THE GREAT INVENTION
WITH EVERLASTING IMMORTAL MASTERPIECES

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ABSTRACT

This paper describes Zhejiang as one of the cradles of Chinese civilization and identifies its great historical contribution to the invention of printing techniques. The paper is illustrated with examples from Zhejiang, China, such as the flourishing of wood block printing, letter board printing, the manufacturing of paper and calligraphy brushes, the development of libraries, and the prosperousness of local history and genealogy records.

KEYWORDS

Wood block printing
Letter board printing
Library
Records of local history
Genealogy

As a glorious model and a resplendent achievement of the great wisdom and creative spirit of the Chinese people, who are supposed to be descendants of Yandi and Huangdi, the invention of wood blocks for printing and the letter board for printing are a great historical contribution to human civilization and progress not only for the Chinese nation but also for the whole of mankind.

Zhejiang Province, which is located on the west bank of East China Sea, is one of the birth places of China’s culture and civilization. In the last few decades, archaeologists have found “The Jua Huqiao Ruin of more than 8,000 years,” “The Hemudu Ruin of more than 7,000 years,” “The Majia Bing Ruin and Luojiajiao Ruin of more than 6,000 years,” “The Songze Ruin and Liangzhu Ruin of more than 5,000 years,” etc. in Zhejiang Province. All these historical ruins embody a vast reservoir of rich pre-historical information and have become important original evidence of 5,000 years of Chinese tradition and civilization. Our ancestors in Zhejiang Province have created a striking and brilliant historical civilization by remolding nature and through social evolution. According to a survey carried out at the beginning of the 1980s, the density of cultural heritage relics found in the
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earth in Zhejiang Province took second place in China. There are 132 Chinese sites which were named as an “Important Relic Preservation Spot.” Zhejiang Province ranked fifth in China. There are 279 sites at the provincial level named “Important Relic Preservation Spot.” On May 20, 2006, the State Council of the People’s Republic of China issued the first group of “The List of China National Non-materials Cultural Heritage.” There are forty four items from Zhejiang Province which are included, and Zhejiang Province was ranked first place among all the provinces, autonomous regions and municipalities directly under the Central Government. Mr. Yang Shikong, who was a scholar of the Ming Dynasty (1368–1644 A.D.), wrote a preface in the book, “Lian Zhe Ming Xian Lu (A Record of Famous Persons in Zhejiang Province),” praised Zhejiang saying: “There is a place on earth, where gather the hills and streams together with roaring rivers and seas. The humane studies are deeply loved from generation to generation and shouldered the heavy responsibilities in all fields.” The accumulation of the riches and wealth of the humanities, the exact details of a long history, and so many important historical events and delightful stories of China’s cultural history which took place in this rich and fertile land have been handed down like fire wood and fire.

1. ZHEJIANG IS THE PLACE OF ORIGIN OF WOOD BLOCKS AND LETTER BOARDS FOR PRINTING

Zhejiang is one of the places of origin of China’s wood blocks and letter boards for printing. Sources from long ago have perpetuated this fact. According to the historical records, wood blocks for printing started in the Tang Dynasty (618–907 A.D.). During that time in the center of Zhejiang Province, a book store sold the collected poems of Bai Juyi and Yuan Zhen in an edition printed by wood blocks. During the epoch of the Five Dynasties (907–960 A.D.), the use of wood blocks for printing was in vogue in Hangzhou. The printed Buddhist classics of “Yiqie Rulai Bimi Quanshen Sheli Baoqie Yin Tuoluoni Jing” were found after the Lei Feng Pagoda was in ruins. The size of this Buddhist classic is 7 chi and 6 cun (about 250 cm.) These Buddhist classics were printed on sturdy paper, which was made of the best mulberry paper fibre and engraved and printed by Qian Chu of Wuyue King in the eighth year of the Emperor Kai Bao during the North Song Dynasty (975 A.D.). There were 84,000 copies printed, which were described in this Buddhist classic. Mr. Wang Guowei has said in Liang Zhe Gu Kanben Kao (A Textual Research of Ancient Printed Books in Zhejiang), that, “The typeface, which printed in the book from Zhejiang was upright and foursquare. The letters were engraved with mellow and full. Among the quality of the Song Editions, Zhejiang’s edition always took the first rate. The books of wood blocks for printing edition in the Imperial College of Song Dynasty were almost all printed in Hangzhou, like the book of ‘Qi Jing Zheng Yi,’ like the book of ‘History’, like the book of ‘The Three Histories of Han Dynasty’, like the book of ‘Seven histories of
South and North Dynasties’, like the book of ‘Zi Zhi tong Jian (an advisory book for the feudal rulers or emperors)’, like the Chinese medical books, etc. Almost half of the books for the Imperial College were printed in Hangzhou in North Song Dynasty (960–1127 A.D.).” Hangzhou was renown throughout the whole country during the North Song Dynasty for its wood block printing, and it became one of the three publishing centers in China. In the South Song Dynasty (1127–1279 A.D.) many intelligent and capable craftmen/engravers were concentrated in Hangzhou because it was the capitol of the South Song Dynasty, and it became the cultural center of the whole country. Lin An (now Hangzhou city) ranked first of the three publishing centers. Therefore, Mr. Wang Guowei said: “It was only the Zhejiang area, where the printing and publishing were flourished since the ancient time.”

During the North Song Dynasty papermaking was well developed, and it made further advances during the South Song Dynasty. According to a record in the book, Song Shi Dili Zhi (The History of Song Dynasty Records of Geography), “paper was one of the most important articles of tribute in Zhejiang Province. In Zhejiang Province, there were a lot of raw materials for papermaking, like the rice straw, wheat straw, the mulberry bark, hemp, rattan and bamboo, etc. The paper-making factories were spread everywhere in Zhejiang Province, like in Hangzhou, Pingjiang, Yanxi, Rui An, Haiyan, etc. At that time they produced the Teng Paper, Yuban Paper, Qiao Bing Paper, Luo Jian Paper, Juan Paper, Jinsu Shan Cangjing Paper” etc. Around the Hangzhou area there were many kinds of high quality papers of Teng paper from You quan, village of Yuhang County, Sizo Jing paper from Fuyang County, Chi Ting paper from Chi Ting Shan etc. Teng paper from You Quan village became one of the most important papers for printing and for publishing books in the Song Dynasty.

The “Hu Bi (Chinese writing brush was produced in Huzhou area, Zhejiang Province)” was renown for “The first class in Chinese Writing Brush (sic)” The Chinese calligraphy or writing brush originated in the Shan lian Township of Huzhou City, Zhejiang Province. According to a legend that General Meng Tian created, the Chinese calligraphy brush with “wood stick as the handle, the deer hair as the brush backbone or core, and took (sic) the sheep’s wool as the cover of the brush” in Qin Dynasty (221–206 B.C.). There remains a Meng Tian Temple in Shanlian Township to this day. Of course, there was another legend that “Yu Shun created [the] writing brush (around 2255–2205 B.C.).” There was a long historical period before the use of paper became popular, and during this time the main document formats were bamboo strips, wood board, and silk. Mr. Wang Chong (27–97 A.D.), who was from Shanyu County, Zhejiang Province during the East Han Dynasty (25–220 A.D.), came to a concise conclusion in his book, Lun Heng Liang Zhi Pian (On the Balance: The Chapter of Know the Quantity). He said, “The bamboo grows in the hill, the wood lives in the forest. To saw the bamboo as the bamboo tube and chop it as the strips, and to use the writing brush to write the letters on it, and it became the biography for the ordinary ones.” Therefore, we can
understand that the calligraphy brush is the essential tool for writing Chinese characters. The works of silk books, and manuscript books were all created by using the calligraphy brush. There is a line of verse written by Li Bai (701–762 A.D.): “To create the writing brush is for the benefit to (sic) all the intellectuals.” To manufacture the Hubi (calligraphy/writing brush) it should be elaborately wrought from carefully selected raw materials. The whole process of making the Hubi should consist of more than one hundred steps, such as soaking, pulling up, combining, washing and dressing, connecting, merging, etc. In describing the exquisite and excellent craftsmanship required to produce the Chinese writing brush, the great poet, Mr. Bai Juyi (772–846 A.D.) said, “A writing brush is come (sic) from millions of hairs,” and “Although the hair is light, its (sic) [a] great service to all mankind.” The first Chinese calligraphy brush museum opened to the public in Huzhou city, Zhejiang Province.

The rapid development of politics and culture during the North Song Dynasty created a great opportunity for the publishing market. The flourishing feudal imperial examination system added fuel to the flames of the publishing business. At that time, the contents of publications included different fields of knowledge, such as Confusion classics, history, geography, Chinese medicine, agriculture, industry, astronomy, mathematics, literary works, religion classics, etc. In Zhejiang Province, many schools of thought had appeared everywhere, such as the Siming School of Thought (in the Ningbo area), the Yongjia School of Thought (in the Wenzhou area), the Jinhua School of Thought (in the Jinhua area), the Yongkang School of Thought (in the Jinhua area), etc. A lot of academic societies created the strong and pronounced academic environment unprecedented in the South Song Dynasty in Zhejiang Province.

In the Song Dynasty printing techniques in Hangzhou were the most sophisticated in the world. The technique of copperplate printing was invented during the the Song Dynasty and was the earliest use of this technique in the world. The techniques of bookbinding and layout for book publication were perfected during the Song Dynasty. It appeared the inkling for the formats in book binding and layout at that time (sic). The books of the Song Edition, which are the most precious rare books, are well known to all the world now because they are similar to the original editions with their exquisite and excellent printing. During the Song Dynasty, the engraving and publishing houses were divided into three categories, which were the official, family, and bookstore engraving and publishing houses. The family and bookstore engraving and publishing houses were private ones. The characteristic of the books from the official engraving and publishing house was excellent collating. Normally, it was necessary to proof read three times followed by a final proof. For shouldering the responsibility of the publication, the name of the collator was printed at the end of the book.

During the Xining Emperor (1068–1077 A.D.) of the North Song Dynasty, the control of engraving and publishing was emancipated, and private publishing houses grew faster. It became the common practice during the South Song Dy-
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nasty. The private engraving and publishing houses in Lin An (now called Hangzhou) were first in the entire country. The bookstore engraving and publishing houses that functioned commercially developed earliest and were wide spread in China at that time. Normally, there were more than ten engravers in a bookstore publishing house with different responsibilities including engraving, printing, mounting, etc. Each responsibility had a “head,” the “manager,” etc. According to the historical record, the bookstore engraving and publishing houses stood in great numbers in Hangzhou, Wuxing of Zhejiang Province, Jianyang Country of Fujian Province, Jinling (now Nanjing City), and the Suzhou area of Jiangsu Province. The workshop for engraving wood blocks for printing was prosperous and thriving. The sound of engraving in the workshop without cease was like the striking of the Zheng (a 21 or 25 stringed, plucked musical instrument in some ways similar to the zither) and drum. At the end of a year, the engravers had to work overtime. The workshop was ablaze with light until late into the night.

To engrave the wood blocks for printing took a lot of time and work, and also occupied many rooms. The blocks could not be collated and letters could not be changed. During the Qinli Emperor (1041–1048 A.D.), Mr. Bi Sheng, an ordinary craftsman, created the letter board for printing in Hangzhou. This was a great revolution in printing technique. Mr. Bi Sheng’s innovation is evidence of the high level of development of the printing technique during the Song Dynasty, and it brought into full play this important function for later generations. This innovation occurred about 400 years earlier than Johaun Gensfleishzun Gutenberg’s invention of movable type in Germany.

2. THE ANCIENT LIBRARIES OF TIANYI GE AND WENLAN GE CAST A BRIGHT AND BEAUTIFUL REFLECTION

Zhejiang is the home of book collecting. There is a saying that: “The country east of Zhejiang paid attention to book collections, while the country west of Zhejiang lifted up scholars of profound knowledge.” According to the statistics in “The Database of Book Collection History in Zhejiang,” complied by the Zhejiang Library, there were 1,276 book collectors in Zhejiang Province from the Epoch of the Three Kingdoms to the founding of the People’s Republic of China (220–1949 A.D.). Fan Ping, a famous person from Qiantang (now Hangzhou) of Wu Prefecture, collected books of more than one hundred schools of thought during the Epoch of Three Kingdoms (220–265 A.D.). This library was inherited by Fan Ping’s grandson, Fan Wei, who had more than 7,000 volumes of books. Fan Wei accepted readers from near and far. During the Song Dynasty (960–1279 A.D.) many book collectors emerged because wood block printing flourished and prospered. According to the incomplete statistics from historical materials, there were 128 famous book collectors during that period. Thirty one of these collectors were from the Zhejiang Province, the highest number in the whole country. From then
On, book collectors in Zhejiang were continually growing. For instance, during the South Song Dynasty (1127–1279 A.D.), there was a giant book stack room in the area of the Xixi wetland near Hangzhou. In Zhejiang Province, there are eleven older libraries that still survive. Among them, one is the emperor’s library, and ten of them are private libraries, including Mr. Fan Qin’s Tianyi Ge Library in Ningbo City; Mr. Zhu Yizun’s Pu Shuting Library in Wangdian Township, part of Jiaxing City; Mr. Huang Chenliang’s Wugui Lou Library in Lianglong Township of Yuyao City; Mr. Jiang Guangyi’s Xianfen Caotang Library in Haining County; Mr. Jiang Guangyu’s Xijian Caotang Library in Ganpu Township of Haiyan County; Mr. Lu Xingyuan’s Bisong Lou Library in Huzhou City; Mr. Sun Yiyuan’s Yuhai Lou Library in Rui An County; Mr. Xu Shulan’s Guyue Library in Shaoting City; Mr. Liu Chenggan’s Jiaye Library in Liaozhou City; Mr. Jiang Guangyu’s Wuyi Ge Library in Nanxun Township of Huzhou City; Mr. Xu Shulan’s Guyue Library in Shaoxing City; Mr. Liu Chenggan’s Jiaye Library in Nanxun Township of Huzhou City; and Mr. Feng Zhenqun’s Fufu Shi Library in Ningbo City. Mr. Lu Zhi’s Baojing Lou Library in Ningbo City, and Mr. Su Shidong’s Shuibei Ge Library in Ning County of Ningbo City have been reconstructed in other locations or there are plans to do so.

The Tianyi Ge Ancient Library was set up during the rule of Jiajing Emperor of 40–45th (1561–1566 A.D.) in the Ming Dynasty. The owner of this library, Mr. Fan Qin, loved reading. After he resigned as a ministry officer in the government of the Jiajing Emperor, he returned to his hometown from which he then travelled extensively collecting many ancient books and records, especially concentrating on the documents of the Ming Dynasty in local historical records, records on the feudal imperial examination system, decrees and regulations, and poetry collections. After returning to his home, Mr. Fan Qin decided to purchase all the books of the Wanjue Lou Library and the Jingsi Zhai Library. For many years he continued to work hard to accumulate a magnificent collection of more than 70,000 Juan rare books. Fan Qin took the name of “Tianyi” meaning, “Water comes from the heaven and everything will be success because of the six factors on earth;” and “To take the water in order to avoid fire,” for fighting against the calamity of fire. During the life of Fan Qin he made a strict rule against smoking and drinking wine in the library. Mr. Fan Dachong, Fan Qin’s elder son who continued his father’s collection, made another rule that: “The collection will never be scattered or separated from generation to generation. The books should never be brought out of the library.” After 440 years of severe testing of this rule, the Tianyi Ge Library has become the earliest ancient library in China and one of the oldest libraries in the world to continue to exist.

The Wenlan Ge Library was one of the seven Qianlong Emperor’s libraries in China where the “Siku Qianshu (four vaults of classics, history including geography, philosophy, arts and science, and collected works)” was stored. This library was located at the southern foot of Gushan, with the Bai Causeway on the left and the Siling Bridge on the right. It had a bird’s-eye view of the whole West Lake scene. After the completion of this library, Qianlong Emperor paid a visit when he came to the south of China from Beijing for the sixth time. He wrote a poem enti-
tled: “On Wenlan Ge Library.” In it it said: “Near here, there is a Fan’s Tianyi Ge Library, Lucky to have Wenlan Ge Library in Paris. (sic)” There were three libraries in south China dating from the Qianling Emperor period. The Wenhui Ge Library and the Wenzhong Ge Library were both completely ruined in the flames of war. (The Wenhui Ge Library was destroyed in 1854 A.D. during the Taiping Rebellion; the Wenzhong Ge Library was destroyed in 1842 A.D. during the Opium War.) The only existing “Siku Quanshu” stored in the Wenlan Ge Library became a part of the Zhejiang Library’s collection and became its most valuable treasure. In the book, “Shiye Xuan Biji” (“Note book of the Lofty Persimmon leaves”), written by Mr. Hu Qian, Qing Dynasty (1644–1911 A.D.) scholar, Qian stated: “[the] Wenlan Ge [Library] ‘Siku Quanshu’ is the handwritten copy with 16 vertical lines with 21 characters in each line. The size of this book is 6 cun by 3.7 cun (19.8 cm. X 12.21 cm.). There are two treasure stamps in this book. ‘The treasure books (sic) of the Emperor with Seventy years of Age’ is in the front page, while ‘The Treasure of Qianlong Emperor Reading Book’ is at the last page of this book. At the beginning of every set of this book, there is a capsule summary with general editors, while the general collators are at the last page of this book. The cover of this book used silk with different colour for each set of the book, which is the green colour for the classics, the red colour for history, light green colour for the philosophy and pink for the collection works of literature. The containers for holding the whole set of the book were made of nanmu.” The “Siku Quanshu” of the Wenlan Ge Library suffered severe losses during the Taiping Rebellion (1850–1864 A.D.). Through the extreme rescue efforts of the brothers, Ding Bing and Ding Shen, who searched for and collected the “Siku Quanshu,” much of it was restored to its original condition. Mr. Qian Xun and Mr. Zhang Zhongxiang launched and organized an effort to seek after and to gather lost volumes and made up the missing books. During the Anti-Japanese War (1937–1945 A.D.), Mr. Chen Xunci, director of the Zhenjiang Library, decided to move the “Siku Quanshu” of the Wenlan Ge Library and transported it thousands of miles to Chongqin City. It was all returned to Zhejiang after the victory of the Anti-Japanese War in 1945. So many people with lofty ideas had devoted their great spirit to preserve and protect the Wenlan Ge Library’s “Siku Quanshu” in order that its greatness and excellent reputation might survive for the ages. Together with the Hangzhou Publishing House, the Zhejiang Library is publishing the Wenlan Ge “Siku Quanshu” by photolithography (all 36,278 volumes) in order to benefit young students and scholars.

By the end of the Qing Dynasty and at the beginning of the Republic of China, Mr. Liu Chenggan spared no effort and money to purchase, to copy, and to collect, as well as to engrave and reproduce rare books in order to save them from the flames of battle raging everywhere during the 1911 revolution. At that time the reproduced rare books were sold in large quantities by Liu Chenggan who loved China’s traditional culture. Mr. Miao Quansun said in the preface to the book, “Jiaye Tang Congshu (“A Series Book of Jiaye Tang”) that: “Almost all the rare
books from the famous library were belonged (sic) to Mr. Liu Chenggan, and the Jiaye Library became the richest library collection in China.” In 1920, Mr. Liu Chenggan, who had settled down in Shanghai, spent 120,000 yuan to buy about 20 MU (13,333.4 square meters) of land to build this library on the banks of the Zhegu River. The library was located on the west side of Xiao Lian Zhuang (Liu’s Family Shrine) in his hometown, Nanxun Township, Huzhou City. The name of this library was given by Puyi, the last emperor of the Qing Dynasty, who granted a splendid and magnificent horizontal plaque inscribed in gold with the words “Qin Ruo Jia Ye.” It was because of this that Mr. Liu Chenggan spent a large amount of money to plant trees at the tomb of Emperor Guangxu, the father of Puyi. The library was completed in 1924. At its zenith, the collection in this library had reached 180,000 volumes (about 600,000 Juan). The Jiaye Library is well-known in China not only for its tremendously large collection, but also for its use by scholars. It was completely open to the public, and even rare books were allowed to be copied. Moreover, this library also provided accommodations for its readers and scholars who came to read and copy the rare books. Looking far and wide at existing libraries during the time of the Republic of China, Mr. Liu Chenggan’s library collection held first place. It was second to none for engraving and publishing books. The following series were sent to the printers during this period: “Jiaye Tang Series” with fifty seven titles, “WuXing Series” with sixty six titles, “Liuyu Caotang Series” with eleven titles, and “Xigu Lou Series with Epigraphy.” Mr. Liu Chenggan added notes and commentary to many of the books in these series.

On November 19, 1951, Mr. Liu Chenggan delivered a deed-of-gift letter to Zhejiang Library. It said: “Chenggan’s lifelong aspiration will be entrusted [to] Zhejiang Library with all the books and materials which will be returned to the nature (sic). I’m really filled with joy. Therefore, I’m really willing to donate the library building with all the books in [it], the surrounding garden, the wood blocks for printing, as well as the different furniture and equipment to Zhejiang Library and hope to be preserved forever in order to promote the development of new China’s social cultural work (sic).” The deed-of-gift letter showed Mr. Liu Chenggan’s absolute sincerity. It also embodied the lofty ambition of changing the private into public property.

3. THE LOCAL CHRONICLES AND GENEALOGY WERE WELL ESTABLISHED AND VIGOROUSLY DEVELOPING

A country has its history, a local area has the local chronicles, and a family has its genealogy. Our forefather said, “To take the history as example in order to administer the state affairs. To take the local chronicles for the management of civilizing the masses (sic).” The local chronicles, which gather local documents together with special Chinese characters, were started and were flourishing in the Song
Dynasty (960–1279 A.D.). Three successive magistrates of the Lin An Prefecture compiled and cared for the famous Hangzhou Local Chronicles of the “Lin An Three Local Chronicles,” the “Lin An Chronicles of Qian Dao Emperor Period (1165–1173 A.D.),” the “Lan An Chronicles of Chun You Emperor Period (1241–1253 A.D.),” and the “Lin An Chronicles of Xian Chun Emperor Period (1265–1274 A.D.).” Following this period, the successive Hangzhou local governors of the past paid special attention to the compilation of the local chronicles. Drawing on the example of the compilation of the “Lin An Three Local Chronicles,” they had Hangzhou local chronicles compiled systematically and completely on a grand scale. Therefore, Hangzhou’s became one of the best of the local chronicles in China in both quality and quantity. Titles of 138 rare books in the Zhejiang local chronicles were collected in “The Bibliography of Zhejiang Library’s Ancient and Rare Books” which was published in November 2002.

Large numbers of outstanding people arose from generation to generation in Zhejiang’s history, and they wrote abundantly and published a great many books. Therefore, the manufacture in this region of engraving wood blocks and letter boards in order to print the works of prominent, native personages prospered and took first place in China. Mr. Zuo Yuxi, who was from Mingzhou (now Ningbo City) during the Song Dynasty (960–1279 A.D.), engraved and published the book, “Baichuan Xuehai” (“Learning from a Hundred Schools of Thought”), which opened a new era of book publication. During the early period of the establishment of the Zhejiang Library, an engraving and printing institute was attached to the library which carried on engraving and publishing work. In 1914, “Zhejiang Tongzhi” (General Chronicles of Zhejiang Province”) and eleven other titles printed with wood blocks were sent to be exhibited at the International Panamanian Expo (sic). [Most likely this was the Panama-Pacific International Exposition of 1915. The editor.] In 1919, Mr. Gong Baoquan, director of the Zhejiang Library and son-in-law of Mr. Zhang Taiyan, managed to engrave and print fifteen titles of the “Zhang’s Series,” edited by Zhang Taiyan. By this time, the Zhejiang Library had collected about 150,000 individual wood blocks for printing 239 book titles. All these publications were held in high esteem by Chinese colleagues for their distinguished and elegant appearance, quality, variety, and quantity.

Every towering old tree has its roots, and every river has its source. Genealogy, which is a strong force in the centralization of culture, is the historical record of a family’s common ancestry, blood relationship, and the outstanding deeds of individuals. These historical books written in a biographical style, that is, local chronicles and genealogy, formed the three mainstays of Chinese historical institutions and became the most valuable historical cultural heritage. In 2005, Zhejiang Library used every means to organize a group of scholars and specialists (more than 180 colleagues were asked to participate) in a three year project to compile and publish “An Annotated General Bibliography of Zhejiang Genealogy.” This bibliography collected and described more than 12,000 genealogy titles about the Zhejiang Province. An automated database was also established to provide more
convenient access for users. This database can be augmented with new information at anytime, and it provides digital service through a network platform.

China has a long history of inventing printing techniques and a broad and deep traditional culture. Since the end of the Ming Dynasty, however, modern printing technology has lagged behind the west because of long-term feudal rule and economic recession. Since the establishment of the People’s Republic of China, especially after China began to follow the policy of Opening and Reform (1978 A.D.), we have achieved the well-known great success in construction of materials and spiritual civilization. The fast cultural development forcefully pushed forward great progress in printing, publishing, and its interrelated businesses. By firmly carrying out the policy of Opening and Reform, the common people will be made rich and the country will be made powerful. The culture of the east and the west will be in perfect harmony. The interaction of the scientific and technology with cultural development will certainly bring a great rejuvenation to the Chinese Nation and will make a new and great contribution to world civilization.

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