang Shanbo and Zhu Yingtai”. In 1954, the first color movie of Shaoxing Opera “Liang Shanbo and Zhu Yingtai” was born.



Fig.3 Liang Shanbo Temple in Western Countryside of Ningbo

It was also the first exported Chinese movie. Some foreign audience said: “every gentleman should love Zhu Yingtai while every lady should love Liang Shanbo.” On the International Symposium on Liang-Zhu Culture in 2002, Mr. Yasuyuki Aoshima, the delegate of UNESCO representative office in Beijing, said emotionally that: “the story of Liang Shanbo and Zhu Yingtai is a Chinese romantic love story. It shows the sincere emotions and beautiful dreams of the clever and gentle Chinese people. It is not only known to all in China, but was also widespread in Southeast Asia as early as more than 100 years ago....audience from all over the world are intoxicated with the charm of Liang-Zhu Culture.” With its rich connotations, Liang-Zhu Culture is a gem of Chinese culture. For more than a thousand years, it deeply touched people with the distinct theme of promoting knowledge, advocating love, extolling life and growth in nature; with its intricate and moving plots, specific characters, and skillful story plots, it is appreciated by both the more and the less cultured, and is popular with all. Liang-Zhu culture is a reflection of people’s life and culture ideas of Ningbo District. The ideas reflected from it have at the same time produced important effects on people’s life and ideas.

H. Unique Port Culture.

Ningbo has been a bustling and prosperous commercial port since ancient. Dr. Sun Yat-sen suggested an imagination of constructing an oriental large port here during the time of Revolution in 1911. Since reform and opening up 30 years ago, with the unique advantages of the port, Ningbo has promoted the linkage strategy of port, sea and bridge. She made great progress in construction of modern international port city with each passing day.

Ningbo port has the particularly favorable natural conditions which are rare in the world. Backing Yangtze River Delta, with Zhoushan Islands providing a natural defense for her, Ningbo has anchorages calm and tranquil and ports neither silt nor frozen. Ningbo port consists of Beilun Port Area, Zhenhai Port Area, Ningbo Port Area, Daxie Port Area, and Chuanshan Port Area. It is a multifunctional, comprehensive modernized deepwater port with river port, estuary port and seaport set in one. There are now 309 productive berths, including 60 10,000-ton deepwater berths, the largest among which are: the 250,000-ton crude oil terminal, 200,000-ton mine-discharging port (300,000-ton vessels could dock also), the sixth generation international container berths and 50,000-ton liquid chemical berths. Ningbo port has open up to navigation with more than 600 ports of more than 100 countries or regions. The total volume of freight handled in year 2004 is above 220 million tons. And that of year 2007 has reached 345 million tons. It is the second largest port of China mainland ranking after Shanghai port only and the world’s fifth largest port. The container throughput reaches 9,350,000 standard containers, ranking the fourth in China mainland. Ningbo is today an oriental large port being the focus for world attention. Her marine culture has become popular today.



Fig.4 Site of the Offshore Guardian—Tian Hou Temple

In addition, there is Culture of Celadon from Yueyao Kiln. Celadon from Yueyao Kiln has the longest history and is most influential among all the types of porcelain. It is an exotic flower of the world civilization history. There is also Buddhist Culture in Ningbo. Numerous Famous and ancient Buddhist temples are located in Ningbo, with eminent monks coming forth one after another. They get great accomplishments and hold pious belief in Buddhism which formed the distinctive Buddhist Culture. Besides, there are Revolution Culture which mainly focuses on resisting foreign enemies, Fashion Culture, Dialect Culture, Bridging Culture, Food Culture, Architectural Culture, and Coastal Defense Culture, etc. Different cultures in Ningbo are of extensive types and rich contents. Cultural Heritage could be found everywhere.

A Glorious Place Giving Birth to Talents Successively

Therefore, Ningbo is a land with rich cultural nutrition. Living on such land of rich cultural connotations has exceptionally advantages. Since it is a fruit soil of culture, people of talent come forth successively here. Take an example in ancient, there was a small village named Zoumatang, located in Maoshan of Jiangshan Town in urban southern of Ningbo City. During the time from North Song Dynasty and Qing Dynasty, there were altogether 76 Jinshi's (successful candidates for the top imperial examination) having come forth successively. The village was thus called "The First Village of Jinshi of China". Both father and son, or brothers, or uncle and nephew, or even three generations of one family were at the same time among the list of successful candidates repeatedly appeared. There were more than 200 officials among them. They

were all honest and well-behaved. The phenomenon of Village of Jinshi has close relations with the dense cultural connotations of Ningbo Area.

See the modern and contemporary, the number of scholars from Ningbo still ranks in leading position nationwide. Among the first batch of more than 150 academicians of Chinese Academy of Sciences when it was founded in 1950's, there were more than 10 academicians from Ningbo. Some of them were elites in science and technology, and then became state leaders, such as Academician Lu Yongxiang and Academician Han Qide, Vice-Chairmen of The Standing Committee of the National People's Congress. Some held important positions in scientific academia, such as Lu Yongxiang, President of Chinese Academy of Sciences, Mr. Zhu Gaofeng, vice president of China Engineering Academy, etc. And some others had ever been the leaders of famous universities, such as Mr. Yang Fujia, president of Fu Dan University and President of Nottingham University, Mr. Weng Shilie, president of Shanghai Jiao Tong University, and Mr. He Yousheng, Secretary of the Party (the Communist Party of China) Committee of Shanghai Jiao Tong University, etc. Many academicians of Ningbo native had established outstanding meritorious service for development of "Two Bombs, One Satellite" (Atomic Bomb, Missile and Man - made Satellite), development of information technology, declassification of human genes mysteries, historic breakthrough of modern industrial and agricultural technology, and so on. They also enjoy high prestige in international science community.

There are academicians from Ningbo in all the 12 Education Departments of Chinese Academy of Sciences and China Engineering Academy. A leader of China Scientific Institution once expressed his surprise that: *"So many 'big-shots' from the one same city, is really unbelievably great!"*

Besides, there are many educators, calligraphers, painters, litterateurs, and great masters of drama performance, etc., such as Mr. Sha Menghai, a leading authority of contemporary calligraphy, Pan Tianshou, a great master of traditional Chinese painting, Ba Ren, famous litterateur and historian of Indonesia, famous writer Tang Tao, Feng Jikai, pride of "Two Superbness" of being contemporary writer and traditional Chinese painter, and Yu Qiuyu, a famous writer and the pride of the contemporary literature circle... And there are even more. One thrives only in his familiar environment. Regional culture bred numerous elites.

When you step on the land of Ningbo, you will be deeply attracted by the strong culture atmosphere, be inspired by the modern characteristics of urban and rural flourishing development, and be moved by Ningbo people's great kindness and hospitality. Today, the task for constructing a cultural metropolitan is changing quickly. It realizes cultural and economic development in synchronous development. With the deep and solid history and colorful modern, it is now transmitting the cultural characteristics of this historic city. (Aug.10th, 2008)

CULTURAL ADVANTAGE BOOK SERIES

**One evening Woodpecker asked,
“What is the Middle Way?”
Raven said, “Good question.”
Woodpecker said, “You’re dodging my question.”
Raven said, “You’re dodging my answer.”**

(quoted from R. Aitken, Zen Master Raven, Tuttle Publishing, 94)

JINGDEZHEN: Porcelain capital

TALE OF SIX CITIES



Chapter 5

Jingdezhen – Porcelain Capital of the World

Li Xiaomin

Jingdezhen, a famous city in the south of Yangtze River with a one-thousand-year history, was founded in Eastern Jin Dynasty (317-420). In the year A.D. 1004, Zhenzong Emperor of Northern Song Dynasty (960-1127) awarded the name of the year Jingde to the city, whose former name was Changnan. From Han (202-220) and Tang (618-907) dynasties, the city had been renowned as a major porcelain-producing base. Jingdezhen, with the kiln fire never put out for a whole millennium, has become the earliest ceramic holy city, enjoying the reputation of the Porcelain Capital of World.



Fig1. Porcelain garden

The blue and white, pink rose, rice-pattern, and color glaze which are the four traditional porcelain types, are shining with dazzling luster.

It is well-known that porcelain made in Jingdezhen enjoys the following four characteristics, as white as jade, as thin as paper, as bright as mirror, and as resonant as chime.

Porcelain elements can be seen everywhere around Jingdezhen. The porcelain sculptures, porcelain lamp posts, porcelain murals, even the dragon which is getting ready to take off, is made of thousands of blue and white porcelain plates.

Ceramics is the symbol of Jingdezhen and also a brand. Most of the state porcelain presented by the Communist Party and State leaders comes from Jingdezhen. They are used in the state banquet by the Great Hall of the People and Zhongnanhai, and Shanghai APEC, which are too beautiful to be absorbed all at once.



Fig.2 Porcelain cultural museum

In the year of A.D. 1004, Zhenzong Emperor of Northern Song Dynasty awarded the name of the year Jingde to the city, whose former name was Changnan. Historically, Jingdezhen along with Foshan of Guangdong, Hankou of Hubei and Zhuxian of Henan, were regarded as the four famous towns of China. In 1982, Jingdezhen is listed as one of the first 24 historical and cultural cities by the State Council. After years of hard work,

Jingdezhen got many titles, such as one of the 35 best scenic spot, the Outstanding Tourist Cities of China, the Example of China Human Settlement Environment, one of the “50 places most deserving foreigners to pay a visit in China” and has 5 national 4A-level scenic spots.

The Ceramic Historical Cultural District, elegantly surrounded by lush woods and clear lake, combines humanitarian atmosphere and natural landscape perfectly. The ancient classical buildings, the ancient kilns and the traditional porcelain-making skills are attracting tourists from all over the world. It is praised as “a living ceramic museum”.

Yaoli and Kaolin Scenic Area preserving many intact ancient flooded mine, ancient dock, ancient kiln site, unfold a great original natural ecology landscapes and the ancient architectures built in Ming and Qing dynasty.

The Five-degree Ancient Government Office of Fuliang County is an ancient yamun of 5 degree and County level which is the best preserved of its kind in south of China. The ancient building tells a story that the merchant neglects his wife just for the profit from tea trade.

The Deyu Ecological Garden where there are many ancient trees wurzeln, is called the “geracomium for ancient trees” in global village.

The Hongyan Wonder Land shows a limestone caves view 100 million years before. In the cave, we can see the sparkling and colorful views in various shapes, such as great waterfall, thunder, Optimums Prime, gods in garden, etc.



Fig.3 Night piece of Jingdezhen

After entering into the new century, Jingdezhen adheres to the overall concept to build “an Powerful Economic City, a Tourism City and a Characteristic Porcelain Capital.” and aiming at High-tech ceramic and high added value ceramic industries, constructing four bases for Ceramic Research and Development, Personnel’s Education and Training, Ceramic Production and Ceramic Trade & Communication.



Fig.4 Shop town of Jingdezhen

The year A.D.2004 is the millennium for Jingdezhen. The Jingdezhen International Ceramic Fair was firstly held in this year as the platform for ceramic trade and exchange, which received high attention of ceramic circles from both home and abroad. The Jingdezhen International Ceramic Fair which is jointly sponsored by the Ministry of State Commerce, China National Light Industry Council, China Council for the Promotion of International Trade and Jiangxi Provincial People’s Government was held in October annually since 2005, during which the oriental, occidental, traditional and modern ceramics shone together and perfect for each other.

CULTURAL ADVANTAGE BOOK SERIES

At a Tallspruce party, Porcupine cornered Raven and said, “I wanted to tell you that I’ve found that there is no basis for emptiness.”

Raven looked startled, then he and Porcupine burst into laughter.

(quoted from R. Aitken, Zen Master Raven, Tuttle Publishing,76)

HAIMEN: Charming city

TALE OF SIX CITIES



Chapter 6

Haimen – Charming City

Wang Ping & Jiang He

1 Introduction

Located at the southeast of Jiangsu Province and the Yangtze River mouth area, the total area of Haimen city is 1149 square kilometers with the population of 1.03 million, governing 21 villages and towns and 2 province-level economic development zones. It is the national famous “Home of Science and Technology”, “Home of Education”, “Home of Textile” and “Home of Construction”.



Fig.1 Enters a New Era—Full View of Haimen

Haimen is the boom town growing up after Reform and Opening, in the journey to implement the scientific development view in an all-round way, the CPC Committee and Government of Haimen consider the situation, establish the development idea that “Construct the first comparatively well-off city in northern part of Jiangsu and the first

harmonious society's city in middle and northern parts of Jiangsu”, take a series of effective actions, and realize the win-win development in economy, society and humanities environment. Haimen city has continued six times to hold a title of “One of National 100 top counties (cities)”, continued three years to become the only county-level city in middle and northern parts of Jiangsu to be selected by "Forbes" as one of the top 100 commercial cities in China mainland. For many years, Haimen has received a lot of state-level honors, such as “National advanced area to carry out the 'two basic works' for education”, “National advanced city in science and technology development”, “National advanced city of popular science”, “National advanced city of sports”, “National advanced cultural county (city)” and so on.

2 Economy and Society: Fast & Nice Development

The first comprehensive well-off gold medal in middle part of Jiangsu

The CPC Committee and Government of Haimen implement and carry out the significant strategic plan of the Party's Central Committee, to realize the comprehensive well-off society with all their strength. By the end of 2007, the whole city had 23 main indexes, such as the average per person total output value, the urbanized level, the city's per-capita housing area, the junior middle school graduate proportion, the health services structure perfect rate, the city's respective coverage of the three big insures for work safeguard, the environment quality composite index, the R&D funds disbursement account for the GDP proportion, the urban forestation coverage rate and so on, already achieved or surpassed the comprehensive well-off standard.

Developed industrial base

Haimen is one of Chinese modern national industrial birthplaces. In late Qing Dynasty, the Number One Scholar, the renowned educationalist and industrialist Mr. Zhang Jian, as early as in the end of 19th century, opened the national industry beginning for Haimen. The establishment of Dasheng Textile Company, paved the way for Haimen and Nantong to become the Chinese earliest textile industry base. Now, follows the new century melody, Haimen's industry is moving toward the modernization and the world from the traditional manner and the native place. The CPC Committee and Government of Haimen do their best to make the “Four big developing districts”, namely Haimen port's Bin Jiang industry and trade district, Lingdian industry district, Binhai new industry development district and Jiangsu Haimen industry district.

The Haimen port's Bin Jiang industry and trade district fully uses the advantages of the waterfront resources and the central land superiority, to develop the energy,

petrochemical, port machine, shipbuilding and other near-port industries firstly, speed up complete 20 square kilometer's modern industry new town. At present, successfully introduced several oversize items more than one hundred million US dollars and one billion Yuan RMB, such as the south of Yangzi River shipbuilding, the Hailong port machine, the Haixin shipping and so on.

The Lingdian industry district, according to the requirements of "High-quality goods, characteristics and internationalization", plans to construct a total area of 10 square kilometer's fine chemical industry zone, and build the international first-class biological medicine port and the circulation economical Industrial base. The newly introduced Lianhai sea biology project's total investment amounts to 80 million US dollars, will become the second biggest butanol fermentation enterprise in the world, and in 3-5 years it shoots at 10 billion Yuan's big enterprise.

The Binhai new industry development district, according to the consideration of "Developing the port with industry, developing the city with port and city-port linkage", tries to construct the modernized new development area taken "One city and four centers" as the main body frame, and with the endeavor of 5-10 years, to become a central town of modernization harbor, industry and traveling leisure with the 100 thousand population. At present, the project of Tyson, one of the world's top 500 enterprises, already falls to the ground. At the same time, one of the state-level central fishing port and several other port projects are implementing smoothly. Taking the Dieshiqiao textile market as a backing, to speed up the construction of the three big function areas, namely market function area, model centralized reside area and new industrial area, and five big centers of material collection and distribution, business and trade, administrative service, public service and highly effective agricultural demonstration, thus such a "town" will advance to one "city" rapidly. Last year, the Dieshiqiao textile market's volume of trade already broke through 20 billion RMB, placed the first position of the national light and textile industry markets.

The high technology industry with advanced science

While industry developed fastly, Haimen speeds up the scientific innovation step unceasingly, to promote the fast development of high technology industry. The new material and their product output value, sale, profits and taxes have been large scaled enhanced, and the high technology industry has become the major pillar of Haimen's industry and economy. The Qinghua Ziguang, and many High-tech enterprises, supported the blue sky of Haimen's modern industry; The Taige electrical machinery, Nantong special steel, Golden snow group, Jiangsu Tongguang and so on, are setting up the aircraft carrier of modern industry. High tech's modern industry, has won the honors of the national advanced city of science and technology development, the

national popular science demonstration city, the province intellectual work advanced city, and so on for Haimen.

The construction industry known far and wide

The history of Haimen's construction industry is glorious. After the liberation, Haimen's skilled craftsmen continue the traditional superiority. At present the whole city's total employees of construction enterprises are already more than 100,000. From the 1980s, Haimen's construction industry made a figure in Shanghai, Beijing, Shandong, North China and so on, constructed the Shanghai Oriental Pearl TV Tower, Nanpu bridge, Yangpu Bridge, Jinmao building, Shanghai Renheng square, Beijing National tax Bureau service building, Trial building of the second Intermediate people's court, Asian Olympic Village's Five continents hotel, Tianjin Wanke city garden residential district, Nanjing Qinhong synthesis building, Qingdao Huapu building and Customs building, Jinan real estate building, Chongqing Longhu-Beicheng sky street Fengxiangting high-level housing, Xinjiang friendship building and many other key projects, won the Luban prize (for national superior project) more than ten items, the national housing model project and the provincial and municipality level high quality project prizes nearly 300 items. From 1980s, Haimen's construction enterprises opened the markets of Kuwait, Jordan, Libya, US, Saudi Arabia, Djibouti, Russia, Japan, Hong Kong, Singapore, Israel, Algeria and so on. At the same time, Haimen also grows up a super construction giant, namely the Third construction company of Jiangsu Nantong.

The so-called "North Shanghai"

Haimen and Shanghai have the glorious and close relation, it can be generalized as "The two zones are neighboring, the person connections are intimate, the two economies are interlinked, and the two cultures are melted". Trace to one hundred years ago, when Zhang Jian, the Number One Scholar in late Qing Dynasty, established the cotton yarn enterprise in Haimen, the equipments were introduced from Shanghai. Around 1940s and 1950s, many Haimen persons made a living in Shanghai, therefore the folk intercourses of the two places are very frequent. Since the reform and open to outside world, for the past more than 20 years, Haimen has further developed to serve Shanghai, to accept the help of Shanghai in the original foundation.

In the late 1970s and early 1980s, depended on Shanghai's technology and talented persons, the rural enterprises rose rapidly in Haimen, and became the main force to develop Haimen's economy and society.

During 1990s, Haimen echoed the development of Pudong, Shanghai, has launched the Haimen-Shanghai cooperation with multi-stratification, multi-channel, and multi-form, and promoted Haimen's economy and society development.

Since the 21st century, we proposed the subject slogan that "Depend on Shanghai, serve Shanghai, and develop Haimen", and the Haimen-Shanghai cooperation will be more widespread. Presently, Shanghai's radiation and leading has become the important factor to impel the development of Haimen. Looking from the position, Haimen and Shanghai are separated by the river to face one another, the lamplights are closed, and the straight distance is only 60 kilometers, therefore Haimen is the "bridgehead" of

Shanghai to span Yangtze River and connect the north place of the River. Furthermore, Haimen has a village, namely Haiyong, is located at Chongming island, Shanghai, we may say that between Haimen and Shanghai will be zero distance. Especially along with the Sutong bridge is opened to traffic and the Chonghai Bridge as well as Hutong railroad will be constructed, Haimen already enters the Shanghai's 1 hour economic cycle, and Haimen's advantage of "Depend on Yangtze River, depend on sea, and depend on Shanghai" will be realized further.

Looking from the humanities relations, the Haimen person and the Shanghai person have many common places in the aspects of language, life custom, and cultural idea, two places have the very complicated relation in the culture and the blood relationship, 60% Haimen families have the Shanghai relatives.

Looking from the economic cooperation, at present 50% of Haimen's industrial enterprises have the direct business relationship with Shanghai, in which the top one hundred enterprises nearly have the economic cooperation with Shanghai's universities, scientific research institutes, and economic entities; For the construction industry, more than 20,000 people are working in Shanghai, the annual construction area break through 4,000,000 square meters, the total output value is about 4 billion Yuan RMB, this accounts for more than 1/5 of Haimen's economic gross of construction; The 70% of Haimen's agricultural and subsidiary products sell to the Shanghai market; The 75% of Haimen's foreign trade goods pass the Shanghai port. Presently, taking Shanghai as the core, the "Yangtze River Delta" has become the most luminescent spot of Chinese economic development. Haimen is in the core level of Shanghai's radiation, therefore Shanghai's structural adjustment, industrial shift, the marginal utility of World Expo, and so on will give Haimen the unprecedented opportunity for the development of economy and society. Haimen as the first bridgehead to connect Shanghai for central and northern Jiangsu, we will speed up the step to enter, enlarge the cooperative effect, and play the "Shanghai cards" and "World Expo cards" in the top level.

The harmony city which is ancient to turn on today for it to bear

Haimen has inherited the civilization of Wu and Yue Kingdoms, it not only contains the nimbus of the wonderful spirit of river and sea, but also is a harmony and safety city suitable for people to live. Firstly, the villages show the new face. Secondly, the employment avenue is more unimpeded. Thirdly, the ecological protection result is prominent. In 2002, Haimen became the first national environmental protection model city, next year it constructed a state-level ecology model district, in 2006 proposed the goal to build the national ecology city, and determined to construct a set of public green area with the certain scale and level, in order to improve the urban ecology and the human living environment. Haimen will develop circulation economy as the policy to enhance the sustainable development ability, and carry out the clean production and the clean energy vigorously. Fourthly, Haimen became the first one of "The most security area" in Jiangsu province, and named as "The social order security county (city, area)" of the province for four years continuously, therefore "Safe Haimen" and "Law governed Haimen" have become Haimen's resounding brand. Fifthly, the education and cultural

cause advance fast. Haimen is the national elementary education advanced city and national culture advanced city. Haimen also is one of Jiangsu Province's first batch of cities that Laboratory schools are popularized, and the national advanced area for basically popularize the nine years compulsory education, basically eliminate the illiterate young adult. The compulsory education coverage rate reaches 100%, the college entrance examination average enrollment rate reaches 92.4%, and the result is among the best in Jiangsu Province. The characteristic education result is remarkable. The psychologically healthy education of Dongzhou middle school wins 10 champions in Jiangsu province; The Sanchangzhen center elementary school's student art paper-cut work went to US and Japan to hold the display.



Fig.2 Egrets Play with Water—A View in Haimen by the Yangtze River

The CPC Committee and Government of Haimen respond the strategic plan of the CPC Committee of Jiangsu province to construct the big cultural province positively, three years ago proposed that construct Haimen into the top cultural city in order to adapt with the economic development, the target is to hold “The advanced cultural system, the modern cultural facilities, the developed cultural industry, the first-class cultural products, the best cultural talented person, the prosperous cultural market, the fine cultural environment, the rich cultural life”, and the cultural synthesis strength is situated the front row in Jiangsu province. Regarding the construction of top cultural city, Haimen gradually formed the local color culture and the emerging cultural industry with Haimen's characteristics. With the spirit of Zhang Jian's “undertaking innovation, saving the country by developing industry”, to cling the time pulse, vigorously advocating and propagandizing the new time “Haimen spirit”. We already build many culture squares

and symbolic cultural facilities with rich local characteristics, create one batch of high-quality literary and artistic works to manifest the Haimen's local characteristics and Shanghai flavor. We also develop many mass cultural events such as the "Cultural travel to river and sea", "Summer of the Haimen", "Demonstration of design for high-quality family textile goods", "Fashion in Haimen", "Thousand plays should go down to the basic unit, songs sing in the new countryside", "Peasant family scholar" and "Village cultural year" and so on, and appear many cultural industries including broadcast, television, Xinhua Bookstore, Haimen Daily as well as the folk song theatrical troupe (the Haimen folk song is one of the second batch of national non-material cultural heritage).



Fig.3 Urban Villa Cluster

3 Humanities environment: Outstanding features

Haimen enjoys the fine reputation of "The river bank paradise, the native place of grain and cotton".

Because it belongs to the north subtropics monsoon climatic region, the four seasons is distinct, the rain water is abundant, the sunlight is enough, and the land is fertile, therefore it is beneficial to the growth of corn, cotton, grain, oil plants, peppermint, jute, raw material for medicine and other crops. Haimen faces the river and sea, the rich water resources of Yangtze River and the Yellow Sea have provided the superior natural condition for the development of aquaculture. While the inland river produces

the fish, river crab, eel, turtle, bullfrog and anodonta pearls, and the offshore products shrimp, blue crab, mud crab, clam, oyster, scallop, kelp, laver and so on. In addition it also has the silkworm cocoon, edible fungus, vegetables, fruits, melons and so on. The mineral resource has the magnetite, marble and mineral water.

The centuries-old history and culture

Before Christ, the Yangtze River settled massive mud and sand at its mouth, and formed size different sandbanks. After more than 800 years, the sandbanks linked in groups. In 958, during the Later Zhou Dynasty of Five Dynasties, the Haimen County was built. Until June, 1994, Haimen was changed from County into City, and subordinated to Nantong City, Jiangsu Province.



Fig.4 Haimen folk song, the national non-material cultural heritage

Haimen has the name of "the birth of heroes brings glory to a place", the Wu and Yue kingdoms civilization and the Chu-Han culture blend and collide here, has produced Haimen's alone charming sand-place cultural characteristics. During the Ming and Qing Dynasties, Haimen once appeared Cui Tong, Zhou Jialu and other specialists in literature and history, and about 10 painter-calligraphers, such as Cheng Yuan, Zhang Guangjian, Li Qianzhao, Ding Youyu, Li Fangmei, especially as the representative, Ding Youyu was named as "one of the outside eight strange persons". In

the modern times it appeared the industrialist, educationalist Zhang Jian, the lute performer Shen Zhaozhou and so on. At the present age, Haimen has many people of striking appearance, such as the painter-calligrapher Wang Geyi, literature critic Chen Liao and Lin Fei, translator and litterateur Bian Zhilin, Chinese classical literature researcher Lu Kanru, musician Long Fei and so on. Haimen's folk culture tradition is deep, the Wu Song introduced from the south of Yangzi River evolved gradually to the Haimen folk song with local characteristics. After the People's Republic of China was founded, Haimen once had constructed the theatrical troupe, the storytelling and ballad singing group, the Beijing opera troupe, the acrobatic troupe, and they has had the widespread influence.

The characteristic “one mountain and one kind of goods”

“One mountain” refers to the Liya mountain located at the northeast of Dongzao port, it is a natural amphibious biology island, and well-known for teem with oyster. It is the state-level sea natural resource protectorate, and honored as “the only one of China and the marvelous sight of world”. According to the review of the scientists from Chinese Academy of Sciences and South Normal University, it is really infrequency that the silt muddy coast presents such a large scale organic reef, thus provide the uncommon reference body, may be the only one on the earth, to study the middle latitude ancient sea in the last 20,000 years.

“One kind of goods” is the household textile, Haimen is the national biggest household textile production base, the Sanxing Dieshiqiao international household textile market was evaluated as the best of China; It occupies a land area of 77150 square meters, has more than 8000 business shops and stalls. The productions include beddings such as bedspread, pillowslip, bedding bag, cotton-wadded quilt and so on, as well as each kind of domestic electric appliances wrap, window blind, back cushion, toy and so on. The goods are best-selling to more than 200 domestic cities and regions, and sell in distant markets of more than 20 countries and regions, such as Romania, Russia, Australia, South Africa and so on. In 2007 the volume of business amounts to more than 200 hundred million Yuan RMB, it is the national biggest embroidery professional market, and awarded as “the national textile and embroidery famous city” by China Textile industry Association.

Haimen will become the R&D center of China household textile industry, and the production, collection and distribution base of household textile goods in the world.

The dietetic culture won praise everywhere

Shanghai's Benbang dish style is one of the Chinese four main dish styles, it has the extremely high influence. While Haimen is very near to Shanghai, because the

Haimen persons come from all directions, thus its dietetic culture has formed the variety characteristics taking Shanghai's Benbang dish style as the main one, and incorporates the strong points of different styles, pays great attention to the coexisting of color, smell, taste and nutrition, presents the thick local characteristics, accumulated over a long period of time to form many diet brands, their flavors are special and attractive appetite.

The famous "Yisheng Wine" won the Chinese first World Expo wine gold medal. In 1904 it obtained the diploma of Japanese Osaka international exposition, in 1906 won the Italian World Expo gold medal.

Haimen also has many tasty foods.

The "Haimen goat" is one of the national famous goat varieties, it is nourishing and celebrated by the excellent wool and meat, it is well-known very early in Shanghai and Nanjing. The "Wen Clam" mainly produces in my city near the sea. There are many methods to cook the clam meat, such as fry, salt, and so on, for each kind of cooking method its taste is fresh and elegant instead of wild and vulgar, therefore it is honored as "the first fresh under the sun". During the Tang Dynasty it was the sea treasure tribute to the imperial palace. The offshore "living treasure" is the oyster. The ancient book named it "the noble in sea race". The soup cooked by oyster is known as "the milk in the sea".

There are many river fresh foods, such as saury, long-tailed anchovy, crab, and so on. The fertile land has bred the rich agricultural and subsidiary delicious products.

It has so many fresh fruits and vegetables going to the market from the spring to the early winter. Let more visitors feel the soil fragrance and spring's warmth throughout the year. Haimen's excellent agricultural and subsidiary products not only enrich people's dinner table, but also cause the urbanite maintain their mental tranquility enjoyably, increase the vitality after the busy intense work.

The new century's Haimen is opening out the 21st century's brand-new blueprint, shoulders the heavy responsibility to construct the well-off society. The Haimen people will greet the more magnificent glorious future!

CULTURAL ADVANTAGE BOOK SERIES

Owl then spoke up and asked,
“What is the essential point of the
Eightfold Path?”
Brown Bear said, “It goes around and around.”

(quoted from R. Aitken, Zen Master Raven, Tuttle Publishing, 71)

Changsha: Cultural Name Cards

TALE OF SIX CITIES



Chapter 7

Changsha – Old City’s Cultural Name Cards

Wang Peiyun & Tang Yuming

1 Introduction

Changsha, our hometown, is the political, economical and cultural center of Hunan Province. It is also an old city with almost three millennium history. The Hsiang River comes and goes in an endless flow, running pass through this city, lingering at 800 mile Dongting Lake, and hoarding the vast Jingchu culture. The Nanyue continuous 72 peaks, stop abruptly to Changsha, the Yuelu Mountain holds a world with virtue and breeds the Hunan spirit supported this old city. As space is limited, we do not trace the footmark left on this mysterious land by Chinese first ancestor Emperor Shen Nong, the winning fable about Emperor Shun’s two imperial concubines E Huang and Nu Ying shed tears into Hsiang River, as well as the great poet Qu Yuan’s many splendid poems as he chanted and walked along the Dongting Lake bank, only contribute several “cultural name cards” of Changsha to the readers.

2 The Han Tombs of Mawangdui

In August, 2004, the “International Conference Commemorating the 30th Anniversary of the Excavation of the Han tombs at Mawangdui” managed by the Hunan Province museum and cultural relic archaeology association, was held in Changsha, many scholars within and outside the country appeared in admiration of the fame, it may be called an exceptionally grand occasion. Besides China mainland and Hong Kong, Taiwan's scholars, also had American, German, British, Canadian, Japanese, South Korea's renowned sinologists and cultural relic archaeologists, and caused the domestic and foreign academic circle and news media’s widespread attention. Many experts and scholars pointed out that now the research of the Han Tombs of Mawangdui already

became a world famous doctrine, the old city Changsha also has greatly promoted itself popularity in the world because of this dazzling “name card”.

The Han Tombs of Mawangdui is located in the eastern suburb's Laodao River bank of Changsha, about four kilometers from the center of the city. The opinions about who was buried here varied widely and the truth did not come out until the excavations from 1972 to 1974. It turned out that there were three tombs. The eastern mound was known as Tomb No.1, and the western mound as Tomb No.2. The third Tomb was located to the south of Tomb No.1 and covered up by the sealing soil of the latter so there was no visible trace of its existence. The three seals unearthed from Tomb No.2 “Chancellor to the prince of Changsha”, “State the Marquis of the Dai”, and “Licang” indicate that Mawangdui was the burial ground of Licang, chancellor to the prince of Changsha State and Marquis of Dai in the early Western Han dynasty, and his family. The historical records give Licang’s death as occurring in the second year of the reign of Empress Dowager Liu. The occupant in Tom No.3 is believed to be his son. Unearthed from the tomb was a wooden tablet inscribed with the burial date

The corpse in Tomb No.1 is that of Licang’s wife, whose name was Xingzhui according to an unearthed seal. A study of the stratum relation of the tombs and the burial objects led to conclusion that Tomb No.1 date from about the sixth decade of the second century B.C, a little later than Tomb No.3.



Fig.1 After more than 2100 years, the non-rotten female tomb owner
Xin Zhui unearthed from Han Tombs of Mawangdui

From this may confirm that these Han tombs had the history of more than 2100 years. The reason that Mawangdui Han Tombs' excavation caused the stir in the world, besides in Tomb No.1 the owner's remains were kept completely, like the "Sleeping Beauty", and may be called the world marvelous sight; at the same time, many funeral objects are unearthed. Such as the unusual ancient relief map in the world, the wizardly color painting on silk depicted the heavenly world and human society, the precious silk book recorded many ancient books that are lost, as well as the Buddhist gauze clothes that are as light as smog, as thin as cicada wing. Also, the bamboo slip recorded funeral matters, the animal and plant offering to consecrate the deceased person's soul, as well as massive lacquers and silk fabrics.

These are ample evidences that, as early as more than 2000 years ago, Changsha's science and technology, agriculture, handicraft industry as well as the social civilized degree, already achieved the unimaginable high level.

Why in Tomb No.1 can the owner Madame Xin Zhui's remains preserve completely for more than 2000 years? So far, it is still an insoluble mystery. In those days, after the coffin was opened, people discovered that it is entirely different from the ancient Egypt mummy preserved until now, for this tomb owner died at the age of about 50, her body's each part, the visceral organ and the contour were quite complete, the skin was moist like new, the bones were solid than the general 60 years old person, some joints could also move, the soft tissue still appeared the resilience, thus like a notable madam in deep sleep. Some experts pointed out that, the tombs were made of large cypress planks, the outside of the tombs were layered with white clay and charcoal; the seal was strictly, the permeability was extremely low, thus created the environment of constant temperature, constant humidity, oxygen deficit, and aseptic.

The Mawangdui three Han tombs altogether unearthed more than 3000 cultural relics, mostly preserved completely. In which the ancient landform chart unearthed from Tomb No.2 is especially noticeable, looking from the painting technology, there are many similarities with the modern map. While the map's orientation is "up is south, down north", it is exactly opposite with present "up is north, down south", from which we may see the vicissitude of people's cultural psychology. This landform chart successively displays in US, Japan, Poland and so on, and has highly evaluated, even is honored as "the astonishing discovery". The silk books in painting box unearthed from Tomb No.3, after processing there are as many as 28 kinds of ancient books, altogether 200 thousand characters, people name it "underground library". Besides "the Book of Change" and "the Dao De Jing" handed down from ancient times, many of others are lost precious books. In which the astronomy works, records the comet phenomenon compared to Western country early more than 1000 years. The medical book "Prescriptions for 52 diseases" is early than "The Yellow Emperor's Internal Classic"

written in Spring and Autumn Period and Warring States period, it recorded the common 52 kinds of diseases in detail, as well as more than 280 prescriptions and 240 kinds of medicines. The plain gauze Buddhist clothes with the long sleeves unearthed from Tomb No.1, the length is 1.28 meters, but its weight only 49 grams, as pinching tightly it is not fully grasp, while as spread out it seems the fog and smoke, thus may be said that wonderful workmanship.

On January 16, 2004, the Hunan Province museum already moved Madame Xin Zhui from the old Mawangdui exhibition hall into the new one. This “new home” for Madame Xin Zhui is built according to the same original condition unearthed in those days, approaches to the constant temperature and constant humidity underground environment for her to sleep more than 2000 years. In which has laid the large-scale coffin and grave model. Before moving into the “new home”, Madame Xin Zhui had been cleaned and dressed up carefully by the medical experts, also taken X-ray photo. The experts said that it will have no question to preserve her body completely for 500 years again.

3 Yuelu Academy

Follows the torrential Hsiang River, the Nanyue peaks are fluctuated and unconstrained, thus in Changsha west bring up the natural landscape of the palatial Yuelu Mountain to cling the waterfront and rise straight from the ground. In this incomparably beautiful mountain and water scenery, there is an elegant and grand historic building group. As the Chinese and foreign tourists settle down here, they will be convinced by the incomparably massive Chinese culture accumulated here, and put forth the mood of “The High Hill is Looked Up, The Great Road is Easy to be Traveled on”. This is the Yuelu Academy of Classical Learning became famous everywhere, one of the four big ancient academies in China.

The Yuelu Academy was built in the ninth year of Kaiyuan Period of Northern Song Dynasty. It is said that most early two monks cultivated themselves according to the doctrine in Yuelu Mountain, deeply regretted the many years’ chaos caused by war made the scholars to be destitute and homeless, and the school works were out of practice, they resolutely decided to sell their land, then purchased books and run a school, caused the young students “having the room to reside in, obtaining the books to read”. The magistrate in those days warm-heartedly propped up, based on their school completed the academy, employed the famous teachers, accepted the young students broadly. Also after the successive extension and the repair of the past dynasties, it gradually became the complete construction with the three major parts of giving lectures,

book collection, and sacrifice in Chinese ancient academies. The part of giving lectures included the dignified lecture rooms for teachers to speak the classics, also had the lodging area, and the houses for students to read and carry on academic discussion. The part of book collection, included the imperial book building collected various books came from each kind of channel, as well as the academic books and bulletins printed by the academy and collected the learning achievements. The part of sacrifice, mainly included the temple of Confucian, and the special ancestral temple consecrated the saints and sages such as Confucius, Mencius and other oracles, in order to inspire the students to take these ancient Saints as the models, set up the great social sense of responsibility and build up the self-confidence to realize the object in life tenaciously. Simultaneously many farmlands were managed as the source of income to provide the lodging for the students free of charge. At the prosperous time, it once presented the prosperous picture that “there were more than one thousand students, the farmlands 5000 area units”.

The Yuelu Academy was a folk teaching organization independent of the royal official schools. Its most characteristics, besides official advocated classics, also advocated the free lecture, and allowed the students to state own views as discuss the question, thus poured into some fresh and lively academic air into the uniformly starch and depressive official teaching. Many grant master level scholars were invited to give lectures and develop the highest level academic exchanges actually. In the third year of Qiandao Period of Southern Song Dynasty (A.D. 1167), Zhang Shi, a great scholar and the manager of Yuelu Academy in those days, invited Zhu Xi, a great master of Confucian school of idealist philosophy and lived in the remote Chongan, Fujian, to give lectures. Namely he initiated the speech and giving lectures between different schools, it once had the very big sensational effects, and passed on for the charming story. The Yuelu Academy therefore also formed itself unique culture headstream, and was named the “Hunan culture” by the common people. While the succinctness of the “Hunan culture” was concentrically manifested in the couplets hung on the front door of Yuelu Academy and the inscribed horizontal tablet hung on the lecture room eave.

The couplets were “The kingdom of Chu, unique home of the talents. The Academy of Yuelu, the very cradle of all”, to announce directly that, this Academy paid great attention to cultivate the talented person who will be the pillar of the state, instead of the bookworm known the empty talk only. In Chinese modern times, one group of advanced personality who were the motive force of history, such as Wei Yuan in Opium War, Zeng Guofan, Zuo Zongtang and Guo Songtao in the westernization movement, Tan Sitong, Tang Caichang in the Reform Movement of 1898, Cai E and Chen Tianhua in 1911 Revolution, all of them were came from Yuelu Academy. A group of Hunan revolutionist,

who took Mao Zedong as the representative, also had the very deep relationship with Yuelu Academy.

The inscribed horizontal tablet was “Seeking truth from facts”, it advocated applying theory to practice, all the policy to govern the country and give the people a sense of security should proceed from actual conditions. During studying time young Mao Zedong ever made his home in the Yuelu Academy's “Half Study Room” three times, after all day facing this inscribed horizontal tablet, remembered to the end of his life, and took “Seeking truth from facts” as the soul of his thought. Today the Chinese Communists at the ruling position, also because of insisted on “Seeking truth from facts”, walked out the development road of Reform and Opening.

4 Fire Palace

There is a slope street in Changsha old city center, during Qing Dynasty the firms were row after row, most of them were the bank, money shop and the monopolization stores of the bullion jewelry, precious raw material for medicine, copper and tin product. Because these rich businessmen worried about that the fire will bring the ruinous attack to their families, therefore they enthusiastically collected money to set up the fire fighting organization, the popular name “Fire-fighting Association”, on the street. The people then contributed money to construct the temple to consecrate the Fire God and Bodhisattva, they hoped that the God will bless to suppress the fire disaster in the embryonic stage, or reduce disaster's loss to the minimum. In the 12th year of the Qianlong period of the Qing Dynasty (A.D. 1747), the Huoshenmiao, namely Fire Palace, was built in the middle area of the slope street, it was also called the Qianyuangong (Heavens Palace). In the 6th year of the Daoguang period of the Qing Dynasty (A.D. 1826), also acted by rich merchant Cai Shiwang, raised the fund in the provincial capital gentries and merchants, to repair and expand the temple. After the extension, the main hall still consecrated the Fire God, the left palace consecrated the Maitreya, the right palace consecrated the God of Wealth, as the Buddhism believers begged for avoid the fire endangering themselves, still can ask the wealth, strive for long-lived and have the more sons, the more blessings. Meanwhile the stage was built before the temple, in name it was for the Bodhisattva in the temple to have a look, actually the coming-and-going common people can feast their eyes on, “person and god are sharing”. Behind the stage was also a towering stone memorial arch sculpted the story of the eight immortals crossing the sea and so on, The center was the three large Chinese characters “qian-ye-an-gong” (“Heavens Palace”) brush-written by the renowned calligrapher Huang Ziyuan in Qing Dynasty.



Fig.2 “Fried bean curd with odor” in Fire Palace

Because the people always had the incomparable fear to the fire, as long as the reverent men and women inside and outside the Changsha city unfortunately encountered the fire, even if a shoe or a broom was burnt, they must arrive at the Fire Palace to burn joss sticks and offer up a sacrifice to express appreciation to the Fire God. In addition many people in an endless stream looked for the God of Wealth to ask the wealth, and the Bodhisattva to ask the luck. The men like looking at the lively view, as well as all sorts of people, were also crowded one another. A number of Changsha person who had the commercial brains, saw the hidden opportunity, they built the shed to sell the snack in the hollowness place between the temple and the stage, to provide the catering service for the pilgrims and tourists came from all directions. For the reason that the operators increased day by day, the competition were also intense day by day. The people can not but put forth respective adept unique skill, depended on the characteristic foods to attract the buyer. Gradually, many famous local color snacks were appeared. In which the “Fried bean curd with odor” made from the winter-picked mushroom, winter bamboo shoot, ferment, and so on was the most famous one. It enjoyed a good reputation far and near because “It smells odoriferous but tastes nice”. It was said that in last years of Qing Dynasty, Zeng Guofan set up “Xiang army” to resistance the “Taiping army” attacked Hunan, in order to celebrate the Xiangtan war to turn defeat into victory, once held a banquet taken the “Fried bean curd with odor” as the piece de resistance in the Fire Palace to entertain each group of general. These

military people roughed-up to snatch the “Fried bean curd with odor”, so that the wine cups and dishes strewn about, the table crooked and chair slanted.

Mao Zedong, the leader founded the New China and born in Hunan, also cannot forget to eat the “Fried bean curd with odor” in Fire Palace when he returned to the long-separated Changsha from the capital Beijing.

Now, according to society progress and technical development, people already greatly eliminated the mind to fear the fire, the psychology hoped the Fire God blessing also gradually weakened. But, the Fire Palace's human spirit is actually getting more and more exuberant, tourists often like multitude of people moving to and fro. However the people already mainly poured the enthusiasm and the curiosity into the local color snacks here, thus is in a manner similar to Nanjing's Confucian temple and Shanghai's town god's temple. The Chinese and foreign tourists came to see with admiration, no matter like it or not, most of them must buy some “Fried bean curd with odor” in Fire Palace to taste, to appraise the unclear flavor, and eat that unique cultural implication.

5 Hunan Embroiders

The enclosed production of Hunan Embroiders supplied by the Qingzuyuan embroider shop, Changsha, embroidered the tigers with the smallest bits of property, by the rich expressive force's acupuncture and the color rich silk thread, displayed the external overwhelming power and the intrinsic proud habitude of the “king of the hundred beasts”, it is lifelike and vivid. Not only the design is exquisite to build the rich atmosphere of the beautiful Hunan scenery and the modesty and clinging of the Hsiang-Chu culture, but also the composition of the picture is preciseness, the beard and paw are reality. And utilizing the deep and light gray as well as the black and white ingeniously, in addition the suitable light and shade contrast, thus causes it rich sense of reality and the stereoscopic effect, therefore it has the very high appreciation value.

“Hunan Embroiders” should be the general name of the various Hunan embroiders taken Changsha as the central area, mainly embroider various types of patterns with the pure silk thread on the pure silk fabric, share the honor with Jiangsu's “Suzhou Embroiders”, Guangdong's “Guangdong Embroiders”, and Sichuan's “Sichuan Embroiders”, they are called “Four given names embroiders” in China. The origin of the “Hunan Embroiders” definitely should be come from Hunan folk embroiders. Probably go back for 40-50 years, in Changsha city and countryside can also see the scene that the girl and the young wife sit before a stretching table to embroider carefully. Generally the female's embroidered shoes, handkerchief, as well as the curtain, the quilt cover and the pillowcase as the dowry, are all embroidered by herself, and to compete with

others. Every embroidery outstanding female, her prestige and the social status are also increased as the river rises the boat goes up too. She is also receiving the favors of far and near neighborhoods, the maternal home and the husband home can take her as the honor. Looking from the unearthed fine embroidery in Changsha Warring States time and Han Dynasty tombs, the Hunan embroiders came out as early as 2500 years ago, moreover already had the not vulgar performance. With the lapse of time, the more exquisite techniques are accumulated, and formed the unique artistic style. The Hunan embroiders originally take practical value as the main purpose, now also shift gradually into taking artistic value, enjoy value and collection value as the main purposes.



Fig.3 Embroidery tiger

The biggest artistic characteristic of Hunan embroiders is inoculated with the Chinese Painting. According to the investigation, in the Guangxu Period of Qing Dynasty, a Hunan painter Yang Changzhuo spark plugged the folk embroidery warmly, he went deep into the embroidery workshop for a long time, and helped the embroidering worker to paint the drawing for embroidery. Since the 19th century, many

painters already brought the drawing for embroidery into their work category that became the un-separated part in their careers. The procedure of Hunan embroiders, is also holding the painting on the bed charge, then according to the embroidery manuscript, “taking the needle as the pen”, replanting various pictures of the landscape, personality, flower-and-bird, beast and so on in Chinese Painting into the embroidery. While these outstanding masters of embroidery, based on holding the original picture’s outside characteristic and intrinsic spirit, utilize the ingenious disposition and the ever changing acupuncture of the streaks nimbly, strengthening and extruding the original contour and endoplasm, cause it to create the bourn of “the pupil surpasses the teacher”. When the people appreciate the savoring of Hunan embroiders, once sent out the acclaiming that “the flower of embroidery smells fragrant, the bird may be listen to the sound, the tiger can run, the human can be expressive”. Hunan embroiders are good at the tiger, it has the reputation of “Suzhou cat, Hunan tiger”.

Hunan embroiders once successively won gold medals in Panama and Chicago. In the reform and opening of today, Hunan embroiders also follow the Chinese giant's footsteps walk up to world.

6 Liuyang Firecrackers and Fireworks

During 2008 Beijing Olympic Games, besides the raging tide of breaking the world records, and the broad and profound Chinese culture demonstrated in the opening ceremony, the bright fireworks soaring and penetrating the nighttime sky form the national stadium “bird nest” must be preserved in the mind of world people. The Olympic giant’s hundred years spanning bright “footprints” in the night sky formed by fireworks, weaved “the identical dream” for the universe, indeed enable the human for a very long time to dismiss from mind. While the city of Liuyang in Changsha area, is the cradle of Chinese firecrackers and fireworks. Now not only in China but also in world, most of the fireworks set off for the important celebrations are produced from Liuyang.

The Liuyang firecrackers and fireworks, as one kind of social culture material, is always used to expel evil spirits, sacrifice the god, worship the ancestor, and add to the fun for the celebration, the sources are far, while the flows are long. The firecracker’s common name is “bursting bamboo”, up to present, common people in Hunan’s city and countryside still call it in this way. Thus clearly Indicates that before the invention of gunpowder, the ancient people cut the green bamboo from the mountain, then put it in the fire to burn, with the sound of bamboo node burning and cracking, to drive away the monsters and freaks in their imagination.



Fig.4 Liuyang fireworks in the nighttime sky

According to the legend, during Tang Dynasty, in Liuyang, Changsha, a man named Li Tian, he was very intelligent, also made suggestions very warm-heartedly for others. One day, in the village an old man Mr. Zhong was sick, and suspected that the ghosts and demons in the neighborhood wooded mountain caused trouble, he asked Li Tian to propose the solution. Li Tian suggest him to fire the bamboo in his courtyard, after the earth-shaking sound, Mr. Zhong was startled with cold sweat and recovered. This news was spread far away, the people followed him, and the “bursting bamboo” was come down. Li Tian therefore was also revered as the founder of “firecracker”.

In the past, many people criticized that although the Chinese people invented the gunpowder, actually only took it to make the firecrackers to respect the ghosts and gods, while the Western country made the artillery by using the gunpowder to invade China, that was one kind of ignorance completely. Actually, this also reflected that the Chinese people have the heart of peace and friendly affection, at all time with the peace desire to develop and use the gunpowder, finally the firecrackers and fireworks became the bridge to communicate the world. Moreover, from pursue the sound effect of firecrackers to make the multi-colored fireworks, also has experienced a long developing process. At first, the people only transformed the manner to set off firecrackers, either throw it into air to see the paper scraps to flutter and scatter in the smog, or lose it into pond to explode the water to splash others. Some people around

the middle broke off the firecracker, and ignited the emerged gunpowder, thus the unexpected blue color flame was spouted out. Especially the connected broken firecrackers ignited, many small sparks filled the air, like “the fairy scatters the flowers”, and produced the wonderful visual results. The people obtained the inspiration from this phenomenon, henceforth started the fireworks research and manufacture. In the Kangxi period of Qing Dynasty, the technology of production already reached the quite high level. It is said that as the emperor Yong Zheng replaced Kangxi, in January of that year, for celebrate the change from one dynasty to another, requested to fire the fireworks in palace on a large scale, moreover required new pattern to find everything new and fresh. The imperial decree passed to Liuyang, the magistrates asked the firecrackers and fireworks shops, by a set time to create the new pattern to present tribute. A shop's boss Li Tai pondered diligently for this reason. One day he passed by a blacksmith's shop, saw the sparks between hammer and stithy, he created the inspiration immediately. After ponder over a long time, he went to the blacksmith's shop to sweep some iron filings, grinded them into the powder, then mixed with the gunpowder and rice water, kneaded into pieces and strips with different length and thickness. After packing firmly with color papers and taking the gunpowder as the power, then installed them into the firework base, the test process was really success, and presented the incomparable new fireworks. Li Tai's these new fireworks were delivered to the Forbidden City in Beijing to fire, attending by the big bang, they roared and rose into the sky, then dropped the riotous flowered rain immediately, like plum, chrysanthemum, peony and azalea, caused the men in the imperial palace were stupefied.

Along with science's and technology's progress, now the fireworks craft is also getting more and more exquisite, already developed into 13 types and more than 3000 names, specially many smokeless and non-environmental damage's fireworks also were created one after another. In which the cold light fireworks had the advantages of non-toxic, inodorous, and low burning point (as firing it may be touched with hand). Therefore, the Liuyang fireworks also were adored by the people day by day, and sold in distant markets of more than 100 countries in the world Five Continents. In 2002 the international fireworks association came into existence, the headquarters has been located in Liuyang, Liuyang also officially obtained the fine reputation of the “Home of Chinese fireworks”. On May 20, 2006, the State Council authorized that the manufacture technology of Liuyang fireworks was included in the first batch of state-level non-material cultural heritage.

CULTURAL ADVANTAGES IN CHINA:

TALE OF SIX CITIES

Nowadays, plenty of factories from Europe and other developed countries have been relocated to this country, considering its tremendous economic scale and rapid growth rate during the past three decades.

But most of what happens inside the China nowadays is deeply hidden from the outside world (“the foreigners” as China people would call). This fact is partly because most reports on China were written by the so-called fly-high experts who are busy completing their reports despite a busy schedule. Very few books or reports were written by people inside, or at least “foreigners” who spent a few years in China. Therefore in this book, we took a different approach, by inviting local scientists and other writers to describe what happens surround them.

It is the purpose of this book to bring these cultural advantages into more focus, in order to bring into light some ‘human’ aspects of the country, and how these can be integrated into the broader context of economics development. At the end of the day, their achievements cannot be measured by economic progress alone, but also how the people can have the proper sense of meaning (i.e. ‘feel’ at home) in their own homeland, instead of being just another ‘bolt’ in the obsolete industrial engine of economics.

As shown in history that China/Eastern cultures can shed some light into modern science (cf. Fritjof Capra etc.), it is of our belief that both cultures can learn from each other, rather than suppressing the Eastern cultures under the spell of modernization.

As with other books on development economics, it is beyond the objective of this book to give the final word. We would rather see the purpose of this book is to invite further dialogue over a long-time issue on how the modernization can be given a more humanized interpretation. This perhaps will include rethinking on the meaning of modernization and development themselves, beyond classical debates between inward-outward looking development programs.

FY, FS, VC

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