

TRAVEL



全国高职高专规划教材·旅游系列

旅游 英语教程

LÜYOU YINGYU JIAOCHENG

杨义德 李 斌 主编

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北京大学出版社
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全国高职高专规划教材·旅游系列
——任务驱动式项目教材

旅游英语教程

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内 容 简 介

本书一改传统的旅游英语教材模式,全景而系统地介绍中国的传统文化,使之成为中国学生熟悉母语文化的工具和外国旅游者了解中国文化的窗口。

本书以中国的旅游文化为主线,介绍了中国传统节日、中国书画、中国武术、中国婚俗、中国地方戏曲、中国建筑、中国工艺品、中国宗教、中国饮食及茶文化等。同时,将景点介绍融入听说训练之中。

本书的主要特点可概括为:内容新颖,资料翔实,语言简练,练习丰富。它非常适合高职高专旅游管理及旅游英语专业的学生使用,也可供有志于从事英文导游、对外汉语、外事服务等行业的人士参考使用。

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前 言

国内旅游和出境旅游，其本质是一种文化之行。故此，本教材一改传统的旅游英语教材模式，全景而系统地介绍中国的传统文化，使之成为中国学生熟悉母语文化的工具和外国旅游者了解中国文化的窗口。

本教材的主要特点可概括为：内容新颖，资料翔实，语言简练，练习丰富。它非常适合高职高专旅游管理及旅游英语专业的学生使用，也可供有志于从事英文导游、对外汉语、外事服务等行业的人士参考使用。

本书以中国旅游文化为主线，将中国传统文化分为中国传统节日、中国书画、中国武术、中国婚俗、地方戏曲、中国建筑、中国工艺品、中国宗教、中国饮食文化等 10 个单元。同时，将景点介绍融入听说训练之中。

每个单元分 A、B、C、D、E 五个部分。

A 为重点部分，是主题介绍，语言规范，难度适中，适合读写与背诵。

B 为辅助内容，对主题加以拓展，供师生教学参考。

C 是以中国最著名的 20 处旅游景点为主要内容的英文对话，其中包括：建筑奇迹（长城与紫禁城等）、自然风景（漓江与九寨沟等）、民族风情（新疆与内蒙古等）、文化园林（避暑山庄与颐和园等）、历史遗迹（兵马俑与布达拉宫等）、道教圣地（武当山与武夷山）、佛教圣山（峨眉山与九华山）、自然奇观（黄山与张家界）、文化古城（平遥与丽江）、人文景观（杭州西湖与曲阜孔庙等）。

D 为模仿写作，分别介绍 10 种应用文体的写作。

E 是形式多样的练习，每个单元均含有一篇中国传统文化的篇章阅读。

本书在编写过程中参考了大量的中外文著作，在此对引用的著作权人表示诚挚的谢意！由于时间和学识的限制，本书定有不足之处，恳请使用者批评指正。

编 者

2010 年 11 月

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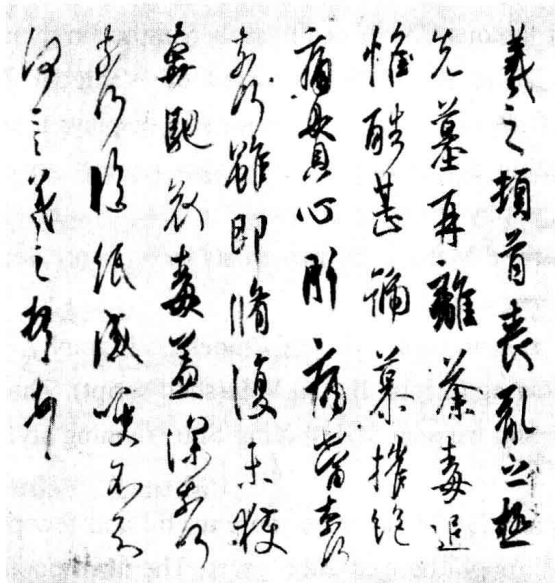
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Unit 1 Chinese Calligraphy & Paintings

Section A Chinese Calligraphy



Chinese calligraphy (Brush calligraphy) is an art unique to Asian cultures. Qin (a string musical instrument), Qi (a strategic boardgame), Shu (calligraphy), and Hua (painting) are the four basic skills and disciplines of the Chinese literati.

Regarded as the most abstract and sublime form of art in Chinese culture, “Shu Fa” (calligraphy) is often thought to be most revealing of one’s personality. During the imperial era, calligraphy was used as an important criterion for selection of executives to the Imperial Court. Unlike other visual art techniques, all calligraphy strokes are permanent and incorrigible, demanding careful planning and confident execution. Such are the skills required for an administrator / executive. While one has to conform to the defined structure of words, the expression can be extremely creative. To exercise humanistic imagination and touch under the faceless laws and regulations is also a virtue well appreciated.

By controlling the concentration of ink, the thickness and adsorptivity of the paper, and the flexibility of the brush, the artist is free to produce an infinite variety of styles and forms. In contrast to western calligraphy, diffusing ink blots and dry brush strokes are viewed as a natural impromptu expression rather than a fault. While western calligraphy often pursue font-like uniformity, homogeneity of characters in one size is only a craft. To the artist, calligraphy is a mental exercise that coordinates the mind and the body to choose the best styling in expressing the content of the passage. It is a most relaxing yet highly disciplined exercise indeed for one's physical and spiritual well-being. Historically, many calligraphy artists were well-known for their longevity.

Brush calligraphy is not only loved and practiced by Chinese. Koreans and Japanese equally adore calligraphy as an important treasure of their heritage. Many Japanese schools still have the tradition of having a student contest of writing big characters during beginning of a new school year. A biannual gathering commemorating the Lanting Xu by Wang Xi Zhi (The most famous Chinese calligrapher in the Jin dynasty) is said to be held ceremonially in Japan. There is a national award of Wang Xi Zhi prize for the best calligraphy artist. The office of Okinawa governor still displays a large screen of Chinese calligraphy as a dominating decor. Not too long ago, Korean government officials were required to excel in calligraphy.

In the West, Picasso and Matisse are two artists who openly declared the influence by Chinese calligraphy on their works.

There are literally thousands of styles of Chinese calligraphy. Basically, they can be categorized into the following scripts: Jia Gu Wen(shell script), Zhuan Shu (seal style), Li Shu (official style), Kai Shu (regular style), Xing Shu (running style), and Cao Shu(swift style).

While Jia Gu Wen and Jin Wen are no more useful and few people recognize them, the other scripts persist through the past 2000 years. The most popular for printing is Kai Shu, but the most useful for daily use is Xing Shu. While Cao Shu may be much too simplified and personalized to be recognized by most people in common utility, only certain common Cao characters are used. Zhuan Shu is almost limited to seal carving. To the surprise of most people, Cao Shu was developed about the same time as Kai Shu, and may be even earlier. Certain Cao characters appeared as early as Han dynasty when Kai Shu was not well developed. Han dynasty should be called the golden era for script development. While Zhuan is still in use, there was a rapid transition to Xing Shu to cope with the social development of commerce and military engagements. Cao Shu first evolved from Li Shu to become Zhang Cao (formal "Grass" style with no linking of characters). Kai Shu actually was a product of further standardization of Zhang Cao.

Word Bank

literati	[litə'ra:ti:]	<i>n.</i>	文人
sublime	[sə'blaɪm]	<i>a.</i>	令人敬畏的, 极端的
criterion	[krai'tiəriən]	<i>n.</i>	标准, 准则
stroke	[strəʊk]	<i>n.</i>	笔画
incorrigible	[in'kɔ:ridʒəbəl]	<i>a.</i>	难以更改的
conform	[kən'fɔ:m]	<i>v.</i>	遵守
adsorptivity	[ədsɔ:p'tiviti]	<i>n.</i>	吸附能力
flexibility	[fleksɪ'biliti]	<i>n.</i>	柔韧性
diffuse	[di'fju:s]	<i>v.</i>	渗透
impromptu	[im'prɒmptu]	<i>a.</i>	即兴的
homogeneity	[hɒməudʒe'ni:iti]	<i>n.</i>	统一
adore	[ə'dɔ:]	<i>v.</i>	喜爱
biannual	[bai'ænjuəl]	<i>a.</i>	两年一次的
ceremonially	[serə'məʊni:əli]	<i>ad.</i>	庄重地
decor	['deɪkɔ:]	<i>n.</i>	装饰
utility	[ju'tiliti]	<i>n.</i>	实用, 公用事业
script	[skript]	<i>n.</i>	字迹, 书法
standardization	[stændədaɪ'zeɪʃən]	<i>n.</i>	标准化

Section B Chinese Paintings



Chinese painting is one of the oldest continuous artistic traditions in the world. The earliest paintings were not representational but ornamental; they consisted of patterns or designs rather than pictures. Stone Age pottery was painted with spirals, zigzags, dots, or animals. It was only during the Warring States period (403-221 BC) that artists began to represent the world around them.

Painting in the traditional style is known today in Chinese as Guo Hua (国画), meaning “national” or “native painting”, as opposed to western styles of art which became popular in China in the 20th century. Traditional painting involves essentially the same techniques as calligraphy and is done with a brush dipped in black or colored ink; oils are not used. As with calligraphy, the most popular materials on which paintings are made of are paper and silk. The finished work is then mounted on scrolls, which can be hung or rolled up. Traditional painting is also done in albums and on walls, lacquerwork, and other media.

There are mainly two techniques in Chinese painting, which are Meticulous/Gongbi (工笔) often referred to as “court-style” painting and Freehand/Shuimo (水墨) loosely termed watercolour or brush painting. The Chinese character “mo” means ink and “shui” means water. This style is also referred to as “xie yi” (写意) or freehand style.

Artists from the Han (202 BC–220 AD) to the Tang (618–906 AD) dynasties mainly painted the human figure. Much of what we know of early Chinese figure painting comes from burial sites, where paintings were preserved on silk banners, lacquered objects, and tomb walls. Many early tomb paintings were meant to protect the dead or help their souls get to paradise. Others illustrated the teachings of the Chinese philosopher Confucius or showed scenes of daily life.

Many critics consider landscape to be the highest form of Chinese painting. The time from the Five Dynasties period to the Northern Song period (907–1127 AD) is known as the “Great age of Chinese landscape”. In the north, artists such as Jing Hao, Fan Kuan, and Guo Xi painted pictures of towering mountains, using strong black lines, ink wash, and sharp, dotted brushstrokes to suggest rough stone. In the south, Dong Yuan, Juran, and other artists painted the rolling hills and rivers of their native countryside in peaceful scenes done with softer, rubbed brushwork. These two kinds of scenes and techniques became the classical styles of Chinese landscape painting.

The roots of Chinese painting can be traced back to paintings on Neolithic pottery six or seven thousand years ago. Since similar tools and lines were used for the earliest painting and writing, painting is said to have the same origin as calligraphy. Thus, Chinese paintings usually integrate poetry or calligraphy with themes that include figures, landscapes, flowers, birds and other animals. Traditional Chinese painting remains a highly valued genre, often on exhibit in China as well as other countries. The contemporary art world in China is also very active. Some Chinese artists have become adept at

Western-style painting, both oil and watercolor. Many Chinese painters have created works that combine traditional Chinese painting techniques with those of the West, enhancing both forms. The China Art Gallery and other art galleries hold individual or joint art exhibitions year after year. Art expositions are held each year in Beijing, Shanghai, Guangzhou and other municipalities.

Word Bank

spiral	['spaiərəl]	n.	螺旋形
mount	[maunt]	v.	固定, 镶嵌
album	['ælbəm]	n.	相册, 画册
lacquer	['lækə]	n.	漆器
genre	['ʒɑnrə]	n.	体裁, 类型
adept	[ə'dept]	a.	熟练的
contemporary	[kən'tempərəri]	a.	当代的

Section C Situational Dialogues

Historic Architecture

Dialogue 1 The Forbidden City

[Scene] A tour guide takes the Browns to the Forbidden City. Now they are arriving at the entrance to the palace.

(T: Tourist G: Guide)

G: This is the former imperial palace, also known as the Purple Forbidden City. It is the largest and most well preserved imperial residence in china.

T: Why is it called the Purple Forbidden City?

G: According to ancient Chinese astronomers, there are 24 stars in heaven while the purple star sits in the centre just as china lies in the centre of the world. Furthermore, the city is unaccessible to the common people, so it got its name "zijin" meaning purple and forbidden.

T: Yeah, we got it .

G: The Forbidden City is rectangular in shape. It is 960 meters long from north to south and 750 meters wide from east to west. It has 9,900 rooms under a total roof

area 150,000 square meters. A 52-meter-wide moat encircles a 9.9-meter-high wall which encloses the complex. Octagon-shaped turrets rest on the four corners of the wall. There are four entrances into the city: the Meridian Gate to the south, the Shenwu Gate (Gate of Military Prowess) to the north, and the Xihua Gate (Western Flowery Gate) to the west, the Donghua (Eastern Flowery Gate) to the east.

T: It is so magnificent! How long was the whole palace completed?

G: It started its construction in 1406 and finished 20 years later. More than 230,000 artisans and one million laborers are employed. For five centuries it had been the residence of 24 emperors until 1911 when the last emperor Puyi was forced to abdicate the throne.

T: Which gate are we standing at?

G: The Meridian Gate, and at the north there is Shenwu Gate (Gate of Military Prowess). Tourists are usually suggested to enter the south gate and exit the north. Shall we enter the palace?

T: Certainly, I can't wait.

G: Now we are walking across the Golden Water Bridge and entering the courts. Here is the Gate of Supreme Harmony. The gate is guarded by a pair of bronze lions, which symbolize imperial power and dignity. The Forbidden City consists of an outer courtyard and an inner enclosure. The outer court covers a vast space lying between the Meridian Gate and the Gate of Heavenly Purity. The "three great halls" of Supreme Harmony, Central Harmony and Preserving Harmony constitute the center of this complex. Flanking them in bilateral symmetry are two groups of palaces: Wenhua (Prominent Scholars) and Wuying (Brave Warriors). The three great halls are built on a spacious H-shaped, 8-meter-high, triple marble terrace, each level of the triple terrace is taller than the one below and all are encircled by marble balustrades carved with dragon and phoenix designs. There are three carved stone staircases linking the three architectures. The Hall of Supreme Harmony is also the tallest and most exquisite ancient wooden-structured mansion in China. From the palace of Heavenly Purity northward is what is known as the inner court, which is also built in bilaterally symmetrical patterns. In the center are the Palace of Heavenly Purity, the Hall of Union and Peace and Palace of Earthly Tranquility, a place where the Emperors lived with their families and attended to state affairs. Flanking these structures are palaces and halls in which concubines and princes lived. An inner Golden Water River flows eastwardly within the inner court. The brook winds through three minor halls or palaces and leads out of the Forbidden City. It is spanned by the White Jade Bridge. The river is lined with winding, marble-carved balustrades. Most of the structures within the Forbidden City have yellow glazed tile roofs.

- T: It is said the architectures are arranged in a unique pattern?
- G: That's for sure. Aside from giving prominence to the north-south axis, other architectural methods were applied to make every group of palatial structures unique in terms of terraces, roofs, mythical monsters perching on the roofs and colored, drawing patterns. With these, the grand contour and different hierarchic spectrum of the complex were strengthened. Folklore has it that there are altogether 9,999 room-units in the Forbidden City. Since Paradise only has 10,000 rooms, the Son of Heaven on earth cut the number by half a room. It is also rumoured that this half-room is located to the west of the Wenyuange Pavilion (imperial library). As a matter of fact, although the Forbidden City has more than 9,000 room-units, this half-room is nonexistent. The Wenyuange Pavilion is a library where "Si Ku Quan Shu"—China's first comprehensive anthology—was stored.
- T: The palace is really a treasure house.
- G: Exactly. Now we are reaching the Hall of Preserving Harmony. Here we see the largest stone carving in the palace. It is 16.73 meters long, 3.07 meters wide and 1.7 meters thick. It weighs about 200 tons. The block was quarried in Fangshan County, roughly 70 kilometers away. To transport such a huge block to Beijing, laborers dug wells along the roadside half a kilometer apart, and used the groundwater to make a road of ice in the winter. Rolling blocks were used in the summer. In 1760, Emperor Qianlong of the Qing dynasty ordered the carving of the existing cloud and dragon design in place of the old one which dated back to the Ming dynasty. From here, the tour can be conducted via three different routes: a western route, a central route and an eastern route, which route would you like to take?
- T: The western route.
- G: Ok, we will meet within the north gate, see you soon.

Dialogue 2 The Great Wall

(T: Tourist G: Guide)

- G: Mr Brown, why are you so interested in the Great Wall?
- T: You told me yesterday that no man can be regarded as a real man unless he stands on the Great Wall.
- G: I'm kidding. I mean the Great Wall is the landmark of China. No foreigners would miss it when they travel in China.
- T: Why did the Chinese build a wall here?
- G: Walls were first built at strategic points by different kingdoms during the Warring States period to protect their northern territories. In 221 BC, Qin Shi Huang, the first emperor had the walls joined together to fend off the invasion from the Huns.

- T: Where does the Great Wall lie?
- G: It extends from Shanhai Guan Pass in Hebei in the east to Jiayu Guan Pass in Gansu in the west.
- T: It's really a great wall. I think it will be fantastic to drive on the wall.
- G: It sounds good. But nobody is allowed to drive on the wall. It was listed on the world cultural heritage site in 1987.
- T: You are serious, I'm kidding.
- G: We are reaching the Juyong Guan Pass. It is one of the three greatest passes. Most Chinese praise it as the No. 1 pass under heaven. You may take photos here.
- T: A good idea.
- G: Well, we have reached the top of Badaling. Look afar! The Great Wall just like a dragon, winds up and down across mountains.
- T: Yes, I come to understand why the Great Wall is the landmark of China. How magnificent! But I could hardly imagine how people construct such a great wall here thousands of years ago.
- G: It is a hard job. The Great Wall demonstrates the wisdom and hardship of Chinese people. Many legends have been told generation after generation. Please take a rest and I'll tell you one story.
- T: That's nice.
- G: During the Ming dynasty, a workman called Yi Kaizhan (易开占) was good at arithmetic. He calculated that it would need 99,999 bricks to build Jiayu Guan Pass on the Great Wall.
- T: Really? How could he have such a precise calculation?
- G: The supervisor didn't believe him and told him all the workers would be punished to do hard work for 3 years if he miscalculated.
- T: I don't think they could complete the project with the exact number of bricks.
- G: I don't, either. It happened that one extra brick was left behind the gate of Xiweng City (西翁城) after the project was completed. The supervisor was happy and ready to punish Yi Kaizhan and the laborers.
- T: Were they punished? I really feel sorry about the hardworking people.
- G: No, Yi Kaizhan told the supervisor that the extra brick was put there by the deity to support the wall. If the brick was taken away the wall would fall down.
- T: Who would have thought the story would end in this way? I believe the supervisor was fooled.
- G: Right. This story shows the attitude of the hardworking people towards the ruling

class. Well, let's get down the wall. I'll tell you another story.

T: What's the story about?

G: A girl named Meng Jiang Nv wanted to find her husband along the Great Wall, but in vain. She cried so bitterly that her tears swept away a section of the Great Wall.

T: Unbelievable! Your stories really give more touches to our trip.

G: Thanks.

Section D Simulated Writing

Hotel Reservation Form

Sample 1

上海复旦皇冠假日酒店预订单

Hotel Reservation Form of Crowne Plaza Fudan Hotel Shanghai

电话 Tel: (86-21) 55529999 传真 Fax: (86-21) 55529996

至: 预订部 To: Reservation Department

互联网和网络经济国际研讨会 (团号: WIN2008)

Workshop on Internet and Network Economics (Block Code: WIN2008)

2008年12月17~20日 December 17-20, 2008

我确认作如下预订 I would like to confirm the following reservation:

姓名 First Name / Last Name: _____ (先生 Mr. / 女士 Ms.)

公司 Company Name: _____ 职位 Position: _____

电话 Tel: _____ 传真 Fax: _____

手机 Mobile: _____ 邮件 Email: _____

入住日期 Check in Date: _____ 年 Year _____ 月 Month _____ 日 Date

抵店航班 Arrival Flight #: _____ 时间 ETA: _____

离店日期 Departure Date: _____ 年 Year _____ 月 Month _____ 日 Date

离店航班 Departure Flight #: _____ 时间 ETD: _____

房间预订 (请二选一) Room Booking (choose 1 of 2 please)

标准大床房, 每间每晚人民币 700+15%服务费含自助早餐

Standard King Room, RMB700+15% surcharge included breakfast per night per room

标准双床房, 每间每晚人民币 700+15%服务费含自助早餐

Standard Double Room, RMB700+15% surcharge included breakfast per night per room



特别要求 Special Request

- 吸烟房 Smoking Room
- 非吸烟房 Non-Smoking Room

担保方式 (请三选一) Guaranteed (chosed 1 of 3 please)

我将确认通过如下方式作预订担保, 如在 **2008 年 10 月 31 日** 后无故取消预订或未到期, 酒店有权直接收取第一晚房费。

I would like to guarantee my reservation and authorized Crowne Plaza Fudan to charge one-night room charge in case of cancelled or no-show **after 31st October 2008.**

- 信用卡 Credit Card
- 美国运通卡 American Express
- 大莱卡 Diners Club
- 万事达卡 Master Card
- 维萨信用卡 Visa Card
- JCB Card

卡号 Credit Card Number: _____

有效期 Expiry Date: _____

持卡人签名 Cardholder Name: _____

- 银行汇款 Bank Transfer 请提供汇款底单 Please attached the receipt of bank transfer

- 支票 Check 请提供支票原件 Please attached authorized check

酒店预订确认 (如下由酒店填写) Confirmed by Crowne Plaza Fudan Shanghai

预订确认号 Confirmation Number: _____

预订确认人签名 Confirmed by: _____

特别声明 Special Remarks

请于 **2008 年 10 月 31 日** 之前将此预订单以邮件或传真的形式发送到酒店预订部, 以便及时确保您的住宿预订。

Reservations should be made directly with Crowne Plaza Fudan by returning this form to Reservation Department through email or fax **before 31st October 2008.**

如酒店收到此预订单时, 已无法安排上述团队房间类型及价格, 酒店将主动与您联系, 并提供其他房型和前台价格供您参考。

Reservation Department should offer available room type and walking rate as your options forwardly if the above special conference rate are not available while we received your reservation form.