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**World Heritage Convention**  
**World Cultural Heritage: China · Historic Monuments of Mount Songshan**

## Executive Summary

<b>State Party</b>	The People's Republic of China				
<b>State, Province or Region</b>	Dengfeng, Zhengzhou City, Henan Province				
<b>Name of Property</b>	Historic Monuments of Mount Songshan				
<b>Geographical coordinates to the nearest second</b>	Serial No.	Name of property	Location	Coordinates of centre	
				North latitude	East longitude
	1	Taishi Que Gates, Zhongyue Temple	Zhongyuemiao Village, Zhongyue Administrative Office, Dengfeng	Taishi Que Gates 34°27'06.81"	Taishi Que Gates 113°04' 04.09"
				Zhongyue Temple 34°27'31.49"	Zhongyue Temple 113°04' 03.79"
	2	Shaoshi Que Gates	Xishilipu Village, Shaolin Administrative Office, Dengfeng	34°29'34.94"	112°58' 37.21"
	3	Qimu Que Gates	Songshan Village, Songyang Administrative Office, Dengfeng	34°28'26.92"	113°02' 28.48"
	4	Songyue Temple Pagoda	Songyuesita Village, Songyang Administrative Office, Dengfeng	34° 30'05.83"	113°00' 57.34"
	5	Architectural Complex of Shaolin Temple (Kernel Compound, Chuzu Temple, Pagoda Forest)	Shaolinsi Village, Shaolin Administrative Office, Dengfeng	Kernel Compound 34°30'26.06"	Kernel Compound 112°56'07.85"
				Chuzu Temple 34°30'32.37"	Chuzu Temple 112°55'46.57"
				Pagoda Forest 34°30'25.06"	Pagoda Forest 112°55' 59.24"
6	Huishan Temple	Huishansi Village, Shaolin Administrative Office, Dengfeng	34°29'36.20"	112°59' 55.92"	
7	Songyang Academy of Classical Learning	Songyangshuyuan Village, Shaolin Administrative Office, Dengfeng	34°28' 55.00"	113°01' 37.93"	



<b>Textual description of the boundary (ies) of the nominated property</b>	8	Observatory	Gaocheng Village, Gaocheng Town, Dengfeng	34°23'58.97"	113°08' 28.48"			
	This is a serial nomination. It covers the following components: 1. Taishi Que Gates and Zhongyue Temple; 2. Shaoshi Que Gates; 3. Qimu Que Gates; 4. Songyue Temple Pagoda; 5. Architectural Complex of Shaolin Temple (Kernel Compound, Chuzu Temple, Pagoda Forest); 6. Huishan Temple; 7. Songyang Academy of Classical Learning; 8. Observatory. The total area of the nominated property is 825 ha., and the buffer zone for the eight nominated sites covers an area of 3438.1 ha.							
	Serial No.	Name of property	Location	Coordinates of centre	Area of core zone (ha)		Area of buffer zone (ha.)	
				North latitude	East longitude			
	1	Taishi Que Gates and Zhongyue Temple	Zhongyuemiao Village, Zhongyue Administrative Office, Dengfeng	Taishi Que Gates 34°27'06.81"	Taishi Que Gates 113°04'04.09"	372.3	496.3	
				Zhongyue Temple 34°27'31.49"	Zhongyue Temple 113°04'03.79"			
	2	Shaoshi Que Gates	Xishilipu Village, Shaolin Administrative Office, Dengfeng	34°29'34.94"	112°58'37.21"	84	222.4	
	3	Qimu Que Gates	Songshan Village, Songyang Administrative Office, Dengfeng	34°28' 26.92"	113°02' 28.48"	40.4	108.9	
	4	Songyue Temple Pagoda	Songyuesita Village, Songyang Administrative Office, Dengfeng	34°30' 05.83"	113°00' 57.34"	33.4	47.9	
	5	Architectural Complex of Shaolin Temple (Kernel Compound, Chuzu Temple, Pagoda Forest)	Shaolinsi Village, Shaolin Administrative Office, Dengfeng	Kernel Compound 34°30' 26.06"	Kernel Compound 112°56' 07.85"	182.6	1939.6	
			Chuzu Temple 34°30' 32.37"	Chuzu Temple 112°55' 46.57"				
			Pagoda Forest 34°30' 25.06"	Pagoda Forest 112°55' 59.24"				
6	Huishan Temple	Huishansi Village, Shaolin Administrative Office, Dengfeng	34°29' 36.20"	112°59' 55.92"	68.2	373		



<b>Textual description of the boundary (ies) of the nominated property</b>	7	Songyang Academy of Classical Learning	Songyangshuyuan Village, Songyang Administrative Office, Dengfeng	34°28' 55.00"	113°01'37.93"	27.8	115.4
	8	Observatory	Gaocheng Village, Gaocheng Town, Dengfeng	34°23' 58.97"	113°08' 28.48"	16.3	134.6
	Total					825	3438.1
<b>Maps of the nominated property, showing the boundaries and buffer zone</b>	<ul style="list-style-type: none"> <li>1-e-1 Location of the nominated property in the world</li> <li>1-e-2 Location of the nominated property in China</li> <li>1-e-3 Location of the nominated property in Henan Province</li> <li>1-e-4 Location of the nominated property in Zhengzhou City</li> <li>1-e-5 Location of the nominated property in Dengfeng</li> <li>1-e-6 The core zone and buffer zone of the nominated property</li> <li>1-e-7 Aerial photograph</li> <li>1-e-8. Terrain and landform</li> <li>1-e-9 Core zone and buffer zone of Taishi Que Gates and Zhongyue Temple</li> <li>1-e-10 Core zone and buffer zone of Shaoshi Que Gates</li> <li>1-e-11 Core zone and buffer zone of Qimu Que Gates</li> <li>1-e-12 Core zone and buffer zone of Songyue Temple Pagoda</li> <li>1-e-13 Core zone and buffer zone of Architectural Complex of Shaolin Temple</li> <li>1-e-14 Core zone and buffer zone of Huishan Temple</li> <li>1-e-15 Core zone and buffer zone of Songyang Academy of Classical Learning</li> <li>1-e-16. Core zone and buffer zone of Observatory</li> </ul>						
<b>Justification “Statement of Outstanding Universal Value”</b>	<p>Nestling up against the Central Sacred Mountain and maintaining a cultural affinity with it, the nominated historic monuments concentrate on the area of some 40km<sup>2</sup> around Mount Taishi and Mount Shaoshi, where the finest examples of ancient buildings for ritual, religious, scientific and technological, and educational activities have been preserved. These monuments, the first of their kind, set an example for later constructions, giving the fullest expression to the traditional concepts and beliefs central to an oriental civilization of far-reaching significance, along with its technologies and architectural art. The way in which they highlight the time-honoured traditions and remarkable achievements of an oriental culture give them outstanding universal value.</p> <p>Integration between ethnic groups and cultures continued for thousands of years in China. The historic monuments of Mount Songshan have witnessed many important events and figures in Chinese history. The name of the country, China (zhongguo in pinyin, literally meaning “the central country”), implies a belief in the “centre of the world” myth which governed the mentality, philosophies, and practices of the country’s rulers and their subjects for more than 2000 years. The system of worshipping sacred mountains was believed in China to be vital to the existence of a regime and the country. Taishan in the east, Huashan in the west, Hengshan in the south, another Hengshan in the north, and Songshan in the centre are the five mountains that have long been sacralized by the system. In particular, Mount Songshan (the Central Sacred Mountain) was regarded as the core within the core, the very centre of the “central country” and thus the centre of the world, and even of “Heaven and Earth.” This belief resulted in the huge attraction of Mount Songshan, which is home to a great number of superb buildings. These historic buildings representing the state of the art of the different periods when they were built, and form part of the priceless cultural heritage of mankind. Their universal values are manifested in the following ways:</p> <p>A. To prove the legitimacy of imperial power, the ancient Chinese emperors transformed the simple worship of nature and ancestors by the common people into ritual systems and standards on the basis of Confucian thought. This led to a system of ritual systems and buildings that were different from ordinary religious culture and religious buildings coming into being, which was to exert a profound and far-reaching influence on the culture of East Asia. The three Han Que Gates at Mount Songshan are the relics of the oldest state-level ritual buildings. Taishi Que Gates and Zhongyue Temple, which underwent many reconstructions many times, to be rebuilt in the Qing Dynasty for the last time, have blended well with one another, whilst their design and layout interact harmoniously with their natural surroundings; they are the most complete reflection of the pattern of ritual buildings. In terms of historic, artistic, and social values, the ritual buildings at Mount Songshan are an irreplaceable cultural heritage in the world.</p>						





<p><b>Justification “Statement of Outstand- ing Universal Value”</b></p>	<p>B. The Songyue Temple Pagoda, the architectural complex of the Shaolin Temple, and the Huishan Temple are monuments to the development of Buddhism in China in different stages. With the spread of Buddhism (especially of the Chan sect, which was born in the Shaolin Temple) in Asia, the architectural style of the religious buildings at Mount Songshan strongly influenced the construction of Chinese Buddhist pagodas and buildings of other types for more than ten centuries. The Songyue Temple Pagoda and the Pagoda Forest of the Shaolin Temple are of superior artistic value and technological level, and as such notable components of world architectural history. The architectural works, stele inscriptions, and murals in the Shaolin Temple fully demonstrate the history and significance of Shaolin Martial Art, which shares the fame of the Chan sect. Together they make up the Shaolin cultural phenomenon that has survived to the present day.</p> <p>C. The Songyang Academy of Classical Learning was built in the Five Dynasties (907–79 CE) as a building for educational use. It prospered in the Song Dynasty (960–1279) and was functioning until the Qing Dynasty (1644–1911). Most of the structures of the Academy were rebuilt in the Qing Dynasty. The stele inscriptions, Buddhist dvaja, and ancient trees are, for the most part, the finest specimens from earlier dynasties and are closely related to the important activities of famous historic figures. The choices of construction site, layout, and style of the Academy are typical of educational buildings. It is the heir of the former academy culture and bears witness to the enduring cohesiveness of Mount Songshan as a centre of the oriental Confucian culture.</p> <p>D. The Observatory, a building for scientific observation, was constructed from the 13th to the 16th year of the Zhiyuan Period in the Yuan Dynasty (1276–79). It is China’s oldest surviving astronomical observatory, as well as being among the earliest constructions for astronomical observation in the world, which confers upon it a unique status in the history of architecture, science, and technology. There is also a stone timepiece known as the “Zhougong Sundial Platform”, which, together with the Zhougong Temple and the Hall of Emperor Yao, reflects our ancestors’ acknowledgement of Mount Songshan as the origin of Chinese culture and as the “Centre of Heaven and Earth.”</p> <p>The historic monuments of Mount Songshan, together with other physical remains such as ancient stele inscriptions and murals, bear authentic and integral testimony to the architectural diversity and concentrated grouping of these buildings. They point to a highly accommodative cultural tradition and to outstanding scientific and artistic achievements. They also testify to the key role played by the Mount Songshan region, the birthplace of Chinese civilization, in initiating the process of civilization and promoting cultural integration from a global perspective. In this sense, they represent an irreplaceable cultural heritage and a huge treasury of cultural continuity and development.</p>
<p><b>Criteria under which property is nominated</b></p>	<p>The historic monuments of Mount Songshan meet criteria (i), (ii), (iii), (iv), and (vi).</p> <p>Criterion (i): Mount Songshan is one of the birthplaces of Chinese civilization. Built in conformity with the concept of “The Centre of Heaven and Earth,” the architectural complexes there are masterpieces of ritual, religious, scientific/technological, and educational buildings and their essential components. As the earliest and finest examples of different architectural structures, they represent outstanding human genius. The three Han Que Gates at Mount Songshan provide tangible evidence about sacrificial constructions at mountains in China; Songyue Temple Pagoda is the earliest Buddhist pagoda in China; and the Observatory is among the world’s oldest buildings specifically designed for astronomical observation. All of them are masterpieces in the world’s architectural history.</p> <p>Criterion (ii): Constructed with the notion of “The Centre of Heaven and Earth,” the buildings at Mount Songshan have exerted a profound influence on architectural types such as ritual, religious, scientific and technological, and educational buildings. In particular, with the dissemination of Buddhism and sacrificial rites in China and Asia, the sacrificial and Buddhist buildings at Mount Songshan have influenced not only the rules of proprieties and the system of religious buildings in these regions, but also on the cultural traditions as well.</p> <p>Criterion (iii): Represented by the Three Han Que Gates for temples, the Zhongyue Temple, and the Songyang Academy of Classical Learning, the ritual buildings and Confucian educational buildings among the historic monuments of Mount Songshan have recorded both ancient sacrificial culture and traditional academy education, providing evidence for these two kinds of vanished cultural traditions.</p>





<p><b>Criteria under which property is nominated</b></p>	<p>Criterion (iv): Among the historic monuments of Mount Songshan, the three Han Que Gates, Songyue Temple Pagoda, the Pagoda Forest of Shaolin Temple, and the Observatory are all outstanding examples of brick and stone structures, whilst Chuzu Temple (the temple built in memory of Dharma, the first patriarch of the Chan sect in China), Huishan Temple, and Zhongyue Temple are timeless masterpieces of wooden construction. They are superb specimen of architectural design and building technology. The Observatory in particular, built mainly of bricks and stones, is a scientific research building of world significance.</p> <p>Criterion (vi): The fact that the historic monuments of Mount Songshan are concentrated within an area of more than 40km<sup>2</sup> is a reflection of the mountain as the birthplace of Chinese civilization, symbolizing the sacred notion of the “Centre of Heaven and Earth” in Chinese history. Moreover, Shaolin Temple, the Pagoda Forest, and the murals and stele inscriptions within them are the direct evidence of the Chan sect and the martial art culture in ancient China, therefore bearing witness to the development of the sect and the transmission of Buddhism.</p>
<p><b>Name and contact information of official local institution/ agency</b></p>	<p>Organization: Henan Provincial Administration of Cultural Heritage                  Address: 8 Nongye Road, Zhengzhou, Henan Province, China (Post code: 450000)                  Director: Chen Ailan                  Tel: (0371)63850199                  Fax: (0371)63850606                  Web address:<a href="http://www.haww.gov.cn">http://www.haww.gov.cn</a></p>



# Property for Inscription on the World Heritage List

## 1. Identification of the Property

### 1.a. State Party

The People's Republic of China

### 1.b. Province or Region

Dengfeng, Zhengzhou City, Henan Province

### 1.c. Name of property

Historic monuments of Mount Songshan

### 1.d. Geographical coordinates to the nearest second

This is a serial nomination that covers the following component parts: 1. the Taishi Que Gates and the Zhongyue Temple; 2.the Shaoshi Que Gates; 3. the Qimu Que Gates; 4. the Songyue Temple Pagoda; 5. the Architectural Complex of the Shaolin Temple (the Kernel Compound, the Chuzu Temple, and the Pagoda Forest); 6.the Huishan Temple; 7.the Songyang Academy of Classical Learning; 8. the Observatory.

For this large serial nomination, buffer zones have been demarcated outside the core zones for the eight nominated sites.

The following table shows the geographical locations of the eight sites (11 items) and the coordinates of their central points.

Nominated sites		Location	Longitude and latitude coordinates of centre	
			Latitude (N)	Longitude (E)
1. Taishi Que Gates, Zhongyue Temple	Taishi Que Gates	Zhongyuemiao Village, Zhongyue Administrative Office, Dengfeng (see 1.e.9 for geographical coordinates of core zone)	34°27'07"	113°04'04"
	Zhongyue Temple		34°27'31"	113°04'04"
2. Shaoshi Que Gates		Xishilipu Village, Shaolin Administrative Office, Dengfeng (see 1.e.10 for geographical coordinates of core zone)	34°29'35"	112°58'37"
3. Qimu Que Gates		Songshan Village, Songyang Administrative Office, Dengfeng (see 1.e.11 for geographical coordinates of core zone)	34°28'27"	113°02'29"



4. Songyue Temple Pagoda		Songyuesita Village, Songyang Administrative Office, Dengfeng (see 1.e.12 for geographical coordinates of core zone)	34°30'06"	113°00'57"
5. Architectural complex of Shaolin Temple	Kernel Compound	Shaolinsi Village, Shaolin Administrative Office, Dengfeng (see 1.e.13 for geographical coordinates of core zone)	34°30'26"	112°56'08"
	Chuzu Temple	ditto	34°30'32"	112°55'47"
	Pagoda Forest	ditto	34°30'25"	112°55'59"
6. Huishan Temple		Huishansi Village, Shaolin Administrative Office, Dengfeng (see 1.e.14 for geographical coordinates of core zone)	34°29'34"	112°59'56"
7. Songyang Academy of Classical Learning		Songyangshuyuan Village, Shaolin Administrative Office, Dengfeng (see 1.e.15 for geographical coordinates of core zone)	34°28'55"	113°01'38"
8. Observatory		Gaocheng Village, Gaocheng Town, Dengfeng (see 1.e.16 for geographical coordinates of core zone)	34°23'59"	113°08'28"

### 1.e. Maps and plans, showing the boundaries of the nominated property and buffer zone

- 1-e-1 Location of the nominated property in the world
- 1-e-2 Location of the nominated property in China
- 1-e-3 Location of the nominated property in Henan Province
- 1-e-4 Location of the nominated property in Zhengzhou City
- 1-e-5 Location of the nominated property in Dengfeng
- 1-e-6 The core zone and buffer zone of the nominated property
- 1-e-7 Aerial photograph
- 1-e-8 Terrain and landform
- 1-e-9 Core zone and buffer zone of Taishi Que Gates and Zhongyue Temple
- 1-e-10 Core zone and buffer zone of Shaoshi Que Gates
- 1-e-11 Core zone and buffer zone of Qimu Que Gates
- 1-e-12 Core zone and buffer zone of Songyue Temple Pagoda
- 1-e-13 Core zone and buffer zone of Architectural Complex of Shaolin Temple
- 1-e-14 Core zone and buffer zone of Huishan Temple
- 1-e-15 Core zone and buffer zone of Songyang Academy of Classical Learning
- 1-e-16 Core zone and buffer zone of Observatory



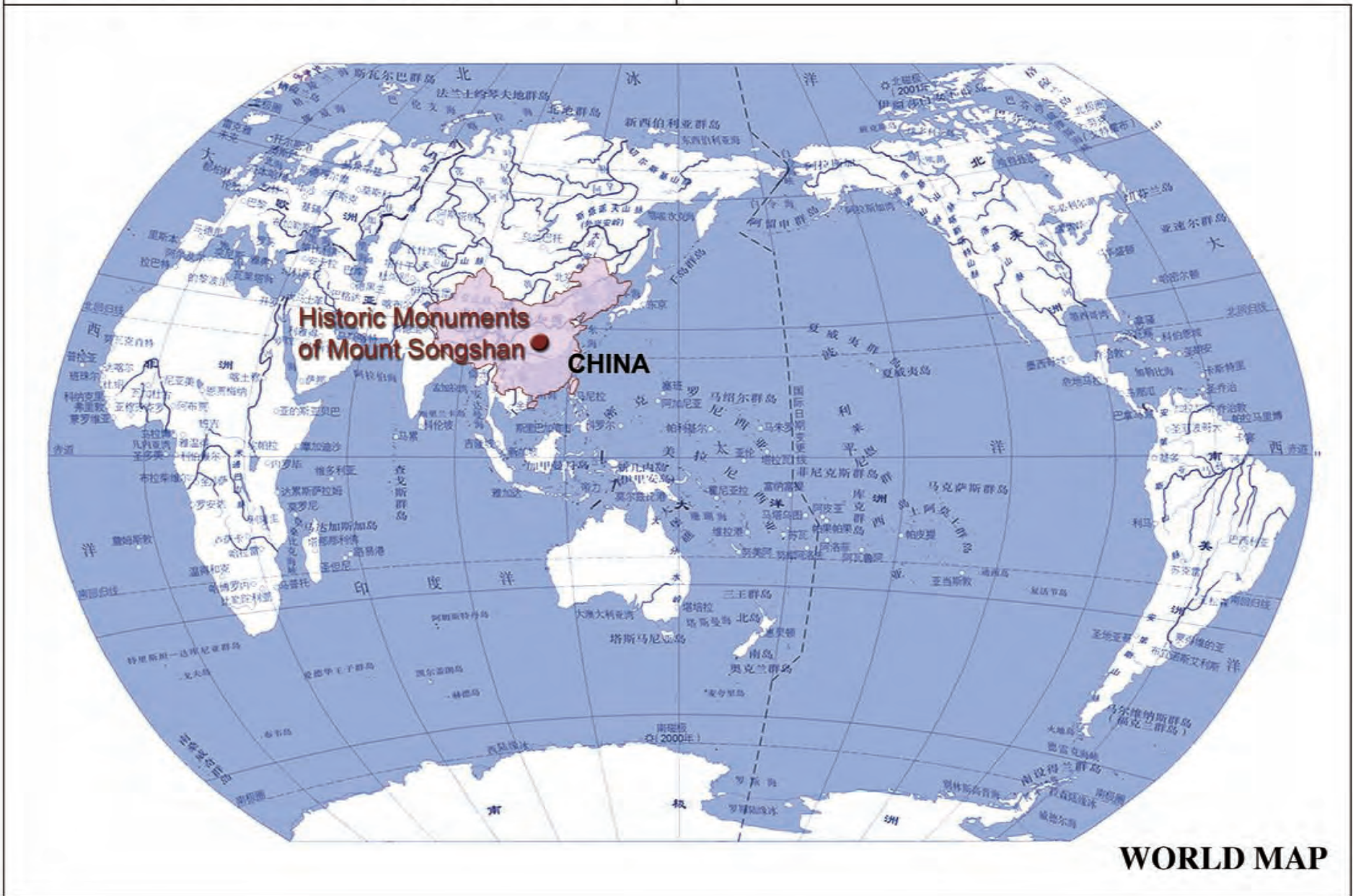
### 1.f. Area of the nominated property and proposed buffer zone

Total area of the core zone: 825ha.

Total area of the buffer zone: 3438.1ha.

Nominated site		Location	Area of core zone (ha)	Area of buffer zone (ha)
1. Taishi Que Gates and Zhongyue Temple	Taishi Que Gates	Zhongyuemiao Village, Zhongyue Administrative Office, Dengfeng	12.7	34.9
	Zhongyue Temple	Zhongyuemiao Village, Zhongyue Administrative Office, Dengfeng	359.6	461.4
2. Shaoshi Que Gates		Xishilipu Village, Shaolin Administrative Office, Dengfeng	84	222.4
3. Qimu Que Gates		Songshan Village, Songyang Administrative Office, Dengfeng	40.4	108.9
4. Songyue Temple Pagoda		Songyuesita Village, Songyang Administrative Office, Dengfeng	33.4	47.9
5. Architectural complex of Shaolin Temple	Kernel Compound	Shaolinsi Village, Shaolin Administrative Office, Dengfeng	115.9	870
	Chuzu Temple		47.7	388.6
	Pagoda Forest		19	681
6. Huishan Temple		Huishansi Village, Shaolin Administrative Office, Dengfeng	68.2	373
7. Songyang Academy of Classical Learning		Songyangshuyuan Village, Shaolin Administrative Office, Dengfeng	27.8	115.4
8. Observatory		Gaocheng Village, Gaocheng Town, Dengfeng	16.3	134.6
Total			825	3438.1

1-e-1. Location of the nominated property in the world



Historic Monuments of Mount Songshan



1-e-2. Location of the nominated property in China



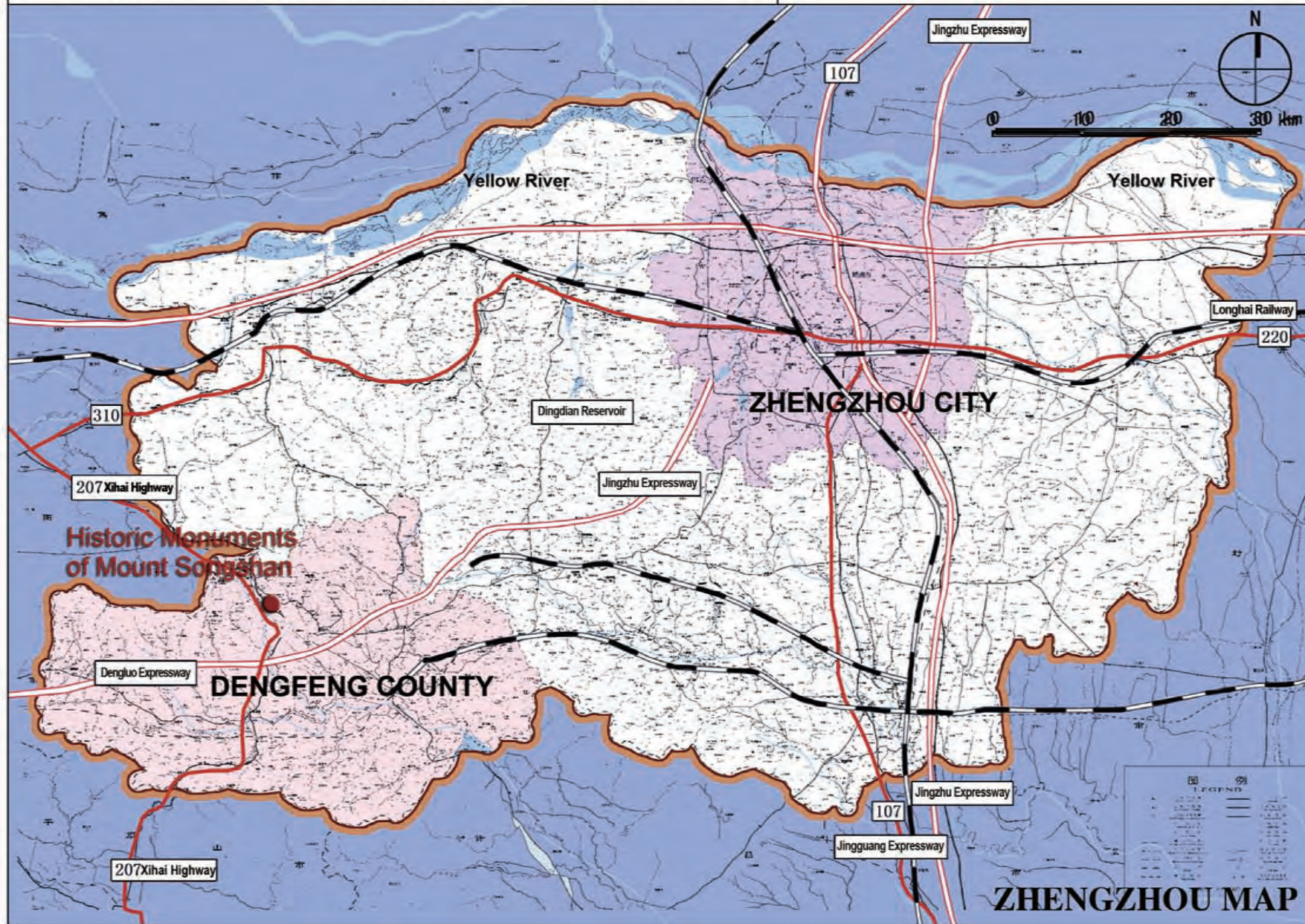


1-e-3. Location of the nominated property in Henan Province





1-e-4. Location of the nominated property in Zhengzhou City





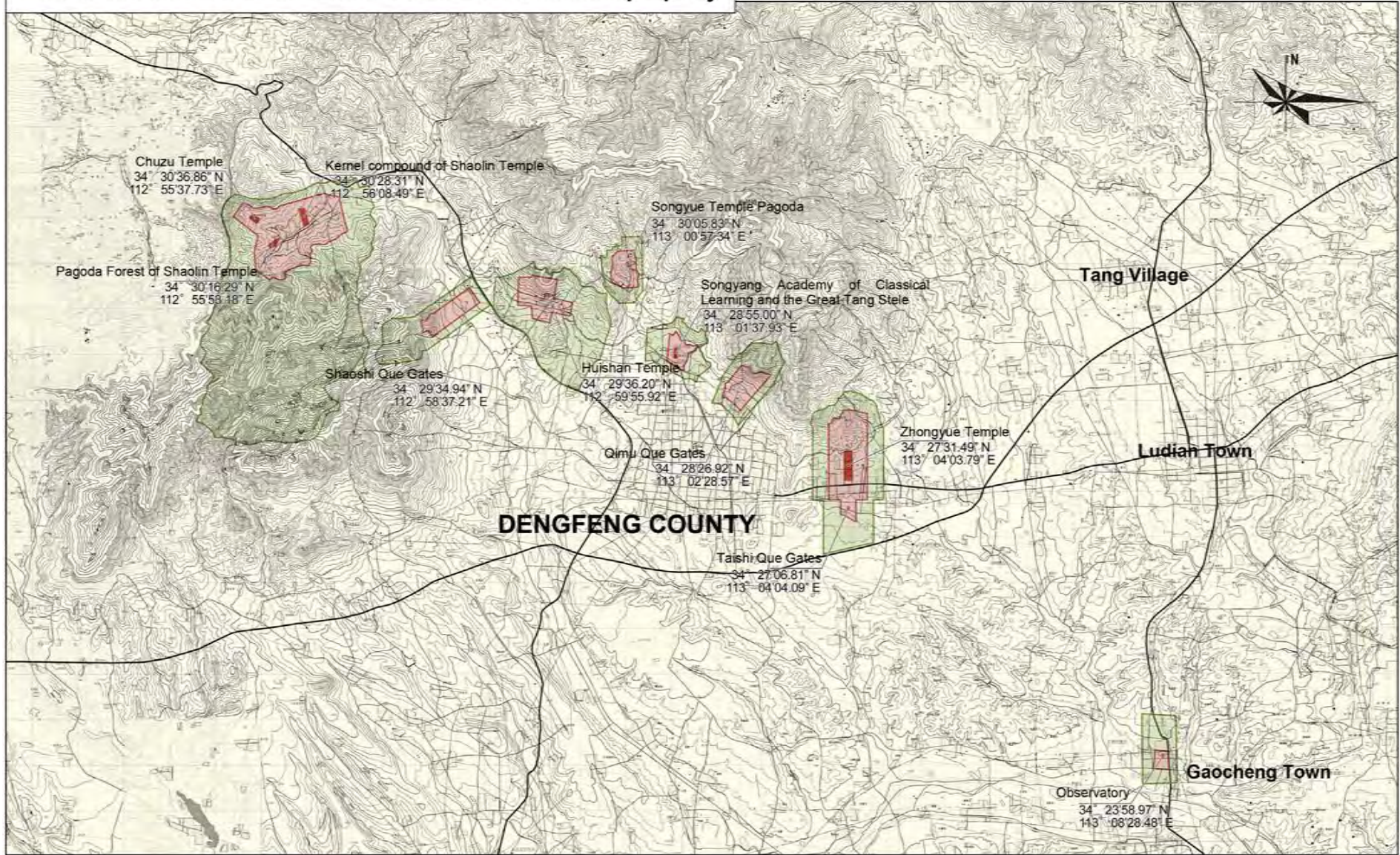
### 1-e-5. Location of the nominated property in Dengfeng



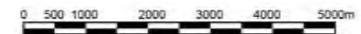
**DENGFENG MAP**



1-e-6. The core zone and buffer zone of the nominated property

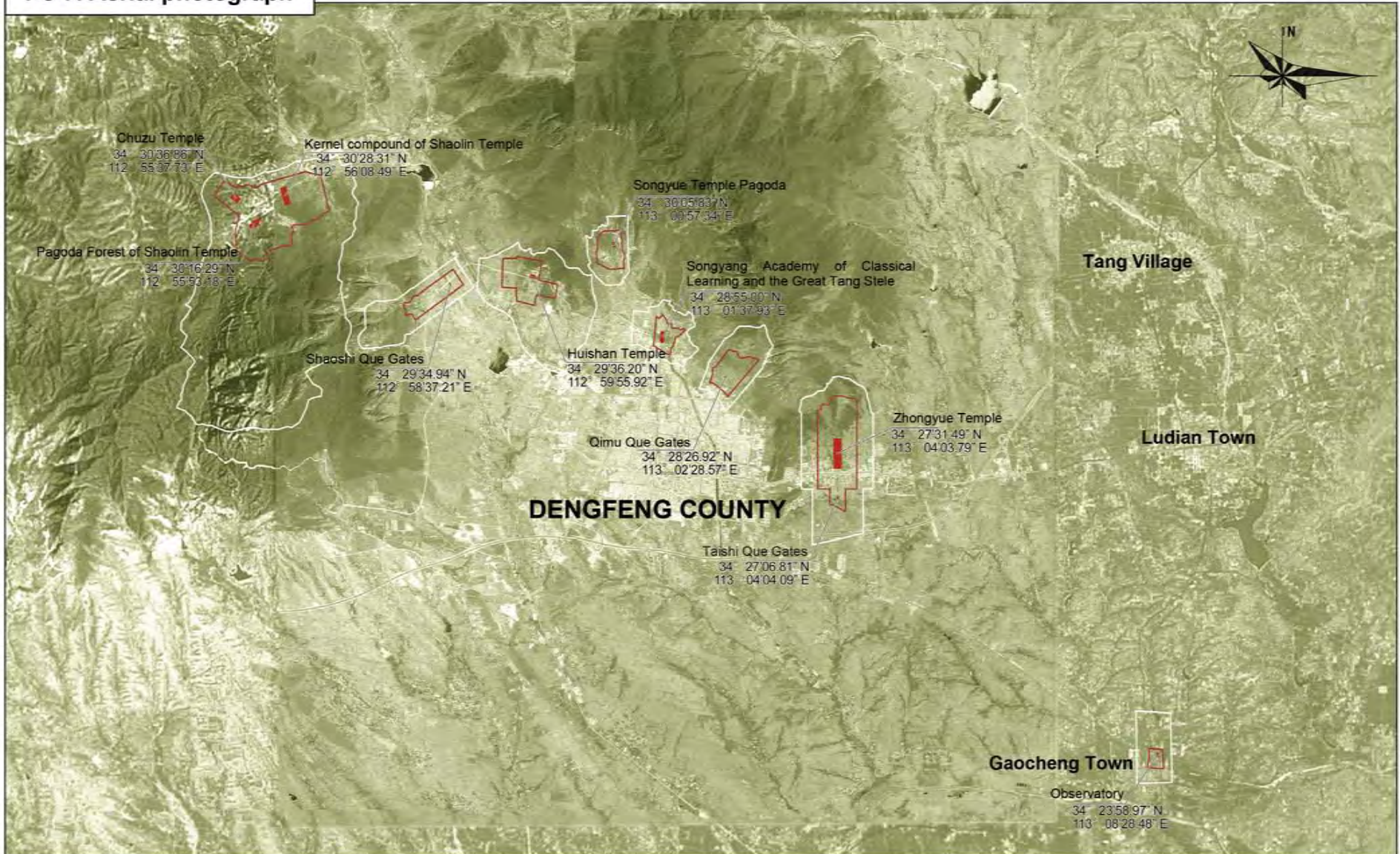


**Legend:** ■ Physical remaining of the property ■ Core zone ■ Buffer zone



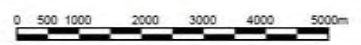


1-e-7. Aerial photograph



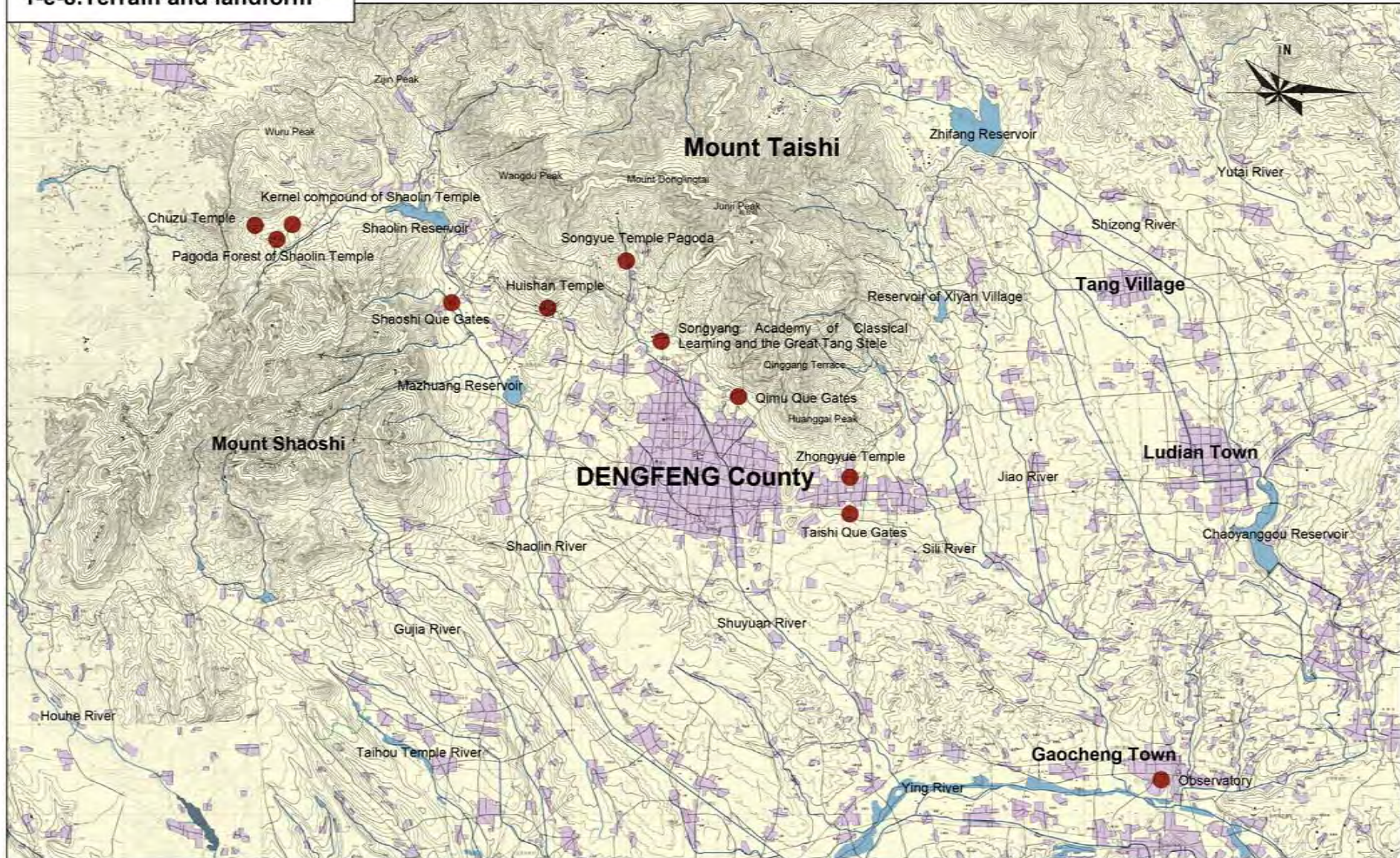
**Legend:**

- Physical remaining of the property
- Core zone
- Buffer zone





1-e-8. Terrain and landform



Legend:



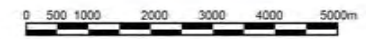
The property



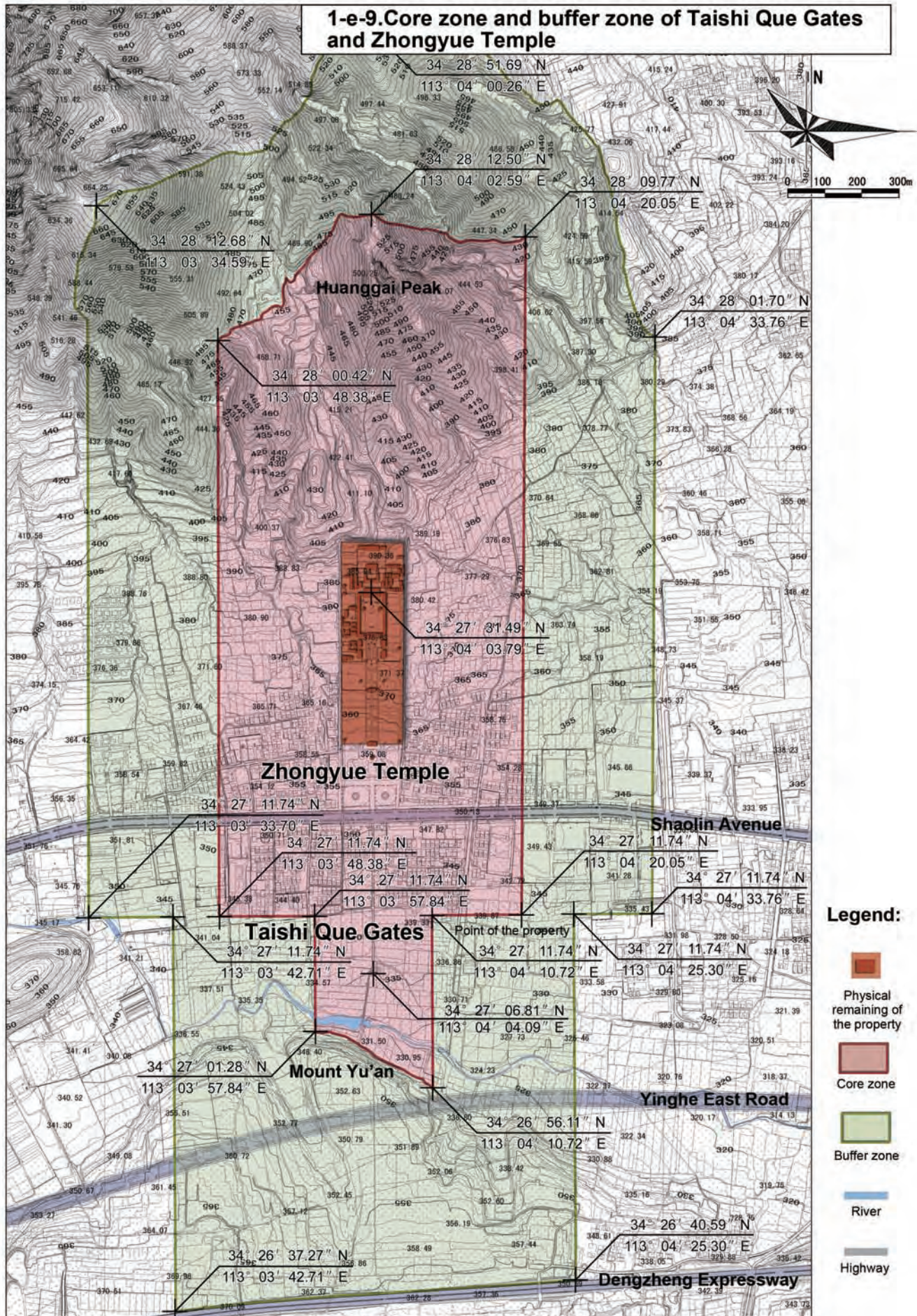
River water



Villages



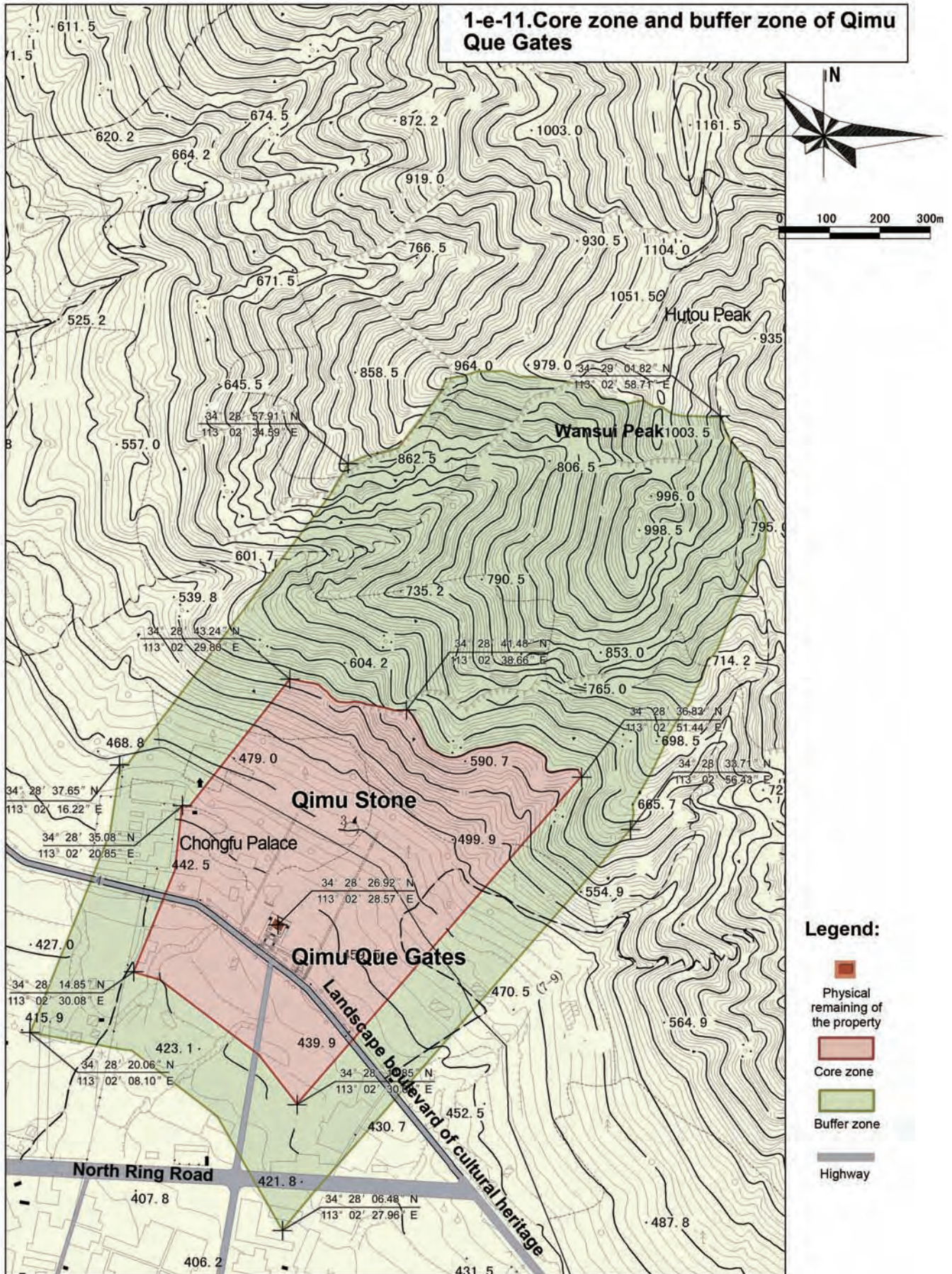




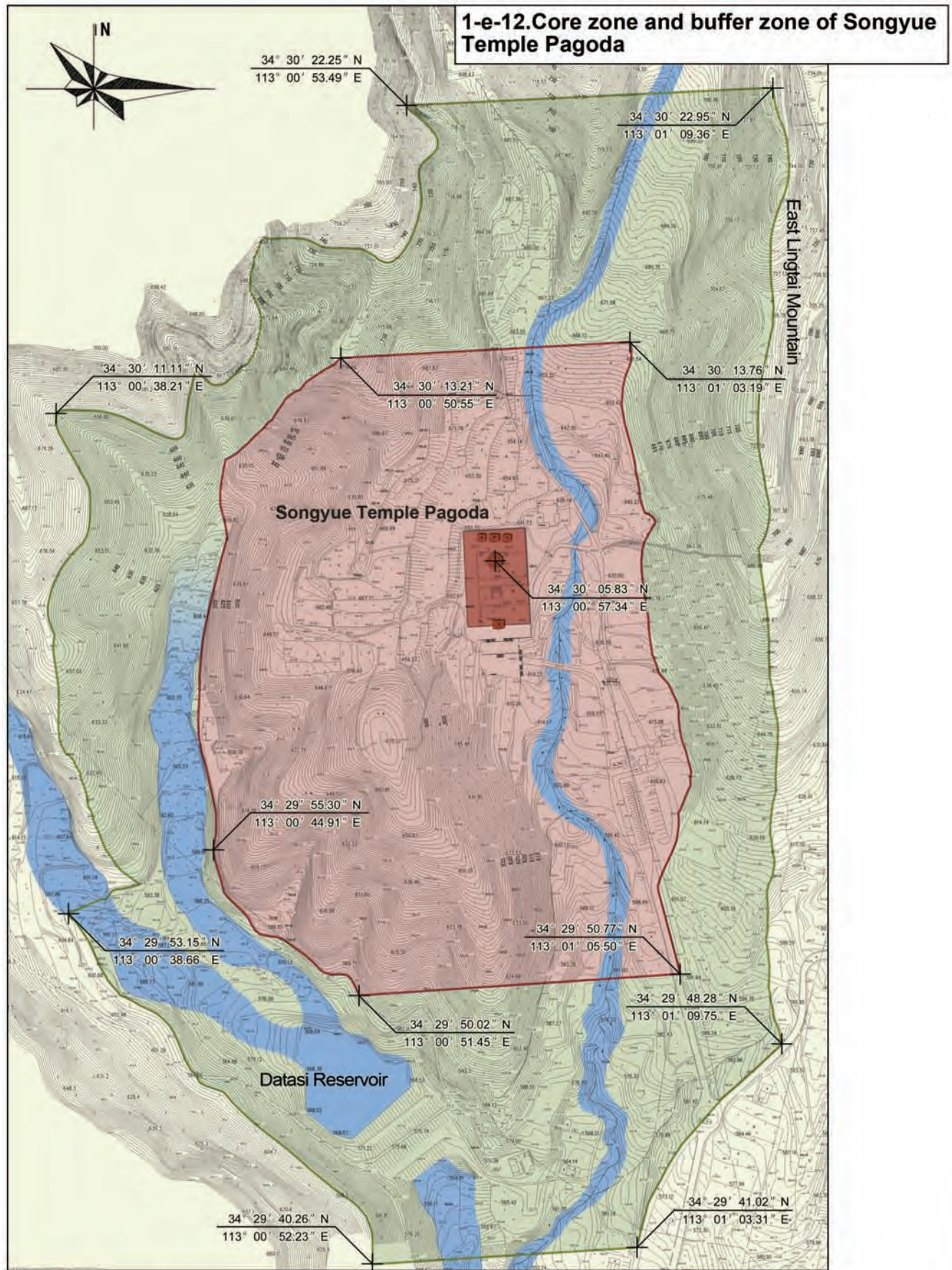




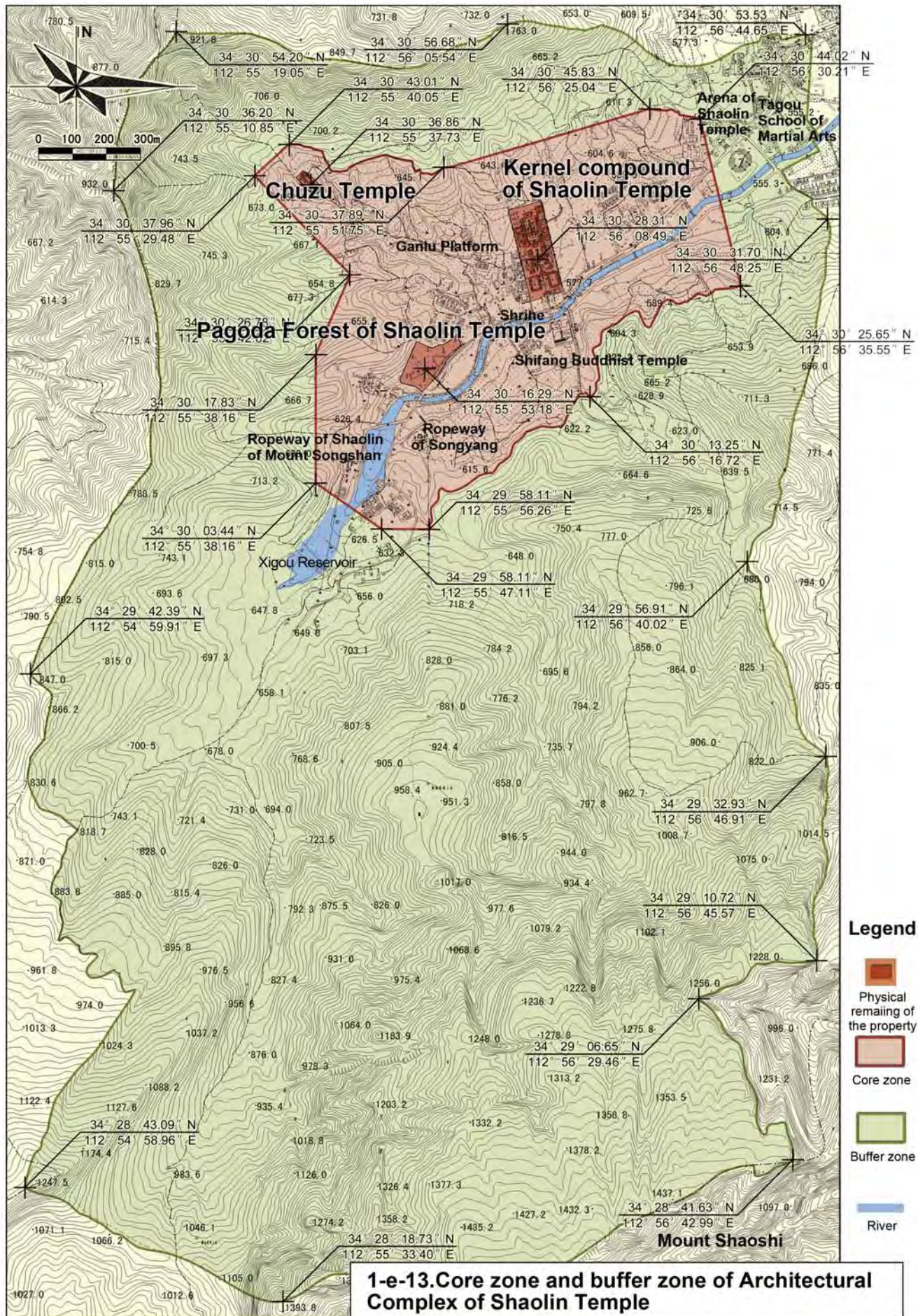




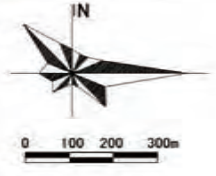
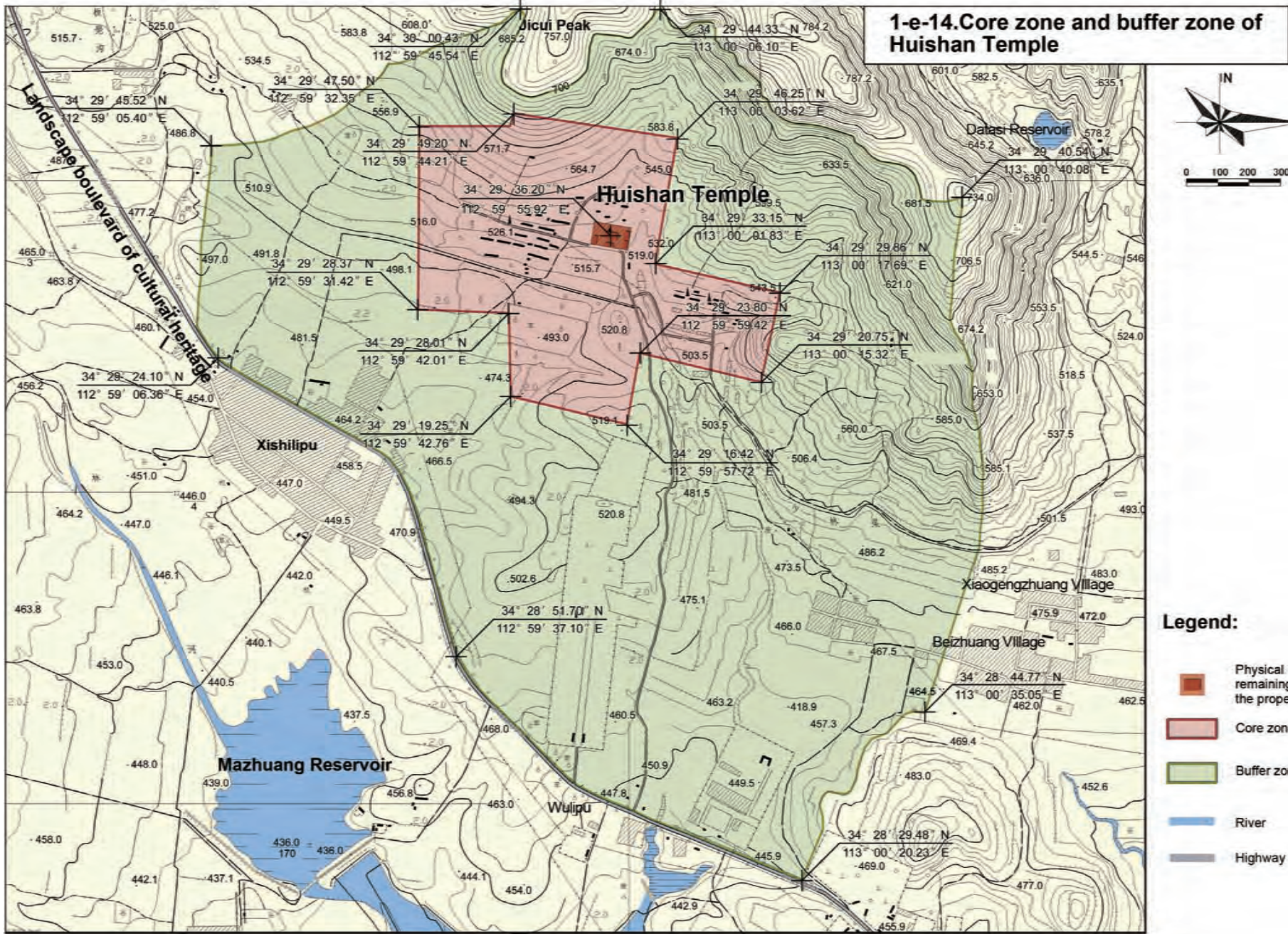






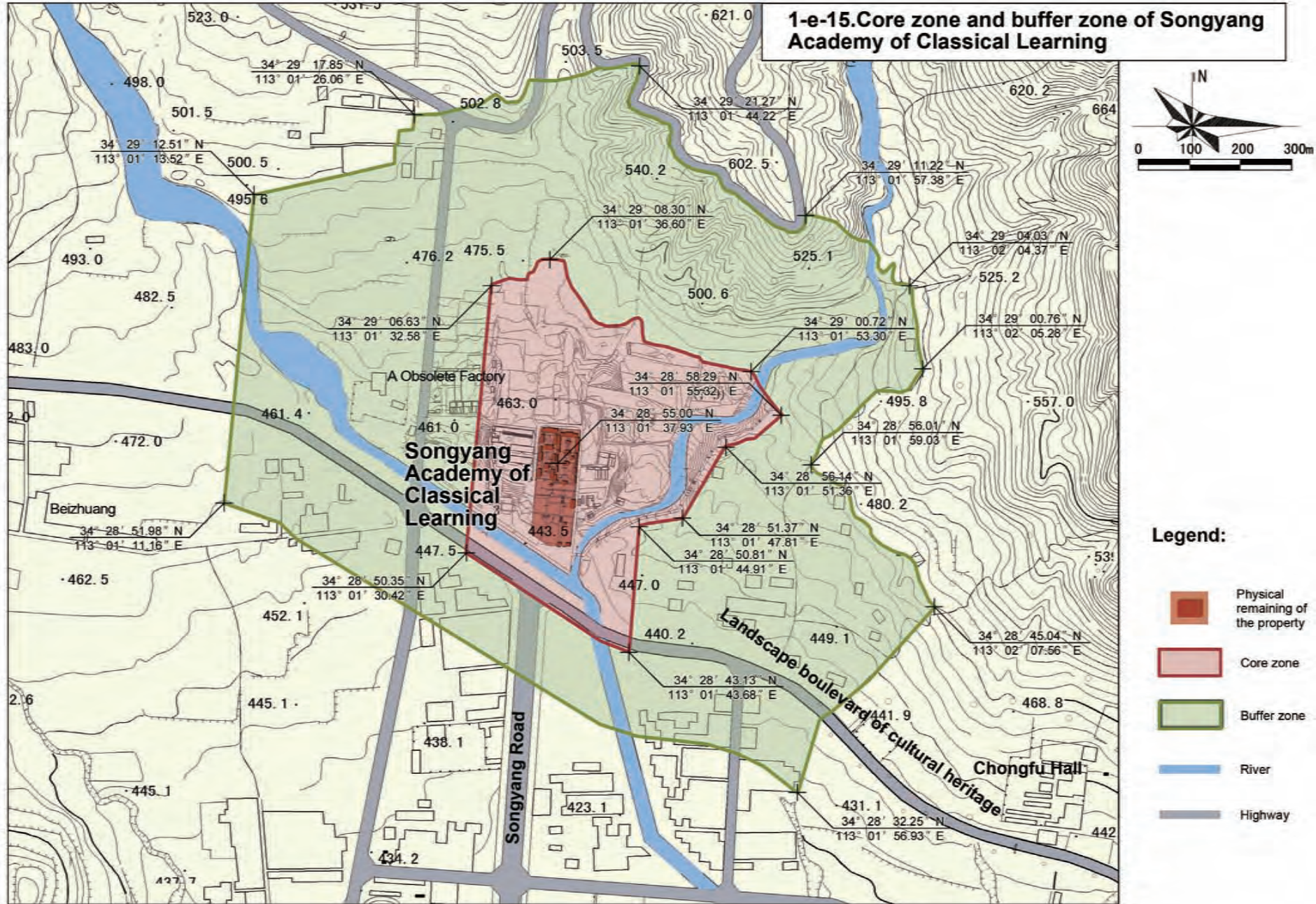




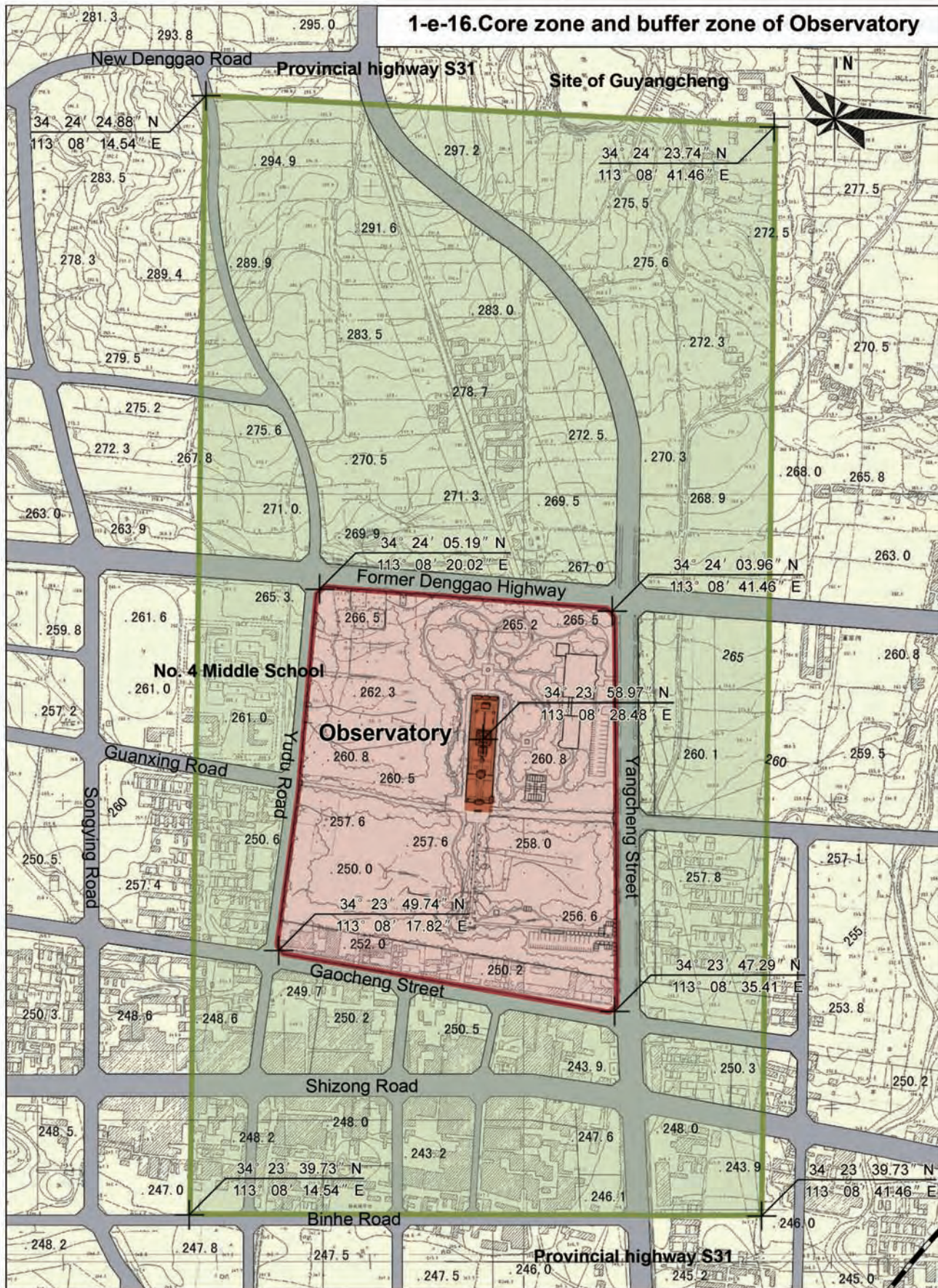


- Legend:**
- Physical remaining of the property
  - Core zone
  - Buffer zone
  - River
  - Highway













## 2. Description

### 2.a. Description of Property

These historic monuments lie at the foot of Mount Songshan within the borders of Dengfeng below Zhengzhou City, the capital of Henan Province. Altogether eight sites, comprising eleven items, are nominated, including the Taishi Que Gates and the Zhongyue Temple, the Shaoshi Que Gates, the Qimu Que Gates, the Songyue Temple Pagoda, the architectural complex of the Shaolin Temple (Kernel Compound, Chuzu Temple, and Pagoda Forest), the Huishan Temple, the Songyang Academy of Classical Learning, and the Observatory.

Songshan is a historically famous mountain in China, the central of the Five Sacred Mountains. It is largely made up of Mount Taishi and Mount Shaoshi (N34°23'–34°33'; E125°53'–113°11'; altitude 300–1512m) and it covers an area of 14,940 ha.. It is the result of a number of tectonic movements and is well known for its complex geological structure, stratigraphic integrity, and aged and well outcropped rocks. Thanks to its proximity to ancient capitals, which has produced a compelling combination of both natural and cultural landscapes, it was the earliest and the most important sacred mountain of China. It is a remarkable cultural phenomenon in that so many highly diversified important ancient structures that span a wide range of ages coexist in a 4000ha area between Mounts Taishi and Shaoshi.

For this large serial nomination, buffer zones have been designated outside the core zones for each of the eight nominated sites.

There are 367 historic structures within these nominated sites. In terms of building materials they include brick-and-stone structures (254) and wooden structures (113). They may also be classified in terms of their functions and purposes into the categories of ritual (41), religion (291), education (26) or science and technology (9).

**Table 2-1: Types of historic monuments of Mount Songshan**

Name of architectural complex	Type	Time of construction	Level of protection	Features	Number of structures	State of conservation
1. Taishi Que Gates and Zhongyue Temple	Ritual	Eastern Han (25–220) to Qing Dynasties (1644–1911)	National	Multi-row, multi-group courtyard layout taking full account of surrounding scenery and vegetation	39	Intact
2. Shaoshi Que Gates	Ritual	Eastern Han Dynasty (25–220)	National	Stone Que Gvates for temple	1	In good condition
3. Qimu Que Gates	Ritual	Eastern Han Dynasty (25–220)	National	Stone Que Gates for temple	1	Intact



Name of architectural complex	Type	Time of construction	Level of protection	Features	Number of structures	State of conservation
4. Songyue Temple Pagoda	Religion	Northern Wei Dynasty (386–534)	National	Pagoda-centred courtyard layout suited to the mountain environment	5	Intact
5. The architectural complex of Shaolin Temple	Kernel Compound	Ming (1368–1644) and Qing (1644–1911) Dynasties	Provincial	Multi-row, multi-group courtyard layout taking full account of surrounding scenery and vegetation	30	Intact
	Chuzu Temple	Northern Song Dynasty (960–1127)	National	Courtyard layout suited to the mountain environment	6	Intact
	Pagoda Forest	Tang (618–907) to Qing Dynasties (1644–1911)	National	A group of tomb pagodas	241	In fairly good condition
6. Huishan Temple	Religion	Yuan (1271–1368) to Qing Dynasties (1644–1911)	National	Courtyard layout	9	Intact
7. Songyang Academy of Classical Learning	Education	Qing Dynasty (1644–1911)	National	Multi-row, multi-group courtyard layout taking full account of surrounding scenery and vegetation	26	Intact
8. The Observatory	Science and Technology	Yuan (1271–1368) to Qing Dynasty (1644–1911)	National	Multi-row courtyard layout	9	Intact

### 2.a-1 The Taishi Que Gates and the Zhongyue Temple

The Taishi Que Gates (Table 7-1: drawings 1-0-1 to 1-0-5; Table 7-2: photographs 1-3 to 1-46) are situated on the central axis 600m from the Taizhong Pavilion of the Zhongyue Temple at the foot of the Huanggai Peak of Mount Taishi, located to the east of the urban area of Dengfeng. They were originally a pair of structures (the central point: N34°27'06.81", E113°04'04.09") flanking the sacred pathway leading up to the Taishi Shrine, the precursor of the Zhongyue Temple, and later became important architectural elements in front of the temple. These structures were first built in the fifth year of Yuanchu in the reign of Emperor An of the Han Dynasty (118 CE). Standing 6.75m apart, they formed a symbolic entrance to the Taishi Shrine. Although made of gray stone, the structures resemble wooden gates. They measure 3.96m high, 2.13m long, and 0.7m thick; each has a rectangular surface and an overhanging hipped roof, and is composed of the muque (the inner and taller part) and the zique (1.31m lower than the muque). The structures are ornamented on the four sides with carvings that reflect the social customs and beliefs of the Han Dynasty, over fifty of which are well preserved. Only six characters (zhong yue tai shi yang cheng) of the inscription carved in relief on the upper part of the southern side



of the western structure are legible. The 27 lines (with seven characters in each line) carved in intaglio on the other side of the structure contain a eulogy to the magic power of the God of Zhongyue (“Central Sacred Mountain”) and recount why the magistrate of Yangcheng Lü Chang, among others, built the structure. The Taishi Que Gates are the oldest temple side structures to be found in China. They provide important evidence of the ancient practice of offering sacrifices to the God of Mount Taishi, and are notable as a typical example of ancient sacrificial architecture. Table 2-2 details the imagery of the structure.

**Table 2-2: Important pictures on the Taishi Que Gates**

Name of structure	Time of construction	Representative image	Notes
Taishi Que Gates	Eastern Han (25–220)	Beast head holding a ring in the mouth	A ferocious-looking beast head with tusks and a round ring in its huge mouth. Such images are often found on bronze vessels dating from the Shang or Zhou dynasties. It was known as taotie (glutton) in the Warring States Period. In the Han Dynasty it was carved on doors and a great variety of vessels because it was believed to be able to guard property.
		Flatfish	Actually a carp with one eye and three tails, a divinified symbol of good luck. It is recorded in “Sacrifices to Heaven and Earth” in Historical Records.
		Evil-repelling cypress	This reflects the Han custom of using cypresses to ward off evil spirits.
		Four spirits	These images of black dragon, white tiger, scarlet bird, and tortoise encircled by a serpent deriving from primitive animism and totem worship were highly esteemed in the Han Dynasty. The dragon, for instance, was the totem of the Yellow Emperor and Xia tribes, reflecting beliefs in the dynasty. There are a large number of images of the four spirits on the three Han Que Gates.
		Tiger eating ghost	The image of a tiger eating a ghost. The story can be found in Dongjing Fu by Zhang Heng. The image reflects the ancient custom of warding off evil spirits.
		Portrait of Gun	The portrait of Gun, whose son, Yu, was the first emperor of Xia Dynasty. It comprises three images; one shows a huge turtle and the other two show creatures that are a cross between human and turtle, the totem of the Xia tribe. It reflects the ancient custom of offering sacrifices to Gun in the Songshan region.
		Handstand	Records of handstand can be found in Tong Su Bian by Cui Hao.

The Zhongyue Temple (photographs 1-1, 1-2, 1-7 to 1-25; drawings 1-A to 1-K) is situated at the southern foot of Mount Taishi east of the urban area of Dengfeng, 600m south of the Taishi Que Gates. Facing south, it is surrounded by Huanggai Peak in the north, Yu’an Mountain in the south, Wangchao Ridge in the west, and Muzi Hill in the east. Its precursor, the Taishi Shrine, which was built at the latest during the reign of Emperor Wudi of the Han Dynasty, was a place for offering sacrifices to the God of Mount Taishi, with the Taishi Que Gates flanking its sacred pathway. The temple was rebuilt many times. The layout of the temple in its present form can be traced to no later than the Jin Dynasty, and most of its components were rebuilt in



the Qing Dynasty. The temple measures 650m south–north and 166m east–west, covering an area of 10.89ha. The temple structures in the north end, which spread over a gradually rising mountain slope, are 37m higher than those in the south end. There are 39 architectural structures, including palaces, halls, pavilions, and corridors, making up some 400 bays. The Zhongyue Temple is typical of China’s traditional guanshi (“official architectural style”) structures; it comprises multiple courtyards arranged along the central axis. Along the central axis are eleven rows of structures, the main part of the temple. They include the Mingshan Diyi Archway, the Yaocan Pavilion, the Tianzhong Pavilion, the Peitian Zuozhen Archway, the Chongsheng Gate, the Huasan Gate, the Junji Gate, the Songgao Junji Archway, the Junji Palace, the Resting Hall, and Imperial Library. The six rows of structures in the front are either gates or archways ranged along the majestic central passage. Halls or palaces are mainly located behind the Junji Gate. Most of the structures straddling the central axis are high and magnificent, featuring glazed tiles, elegant carvings, and fabulous paintings. The Junji Hall, the right centre of the temple, is the main site for offering sacrifices to the God of Zhongyue; it is also the largest temple hall on any of the five sacred mountains. Standing 23m high on a wide platform, it is nine bays wide and five bays deep, covering an area of 920m<sup>2</sup>. It has a double-eave hipped roof covered by yellow glazed tiles. In addition to the verandas that flank the hall to east and west, there are also auxiliary compounds such as the ancient sacred storage, the Siyue Hall, the Taiwei Palace, the Fire God Palace, the Shenzhou Palace, the Xiaolou Palace, and the Zushi Palace. Plain colours are used on these structures so as to set off the main buildings; they are mostly places where Taoist priests live or perform sacrificial ceremonies. Some 73 ancient stele inscriptions survive, as do over 330 cypresses planted between the Han and Qing dynasties in the compound. Overall, the temple is a massive yet neatly arranged architectural complex featuring well matched colours and clearly defined main and auxiliary structures. As a ritual building ensemble, the temple and the Taishi Que Gates are an excellent example of the spatial arrangement of ancient temples. The Zhongyue Temple exemplifies the official architecture of the Qing Dynasty; it is also the largest of all the historical structures at the Five Sacred Mountains, bearing important evidence about ancient mountain worship practices.

Table 2-3 gives details about the Taishi Que Gates and the more important structures within the Zhongyue Temple, and Table 2-4 lists important steles and other types of cultural relics at the two monuments.





**Table 2-3: The Taishi Que Gates and important structures within the Zhongyue Temple**

Name of structure	Time of construction	Main material	Physical features	State of conservation
Taishi Que Gates	The fifth year of Yuanchu (118 CE) in the Eastern Han Dynasty	Stone	The structures, which are located 600m south of the Zhongyue Temple, are 3.96 m high, 2.13m long, and 0.7m thick. The eastern structure is 6.7m from its western counterpart. Each comprises a base, a main section, and a top. The inner and taller part of the structure is called muque (literally, “mother structure”) and the other part zique (literally, “son structure”). Muque has a hipped roof while zique has only half of a hip roof. On the top are imitation wooden components. The main part of each structure is built with rectangular stones; besides an inscription, it bears images carved in shallow relief on each of the stones.	Intact
Yaocan Pavilion of Zhongyue Temple	Built during the reign of the Qing Emperor Qianlong (1736–95) and rebuilt in 1975	Brick and wood	25.3m south of Tianzhong Pavilion, 12.99m tall, and covering an area of 90.49m <sup>2</sup> . A double-eaved octagonal pavilion, used by passing travellers who had no time to enter the temple to worship the mountain god from a distance.	Intact
Tianzhong Pavilion of Zhongyue Temple	Rebuilt in the 41st year of the Ming Emperor Jiajing (1562)	Brick and wood	Also known as Huangzhong Tower, it is 10.60m high, 21.48m long, and 8.13m wide, covering an area of 174.66m <sup>2</sup> . Taking into account the 7.44m high platform on which it has been built, the overall height is about 18.04m. The platform has three gates. The pavilion is five bays wide, with a double-eaved gable and hipped roof covered with green glazed tiles. The inscription above the gates reads “Zhongyue Temple.”	
Peitian Zuozhen Archway of Zhongyue Temple	Built in the 38th year of the Ming Emperor Wanli (1610) and renovated in 1979	Wood	93.12m north of Tianzhong Pavilion it is 9.17m tall, 19m long, and 7.86m wide, covering an area of 92.91m <sup>2</sup> . Originally named “Universe Archway,” it has four columns, three gates, and a hipped roof covered with glazed tiles. There are characters inscribed on top of the middle arch (“Peitian Zuozhen”) and the two flanking arches (“Yuzhou” and “Juzhan”).	Intact
Chongsheng Gate of Zhongyue Temple	Qing Dynasty; rebuilt in 1942	Brick and wood	33.85m north of Peitian Zuozhen Archway, 11.13m tall, 23.26m long, and 10.12m wide, covering an area of 235.30 m <sup>2</sup> . The gate is five bays wide and two bays deep, with a gable and hipped roof.	Intact
Ancient Sacred Storage of Zhongyue Temple	The reign of the Qing Emperor Qianlong (1736–95)	Brick	46.91m north-east of Chongsheng Gate, 6.59m tall, 5.32m long, and 5.32m wide, covering an area of 27.93m <sup>2</sup> . This is a single-storey square house. The walls are built with bricks, and plain tiles are used for the roof.	Intact
Wordless Stele Pavilion of Zhongyue Temple	The Qing Dynasty (1644–1911)	Brick	46.91m north-west of Chongsheng Gate, 6.59m tall, 5.32m long, and 5.32m wide, covering an area of 27.93 m <sup>2</sup> . This is a single-storey square pavilion. The walls are built of bricks, and plain tiles are used for the roof. There is a stele with no inscription.	Intact



Name of structure	Time of construction	Main material	Physical features	State of conservation
Huasan Gate of Zhongyue Temple	The Qing Dynasty (1644–1911); rebuilt in 1942	Brick and wood	64.78m north of Chongsheng Gate, 9.59m tall, 24.06m long, and 10.68m wide, covering an area of 257.38m <sup>2</sup> . The gate is five bays wide and two bays deep, with a gable and hipped roof.	Intact
Junji Gate of Zhongyue Temple	The Qing Dynasty (1644–1911)	Brick and wood	57.02m north of Huasan Gate, 11.57m tall, 24.37m long, and 11.61m wide, covering 283.3m <sup>2</sup> . The gate is five bays wide and two bays deep, with a single-eaved gable and hipped roof covered with green glazed tiles. An upright plaque bearing its name is hung above the central entrance. A five-step Dougong supports the eaves. There is a 5m-high coloured statue of a general on either side of the gate, which is also known as General Gate.	Intact
Songgao Junji Archway of the Zhongyue Temple	The Qing Dynasty (1644–1911)	Wood	16.95m north of Junji Gate, measuring 8.1m tall, 13.48m long, and 3.91m wide, covering 52.57m <sup>2</sup> . Also called “God Welcoming Gate”, the archway has four columns and three arches, with the name “Songgao Junji” inscribed on top of the central one. The central arc has a nine-step Dougong and each of the flanking ones has a five-step Dougong. The roof is covered with yellow glazed tiles. This is one of the best Qing archways.	
Two Imperial Stele Pavilions of Zhongyue Temple	The reign of Qing Emperor Qianlong (1736–95)	Brick and wood	Located 39.55m north of Junji Gate and 36.63m apart from each other, each pavilion covers an area of 51m <sup>2</sup> . The eastern pavilion was originally named “Imperial Incense Pavilion” and the western one “Imperial Silk Pavilion.” The octagonal pavilions have surrounding corridors, and double-eaved roofs covered with yellow glazed tiles. There is a seven-step Dougong set under the upper eaves and a five-step Dougong under the lower ones. They are typical Qing official style structures. They house two steles bearing poems by the emperor and erected respectively in the 15th year (1750) and the 48th year (1783) of Qianlong.	Intact
Junji Hall of Zhongyue Temple	Built in the Song Dynasty, destroyed by fire in the late Ming Dynasty, and rebuilt in the tenth year of Qing Emperor Shunzhi (1653)	Brick and wood	75.21m north of Songgao Junji Archway, 22.34m tall, 34.82m long, and 17.65m wide, covering 614.13m <sup>2</sup> . Also called “Great Zhongyue Hall,” it is the central building of Zhongyue Temple and the largest single wooden structure extant in Henan. It is nine-bay wide and five-bay deep, with a double-eave hip roof covered by yellow glazed tiles. There is a seven-step Dougong under the upper eaves and a five-step Dougong under the lower. The ceiling of the main bay is adorned with a beautiful zaojing (decorative ceiling pattern in the shape of caisson) featuring coiled dragons. The massive building is one of the most prestigious Qing halls extant.	Intact
Resting Hall of Zhongyue Temple	Rebuilt in the Chenghua Period of the Ming Dynasty and renovated in the reign of Qing Emperor Qianlong	Brick and wood	49.89m north of Junji Hall, 13.06m tall, 27.98m long, 11.42m wide, covering 319.39 m <sup>2</sup> . The hall is seven bays wide and three bays deep. It has a single-eaved gable and hipped roof covered with yellow glazed tiles. Below the eaves is a five-step Dougong. Inside the hall there are the statues of the God of Zhongyue and his wife Lady Tianling.	Intact



Name of structure	Time of construction	Main material	Physical features	State of conservation
Imperial Library of Zhongyue Temple	Built in the reign of Ming Emperor Wanli (1573–1620) and rebuilt in the eighth year of the Republic of China Period (1919)	Brick and wood	36.37m north of the Resting Hall, 15.09 m tall, 39.95m long, and 13.28m wide, covering 530.27m <sup>2</sup> . Also called “Huanglu Hall,” the library is eleven bays wide and three bays deep, with an imitation gable and hipped roof. It houses the statue of the Jade Emperor (Yuhuang dadi). It was used to store Taoist scriptures. Many Qing emperors wrote stele inscriptions here. The current western-style facade dates from the Republic of China Period when it was rebuilt.	Intact
Huanggai Pavilion	Qing Dynasty (1644–1911)	Brick and wood	This is an octagonal pavilion with a double-eaved roof covered with yellow glazed tiles on Huanggai Peak behind Zhongyue Temple.	Intact

**Table 2-4: Important steles and other cultural relics at the Zhongyue Temple**

Name	Time of construction	Material	Physical features	State of conservation
Stele of Zhongyue Temple (zhongyue songgao lingmiao)	The reign of Taiyan (435–40 CE) in the Northern Wei Dynasty	Stone	South-east of Junji Gate and west of Dongyue Hall, the stele is 2.84m high and 0.99m wide. It records geographic information about Mount Songshan, major deeds of Taoist Master Kou Qianzhi, who assisted Taiping Zhenjun in implementing his policy of enlightenment, and the history of Zhongyue Temple and its precursor Taishi Shrine in the Qin, Han, Wei, Jin and the Southern and Northern Dynasties. It is the first Taoist stone stele in China. It is also a rare masterwork of calligraphy in a simple yet vigorous style.	Intact
Stele inscription of Zhongyue Temple (zhongyue zhongtian chongsheng dimiao)	The seventh year of Dazhong Xiangfu (1014) in the Song Emperor Zhenzong’s Reign	Stone	Within the Donghua Gate. The stele is 7.37m high and 1.64m wide. The inscription, composed by Wang Zeng and written by Bai Xian, records the grand occasions of offering sacrifices to Mount Songshan in the Song Dynasty.	Intact
Stone Dhanari Column with imperial sacrificial essay	The third year of Tianxi (1019) in the Song Emperor Zhenzong’s Reign	Stone	East of Junji Gate. The octagonal stone Dhanari column is 2.27m high and 1.1m in circumference. It is adorned with columns and carved pearls on the spire, and sits on a sumeru base with a lotus design. It attests to the mutual influence between religions in the Song Dynasty.	Intact
Stele inscription on the rebuilding of Zhongyue Temple	The sixth year of Song Emperor Kaibao (973)	Stone	Inside the Xihua Gate. The stele is 5.85m high and 1.42m wide. The inscription, composed by Lu Duoxun and written by Sun Chongwang, records the rebuilding of Zhongyue Temple – the emperor giving the order, the making of the drawings, the selection of supervising officials, and the expansion and addition of new halls.	Intact



Name	Time of construction	Material	Physical features	State of conservation
Stele with an essay on the expansion of Zhongyue Temple and a preface	The first year of Song Emperor Qianxing (1022)	Stone	Inside the Xihua Gate. The stele is 4.83m high and 1.3m wide. The inscription, composed by Chen Zhiwei and written by Xing Shouyuan, records how Zhao Heng (Song Emperor Zhenzong) sent eunuchs to Mount Songshan to announce the order of expanding the temple and the consequent extensive renovation.	Intact
Stele of the rebuilding of Zhongyue Temple	The 22nd year of Jin Emperor Dading (1182)	Stone	Within Donghua Gate. The stele is 5.6m high and 1.74m wide. The inscription, composed by Huang Jiuyue and written by Hao Shi, with its title written in seal script by Dang Huaiying, records the rebuilding of Zhongyue Temple (reason, time, process, and result). It is of great value for studying the history of the temple and the Jurchen nation. It is praised for its vigorous calligraphic style in the Essay On Songshan written by Jing Rizhen in the Qing Dynasty.	Intact
Stele with picture of Zhongyue Temple rebuilt in the reign of Jin Emperor Cheng'an	The fifth year of Jin Emperor Cheng'an (1200)	Stone	The stele is 1.33m high and 0.75 m wide. It is situated at the eastern end of the northern corridor behind the eastern side entrance of Junji Gate. It bears a complete picture of Zhongyue Temple in the reign of Cheng'an. Jin Shi records that "after Zhongyue Temple was rebuilt in the reign of Cheng'an in the Jin Dynasty, it had over 800 rooms around the main halls and over 70 stele towers; a picture was drawn and carved onto a stele."	Intact
Imperial edict stele	The first year of Yuan Emperor Zhiyuan (1335)	Stone	South-east of Junji Gate and west of the Zhongyue Temple Stele (zhongyue songgao lingmiao). The stele is 3.08m high and 0.93m wide. It records an edict orally issued by Tuohuantiemu'er, Yuan Emperor Huizong. The inscription contains both Chinese and Persian transliterations of the original Mongolian edict. Religious jargon and local dialect words are also used. The general meaning is that officers and soldiers should not cause any damage to the temple or its vegetation.	Intact
Yuelitian zhong Stele	Ming Dynasty (1368-1644)	Stone	West to the front of Junji Hall. The stele is 1.72m high and 0.75m wide. The four-character name, in a vigorous style, was written by Ding Yingtai, county magistrate of Dengfeng in the reign of Wanli in the Ming Dynasty.	Intact
Poem Stele	The second year of Yuan Emperor Huangqing (1313)	Stone	Outside the north wall of the Fire God Palace. The stele is 1.35m high and 0.7mwide. The poem, composed by the famous Yuan Taoist Wu Quanjie and written by Xie Junxing, describes the scenery of Mount Songshan and expresses the author's feelings about sending letters for the reigning emperor.	Intact
Stele with the picture of Five Sacred Mountains	The second year of Ming Emperor Wanli (1574)	Stone	Situated at the north end of the corridor behind the eastern entrance of Junji Gate. The stele is 1.7m high and 0.78m wide. Carved on it is a picture of the Five Sacred Mountains, with fulu (Taoist talisman) symbolizing each mountain and related legends.	Intact
Stele with the picture of Five Sacred Mountains	The 32nd year of Ming Emperor Wanli (1604)	Stone	East of the front of Junji Gate. The stele is 3.75m high and 1.25 m wide. Carved on it is a picture of the Five Sacred Mountains, with fulu (Taoist talisman) symbolizing each mountain.	Intact



Name	Time of construction	Material	Physical features	State of conservation
Imperial sacrificial essay stele	The eighth year of Qing Emperor Shunzhi (1651)	Stone	Inside Shunshan House east of the Imperial Library. The stele is 1.78m high and 0.6m wide. Carved on it is a sacrificial address of the Emperor Shunzhi, who sent an envoy to offer sacrifices to Songshan.	Intact
Imperial sacrificial essay stele	The sixth year of Qing Emperor Kangxi (1667)	Stone	Inside Shunshan House east of the Imperial Library. The stele is 1.7m high and 0.6m wide. Carved on it is a sacrificial address of the Emperor Kangxi, who sent an envoy to offer sacrifices to Songshan.	Intact
Imperial sacrificial essay stele	The first year of Qing Emperor Yongzheng (1723)	Stone	Inside Shunshan House east of the Imperial Library. The stele is 1.7m high and 0.7m wide. Carved on it is a sacrificial address of the Emperor Yongzheng, who sent an envoy to offer sacrifices to Songshan.	Intact
Imperial sacrificial essay stele	The 13th year of Qing Emperor Qianlong (1748)	Stone	Inside Shunshan House east of the Imperial Library. The stele is 1.8m high and 0.65m wide. Carved on it is a sacrificial address of the Emperor Qianlong, who sent an envoy to offer sacrifices to Songshan.	Intact
The Qianlong Emperor's poem stele	The 15th year of Qing Emperor Qianlong (1750)	Stone	Inside the Yuxiang Pavilion. The stele is 3.8m high and 0.88m wide. Carved on it is a poem that the Emperor Qianlong composed while touring Zhongyue Temple.	Intact
Imperial sacrificial essay stele	The first year of Qing Emperor Guangxu (1875)	Stone	Inside Shunshan House east of the Imperial Library. The stele is 1.8m high and 0.65m wide. Carved on it is a sacrificial address of the Emperor Guangxu, who sent an envoy to offer sacrifices to Songshan.	Intact
Stone Wengzhong (figure)	The fifth year of Eastern Han Emperor Yuanchu (118 CE)	Stone	The two figures are situated in the square pavilions on either side of the sacred path (24.5m south of the Mingshan Diyi Archway). Each measures 1.2m high and 1.54m in circumference. They have flat tops of heads, square faces, well proportioned features, broad belts round the waist, and sword hilts in hand. They are the oldest extant stone figures in China and precious material for studying the art of carving and costume in the Han Dynasty.	Intact
Stone lions	Qing Dynasty (1644–1911)	Stone	The two lions are situated on either side of the platform in front of Tianzhong Pavilion. Each measures 2.2m in circumference and 3.1m high (including the base), with a ball under its feet and a round stone ball about 15cm in diameter in its mouth.	Intact
Iron warehouse guardians	The first year of Song Emperor Zhiping (1064)	Iron	The four iron statues are situated at the four corners of the ancient sacred warehouse east of Chongsheng Gate, measuring 2.5–2.65m high. They are the largest, best preserved, and best designed iron statues in China.	Intact
Iron lions	The second year of Jin Emperor Zhengda (1225)	Iron	The pair of iron lions are situated below the platform in front of Junji Hall. Each measures one meter high and 1.4 meters in waist circumference, and together they weigh 850kg. There are inscriptions on their bases.	Intact





### 2.a-2 The Shaoshi Que Gates

The Shaoshi Que Gates (Table 7-1: drawings 2-0-1 to 2-0-5; Table 7-2: photographs 2-1 to 2-4), the pair of side structures flanking the sacred pathway in front of the temple of Mount Shaoshi (the temple has been demolished), are situated at the foot of Mount Shaoshi 6km west of the urban area of Dengfeng, facing Mount Taishi, with the Shaoxi River behind it. It was built in the second year of Yanguang (123 CE) in the reign of Han Emperor An. Made of gray stones, it is structurally largely the same as the Taishi Que Gates. Standing 7.6m apart, they formed a symbolic entrance to the Shaoshi Temple. The east structure measures 3.37m high and the west is 3.75m high; each is 2.12m long and 0.7m thick. The pictures on its main part are in urgent need of conservation, though over sixty of them are relatively intact. The most valuable of them feature respectively a circus show, a moon palace, and a game of cuju, an ancient form of football. The inscription is in seal script and in a vigorous style the same as that of the inscription on the Qimu Que Gates. These typical ancient Chinese sacrificial ritual structures provide important material proof of the offering of sacrifices to the God of Mount Shaoshi in ancient times. Table 2-5 gives details of the images on the structures.

**Table 2-5: Important images on the Shaoshi Que Gates**

Name of structure	Time of construction	Representative images	Notes
Shaoshi Que Gates	Eastern Han Dynasty (25–220)	Circus show	The image shows two galloping horses. On the saddle of the first one is a young woman with a double bun hairstyle and tight clothes doing an arched handstand;. On the second horse there is another woman, whose long sleeves streaming behind her in the wind and backward inclining body suggest the speed of the horse, the thrilling effect of the performance, and the rider’s superb skills.
		Hunting	The image shows two people riding horses. The first one turns his head and draws his bow, ready to shoot; the second one, with a drawn bow, is chasing a spotted deer that has been shot.
		Cuju game	The image, which shows two women playing cuju game, is important material proof that football originated in China. Cuju was not only entertainment, since it was also required for military training in the Han Dynasty. Another image of cuju can be found on Qimu Que Gates.
		Animal fight	The image shows a tiger fighting an ox. Animal fights were a form of jueji, or wrestling, in the Han Dynasty. The image reflects the popularity of jueji at the time.
		Moon palace	The image features a toad and a rabbit making medicine in the moon. In the Han Dynasty it was believed that the toad in the moon was the incarnation of the fairy Chang’e. The image reflects the worship of the moon.
		Winged man	The image shows a winged man, reflecting the wish to become immortals in the Qin and Han dynasties.

### 2.a-3 The Qimu Que Gates

The Qimu Que Gates (Table 7-1: drawings 3-0-1 to 3-0-6; Table 7-2: photographs 3-1 to



3-4), the pair of side structures flanking the sacred path before the Qimu Temple (which does not survive), is situated on the slope beneath the Wansui Peak of Mount Songshan, with the Chongfu Palace in the west and Fuqiu Peak in the east. It is 190m from the Qimu Stone. As recorded in the inscription on it, it was built by Zhu Chong, prefect of Yingchuan, in the second year of Yanguang (123 CE) in the reign of Han Emperor An. Made of gray stone, it is the same in form as the Taishi Que Gates. Standing 6.8m apart, they formed a symbolic entrance to the Qimu Temple. The east structure is 3.17m high and the west one 3.18m high; each is 2.13m long and 0.7m thick. Over 60 relatively intact images survive. The most valuable of these depict the stories of Yu, the first emperor of the Xia Dynasty, turning into a bear, and of his wife, the mother of Qi, turning into a stone, along with magic shows and cockfights. The inscription, written by Tangxi Xie, is in seal script and of an elegant, vigorous style, with 35 lines and twelve characters each; it is relatively well preserved among the inscriptions on the three Han Que Gates. The text is mainly a eulogy of Yu's feat of curbing the flood and his great selflessness. There is another inscription in official script, which records Zhonglangjiang (a military rank) Tangxi Dian, the son of Tangxi Xie, praying for rain on Mount Songshan.

The Qimu, Taishi, and Shaoshi Que Gates are known as the Three Han Que Gates. The images on them, mainly carved in relief with intaglio lines, are simple, vivid, and majestic, reflecting the bold creativeness of Han artists. As rare remains of Han structures, the three simple gates have the typical appearance of stone structures, but they reflect certain features of wooden structures in the roofs and other details. The images and inscriptions on them are very beautiful and in a romantically dramatic style, embodying Han artistic styles. The architectural forms of the Three Han Que Gates and the images on them are of great value in studying the history of architecture, fine arts, and Eastern Han society. Table 2-6 contains details of the more important images on the Qimu Que Gates.

**Table 2-6: Important images on the Qimu Que Gates**

Name of structure	Time of construction	Representative images	Notes
Qimu Que Gates	Eastern Han Dynasty (25–220)	Magic show	The image shows a man in a felt hat, with bared chest and upturned face, holding a long-necked bottle and spitting fire. There is another man holding a long-necked bottle and an axe, supposedly to perform spitting fire or 'changing head'. The magic show was a product of Sino-foreign cultural exchange. As recorded in 'Da Wan' in Historical Records, there were magic show performers called xuan zhe (those who make people dazzle) in the reign of Han Emperor Wu. In the reign of Eastern Han Emperor An, a magic show troupe from Daqin (Roman Empire) came to perform in Luoyang via Burma, to which they had travelled by sea. As recorded under 'South-western Barbarians' in the History of Han, the King of Burma sent envoys to China, who presented to the emperor musicians and magic show performers, who could conjure, spit fire, dismember themselves, and replace their heads with those of oxen or horses. The image shows the magic troupe from Alexandria in ancient Egypt performing for Emperor An at the time when the side structures were built. This is important material proof of Sino-foreign cultural exchange.





Name of structure	Time of construction	Representative images	Notes
Qimu Que Gates	Eastern Han Dynasty (25–220)	Cockfight	The image shows two gamecocks fighting fiercely, with upturned tails and extended necks. Cockfights were popular in the Spring and Autumn Period and the Warring States Period, and became more popular in the Han Dynasty.
		Yu of Xia turning into a bear	The image shows a fat Yu drawn with curved lines, who looks half human and half like a bear, and two people watching with surprise. It reflects the legend of Yu turning into a bear to curb the flood, which was told in the Han Dynasty.
		The mother of Qi turning into a stone	The image shows Lady Tushanshi turning into a stone and conceiving Qi, and two persons watching. It reflects the Xia people's ancestral worship and the custom of offering sacrifices to the god of birth.
		Guoxia horse	The image shows two ponies standing beneath two big trees. According to Yan Shigu's annotations to History of Han, such ponies were called guoxia ("below fruit tree") horse because they were so small that one could ride them under fruit trees. This species of pony is still bred in Sichuan Province of China and some European countries today.
		Taming elephants	There are three images in total. The mahouts hold hooked long poles to control the elephants. As recorded in History of Han, the state of Nanyue presented tamed elephants to the emperor in the second year of Yuanshou (123 BC) in the reign of Han Emperor Wu.
		Guo Ju burying his son	The image shows the impoverished Guo Ju burying his son alive by a tree to save provisions for his mother. It reflects the Confucian ethical idea of ruling the country on the principle of filial piety that was advocated by the ruling class of the Han Dynasty.

#### 2.a-4 The Songyue Temple Pagoda

The Songyue Temple Pagoda is a dodecagonal overlapped-eaves cylindrical brick pagoda (Table 7-1: drawings 4-0-1 to 4-0-3; Table 7-2: photographs 4-1 to 4-8). It is situated in the Songyue Temple compound 5km north of the urban area of Dengfeng, with the peaks of Mount Taishi behind it, the West Lingtai Mountain in the west, the East Lingtai Mountain in the east, and a long, gradual slope in the south that gives a vista of the pagoda from dozens of kilometres away. To the east of the temple there are streams and lush woods, creating a tranquil environment. The large cream coloured Pagoda was built in memory of Sakyamuni.

Songyue Temple, built between 508 and 511, was the temporary palace outside the capital for Emperor Xuanwu of Northern Wei Dynasty. The pagoda courtyard of the present Songyue Temple was only a part of the original temple. Other current buildings are the Hall of Sakyamuni, the Samghrama Hall, and the Liuzu Hall (in memory of Huineng, the sixth patriarch of the Chan sect). The surviving pagoda is the main building and possesses the greatest architectural art and landscape value. Some ancient and celebrated trees, including the Chinese scholar tree and the maidenhair tree, can also be seen.



As a relic of the Northern Wei Dynasty, the heyday of Buddhism, the design of the pagoda is very revolutionary. The parabolic contour of the upper part, the arched door opening with its flame pattern in the lower part, and the decorative lions in Kunmen frame are products of the cultural exchange between Chinese architecture and that of the Western Regions. Its general appearance is bold and erect and its details are simple and exquisite: it marks the very high artistic and technical standard of the pagoda, which was the precursor of later high cylindrical structures. The famous architect Liu Dunzhen commented in Notes of the Survey of Ancient Architecture in Henan that “Tang square pagodas, such as Small Wild Goose Pagoda and Xiangji Temple Pagoda, were all modelled on this... The absence of central columns within these pagodas proves that the design of Tang brick towers originated from the Northern Wei Dynasty... The octagonal shape of the interior plan above the second storey proves that octagonal structures do not originate from the Tang Dynasty, which is of great importance in architectural history.” The Songyue Temple Pagoda is an important example of a pagoda with overlapping eaves. Its general shape and carved decoration, with clear religious meanings, are important architectural symbols of the spread and evolution of Buddhist culture. Table 2-7 gives details of the important historic structures at the Songyue Temple and Table 2-8 lists the important steles, statues, and other relics in the temple.

**Table 2-7: Historic structures at the Songyue Temple**

Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
State of conservation	Songyue Temple Pagoda	Northern Wei Dynasty (386–534)	Brick	Located at the Songyue Temple, this is an overlapping eaves brick pagoda with a dodecagonal plan. Its total height is 36.778m and its base is 0.85m high. It is built with gray bricks and yellow mud, and the outside is coated with white lime. The interior is hollow and octagonal, with arched doors in four sides leading to the central chamber. Below the eaves in the first storey is a 2.81m long undecorated wall with doors in four sides. The top of each door is of double-plinth and double-arch structure and there is an arch with an ornamental ogive above each. There are outward curling patterns on the corners of the arch and a stone inscription inlaid on either side of it, most of the characters of which are eroded. At each of the twelve corners is a column the top of which is ornamented with images of flames, pearls, and overturned lotus; the bases are in the shape of an overturned lotus. Besides the four doors, there is a niche on each of the other eight sides, with a pair of lions carved on the base of each niche.	Intact



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
State of conservation	Songyue Temple Pagoda	Northern Wei Dynasty (386–534)	Brick	There are 15 overlapping eaves roofs above the first storey. The height of each storey diminishes from bottom to top, and the width of the eaves also decreases from storey to storey. The outer contour gradually contracts. On the low walls between the eaves are 429 arched doors and latticed windows. Apart from eleven doors, all the doors and windows are simply ornamental. The top of the pagoda comprises a pearl, seven lakstas, and an inverted-bowl shaped base with a lotus design. All of these are made from gray bricks that have been polished. The upper part of the pagoda chamber is divided into ten storeys by inner overlapping eaves. The lowest storey is still dodecagonal on the inside; the second storey and above are octagonal.	Intact
		Qing Dynasty (1644–1911)	Brick and wood	This is the central of the three halls, located 18m north of the Songyue Temple Pagoda; it is 14.8m long and 11m wide. The hall is three bays wide and deep respectively with a flush gable roof.	Intact
	Samghrma Hall	Qing Dynasty (1644–1911)	Brick and wood	This is the eastern hall; it is 11.8m long and 11m. It is three bays wide and deep respectively with a flush gable roof.	Intact
	Baiyi Hall	The Qing Dynasty (1644–1911)	Brick and wood	This is the western hall; it is 14.8m long and 11m wide. It is three bays wide and deep respectively with a flush gable roof.	Intact

Table 2-8: Steles, statues, and other relics in the Songyue Temple

Architectural complex	Name of relic	Time	Material	Physical features	Condition of Preservation
Songyue Temple	Tang stele of Master Dazheng of Jing'ai Temple	The fourth year of Tang Emperor Dali (769)	Stone	To the south of the Songyue Temple Pagoda; 1.97m high, 0.95m wide. The inscription, composed by Wang Jin and written by Xu Hao, records the life of Master Dazheng and the cause of writing, and expresses the mourning for the master.	Intact
	Usnisa-Vijaya-Dharani dvaja	Tang Dynasty (618–907)	Stone	To the south of the Songyue Temple Pagoda; the octagonal stone Dhanari column bears a carved inscription of Usnisa-Vijaya-Dharani Sutra.	Intact



Architectural complex	Name of relic	Time	Material	Physical features	Condition of Preservation
Songyue Temple	Record of the Rebuilding of Samghrma Hall	The ninth year of Qing Emperor Qianlong (1744)	Stone	To the south of the Songyue Temple Pagoda; 1.66m high, 0.78m wide. The inscription is written by Hu Ruheng.	Fairly good
	Stele of sacrifice to Mount Songshan	The tenth year of Qing Emperor Xianfeng (1860)	Stone	To the south of the Songyue Temple Pagoda; 1.32m high, 0.69m wide. The inscription, written by Li Baoshan, is an essay on offering sacrifices to Mount Songshan.	Fairly good
	Statue of Amitabha	The seventh year of Ming Emperor Yongle (1409)	White jade	Located at the Hall of Sakyamuni of Songyue Temple. Height of base 0.31m, width of base 0.575m, height of stele 1.32m, circumference 1.60m. The statue, with an inscription, was presented by Prince Zhou in the Ming Dynasty.	Fairly good, with cracks

### 2.a-5 The architectural complex of the Shaolin Temple (the Kernel Compound, the Chuzu Temple, the Pagoda Forest, and the surrounding pagodas)

The architectural complex of the Shaolin Temple (Table 7-2: photographs 5-1 and 5-2) is situated on the north side of Mount Shaoshi 13km north-west of the urban area of Dengfeng. The surviving historic structures include the Kernel Compound, the Chuzu Temple, the Pagoda Forest, and the surrounding pagodas. The Chuzu Temple was built to commemorate Dharma, the first patriarch of the Chan sect of Buddhism. The Pagoda Forest is a group of pagodas erected over the tombs of eminent monks of the temple. The temple has been considered since ancient times to be the “Greatest Ancient Temple in China.” It is the birthplace not only of the Chan sect of Chinese Buddhism, but also that of the Shaolin School, the greatest Chinese martial art school. It is a holy place that brings together the Chan sect and martial art. The scale of the architectural complex is very large. Seen from afar, the Shaolin Temple is a spectacular complex with red walls and green tiles, set off by green trees and steeped in tranquillity

To the south, the Kernel Compound of the temple (Table 7-1: drawings 5-A to 5-D; Table 7-2: photographs 5-3 to 5-25) faces Mount Shaoshi in the south, with Wuru Peak behind it and Shaoxi River in front of it; its gate is 65m from the river. It was built for an Indian monk named Buddhahadra on the orders of Emperor Xiaowen (personal name Yuanhong) in the 19th year of Taihe (495 CE) in the Northern Wei Dynasty. It is over 300m long from north to south and 120m wide from east to west, covering an area of about 3.6ha.. Seven structures, including the gate, the Hall of Heavenly King, the Hall of Sakyamuni, the Tower of Buddhist Scriptures, the Abbot’s Room, the Lixue Pavilion, and the Thousand Buddha Hall, stand along the central axis of the Kernel Compound, gradually increasing in height and rising a total of 22.61m. Most of the Ming and Qing buildings have single eaves and glazed tiles, in different roof styles (flush gable roof, hanging gable roof, gable and hipped roof, hipped roof). Apart from Thousand Buddha





Hall, they are moderate in size. The Thousand Buddha Hall is seven bays wide, with 300m<sup>2</sup> of priceless murals on its walls. The central axis is flanked by some associated buildings, including the Bell Tower, the Drum Tower, the Liuzu Hall, the Jinnaluo Hall, the east and west Liaofang, the Manjushri Hall, the Samantabhadra Hall, the Baiyi Hall, and the Ksitigarbha Hall. There are murals on the walls of the Baiyi Hall that depict the martial art and history of the Shaolin Temple, such as Shaolin boxing, the scene when thirteen monks saved the life of Emperor Taizong of the Tang Dynasty, and Kinnara fighting against the Red Scarf Army. In addition, there is the pagoda courtyard in the west and a meditation hall and rooms for monks in the east. The Sakyamuni Pagoda and the Pagoda of Incarnated Maitreya from the Song Dynasty still survive, along with 174 steles of past dynasties and ancient trees (including a Chinese scholar tree of the Qin Dynasty and ginkgo trees over 1500 years old). These go together to make up this celebrated temple where monks are able to practise Buddhist activities, exercise martial art, and live in the mountains. The steles and murals in the Kernel Compound attest to the history of the temple, and contribute greatly to research in history, culture, martial art, religion, architecture, calligraphy, carving, painting, and the cultural exchange between the temple and foreign countries. The temple is held in high esteem as the origin of both the Chan sect and the Shaolin school of martial art.

The Chuzu Temple (Table 7-1: drawings 5-E-1 to 5-E-7; Table 7-2: photographs 5-26 to 5-39) is situated on a turtle-shell-shaped hill 2km north-west of the temple compound, with Wuru Peak behind it and surrounded by hills, brooks, cliffs, ravines, and tall trees. It is 1800m from the Dharma Cave of Wuru Peak to the north and was built in memory of Dharma. The courtyard is 88.28m long from north to south and 38.72m wide from east to west, covering an area of 0.34ha. Three buildings (the gate, the main hall, and the Thousand Buddha Pavilion) are on the central axis, which is flanked by the Mianbi Pavilion and the Pavilion of the Holy Parents. The main hall, built in the Song Dynasty, has an overhanging hood, huge Dougong brackets, and exquisite carved ornaments. It was built at about the time when Yingzao Fashi, a famous textbook on architecture, was published. Most of its brackets, beams, and carved ornaments conform to the rules laid down in that book, making them important examples of Song wooden construction technology, and most likely unique examples of wooden structural design and stone carving, thereby throwing light on the rules set out in Yingzao Fashi. In addition there are five historic buildings and over 49 steles dating from later than the Song or Jin Dynasty in the courtyard of the temple, along with a famous cypress dating back to the Tang Dynasty.

The Pagoda Forest (Table 7-1: drawings 5-F-1 to 5-F-5; Table 7-2: photographs 5-40 to 5-58) is a group of pagodas that commemorate eminent monks, covering an area of 1.99ha and located on a slope some 280m west of the Kernel Compound, with the Shaoxi River in the south and Wuru Peak in the north. The ancient pagodas are closely arranged, giving rise to the name of “Pagoda Forest.” In the “forest” and in the vicinity there is a total of 241 pagodas dating from seven dynasties – Tang, the Five Dynasties, Song, Jin, Yuan, Ming, and Qing, covering the period 689–1803 AD. Six pagodas date from the Tang Dynasty, one from the Five Dynasties, two from the Song Dynasty, eight from the Jin Dynasty, 44 from the Yuan Dynasty, 143 from the Ming Dynasty, and 14 from the Qing Dynasty. There are 23 that date from unknown periods. Most of the pagodas have inscriptions on stone or brick, and there are 14 steles with inscriptions. The



Pagoda Forest shows the change in the form and artistic style of tomb pagodas from the Tang Dynasty onwards, and reflects the processes of exchange and fusion between the culture of the Chan sect and that of various other cultures. The Pagoda Forest of the Shaolin Temple surpasses any other Chinese pagoda group in the number of its pagodas and is justly known as the “museum of the art of ancient pagodas.” It is a treasure house for the comprehensive study of the history of Chinese architecture, carving, and religion.

Table 2-9 gives details of the important historic structures of the Shaolin Temple. Important steles, murals, statues, and other relics in the Shaolin Temple are listed in Table 2.10.

**Table 2-9: Historic structures of the Shaolin Temple**

Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of the Shaolin Temple	Shaoyang Bridge	The 26th year of Qing Emperor Daoguang (1846)	Stone	65m south of the gate of the Shaolin Temple. Single-arch stone bridge; 37.5m long, 5.3m high, 5.1m wide, vector height 3.8m. There is a raised dragon head carved on the east side of the middle of the arch and the dragon tail on the west side.	Intact
	East and west archways	The 23rd and 34th years of Ming Emperor Jiajing (1544; 1555)	Stone	On the east and west side of the gate of the Shaolin Temple; Height 5.9m, distance between the columns 3m. Hipped roofs with carved decoration on the ridge, rows of carved tiles, and carved brackets below the eaves, with images of double dragons playing with a pearl and double dragons playing with a lion. The east and west archways have inscriptions on their lintels and couplets on the two columns.	Intact
	Gate of the temple	The 13th year of Qing Emperor Yongzheng (1735)	Brick and wood	Height 11.26m, length 14.65m, width 9.74m, area 142.98m <sup>2</sup> . The gate is three bays wide and three bays deep. It has a single-eave gable and hipped roof, the ridge covered with glazed tiles. Above the entrance there is a plaque bearing the temple's name written by Emperor Kangxi (three gilt characters on a black background). Inside the gate are the statues of Maitreya and Veda.	Intact
	The Abbot's Room	Ming Dynasty (1368–1644)	Brick and wood	203.85m north of the gate; 11.2m high, 18.4m wide, 18.4m wide; 200.6m <sup>2</sup> . It is five bays wide and three bays deep, with a flush gable roof. It is where the abbot lives and attends to temple affairs. It is also known as the Dragon Court because Emperor Qianlong stayed here on his visit to the temple in the 15th year of his reign (1750).	Intact
	Kuoran Hall	The reign of Ming Emperor Wanli (1573–1620)	Brick and wood	13.65m east of the Abbot's Room. The hall is three bays wide and has a flush gable roof. It was rebuilt in the Qing Dynasty. Above the door is an inscription Tranquillity amid tranquillity carved in brick.	Intact



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of the Shaolin Temple	Lixue Pavilion	The seventh year of Ming Emperor Zhengde (1512)	Brick and wood	22.06m north to the Abbot's Room; 8.64m high, 12.46m long, 9.24m wide, area: 115.13m <sup>2</sup> . The pavilion is three bays wide and three bays deep, and almost square in plan. It is the only structure in the temple with a single-eave hipped roof. It commemorates Huike, the second patriarch of the Chan sect, who stood in the snow and broke his arm to show his earnestness to be the disciple of Dharma. Though it is small, the hall has a graceful, artistic appearance, and is an important structure that embodies the temple's status as the origin of the Chan sect. A horizontal plaque with an inscription written by Emperor Qianlong is hung inside.	Intact
	Thousand Buddha Hall	The 16th year of Ming Emperor Wanli (1588)	Brick and wood	21.45m north of the Lixue Pavilion; 14.99m high, 30m long, 16m wide, area 490m <sup>2</sup> . It is three bays wide and three bays deep, with a flush gable roof. It was built with material of the demolished Yiwangfu Hall on the orders of Empress Dowager Cisheng Xuanwen, a devout Buddhist. In the three main bays in the front there are partition-board doors. Above the door in the main bay is a vertical plaque bearing the words Xifang shengren ("sages from the west"). Inside the hall is a mural showing five hundred arhats worshipping Mahavairochana and pits left by monks practising martial art.	Intact
	Baiyi Hall	Early Qing Dynasty	Brick and wood	5.53m south-east of the Thousand Buddha Hall; 9.6m high, 17.13m long, 10.87m wide, area 186.2m <sup>2</sup> . The hall is five bays wide and three bays deep, with a flush gable roof. It is also known as the Chuipu Hall or the Avalokitesvara Hall (it houses a statue of Avalokitesvara). On the eastern, southern, and northern walls are murals of Shaolin boxing.	Intact
	Ksitigarbha Hall	Early Qing Dynasty	Brick and wood	5.53m south-west of the Thousand Buddha Hall; 9.6m high, 17.13m long, 10.87m wide, area 186.2m <sup>2</sup> . The hall is five bays wide and three bays deep, and houses a statue of Ksitigarbha.	Intact
	Sakyamuni Pagoda	The second year of Song Emperor Yuanyou (1087)	Brick	Located in the pagoda courtyard of the Kernel Compound of the Shaolin Temple; 8.1m high, base side length 4.05m, width 3.08m. The pagoda houses a statue of Sakyamuni in the central chamber. The inscription on it was composed and written by Abbot Guangqing.	Intact
	Pagoda of Incarnated Maitreya	The second year of Song Emperor Yuanyou (1087)	Brick	Located in the pagoda courtyard of the Kernel Compound of the Shaolin Temple; 11.5m high, side length of pagoda base 2.85m. This is a ten-storey square overlapped-eaves pagoda. It bears the inscription Xiasheng mile fota ("Pagoda of the Incarnation of Maitreya") on its top. Its construction was presided over by Abbot Guangqing.	Intact





Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Chuzu Temple	The Main Hall	The seventh year of Northern Song Emperor Xuanhe (1125)	Wood, brick, and stone	<p>Height 10.5m, length 15.34m, width 14.8m, area 227m<sup>2</sup>. The hall is three bays wide and three bays deep, with a single-eaved nine-ridged roof. Below the eaves are brackets of five puzuo with single overhanging gong and single ang in double-crossed horizontal gongs. The roof is covered with green glazed trimmed-edge tiles. There are square doors in the front and rear central bays, and square mullioned windows in the side bays under the front eaves. A stone column inside bears the inscription “The seventh year of Xuanhe of the Great Song Dynasty.”</p> <p>The hall was built only twenty-five years later than the publication of Yingzao Fashi. Despite the frequent repairs, the structure of its spar frame remains visible and the proportions of bracket sets largely conform to the rules in the book. The stone outer columns, stone inner columns, apron walls, and the exquisite relief carvings around the sacred platform all date from the Song Dynasty, providing material proof for what is written in the book. Below the taiming (above-ground part of the base) in the middle bay are stone steps divided into left and right parts, and the imperial pathway in the middle is unadorned. The walls on both sides of the steps are shaped into three-tiered concave triangular spaces, which, carved with stone, are rare material proof of a type of steps of halls built in the Song Dynasty. The hall has a total of sixteen octagonal stone columns. The four golden column inside are adorned with high relief carvings that are both firm and graceful. Four of the twelve eave columns are unadorned, while the rest and the stones at the foot of the walls are adorned with relief carvings that feature lotuses, chrysanthemums, curled grass, flying deities, sitting Buddha, the incarnation of lotus, phoenix and peony, peacocks among flowers, and cranes among lotuses, images that are lively and beautiful. The stone carvings around the waist of the sumeru pedestal of the sacred platform inside the hall are also excellent. On the back of the sacred platform is a long relief carving showing landscape and figures that capture the natural beauty of a quiet mountain forest. The carvings inside the hall are rare masterworks of Song stone carvings.</p>	Intact
	Mianbi Pavilion	Early Ming Dynasty; repaired many times in the Ming and Qing dynasties	Brick and wood	To the west 8m north of the principal hall of the Chuzu Temple; 6m high, 5.7m long, 5.7m wide, area 32.5m <sup>2</sup> . The pavilion houses a statue of Dharma.	Intact



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Chuzu Temple	Pavilion of the Holy Parents	The 44th year of Qing Emperor Kangxi (1705)	Brick and wood	To the east 8m north of the principal hall of the Chuzu Temple; 6m high, 5.7m long, 5.7m wide, area 32.5m <sup>2</sup> . This square pavilion houses the statues of the parents and brothers of Dharma and several murals.	Intact
	Thousand Buddha Pavilion	The 13th year of Qing Emperor Kangxi (1674)	Brick and wood	35m north of the principal hall of the Chuzu Temple; 8m high, 7.3m long, 4.9m wide, area: 35.77m <sup>2</sup> . The pavilion is three bays wide and three bays deep, with a single-eaved flush gable roof.	Intact
	The archway of Dharma Cave	The 32nd year in the reign of Ming Emperor Wanli (1604)	Stone	The archway stands in front of Dharma Cave on Wuru Peak. It has two columns symbolizing one building and a hipped roof, 4m high and 2.2m wide. It is exquisitely shaped, with carved rows of roof tiles on top and carved bracket sets beneath, and inscriptions on the southern and northern architraves. The crossbeam is adorned with exquisite relief carvings of two dragons playing with a pearl and two phoenixes towards the sun.	Intact
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Master Faru	The first year of Tang Emperor Yongchang (689)	Brick	900m east of the Kernel Compound of the Shaolin Temple. A square single-eaved pagoda standing 6.4m high. It is the oldest pagoda of the Shaolin Temple complex. Faru, known as “Head of Dingmen,” was one of the six patriarchs of the Chan sect.	Fairly good
	Erzu Temple Pagoda	The first year of Wansui Dengfeng (696) in the reign of Empress Wu Zetian	Brick	50m north of the Erzu Temple (in memory of Huike, the second patriarch of the Chan sect). A square single-eaved pagoda standing 5.8m high.	Poor, undergoing conservation
	Pagoda of Master Xiaoguang	The ninth year of Tang Emperor Tianbao (750)	Stone	On the slope 1500m north-west of the Kernel Compound of the Shaolin Temple. A 4m high hexagonal single-eaved pagoda. It is of a unique design in the Shaolin Temple complex.	Fairly good
	Pagoda of Master Tongguang	The sixth year of Tang Emperor Dali (771)	Brick	An 8.9m high square single-eave pagoda of polished bricks. Tongguang was an eminent monk in the Tang Dynasty.	Fairly good
	Pagoda of Master Fawan	The seventh year of Tang Emperor Zhenyuan (791)	Brick	An 8.1m high square single-eaved pagoda of polished bricks. The oldest pagoda in Pagoda Forest. The top is adorned with exquisite carvings.	Poor, undergoing conservation
	Tang pagoda	The end of Tang Dynasty	Brick	A 12.2m high seven-storey square overlapped-eaves pagoda	Fairly good



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Master Fahua	The fourth year of Later Tang Emperor Tongguang (926)	Brick	A 5m high square single-eaved pagoda. It is the only pagoda built in the Five Dynasties in the Mount Songshan region.	Poor, undergoing conservation
	Zhihao Pagoda	The fifth year of Song Emperor Jiayou (1060)	Brick	A 2.9m high square single-eaved pagoda. Zhihao was the abbot of the Shaolin Temple and the first verifiable monk of the highest rank conferred by the emperor.	Fairly good
	Putong Pagoda	The third year of Song Emperor Xuanhe (1121)	Brick	A 6m high square single-eaved pagoda, popularly known as the Zhongseng Pagoda (Pagoda of Ordinary Monks) because of the ordinary monks buried beneath it (one of only two in the Pagoda Forest).	Fairly good
	Pagoda of Master Xitang	The second year of Jin Emperor Zhenglong (1157)	Brick	An 8.1m high square single-eaved pagoda. It is the oldest pagoda known to have been built in the Jin Dynasty. Xitang was the abbot of the Shaolin Temple.	Intact
	Pagoda of Master Duan	The eighth year of Jin Emperor Dading (1168)	Bricks	A 6.4m high square single-eaved pagoda. Master Duan was the abbot of Shaolin Temple.	Fairly good
	Pagoda of Master Haigong	The 19th year of Jin Emperor Dading (1179)	Brick	A 7.4m high hexagonal overlapped-eaves pagoda with five storeys.	Intact
	Account of Pagoda (indicates that the words are illegible)	The 20th year of Jin Emperor Dading (1180)	Stone	A 1.7m high five-storey lama pagoda.	Poor, undergoing conservation
	Pagoda of Degong	The reign of Jin Emperor Dading (1161–89)	Stone	A 2.3m high seven-storey lama pagoda.	Intact
	Pagoda of Master Chonggong	The first year of Jin Emperor Da'an (1209)	Brick	A 7m high five-storey square overlapped-eaves pagoda. Chonggong was the abbot of Shaolin Temple. On the back of the pagoda is an inscription composed by Zu Zhao, a monk in the temple and a famous calligrapher and painter.	Intact
	Stupa of Elder Yangong	The second year of Jin Emperor Xingding (1218)	Stone	A 2.3m high seven-storey pagoda in the shape of an inverted bell. It is the only pagoda for a monk from outside the temple in Pagoda Forest.	Intact
Pagoda of Master Zhugong	The first year of Jin Emperor Zhengda (1224)	Stone	A 2.7m high seven-storey inverted bell-shaped pagoda. With exquisite carvings, it is an artistic masterpiece. Zhugong was the abbot of the temple.	Intact	





Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Master Rufeng	The fifth year of Yuan Emperor Zhiyuan (1268)	Brick	A 9.5m high hexagonal overlapped-eaves pagoda with seven storeys. Rufeng was the abbot of the temple and a famous monk in the early Yuan Dynasty.	Fairly good
	Pagoda of Master Yugong	The 24th year of Yuan Emperor Zhiyuan (1287)	Brick	A 10.1m high seven-storey hexagonal overlapped-eaves brick pagoda built with polished bricks. Well designed in structure and well built, it is a masterpiece among ancient pagodas. It is one of the three pagodas circled by railings and walls in Pagoda Forest. Yugong was a famous monk and the abbot of the temple. He held the highest official rank for monks in the Yuan Dynasty, which conferred on him the titles of Great Master Guangzong Zhengfa and Duke of Jin. He was the only monk of the temple to be made a duke. He made a seventy-character list of seniority for monks of the temple, who honoured him as “the founding master.”.	Intact
	Pagoda of Master Dinggong	The 24th year of Yuan Emperor Zhiyuan (1287)	Brick	A 4.4m high square single-eave pagoda .	Fairly good
	Pagoda of Jugong	The 26th year of Yuan Emperor Zhiyuan (1289)	Bricks	A 3.6m high three-storey square overlapped-eaves pagoda.	Fairly good
	Pagoda of Elder Yingong	The 26th year of Yuan Emperor Zhiyuan (1289)	Brick	A 5.5m high three-storey square overlapped-eaves pagoda.	Intact
	Pagoda of Elder Zu'an	The 26th year of Yuan Emperor Zhiyuan (1289)	Brick	A 9.2m high seven-storey hexagonal overlapped-eaves pagoda. Zu'an was the abbot of the temple and was made the governor of ten prefectures in western Henan.	Intact
	Pagoda of Master Lingyin	The 26th year of Yuan Emperor Zhiyuan (1289)	Brick	A 7.3m high five-storey hexagonal overlapped-eaves pagoda built in polished brick. Lingyin was the abbot of the temple and a famous monk.	Fairly good
	Pagoda of Master Zhonglin	The 27th year of Yuan Emperor Zhiyuan (1290)	Brick	A 9.5m high seven-storey hexagonal overlapped-eaves pagoda. Zhonglin was the abbot of the temple.	Fairly good



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
	Pagoda of Nun Huiyuan	The second year of Yuan Emperor Dade (1298)	Brick	A 3.3m high three-storey square overlapped-eaves pagoda. It is the only verifiable pagoda for a nun in Pagoda Forest.	Fairly good
	Pagoda of Abbot Daogong	The third year of Yuan Emperor Dade (1299)	Brick	A 4.45m high three-storey square overlapped-eaves pagoda.	Fairly good
	Pagoda of Master Zhengong	The fifth year of Yuan Emperor Dade (1301)	Brick	A 5.2m high three-storey square overlapped-eaves pagoda.	Fairly good
	Pagoda of Minggong	The ninth year of Yuan Emperor Dade (1305)	Brick	A 3.2m high single-eave square pagoda	Fairly good
	Pagoda of Elder Yueyan	The 11th year of Yuan Emperor Dade (1307)	Stone	A 5.6m high seven-storey inverted bell-shaped pagoda. Yueyan was the abbot of the temple and a famous monk.	Fairly good
	Pagoda of Abbot Shangong	The first year of Yuan Emperor Zhida (1308)	Brick	An 8.9m high five-storey hexagonal overlapped-eaves pagoda.	Intact
	Pagoda of Elder Huanyuan	The fourth year of Yuan Emperor Zhida (1311)	Stone	A 4.8m high ten-storey pagoda in the shape of a stone Dharani column. Huanyuan was the abbot of the temple and a famous monk.	Fairly good
	Pagoda (illegible)	The first year of Yuan Emperor Huangqing (1312)	Brick	A 2.7m high square overlapped-eaves pagoda.	Fairly good
	Pagoda of Qingong	The fifth year of Yuan Emperor Yanyou (1318)	Brick	A 2.8m high square overlapped-eaves pagoda.	Fairly good
	Pagoda of Master Qingong	The fifth year of Yuan Emperor Yanyou (1318)	Stone	A 4.2m high eight-storey lama pagoda. It has a beautiful shape and exquisite carvings.	Fairly good
	Pagoda of Hegong	The fifth year of Yuan Emperor Yanyou (1318)	Brick	A 5m high three-storey square pagoda.	Poor, undergoing conservation



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Zigong	The fifth year of Yuan Emperor Yanyou (1318)	Brick	A 5.8m high three-storey square pagoda	Poor, undergoing conservation
	Pagoda of Master Guyan	The fifth year of Yuan Emperor Yanyou (1318)	Stone	A 4.4m high nine-storey inverted bell-shaped pagoda with three characters carved on it and adorned with exquisite carvings. Guyan was the abbot of the temple and a famous monk.	Intact
	Pagoda of Master Foxing	The fifth year of Yuan Emperor Yanyou (1318)	Stone	A 3m high seven-storey stele-shaped pagoda. Its shape is unique in the Pagoda Forest.	Intact
	Pagoda of Engong	The sixth year of Yuan Emperor Yanyou (1319)	Brick	A 7.5m high four-storey single-eave pagoda.	Poor, undergoing conservation
	Pagoda of Vice Superintendent Yugong	The sixth year of Yuan Emperor Yanyou (1319)	Brick	A 4.3m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda of Tonghui Minggong	The second year of Yuan Emperor Zhizhi (1322)	Brick	A 5.7m high three-storey square pagoda.	Fairly good
	Pagoda of Abbot Yuangong	The first year of Yuan Emperor Taiding (1324)	Brick	A 4.1m high hexagonal single-eave pagoda, 150m south of the Erzu Temple	Poor, undergoing conservation
	Jugong Pagoda	The third year of Yuan Emperor Taiding (1326)	Brick	A 5m high three-storey square pagoda.	Poor, undergoing conservation
	Guanggong Pagoda	The second year of Yuan Emperor Zhiyuan (1336)	Brick	A 4m high three-storey square pagoda	Poor, undergoing conservation
	Pagoda of Master Yuezhao	The fourth year of Yuan Emperor Zhiyuan (1338)	Bricks	A 5m high five-storey hexagonal overlapped-eaves pagoda. Yuezhao was the abbot of the temple.	Poor, undergoing conservation





Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Elder Ju'an	The fifth year of Yuan Emperor Zhiyuan (1339)	Brick	A 7.7m high five-storey hexagonal overlapped-eaves pagoda. Ju'an was the abbot of the temple. The inscription on it was composed by Shaoyuan, a Japanese monk in the temple. It attests to Sino-Japanese Buddhist exchange, and has been praised by Guo Moruo in a poem.	Intact
	Pagoda of Vice Superintendent Gonggong	The fifth year of Yuan Emperor Zhiyuan (1339)	Brick	A 4.1m high three-storey square pagoda.	Fairly good
	Pagoda of Xi'an Rangong	The sixth year of Yuan Emperor Zhiyuan (1340)	Brick	An 8.8m high five-storey hexagonal overlapped-eaves pagoda, the lower part covered with glazed tiles. It is the only pagoda decorated with glazed tiles in the Pagoda Forest. Xi'an was the abbot of the temple and a famous monk. The Japanese monk Shaoyuan wrote a stele inscription that narrates his deeds.	Fairly good
	Chenggong Pagoda	The first year of Yuan Emperor Zhizheng (1341)	Brick	A 5m high three-storey square pagoda.	Fairly good
	Pagoda of Monk Sun'an	The first year of Yuan Emperor Zhizheng (1341)	Brick	An 8.8m high five-storey hexagonal overlapped-eaves pagoda. Sun'an was the abbot of the temple who was given the official rank of zhongfeng dafu.	Intact
	Yuangong Pagoda	The fourth year of Yuan Emperor Zhizheng (1344)	Brick	A 4.2m high three-storey square pagoda.	Fairly good
	Pagoda of Wuwei Rongong	The fifth year of Yuan Emperor Zhizheng (1345)	Brick	A 7.8m high five-storey hexagonal overlapped-eaves pagoda. Wuwei Rongong was the abbot of the temple.	Intact
	Pagoda of Zhugong	The fifth year of Yuan Emperor Zhizheng (1345)	Bricks	A 4m high three-storey square brick pagoda.	Poor, undergoing conservation
	Pagoda of Master Fenglin	The sixth year of Yuan Emperor Zhizheng (1346)	Brick	A 7.6m high five-storey hexagonal overlapped-eaves pagoda built in polished brick. Fenglin was the abbot of the temple.	Fairly good



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Angong Pagoda	The seventh year of Yuan Emperor Zhizheng (1347)	Brick	A 5.4m high three-storey square pagoda.	Fairly good
	Pagoda of Vice Superintendent Wugong	The seventh year of Yuan Emperor Zhizheng (1347)	Brick	A 4m high three-storey square pagoda.	Fairly good
	Gaigong Pagoda	The 11th year of Yuan Emperor Zhizheng (1351)	Brick	A 5.2m high three-storey square pagoda.	Poor, undergoing conservation
	Qinggong Pagoda	The 11th year of Yuan Emperor Zhizheng (1351)	Brick	A 4.7m high three-storey square pagoda.	Fairly good
	Pagoda of Master Chunzhuo	The 14th year of Yuan Emperor Zhizheng (1354)	Brick	A 9.1m high seven-storey hexagonal overlapped-eaves pagoda. Chunzhuo was a famous Yuan monk, twice the abbot of the temple.	Fairly good
	Pagoda of Vice Superintendent Qinggong	The 14th year of Yuan Emperor Zhizheng (1354)	Brick	A 4.1m high three-storey square pagoda.	Fairly good
	Pagoda of Xungong Tidian	The sixth year of Ming Emperor Hongwu (1373)	Brick	A 4.7m high three-storey square pagoda.	Fairly good
	Songyan Pagoda	The sixth year of Ming Emperor Hongwu (1373)	Brick	A 5.2m high three-storey square pagoda.	Fairly good
	Pagoda of Biangong Tidian	The ninth year of Ming Emperor Hongwu (1376)	Brick	A 4.1m high three-storey square pagoda.	Fairly good



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Rourong	The 17th year of Ming Emperor Hongwu (1384)	Brick	A 2.9m high three-storey square pagoda.	Fairly good
	Pagoda of Songxi Dinggong	The 24th year of Ming Emperor Hongwu (1391)	Brick	A 6.3m high five-storey overlapped-eaves square pagoda. Songxi was the abbot of the temple.	Fairly good
	Pagoda of Master Songting	The 25th year of Ming Emperor Hongwu (1392)	Brick	A 7.6m high five-storey overlapped-eaves hexagonal pagoda. Songting was the abbot of the temple and official of Henan.	Intact
	Pagoda of Ningong Tidian	The 25th year of Ming Emperor Hongwu (1392)	Brick	A 5.3m high three-storey square pagoda.	Fairly good
	Yugong Pagoda	The 28th year of Ming Emperor Hongwu (1395)	Brick	A 5.2m high three-storey square pagoda.	Fairly good
	Xinggong Pagoda	The 28th year of Ming Emperor Hongwu (1395)	Brick	A 4.9m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda of Ningran Gaigong	The 14th year of Ming Emperor Yongle (1416)	Brick	An 8.7m high five-storey overlapped-eaves hexagonal pagoda. Ningran Gaigong was the abbot of the temple and a famous monk.	Poor, undergoing conservation
	Pagoda of Renshan Yigong	The 14th year of Ming Emperor Yongle (1416)	Brick	A 5.7m high five-storey overlapped-eaves square pagoda. Renshan Yigong was the abbot of the temple and a famous monk.	Poor, undergoing conservation
	Rengong Pagoda	The 21st year of Ming Emperor Yongle (1423)	Brick	A 7.7m high five-storey overlapped-eaves hexagonal pagoda. Rengong was the abbot of the temple.	Fairly good
	Pagoda of Guyuan Yuangong	The third year of Ming Emperor Xuande (1428)	Brick	A 4.9m high three-storey square pagoda.	Fairly good





Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Jingong Pagoda	The fifth year of Ming Emperor Xuande (1430)	Brick	A 6.4m high five-storey overlapped-eaves square pagoda.	Fairly good
	Pagoda of Wuwei Xungong	The fifth year of Ming Emperor Xuande (1430)	Brick	A 4.2m high three-storey square pagoda.	Fairly good
	Qingong Pagoda	The fifth year of Ming Emperor Xuande (1430)	Brick	A 3m high three-storey square pagoda.	Fairly good
	Pagoda of Yuanzong Zhenggong	The fifth year of Ming Emperor Xuande (1430)	Brick	A 3.6m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda of Dafang Tonggong	The ninth year of Ming Emperor Xuande (1434)	Brick	A 7.4m high three-storey square pagoda.	Fairly good
	Pagoda of Hui'an Bangong	The ninth year of Ming Emperor Xuande (1434)	Brick	A 3.8m high seven-storey overlapped-eaves hexagonal pagoda. Song'an Bangong was the abbot of the temple	Fairly good
	Pagoda of Jingong Wuyong	The 10th year of Ming Emperor Zhengtong (1445)	Brick	A 5m high three-storey square pagoda.	Fairly good
	Pagoda of Yi'an Quangong	The 10th year of Ming Emperor Zhengtong (1445)	Brick	A 6m high five-storey overlapped-eaves square pagoda.	Intact
	Pagoda of Songyan Xigong	The 10th year of Ming Emperor Zhengtong (1445)	Brick	An 8.9m high five-storey overlapped-eaves hexagonal pagoda.	Fairly good
	Pagoda of Dao'an qingong	The 10th year of Ming Emperor Zhengtong (1445)	Brick	A 6.1m high five-storey overlapped-eaves square pagoda.	Fairly good



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Elder Bingong	The fourth year of Ming Emperor Jingtai (1453)	Brick	A 6.9m high five-storey overlapped-eaves hexagonal pagoda.	Poor, undergoing conservation
	Pagoda of Lingfeng Shougong	The sixth year of Ming Emperor Tianshun (1462)	Brick	An 8.3m high five-storey overlapped-eaves hexagonal pagoda.	Fairly good
	Pagoda of Dongming Shenggong	The sixth year of Ming Emperor Tianshun (1462)	Brick	A 6m high three-storey square pagoda.	Fairly good
	Pagoda of Yinzong Nenggong	The seventh year of Ming Emperor Tianshun (1463)	Brick	An 8.3m high five-storey overlapped-eaves hexagonal pagoda.	Fairly good
	Pagoda of Rushan Xinggong	The first year of Ming Emperor Chenghua (1465)	Brick	A 5.4m high three-storey square pagoda.	Fairly good
	Pagoda of Liangong Songtang	The first year of Ming Emperor Chenghua (1465)	Brick	A 4.1m high three-storey square pagoda. Linggong Songtang was the abbot of the temple by imperial order.	Poor, undergoing conservation
	Pagoda of Xinggong Ziran	The ninth year of Ming Emperor Chenghua (1473)	Brick	An 8m high five-storey overlapped-eaves hexagonal pagoda. Xinggong Ziran was the abbot of the temple.	Fairly good
	Huigong Pagoda	The ninth year of Ming Emperor Chenghua (1473)	Brick	A 5.2m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda of Zhenggong Daoyuan	The ninth year of Ming Emperor Chenghua (1473)	Brick	A 5.2m high three-storey square pagoda.	Intact
	Pagoda of Chenggong Yifeng	The 11th year of Ming Emperor Chenghua (1475)	Brick	A 5.4m high three-storey square pagoda.	Fairly good



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Jiegong Pagoda	The 12th year of Ming Emperor Chenghua (1476)	Brick	A 6m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda of Jingong Yitang	The 12th year of Ming Emperor Chenghua (1476)	Brick	A 5.3m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda of Yugong Cuifeng	The 12th year of Ming Emperor Chenghua (1476)	Brick	A 2.4m high three-storey square pagoda.	Fairly good
	Pagoda of Linggong Ruifeng	The 14th year of Ming Emperor Chenghua (1478)	Brick	A 7.6m high five-storey overlapped-eaves hexagonal pagoda.	Intact
	Pagoda of Zhonggong Jingtang	The 14th year of Ming Emperor Chenghua (1478)	Brick	A 7.1m high five-storey overlapped-eaves hexagonal pagoda.	Fairly good
	Pagoda of Yingong Dongshan	The 14th year of Ming Emperor Chenghua (1478)	Brick	A 4.7m high three-storey square pagoda.	Fairly good
	Pagoda of Jungong Yuezhou	The 14th year of Ming Emperor Chenghua (1478)	Brick	A 5.6m high three-storey square pagoda.	Intact
	Pagoda of Daqian Rungong	The 15th year of Ming Emperor Chenghua (1479)	Brick	An 8m high five-storey hexagonal pagoda.	Poor, undergoing conservation
	Pagoda of Wu'ai Jianguo	The 15th year of Ming Emperor Chenghua (1479)	Brick	A 3.9m high three-storey square pagoda.	Poor, undergoing conservation
	Changgong Pagoda	The 16th year of Ming Emperor Chenghua (1480)	Brick	A 5.2m high three-storey square pagoda.	Intact





Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Denggong Wujin	The 16th year of Ming Emperor Chenghua (1480)	Brick	A 4.5m high three-storey square pagoda.	Fairly good
	Pagoda of Minggong Yuetan	The 17th year of Ming Emperor Chenghua (1481)	Brick	A 4.7m high three-storey square pagoda.	Fairly good
	Pagoda of Shenggong Dazhou	The 17th year of Ming Emperor Chenghua (1481)	Brick	A 6.7m high five-storey overlapped-eaves hexagonal pagoda.	Fairly good
	Pagoda of Dinggong Hui'an	The 19th year of Ming Emperor Chenghua (1483)	Brick	A 7.3m high five-storey overlapped-eaves hexagonal pagoda.	Intact
	Pagoda of Wufang Conggong	The 19th year of Ming Emperor Chenghua (1483)	Brick	A 7.8m high five-storey overlapped-eaves hexagonal pagoda. The pagoda is well designed and constructed. Wufang Conggong was the abbot of the temple and a famous monk.	Fairly good
	Benggong Pagoda	The 20th year of Ming Emperor Chenghua (1484)	Brick	A 3.4m high three-storey square pagoda.	Fairly good
	Pagoda of Zhengong Gutang	The first year of Ming Emperor Hongzhi (1488)	Brick	A 4.8m high three-storey square pagoda.	Fairly good
	Pagoda of Baoxin Jinggong	The first year of Ming Emperor Hongzhi (1488)	Brick	A 7.5m high five-storey overlapped-eaves hexagonal pagoda.	Intact
	Conggong Pagoda	The third year of Ming Emperor Hongzhi (1490)	Brick	A 5.2m high five-storey overlapped-eaves hexagonal pagoda.	Poor, undergoing conservation
	Pagoda of Xuangong Gufeng	The 13th year of Ming Emperor Hongzhi (1500)	Brick	A 6.1m high five-storey overlapped-eaves hexagonal pagoda.	Fairly good



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Degong Chongren	The 13th year of Ming Emperor Hongzhi (1500)	Brick	A 5.5m high three-storey square pagoda.	Fairly good
	Pagoda of Guiyuan Shungong	The 13th year of Ming Emperor Hongzhi (1500)	Brick	An 8.3m high five-storey overlapped-eaves hexagonal pagoda. Guiyuan Shungong was the abbot of the temple.	Poor, undergoing conservation
	Pagoda of Chenggong Zhuo'an	The 14th year of Ming Emperor Hongzhi (1501)	Brick	A 5.6m high five-storey overlapped-eaves hexagonal pagoda. Chenggong Zhuo'an was the abbot of the temple.	Fairly good
	Pagoda of Qinggong Fengyun	The first year of Ming Emperor Zhengde (1506)	Brick	A 7.9m high five-storey overlapped-eaves hexagonal pagoda.	Poor, undergoing conservation
	Nanzhou Pagoda	The first year of Ming Emperor Zhengde (1506)	Brick	A 7.2m high five-storey overlapped-eaves hexagonal pagoda.	Fairly good
	Pagoda of Chekong Bengong	The seventh year of Ming Emperor Zhengde (1512)	Brick	A 2.1m high single-eave square pagoda.	Poor, undergoing conservation
	Pagoda of Yufeng Yinggong	The seventh year of Ming Emperor Zhengde (1512)	Brick	A 5.7m high three-storey square pagoda.	Fairly good
	Chenggong Pagoda	The seventh year of Ming Emperor Zhengde (1512)	Stone	A 1.67m high square pagoda, carved out of a single stone block, the only one in the Pagoda Forest.	Fairly good
	Pagoda of Zhengong Yi'an	The 12th year of Ming Emperor Zhengde (1517)	Brick	A 4m high three-storey square pagoda.	Fairly good
	Pagoda of Gumei Tinggong	The seventh year of Ming Emperor Zhengde (1512)	Brick	A 7.6m high five-storey overlapped-eaves hexagonal pagoda. Gumei Tinggong was the abbot of the temple.	Fairly good





Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Master Yuezhou	The 16th year of Ming Emperor Zhengde (1521)	Brick	11.3m high, seven-storey, overlapped-eaves. Built with polished bricks, it is one of the best Ming pagodas. Yuezhou was a famous monk and appointed abbot of the temple by the emperor.	Fairly good
	Pagoda of Zhenggong Dexin	The second year of Ming Emperor Jiajing (1523)	Brick	An 8.3m high five-storey overlapped-eaves hexagonal pagoda.	Fairly good
	Pagoda of Guangong Daqian	The fifth year of Ming Emperor Jiajing (1526)	Brick	A 6.1m high three-storey square pagoda.	Fairly good
	Pagoda of Baizhai Qionggong	The sixth year of Ming Emperor Jiajing (1527)	Brick	A 4.5m high three-storey square pagoda.	Intact
	Pagoda of Chungong Su'an	The 10th year of Ming Emperor Jiajing (1531)	Brick	A 5.7m high three-storey square pagoda.	Fairly good
	Pagoda of Honggong Daji	The 10th year of Ming Emperor Jiajing (1531)	Brick	A 6.6m high five-storey overlapped-eaves square pagoda.	Poor, undergoing conservation
	Pagoda of Hangong Yutang	The 10th year of Ming Emperor Jiajing (1531)	Brick	A 7.7m high five-storey overlapped-eaves square pagoda.	Fairly good
	Huigong Pagoda	The 15th year of Ming Emperor Jiajing (1536)	Brick	A 3.9m high three-storey square pagoda.	Fairly good
	Pagoda of Zonglin Yutang	The 17th year of Ming Emperor Jiajing (1538)	Brick	An 8.1m high five-storey overlapped-eaves hexagonal pagoda. Zonglin Yutang was the abbot of the temple.	Fairly good
	Pagoda of Angong Shouxin	The 18th year of Ming Emperor Jiajing (1539)	Brick	A 5.6m high three-storey square pagoda.	Fairly good



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Zhanggong Yinzong	The 20th year of Ming Emperor Jiajing (1541)	Brick	A 6.1m high three-storey square pagoda.	Fairly good
	Xuangong Pagoda	The 20th year of Ming Emperor Jiajing (1541)	Brick	A 3.6m high three-storey square pagoda.	Fairly good
	Pagoda of Minggong Yue'an	The 20th year of Ming Emperor Jiajing (1541)		An 8m high five-storey overlapped-eaves square pagoda.	Fairly good
	Pagoda of Tianchang Xugong	The 26th year of Ming Emperor Jiajing (1547)	Brick	A 6.3m high three-storey square pagoda.	Fairly good
	Aogong Pagoda	The 27th year of Ming Emperor Jiajing (1548)	Brick	A 5.6m high three-storey square pagoda.	Fairly good
	Pagoda of Yougong Sanqi	The 27th year of Ming Emperor Jiajing (1548)	Brick	A 5m high three-storey square pagoda. Yougong Sanqi was a famous martial monk of the temple, who led monk troops garrisoned in Shanxi and Shaanxi.	Poor, undergoing conservation
	Pagoda of Jing'an Tagong	The 31st year of Ming Emperor Jiajing (1552)	Brick	A 7.6m high five-storey overlapped-eaves hexagonal pagoda. Jing'an Tagong was the abbot of the temple.	Poor, undergoing conservation
	Pagoda of Fugong Shou'an	The 31st year of Ming Emperor Jiajing (1552)	Brick	A 5.6m high three-storey square pagoda.	Fairly good
	Pagoda of Zhudong Wangong	The 40th year of Ming Emperor Jiajing (1561)	Brick	A 4.6m high round lama pagoda, the first brick pagoda of this type in the Pagoda Forest. Zhudong Wangong was twice the abbot of the temple.	Intact
	Zhigong Pagoda	The 43rd year of Ming Emperor Jiajing (1564)	Brick	A 5.3m high three-storey square pagoda.	Fairly good



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Jiugong Tianzhu	The 43rd year of Ming Emperor Jiajing (1564)	Brick	A 5.3m high three-storey square pagoda.	Fairly good
	Pagoda of Yonggong Dajie	The 43rd year of Ming Emperor Jiajing (1564)	Brick	A 5.3m high three-storey square pagoda.	Poor, undergoing conservation
	Biantun Pagoda	The 44th year of Ming Emperor Jiajing (1565)	Brick	A 7.7m high specially shaped round lama pagoda. Biantun was a famous Ming monk and martial-arts master.	Poor, undergoing conservation
	Pagoda of Sankong Liaogong	The 44th year of Ming Emperor Jiajing (1565)	Brick	A 5.6m high three-storey square pagoda.	Fairly good
	Pagoda of Shoutang Tiangong	The 44th year of Ming Emperor Jiajing (1565)	Brick	A 6.4m high three-storey square pagoda.	Poor, undergoing conservation
	Wangggong Pagoda	The fourth year of Ming Emperor Longqing (1570)	Brick	A 4.5m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda of Yigong Wuqiong	The fourth year of Ming Emperor Longqing (1570)	Brick	A 5.2m three-storey square pagoda.	Fairly good
	Pagoda of Fugong Shou'an	The fourth year of Ming Emperor Longqing (1570)	Brick	A 4.9m high three-storey square pagoda.	Fairly good
	Pagoda of Dazhang Shugong	The sixth year of Ming Emperor Longqing (1572)	Brick	A 10.1m high hexagonal lama pagoda. This beautiful pagoda is representative of the high technical level of Ming architecture. Dazhang Shugong was a famous monk and appointed abbot of the temple by the emperor.	Intact
	Pagoda of Xiangong Yinshan	The third year of Ming Emperor Wanli (1575)	Brick	A 4.9m high three-storey square pagoda.	Fairly good





Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Kongzhong Pagoda	The third year of Ming Emperor Wanli (1575)	Brick	A 4.9m high three-storey square pagoda.	Fairly good
	Pagoda of Cangong Zhufang	The third year of Ming Emperor Wanli (1575)	Brick	A 6.8m high five-storey hexagonal overlapped-eaves pagoda.	Fairly good
	Pagoda of Xinggong Guzong	The eighth year of Ming Emperor Wanli (1580)	Brick	A 5m high three-storey square pagoda.	Fairly good
	Jiangong Pagoda	The eighth year of Ming Emperor Wanli (1580)	Brick	A 4m high three-storey square pagoda.	Fairly good
	Pagoda of Monk Tanran	The eighth year of Ming Emperor Wanli (1580)	Stone	A 5.1m high nine-storey lama pagoda. On it is an Eight Diagrams pattern specially designed and finely carved, a masterpiece of ancient stone carving.	Intact
	Pagoda of Ruigong Xuatang	The ninth year of Ming Emperor Wanli (1581)	Brick	A 6.6m three-storey square pagoda.	Intact
	Biaogong Pagoda	The tenth year of Ming Emperor Wanli (1582)	Brick	A 4m high three-storey square pagoda.	Fairly good
	Denggong Pagoda	The tenth year of Ming Emperor Wanli (1582)	Brick	A 3.9m high three-storey square pagoda.	Fairly good
	Pagoda of Zhenggong Wuxin	The tenth year of Ming Emperor Wanli (1582)	Brick	A 5.5m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda of Xionggong Dawei	The tenth year of Ming Emperor Wanli (1582)	Brick	A 6.8m high five-storey overlapped-eaves square pagoda.	Fairly good



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Zhugong Tianyi	The tenth year of Ming Emperor Wanli (1582)	Brick	A 4.5m high three-storey square pagoda.	Fairly good
	Pagoda of Fugong Dahai	The 11th year of Ming Emperor Wanli (1583)	Brick	A 4.3m high three-storey square pagoda.	Poor, undergoing conservation
	Duigong Pagoda	The 11th year of Ming Emperor Wanli (1583)	Brick	A 4.2m high three-storey square pagoda.	Fairly good
	Pagoda of Xuegong Dazhen	The 11th year of Ming Emperor Wanli (1583)	Brick	A 6.3m high three-storey square pagoda.	Fairly good
	Huanxiu Pagoda	The 14th year of Ming Emperor Wanli (1586)	Brick	An 11.2m high seven-storey overlapped-eaves hexagonal pagoda. Built in polished brick, it is one of the finest Ming pagodas. Huanxiu was a famous Ming monk appointed abbot of the temple by the emperor.	Intact
	Pagoda of Monk Zhonggong	The 18th year of Ming Emperor Wanli (1590)	Brick	A 3.8m high five-storey overlapped-eaves square pagoda.	Fairly good
	Pagoda of Aigong Yici	The 18th year of Ming Emperor Wanli (1590)	Brick	A 6.4m high five-storey square pagoda.	Fairly good
	Pagoda of Migong Zhinan	The 19th year of Ming Emperor Wanli (1591)	Brick	A 5.4m high three-storey square pagoda.	Intact
	Pagoda of Donggong Benyuan	The 20th year of Ming Emperor Wanli (1592)	Brick	A 4.9m high three-storey square pagoda.	Fairly good
	Pagoda of Duogong Lianfeng	The 20th year of Ming Emperor Wanli (1592)	Brick	A 5.9m high three-storey square pagoda.	Poor, undergoing conservation



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Mingong Pagoda	The 21st year of Ming Emperor Wanli (1593)	Brick	A 4.7m high three-storey square pagoda.	Fairly good
	Qingong Pagoda	The 21st year of Ming Emperor Wanli (1593)	Brick	A 2.4m high single-eave square pagoda.	Poor, undergoing conservation
	Shugong Pagoda	The 21st year of Ming Emperor Wanli (1593)	Brick	A 4m high three-storey square pagoda.	Poor, undergoing conservation
	Zhugongshou Pagoda	The 21st year of Ming Emperor Wanli (1593)	Bricks	A 5.6m high three-storey square pagoda.	Fairly good
	Taigong Pagoda	The 22nd year of Ming Emperor Wanli (1594)	Brick	A 3.6m high three-storey square pagoda.	Fairly good
	Niangong Pagoda	The 22nd year of Ming Emperor Wanli (1594)	Brick	A 2.7m high three-storey square pagoda.	Poor, undergoing conservation
	Zhi'angong Pagoda	The 22nd year of Ming Emperor Wanli (1594)	Brick	A 3.5m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda of Dangong Zhengzong	The 25th year of Ming Emperor Wanli (1597)	Brick	A 6.5m high three-storey square pagoda.	Fairly good
	Pagoda of Baigong Xuefeng	The 25th year of Ming Emperor Wanli (1597)	Brick	A 5m high three-storey square.	Fairly good
	Pagoda of Jungong Yun'an	The 25th year of Ming Emperor Wanli (1597)	Brick	A 6.7m high five-storey overlapped-eaves square pagoda.	Fairly good





Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Bingong Zhi'an	The 33rd year of Ming Emperor Wanli (1605)	Brick	A 5.8m high three-storey square pagoda.	Fairly good
	Pagoda of Kegong Yufeng	The 33rd year of Ming Emperor Wanli (1605)	Brick	A 4.9m high three-storey square pagoda.	Fairly good
	Pagoda of Tigong Yiyuan	The 33rd year of Ming Emperor Wanli (1605)	Brick	A 7.5m high five-storey overlapped-eaves square pagoda.	Fairly good
	Pagoda of Shungong Wan'an	The 47th year of Ming Emperor Wanli (1619)	Bricks	A 7.7m high five-storey overlapped-eaves square pagoda built in polished brick. Shungong Wan'an was an official of the temple and a martial-arts master who rendered meritorious services in wars against Japanese invaders.	Intact
	Pagoda of Wugong Benle	The 47th year of Ming Emperor Wanli (1619)	Brick	A 5m high three-storey square pagoda. Wugong Benle was a teacher of martial art in the temple.	Fairly good
	Ling Pagoda (illegible)	The reign of Ming Emperor Wanli (1573–1619)	Brick	A 3.5m high single-eave square pagoda.	Poor, undergoing conservation
	Pagoda (illegible)	The reign of Ming Emperor Wanli (1573–1619)	Brick	A 1.9m high single-eave square pagoda.	Fairly good
	Pagoda of Master Xueju	The third year of Ming Emperor Tianqi (1623)	Brick	An 11.7m high seven-storey overlapped-eaves hexagonal pagoda. On the four sides of the granite base are beautifully carved images of double dragons playing with a pearl, lions rolling balls, and divine houses. Master Xueju, also known as Wuyan Daogong, was a famous Ming monk and appointed abbot of the temple by the emperor.	Intact
	Pagoda of Fanggong Youshi	The fourth year of Ming Emperor Tianqi (1624)	Brick	A 4.1m high three-storey square pagoda.	Fairly good
	Jing'an Pagoda	The fourth year of Ming Emperor Tianqi (1624)	Brick	An 11.1m high seven-storey overlapped-eaves hexagonal pagoda. Jing'an was the abbot of the temple.	Intact



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Wuyan Daogong	The fourth year of Ming Emperor Tianqi (1624)	Brick	A 4.8m high round lama pagoda, located in the rear slope of the Nanyuan Garden at the Shaolin Temple.	Fairly good
	Pagoda of Gujian Jingong	The fifth year of Ming Emperor Tianqi (1625)	Brick	A 5.9m high three-storey square pagoda.	Fairly good
	Pagoda of Dacai Shigong	The fifth year of Ming Emperor Tianqi (1625)	Brick	A 6.5m high three-storey square pagoda. Dacai Shigong was a famous martial monk who had rendered meritorious military services.	Fairly good
	Pagoda of Shouyu Qingong	The fifth year of Ming Emperor Tianqi (1625)	Brick	A 6.5m high three-storey square pagoda.	Fairly good
	Pagoda of Xingong Daoyuan	The seventh year of Ming Emperor Tianqi (1627)	Brick	An 11.1m high three-storey square pagoda.	Fairly good
	Jing'angong Pagoda	The eighth year of Ming Emperor Tianqi or the first year of Emperor Chongzhen (1628)	Brick	A 10m high five-storey overlapped-eaves square pagoda.	Intact
	Pagoda of Hengru Quangong	The reign of Ming Emperor Tianqi (1621–27)	Brick	A 6m high three-storey square pagoda.	Fairly good
	Yuangong Pagoda	The early Ming Dynasty	Brick	A 3.5m high three-storey square pagoda.	Fairly good
	Yungong Pagoda	The late Ming Dynasty	Brick	A 2.9m high single-eave square pagoda.	Fairly good
	Pagoda of Yinguang Pugong	The second year of Ming Emperor Chongzhen (1629)	Brick	A 7.9m high five-storey overlapped-eaves square pagoda, Located at the waist of Boyu Peak, north of the Erzu Temple.	Poor, undergoing conservation



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda of Hanhui Xigong	The ninth year of Qing Emperor Shunzhi (1652)	Brick	This 10m high seven-storey overlapped-eaves hexagonal pagoda is beautifully designed and well built. It represents the refined techniques of Qing pagodas. Hanhui Xigong was a famous monk, appointed abbot by the emperor.	Fairly good
	Pagoda of Bi'ankuangong	The fifth year of Qing Emperor Kangxi (1666)	Brick	A 10.4m high seven-storey overlapped-eaves hexagonal pagoda that is representative of Qing brick towers, with the corners of its eaves adorned with animal heads carved in brick. Bi'ankuan was a famous monk and the last abbot appointed by the emperor.	Intact
	Fayuanshou Pagoda	The 27th year of Qing Emperor Kangxi (1688)	Brick	A 4.1m high three-storey square pagoda.	Fairly good
	Pagoda of Zhongxuan Tigong	The 34th year of Qing Emperor Kangxi (1695)	Brick	A 3.9m high three-storey square pagoda.	Fairly good
	Shungong Pagoda	The 35th year of Qing Emperor Kangxi (1696)	Brick	A 5.2m high three-storey square pagoda.	Fairly good
	Kuigong Pagoda	The 55th year of Qing Emperor Kangxi (1716)	Brick	A 4m high three-storey square pagoda.	Fairly good
	Pagoda of Songqiu Qingong	The 55th year of Qing Emperor Kangxi (1716)	Bricks	A 3.4m high three-storey square pagoda.	Fairly good
	Rumiao Pagoda	The 56th year of Qing Emperor Kangxi (1717)	Brick	A 3.9m high three-storey square pagoda.	Fairly good
	Fanggong Pagoda	The 11th year of Qing Emperor Qianlong (1746)	Brick	A 6.5m high three-storey square pagoda.	Intact
	Jiuru Yonggong Pagoda	The 23rd year of Qing Emperor Qianlong (1758)	Brick	A 9.4m high three-storey square pagoda.	Intact





Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Lingong Pagoda	The 23rd year of Qing Emperor Qianlong (1758)	Brick	A 4m high single-eave square pagoda.	Intact
	Xinyun Ninggong Pagoda	The third year of Qing Emperor Jiaqing (1798)	Brick	A 3.9m high three-storey square pagoda.	Poor, undergoing conservation
	Lingshan Huigong Pagoda	The eighth year of Qing Emperor Jiaqing (1803)	Brick	A 3.9m high three-storey square pagoda.	Fairly good
	Fugong Pagoda	The 25th year of Qing Emperor Jiaqing (1820)	Brick	A 4.5m high three-storey square pagoda located on the mound 200m north-east of the Pagoda Forest.	Fairly good
	Tongxing Putong Pagoda	Unknown	Brick	A 2m high square pagoda with a worn top. This is one of the two pagodas for ordinary monks in Pagoda Forest.	Poor, undergoing conservation
	Pagoda of Master Wugong	Unknown	Brick	A 6m high three-storey square pagoda.	Fairly good
	Pagoda (illegible)	Unknown	Brick	A 7.9m high five-storey square pagoda.	Poor, undergoing conservation
	Pagoda (illegible)	Unknown	Stone	A 1.2m high five-storey lama pagoda.	Fairly good
	Pagoda of Master (illegible)	Unknown	Stone	A 1.7m high five-storey lama pagoda.	Fairly good
	Pagoda of Superintendent Fanggong	Unknown	Stone	A 1.4m high five-storey lama pagoda.	Intact
	Pagoda (illegible)	Unknown	Stone	A 1.4m high five-storey lama pagoda.	Poor, undergoing conservation
	Pagoda of Monk (illegible)	Unknown	Stone	A 1.9m high seven-storey lama pagoda.	Fairly good
Pagoda (illegible)	Unknown	Stone	A 1.5m high four-storey lama pagoda.	Fairly good	



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Pagoda Forest of the Shaolin Temple and surrounding pagodas	Pagoda (illegible)	Unknown	Brick	A 3.4m high single-eave square pagoda.	Poor, undergoing conservation
	Pagoda of Vice Superintendent Biangong	Unknown	Brick	A 2.6m high single-eave square pagoda.	Fairly good
	Defang Jingong Pagoda	Unknown	Brick	A 4.1m high single-eave square pagoda.	Poor, undergoing conservation
	Zhilailing Pagoda	Unknown	Stone	A 1.7m high three-storey square pagoda.	Fairly good
	Yaogong Dianzuo Pagoda	Unknown	Brick	A 2.6m high single-eave square pagoda.	Poor, undergoing conservation
	Pagoda (illegible)	Unknown	Brick	A 4.2m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda (illegible)	Unknown	Brick	A 6m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda (illegible)	Unknown	Brick	A 3.2m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda (illegible)	Unknown	Brick	A 4.4m high five-storey overlapped-eaves square pagoda.	Poor, undergoing conservation
	Pagoda (illegible)	Unknown	Brick	A 3.6m high three-storey square pagoda.	Poor, undergoing conservation
	Pagoda (illegible)	Unknown	Brick	A 3.8m high three-storey square pagoda.	Fairly good
	Pagoda (illegible)	Unknown	Brick	A 2.53m high single-eave square pagoda.	Poor, undergoing conservation
	Pagoda (illegible)	Unknown	Brick	A 2.49m high single-eave square pagoda.	Poor, undergoing conservation
	Pagoda (illegible)	Unknown	Brick	A 3.41m high single-eave square pagoda.	Poor, undergoing conservation

**Table 2-10: Important steles, murals, statues and other relics in the Shaolin Temple**

Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of Shaolin Temple	Northern Qi statue stele	The second year of Northern Qi Emperor Tiantong (566)	Stone	Located at the stele corridor of Shaolin Temple; Height: 0.8m, width: 0.48m; The earliest stele among the existing ones of the temple.	Fairly good
	Stele with the Diamond Sutra	The third year of Tang Emperor Xianheng (672)	Stone	Located at the stele corridor of Shaolin Temple; Height: 0.78 m, width: 0.66 m; written by Wang Zhijing	Fairly good
	Tang Empress's prayer	The second year of Tang Emperor Yongchun (683)	Stone	Located at the stele corridor of Shaolin Temple; Height: 0.78m, width: 0.66m; composed by Wu Zetian and written by Wang Zhijing	Fairly good
	Tang Empress's poem	The first year of Tang Emperor Yongchun (682)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.49m, width: .63 m; composed by Wu Zetian and written by Wang Zhijing	Intact
	Stele of Songyue Shaolin Temple of the Great Tang	The 16th year of Tang Emperor Kaiyuan (728) Dynasty	Stone	Located in front of the Bell Tower at Shaolin Temple; Height: 3.45m, width: 1.30m; composed and written by Pei Cui. It records the story of thirteen martial monks rescuing Prince of Qin (Li Shimin), who later commended the temple. It is the most valuable stone stele in the temple.	Intact
	Inscription on the pagoda of Master Lingyun	The ninth year of Tang Emperor Tianbao (750)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.4 m, width: 0.55m; composed by Cui Qi and written by Qin Le	Intact
	Chu Ku Ji stele	The 14th year of Tang Emperor Zhenyuan (798)	Stone	Located at the stele corridor of Shaolin Temple; Height: 0.58m, width: 0.92m; composed by Gu Shaolian and written by Cui Gai	Fairly good
	Taizong Longqian Jiaoshu stele	Early Tang Dynasty (618–712)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.07m, width: 0.45m; composed by Li Shimin	Fairly good
	Usnisa-Vijaya-Dharani sutra	Tang Dynasty (618–907)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.44m, width: 0.55m; written by Gao Cen	Fairly good





Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of Shaolin Temple	Picture stele of Wang Yanfu's poem	The seventh year of Song Emperor Yuanfeng (1084)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.05m, width: 0.31m; composed and written by Wang Yanfu	Intact
	Poem on thirty-six peaks	The first year of Song Emperor Jianzhong Jingguo (1101)	Stone	Located at the stele corridor of Shaolin Temple; Height: 2.33m, width: 0.89m; composed by Lou Yi and written by Shen Liao	Intact
	Image of the Nirvana of Maitreya	The first year of Jin Emperor Da'an (1209)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.75m, width: 0.36m; drawn by Zu Zhao, a monk of the temple and a painter	Intact
	Stele of Buddhist, Taoist and Confucian sacred images	The first year of Jin Emperor Da'an (1209)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.49m, width: 0.62m; drawn by Zu Zhao, a monk of the temple and a painter; the upper part of the stele bears an ode by Tang Emperor Suzong, below which are the sacred images of Buddhism, Taoism, and Confucianism.	Intact
	Image of valokitesvara with Su Shi's ode	The first year of Jin Emperor Da'an (1209)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.00m, width: 0.45m; drawn by monk and painter Zu Zhao and written by Jiao Heng. The ode is above the image	Intact
	Portrait of Bodhidharma returning to the West Paradise	The first year of Jin Emperor Da'an (1209)	Stone	Located at the stele corridor of Shaolin Temple; Height: 0.76m, width: 0.36m; drawn by monk and painter Zu Zhao	Intact
	Portrait of Huike, the second patriarch of the Chan sect	The second year of Jin Emperor Yuanguang (1223)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.26m, width: 0.68m; drawn by monk and painter Zu Zhao	Intact
	Stele of Songyue Shangren's hymn	The end of Jin Dynasty	Stone	Located at the stele corridor of Shaolin Temple; Height: 0.52m, width: 0.52m; composed and written by famous writer Zhao Bingwen (nicknamed Xianxian Daoren)	Fairly good
	Image of Candra-prabha	The eighth year of Yuan Emperor Dade (1304)	Stone	Located at the stele corridor of Shaolin Temple; Height: 0.77m, width: 0.42m; the image is accompanied by an ode	Intact



Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of Shaolin Temple	Picture stele of Dharma crossing a river	The 11th year of Yuan Emperor Dade (1307)	Stone	Located at the stele corridor of Shaolin Temple; Height: 0.76m, width: 0.41m; drawn by Dong Heng, with an ode written in regular script by Song Renzan	Intact
	Yugong Stele	The first year of Yuan Emperor Yanyou (1314)	Stone	Located at the stele corridor of Shaolin Temple; Height: 3.82m, width: 1.33m; composed by Cheng Jufu and written by Zhao Mengfu	Intact
	Imperial edict stele	The first year of Yuan Emperor Yanyou (1314)	Stone	Located in the south-west of the Hall of Sakyamuni of Shaolin Temple; Height: 3.76m, width: 1.18m; the stele bears four edicts issued by Yuan emperors, with edicts in Mongolian.	Intact
	Qingshu (The Invitation) Stele	The fifth year of Yuan Emperor Yanyou (1318)	Stone	Located at the stele corridor of Shaolin Temple; Height: 2.23m, width: 1.06m; the stele bears the invitation to Gu Yan as the abbot of the Shaolin Temple by the three sects, Henan Prefecture, and Dengfeng County.	Intact
	Stele of the attainment of Master Xi'an	The first year of Yuan Emperor Zhizheng (1341)	Stone	Located at the stele corridor of Shaolin Temple; Height: ... m, width: ... m; composed by Faran and written by Japanese monk Shaoyuan. It reflects Sino-Japanese Buddhist exchange.	Intact
	Stele of a poem by Bai Juyi	The third year of Yuan Emperor Zhizheng (1343) Dynasty	Stone	Located south of the stele of Songyue Shaolin Temple of the Great Tang; Height: 0.42m, width: 1.01m; it bears poems by Tang poet Bai Juyi and Yuan poet Zheng Pei	Intact
	Account of the remaking of the stele of Master Dharma	The seventh year of Yuan Emperor Zhizheng (1347)	Stone	Located in front of the Preaching Hall of Shaolin Temple; Height: 4.77m, width: 1.56m; composed by Ouyang Xuan and written by Naonao	Intact
	Stele of the biography of Master Guigong	The ninth year of Yuan Emperor Zhizheng (1349)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.70m, width: 0.89m; composed by Cai Shigui and written by Fucheng	Intact
	Record of the rebuilding of three gates	The 14th year of Yuan Emperor Zhizheng (1354)	Stone	Located at the stele corridor of Shaolin Temple; Height: 0.81m, width: 0.6m; composed and written by Songting	Fairly good



Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of Shaolin Temple	Epitaph on the pagoda of Chunzhuocaigong	The 20th year of Ming Emperor Hongwu (1392)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.3m, width: 0.75m; composed by Pu'an Laifu and written by Japanese monk Deshi. It is important material proof of Sino-Japanese Buddhist cultural exchange.	The stele has weathered
	Stele of the image of Avalokitesvara	The 20th year of Ming Emperor Chenghua (1484)	Stone	To the north of the East Meditation Hall; Height: 0.64m, width: 0.56m; drawn by Zhang Qi	Intact
	Huifu Enxi Stele	The 20th year of Ming Emperor Chenghua (1484)	Stone	Located in front of the Preaching Hall of Shaolin Temple; Height: 4.17m, width: 1.3 m; composed by Shi Yuanze.	Intact
	Copper Maitreya Stele	The first year of Ming Emperor Hongzhi (1488)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.38m, width: 0.61m; composed by Ling Chushi and written by Wuren.	Fairly good
	Stele of Master Yuezhou	The eighth year of Ming Emperor Zhengde (1513)	Stone	Located in the Stele Forest of Shaolin Temple; Height: 2.25m, width: 0.83m; composed by Huairang Buxu and written by Faxun.	Fairly good
	Stele of Kinnara's protection of Buddha	The 12th year of Ming Emperor Zhengde (1517)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.51m, width: 0.61m; composed by Yuezhou and written by Zhou Sen; the back bears an image of Kinnara.	Intact
	Stele of Lixue Pavilion	The tenth year of Ming Emperor Jiajing (1531)	Stone	In front of the Lixue Pavilion; Height: 1.25m, width: 0.60m; it bears the incised 'Account of Building the Shrine of the Founding Master'.	Intact
	Dharma Crossing a River	The 22nd year of Ming Emperor Jiajing (1543)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.68m, width: 0.71m; drawn by Li Zhongsheng	Intact
	Stele of the biography of Master Xiaoshan	The 44th year of Ming Emperor Jiajing (1565)	Stone	In front of the Bell Tower of Shaolin Temple; Height: 3.35m, width: 1.15m; composed by De Qingwang and written by Zhu Zaiyu	Intact





Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of Shaolin Temple	Ode to the picture of the blending of Buddhism, Taoism, and Confucianism	The 44th year of Ming Emperor Jiajing (1565)	Stone	In front of the Bell Tower of Shaolin Temple; Height: 3.35m, width: 1.15m; drawn and written by Zhu Zaiyu. It is important material proof of the blending of Buddhism, Taoism, and Confucianism	Intact
	Images of Sakyamuni and Tathagata	The 45th year of Ming Emperor Jiajing (1566)	Stone	Located at the stele corridor of Shaolin Temple; Height: 2.25m, width: 1.07m; an image stele	Intact
	Epitaph on the pagoda of Master Huanxiurun	The 14th year of Ming Emperor Wanli (1586)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.72m, width: 0.95m; composed by Wang Daokun and written by Zhou Tianqiu	Fairly good
	Poem on the wall that Dharma faced in meditation	The 15th year of Ming Emperor Wanli (1587)	Stone	Located at the stele corridor of Shaolin Temple; Height: 0.4m, width: 0.41m; composed and written by Wang Shisong	Intact
	Stele of Master Wuyandao	The 27th year of Ming Emperor Wanli (1599)	Stone	In front of the Hall of Sakyamuni of Shaolin Temple; Height: 4.32m, width: 1.47m; composed by Wang Xijue and written by Dong Qichang	Intact
	Stele of Master Daogong of the twenty-sixth generation	The 37th year of Ming Emperor Wanli (1609)	Stone	Located at the stele corridor of Shaolin Temple; Height: 3.90m, width: 1.49m; composed and written by Dong Qichang	Intact
	Stele with Dharma Crossing a River	The fourth year of Ming Emperor Tianqi (1624)	Stone	Located at the stele corridor of Shaolin Temple; Height: 2.35m, width: 1.12m; an image stele, composed and written by Liang Jianting; with an incised image of Zhong Kui.	Intact
	Stele with poem on watching martial-arts performance at Shaolin	The fifth year of Ming Emperor Tianqi (1625)	Stone	Located at the stele corridor of Shaolin Temple; Height: 2.16m, width: 0.93m; composed by and written by Cheng Shao, it describes monks' martial-arts performance.	Intact
	Stele of Master Hanhui Xigong	The third year of Ming Emperor Chongzhen (1630)	Stone	Located at the stele corridor of Shaolin Temple; Height: 2.40m, width: 1.25m; composed by Jiao Yuanbo and written by Wang Zhicai	Fairly good
	Stele of a picture of plum blossoms	The sixth year of Ming Emperor Chongzhen (1633)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.74m, width: 0.70m; drawn by Bieshan and written by Fu Zuozhou; it bears an ode by Fu.	Intact



Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of Shaolin Temple	Stele with an inscription by Emperor Qianlong	The 15th year of Qing Emperor Qianlong (1750)	Stone	Located to the south-east of the Hall of Sakyamuni and north-west of the Bell Tower of Shaolin Temple; Height: 3.66m, width: 1.13m; composed and written by Hongli, Emperor Qianlong	Intact
	Stele with account of undertaking the construction project of Shaolin Temple	The 17th year of Qing Emperor Qianlong (1752)	Stone	Located in the Stele Forest of Shaolin Temple; Height: 1.92m, width: 0.79m; composed by Gao Yu and written by Lu Gao	Intact
	Stele with account of Rebuilding Thousand Buddha Hall	The 41st year of Qing Emperor Qianlong (1776)	Stone	To the north of the Hall of Heavenly King of Shaolin Temple; Height: 3.88m, width: 1.25m; composed and written by Zeng Youji	Intact
	Stele with pedigree of the five schools of Chan sect	The seventh year of Qing Emperor Jiaqing (1802)	Stone	In the Stele Forest of Shaolin Temple; Height: 2.47m, width: 1.01m; composed by Haikuan and written by Jingchun; the text is the pedigree of the five schools of Chan sect.	Fairly good
	Inscription on the Stele of Rebuilding Shaolin Temple	The ninth year of Qing Emperor Daoguang (1829)	Stone	Located at the stele corridor of Shaolin Temple; Height: 3.94m, width: 1.20m; composed by Yang Guozhen and written by Pan Jiang	Fairly good
	Stele with ode to the wall that Dharma faced in meditation	The 28th year of Qing Emperor Daoguang (1848)	Stone	Located at the stele corridor of Shaolin Temple; Height: 1.47m, width: 0.65m; composed and written by Xiao Yuanji	Intact
	Account of remaking Shaoyang Bridge Stele	The 30th year of Qing Emperor Daoguang (1850)	Stone	Located in the Stele Forest of Shaolin Temple; Height: 1.65m, width: 0.62m; composed by Jiao Shiyuan and written by Li Songyang	Intact
	Five Hundred Arhats worshipping Mahavairochana (mural)	The Ming Dynasty (1368–1644)	Plaster	On the eastern, northern, and western walls of the Thousand Buddha Hall of Shaolin Temple; Total length: 42m; height: 7.5m, area: 315m <sup>2</sup> . The mural is divided into 45 groups and features 495 arhats between mountains in the upper level, clouds in the middle level, and flowing water in the lower level. Grand and well painted, it is an ancient masterpiece.	Intact



Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of Shaolin Temple	Thirteen monks saving Emperor Taizong of the Tang Dynasty (mural)	The Qing Dynasty (1644–1911)	Plaster	These two murals are painted on the northern side of the eastern wall of the Baiyi Hall in the temple. They are based on the story of thirteen martial monks from the temple rescuing Prince of Qin (Li Shimin).	Intact
	Kinnara fighting against Red Scarf Army (mural)	The Qing Dynasty (1644–1911)	Plaster	These two murals are painted on the southern side of the eastern wall of Baiyi Hall. They are based on the story of Kinnara fighting Red Scarf Army.	Intact
	Shaolin boxing (mural)	The late Qing Dynasty	Plaster	These two murals are painted on the southern and northern walls of Baiyi Hall. They are also known as Arhats' Barefisted Fight. The mural on the northern wall, 18.599m <sup>2</sup> in area, which is painted with perspective, features thirty-three martial monks in sixteen groups fighting barefisted in front of Hall of Sakyamuni. The one on the southern wall, 19.075m <sup>2</sup> in area, shows Shaolin martial monks practising such weapons as scimitar, spear, sword, club, halberd, and 'sleeve band'; it is important for research into Shaolin martial art.	Intact
	Images of Dragon-subduing Arhat and Tiger-taming Arhat (murals)	The Qing Dynasty (1644–1911)	Plaster	The two are on both sides of the niche in Baiyi Hall, showing Tiger-taming Arhat in the north and Dragon-subduing Arhat in the south. Painted with great skill, they are masterpieces.	Intact
	Images of Manjusri and Samantabhadra (murals)	The Qing Dynasty (1644–1911)	Plaster	The two are in Baiyi Hall. The one on the eastern end of the northern wall shows Manjusri riding a lion, and that on the eastern end of the southern wall shows Samantabhadra riding a white elephant.	Intact
	Stone lions	The Qing Dynasty (1644–1911)	Stone	The two lions stand in front of the gate of the temple, each measuring 1.67m in height. It has a square lotus-shaped sumeru pedestal, below which is a stone base with flying horses, deer and dragons carved on it.	Intact
	Statue of Ksitigarbha	The first year of Ming Emperor Hongzhi (1488)	Iron	The statue is in the Bell Tower of the temple.	Intact





Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of Shaolin Temple	Iron bell	The fourth year of Jin Emperor Taihe (1204)	Iron	To the north of the Bell Tower; as recorded in History of Shaolin Temple, its sound could be heard 30 li (15km) away. Now it is cracked. There are inscriptions around it and at the bottom there are eight lips, on which are carved Eight Diagrams indicating directions. It is representative of the art of casting in the Jin Dynasty.	Fairly good
	Iron pot	The fourth year of Ming Emperor Wanli (1576)	Iron	Under the platform of the Preaching Hall of Shaolin Temple; Diameter: 1.68m, circumference: 5m, interior depth: 0.83m, thickness: 0.02m, weight: 650kg. It attests to the large number of monks in the temple in the reign of Wanli.	Fairly good
	Iron bell	The second year of Yuan Emperor Zhiyuan (1336)	Iron	The bell, which weighs 325kg, is hung under the eastern eaves of the abbot's house. The inscription, which contains the name of Shaoyuan, a Japanese monk who was a secretary of the temple, and the names of temples subordinate to Shaolin, attests to Sino-Japanese Buddhist exchange and the grand size of the temple in the Yuan Dynasty.	Intact
	Sitting statue of Dharma	The Ming Dynasty (1368–1644)	Copper	This is in the Lixue Pavilion. It was presented to the temple by Zhang Yongshi, a eunuch in charge of ritual affairs in the reign of Zhengde in the Ming Dynasty.	Intact
	Xueyinxinzhū plaque	The Qing Dynasty (1644–1911)	Wood	It is hung at Lixue Pavilion; The inscription on the plaque was written by Emperor Qianlong during his tour to Shaolin.	Intact
	Copper bell	The 17th year of Ming Emperor Wanli (1589)	Copper	Height: 0.96m, weight: over 250kg.	Intact
	Table screen	The late Qing Dynasty	Wood	Located in the Hall of Manjushri of Shaolin Temple, this screen has carved upon it two Buddhist hymns written by Dong Qichang, first carved on a stone stele.	Intact



Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
The Kernel Compound of Shaolin Temple	Statue of Amitabha	The seventh year of Ming Emperor Yongle (1409)	White jade	In the Thousand Buddha Hall; The statue was presented by the Prince of Zhou in the Ming Dynasty. Its left chest bears an inscription, which says that the prince had had the statue made to bless his newly born son.	Intact
	Niche	The 15th year of Qing Emperor Qianlong (1750)	Wood	The niche, standing 6m high, is in the Thousand Buddha Hall. Hung from it is a plaque bearing words and a couplet inscribed by Emperor Qianlong.	Intact
	Statue of Mahavairochana	The Ming Dynasty (1368–1644)	Copper	The 2.5m high statue is in the Thousand Buddha Hall. The Buddha, wearing a cassock, with bare chest and feet, sits cross-legged on a lotus base. It is a Ming masterpiece.	Intact
	Statue of Avalokitesvara	The Ming Dynasty (1368–1644)	Copper	The statue is now in the Baiyi Hall.	Intact
Chuzu Temple	Portraits of the founding masters of Chan sect	The Qing Dynasty (1644–1911)	Plaster	In the hall of the Chuzu Temple there are the portraits of 25 founding masters of the Chan sect, with ten on the eastern wall (two on the eastern side of the northern wall, two on the western side of the northern wall, and eleven on the western wall).	Fairly good
	Stele of Rebuilding Thousand Buddha Pavilion in the Hall of Chuzu Temple	The eighth year of Qing Emperor Xianfeng (1858)	Stone	Located at Chuzu Temple; Height: 0.87m, width: 0.76m; composed and written by Surong	Intact
	Stele of Rebuilding Thousand Buddha Hall	The second year of the Republic of China (1913)	Stone	Located at the Chuzu Temple; Height: 1.85m, width: 0.72m	Intact
	Stele of Rebuilding Chuzu Temple	The 21st year of the Republic of China (1932)	Stone	Located at the Chuzu Temple; Height: 1.9m, width: 0.69m; composed and written by Niu Mengyu	Intact
Pagoda Forest and its surrounding	Epitaph on the pagoda of Master Rufeng Rengong	The fifth year of Yuan Emperor Zhiyuan (1268)	Stone	Height: 2.28m, width: 0.83m; composed and written by Fu Bian	Intact
	Biography of Master Shifaru	The first year of Tang Emperor Yongchang (689)	Stone	Located at the central bay of the pagoda of Master Shi Faru; Height: 1.65m, width: 0.72m	Intact



Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
Pagoda Forest and its surrounding	Stele of Master Yugong, the first abbot of Shaolin Temple	The 12th year of Yuan Emperor Zhiyuan (1275)	Stone	In front of the pagoda of Master Yugong in the Pagoda Forest; Height: 1.92m, width: 0.85m	Poor, undergoing conservation
	Stele of Master Taigong	The 26th year of Yuan Emperor Zhiyuan (1289)	Stone	In front of the pagoda of Lingyin Taigong in the Pagoda Forest; Height: 1.44m, width: 0.6 . The inscription, composed by Zhonglin Taigong, narrates the life of Lingyin Taigong, abbot of the temple. The back shows the Yuan Dynasty's official document conferring the honorific title of 'national advisor of the Great Yuan' on the abbot.	Fairly good
	Stele of Master Taigong	The 28th year of Yuan Emperor Zhiyuan (1291)	Stone	In front of the pagoda of Zhonglin Taigong in the Pagoda Forest; Height: 1.23m, width: 0.71m. The inscription, composed by Puxiu and written by Yuyan, narrates deeds of Zhonglin Taigong, abbot of the temple.	Intact
	Epitaph on the pagoda of Monk Fu'an	The 11th year of Yuan Emperor Dade (1307)	Stone	In the pagoda of Monk Fu'an in the Pagoda Forest; Height: 1.78m, width: 0.81m; composed by Yongda and written by Pushun.	Intact
	Epitaph of Shangong Anzhu of Shaolin	The first year of Yuan Emperor Zhida (1308)	Stone	In the pagoda of Shangong Anzhu in the Pagoda Forest; Height: 1.7m, width: 0.74m; composed by Bai Jujing	Intact
	Stele of the Attainment of Guyan Jiugong	The fifth year of Yuan Emperor Yanyou (1318)	Stone	In front of the pagoda of Guyan Jiugong in the Pagoda Forest; Height: 2.66m, width: 1.23m; composed and written by Sihui	Intact
	Stele of the Attainment of Sun'an Yigong	The early reign of Zhizheng in the Yuan Dynasty	Stone	In front of the pagoda of Sun'an Yigong in the Pagoda Forest; Height: 2.56m, width: 1.02m. The inscription narrates the life of Sun'an Yigong. The back of the stele bears a diagram of the school and sect to which Sun'an belonged.	Poor, undergoing conservation
	Stele of the Attainment of Master Chunzhuo	The 14th year of Yuan Emperor Zhizheng (1354)	Stone	In front of the pagoda of Master Chunzhuo in the Pagoda Forest; Height: 1.68m, width: 0.81m; composed by Fazhen and written by Songting Ziyuan, who also wrote the title in seal script.	Intact





Architectural complex	Name of relic	Time of construction	Material	Physical features	State of conservation
Pagoda Forest and its surrounding	Stele of the biography of Master Biantun	The third year of Ming Emperor Longqing (1569)	Stone	In front of the pagoda of Master Biantun in the Pagoda Forest; Height: 1.43m, width: 0.63m	Intact
	Preface to the tour to Mount Shaoshi and Daogong Pagoda	The third year of Ming Emperor Tianqi (1623)	Stone	In front of the Daogong Pagoda in the Forest Pagoda; Height: 1.48m, width: 0.67m; composed by Liu Anxing, county magistrate of Dengfeng, and written by Liu Rufu	Intact
	Epitaph on the pagoda of Master Gaigong	The 16th year of Qing Emperor Kangxi (1677)	Stone	In front of the Gaigong Pagoda in the Pagoda Forest; Height: 1.51m, width: 0.71m; composed and written by Jiao Qinchong	Intact
	Stele of Elder Ningran Gaigong	The 21st year of Qing Emperor Qianlong (1756)	Stone	In front of the Gaigong Pagoda in the Pagoda Forest; Height: 1.54m, width: 0.74m. The inscription narrates the life of Ningran Gaigong. The back bears a list of Gaigong's successors.	Intact
	Stele of Xilai Hall Courtyard	The seventh year of Qing Emperor Jiaqing (1802)	Stone	Height: 1.92m, width: 0.81m. The inscription narrates the deeds of Chemiao, a monk at Xilai Hall of the temple.	Intact
	Account of Rebuilding the Outer Wall of the Gate and Planting Cypresses	The 12th year of Qing Emperor Jiaqing (1807)	Stone	On the eastern wall; Length: 0.69m, width: 0.39m. The inscription narrates the rebuilding of the outer wall of the gate of the temple and the planting of cypresses by the western gate.	Intact

### 2.a-6 The Huishan Temple

Situated below the Jicui Peak of Mount Taishi 6km north-west of Dengfeng City, Huishan Temple (Table 7-1: Drawings 6-A to 6-E; Table 7-2: photographs 6-1 to 6-11) has Longshan Hill on the left and Hushan Hill on the right, with green trees and beautiful scenery. In the reign of Emperor Xiaowen (471–99) in the Northern Wei Dynasty, a temporary imperial palace was built here. After the Northern Wei Dynasty collapsed, the palace became a temple. The temple faces south, and the Kernel Compound measures 65.06m from south to north and 57.53m from east to west, covering an area of 3743m<sup>2</sup>. Eight historic structures survive on the central axis, including the screen wall, the main gate, and the east and west wings of the main hall. There are engraved stones inlaid in the screen wall in front of the gate. The main hall, built on a large platform, has an overhanging roof, large bracket sets with five puzuo and double linking arms and sloping cantilever. Inside the hall, a system of column elimination was adopted in order to achieve a broader interior space, and the structure has been well preserved. The main hall of the Huishan Temple is the only Yuan wooden-construction building in the Mount Songshan region. Its typical



structures are bracket sets, wooden frames, corner beams, rufu beams (two-rafter-long beams), zhaqian (single rafter beams), dingfu (two-rafter-long side beams), tatou, and dinghuamo'ke gong. Its value in this respect has not been diminished by later repairs. There are also 23 steles and 82 ancient trees surviving within the temple.

The Huishan Temple, one of the most famous temples in the Songshan region, was the centre where monks received the monastic rules in ancient times. It ranked as one of the four temples of Mount Songshan, along with the Shaolin, Fawang, and Songyue Temples. Famous monks who came from the Huishan Temple include Pu Ji, Yuan Gui, Jing Zang, Wei Kuan, and Seng Yixing (Zhang Sui), a well-known astronomer.

Table 2-11 lists the important historic structures and Table 2-12 the steles, statues and other relics in the Huishan Temple.

**Table 2-11: Important historic structures of Huishan Temple**

Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Huishan Temple	The Gate	The Qing Dynasty (1644–1911)	Brick and wood	Height 11.75m, length 16.4m, width 10.52m, area: 172.5m <sup>2</sup> . The gate is five bays wide and three bays deep, with a flush gable roof. There are three arched doors in the three middle bays, and a rectangular horizontal plaque set into the wall above the door in the main bay bears the name of the temple.	Intact
	The Main Hall	The Yuan Dynasty (1271–1368); repaired frequently during the Ming and Qing Dynasties	Brick and wood	36.1m north of the gate, height 10.6m, length 19.92m, width 13.28m, area 264.54m <sup>2</sup> . The hall is five bays wide and three bays deep, with a single-eave hipped roof. Beneath the eaves are five puzuo with double overhanging gong and double ang. On each bujian is a puzuo. The three middle bays beneath the front eaves are supported by four wooden columns; all the other eave columns are made of stone. There are partition board doors in the three front main bays, and partition board windows in the two end bays; the rear main bay has a wooden door. Inside the hall the “column elimination” method is used, with two front golden columns reduced in the central bay, and two rear golden columns reduced in the side bay. The hall has a long overhanging roof. Its main spar frame, bracket sets, roof juzhe, coloured paintings, and column footings reflect important features of Yuan architecture, and are important examples for studying the evolution of ancient wooden structures.	Intact
	The east wing room #1	The Qing Dynasty (1644–1911)	Brick and wood	10.2m east of the main hall, height 7.5m, length 21.34m, width 8.42m, area 180m <sup>2</sup> . The building is six bays wide and three bays deep, with a flush gable roof covered with plain tiles.	Intact



Architectural complex	Name of structure	Time of construction	Material	Physical features	State of conservation
Huishan Temple	The east wing room #2	The Qing Dynasty (1644–1911)	Brick and wood	10.2m east of the main hall, height 8.5m, length 19.66m, width 8.6m, area 169m <sup>2</sup> . The building is six bays wide and three bays deep, with a flush gable roof covered with plain tiles.	Intact
	The east wing room #3	The Qing Dynasty (1644–1911)	Brick and wood	10.2m east of the main hall, height 8.8m, length 19.66m, width 8.6m, area 169m <sup>2</sup> . The building is six bays wide and three bays deep, with a flush gable roof covered with plain tiles.	Intact
	The west wing room #1	The Qing Dynasty (1644–1911)	Brick and wood	10.2m east of the main hall, height 7.5m, length 21.34m, width 8.42m, area 180m <sup>2</sup> . The building is six bays wide and three bays deep, with a flush gable roof covered with plain tiles.	Intact
	The west wing room #2	The Qing Dynasty (1644–1911)	Brick and wood	10.2m east of the main hall, height 8.5m, length 19.66m, width 8.6m, area 169m <sup>2</sup> ; The building is six bays wide and three bays deep, with a flush gable roof covered with plain tiles.	Intact
	The west wing room #3	The Qing Dynasty (1644–1911)	Brick and wood	10.2m east of the main hall, height 8.8m, length 19.66m, width 8.6m, area 169m <sup>2</sup> . The building is six bays wide and three bays deep, with a flush gable roof covered with plain tiles.	Intact

Table 2-12: Steles, murals, statues, and other relics in the Huishan Temple

Architectural complex	Name of relic	Time	Material	Physical features	State of conservation
Huishan Temple	Stone lions	The Qing Dynasty (1644–1911)	Stone	This pair of lions stand in front of the gate of the temple. Each measures 2.30m in total height, 1.35m in height exclusive of the pedestal, and 2.20m in waist circumference. The lion on the left has a ball under its foot and a dignified smile; the one on the right has a cub at its feet and a gentle smile. The sumeru pedestals they stand on, with animal images in high relief on every side, are masterpieces among ancient stone carving.	Intact
	Statue of Amitabha	The seventh year of Ming Emperor Yongle (1409)	White jade	The statue is inside the gate. It measures 1.60m in total height, 1.42m in height exclusive of the pedestal, and 1.90m in waist circumference. It is one of the three statues of Amitabha presented by Prince Zhou of Ming to Buddhist temples on Mount Songshan.	Intact
	Iron bell	The seventh year of Ming Emperor Chenghua (1417)	Iron	On the platform in front of the main hall; weight: 650kg	Intact





Architectural complex	Name of relic	Time	Material	Physical features	State of conservation
Huishan Temple	Buddha image stele of Huishan Temple	The seventh year of Northern Qi Emperor Wuping (576)	Stone	Height 1.47m, width 0.61m. The stele has a dragon head-shaped top and a square base. On the obverse is a Buddha image, the face and folds of clothes of which are simple, regular, and well proportioned. It is now kept in Henan Museum.	Intact
	Tang stele of Master Dao'an of Mount Songshan	The 15th year of Kaiyuan (727) in Tang Dynasty	Stone	To the north of the gate; height 3.4m, width 1.22 m. The inscription, composed and written by Song Dan, narrates the life of Master Dao'an. It is recorded and highly praised for its calligraphic value in the historical records of many dynasties.	Intact
	Tang Chi Die Jie Stele	The second year of Tang Emperor Dali (767)	Stone	To the north of the gate; height 1.50m, width 0.70m. The full name is "The jietan stele of Huishan Temple on Mount Songshan in Dengfeng County in Henan." The inscriptions were written by Li Yu, Wang Jin, and Du Hongjian.	Intact
	Stele of the Jietan of Huishan Temple	The 11th year of Tang Emperor Zhenyuan (795)	Stone	To the north of the gate; height 1.50m, width 0.70m. The inscription is composed by Lu Changyuan and written in official script by Lu Ying, who also wrote the title in seal script. The vigorous, elegant calligraphic style has always been highly valued.	Intact
	Dvaja	The 49th year of Qing Emperor Kangxi (1710)	Stone	In the east wing room; height 2.00m. The top of the column is in the shape of an octagonal pavilion, on which is a Buddha statue. The octagonal column bears the title Prajna-paramita-hrdaya-sutra and the text of the sutra.	Intact
	The Qianlong Emperor's stele	The 15th year of Qing Emperor Qianlong (1750)	Stone	On the platform in front of the main hall; Carved on the stele is a poem written by the Qianlong Emperor during his visit to Huishan Temple.	Intact
	Picture stele of the diagram of Buddhist sects	Unknown	Stone	To the north of the gate; height 3.05m, width 1.30m. The inscription on the rounded-topped stele lists the religious names of the masters of the northern and southern sects of the Chan sect from Dharma to Huineng, the sixth patriarch. It was subsequently an important proof of the development of the Chan sect.	Fairly good
	Tianzhongshan Stele	The Qing Dynasty (1644–1911)	Stone	Inlaid on the screen wall; height 2.40m, width 0.86m; written by the famous calligrapher Yan Zhenqing.	Fairly good
	"Sky Light and Cloud Shadows" carved stones	The 25th year of Qing Emperor Jiaqing (1820)	Stone	Inlaid on the screen wall. Each of the four stones bears one character, measuring 1.02m high and 0.85m wide. The characters, written by Song Xiang, are in a vigorous, majestic style.	Intact



## 2.a-7 The Songyang Academy of Classical Learning

The Songyang Academy of Classical Learning (Table 7-1: drawings 7-A to 7-D; Table 7-2: photographs 7-1 to 7-9) is located at the foot of the Junji Peak of Mount Taishi. Facing south, it is surrounded on the east, north, and west by mountains and streams, and faces a wide, flat land in the south, 165m away from Shuangxi River. It used to be known as the Songyang Temple, which was built in the eighth year of the Emperor Taihe (484 CE) of the Northern Wei Dynasty, before being turned into an academy of classical learning in the Later Tang during the Five Dynasties period. In the book *Yu Hai* by Wang Yinglin of the Southern Song Dynasty, the Songyang Academy was listed as one of the four greatest academies of classical learning, the other three being the Bailudong Academy in Jiangxi, the Yuelu Academy in Hunan, and the Suiyang Academy in Henan.

The Songyang Academy, which retains the architectural layout of a traditional academy of classical learning, measures 128m north to south and 78m east to west, covering an area of 9984m<sup>2</sup>; it contains 26 Qing structures. Along the central axis there are five rows of courtyards – the gate, the Hall of Saints, the Lecture Hall, the Daotong Temple, and the Library of Buddhist Scriptures. All the structures (apart from the Daotong Temple, which has a hipped roof) have flush gable arched roofs covered with plain tiles, characteristic of the local buildings of Henan. It is of moderate size, simple and exquisite with gray bricks and tiles. There are also 15 stone carvings dating from the Eastern Wei Dynasty and after, and 14 ancient trees. The academy, compact in layout and complete in function, is the oldest of its kind in China for teaching and disseminating Confucian theories, offering sacrifices to Confucian saints, and holding examinations. It played an important role in the development of Confucianism and serves as an irreplaceable source for studying the academy architecture of classical learning and the educational system of ancient China as well as Confucian culture.

Table 2-13 lists the important historic structures and Table 2-14 the surviving steles and other relics in the Songyang Academy of Classical Learning

**Table 2-13: Historic structures of the Songyang Academy of Classical Learning**

Name of structure	Time of construction	Material	Physical features	State of conservation
The Gate	The 13th year of Qing Emperor Kangxi (1677)	Brick and wood	The gate is three bays wide and two bays deep; height 6.47m, length 11.17m, width 5.18m, area 60.37m <sup>2</sup> ; flush gable arched roof covered with plain tiles.	Intact
Hall of Saints	The 25th year of Qing Emperor Kangxi (1686)	Brick and wood	32.53m north of the gate of the Academy; height 7.19m, length 10.13m, width 7.74m, area 78.4m <sup>2</sup> ; The hall is three bays wide and three bays deep, with a flush gable roof. Housing a statue of Confucius, it embodies the academy's sacrificial function.	Intact
Lecture Hall	The 23rd year of Qing Emperor Kangxi (1684)	Brick and wood	13.35m north of the Hall of Saints; height 7.33m, length 11.22m, width 8.67m, area 97.32m <sup>2</sup> ; The hall is three bays wide and three bays deep, with a flush gable roof. It houses the academy's educational function.	Intact



Name of structure	Time of construction	Material	Physical features	State of conservation
Daotong Temple	The 28th year of Qing Emperor Kangxi (1689)	Brick and wood	12.61m north of the Lecture Hall; height 7.15m, length 12.78m, width 8.21m, area 104.9m <sup>2</sup> . The hall is three bays wide and one bay deep, with a flush gable roof and the surrounding corridor. Housing statues of Emperor Yao, Yu the Great and Zhougong, it attests to the academy's sacrificial function.	Intact
Library of Buddhist Scriptures	The 23rd year of Qing Emperor Kangxi (1684)	Brick and wood	7.58m north of the Daotong Temple; height 8.69m, length 16.07m, width 9.24m, area 148m <sup>2</sup> . The pavilion is three bays wide and three bays deep, with a flush gable roof. It houses the academy's book-collecting function. It contains over a hundred ancient books, such as Complete Collection of Cheng Yi and Cheng Hao and Confucian Learning in Zhongzhou.	Intact
Sanyi Studio	The 28th year of Qing Emperor Kangxi (1689)	Brick and wood	9.15m east of the Daotong Temple; height 4.28m, length 29.87m, width 4.46m, area 133.22m <sup>2</sup> ; The building is eleven bays wide and two bays deep, with a flush gable roof covered with plain tiles.	Intact
Siwu Studio	The 28th year of Qing Emperor Kangxi (1689)	Brick and wood	9.59m west of the Daotong Temple; height 4.28m, length 30.02m, width 4.40m, area 131.5m <sup>2</sup> . The building is eleven bays wide and two bays deep, with a flush gable roof covered with plain tiles.	Intact
Jingyi Studio	The 21st year of Qing Emperor Kangxi (1682)	Brick and wood	11.14m south-west of the Hall of Saints; height 5.09m, length 12.76m, width 5.54m, area: 70.69m <sup>2</sup> . The building is five bays wide and two bays deep, with a flush gable roof covered with plain tiles.	Intact
Boyue Studio	The 20th year of Qing Emperor Kangxi (1681)	Brick and wood	10.99m south-west of Hall of the Saints, height 5.09m, length 12m, width 5.6m, area 67.2m <sup>2</sup> . The building is five bays wide and two bays deep, with a flush gable roof covered with plain tiles.	Intact
Guanshan Hall	The 17th year of Qing Emperor Kangxi (1678)	Brick and wood	East of the Library of Buddhist Scriptures; height 7.31m, length 9.45m, width 6.54m, area 61.8m <sup>2</sup> . The building is three bays wide and three bays deep, with a flush gable roof covered with plain tiles.	Intact
Chongru Temple	The 25th year of Qing Emperor Kangxi (1686)	Brick and wood	West of the Library of Buddhist Scriptures; height 7.32m, length 9.4m, width 6.54m, area 61.5m <sup>2</sup> . The building is three bays wide and three bays deep, with a flush gable roof covered with plain tiles.	Intact

**Table 2-14: Steles and other historic relics in the Songyang Academy of Classical Learning**

Name	Time	Material	Physical features	State of conservation
"General cypresses"	Over 4500 years ago		The first "General" cypress is to the north-west of the gate of the Academy and the second is located to the west of the Hall of Saints. The rank of "General" was conferred on these two cypresses by Han Emperor Wu. The first measures 12m in height, 5.4m in trunk circumference, and 11.5m in the width of its crown; the second measures 18.2m in height, 12.54m in trunk diameter, and 17.8m in crown width. The second "general" cypress, which is over 4500 years old, is the oldest cypress so far found anywhere in China.	Intact





Name	Time	Material	Physical features	State of conservation
Stele of Songyang Temple	The second year of Eastern Wei Emperor Tianping (535)	Stone	Located 17.75m west of the palace and 5.68m south of the gate of the Academy. Height 3.17m, width 1.40m. The stele provides material proof that the Academy's predecessor was the Songyang Temple. The carvings and calligraphy on it are Northern Wei masterpieces. As recorded by the famous architect Liu Dunzhen in Notes of the Survey of Ancient Structures in Henan, "The stele bears a small image on the obverse. The back has a Buddha image at the top of the inscription, with an exceptional inscription below. The decorative patterns on the top and both sides are also very beautiful."	Fairly good
Tang Stele of Songyang Temple	The third year of Tang Emperor Tianbao (744)	Stone	Located 10m west of the gate of the Academy. Height 9.02m, width 2.04m, thickness 1.05m, weight over 80 tons. This is the largest stele in the Central Plains. It is representative of Tang steles by virtue of the power of its superb design, carving techniques, and calligraphy. It is material proof that the academy was once the Songyang Palace. Liu Dunzhen comments that "The Tang Stele of Songyang Temple, made in 744, is exceptional among Tang steles for having an image of double dragons and a pearl on top. It must have been the model for such steles as the Qing North Sea Stele and the stele of Biyun Temple."	Intact
Stele with the poem on the three cypresses that were made generals in the Han Dynasty	The third year of Ming Emperor Longqing (1569)	Stone	Located in the West Stele Corridor of the Academy. Height 0.91m, width 0.45m. Poems composed and written by Jiang Ji.	Fairly good
Picture stele of Dengfeng County	The 21st year of Ming Emperor Wanli (1593)	Stone	West of the steps of the platform in front of the Hall of Saints. Height 1.05m, width 0.86m. The stele, which was commissioned by Chen Guozhang, county magistrate of Dengfeng, bears a map showing places of historical interest and the mountains, rivers, roads, villages, and towns of Dengfeng. It is one of the best Ming steles in the Mount Songshan region.	Intact
Stele of the rebuilding of the Songyang Academy of Classical Learning	The 12th year of Qing Emperor Kangxi (1673)	Stone	It is located to the west of the "Picture stele of Dengfeng County" (see previous entry). Height 1.39m, width 0.81m. The inscription, composed by Ye Feng and written by Jiao Qinchong, describes the rebuilding of the Academy.	Intact
Stele of the Songyang Academy of Classical Learning	The 19th year of Qing Emperor Kangxi (1680)	Stone	North-east of the first "General" cypress (see above). Height 2.37m, width 0.96 m. On the obverse and reverse of the stele there are six reports of lectures on the Academy and its reconstruction composed and written by Zhang Xun, Tang Bin, Geng Jie, Wu Ziyun, Guo Wenhua, and Dou Keqin.	Intact
Stele of moral admonitions	The 20th year of Qing Emperor Kangxi (1681)	Stone	Located in the East Stele Corridor of the Academy. Height: 0.45 m, width 0.85 m, The inscription, composed by Geng Jie and written by Li Peiheng, consists of moral principles that reflect traditional Confucian ideas.	Intact



Name	Time	Material	Physical features	State of conservation
New Stele of the Daotong Temple of the Songyang Academy of Classical Learning	The 28th year of Qing Emperor Kangxi (1689)	Stone	In the East Stele Corridor of the Academy. Height 0.54m, width 0.9m. The inscription was composed by Yan Xingbang.	Intact
Stele of a Poem by the Qianlong Emperor	The 15th year of Qing Emperor Qianlong (1750)	Stone	In the Imperial Stone Tablet Pavilion north-east of the Hall of Saints. Height 1.51m, width 0.99m. The stele bears a poem composed by the Qianlong Emperor during his visit to the Academy.	Fairly good
Stele of Allotting Land to the Academy of Classical Learning	The fifth year of Qing Emperor Qianlong (1740)	Stone	East of the “Stele of the Songyang Academy of Classical Learning” (see above). Height 2.16m, width 0.81m. The inscription, composed by Jiao Ruheng and written by Zhang Xueshi, is an official document by which the county magistrate Shi Yizan allotted 123 mu (1 mu = 1/15ha) of land that belonged to Longquan Temple to the Academy.	Intact
Stele of the Rebuilding of the Songyang Academy of Classical Learning	The seventh year of Qing Emperor Guangxu (1881)	Stone	East of the steps of the platform in front of the Hall of Saints. Height 1.89m, width 0.76m. The inscription was composed and written by Lü Xianduan, the county magistrate of Dengfeng.	Intact
Stele of Duke Wenlu's Tour to the Songyang Academy of Classical Learning	The 11th year of the Republic of China (1922)	Stone	In the West Stele Corridor of the Academy. Height 0.96m, width 0.49m. The inscription was composed by Zhuang Yan in 1922, the 863rd anniversary of Duke Wenlu's tour to Songyang in the Song Dynasty.	Intact
Yuying Society Plaque	The 12th year of the Republic of China (1923)	Stone	In the East Stele Corridor of the Academy. Height 0.6 m, width 1.55m. The inscription was composed and written by Kang Youwei during his tour to Mount Songshan in 1923.	Intact

## 2.a-8 The Observatory

The Observatory (Table 7-1: drawings 8-A to 8-C; Table 7-2: photographs 8-1 to 8-10) is located at Gaocheng Village in Gaocheng Town, 15km south-east of Dengfeng City. It faces south and its surroundings are beautiful and peaceful, with Gaocheng Mountain behind, Ji Mountain in front, Wanglingjian Mountain to the west, Shuangmiao Ridge to the east, Ying River to the south, and Shicong River and Wudu River encircling it. The Observatory, which was built between the 13th and 16th years of Yuan Emperor Zhiyuan (1276–79) over 730 years ago, is a well preserved instrument for astronomical observation. This large structure, built in gray brick, resembles an inverted dipper in shape. It was the central one of the 27 astronomical observation stations built by Guo Shoujing and Wang Xun after painstaking observations and calculations that led to the publication of the Shou Shi Li, the most advanced calendar in the world at the time, in the 18th year of Zhiyuan's reign (1281). The calendar, which was almost as precise as



the Gregorian Calendar still in use in many countries around the world today, which it preceded by some three hundred year, specifies the period of a tropical year as 365.2425 day (365 days, 5 hours, 49 minutes, 12 seconds), which is only 26 seconds longer than the tropical year period (365 days, 5 hours, 48 minutes, 46 seconds) resulting from modern scientific calculations. The Zhougong Sundial Platform built in the Tang Dynasty, which is located 14.3m south of the Observatory, is an important astronomical relic built on the basis of calculating the centre of Earth by measuring shadow. The Observatory is the oldest surviving observatory in China, and one of the oldest structures for astronomical observation anywhere in the world.

The Observatory, the Zhougong Sundial Platform, and the Zhougong Temple constitute a complete unit that measures 160m in length from north to south and 37m wide from east to west; it covers an area of 0.59ha. and has a floor space of 657.41m<sup>2</sup>. In addition to the Observatory and the Sundial Platform, the complex includes a number of Ming and Qing structures such as the screen wall, the main gate, the Ji gate, the Zhougong Shrine, and the Hall of Emperor Yao as well as a number of steles. Within the complex there are twelve steles and a number of reproductions of early astronomical apparatus in the courtyard of the Observatory.

Table 2-15 and Table 2-16 list the important historic structures and the steles and other relics of the Observatory respectively.

**Table 2-15: Historic structures of the Observatory**

Name of structure	Time of construction	Material	Physical features	State of conservation
Screen wall	The 13th year of Qing Emperor Qianlong (1748)	Brick and stone	6.4m in front of the gate; height 5m, length 7.14m, width 0.9m. There is a granite plaque set in the wall bearing an inscription written by Shi Yizan, a Qing county magistrate. It provides material proof of Yangcheng having been regarded as “the centre of Earth.”	Intact
The main gate	The Qing Dynasty (1644–1911)	Brick and wood	Height 6.7m, length 8.1m, width 5.03m, area 40.7m <sup>2</sup> . The gate is three bays wide and three bays deep, with a flush gable roof. Carved on the granite columns is a couplet that summarizes the function and value of the Observatory and the Sundial Platform.	Intact
The Ji gate	The Qing Dynasty (1644–1911)	Brick and wood	28.5m north of the gate; height 10.56m, length 9.7m, width 8.25m, area 80m <sup>2</sup> . The gate is three bays wide and three bays deep.	Intact
The Sundial Platform	The Tang Dynasty (618–907)	Stone	11.9m north of the Ji gate. Total height 3.91m, height of each gnomon 1.95 m. The rear wall bears a couplet. The platform, which consisted of a wooden gnomon erected on the ground, was entirely made in stone by Nangong Yue in the Tang Dynasty.	Intact
Zhougong Shrine	The 14th year of Ming Emperor Hongzhi (1501)	Brick and wood	4.86m north of the Sundial Platform; height 7.22m, length 10m, width 10.81m, area 108.1m <sup>2</sup> . The shrine is three bays wide and two bays deep, with a flush gable roof and a three-bay front annex. It houses a statue of Zhougong.	Intact





Name of structure	Time of construction	Material	Physical features	State of conservation
The Observatory	The 13th to 16th years of Yuan Emperor Zhiyuan (1267–69)	Brick and stone	Located 2.22m behind the Zhougong Shrine. The brick platform serves as the gnomon of the sundial. It is shaped like an inverted dou (grain container), with the top smaller than the bottom. It measures 9.46m in height, and 12.62m in total height, plus the small chamber at the top. The side length of the base is 16.55m, and the base covers an area of 108.4m <sup>2</sup> . There are two symmetrical brick and stone paths in its northern side that allow access to the platform in a circular way. There is a vertical groove along the northern central axis, from bottom to top, which serves as a gnomon perpendicular to the ground; at the top is a horizontal bar. At the foot of the platform, due north of the groove, is the dial, paved with thirty-six bluestones and measuring 31.19m in length, which was used to measure the length of the shadow cast by the sun. The pointer and the dial are perpendicular to one another. Overall, the Observatory functions as a precise astronomical instrument. Since the height of the pointer is four times longer than the original one, which was only eight chi high, the dial was enlarged accordingly, and a jingfu that could move horizontally was placed on the dial in order to make the measurement much more precise by focusing the shadow through a small hole. The Observatory helped to provide scientific data for the making of Shou Shi Li calendar.	Intact
The Hall of Emperor Yao	The Qing Dynasty (1644–1911)	Brick and wood	Located 49m behind the Observatory; height 7.22m, length 10m, width 0.81m, area 108.1m <sup>2</sup> . The hall is three bays wide and three bays deep, with a flush gable roof and a three-bay front annex.	Intact

**Table 2-16: Steles and other relics of the Observatory**

Name	Time	Material	Physical features	State of conservation
Gaowen Stele	The 15th year of Ming Emperor Zhengde (1520)	Stone	In front of the Zhougong Shrine. Height 1.50m, width 0.70m. The inscription, composed by Chen Fengwu, records the system and practice of offering sacrifices to Zhougong.	Intact
Stele of the Rebuilding of the Sundial Platform	The seventh year of Ming Emperor Jiajing (1528)	Stone	In front of the Zhougong Shrine. Height 1.5m, width 0.64m. The inscription, composed by Lun Xuwen and written by Wang Jinqing, narrates the rebuilding of the sundial platform in the Ming Dynasty.	Intact
Account of the Building of the Zhougong Shrine	The seventh year of Ming Emperor Jiajing (1528)	Stone	In front of the Zhougong Shrine. Height 1.6m, width 0.65m. The inscription, written by Wang Jinqing, describes the building of the Zhougong Shrine.	Intact



Name	Time	Material	Physical features	State of conservation
Account of the Rebuilding of the Zhougong Shrine at the Yuansheng Temple	The tenth year of Ming Emperor Wanli (1582)	Stone	In front of the Zhougong Shrine. Height 1.92m, width 0.71m. The inscription was composed by Sun Chengji and written by Fu Ruyu.	Intact
Stele of the Poem on a Visit to the Zhougong Sundial Platform	The reign of Ming Emperor Wanli (1573–1620)	Stone	In front of the Zhougong Shrine. Height 1.75m, width 0.70m. The poem was composed and written by Zheng Dayuan.	Intact
Stele of the Rebuilding of the Zhougong Temple	The 15th year of Qing Emperor Kangxi (1676)	Stone	In front of the Zhougong Shrine. Height 1.47m, width 0.56m. The inscription was composed by Li Ruqi and written by Du Yu.	Intact
Stele of a Poem by Dong Rong	The 15th year of Qing Emperor Qianlong (1750)	Stone	In front of the Zhougong Shrine. Height 1.25m, width 0.21m. The stele bears a poem written by Dong Rong during his tour to the Observatory.	Intact
Account of Offering Sacrifices in the Zhougong Temple	The 20th year of Qing Emperor Qianlong (1755)	Stone	In front of the Zhougong Shrine. Height 1.50m, width 0.52m. The inscription, written by Gao Yu, narrates the offering of sacrifices to Zhougong in the Qing Dynasty.	Intact
Stele of the Rebuilding of Yuansheng Temple	The 19th year of Qing Emperor Guangxu (1893)	Stone	In front of the Zhougong Shrine. Height 1.80m, width 0.67m. The inscription was composed by Liu Huilin and written by Zhang Minglun.	Intact

## 2.b. History and development

Mount Songshan is a historically famous mountain in China and the central of the Five Sacred Mountains. It is largely made up of Mount Taishi and Mount Shaoshi, the altitudes of which range between 300m and 1512m. The two mountains have seventy-two peaks in all, each of them beautiful and associated with historical events.

Mount Songshan has been considered to be a sacred mountain since ancient times. According to the chapter on the Central Sacred Mountain in the Book of Hills and Seas, “Taishi and Shaoshi are both graves, and sacrifices to Heaven and jade are offered to them.” In ancient times, the monarch’s power was believed to be conferred by heaven. Since Mount Songshan was seen as the place where “the ancestor of ten thousand mountains” and immortals lived, it was used by rulers to offer sacrifices to heaven and earth, for communion with gods, and for praying for the stability and prosperity of their country. As recorded in Historical Records, the Yellow Emperor, the cultural ancestor of the Chinese, frequently “met the gods” at Mount Songshan. Emperors Yao, Shun, and Yu all visited the mountain. By no later than the early Western Zhou Dynasty, sacrifices had begun to be offered to the mountain. According to the inscription on a gui



vessel (tianwanggui) made at that time, King Wu of Zhou, after conquering the Shang Dynasty, offered sacrifices to heaven and earth on Tianshi (Mount Taishi), which is when the grandest and most prestigious of sacrifices of this kind began in China. From the Qin and Han dynasties onwards, emperors continuously offered sacrifices on the mountain. Statistics shows that from King Wu of Zhou to the end of the Qing Dynasty, 68 emperors are recorded as having visited or offered sacrifice to Mount Songshan (In addition, there were four pre-historical emperors: The Yellow Emperor, Emperor Yao, Emperor Shun and Yu the Great. Table 2-17).

Songshan became a sacred mountain thanks to its rich historical and cultural background. The Mount Songshan region is a cradle of Chinese civilization. Human activities in the region can be traced back to the Palaeolithic Period: traces of the use of fire and many Palaeolithic remains have been discovered at the Zhiji Cave site in the region. It was one of the regions with the best developed prehistoric culture in China in the Neolithic period, nurturing the famous Peiligang and Daheacun Cultures. Since the 1970s, the region has been shown to be one of the important origins of Chinese civilization by the discovery of Longshan-Culture sites such as the ancient town in Xinmi, Wangchenggang in Dengfeng, and Xizhai in Xinmi.

Since the Neolithic period, the Mount Songshan region had always been the hub of prehistoric cultural exchange. The highly developed prehistoric culture and the unique situation for cultural exchange led to the birth of the oldest state civilization in China. The region was the capital and political centre of the Xia, Shang, and Zhou dynasties, which are recorded in Historical Records as being located between the Yellow and Luo Rivers, and this has been confirmed by modern archaeological research. The capital of Xia, the first state in China, was located at two sites at the foot of Mount Songshan, Wangchenggang of Dengfeng and Erlitou of Yanshi. Shang City in Zhengzhou at the eastern foot of Mount Songshan, and Shang City in Yanshi at its northern foot were important royal capitals in the early Shang Dynasty. Chengzhou in Luoyang and the Eastern Zhou royal city at the western foot of the mountain were respectively the eastern capital (Luoyi) of the Western Zhou Dynasty and the capital of the Eastern Zhou Dynasty.

The Xia, Shang, and Zhou dynasties marked a crucial period in which the Chinese nation came into being, a historic process that took place at the foot of Mount Songshan. It made the region the centre of Chinese civilization and embedded it as “the centre of Earth” in the national cultural consciousness. By the early Western Zhou Dynasty the region had become known as Zhongguo, or the Central Country (according to the inscription on a hezun vessel made in the early Western Zhou Dynasty). The Rites of the Zhou Dynasty, in Yangcheng at the foot of Mount Songshan, record that Duke Zhougong used a sundial to seek the centre of Earth as the location of the eastern capital. The Zhougong Sundial Platform in the courtyard of the Observatory in Dengfeng, though built in the Tang Dynasty, reflects the historical origin of the region’s status as “the centre of Earth.”

In the first few centuries after Buddhism was introduced to China in the Han Dynasty, many Buddhist temples were established in the Mount Songshan region, including the Songyue, Shaolin, Huishan, and other temples. Dharma, the first patriarch of the Chan sect, spread the





Buddhist truth from the Shaolin Temple, leading to the popularization of the Chan sect, and Mount Songshan became recognized as a sacred place for the dissemination of Buddhism. The region also played an important role in the development of Taoism. In the Northern Wei Dynasty a noted Taoist, Kou Qianzhi, underwent self-cultivation here for several decades, founding the Beitianshi Dao sect.

With such a historical and cultural background, and with the development of primitive religion, as well as being next to the capital and regarded as “the centre of Earth,” Mount Songshan was the first of the famous mountains to evolve from being an object of primitive worship to that of sacred mountain worship and to establish itself as a sacred mountain in the national cultural consciousness.

During this process Mount Songshan integrated the essence of various architectural forms and traditions. Its status as a sacred mountain was not only the background but also the direct impetus for the design and development of its historic buildings. The historic monuments, constructed in the Eastern Han, the Northern Wei, Tang, the Five Dynasties, Song, Jin, Yuan, Ming, Qing Dynasties and the Republic of China Period, spanning a period of nearly 2000 years, surpass any other group of Chinese historic buildings in their variety, the span of the time of their construction, and their historical and cultural abundance. These buildings were created and flourished because they were closely related to the fact that Mount Songshan was one of the places where the Chinese nation and its culturally sacred mountain were created, to visits by emperors and ministers to inspect them and offer sacrifices, and to the cultural recognition of the mountain as the centre of Earth. The buildings were deeply influenced by the mountain in many ways – geographic environment, history, ritual systems, religion, education, science, architecture, and the evolution of society. As recorded in history, sixty-eight rulers, including Emperors Huang, Yao, Shun, and Yu offered sacrifices to the mountain in person or through deputies, whilst many men of letters, scholars, and eminent monks and Taoists came to the mountain to give lectures or to live in seclusion or self-cultivation, leaving behind them many buildings and other remains.

**Table 2-17: Emperors who offered sacrifices to Mount Songshan**

Sequence number	Name	Time	Form of sacrifice-offering	Notes
1	The Yellow Emperor	Remote antiquity	Inspection	See ‘Sacrifices to Heaven and Earth’ in Historical Records
2	Emperor Yao	Remote antiquity	Inspection	See He Dong Fu by Yang Xiong and annotations by Yan Shigu
3	Emperor Shun	Remote antiquity	Inspection	See ‘Sacrifices to Heaven and Earth’ in Historical Records
4	Yu the Great	The Xia Dynasty (c 21st to 16th century BCE)	Inspection	See ‘Chronicle of Xia’ in Historical Records and Remarks of Monarchs
5	King Wu of Zhou	The early Western Zhou Dynasty	Sacrifice to Heaven and Earth	See Heavenly King gui vessel kept in Baoji Museum
6	King Mu of Zhou	The middle Western Zhou Dynasty	Inspection	See Biography of King Mu



Sequence number	Name	Time	Form of sacrifice-offering	Notes
7	King You of Zhou	The late Western Zhou Dynasty	Meeting to form alliance on Mount Taishi	See 'the Fourth Year of Duke Zhao' in Zuo Zhuan
8	Emperor Wu of Han	The first year of Yuanfeng (110 BCE)	Inspection and sacrifice	See 'Biography of Emperor Wu' in Historical Records
9	Emperor Xuan of Han	The first year of Shenjue (61 BCE)	Sacrifice by deputy	See 'Sacrifices to Heaven and Earth' in History of Han
10	Emperor Guangwu of Eastern Han	The ninth year of Jianwu (33 CE)	Inspection	See 'Biography of Emperor Guangwu' in History of Eastern Han
11	Emperor Zhang of Eastern Han	The eighth year of Jianchu (83)	Inspection	See 'Biography of Emperor Zhang' in History of Eastern Han
12	Emperor Shun of Eastern Han	The first year of Yangjia (132)	Sacrifice by deputy	See 'Biography of Emperor Shun' in History of Eastern Han
13	Emperor Ling of Eastern Han	The fourth year of Xiping (175)	Sacrifice by deputy	'Biography of Emperor Ling' in History of Eastern Han
14	Emperor Wen of Wei in the Three Kingdoms Period	The second year of Huangchu (221)	Sacrifice by deputy	See 'Records of Rites' in History of Jin
15	Emperor Ming of Wei in the Three Kingdoms Period	The fourth year of Taihe (230)	Sacrifice by deputy	See 'Records of Rites' in History of Jin
16	Emperor Cheng of Eastern Jin	The third year of Taihe (325)	Sacrifice by deputy	See 'Records of Rites' in History of Jin
17	Liu Yuan of Later Han	The second year of Yongjia (308)	Sacrifice by deputy	See 'Chronicles of Minor Dynasties (I)' in History of Jin
18	Fu Jian of Former Qin	The Former Qin (351–94)	Sacrifice by deputy	See 'Chronicles of Minor Dynasties (XIV)' in History of Jin
19	Emperor Mingyuan of Northern Wei	The third year of Taichang (418)	Sacrifice by deputy	See 'Records of Rites' in History of Wei
20	Emperor Taiwu of Northern Wei	The first year of Taiyan (435)	Sacrifice by deputy	See 'Records of Rites' in History of Wei
21	Emperor Xiaowen of Northern Wei	The 18th year of Taihe (494)	Sacrifice	See 'Songgao Mountain' in Chu Xue Ji. The emperor offered sacrifices to Mount Songshan twice and this was one of them.
22	Emperor Xiaoming of Northern Wei	The third year of Zhengguang (522)	Sacrifice by deputy	See 'Biography of Emperor Suzong' in History of Wei
23	Emperor Xiaowu of Northern Wei	The second year of Yongxi (533)	Sacrifice	See 'Biography of Emperor Wu' in History of Wei
24	Emperor Wenxuan of Northern Qi	The first year of Tianbao (550)	Sacrifice by deputy	See 'Biography of Emperor Wenxuan' in History of Northern Qi



Sequence number	Name	Time	Form of sacrifice-offering	Notes
25	Emperor Wen of Sui	The 15th year of Kaihuang (595)	Sacrifice offered in places other than Mount Songshan	See 'Biography of Emperor Gaozu' in History of Sui
26	Emperor Gaozu of Tang	The reign of Wude (618–26)	Sacrifice offered in places other than Mount Songshan	See 'Records of Rites' in Old History of Tang
27	Emperor Taizong of Tang	The reign of Zhenguan (627–49)	Sacrifice offered in places other than Mount Songshan	See 'Records of Rites' in Old History of Tang
28	Emperor Gaozong of Tang	The first year of Tiaolu (679)	Sacrifice	See 'Biography of Emperor Gaozong' in Old History of Tang. The emperor offered sacrifices to Mount Songshan four times and this was one of them.
29	Empress Wu Zetian of Zhou	The first year of Tiance Wansui (695)	Sacrifice to Heaven and Earth	See 'Records of Rites' in Old History of Tang
30	Emperor Xuanzong of Tang	The fifth year of Tianbao (746)	Sacrifice	See 'Records of Rites' in Old History of Tang
31	Emperor Dezong of Tang	The second year of Zhenyuan (786 AD)	Sacrifice	See 'Biography of Gu Shaolian' in New History of Tang
32	Emperor Shao of Jin	The Later Jin Dynasty of the Five Dynasties	Sacrifice by deputy	See 'Edicts of Emperor Shao of Jin' in Complete Collection of Tang Prose
33	Emperor Taizu of Song	The first year of Qiande (963)	Sacrifice by deputy	See 'Biography of Emperor Taizu' in History of Song
34	Emperor Taizong of Song	The fifth year of Taiping Xingguo (980)	Sacrifice by deputy	See 'Records of Rites' in History of Song
35	Emperor Zhenzong of Song	The fourth year of Jingde (1007)	Sacrifice by deputy	See 'Records of Rites' in History of Song
36	Emperor Shenzong of Song	The first year of Xining (1068)	Sacrifice	See 'Records of Rites' in History of Song
37	Emperor Huizong of Song	The fifth year of Zhenghe (1115)	Sacrifice by deputy	See 'Records of Rites' in History of Song
38	Emperor Gaozong of Song	The seventh year of Shaoxing (1137)	Sacrifice	See 'Records of Rites' in History of Song
39	Emperor Shizong of Jin	The fourth year of Dading (1164)	Sacrifice	See 'Biography of Emperor Shizong' in History of Jin
40	Emperor Zhangzong of Jin	The first year of Cheng'an (1196)	Sacrifice	See 'Biography of Emperor Zhangzong' in History of Jin
41	Emperor Xuanzong of Jin	The second year of Xingding (1218)	Sacrifice by deputy	See 'Biography of Emperor Xuanzong' in History of Jin
42	Emperor Aizong of Jin	The reign of Zhengda (1224–31)	Sacrifice by deputy	See Complete Works of Yuan Haowen





Sequence number	Name	Time	Form of sacrifice-offering	Notes
43	Emperor Shizu of Yuan	The third year of Zhiyuan (1266)	Sacrifice by deputy	See 'Biography of Emperor Shizu' in History of Yuan. The emperor offered sacrifices to Mount Songshan three times, and this was one of them.
44	Emperor Chengzong of Yuan	The second year of Yuanzhen (1296)	Sacrifice by deputy	See Epigraphic Catalogue of the Central Plains (the Qing Dynasty). The emperor offered sacrifices to Mount Songshan twice, and this was one of them.
45	Emperor Wuzong of Yuan	The first year of Zhida (1308)	Sacrifice	See 'Biography of Emperor Wuzong' in History of Yuan.
46	Emperor Renzong of Yuan	The first year of Huangqing (1312)	Sacrifice by deputy	See Epigraphic Catalogue of the Central Plains (the Qing Dynasty). The emperor offered sacrifices to Mount Songshan three times, and this was one of them.
47	The Taiding Emperor of Yuan	The third year of Taiding (1326)	Sacrifice by deputy	See Record of Sacrifices to Zhongyue by deputy
48	Emperor Shun of Yuan	The second year of later Zhiyuan (1336)	Sacrifice by deputy	See Record of Sacrifices to Zhongyue. The emperor offered sacrifices to Mount Songshan for five times, and this was one of them.
49	Emperor Taizu of Ming	The second year of Hongwu (1369)	Sacrifice by deputy	See Record of Sacrifices to Zhongyue by Imperial Orders. The emperor offered sacrifices to Mount Songshan for six times, and this was one of them
50	Emperor Chengzu of Ming	The fourth year of Jianwen (1402)	Sacrifice by deputy	See Record of Songyue (the Ming Dynasty). The emperor offered sacrifices to Mount Songshan for three times, and this was one of them.
51	Emperor Renzong of Ming	The first year of Hongxi (1425)	Sacrifice by deputy	See Record of Songyue
52	Emperor Xuanzong of Ming	The first year of Xuande (1426)	Sacrifice by deputy	See Record of Songyue (the Ming Dynasty). The emperor offered sacrifices to Mount Songshan twice, and this was one of them.
53	Emperor Yingzong of Ming	The first year of Zhengtong (1436)	Sacrifice by deputy	See Record of Songyue (the Ming Dynasty). The emperor offered sacrifices to Mount Songshan for four times, and this was one of them.
54	Emperor Daizong of Ming	The first year of Jingtai (1450)	Sacrifice by deputy	See Record of Songyue (the Ming Dynasty). The emperor offered sacrifices to Mount Songshan for five times, and this was one of them.



Sequence number	Name	Time	Form of sacrifice-offering	Notes
55	Emperor Xianzong of Ming	The first year of Chenghua (1465)	Sacrifice by deputy	See Record of Songyue (the Ming Dynasty). The emperor offered sacrifices to Mount Songshan for five times, and this was one of them.
56	Emperor Xiaozong of Ming	The first year of Hongzhi (1488)	Sacrifice by deputy	See Record of Songyue (the Ming Dynasty). The emperor offered sacrifices to Mount Songshan for four times, and this was one of them.
57	Emperor Wuzong of Ming	The first year of Zhengde(1506)	Sacrifice by deputy	See Record of Songyue (the Ming Dynasty). The emperor offered sacrifices to Mount Songshan for four times, and this was one of them.
58	Emperor Shizong of Ming	The first year of Jiajing (1522 AD)	Sacrifice by deputy	See Record of Songyue (the Ming Dynasty). The emperor offered sacrifices to Mount Songshan for eight times, and this was one of them.
59	Emperor Muzong of Ming	The first year of Longqing (1567)	Sacrifice by deputy	See Record of Songyue (the Ming Dynasty)
60	Emperor Shenzong of Ming	The first year of Wanli (1573)	Sacrifice by deputy	See Record of Songyue (the Ming Dynasty). The emperor offered sacrifices to Mount Songshan twice, and this was one of them.
61	Emperor Xizong of Ming	The first year of Tianqi (1621)	Sacrifice by deputy	See Record of Songyue by Ye Feng of the Ming Dynasty
62	Emperor Sizong of Ming	The first year of Chongzhen (1628)	Sacrifice by deputy	See Record of Songyue by Ye Feng of the Ming Dynasty
63	Emperor Shizu of Qing	The third year of Shunzhi (1646)	Sacrifice by deputy	See Stele of the Emperor's Sacrificial Address in Zhongyue Temple. The emperor offered sacrifices to Mount Songshan twice, and this was one of them
64	Emperor Shengzu of Qing	The sixth year of Kangxi (1667)	Sacrifice by deputy	See Stele of the Emperor's Sacrificial Address. The emperor offered sacrifices to Mount Songshan for twelve times, and this was one of them.
65	Emperor Shizong of Qing	The first year of Yongzheng (1723)	Sacrifice by deputy	See Stele of the Emperor's Sacrificial Address
66	Emperor Gaozong of Qing	The first year of Qianlong (1736)	Sacrifice	See Stele of the Emperor's Sacrificial Address. The emperor offered sacrifices to Mount Songshan for twelve times, and this was one of them.
67	Emperor Renzong of Qing	The fifth year of Jiaqing (1800)	Sacrifice by deputy	See Stele of the Emperor's Sacrificial Address. The emperor offered sacrifices to Mount Songshan for four times, and this was one of them.



Sequence number	Name	Time	Form of sacrifice-offering	Notes
68	Emperor Xuanzong of Qing	The first year of Daoguang (1821)	Sacrifice by deputy	See Stele of the Emperor's Sacrificial Address. The emperor offered sacrifices to Mount Songshan for five times, and this was one of them.
69	Emperor Wenzong of Qing	The first year of Xianfeng (1851)	Sacrifice by deputy	See Stele of the Emperor's Sacrificial Address. The emperor offered sacrifices to Mount Songshan twice, and this was one of them.
70	Emperor Muzong of Qing	The fourth year of Tongzhi (1865)	Sacrifice by deputy	See Stele of the Emperor's Sacrificial Address
71	Emperor Dezong of Qing	The first year of Guangxu (1875)	Sacrifice by deputy	See Stele of the Emperor's Sacrificial Address. The emperor offered sacrifices to Mount Songshan twice, and this was one of them.
72	The Xuantong Emperor	The 34th year of Guangxu (1908)	Sacrifice by deputy	See 'Biography of the Xuantong Emperor' in History of Qing

In the reign of Han Emperor An (the reigns of Yuanchu and Yanguang, 114–25 CE), Lü Chang, the magistrate of Yangcheng, and Zhu Chong, prefect of Yingchuan, presided over the construction of the Taishi, Shaoshi, and Qimu Que Gates, the only three Que Gates at a temple and the oldest ritual structures that exist in China.

In the Northern Wei Dynasty, the emperor made frequent visits to Mount Songshan, which was close to Luoyang, the national capital. As a result, four important temples were created in the hinterland of the mountain, the Shaolin, Huishan, Songyue, and Songyang Temples. In the reign of Northern Wei Emperor Xiaoming (years of Zhengguang, 520–25 CE), the Songyue Temple Pagoda was built in memory of Sakyamuni. The first pagoda to be built in the Mount Songshan region and the first brick pagoda in China, it is the oldest surviving pagoda in the country.

In the Tang Dynasty, because of social and economic prosperity and the strong support of the emperors, religion flourished in the Mount Songshan region, resulting in the construction of many buildings. Empress Wu Zetian decreed the god of Mount Songshan to be the “Emperor of Central Heaven,” whilst Tang Emperor Xuanzong nominated the god as “King of Central Heaven” and had the Zhongyue Temple extensively expanded, further developing the ritual structure. The historic monuments of Mount Songshan now include six Tang structures, including the Pagoda of Master Xiaoguang, the Faru Pagoda, and the Fawan Pagoda, which attained a new level in architecture and the art of carving. The Pagoda of Master Fahua, built in the Later Tang Dynasty, is the only structure dating from the Five Dynasties; it bears distinct features from the transition period between Tang and Song.

In the Song and Jin dynasties, powerful imperial support resulted in a rapid development of





religion at Mount Songshan. The monks of the Shaolin Temple built the Chuzu Temple, along with the Sakyamuni and Maitreya Pagodas in the pagoda courtyard of the Shaolin Temple. The Junji Hall, in an imperial style, was added to the Zhongyue Temple. Imperial attention also led to the development of the Songyang Academy of Classical Learning, thereby adding educational structures to the historic monuments of Mount Songshan. In the reign of Dading in the Jin Dynasty, the Hall of Sakyamuni in the Shaolin Temple was rebuilt, the Zhongyue Temple was extensively renovated, and the Junji Gate was built. At the present time, the historic monuments of Mount Songshan include thirteen Song and Jin structures. Apart from the main hall of the Chuzu Temple, which dates from the Northern Song Dynasty, all of them are pagodas, four built in the Song Dynasty and eight in the Jin Dynasty.

The Yuan Dynasty saw the continuous expansion of historical buildings at Mount Songshan and the appearance of such important, characteristic structures as the Observatory, the main hall of the Huishan Temple and the Bell Tower of the Shaolin Temple, as well as no fewer than 44 Yuan pagodas.

In the Ming Dynasty, which marked the heyday of religious structures at Mount Songshan, many historic buildings were renovated. The Kernel Compound of the Shaolin Temple saw the erection of the eastern and western archways in front of the main gate, the Lixue Pavilion, and the Thousand Buddha, Kinnara, and Liuzu Halls. Many brick and stone tomb pagodas were built in the Pagoda Forest, more than those built in any other dynasty. The Zhongyue Temple was renovated many times, and the Tianzhong Pavilion and Resting Hall were rebuilt. Today, nine halls and 143 pagodas dating back to the Ming Dynasty still survive.

The Shaolin, Zhongyue, and other temples were renovated from time to time in the early Qing Dynasty, as was the Songyang Academy of Classical Learning. There are more Qing structures than those built in any other dynasty among the historic monuments of Mount Songshan – 14 pagodas, 34 individual temple buildings, 30 separate sacrificial buildings, and 26 separate educational buildings. Construction largely came to an end during the Republic of China period. In recent years, survey, research, and reporting of the historic monuments of Mount Songshan by Chinese and foreign scholars, such as Dong Zuobin, Liu Dunzhen, and Gao Pingzi, made them recognized both in China and abroad as masterpieces of oriental architecture.

### **2.b-1 The Taishi Que Gates and the Zhongyue Temple**

The Taishi Que Gates, one of the three famous Han Que Gates at Mount Songshan which flank the sacred path in front of the Taishi Shrine, were built by Lü Chang, magistrate of Yangcheng in the fifth year of Yuanchu (118) in the reign of Eastern Han Emperor An. The position and the sacred path have not been changed. A protective cover was built in 1942 and renovated in 1953. The predecessor of the Zhongyue Temple was the Taishi Shrine, where sacrifices were made to the God of Mount. The sacrifice to the God of Mount Taishi has had a long history: according to the Zhushu Jinian (Bamboo Annals), the practice of sacrificing to Mount Taishi began during the period of Emperor Shun. In the Western Han Dynasty, Emperor Wu had the Shrine extensively expanded, as recorded in the ‘Biography of Emperor Wu’ in



the History of Han. After the system of the Five Sacred Mountains came into being, the Taishi Shrine became a place to sacrifice to the God of the Mount Songshan, and it was later renamed the Songyue Temple. In the Northern Wei Dynasty, the temple was repaired by Yang Longzi on the orders of the emperor. Kou Qianzhi, a famous Northern Wei Taoist, spent several decades in self-cultivation and founded the sect of Beitienshi Dao here. In the 18th year of Kaiyuan (730) in the Tang Dynasty, Li Longji or Emperor Xuanzong made the mountain god “King of Central Heaven” and ordered that the Zhongyue Temple should be renovated and expanded in accordance with its form in Emperor Wu’s time. In the second year of Qiande (964) in the Song Dynasty, a corridor with over a hundred bays were built, which was entirely decorated with murals, and pines and cypresses were planted everywhere in the temple. In the sixth year of Kaibao (973) in the Song Dynasty, the Temple was renovated on the orders of the emperor. In the sixth year of Dazhong Xiangfu (1013) in the Song Dynasty, 850 halls, such as Junji and Chongsheng, were built, statues were gilded, and more than 470 religious murals were painted. From the 14th to the 22nd year of Dading (1174–82) in the Jin Dynasty, Emperor Shizong ordered the temple to be renovated and restored to its appearance in the Tang and Song dynasties, and 238 halls were rebuilt. In the fifth year of Cheng’an in the reign of Jin Emperor Zhangzong, a picture stele was made that shows the layout and structures of the temple in detail (photograph 1-25). In the early Yuan Dynasty, the halls and houses of the Zhongyue Temple had a total of 755 rooms, but this figure dwindled to just over a hundred as a result of the wars in the later years of the dynasty. In the 13th year of Chenghua (1477) in the Ming Dynasty, the temple was damaged by a storm. In the 18th year of Chenghua (1482), an extensive repair project that lasted 20 months was begun, as part of which buildings such as the Resting Hall were rebuilt. In the 14th year of Jiajing (1535), the temple was repaired once again. In the 41st year of Jiajing (1562), Liu Rudeng, county magistrate of Dengfeng, had the Huangzhong Tower rebuilt and renamed the Tianzhong Pavilion. In the 14th year of Chongzhen (1641), the Junji Hall and its veranda were destroyed by fire, being rebuilt between the tenth year of Shunzhi (1653) and the second year of Kangxi (1663) in the Qing Dynasty. In the reign of Qianlong (1736–95), Hongli, or Emperor Gaozong, issued the Picture of the Imperially Ordered Renovation of Zhongyue Temple and ordered extensive repairs, further establishing the temple’s current layout. In the 40th year of Qianlong (1775), the Taoist Administration (daohuisi) was set up in the temple for regulating Taoist affairs in the county. In the Republic of China period, a Committee for Repair and Construction in the Scenic Area of Mount Songshan was established in order to supervise the renovation of the temple. During the Anti-Japanese war, the north-eastern corner of the Junji Hall was bombed by Japanese aircraft.

After the People’s Republic of China was founded in 1949, the government made several allocations of funds for yearly renovations, and set up the Office for the Protection of Cultural Relics in Dengfeng to ensure better protection and regulation. In 1953, a pavilion was built to protect the Han Wengzhong Pavilion. In 1963 and 1964, the Junji Gate was strengthened and the north-eastern corner of the Junji Hall bombed by the Japanese was repaired using the original techniques. In 1975 the Yaocan Pavilion was renovated and four years later the Peitian Zuozhen Arch was repaired. From 1980 onwards, the state funded the repair of the Tianzhong Pavilion, the Chongsheng Gate, the Huasan Gate, the Songgao Junji Arch, the eastern and western verandas, the eastern and western side halls of the Shenzhou Palace, the Huanggai Pavilion, and the Nine Dragon Palace. The Junji Hall was renovated from 1986 to 1988, the Sanxian Hall in 1992, and



the top of the Resting Hall in 1995. The Tianzhong Pavilion was repaired as a matter of urgency in 2004, and in 2005 and 2006 the Siyue Hall was rebuilt on its original foundation.

At present, the Zhongyue Temple is used by the Democratic Management Committee of the Zhongyue Temple, and is well conserved.

On 4 March 1961, the State Council listed the Taishi Que Gates among the first group of state priority protected historic sites, and on 20 June 1963, the provincial government of Henan listed the Zhongyue Temple among the first group of province protected historic sites. The Temple was among the fifth group of state priority protected historic sites listed by the State Council on 25 June 2003.

In December 2006, the Master Plan for the Conservation of the Historic Monuments of Mount Songshan in Zhengzhou City was jointly formulated by the Zhengzhou Municipal Administration of Cultural Heritage, the Zhengzhou Municipal Bureau of Planning, the Dengfeng Municipal People's Government, and the Architectural Design and Research Institute of Tsinghua University. The document contains a detailed plan for the protection of the Taishi Que Gates and the Zhongyue Temple.

### **2.b-2 The Shaoshi Que Gates**

The Shaoshi Que Gates are a pair of side structures that flank the sacred path in front of the Shaoshi Temple. One of the three famous Han Que Gates at Mount Songshan, it was built under the auspices of Zhu Chong, prefect of Yingzhou, in 123CE, the second year of Yanguang in the Eastern Han Dynasty. The Shaoshi Temple was built in the period of Han Emperor Wu, and was repaired in the Tang Dynasty, with a stele erected to record the events. The Temple collapsed in the early Ming Dynasty, but the Shaoshi Que Gates have survived to the present day. In 1964, a survey on the site of the Temple revealed a Han site along the central axis 220m south of the Shaoshi Que Gates, which produced many architectural remains, such as bricks with cord design, pantiles, and plain tiles. In 1953, covers were built to protect the structure. Two upper storeys of the west structure had deteriorated and in August 1968, a few pieces of stones fell to the ground from the two upper storeys of the west structure (these were restored in 1970).

The Gates are managed and well protected by the Dengfeng Municipal Administration of Cultural Heritage. They were listed by the State Council on 4 March 1961 among the first group of state priority protected historic sites. The December 2006 Master Plan on the Conservation of Historic monuments of Mount Songshan in Zhengzhou City contains a detailed plan for the protection of the Shaoshi Que Gates.

### **2.b-3 The Qimu Que Gates**

The Qimu Que Gates are a pair of side structures flanking the sacred path in front of the Qimu Temple. They are one of the three famous Han Que Gates built under the auspices of Zhu Chong, prefect of Yingzhou, in 123 CE. The Qimu Temple was built in the period of Han





Emperor Wu, and renamed the Kaimu Temple in the reign of Han Emperor Jing because the Emperor's name was Liu Qi. This temple was later demolished by Han Emperor Cheng, but in the Eastern Han Dynasty, the Qimu Temple was restored, to be destroyed once again in the late Yuan Dynasty. The Qimu Que Gates, however, have survived to the present day. In 1964, site survey produced many remains of Han buildings 10m south-west of the Qimu stone. The terrain is level in this area and so suitable for building, and the site is located on the central axis of the Qimu Que Gates, so it must be the site of the vanished Qimu Temple by virtue of the Han architecture and comparison with the layout of the Taishi Que Gates and Temple. In 1953, protective shelters were built over the gates, and these were rebuilt in 2004 by the Dengfeng Municipal Administration of Cultural Heritage.

The Qimu Que Gates are managed and protected by the Dengfeng Municipal Administration of Cultural Heritage. They were listed by the State Council on 4 March 1961 among the first group of state priority protected historic sites. The December 2006 Master Plan on the Conservation of Historic monuments of Mount Songshan in Zhengzhou City contains a detailed plan for the protection of the Qimu Que Gates.

#### **2.b-4 The Songyue Temple Pagoda**

Located at the Songyue Temple and built in the Zhengguang Period (520–25) of the Northern Wei Dynasty, the 15-storey dodecagonal pagoda is the oldest brick pagoda in China, with a history of over 1400 years. It is unique in terms of structure and shape. According to archaeological research, the pagoda was renovated in the Tang Dynasty. In the 1980s the Henan Research Institute of Ancient Architecture Protection cleaned the “heavenly shrine” and “underground shrine,” repaired the cracks in the lower part of the pagoda, the overlapping eaves in the higher part and the top of the pagoda, and undertook measures such as weeding, reinforcement, and improvement of the environment.

The Songyue Temple was originally a palace for Emperor Xuanwu of the Northern Wei Dynasty outside the capital built on the Songshan Mountain, a place considered to be tranquil and in beautiful scenery, by Feng Liang, Seng Xian, and Zhen Chen, prefect of Henan, on the orders of the Emperor in 509, the second year of Yongping. In 520, the first year of Zhengguang, Yuan Xu, Emperor Xiaoming of the Northern Wei Dynasty, had the Songyue Temple Pagoda and thousands of halls built in the temple. As recorded in the Songyue Temple Stele by Li Yong of the Tang Dynasty, “The Songyue Temple was an imperial palace of Emperor Xiaoming of the Northern Wei Dynasty away from the capital. In the Zhengguang Period it was converted into the Xianju Temple. The Buddhist building works had drained the national treasury. At that time there were over 700 monks in the temple which had more than 1000 halls and rooms... In the fifth year of the Kaihuang Period of the Sui Dynasty, 300 people were tonsured and converted to Buddhism. The temple was renamed the Songyue Temple in the first year of the Renshou Period.” It is clear that the Songyue Temple was converted to the Xianju Temple in the first year of the Zhengguang Period (520 CE) and named as the Songyue Temple in the first year of the Renshou Period (601). During the reign of Emperor Gaozong and Empress Wu Zetian of the Tang Dynasty, the temple was a temporary dwelling place for the monarch's short stays in



Mount Songshan, and the Dingguang Hall and the Hall of Infinite Longevity were built; later the Xiaoyao Building, Fengyang Hall, and Baiji Hall were added. However, from the Jin and Yuan dynasties onwards the temple was in decline and virtually all the wooden buildings disappeared, apart from the Songyue Temple Pagoda. In the Qing Dynasty, the gate of the temple, the Hall of Sakyamuni, the Samghrma Hall, and the Baiyi Hall were rebuilt. The halls, walls, and the gate of the temple were repaired by the authorities concerned in the 1990s.

The Songyue Temple Pagoda and Temple are managed and protected by the Dengfeng Municipal Administration of Cultural Heritage. They were listed by the State Council on 4 March 1961 among the first group of state priority protected historic sites. The December 2006 Master Plan on the Conservation of Historic monuments of Mount Songshan in Zhengzhou City contains a detailed plan for the protection of the Songyue Temple Pagoda.

### **2.b-5 The architectural complex of the Shaolin Temple**

The building of the Shaolin Temple began in the 19th year of Taihe in the Northern Wei Dynasty (495CE). Emperor Xiaowen had the temple built at the foot of the Mount Shaoshi to accommodate Buddhahadra, an eminent monk from India. Situated in the forest on the northern side of Mount Shaoshi, the temple was named Shaolin. Buddhahadra arranged first for a dagoba to be built to the west of it and then a building for translating Buddhist scripture in order to disseminate Buddhism, which attracted a large number of believers. During the Jiande period in the reign of Emperor Wudi of the Northern Zhou Dynasty (574–77), the ruler banned Buddhism and the temple was deserted for a period. Emperor Jingdi changed its name to the Zhihu Temple. Once the Sui Dynasty was established, the original name of Shaolin Temple was restored. With the support of Emperor Wendi, the temple thrived and a many people were converted to Buddhism. During the Kaihuang Period, Emperor Wendi issued an edict bestowing upon the Temple 100 qing (1 qing = 6.67ha) of fertile farmland at Boguzhuang, 25km to the north-west. In the late reign of Daye in the Sui Dynasty, the peasant rebel army stormed the temple and destroyed it by fire, the first time that the temple was to be burnt down. In 620 Li Shimin attacked Wang Shichong, whose army was stationed at Luoyang, and in the following year a battle was fought between Luoyang and Mount Songshan. Thirteen armed monks living at Boguzhuang helped Li Shimin to defeat Wang Shichong. After the battle, Li Shimin granted a handsome award to the Shaolin Temple in the form of 40 qing of farmland and a water-powered grain grinder. Thanks to this expression of imperial favour, the Shaolin Temple earned its reputation in the martial art and flourished as a result. Emperor Gaozong and Empress Wu Zetian made many visits to the temple. In 692 the Empress had the statues of Buddha gilded and brought to her palace for worship. During the reign of Kaiyuan, the Great Tang Stele of the Songyue Shaolin Temple was erected; Emperor Xuanzong wrote an inscription Taizong Wenhuangdi Yushu (Emperor Taizong's handwriting), and ordered astronomer Seng Yixing to take it to the temple and engrave it at the top of the tablet (photograph 5-16). The fame and influence of the Shaolin Temple can be best described with the words on the Great Tang Stele: "No mountains in the country can compare with Mount Songshan in miraculous power; this is a sacred place for performing Buddhist rites."



In the Song Dynasty (10th–13th century), the Shaolin Temple was highly esteemed by the Buddhists with the wide spread of the story of Dharma, an Indian master and the founder of the Chan sect of Buddhism who brought Buddhism to the Shaolin Temple during the 6th century, and the prosperity of the Chan sect. To commemorate Dharma, the monks of that time built the Chuzu Temple at the place where he is believed to have practised self-cultivation.

When the Yuan Dynasty was founded, the emperors continued to promote Buddhism. In 1245 Fuyu, the leader of the Chan sect in the north, became the abbot of the Shaolin Temple and was at the head of Buddhist affairs in China. After Fuyu took his post, large-scale repairs were carried out at the Shaolin Temple and other temples at Mount Songshan. At the same time, all the Mount Songshan temples were incorporated into the Shaolin Temple, becoming its branches. Many more temples across the country came under its administration. The inscriptions on the bell cast in 1336 show that there were 22 temples under the Shaolin Temple, located in Fangcheng, Xinyang, Lingbao, Lushi, Yongning, and elsewhere. Moreover, Fuyu had five Shaolin Temples built in Helin (Inner Mongolia), Yanji (Heibei), Chang'an (Shaanxi), Taiyuan (Shanxi), and Luoyang (Henan). The Bell Tower, the Drum Tower, and the Dharma Pavilion were originally built in the Yuan Dynasty. Wars at the end of this dynasty inflicted grievous losses on the Shaolin Temple.

In the Hongwu Period of the Ming Dynasty, Monk Ning'ran became abbot of the Shaolin Temple and organized the renovation of the Buddhist buildings. The Preaching Hall, the Meditation Hall, and the Chuzu Temple were repaired or reconstructed. In 1588, Empress Dowager Xiao had the Yiwang Palace Hall demolished. The building material was reused for the construction of the magnificent Pilu Pavilion and master artisans were engaged by the empress to engrave the Tripitaka in the Shaolin Temple. The Ming Dynasty also witnessed the heyday of Shaolin martial art, which developed into a complete system during this period. In the Jiajing Period, the monastic soldiers joined the army to fight against Japanese pirates, adding another glorious record to the history of Shaolin Temple. In the Ming Dynasty, the Shaolin Temple underwent extensive repairs and construction, the eastern and western archways, the Jinnaluo Hall, the Liuzu Hall, the Lixue Pavilion, the Pilu Pavilion, the Kuoran Hall, the Preaching Hall, and the Meditation Hall being built or rebuilt. More than half of the existing tablet engravings in the Shaolin Temple are from the Ming Dynasty. Of the 228 ancient pagodas in the Pagoda Forest, 143 were built in the Ming Dynasty.

In the late Ming Dynasty and early Qing Dynasty, the fortunes of the Shaolin Temple were on the wane. When the Qing Dynasty was founded, Emperor Shunzhi followed the old practice and appointed Hai Kuan “abbot by imperial decree.” Hai Kuan also made an effort to restore the buildings damaged by war. In 1735, the 13th year of Emperor Yongzheng, the court issued an order to renovate the Shaolin Temple. Most of the buildings in the temple were repaired, the gate and the liaofang (flanking houses) were built, and today's Kernel Compound took shape. During the reign of the Qianlong Emperor, large-scale repairs were carried out to the Temple. Since the days of Emperor Jiangqi, no large-scale repair projects have been carried out, and as a result the architectural complex became dilapidated. In 1928, the warlord Shi Yousan set fire to the temple, causing damage to 18 buildings, including the Preaching Hall, the Hall of Heavenly King, the





Hall of Sakyamuni, the Jinaluo Hall, the Liuzu Hall, the Bell and Drum Towers, etc, as well as important cultural relics such as the Qin locust trees, the Han cypresses, and many Buddhist scriptures. This was yet another disaster that the Temple had suffered since the conflagration at the end of the Sui Dynasty.

Since the founding of the People's Republic of China in 1949, the Shaolin Temple has been highly valued as important cultural heritage and it is under the protection of the Ministry of Culture. In 1954, the Thousand Buddha Hall which was tilting badly, was reinforced. In 1959 more than ten pagodas were examined and some 100 degraded ancient towers were repaired and reinforced. From 1963 to 1964 the top of the Thousand Buddha Pavilion of Chuzu Temple was studied and repaired by the Cultural Relics Maintenance Institute of Dengfeng County, followed by in 1974 the gate of the temple. From 1979 the Henan Provincial Government carried out comprehensive maintenance work in the Shaolin Temple. The project lasted ten years and cost over 20 million yuan. The roofs of more than ten buildings such as the Thousand Buddha and Baiyi Halls were examined and repaired, eleven halls were rebuilt, including the Hall of Heavenly King, the Hall of Sakyamuni, the Drawing Room, the Meditation Hall, and the Jinnaluo Hall. In 1979, The Cultural Relics Authority repaired the Pagoda Forest, plastering severely weathered ancient pagodas and clearing them of weeds. A new wall was built for the Pagoda Forest in 1982 to protect it against flooding. In 1985 the top of the Chuzu Temple was examined and a few tiles were replaced. Since 1989 many more structures have been rebuilt, including the Bell Tower, the Drum Tower, the Preaching Hall, and the Kitchen on the basis of photographs taken in 1922, and the original appearance has been restored.

The architectural complex of the Shaolin Temple is managed and protected by the Democratic Management Committee of the Shaolin Temple. The Shaolin Temple, the Chuzu Temple, and the Pagoda Forest were listed in 1963 by Henan Provincial Government among the first group of provincial protected historic sites. On 20 November 1996, the Chuzu Temple and the Pagoda Forest were listed by the State Council among the fourth group of state priority protected historic sites. The December 2006 Master Plan on the Conservation of Historic monuments of Mount Songshan in Zhengzhou City contains a detailed plan for the protection of the Shaolin Temple, the Chuzu Temple, and the Pagoda Forest.

## **2.b-6 The Huishan Temple**

Situated below the Jicui Peak of Mount Taishi, the Huishan Temple was among the most famous temples at Mount Songshan in ancient times. In the reign of Emperor Xiaowen (471–99 CE) in the Northern Wei Dynasty, a temporary imperial palace was built here. After the fall of the Northern Wei, the palace became a temple building for Master Chengjue and a Buddhist centre. During the Kaihuang Period of the Sui Dynasty it was named the Huishan Temple. The temple reached its heyday in the Tang Dynasty. Seng Yixing became a monk here and, when visiting Mount Songshan, Empress Wu Zetian came to the Temple to see Master Daoan, an eminent and learned monk. Seng Yixing and Xuanton built one of the three main altars for the initiation of monks and nuns at the Huishan Temple. However in the Later Liang of Five Dynasties the Temple was slighted, and it was not to recover until 972, the fifth year of Kaibao



in the Song Dynasty, largely as a result of the alms collected by monks. In the Dading Period of the Jin Dynasty some repairs were carried out, and in the Yuan Dynasty the Main Hall was reconstructed. However, in the late Ming Dynasty the temple was once again in decline, and it was not until the late Qing Dynasty that the gate and the side halls were rebuilt. From 2003 to 2005 the Cultural Relics Authority invested over 4 million yuan in the examination and maintenance of the roofs of the Main Hall, the gate, the east and west wing-rooms, and the east and west side gates, and in repairing cracked steles as specified in the maintenance plan approved by the State Administration for Cultural Heritage.

The Huishan Temple is managed and protected by the Dengfeng Municipal Administration of Cultural Heritage. It was listed on 25 June 2001 by the State Council among the fifth group of state priority protected historic sites. The December 2006 Master Plan on the Conservation of Historic monuments of Mount Songshan in Zhengzhou City contains a detailed plan for the protection of the Huishan Temple.

### **2.b-7 The Songyang Academy of Classical Learning**

The Songyang Academy of Classical Learning, which is situated below the Junji Peak of Mount Taishi, is so named because it is on the sunny (yang) side of Mount Songshan. One of the four major academies of classical learning in the Song Dynasty, it was earlier the Songyang Temple, which was established in 484, the eighth year of Taihe in the Northern Wei Dynasty. In 612, the eighth year of Daye in the Sui Dynasty, the temple was renamed Songyang Guan (Taoist Temple) and became the place where the Taoist alchemist Pan Dan made “pills of immortality.” Emperor Gaozong and Empress Wu Zetian stayed in the temple twice and converted it as a temporary residence, renaming it the Fengtian Palace. In the middle Tang Dynasty, it took the name Tianfeng Guan for a period. During the reign of Emperor Xuanzong (744), the Tang stone tablet in the Songyang Taoist Temple was erected.

The Shuyuan (academy of classical learning) first appeared in the Tang Dynasty. In 718, the sixth year of Kaiyuan in the Tang Dynasty, Lizheng Xiushuyuan was established; it was renamed Jixiandian Shuyuan in 725. At that time, it was no more than a place where books were collected, checked, and studied. In the Five Dynasties period, official schools declined because of the wars. Students had no centres for study and so they chose places of interest in beautiful mountain or forest surroundings as the place for learning, and in this way the academies of classical learning came into being.

Pang Shi, a jinshi (successful candidate in the highest imperial examination held in the palace), and the scholar Shu Yuan gave lectures at the Songyang Guan in the Qingtai Period (934–36) of the Later Tang Dynasty. In 955 of the Later Zhou of the Five Dynasties, Emperor Shizhong changed the Songyang Guan into the Taiyi Academy of Classical Learning, where refectories and libraries were built, laying the foundations for an educational base. In 997, Emperor Taizong of the Song Dynasty renamed it the Taishi Academy of Classical Learning and bestowed the tablet bearing its name upon it. The academy was rebuilt in 1035 and renamed the Songyang Academy of Classical Learning.



In the Dading Period of the Jin Dynasty (1161–89), the Academy was closed, to become the Songyang Palace for Taoism; it was also called the Chengtian Palace for a period. As privately run schools were prohibited in the Yuan Dynasty, the place was still known as the Songyang Guan. It was renovated by county prefect Hou Tai in 1528 of the Ming Dynasty and recovered its name, the Songyang Academy of Classical Learning. A Memorial Temple to Cheng Hao and Cheng Yi was also set up.

At the end of the Ming Dynasty the Academy was destroyed, but in 1674 (the 13th year of the reign of Emperor Kangxi), county prefect Ye Feng rebuilt it. Starting in 1677 jinshi Geng Jie continued the renovation work, and buildings such as the Hall of Saints, the Hall of the Three Virtuous, the Lize Hall, the Guanshan Hall, the Furen House, the Library of Buddhist Scriptures, the Daotong Temple, the Boyue Study, and the Sanyi Study were gradually reconstructed. After renovation and expansion, the Songyang Academy of Classical Learning was larger in scale and its layout was well organized. In 1750, the 15th year of the reign of Emperor Qianlong, the Imperial Stone Tablet Pavilion, a rectangular building with a double-eaved roof, was repaired. The stone tablet was inscribed by Emperor Qianlong with the words Visiting Songyang Academy of Classical Learning. The pavilion collapsed at the end of the Qing Dynasty, leaving only the square pavilion base and column base.

Since the Song Dynasty, masters of Confucian school of idealist philosophy such as Chong Fang, Fan Zhongyan, Cheng Hao, Cheng Yi, Sima Guang, Lü Hui, Li Gang, Han Wei, Zhu Xi, Yuan Haowen, Gao Zhongzhen, Tang Bin, Geng Jie, Zhang Mu and Dou Keqin had lectured at the Academy. It also cultivated such talents as Zhang Zai, Lü Mengzheng, Fan Chunren, Teng Zijing, Qian Ruoshui, Yang Shi, Shao Bowen, Chen Yaozuo, You Zuo, Zheng Ao, Chen Yuyi, Lü Dalin, Liu Jingyao, Wang Duo, Jiao Zichun, Cui Yingke, Jiao Qinchong, Fu Ershi, and many others.

Between 1982 to 1989 a total of 360,000 yuan was invested by the Henan Provincial Administration of Cultural Heritage and Foreign Affairs Office for the repair of the roofs of buildings at the Academy, for the construction of new 30-bay stele corridors, and for setting 69 steles on the walls of the stele corridors. In 2001 comprehensive maintenance work was carried out in the west section of the Academy by the Dengfeng Municipal Administration of Cultural Heritage. This Administration rebuilt the Imperial Stone Tablet Pavilion in its original form in 2005.

The Academy is managed and protected by the Dengfeng Municipal Administration of Cultural Heritage. It was listed on 20 June 1963 by the Henan Provincial Government among the first group of provincial protected historic sites. It was listed on 25 June 2001 by the State Council among the fifth group of state priority protected historic site

The December 2006 Master Plan on the Conservation of Historic monuments of Mount Songshan in Zhengzhou City contains a detailed plan for the protection of the Songyang Academy of Classical Learning.





## 2.b-8 The Observatory

Situated on the north of Gaocheng Town, 15km south-east of Dengfeng City, the Observatory was constructed during the 13th–16th years (1276–79) of the Zhiyuan Period of the Yuan Dynasty. In the 14th year of the Hongzhi Period of the Ming Dynasty (1501), magistrate of Henan Prefecture Chen Xuan ordered county prefect Qi Hang to build a Zhougong Temple here. Chen Fengwu rebuilt it in 1520, and eight years later county prefect Hou Tai rebuilt it once again, organizing the full-scale renovation of the body of the Observatory and stone sundial, adding a small room on the north part of the roof. In 1612 county prefect Fu Mei rebuilt the temple yet again. The temple buildings were repeatedly reconstructed – in the 15th year of the reign of Emperor Kangxi (1676), the 32nd year of the reign of Emperor Qianlong (1767), the 14th year of the reign of Emperor Jiaqing (1809), and the 19th year of the reign of Emperor Guangxu (1893). The Japanese invaders bombarded the Observatory in 1944 and as a result half of the small room on the roof collapsed and some parts of the body of the Observatory crumbled. The State Administration of Cultural Heritage allocated funds in 1975 for repairing and consolidating the gate, the screen wall, the Zhougong Sundial Platform, the body of the Observatory, and the small room destroyed by the Japanese invaders. From 1983 to 1984 roofs of the Ji gate and the Zhougong Shrine were examined and repaired, and in 2004 the Dengfeng Municipal Administration of Cultural Heritage repaired the Hall of Emperor Yao.

The Zhougong Sundial Platform in front of the Observatory is said to have been built to search for the centre of Earth for the construction of Luoyi in the Western Zhou Dynasty. In the 11th year of the Kaiyuan Period of the Tang Dynasty (723), the astronomical official Nangong Yue followed the old system and built the stone Zhougong Sundial Platform.

The Observatory is managed and protected by the Dengfeng Municipal Administration of Cultural Heritage. On 4 March 4 1961 it was listed by the State Council among the first group of state priority protected historic sites. The December 2006 Master Plan on the Conservation of Historic monuments of Mount Songshan in Zhengzhou City contains a detailed plan for the protection of the Observatory.

Since the founding the People's Republic of China on October 1, 1949, the historic buildings at Mount Songshan have been under the scientific protection of the People's Government and the administrations of cultural heritage at all levels. As such, their original appearance has been preserved and the architectural culture has been inherited and carried forward.



## 3. Justification for Inscription

### 3.a. Criteria under which the Inscription is Proposed

The historic monuments of Mount Songshan meet the criteria(i)(ii)(iii)(iv)and(vi)for world heritage sites.

#### 3.a-1 Criterion (i)

**Mount Songshan is one of the birthplaces of Chinese civilization. Built within the concept of “The Centre of Heaven and Earth,” the architectural complexes there are masterpieces of ritual, religious, scientific/technological, and educational buildings and their essential components. As the earliest and finest examples of different architectural structures, they represent outstanding human genius. The three Han Que Gates at Mount Songshan bear tangible witness to sacrificial structures on mountains in China. The Songyue Temple Pagoda is the earliest Buddhist pagoda in China. The Observatory is among the world’s oldest buildings specifically designed for astronomical observation. All are masterpieces in the world’s architectural history.**

Mount Songshan is one of the birthplaces of Chinese civilization and ranks first among the Five Sacred Mountains in China. It is the cradle of the Chan sect and a centre for disseminating the theories of *lixue*, the Confucian school of idealist philosophy. It is a place where Confucianism, Buddhism, and Taoism converge. The nominated architectural complexes are concentrated in an area of approximately 40km<sup>2</sup> around Mount Shaoshi and Mount Taishi. Although the oldest of them were built nearly 2000 years ago, they still enjoy today an enduring cultural vitality.

The spatial relation between the Taishi Que Gates and the central axis of the Zhongyue Temple (Table 7-2: photograph 1-2) and the construction of the Shaoshi and Qimu Que Gates can be dated back to 118–23 CE. As the only evidence available in China, this not only reflects the spatial and environmental relationship between the Taishi Que Gates and the Taishi Shrine, the Shaoshi Temple, and the Qimu Temple, but also can provide reference points for studying the rules governing the shape and structure of ritual buildings. Although the Zhongyue Temple has undergone repair and reconstruction from the Han Dynasty to the Qing Dynasty, the positioning of the Taishi Que Gates in front of the Zhongyue Temple, the form of the Que Gates buildings, the subjects of portraits, and the building technology strongly reflect the original system governing the Han Dynasty ritual buildings.

The Songyue Temple Pagoda, the Shaolin Temple (including the Kernel Compound, the Chuzu Temple, and the Pagoda Forest), and the Huishan Temple record the history and development of Buddhism in China. They can be regarded as classic religious buildings of



various periods from the 6th century CE onwards. Of special merit are the Songyue Temple Pagoda and the Pagoda Forest of the Shaolin Temple. The former is the earliest and the only dodecagonal tubular ancient pagoda in China (Table 7-1: drawing 4-0-1) and the latter is the oldest group of pagodas (Table 7-2: photographs 5-40 and 5-41) with the largest number of buildings still surviving today. Both are unique among the Buddhist pagodas in China and are world architectural masterpieces.

In the science and technology category, the architectural complex of the Observatory remained an astronomical observation centre from the 11th century BCE onwards. The main building, the Observatory itself, was built by Guo Shoujing, a famous scientist of the Yuan Dynasty, as a nationwide astronomical observation centre. At that time, out of the 27 observation points across China, only two used buildings as astronomical observation instruments; they were known as *gaobiao* (high observation instruments), one in Dadu (present-day Beijing) and the other at Gaocheng, Mount Songshan. The brick structure of the Songshan Observatory was designed to function like an astronomical instrument (a sundial), and on the basis of the scientific data produced there, a new calendar system, the *Shoushi Calendar*, was created in 1280 (the 17th year of Zhiyuan in the Yuan Dynasty), more than three centuries earlier than the Gregorian Calendar, an European invention at the end of the 16th century. The Shoushi Calendar, which has enormous scientific value; was subsequently introduced into Japan, Korea, and Vietnam. The Observatory at Mount Songshan (Table 7-2: drawing 8-1) is the only one existing today that reflects the original system embodied in these buildings, and therefore it has made an important contribution to world architectural and scientific history.

The Songyang Academy of Classical Learning was built as an educational establishment in the Five Dynasties period (934–55 CE) and flourished in the Song Dynasty (960–1279). As well as housing official academic institutions, it is where renowned scholars and their students gathered for publicity, education, and academic study. The Academy (Table 7-1: drawings 7-A-1 and 7-A-2; Table 7-2: photograph 7-1) is considered to be the foremost among the four most famous academies in ancient China, an original system that represented a milestone in the Confucian education of China.

### 3.a-2 Criterion (ii)

**Built within the concept of “The Centre of Heaven and Earth,” the buildings at Mount Songshan have profoundly influenced architectural types such as ritual, religious, scientific and technological, and educational buildings. In particular, with the dissemination of Buddhism and rites of sacrifice in China and Asia, the sacrificial and Buddhist buildings at Mount Songshan have influenced not only the rules and the system of ritual and religious buildings in these regions, but also the cultural traditions.**

Sacrificial activities on mountains originated on Mount Songshan and spread to the other four Sacred Mountains. The axial relation between the Taishi Que Gates and the Zhongyue Temple and the overall design of their surroundings reflect the original principles governing Chinese ritual buildings and their representative structural forms, which are also evidenced by the Shaoshi and Qimu Que Gates. Together they constitute the earliest examples of such buildings and their layouts. Stone inscriptions preserved in the Zhongyue Temple clearly record the renovation and reconstruction actions taken in various dynasties; these include the Stele





of Zhongyue Temple (“*zhongyue songgao lingmiao*”) erected during the Taiyan Period of the Northern Wei Dynasty, the Stele of Zhongyue Temple (“*zhongyue zhongtian chongsheng dimiao*”) erected in 1014 during the reign of Emperor Zhenzong of the Song Dynasty, and the Stele of Rebuilding Zhongyue Temple erected in 1182 (the 22nd year of the Dading Period of the Jin Dynasty). With its high cultural value and striking contents, the Stele with Picture of Zhongyue Temple Rebuilt in the Cheng’an Period of the Jin Dynasty (Table 7-2: photograph 1-25) describes the rebuilding of the temple in the Jin Dynasty and its original layout before it took its present form. A long path leads to the most important sacrificial place in the temple, the Zhongyue Hall; individual buildings are equally spaced along the longitudinal axis, with striking variations between the individual compounds. The Huanggai Pavilion on Huanggai Peak in the distance on this alignment constitutes the coda of this architectural symphony. There is a clear-cut distinction in form and structure between the primary and secondary buildings. The main halls appear even more imposing when set off by the plain corridors and side buildings. The profound influence of Confucianism on the overall layout of ancient buildings can be keenly felt here. The sacrificial buildings of Mount Songshan had an impact not only on their counterparts at the other four Sacred Mountains, but also on the size and layout of buildings used for the sacrifices made by central governments to river gods in ancient times.

In the first century following the diffusion of Buddhism throughout China in the Han Dynasty, many Buddhist temples were established in the Mount Songshan region, including the Songyue, Shaolin, and Huishan Temples. With the birth of the Chan sect in the Shaolin Temple and its wide dissemination over China and Asia, the layout, construction, and decoration of Buddhist buildings also became influential over a wide area. The 244 ancient pagodas in the Songyue Temple, the Kernel Compound of the Shaolin Temple, and the Pagoda Forest cover a span of almost 13 centuries (520–1803). They are characterized by their long history, remarkable appearance, rich variety, and diversity of cultural elements. For example, the Pagoda Forest of the Shaolin Temple includes Indian-style stupas, closed-roof Chinese pagodas (Table 7-2: photograph 5-43), single-storey pagodas (Table 7-2: photograph 5-44), pagodas with the Eight Trigrams design (Table 7-2: photograph 5-55), and lama pagodas (Table 7-2: photograph 5-53). They reflect the temple’s financial circumstances when the pagodas were being built as well as the Buddhist monks’ sense of hierarchy and the hierarchical system in ancient China. The appearance and decoration of the ancient pagodas at Mount Songshan have left traces of the cultures of different ages, thereby illustrating the development of Buddhism in China and the cultural exchanges between China and foreign countries and between different cultural circles within China. The religious buildings at Mount Songshan not only reflect the importance of political support in the diffusion of Buddhism but also record the exchanges between Buddhist buildings of China’s Central Plains and the cultures of India and the Western Regions (contemporary Xinjiang, parts of central Asia, and beyond), which influenced the formation and development of Buddhist buildings in China.

### 3.a-3 Criterion (iii)

**The ritual buildings and Confucian educational buildings among the historic monuments of Mount Songshan, represented by the Han Que Gate, the Zhongyue Temple, and the Songyang Academy of Classical Learning, provide excellent evidence of two now**



**vanished cultural traditions, the ancient sacrificial culture and the traditional academy education.**

The ancient culture of offering sacrifices to gods and ancestors at sacred mountains originates from the understanding of the concept of Heaven and Earth by early societies and their worship of mountains. Under the influence of philosophy and politics and with the monarchs' monopoly of astronomy and sacrificial activities, ordinary sacrifices evolved into national occasions for offering sacrifices to Heaven, Earth, the Sacred Mountains, and rivers. Primitive worship of nature gradually developed into a system of ceremonies for proving and assuring the legitimacy of monarchical power under the guidance of Confucian thought. A total of 72 emperors came in person or sent envoys to Mount Songshan to perform sacrifices. This culture of making sacrifices at a state level came to an end with the advent of dynastic times. The Three Han Que Gates are the oldest surviving evidence of this sacrificial culture and the Zhongyue Temple, together with the Taishi Que Gates, is the most complete expression of that culture.

Academies of classical learning were special educational institutions in China from the Tang to the Qing Dynasty: they were private or official establishments for scholarly research and lecturing. As institutions of higher learning, the academies attracted well known scholars to give lectures, which had a tremendous influence in the history of Confucianism and the educational history of ancient China. They possessed the advantages of both official and private academic institutions, and also of Buddhist temples in the possibilities of giving lectures, and the selection of their sites, layouts, and styles incorporated the elements of both public and residential buildings. The Songyang Academy of Classical Learning ranks first among the four most famous academies of the Song Dynasty, Songyang, Juyang, Yuelu, and Bailudong. In the Qingtai Period of the Later Tang of the Five Dynasties (934–36), the *jinshi* (a successful candidate of a national civil examination) Pang Shi, the scholar Shu Yuan, and the Taoist priest Yang Na gave lessons to students in the Academy. Later, famous scholars such as Zheng Hao and Chong Fang and masters of the Confucian school of idealist philosophy such as Cheng Hao and Cheng Yi also lectured in the academy: the scholar trees that they planted still survive. Sima Guang, a well known politician, completed part of his masterpiece, *Historical Events Retold as a Mirror for Government*, in the Academy. Other famous figures who studied there included Lu Mengzheng, Zhao Anren, Qian Ruoshui, Chen Yaozuo, Yang Kai, and Teng Zijing of the Song Dynasty. When the ancient educational system came to an end, the academies of classical learning also disappeared. However, the Songyang Academy is still of far-reaching importance for modern education as an historical monument.

**3.a-4 Criterion (iv)**

**Among the historic monuments of Mount Songshan, the three Han Que Gates, the Songyue Temple Pagoda, the Pagoda Forest of the Shaolin Temple, and the Observatory are all outstanding examples of brick and stone structures, whilst the Chuzu, Huishan, and Zhongyue Temples are masterpieces of wooden structures. They are superb specimen of architectural design and construction technology. The Observatory in particular, which is mainly built in brick and stone, is a scientific research building with globally important values.**

Ancient brick and stone structures at Mount Songshan take the form of the Que Gates,



archways, pagodas, pavilions, terraces, and bridges.

There are 34 ancient stone Que Gates (decorative structures erected in front of a tomb or temple) in China, three of which are at Mount Songshan. The remaining ones were erected for private tombs. As the only stone Que Gates for national sacrificial occasions, the three Han Que Gates at Songshan are of the highest significance; and the fact that few Han Dynasty buildings remain today makes them even more valuable. Simple yet graceful in appearance, they not only assume the typical look of stone structures, but also reflect the characteristics of wooden structures in details such as the roof (Table 7-1: drawings 1-0-2 to 1-0-5; Table 7-2: photographs 1-3 and 1-4), the images and inscriptions on which are very delicate. There are some 200 portraits in somewhat exaggerated style combined with a romantic taste (Table 7-2: Photos 2-3 and 2-4), which are fine examples of the simple and bold artistic style of the Han Dynasty.

As the oldest Chinese pagoda existing today and the only one dodecagonal in section, the Songyue Temple Pagoda was built in the early 6th century when Buddhist monks from the Western Regions moved in to China in large numbers. The parabolic outline of the upper part of the pagoda, the flame-shaped gate in the lower part and the decoration of *kunmen* lions (Table 7-2: photographs 4-7 and 4-8) result from the blending of the architectural arts of China, India, and the Western Regions. The pagoda is also world-famous for its advanced tubular structure, the earliest known example of the use of this structure anywhere in the world. It did not appear in modern buildings until the 19th century, which has always been considered to have been chosen for skyscrapers because of its superior mechanical performance. The design of the pagoda blends perfectly with the natural surroundings, making it a unique work in the history of world architecture.

There are many ancient pagodas around the Shaolin Temple. The following are considered to be representative of successive periods: the Pagoda of Master Faru built in the first year of the Yongchang Period of the Tang Dynasty (689 CE); the Master Xiaoguang Pagoda (Table 7-2: photograph 5-42) built in the ninth year of Tianbao of the Tang Dynasty (750), the Pagoda of Master Tongguang built in the sixth year of the Dali Period of the Tang Dynasty (771), the Pagoda of Master Fawan (Table 7-2: photographs 5-44 and 5-45) built in the 7th year of the Zhenyuan Period (791), an anonymous Tang Dynasty Pagoda (Table 7-2: photograph 5-43), the Pagoda of Master Fahua (Table 7-2: photograph 5-46) built in the 4th year of the Tongguang Period of the Later Tang of the Five Dynasties (926), the Sakyamuni Pagoda (Table 7-2: Photo 5-47) built in the 2nd year of the Yuanyou Period of the Song Dynasty (1087), Putong Pagoda (Table 7-2: photograph 5-50) built in the 3rd year of the Xuanhe Period (1121), the Pagoda of Master Chonggong built in the first year of the Da'an Period of the Jin Dynasty (1209), the Pagoda of Master Zhugong built in the first year of the Zhengda Period (1224), the Pagoda of Xitang Laoshi built in the second year of the Zhenglong Period (1157), the Pagoda of Monk Yugong (Table 7-2: photographs 5-56 to 5-58) built in the 24th year of the Zhiyuan Period of Yuan Dynasty (1287), the Pagoda of Master Guyan built in the 5th year of the Yanyou Period (1318), the Pagoda of Dazhangshugong (Table 7-2: photograph 5-53) built in the 6th year of the Longqing Period of the Ming Dynasty (1572), the Pagoda of Monk Tanran (Table 7-2: photograph 5-55) built in the 8th year of Wanli's reign of the Ming Dynasty (1580), the Holy Ash Pagoda of Master Bi'anquan built in the 5th year of the reign of Emperor Kangxi of the Qing Dynasty (1666). Their structural and decorative designs, as well as the masonry, engraving, and glazed ware manufacturing processes reflected in them, are genuine testimony to the architectural





designs and technologies of their own era.

Built between the 13th and the 16th year of the Zhiyuan Period in the Yuan Dynasty (1276–79), the Observatory is a building with a scientific purpose. It is China's oldest and best surviving astronomical structure. Astronomical observation is the basis for making a calendar, and the high value given to calendars in Chinese culture can be dated back to the distant past. Yangcheng in the Mount Songshan region has been an important site for astronomical observation since the Western Zhou Dynasty. The ancient peoples set up a pole as a timepiece (i.e. a sundial) in the very beginning, and sundials were later used to measure the shadow of the sun, the length and direction of which show the seasonal division points. They were also used to study the motions of the stars. This makes it possible to establish a calendar system. The Observatory used its brick terrace to form a sundial, which worked as an accurate instrument for astronomical observation, greatly improving the accuracy in measuring changes in the shadow cast by the sun (Table 7-2: photographs 8-7 and 8-8). Taking advantage of this innovative sundial and his inventions, which included a *scaphe* and shortened armilla, Guo Shoujing obtained the most accurate astronomical data of his time, and this provided the scientific basis for the Shoushi Calendar, which was published in 1280. The Shoushi Calendar is of great scientific value and spread to Japan, Korea, and Vietnam. It was formulated more than 300 years earlier than the Gregorian Calendar in Europe in the 16th Century. The high terrace of the Observatory is accurately laid with hard bricks, which reflects the construction level used for buildings designed for scientific purposes in the 13th century.

The representative wooden structures among the historic monuments of Mount Songshan include the Chuzu Temple Hall, the Huishan Temple Hall, and the Zhongyue Temple complex. The Chuzu Temple Hall which is located within the architectural complex of the Shaolin Temple, was built in the 7th year of the Xuanhe Period of the Northern Song Dynasty (1125). The most important textbook on architecture in ancient China, *Yingzao Fashi*, compiled by Li Jie, was published in 1100. The main hall of Chuzu Temple is therefore the earliest known structure that conforms to the norms laid down in the book. Although the hall was repaired many times, its beam frame, the proportion of the Dougong and its details, the combined use of round block set and edge-fluted lock, the use of slope cantilever, etc (Table 7-2: photographs 5-30 to 5-34) all retain the original structural features, which can be used to confirm the *Yingzao Fashi*.

The present Huishan Temple Hall was built in the Yuan Dynasty, and repaired in the Ming and Qing Dynasties. There is a large bracket set under the eave which is highly characteristic of early buildings and which shows obvious signs of previous repairs (Table 7-2: photographs 6-6, 6-7, 6-8, and 6-10). The footing of the east gable wall has been preserved. The hall indicates clearly how wooden structures at Mount Songshan evolved in terms of architectural form and building practice.

The surviving buildings within the Zhongyue Temple were for the most part built after the big fire in the 14th year of the reign of Chongzhen of the Ming Dynasty (1614). In the Qing Dynasty, the buildings destroyed by the fire were gradually rebuilt in 1653, 1663, and from 1736 to 1795 during the reign of Emperors Shunzhi, Kangxi, and Qianlong respectively. In the 12th year of the reign of Emperor Yongzheng (1734), *Gongcheng zuofa* was issued and implemented by the Ministry of Works in order to standardize the construction of official buildings and the consumption of time and materials. It is still considered as standard among architects and widely acknowledged by architectural historians as a textbook for studying buildings of the Qing



Dynasty. The wooden structures of the Zhongyue Temple (Table 7-2: photographs 1-11 to 1-17), obviously built in an official style, genuinely reflect the evolution of architectural design and building technology before and after the publication of *Gongcheng zuofa*, and they are important examples of the adoption of official architectural styles in private buildings.

### 3.a-5 Criterion (vi)

**The concentration of the historic monuments of Mount Songshan in an area of some 40km<sup>2</sup> reflects the fact that this was one of the birthplaces of Chinese civilization, based upon the sacred concept of the “Centre of Heaven and Earth” in Chinese history. Additionally, the Shaolin Temple, the Pagoda Forest, and the mural paintings and stele inscriptions within them were directly responsible for diffusing the Chan sect and martial art culture in ancient China, and are thus evidence of the development of the Chan sect and the transmission of Buddhism.**

At the dawn of Chinese civilization, Mount Songshan was accorded divine status as the “Centre of Heaven and Earth.” The worship of sacred mountains explains the strong attraction of Mount Songshan ever since the 21st century BCE, although this may have varied over time. This strongly enduring concept is given material form by the important buildings constructed at the mountain at different historical periods.

According to the records in *Collection of Ancient Texts*, as early as some 4200 years ago the Emperor Shun would visit Mount Songshan every five years. The Xia Dynasty established its capital in Yangcheng (present-day Gaocheng Town in Dengfeng) to the south of Mount Songshan. Later the capital was moved to Zhenxun (now the Erlitou Site in Yanshi County) to the north of the mountain. In the early Shang Dynasty the capital was also in the Mount Songshan region, at what are today the Shang Dynasty city sites at Zhengzhou and Yanshi. The Zhou Dynasty chose as its capital Luoyi, which is west of Mount Songshan. Mount Songshan began to be worshipped as a sacred mountain at least as early as the early Zhou Dynasty, when it was named the Central Sacred Mountain (in *Rites of Zhou*). It was chosen by emperors for carrying out sacrifices early in Chinese history. In the first year of Yuanfeng (110 BCE), Emperor Wudi of the Han Dynasty climbed Mount Songshan to offer sacrifice at the Taishi Shrine, hoping to communicate with the immortals. The Taishi Que Gates, Shaoshi Que Gates, Qimu Que Gates, and the Zhongyue Temple (which evolved from the Taishi Shrine) bear witness to the prosperity of sacrificial culture and are the expression of the belief in the Centre of Heaven and Earth.

Yangcheng, situated at the foot of Mount Songshan, has since ancient times been considered the centre of the Earth. It is said that astronomical observation began in Yangcheng in the Zhou Dynasty, and that in the Tang Dynasty a stone timepiece was erected that bore the name “Zhougong Sundial Platform.” The Yuan Dynasty saw the construction of the Observatory, which was built to provide basic data for the compilation of the Shoushi Calendar.

The development of Buddhism in China is characterized by its dependence upon political power. Its development at Mount Songshan also profited from its geological proximity to political centres such as Bianliang and Luoyang: Mount Songshan became a famous mountain located near the capital. The existing Songyue Temple Pagoda, the Huishan Temple, the architectural complex of the Shaolin Temple, and the remains of other Buddhist temples demonstrate the importance of Buddhism as an integral part of the culture of Mount Songshan.



In the 19th year of the Taihe Period of the Northern Wei Dynasty (495 CE), Emperor Xiaowen ordered the construction of the Shaolin Temple for the Indian monk Buddhahadra, who came to China to spread the message of Buddhism. In the third year of the Xiaochang Period (527), Tripitaka Master Dharma, the 28th generation disciple of Mahakasyapa, the principal disciple of Sakyamuni, travelled by sea from South India to Guangzhou and crossed the Yangtze River at Nanjing to reach the Shaolin Temple. He made many converts and preached the doctrine of the Chan sect, to be honoured as Chuzu (Dharma, the first patriarch) of the Chan Buddhist sect in China. The Shaolin Temple became known as the birthplace of the Chan sect in China. The sect spread widely in later dynasties, reached its apogee in the late Tang Dynasty and in the Five Dynasties period. The Chan sect advanced the development of Buddhism in China to its highest peak, and it is the most enduring school of Buddhism in China, still practised today by many believers. It has exerted an enormous influence on Chinese philosophical thinking because of its power of reasoning.

The Shaolin Temple is also famous for its martial art (*kungfu*), which was already highly regarded in China as early as the Sui and Tang Dynasties. In the early Tang Dynasty, Shaolin helped Li Shiming (later the ruler of the country) in the war and as a result the temple reached its zenith with Li's support. Shaolin *kungfu* firmly established its place as a prestigious school of martial art in the Song Dynasty. In the Yuan and Ming Dynasties, the Temple had over two thousand Buddhist monks and became a grand temple of nationwide renown. After the mid-Qing Dynasty, the influence of Temple went into a decline, even though its martial art had earned the reputation that "All *kungfu* comes from Shaolin." The building remains, stele inscriptions, and murals have authenticated the reputation of Shaolin Martial Art from different angles. The 48 shallow pits (Table 7-2: photograph 5-15) on the floor of the Thousand Buddha Hall were formed by monks stamping the ground when they were practicing the martial art. The murals on the south and north walls of the Baiyi Hall, painted in the late Qing Dynasty, are known collectively as Shaolin illustrative boxing charts (Table 7-2: photograph 5-23) . There are 33 armed monks in the 16 sets of pictures, which vividly depict a martial art show that was mounted when Manchu official Lin Qing visited Mount Songshan to offer sacrifice on behalf of the provincial governor Yang Hailiang. Two other murals depict the story of the thirteen Shaolin monks saving Li Shimin and Kinnara fighting against the Red Scarf Army, and these, too, reflect the popularity of Shaolin martial art.

With the Chan sect and Shaolin martial art, the Shaolin Temple witnessed or became involved in many historical and cultural events in Chinese history. The culture of the Chan sect and martial art has come down to modern times and rose to a higher level of development. Since the 1980s, the Shaolin Temple has been comprehensively revitalized to become a world-renowned Buddhist site with Buddhist activities and ceremonies returning to their rightful path. Since 1988 martial art events such as the International Exhibition Match of Shaolin Martial Art, the Zhengzhou International Shaolin Martial Art Festival, and the World Traditional Martial Art Festival have taken place at the Shaolin Temple, and martial art organizations from over 130 countries and regions have participated in these occasions, marking the world-wide popularity of Shaolin martial art as an important sport.





### 3.b. Proposed statement of Outstanding Universal Value

Nestling up against the Central Sacred Mountain and maintaining a strong cultural affinity with it, the nominated historic monuments are concentrated in the area of some 40km<sup>2</sup> around Mount Taishi and Mount Shaoshi, where the best examples of ancient buildings for ritual, religious, scientific and technological, and educational activities have been preserved. These buildings, the first of their kind, have set an example for later constructions, giving full expression to the traditional concepts and beliefs central to an oriental civilization of far-reaching significance, and to its technologies and architectural art. They highlight the time-honoured traditions and exceptional achievements of an oriental culture, and are of unquestioned outstanding universal value.

The integration of ethnic groups and cultures has been in progress for thousands of years in the Chinese civilization. The historic monuments of Mount Songshan have witnessed many important events and figures in Chinese history. The name of the country, China (*zhongguo* in pinyin) literally means “the central country,” which implies a belief in the “centre of the world” myth that has governed the mentality, philosophies, and practices of the country’s rulers and their subjects for more than 2000 years. The worship of sacred mountains was believed in China to be vital to the continued existence of a regime and the country. Taishan in the east, Huashan in the west, Hengshan in the south, another Hengshan in the north, and Songshan in the centre are the five mountains that have long been considered sacred by the system. In particular, Mount Songshan, or the Central Sacred Mountain, was regarded as the core within the core, the very centre of the “central country” and thus the centre of the world, and even of “Heaven and Earth”. This belief resulted in the immense attraction of Mount Songshan, which is home to a great number of superb buildings. These historic buildings represent the state of the art at the different times when they were built and as such constitute part of the precious cultural heritage of mankind. Their universal values are manifested in a number of ways.

A. To prove the legitimacy of imperial power, the ancient Chinese transformed their people’s simple worship of nature and ancestors into elaborate ritual systems and standards based on Confucian thoughts. Thus a set of ritual system and buildings distinct from ordinary religious culture and buildings came into being, which was to have profound and far-reaching influences on the culture of East Asia. The Three Han Que Gates at Mount Songshan are what survive of the oldest state ritual buildings. The Taishi Que Gates and the Zhongyue Temple, which underwent many reconstructions and were rebuilt for the final time in the Qing Dynasty to become the most complete reflection of the pattern of ritual buildings, have blended well with one another, as well as harmonizing their design and layout with their natural surroundings. In terms of historic, artistic, and social values, the ritual buildings at Mount Songshan are part of the irreplaceable cultural heritage of the world.

B. The Songyue Temple Pagoda, the architectural complex of the Shaolin Temple, and the Huishan Temple are monuments to the development of Buddhism in China at different stages. Looking, for example, at the changes in the overall layout of Buddhist temples, the early temples were constructed with pagodas at their centres. Later, pagodas were built in front of or behind halls, and then the halls were sited in the centre and pagodas



were moved outside the temples. All the changes of this kind in architectural technology and artistic style are clearly distinguishable in these temples. The religious buildings at Mount Songshan illustrate the evolution of the architectural characteristics of the birthplace of Chinese core culture. With the spread of Buddhism (especially that of the Chan sect, which was born in the Shaolin Temple) over Asia, the architectural style of the religious buildings at Mount Songshan has exerted a powerful influence on the design and construction of Chinese Buddhist pagodas and buildings of other types for more than ten centuries. The Songyue Temple Pagoda and the Pagoda Forest of the Shaolin Temple are of superior artistic value and technological level, and as such are classic elements of world architectural history. In addition, the remains of buildings, the stele inscriptions, and the murals in the Shaolin Temple fully display the history and significance of Shaolin Martial Art, which enjoys equal universal fame with the Chan sect. The two combine to make up the Shaolin cultural phenomenon that has been passed on to this day.

C. As a building for educational use, the Songyang Academy of Classical Learning was built in the Five Dynasties (907–960 CE); it prospered in the Song Dynasty (960–1279), and continued to function up until the Qing Dynasty (1644–1911). Most of the structures of the Academy were rebuilt in the Qing Dynasty. The stele inscriptions, Buddhist *dvaja*, and the ancient trees within are, for the most part, the finest examples from past dynasties and are closely related to the important activities of famous historical figures. The site, layout, and architectural style selected for the Academy are typical of educational buildings. The Songshan Academy is heir to the vanished academy culture and testifies to the enduring role of Mount Songshan as a centre of the oriental Confucian culture.

D. The Observatory was constructed as a building for scientific observation from 1276 to 1279 (the 13th to 16th years of the Zhiyuan Period in the Yuan Dynasty). It is China's oldest surviving astronomical observatory and it is also among the earliest structures in the world designed and built specifically for astronomical observation in the world, which confers upon it a unique status in the history of architecture, science, and technology. It represents the most brilliant achievement of early astronomical history. The stone timepiece known as the Zhougong Sundial Platform, together with the Zhougong Temple and the Hall of Emperor Yao, reflects the recognition of Mount Songshan as the origin of Chinese culture and as the "Centre of Heaven and Earth."

The historic monuments of Mount Songshan, together with other physical remains such as ancient stele inscriptions and murals, bear authentic and integral witness to the architectural diversity and concentrated location of these buildings. They point towards a highly accommodating cultural tradition and outstanding scientific and artistic achievements, testifying to the key role played by the Mount Songshan region, the birthplace of Chinese civilization, in providing the impetus for the process of civilization and promoting cultural integration from a global perspective. In this sense, they constitute irreplaceable cultural heritage and a treasure-house of cultural continuity and development.



### 3.c. Comparative analysis

The historic monuments of Mount Songshan, as the site of a profound culture, have the following characteristics:

It is a concentration of historic buildings that are the earliest and most representative examples of the architectural categories into which they fall.

The cultural vitality of Mount Songshan is enduring and different types of historic building there reflect the dominant cultures of periods. The phenomenon of cultural decline has not taken place at the birthplace of Chinese civilization.

The Three Han Que Gates, the Songyue Temple Pagoda, the Songyang Academy of Classical Learning, and the Observatory are the only evidence of the original architectural style each of them represents.

The superb architectural style represented by the Shaolin Temple and other buildings within this area such as the Chuzu Temple, the Pagoda Forest, and the Zhongyue Temple is of epoch-making significance because of its association with the spread of religion and the publication of ancient architecture standards. Buildings for astronomical scientific studies here are also important for ancient astronomy and the calendar system both of China and of the world at large.

As the earliest examples of widely spread architectural types, the historic monuments of Mount Songshan are of far-reaching influence. The cultures they embody, such as the ritual system, the Chan sect, the culture of private academies, and Taoism, have not only become culturally mainstream but have also influenced other Asian countries such as Japan, Korea, and Vietnam.

When compared with those of similar historic complexes in other parts of the world, the characteristics of the nominated property are of great value and cultural significance and should be considered to be an indissoluble whole.

#### 3.c-1 Comparison with the surviving ancient Que Gates, the early Buddhist pagodas, and ancient observatories in Europe

Many components of the historic monuments of Mount Songshan are considered the earliest and finest examples of the highly diversified traditional Chinese architecture. The Three Han Que Gates, the Songyue Temple Pagoda, and the Observatory in particular display outstanding human genius.

In traditional Chinese architecture, *shendaoque* (“sacred pathway Que gates”) is a landmark structure on either side of the sacred pathway that leads to a main building complex. Of the stone Que structures that survive today, the Three Han Que Gates standing in front of national-level sacrificial buildings are the only surviving examples of their kind, and also the earliest in terms of their form. The other Que structures to be found in China today are listed in Table 3-1.

**Table 3-1: Surviving Han Dynasty Stone Que Gates**

Name	Year of construction (CE)	Location	Original Shape	Current Shape	Function	Note
Liye Que Gates	36	Zitong, Sichuan Province	Simplex structure	Simplex structure	Built for a tomb	Its main body remains
Junan Que Gates	85	Junan, Shandong Province	Simplex structure	Simplex structure	Built for a tomb	
Huangshengqing Que Gates	86	Pingyi, Shandong Province	Simplex structure	Duplex structure	Built for a tomb	
Gongcao Que Gates	87	Pingyi, Shandong Province	Simplex structure	Simplex structure	Built for a tomb	
Wangwenkang Que Gates	94	Chengdu, Sichuan Province	Simplex structure	Simplex structure	Built for a tomb	
Wangqun Que Gates	97	Chengdu, Sichuan Province	Simplex structure	Simplex structure	Built for a tomb	
Wangzhizi Que Gates	Not available	Not available	Not Available	Not Available	Built for a tomb	
Shijingshan Que Gates	105	Shijingshan, Beijing	Duplex structure	Simplex structure	Built for a tomb	Now collection of Beijing Stone Carving Museum
Taishi Que Gates	118	Dengfeng, Henan Province	Duplex structure	Duplex structure	Built for a temple	
Shaoshi Que Gates	118	Dengfeng, Henan Province	Duplex structure	Duplex structure	Built for a temple	
Zhengyang Que Gates	25–220	Zhengyang, Henan Province	Duplex structure	Simplex structure	Built for a temple	
Fenghuan Que Gates	121	Qu County, Chongqing	Duplex structure	Simplex structure	Built for a tomb	Only Muque (the taller part of a duplex Que gate) remains
Prefect Shen Que Gates	122–25	Qu County, Chongqing	Duplex structure	Duplex structure	Built for a tomb	Only Muque remains
Qimu Que Gates	123	Dengfeng, Henan Province	Duplex structure	Duplex structure	Built for a temple	
Hanshou Que Gates	25–220	Luoyang, Henan Province	Not Available	Not Available	Built for a tomb	Now collection of Kaifeng Municipal Museum
Prefect Zhao Que Gates	25–220	Meng County, Henan Province	Simplex structure	Not Available	Built for a tomb	
Wushi Que Gates	147	Jiaxiang, Shandong Province	Duplex structure	Duplex structure	Built for a shrine	





Name	Year of construction (CE)	Location	Original Shape	Current Shape	Function	Note
Tai'an Anepigraphic Que Gates	25-220	Tai'an, Shandong Province	Not Available	Not Available	Not available	Now collection of Dai Temple at Tai'an
Zhaojue Anepigraphic Que Gates	181	Zhaojue, Sichuan Province	Simplex structure	Simplex structure	Built for a tomb	
Pingyang Prefect Que Gates	190-95	Mianyang, Sichuan Province	Duplex structure	Duplex structure	Built for a tomb	
Fanmin Que Gates	203	Lushan, Sichuan Province	Duplex structure	Simplex structure	Built for a tomb	
Shixiangcun Anepigraphic Que Gates	196-220	Lushan, Sichuan Province	Duplex structure	Not Available	Built for a tomb	
Shixiangcun Anepigraphic Que Gates	196-220	Lushan, Sichuan Province	Duplex structure	Not Available	Built for a tomb	
Gaoyi Que Gates	209	Ya'an, Sichuan Province	Duplex structure	Duplex structure	Built for a tomb	
Yanggong Que Gates	209-10	Jiajiang, Sichuan Province	Simplex structure	Duplex structure	Built for a tomb	
Yanggong Que Gates	25-220	Zitong, Sichuan Province	Duplex structure	Simplex structure	Built for a tomb	
Zitong Anepigraphic Que Gates	25-220	Zitong, Sichuan Province	Duplex structure	Simplex structure	Built for a tomb	
Panxi Anepigraphic Que Gates	25-220	Chongqing	Simplex structure	Duplex structure	Built for a tomb	
Songyang Prefect Que Gates	25-220	Ba County, Chongqing	Not Available	Not Available	Built for a tomb	Now collection of Palace Museum
Ganjingou Anepigraphic Que Gates	25-220	Zhong County, Chongqing	Simplex structure	Simplex structure	Built for a tomb	
Dingfang Que Gates	25-220	Zhong County, Chongqing	Duplex structure	Simplex structure	Built for a temple	
Pujiawan Anepigraphic Que Gates	25-220	Qu County, Chongqing	Duplex structure	Simplex structure	Built for a tomb	
Shangyongzhang Que Gates	25-220	Deyang, Sichuan Province	Not Available	Simplex structure	Built for a tomb	
Jiagong Que Gates	25-220	Zitong, Sichuan Province	Duplex structure	Duplex structure	Built for a tomb	



In terms of function, shape, year of construction, and historical significance, the Taishi, Shaoshi, and Qimu Que Gates are undoubtedly the finest examples of Que structures. The combination of Que gates and a mountain temple indicate the traditional sacrificial and ritual culture and highlight the unique significance of the nominated property.

Buddhism was introduced into China during the Han Dynasty. Historical sources show that temple pagodas were built across the country in the East Han Dynasty (25–220 CE). The trend grew even more pronounced in the Southern and Northern Dynasty (420–589). Many multi-storey pagoda columns and pagoda-shaped pilaster decorations have been found in the Yungang Grottoes of Shanxi Province and the Longmen Grottoes of Luoyang, both World Heritage sites. Buddhist pagodas are also depicted in the grottoes and frescos of Dunhuang, another World Heritage site. However, the well preserved Songyue Temple Pagoda is the most integral, authentic, and direct expression of the Buddhist pagoda, the living specimen of China's earliest pagoda building art and technology. It embodies the genius of its designers and builders.

Scientific structures at Mount Songshan are represented by the Observatory and the Zhougong Sundial Platform. In the 11th century BCE, Ji Dan, or Duke of Zhou, set up a sundial platform in Yangcheng (present-day Gaocheng) at the foot of Mount Songshan in order to identify the centre of Earth. As a result, the platform became the centre of astronomical observation in China. In the eleventh year of Kaiyuan (723 CE) in the Tang Dynasty, on the orders of the emperor, Nangong Yue, an imperial astronomical official, made a stone sundial, which survives to the present day. From the 13th to the 16th year of the Zhiyuan period of the Yuan Dynasty (1276–79), the famous Chinese astronomer Guo Shoujing created the Observatory. Based on the ancient sundial platform, the Observatory was the most advanced apparatus for astronomical observation. According to *Kao Gong Ji* (an ancient book on technology), it was used to observe the shadows cast by the sun by day and stars by night. Based on his observations, Guo created the *Shoushi Calendar*, the most advanced calendar system in the world at the time. Compared with other famous astronomical observatories in the world, such as the Old Observatory in Kassel (Germany), built in 1560, the Royal Observatory at Greenwich (United Kingdom), built in 1675, the Ancient Observatory (Jantar Mantar) in Delhi (India), built in 1724, or the Beijing Ancient Observatory, built in 1442, the Period of Zhengtong of the Ming Dynasty, the Observatory of Mount Songshan at Gaocheng County has a longer history and made a more outstanding contribution to astronomy. It serves as an important milestone in the history of astronomical science of China and of the world.

### **3.c-2 Comparison with the birthplaces of ancient civilizations, the other four Sacred Mountains in China, surviving Pagoda Forests, and Academies of Classical Learning**

Mount Songshan is located at a shallow mountainous area stretching between the western mountains and the eastern plain of Henan Province. As one of the core birthplaces of the Chinese civilization, its historical importance to China is equivalent to that of the Nile valley for Egypt, that of the Indus valley for India, that of the Aegean Sea for ancient Greece, and that of the Tigris-Euphrates valley for Sumer, Babylon, and Assyria.

Unlike these birthplaces of civilizations, however, the Mount Songshan region possesses a large number of ancient buildings that are unique in their cultural significance; they represent different historical elements that exerted a profound influence on the evolution of Chinese culture



– the ritual culture, the Chan culture, and the Confucian school of idealist philosophy, which all originated from here. These cultures have fundamentally influenced the Chinese people and the East Asia cultural sphere.

The origin of ritual culture at Mount Songshan is confirmed by the sacrificial activities as an important feature of the Confucian Culture, the dominant philosophy in China. These activities began at Mount Songshan and later spread to the other four Sacred Mountains; they assume great importance in traditional culture. Among the five Sacred Mountains, only Mount Songshan is home to a large number of historic buildings of different architectural types and with diversified cultural elements. The originality and representative nature of these buildings also distinguish Mount Songshan from its counterparts (see Table 3-1). Considered in a broader context, Mount Songshan is an interesting showcase of sacrificial mountain buildings and many other types of complex. In terms of the category of sacrifice mountain buildings alone, the ritual and sacrificial buildings at Mount Songshan are outstanding in both size and age (see Table 3-2).

**Table 3-2: A comparison of existing cultural heritage between the Five Sacred Mountains**

Name of mountain	Size of the mountain temple complex	Age of existing buildings	Relation between the mountain temple and the mountain
Songshan, Central Sacred Mountain	Occupies an area of 110,000m <sup>2</sup> , consists mainly of 11 courtyards	Eastern Han to Qing Dynasty	Located south of the mountain with its central axis echoing the mountain peak.
Taishan, Eastern Sacred Mountain	Occupies an area of 96,000m <sup>2</sup> , consists mainly of 7 courtyards	Ming and Qing Dynasties	Located south of the mountain with its central axis echoing the mountain peak.
Huashan, Western Sacred Mountain	Occupies an area of 119,880m <sup>2</sup> , consists mainly of 7 courtyards	Ming and Qing Dynasties	Located north of the mountain with its central axis pointing to the main peak
Hengshan, Northern Sacred Mountain	Originally at Quyang, Hebei Province	Restored in modern times	On the mountain
Hengshan, Southern Sacred Mountain	Occupies an area of 98,500m <sup>2</sup> , consists mainly of 9 courtyards	Ming and Qing Dynasties	Locates south of the mountain with its central axis extending back to Zhurong Peak

In considering cultural elements that are difficult to quantify, Mount Taishan is the only Sacred Mountain that can measure up to Mount Songshan in terms of reputation and cultural heritage. The popularity of Mount Taishan comes from the ancient worship for mountains and the east. Later literature has added to its appeal as a heritage site with a charm and values of its own. Unlike Mount Taishan, however, Mount Songshan is situated in the core cultural area and contains a wide variety of cultures and architectural types that represent the earliest and most outstanding example of buildings of the same type; it has also witnessed many historic events and been visited by many famous historical figures. The eight centuries old Observatory, an



astronomical masterpiece, further distinguishes Mount Songshan from Mount Taishan.

Although there are many ancient religious buildings in China, it is only at Mount Songshan that the history of Buddhist architecture can be deciphered through the building complex. A number of Buddhist temples were built at Mount Songshan, the centre of Buddhism in China, and such representative religious structures as the Shaolin Temple, the Chuzu Temple, the Songyue Temple Pagoda, and the Huishan Temple survive to the present day. Ever since the Northern Wei Dynasty, religious structures had been enlarged and added to by the government or by the private sector. Buildings of this type, in a diversity of forms and with beautiful ornamentation, were needed for religious ceremonies, and they have become local landmarks over time. The fact that the nominated historic monuments of Mount Songshan are masterpieces of great cultural and historic value can be demonstrated by the Pagoda Forest of the Shaolin Temple, for example. Pagoda forests made up of tomb pagodas for deceased eminent monks were once to be seen widely in the most prestigious temples in China. Some large well preserved pagoda forests are listed in Table 3-3.

**Table 3-3: The location and size of major surviving pagoda forests**

Location	Name of temple	Position in relation to temple	Original number of pagodas	Surviving number of pagodas
Beijing	Tanzhe Temple	South	Not available	44
Changqing, Shandong Province	Shentong Temple	North-east	Over 50	40 plus
Mount Lingyan, Changqing, Shandong Province	Lingyan Temple	South-west	Not available	61
Mount Wangua, Jiaocheng, Shanxi Province	Tianning Temple	South-east	Not available	36
Mount Sibi, Jiaocheng, Shanxi Province	Xuanzhong Temple	South-east	Not available	145
Mount Zhongtiao, Yongji, Shanxi Province	Qiyanshang Temple	East	Over 80	28
Mount Jinglin, Shanxi Province	Tianning Temple	North	Over 88	12
Wansheng Town, Hongtong, Shanxi Province	Guyanquan Temple	West	Not available	10 plus
Mount Wutai, Shanxi Province	Foguang Temple	Adjacent	Not available	20 plus
Yucheng, Shanxi Province	Zhaofu Temple	East	Not available	6
Mount Fengxue, Linru, Henan Province	Fengxue Temple	South-west	Not available	61
Hui County, Henan Province	Baiyun Temple	South-east	Not available	15





Location	Name of temple	Position in relation to temple	Original number of pagodas	Surviving number of pagodas
Dengfeng, Henan Province	Fawang Temple	North	Not available	8
Mount Xiangshan, Baofeng, Henan Province	Dapumen Temple	South-west	Not available	8
Mount Shaoshi, Dengfeng, Henan Province	Shaolin Temple	West	Over 500	241 (including those outside the Pagoda Forest)

Consideration of the historic origins of the Pagoda Forest, the Kernel Compound of the Shaolin Temple, and the religious achievements of eminent monks reveals that the Pagoda Forest of the Shaolin Temple is an outstanding example of this form of cultural heritage.

The Songyang Academy of Classical Learning is one of the oldest Chinese academies. The tradition of academy education lasted nearly one thousand year, from the Five Dynasties to the end of the Qing Dynasty. Academies of this type were used for lecturing (their cardinal function), sacrifice offering, and book collecting. They were usually funded by governments and presided over by private citizens. They complemented official schools and created a new form of education. The Songyang Academy of Classical Learning is well preserved today and acknowledged to be a precious example of traditional academy education. Academies in the Song Dynasty dealt mainly with the Confucian idealist philosophy, and acquired great importance as this philosophy spread to other parts of East Asia. Wang Yingling in his book *Yuhai* noted four exceptionally prestigious academies: Songyang, Juyang (Henan), Yuelu (Hunan), and Bailudong (Jiangxi). Qing dynasty buildings survive in all four of these academies. However, the Songyang Academy of Classical Learning is more prestigious and of greater historic and cultural value because it houses Han Dynasty cypresses, a large Tang dynasty stele, and a number of other old steles.

### 3.c-3 Comparison with the surviving ritual buildings in China and with the eastern and western academic buildings

Ritual and sacrificial buildings have a long history in China. As government-sponsored ritual activities came to a sudden halt owing to the impact of modern culture, contemporary understanding of rules concerning ritual and sacrificial buildings is far from comprehensive. The temple complex of Mount Songshan and the Que Gates give a full picture of ritual buildings over different periods, reveal a complete ancient layout and design, and distinguish Mount Songshan from the other four sacred mountains. Moreover, the national ritual buildings since the Ming and Qing dynasties that are largely preserved intact today, such as the Imperial Ancestral Temple, the Altar of Land and Grain, the Temple of Heaven, the Temple of Earth, the Temple of Sun, and the Temple of Moon, merely reflect the basic structure and development of the sacrificial system since the 14th century. Only through the three Han Que Gates and relevant temples in Dengfeng is it possible to trace the rules of ritual buildings in the Han Dynasty, and even in earlier periods. The surviving ritual buildings of Mount Songshan bear witness to the lost ritual culture of ancient



China.

Chen Yinke, a famous master of Sinology in modern China, points out in the second edition of *Jinmingguan Collection* Chinese civilization rose to its peak in the Song Dynasty after an evolution over several millenniums. Educational institutions then were mainly run by the central government, local governments and private individuals. During the Northern Song Dynasty (960–1127), Bailudong (Jiangxi), Yuelu (Hunan), and Songyang and Juyang (Henan) were collectively known as the four great academies of classical learning. These private academies were usually headed by eminent scholars of a certain academic school and were largely free from government control.

An academy of classical learning at that period was set up to serve the purposes of lecturing, book collection, and worship. It gave the spread of classical learning priority over royal examination and preparation for officialdom, which was usually the central aim of government-run educational institutions. Certain academies of classical learning in the Ming Dynasty (1368–1644), such as the Dongling Academy of Classical Learning, were important sources of social criticism. After experiencing some fluctuating fortunes, the Songyang Academy of Classical Learning entered its second heyday in the Qing Dynasty (1644–1911), when County Prefect Ye Feng and Jinshi Gengjie sponsored its rebuilding. The time-honoured private academy culture continued until the western education system was introduced into China.

Unlike private colleges and academic education systems in western countries, the academy of classical learning in China represented by Songyang was a useful supplement to the official educational institutions. This cultural phenomenon and the roles these academies played in different times is worthy of careful study in a world context.

### 3.c-4 Comparison with representative brick-stone and wooden structures in China

At Mount Songshan, each type of historic monument has its own unique and irreplaceable position in the architectural history of China and of the world. Many of these ancient buildings are either the best of their kind or display unique features in the history of architecture, religion, culture, and fine arts.

So far as brick-stone structures are concerned, for example, the Songyue Temple Pagoda is the earliest pagoda that survives in China; it is the oldest brick pagoda, and at the same time the only dodecagonal one. The Pagoda Forest of the Shaolin Temple is the oldest and largest group of ancient pagodas still existing today. There are still 241 pagodas within or around the Pagoda Forest, built over a period of 1300 years. Six of the Pagodas date from the Tang Dynasty, one from the Five Dynasties, four from the Song Dynasty, eight from the Jin Dynasty, 44 from the Yuan Dynasty, 143 from the Ming Dynasty; 14 from the Qing Dynasty; and 23 have not yet been securely dated. The Observatory is also uniquely significant because the building itself is an astronomical instrument. Two observation points (out of a total of 27 across the country) adopted this practice when Guo Shoujing prepared the Shoushi Calendar; however, the Observatory is the only one surviving today.

As a result of constant interactions between different regions since ancient times, wooden buildings became the most prominent feature of the traditional architectural system of the oriental cultural sphere in East Asia. In terms of early wooden construction, *Yingzao Fashi*, an important book issued by the Northern Song government in 1102, exerted a profound influence



on architectural practices and specifications. Because many varied versions of this time-honoured book survive, it is an essential tool for understanding ancient buildings in East Asia. A number of the most important buildings based on *Yingzao Fashi* are listed in Table 3-4.

**Table 3-4: Important wooden buildings based on *Yingzao Fashi***

Name of building	Location	Year of construction	Size(no. of bays)
Baoguo Temple Hall	Ningbo, Zhejiang Province	1013	3
Fengguo Temple Hall	Yi County, Liaoning Province	1020	9
Shengmu Hall	Taiyuan, Shanxi Province	1023–31	7
Bojiajiaocang Hall, Xiahuayan Temple	Datong, Shanxi Province	1038	5
Manjusri Hall, Geyuan Temple	Laiyuan, Hebei Province	1044	3
Moni Hall, Longxing Temple	Zhengding, Hebei Province	1052	7
Chuzu Temple within Shaolin Temple Complex	Dengfeng, Henan Province	1125	3
Gate of Shanhua Temple	Datong, Shanxi Province	1128–43	5
Sansheng Hall, Shanhua Temple	Datong, Shanxi Province	1128–43	5
The Hall of Sakyamuni Buddha, Shanghuayan Temple	Datong, Shanxi Province	1140	9
Mituo Hall, Chongfu Temple	Suozhuo, Shanxi Province	1143	7
Sanqing Hall, Xuanmiao Taoist Temple	Suzhou, Jiangsu Province	1179	9

As the Table shows, the Chuzu Temple is the only wooden building of the Northern Song Dynasty that was built near the capital city and strictly following the contemporary building code, *Yingzao Fashi*. It is a unique specimen and has irreplaceable historic value.

### 3.c-5 Comparison with holy mountains in Europe and Mount Wudang in China

Guided by the traditional concept of the “Centre of Heaven and Earth” and comprising superb examples of distinct architectural types over different periods, the historic monuments of Mount Songshan demonstrate the long process of cultural evolution and are of profound cultural influence. They are thus distinguished from ensembles of architectural heritages in other cultures, such as Vézelay Church and Hill (France), the Monastery of St John the Theologian and the Cave of the Apocalypse on the island of Patmos (Greece), the *Sacri Monti* of Piedmont and Lombardy (Italy), and the Cultural and Historic Ensemble of the Solovetsky Islands (Russia). Unlike



these “holy mountain” cultural heritages, where a single religion dominates the whole site, the historic monuments of Mount Songshan indicate a cultural open-mindedness and a willingness to accommodate other beliefs: different architecture and religious beliefs coexist there over a long period. Mount Songshan thus became a holy place for many people irrespective of their religious faith or cultural background. This long-lasting cultural affinity was a true reflection of the ancient belief that this was the centre of heaven and earth, whilst the wide cultural diversity was an essential feature Confucian culture.

As an important component of the historic monuments of Mount Songshan, the Shaolin Temple is very different from temples at Mount Wudang (a World Heritage cultural site in Hubei, China) in terms of both religious culture and architectural achievements. The historic monuments to be seen today in Mount Wudang were mostly built in the Ming Dynasty and sponsored by emperors, although they also exhibit certain architectural elements from before or after that era. The involvement of royal families and the influence of the dominant Taoist culture resulted in the imposing size, high standing, strict building regulations, and exquisite ornamentation of the architectural complex. Unlike the buildings at Mount Wudang, the most striking characteristics of those at the Shaolin Temple are a long history, rich diversity and powerful influence on the earthly world. The Chan culture that originated from the Shaolin Temple spread throughout the world. In recent years, as a result of the study and discoveries of religious rules, Buddhist activities and ceremonies have been restored, making the Temple a world-renowned Buddhist site. The Shaolin martial art, which is deeply imbued with Buddhist doctrines, is also enormously popular.





### 3.d Integrity and/or authenticity

#### 3.d-1 Authenticity

The layout, style, structure, and decoration of the 2000-year-old historic monuments of Mount Songshan and the historical relics such as murals and stele inscriptions contain much rich historical information, revealing the evolution of the building complex over many centuries, important historical events, and the activities of important historical figures. They provide an authentic insight into history and culture. The authenticity of the historic monuments of Mount Songshan conforms to the provisions of *The Nara Document* in all particulars, as set out in the sub-sections that follow.

##### 3.d-1-1 Form and design

Each building or architectural type at Mount Songshan is fully representative of the characteristics of the age of its construction in terms of layout, building design, architectural form, and construction materials. This is proved not only by the fact that some early buildings have retained their original architectural features, but also by the renovation and reconstruction practices of a specific period that are revealed in the buildings. By comparing these features and practices with extant documents and stele inscriptions from early dynasties it is possible to confirm the original state of and subsequent changes to an historic building as well as the authenticity of its present state. Evidence of this authenticity is well preserved today.

Most of the historic monuments of Mount Songshan have inscriptions, stele inscriptions, or other documents which indicate the time of their construction. For example, the Taishi and Qimu Que Gates bear the inscriptions “The fifth year of Yuanchu” and “The second year of Yuanguang” respectively. On a pillar in front of the hall of the Chuzu Temple is to be found the date “The seventh year of the Xuanhe period of the Song Dynasty” in the preface of donation records. Most Buddhist pagodas and tomb pagodas bear the Buddhist monastic names of eminent monks and the date. Some buildings, such as the Shaoshi Que Gates and the Main Hall of the Huishan Temple, do not have any accurate indicators of their time of construction, but their age can be confirmed by examining the building material and structures and then comparing them with the dominant architectural characteristics of a certain period.

**Table 3-5: Preservation of the monuments of Mount Songshan**

Nominated property		Exterior and design features	Existing historic buildings	
			Early buildings	Later buildings
1. Taishi Que Gates and Zhongyue Temple	Taishi Que Gates	Unique design of Taishi Que Gates; the relationship of spatial layout between Que Gates for the temple and the construction of the temple; layout and architectural design of the temple	Taishi Que Gates in the Eastern Han Dynasty (25–220)	Zhongyue Temple during the Ming and Qing period (1368–1911)
	Zhongyue Temple			



Nominated property		Exterior and design features	Existing historic buildings	
			Early buildings	Later buildings
2.Shaoshi Que Gates		Unique design of Shaoshi Que Gates; the relationship of spatial layout between Que Gates for the temple and the construction of the temple	Shaoshi Que Gates in the Eastern Han Dynasty (25–220)	
3.Qimu Que Gates		Unique design of Qimu Que Gates; the relationship of spatial layout between Que Gates for the temple and the site of Qimu temple	Qimu Que Gates in the Eastern Han Dynasty (25–220)	
4.Songyue Temple Pagoda		Unique design of the Pagoda; the relationship of the spatial layout between the pagoda and the temple remains	Songyue Temple Pagoda in the Northern Wei Dynasty (386–534)	Building for the temple in the Qing Dynasty (1644–1911)
5.Architectural complex of Shaolin Temple	Kernel Compound	General layout of Shaolin Temple; Function of and relationship of spatial layout between the temple and the Pagoda Forest	Buddhist Pagoda in early times	Wooden structures during the Ming and Qing period (1368–1911)
	Chuzu Temple		The main hall in the Song Dynasty (960–1279)	Auxiliary buildings during the Ming and Qing period (1368–1911)
	Pagoda Forest		Tomb pagoda in previous dynasties	
6.Huishan Temple		General layout of the temple; design of individual building	The main hall in the Yuan Dynasty (1271–1368)	Auxiliary buildings in the Qing Dynasty (1644–1911)
7.Songyang Academy of Classical Learning		General layout of the academy; design of individual building	The early stele inscriptions, ancient trees	Buildings for academy of classical learning in the Qing Dynasty (1644–1911)
8.Observatory		General layout and design of Observatory	Sundial Platform in the Tang Dynasty (618–907); Observatory in the Yuan Dynasty (1271–1368)	Auxiliary buildings during the Ming and Qing period (1368–1911)

### 3.d-1-2 Materials and substance

The basic materials used in the nominated historic buildings are brick, stone, and wood. As building materials, brick and stone wear well. As a result of the study of architectural history, previous repairs or changes to a brick and stone building can be fully understood either directly through historical records or by studying the brick size, masonry, and building system specific to a given period. The Songyue Temple Pagoda, for instance, was built in the Northern Wei Dynasty and was renovated partially in the Tang Dynasty, when an underground shrine was built. In recent



years, the repair work carried out at the site has been in strict accordance with internationally acknowledged principles and the cultural heritage conservation laws of China. “Minimal intervention” and necessary “routine maintenance” principles are taken fully into account. The Observatory was pitted with bullet-holes in World War II. These are still preserved, however, as only minimal repair has been conducted following an assessment of the stability of the platform. All the conservation work has been recorded in detail and the authenticity of building materials is ensured.

Wooden structures often decay as a result of biological or mechanical damage. In ancient China, the design of wooden structures and the technical details vary in different periods. There are many historical records of the renovation and reconstruction of wooden buildings. The names of the workers involved in repair projects were often recorded and commended in stele inscription. Artisans also liked to mark the names and positions of component parts, along with their own names. In these ways many clues are available studying the changes in wooden structures besides their building styles and characteristics. In modern times, the repair of wooden structures has been carried out in strict accordance with internationally acknowledged principles and the cultural heritage conservation laws in China. The “minimal intervention” principle is taken into full account and each repair is restricted to strengthening the roof, rafter, or other vulnerable components. Detailed records have been made, including the methods and materials for replacing and reinforcing all component parts, and in this way the authenticity of building materials is ensured.

The general state of repair and preservation of the historic monuments of Mount Songshan in modern times is shown in Table 3-6. This reveals that the nominated property has received prudential maintenance rather than too much human intervention, thus preserving the authenticity of its materials and substance well.

**Table 3-6: Repair works on the historic monuments of Mount Songshan in modern times**

Nominated property		Total of remaining historic buildings (up to the Qing Dynasty)	Repairs and conservation in modern times	
			Major repairs	Maintenance and preservation
1. Taishi Que Gates and Zhongyue Temple	Taishi Que Gates	1	0	1
	Zhongyue Temple	38	7	31
2. Shaoshi Que Gates		1	0	1
3. Qimu Que Gates		1	0	1
4. Songyue Temple Pagoda		5	1	4
5. Architectural complex of the Shaolin Temple	Kernel Compound	277	16	14
	Chuzu Temple		0	6
	Pagoda Forest		0	241
6. Huishan Temple		9	1	8
7. Songyang Academy of Classical Learning		26	3	23
8. Observatory		9	1	8



### 3.d-1-3 Uses and functions

The functions of the historic monuments of Mount Songshan fall into two categories: use as museums or cultural heritage sites, or places for traditional religious activities. The former includes Taishi, Shaoshi, and Qimu Que Gates, the Songyue Temple, the Songyang Academy of Classical Learning, and the Observatory, whilst the latter includes the Shaolin Temple (managed and used by a special democratic management committee of Buddhists) and the Zhongyue Temple (managed and used by a special democratic management committee of Taoists). The former has fully displayed the origin and changes of the historic buildings, related cultural elements and their influence, the architectural characteristics, and the status of buildings, whilst for the latter the established rules and practice of religious activities are recorded in ancient documents. The Shaolin Temple has inherited its centuries-old religious function, whilst although the Zhongyue Temple is no longer used for ritual activities, it has provided a stage for Taoist activities. Taoist priests have managed the temple since the Northern Wei Dynasty (456 CE). During the reign of Emperor Qianlong of the Qing Dynasty (1736–95), the Taoist Association Office moved into the temple, taking charge of all Taoist activities in the county; this was at a time when the Zhongyue Temple was still in the charge of the county prefect. Thus, the temple's ritual function and Taoist activities coexisted. In this sense, the authenticity of the functions of historic monuments of Mount Songshan has been retained and displayed.

### 3.d-1-4 Traditions and techniques

Traditional building techniques in China have been passed down orally to modern times from one generation of artisans to another. At present, the inheritance and identification of traditional techniques are a major task for the cultural heritage conservation sector. In recent decades the research, investigation, and renovation of historic buildings at Mount Songshan have been closely integrated. The work is mainly undertaken by the China Building Society, the State Administration of Cultural Heritage, and the Henan Research Institute of Ancient Architecture Protection. Taking full account of internationally acknowledged conservation principles, these organizations pay equal attention in their practical work to the discovery of traditional techniques and to the employment of modern conservation techniques.

### 3.d-1-5 Location and setting

The foundations of the architectural complexes have not been moved since the day they were built: in other words, they have been located at the original place ever since a specific historical period. The ancient trees at the nominated building complexes have also confirmed the authenticity of their location. On the whole, the historic monuments of Mount Songshan have maintained their original layout.

### 3.d-1-6 Cultural context and other forms of intangible heritage

By virtue of their cultural elements, the historic monuments of Mount Songshan are closely related to important historic events and figures, thus vividly reflecting the cultural root that has influenced the cultures of China and Asia. The ritual buildings embody ancient sacrificial culture at state level. The religious buildings bear witness to the history of the diffusion of Buddhism and its development in China, along with the history of Taoist activities at Mount Songshan. The significance of Shaolin Martial Art, which is acknowledged as the greatest school of Chinese martial art, has been confirmed by numerous historic relics and documents, and it has been passed down and continues to be developed today. The Academy buildings reflect the profound





traditions of Confucian education, and the Observatory the compilation of the influential Shoushi Calendar. Moreover, the construction and renovation of ancient buildings are important contents of traditional architecture in China. Stone Que gates, pagodas, and huge wooden structures in ancient times are fine subjects for studying architectural design and engineering technology at a particular time in history.

#### 3.d-1-7 Spirit and feeling

Situated at the confluence of the Yellow River and the Luohe River, Mount Songshan became the birthplace of Chinese civilization. With the development of Chinese culture, its cradle was sanctified as “The Centre of Heaven and Earth,” as a result of which Mount Songshan is known as the “Central Sacred Mountain.” This identification of Mount Songshan as the cultural birthplace, which persists into modern times, was manifested in the location of the capital city, by frequent sacrificial activities, by the prosperity of Buddhism and Taoism, and by the sustained development of science and education. Today it finds expression itself through people’s understanding of such appellations as the “Central Country” (China) and the “Central” Plains. The historic monuments of Mount Songshan continue to enjoy great popularity, and the Shaolin and Zhongyue Temples at the Central Sacred Mountain of the Central Plains have become household names.

### 3.d-2 Integrity

The value of the historic monuments of Mount Songshan as a whole is represented by the harmony between the almost 2000-year-old building complexes in an area of some 40km<sup>2</sup> and the natural environment as well as by the large quantity of historic relics such as classic buildings, stele inscriptions, and murals. The nominated historic monuments (eight sites or 11 items) taken together illustrate the traditional concept of the Centre of Heaven and Earth in Chinese culture

#### 3.d-2-1 Integrity of the Songshan Culture as a whole

The outstanding universal value of the nominated historic monuments lies in their geographical proximity and cultural affinity to Mount Songshan, the sacred mountain. The buildings are concentrated at Mount Taishi, Mount Shaoshi, and the surrounding areas. They serve as the earliest, most representative, and most authentic examples of buildings with ritual, religious, scientific, and educational functions and are evidence of the changes that the Chinese core culture underwent in the process of blending with foreign cultures. These historic monuments include ritual buildings such as the Taishi Que Gates, the Zhongyue Temple, the Shaoshi Que Gates, and the Qimu Que Gates, religious buildings such as the Songyue Temple Pagoda, the Shaolin Temple Complex, and the Huishan Temple, buildings for educational purpose (the Songyang Academy of Classical Learning), and buildings for scientific use (the Observatory). Over a period of nearly 2000 years since the Eastern Han Dynasty, the buildings have undergone the prolonged process of cultural development and integration and the test of natural and social changes. The remains of all forms of building and human activities from different periods in the past have been preserved. By the early 20th century, a superb treasure house of historic and cultural heritages has been formed and historic buildings, artefacts and their distribution have remained almost unchanged.

#### 3.d-2-2 Integrity of environment

The historic monuments of Mount Songshan are located in the suburban area at or around



Mount Taishi and Mount Shaoshi. Over the past 2000 years, the natural environment has been preserved to an exceptional extent. Very few buildings have been constructed in modern times, the river and mountain system remains unchanged, and no significant changes have taken place in the vegetation and soil. The natural environment around each building and monument has not changed significantly. The survival of a large number of ancient trees also proves the integrity of the original environment. These trees include the 4500-year-old cypress in the Songyang Academy of Classical Learning, the dozens of 2000-year-old cypresses of the Han and Jin Dynasties in the Zhongyue Temple, the 1500-year-old ginkgo in the Shaolin Temple, and the ancient trees in the Huishan Temple. In the process of urban and rural development in modern times, construction activities and agricultural cultivation in the buffer zones around Mount Taishi and Mount Shaoshi have been limited by the natural environment, government laws and regulations, local urban and rural development plans, and scenic area protection plans, and as a result the environmental integrity of the cultural heritage has not been compromised.

#### 3.d-2-3 Integrity of architectural pattern

The courtyard pattern of buildings has retained its original features as formed at a specific historical stage. For example, the Pagoda Forest of the Shaolin Temple has retained the appearance that was created in the 1000 years between the reign of Zhenyuan of the Tang Dynasty and the reign of Jiaqing of the Qing Dynasty. The Songyang Academy of Classical Learning and the Shaolin Temple have retained their appearances since they were rebuilt in the Ming and Qing Dynasties. According to the Stele of Rebuilding Zhongyue Temple (Table 7-2: photograph 1-25), the foundations of part of the Zhongyue Temple halls can be dated back to the Jin Dynasty, the spatial pattern and atmosphere of which have been kept intact. For decades, with the formulation and implementation of cultural heritage conservation plans, any practice within the boundary of the nominated property that might affect the integrity of the architectural complex has been prohibited and any new reconstruction attempts have been strictly supervised and controlled.

#### 3.d-2-4 Integrity of individual buildings

Most of the individual buildings within the nominated ensemble have survived intact up to the present day. The main structure, the structure of minor components, and the relief decorations of the Three Han Que Gates are still there. In recent years, natural erosion has been under control as a result of the efforts of heritage conservation organizations, and instances of human sabotage have been prevented. The Songyue Temple Pagoda and the Pagoda Forest of the Shaolin Temple have retained their original appearances. The Observatory, including its steps and stone sundial, is intact and can still be used for astronomical observation. The Zhougong Sundial Platform of the Tang Dynasty also remains, and, together with historic buildings from the Ming and Qing dynasties, including ancestral temples, bears witness to the profound historical culture and the evolution of the functions and methods of using the Observatory. Wooden palaces and temples characteristic of different periods in the Zhongyue Temple, the Chuzu Temple and the Kernel Compound of the Shaolin Temple, the Huishan Temple, and the Songyang Academy of Classical Learning are also well preserved.



## 4. State of Conservation and Factors Affecting the Property

### 4.a. Present state of conservation

After the founding of the People's Republic of China in 1949, the Chinese government strengthened the protection and management of the historic monuments of Mount Songshan. Up till now, the historic monuments of Mount Songshan have been well protected and no fire accident or theft incident has occurred. The cultural heritage is in good condition; the wooden structures, tile roofs, and stone foundations have never been in grave danger or plagued by insects; the murals, stone cultural relics, etc have not been significantly eroded. All the eight sites are state priority protected historic sites or provincial protected historic sites, and are managed by cultural heritage management departments or religious organizations. The responsibilities of management are clearly defined. Table 4-1 lists the protection projects carried out in recent years on the historic buildings.

On 14 September 2007 the Zhengzhou Municipal People's Government approved the establishment of the Zhengzhou Municipal Preservation and Management Office of Historic Monuments of Mount Songshan as the body responsible for the daily administration and monitoring of the historic monuments of Mount Songshan and for coordinating the daily work of each of the management departments.

**Table 4-1: Protection projects on historic monuments, 2002–2006**

Names of the buildings	Projects in 2002	Projects in 2003	Projects in 2004	Projects in 2005	Projects in 2006
Taishi Que Gates and Zhongyue Temple	None	None	Rescue restoration of Tianzhong Pavilion	Rebuilding of Dongyue Hall, Nanyue Hall and the east and west side doors	Rebuilding of Xiyue Hall and Beiyue Hall
Shaoshi Que Gates	None	None	None	None	None
Qimu Que Gates	None	None	Construction of cover building	None	None
Songyue Temple Pagoda	None	None	None	None	None
Architectural complex of Shaolin Temple (Kernel Compound, Chuzu Temple and Pagoda Forest)	None	None	Repair of Lixue Pavilion in the Kernel Compound and Xishi Arch; dedusting and protection of the coloured murals in Thousand Buddha Hall, Baiyi Hall, and the main hall of Chuzu Temple	None	None



Names of the buildings	Projects in 2002	Projects in 2003	Projects in 2004	Projects in 2005	Projects in 2006
Huishan Temple	None	Repair of the gate, east and west side doors, and east wing	Repair of the main hall, paving of yards, and installation of firefighting facilities	Repair of the west wing	Installation of security facilities
Songyang Academy of Classical Learning	Improvement of the environment of the front area	Rebuilding of the tablet pavilion of Zhongyue Songyang Temple	Examination and repair of all ancient buildings, paving of yards, and installation of firefighting facilities	Rebuilding of Qianlong Imperial Stone Tablet Pavilion and installation of security facilities	Paving of the west yard
Observatory	None	Rebuilding of the Hall of Emperor Yao and paving of yards	Installation of firefighting facilities	Installation of security facilities	None

#### 4.a-1 The Taishi Que Gates and the Zhongyue Temple

The Taishi Que Gates constitute a single historic stone building consisting of two symmetrical side structures. Since 1949, no deterioration of stone materials has been observed and all the architectural components, portraits, and relief sculptures have been well preserved. Its surrounding historical environment is well preserved, and the protection and management systems are comprehensive.

The Zhongyue Temple has 38 historic buildings. Because the ancient buildings of the Temple such as the Chongsheng Gate, the Huasan Gate, the Qianlong Imperial Stone Tablet Pavilion, etc. have not been repaired for many years, a few wood structures are tilted; they are currently being straightened and undergoing maintenance. The other 33 historic buildings are well preserved and structural deformation is within the safe range. There are 334 ancient trees remaining, including 238 that are growing well and 96 that are facing nutrition, disease, and pest problems, and 73 historic steles with inscriptions, all well preserved. The protection and management systems are comprehensive.

#### 4.a-2 The Shaoshi Que Gates

The Shaoshi Que Gates constitute a single historic stone building consisting of two symmetrical side structures. Since 1949, no deterioration of stone materials has been observed and all the architectural components, portraits, and relief sculptures are well preserved. Its surrounding historical environment is well protected, and the protection and management systems are comprehensive.





#### **4.a-3 The Qimu Que Gates**

The Qimu Que Gates constitute a single historic stone building consisting of two symmetrical side structures. Since 1949, no deterioration of stone materials has been observed and all the architectural components, portraits, and relief sculptures have been well preserved. Its surrounding historical environment is well protected, and the protection and management systems are comprehensive.

#### **4.a-4 The Songyue Temple Pagoda**

The Songyue Temple Pagoda and its historical environment are both well preserved. The protection and management systems are comprehensive.

#### **4.a-5 The architectural complex of the Shaolin Temple (the Kernel Compound, the Chuzu Temple, and the Pagoda Forest)**

The architectural buildings of the Shaolin Temple (Kernel Compound, Chuzu Temple, and Pagoda Forest) and the surrounding historical environment are well preserved. The protection and management systems are comprehensive. There are 277 buildings in the complex and a number of steles with inscriptions, murals, ancient trees, and other historical remains. Their current conditions and statistics are as follows:

The Kernel Compound has 30 ancient wooden buildings, all well preserved; six brick-stone buildings, all well preserved; 174 historic steles with inscriptions, all well preserved; two murals, both well preserved; and 247 ancient trees, all growing well.

The Chuzu Temple has five ancient wood-structure buildings, all well preserved; 49 historic steles with inscriptions, all well preserved; two murals, both well preserved; and 14 ancient trees, all growing well.

The Pagoda Forest of the Shaolin Temple and the surrounding area have 241 brick-stone buildings, of which 39 are well preserved, 142 relatively well preserved but with problems such as structural damage, and 60 in a poor state of preservation, with obvious structural problems and in the process of being repaired; there are 14 historic steles with inscriptions, all well preserved. A protection and repair project is being carried out in accordance with the maintenance plan.

#### **4.a-6 The Huishan Temple**

The surrounding historical environment of the Huishan Temple is well preserved. There are 19 surviving ancient buildings in the temple. Of the remaining 82 ancient trees, of which 79 are in good condition and three face nutrition, disease, and pest problems, and 23 historic steles with inscriptions, all well preserved. The protection and management systems are comprehensive.

#### **4.a-7 The Songyang Academy of Classical Learning**

The surrounding historical environment of the Songyang Academy of Classical Learning is well protected. There are 14 ancient trees, all in good condition, and 15 historic steles with



inscriptions that well preserved. The protection and management systems are comprehensive.

#### **4.a-8 The Observatory**

For the brick-stone structures and wood structures of the observatory buildings and cultural heritages, protective measures combining monitoring, maintenance and have been adopted, and the cultural heritage is basically in perfect condition.



## 4.b Factors affecting the property

The natural settings in the surrounding area affect the relics of the historic monuments of Mount Songshan. The greatest threat to the historic monuments of Mount Songshan comes from the inappropriate construction of tourist service facilities and residences which affect the historical environment and the atmosphere of cultural heritage sites and buildings. The Dengfeng Municipal People's Government has formulated the Master Plan for the Conservation of Historic Monuments of Mount Songshan in Dengfeng Municipality and begun to carry out improvements accordingly.

The natural environment also affects the historic monuments of Mount Songshan. In conformity with the principle of strict monitoring and careful handling and in view of the fact that wooden structures deteriorate easily, certain historic buildings are maintained once a year. There are problems relating to the settlement of brick-stone foundations, structural deformation, etc, and so the entire structures of brick-stone buildings are monitored annually by means of survey and structure safety assessment. To tackle the problem of the deterioration of ancient stone cultural heritages such as the Taishi, Shaoshi, and Qimu Que Gates, etc, measures are taken to add protective facilities and improve the vegetation and local microenvironment. At present, the historic monuments are well protected, all structural and framework problems are under the control of cultural heritage management departments, and monitoring, maintenance, repair, etc measurements are recorded as required by relevant laws and regulations, including the Law of the People's Republic of China on the Protection of Cultural Relics, Measures for the Management of Cultural Heritage Protection Projects, etc, and in conformity with the Convention Concerning the Protection of the World Cultural and Natural Heritage, the Operational Guidelines for the Implementation of the World Heritage Convention, and the Venice Charter.

### 4.b-1 Development pressures

Development pressure is mainly reflected in the impact of the residential clusters on the environment of the historic buildings. According to the requirements of the Master Plan for the Scenic Area of Mount Songshan and the Master Plan for the Conservation of the Historic Monuments of Mount Songshan in Dengfeng Municipality, the residential buildings in need have been rationally arranged and settled outside the nominated property. At present, there is no obvious development pressure on the nominated property.

### 4.b-2 Environmental pressures

On the whole, there is little obvious environmental pressure on the area of the historic monuments of Mount Songshan. At present, the main existing problems are mainly manifested by the following two factors: three small-sized thermal power plants and one aluminium factory 1000m<sup>2</sup> south of the Observatory cause serious air pollution and low environmental quality, whilst the exhaust gas discharged by passing vehicles has an adverse impact on the cultural heritage. The vehicles on the two through highways in front of the Zhongyue Temple and the Observatory respectively are mainly passenger cars and trucks. A solution to these problems is



put forward in the Master Plan for the Conservation of Historic Monuments of Mount Songshan in Dengfeng Municipality. At present, the small-sized thermal power plants and the aluminium factory are being shut down, whilst the routes of the through highways have changed to move them out of the core zone and buffer zone.

#### **4.b-3 Natural disasters and risk preparedness**

In the nominated areas, there are no obvious natural disasters such as earthquakes, lightning strikes, landslides, etc., but some parts are subject to the potential dangers of certain natural disasters. The main potential dangers lie in the south-western parts of the Pagoda Forest and the southern Shaoshi Que Gates, which are close to the Shaoxi River. Torrents of water rushing down from the mountain in the rainy season of summer and winter every year risk damaging or destroying the cultural heritage. The northern part of the Pagoda Forest is especially close to the mountain slope: during storm, mountain torrents rush through the Pagoda Forest and ancient pagodas are buried in silt. However, the potential danger to the Pagoda Forest and the Shaoshi Que Gates from flood waters has been effectively controlled by dredging the river, building dams, and adding a spillway to the north of the Pagoda Forest.

The historic monuments of Mount Songshan and other component parts involved in this nomination are located at geographical locations that are not exposed to risks of this kind. The buildings are well protected and have not been seriously affected by any forms of natural disaster.

#### **4.b-4 Visitor/tourism pressures**

According to the Master Plan for the Conservation of Historic Monuments of Mount Songshan in Dengfeng Municipality, the historic monuments of Mount Songshan have an environmental capacity of 3.5 million tourists per year (10,000 tourists per day). In 2003, 2004, and 2005, the total number of tourists who visited Mount Songshan was 1.214 million, 2.38 million, and 2.516 million respectively. Tourists come mainly during peak seasons and at weekends, the highest capacity being 49,602. On the whole, the number of tourists has not exceeded the tourist environmental capacity. The impact of tourist activities falls into two categories. First, religious activities such as burning joss sticks and setting off firecrackers in places for religious events give rise to the potential danger of fire. Secondly, in the peak tourist season, the visitor numbers increase so sharply that the number of visitors within the walls of historic buildings exceeds the bearing capacity of the buildings, which is not conducive to the protection and management of cultural heritages. At present, the management department of the historic monuments of Mount Songshan is beginning to take measures to alleviate tourism pressure. For example, as required by the Master Plan for the Conservation of Historic Monuments of Mount Songshan in Dengfeng Municipality, the activities of visitors are guided and managed systematically by forbidding firecrackers and regulating the time visitors spend in the tourist areas, laying down specified routes, and by restructuring activities relating to the burning of joss sticks, as well as the places where this may take place.. As a result the tourism pressures have been significantly alleviated.





#### 4.b-5 Number of inhabitants within the property and the buffer zone

There are still inhabitants in the core and buffer zones of the historic monuments of Mount Songshan, but the recent reorganization has reduced the population density; there is also evidence of population outflow. By the end of 2006, there were still 6186 residents (1499 households) in the core zone, 5683 residents (1405 households) in the buffer zone, and 31,279 residents (7953 households) in the scenic area of Mount Songshan. Details are shown in Table 4-2.

**Table 4-2: Number of residents in the core and buffer zones of the nominated property**

No.	Nominated area	Core zone		Buffer zone		Scenic area of Mount Songshan	
		Population	Number of households	Population	Number of households	Population	Number of households
1	Taishi Que Gates and Zhongyue Temple	2369	584	485	139	19,410	5049
2	Shaoshi Que Gates	0	0	0	0		
3	Qimu Que Gates	137	35	465	115		
4	Songyue Temple Pagoda	110	32	0	0		
5	Architectural complex of in Shaolin Temple (Kernel Compound, Chuzu Temple, and Pagoda Forest)	1418	366	1732	456		
6	Huishan Temple	0	0	0	0		
7	Songyang Academy of Classical Learning	68	14	1380	336		
8	Observatory	2084	468	1621	359		
	Subtotal	6186	1499	5683	1405	19,410	5049
	<b>Totals</b>	<b>Number of people: 31,279</b>					
		<b>Number of households: 7953</b>					



## 5. Protection and Management of the Property

### 5.a. Ownership

The land and house properties in the nominated area are owned by the People's Republic of China.

**Table 5-1: Management right concerning the nominated property**

No.	Name of historic monuments of Mount Songshan		Management right: Name of the department	Management right: Address of the department	Name of the legal person
1	Taishi Que Gates and Zhongyue Temple	Taishi Que Gates	Dengfeng Municipal Administration of Cultural Heritage	18, Wangji Road, Dengfeng	Jin Yindong
		Zhongyue Temple	Dengfeng Democratic Management Committee of Zhongyue Temple	At Zhongyue Temple in Dengfeng	Huang Zhijie
2	Shaoshi Que Gates		Dengfeng Municipal Administration of Cultural Heritage	18, Wangji Road, Dengfeng	Jin Yindong
3	Qimu Que Gates		Dengfeng Municipal Administration of Cultural Heritage	18, Wangji Road, Dengfeng	Jin Yindong
4	Songyue Temple Pagoda		Dengfeng Municipal Administration of Cultural Heritage	18, Wangji Road, Dengfeng	Jin Yindong
5	Buildings in Shaolin Temple	Kernel Compound	Dengfeng Democratic Management Committee of Zhongyue Temple	In the compound of Shaolin Temple	Shi Yongxin
		Chuzu Temple	Dengfeng Democratic Management Committee of Zhongyue Temple	In the compound of Shaolin Temple	Shi Yongxin
		Pagoda Forest	Dengfeng Democratic Management Committee of Zhongyue Temple	In the compound of Shaolin Temple	Shi Yongxin
6	Huishan Temple		Dengfeng Municipal Administration of Cultural Heritage	18, Wangji Road, Dengfeng	Jin Yindong
7	Songyang Academy of Classical Learning		Dengfeng Municipal Administration of Cultural Heritage	18, Wangji Road, Dengfeng	Jin Yindong
8	Observatory		Dengfeng Municipal Administration of Cultural Heritage	18, Wangji Road, Dengfeng	Jin Yindong



## 5.b. Protective designation

### 5.b-1 Protection titles

According to relevant regulations in the Law of the People's Republic of China on the Protection of Cultural Relics, the State Council and the People's Government of Henan Province have designated the nominated areas of the historic monuments of Mount Songshan as state priority protected historic sites and Henan Province protected historic sites. On 15 December 2006, the historic monuments of Mount Songshan were included in the newly revised China's Tentative List for World Heritage Sites.

**Table 5-2: Schedule of the protection titles of the nominated property  
(protected historic sites)**

No.	Name		Level of protection	Group No.	Issuance No.	Issuance date	Issuing Department
1	Taishi Que Gates and Zhongyue Temple	Taishi Que Gates	State level	1	G. W. X. Z. No.40	04.03.1961	The State Council
		Zhongyue Temple	State level	5	G. F. [2001] No. 25	25.06.2001	The State Council
2	Shaoshi Que Gates		State level	1	G. W. X. Z. No.40	04.03.1961	The State Council
3	Qimu Que Gates		State level	1	G. W. X. Z. No.40	04.03.1961	The State Council
4	Songyue Temple Pagoda		State level	1	G. W. X. Z. No.40	04.03.1961	The State Council
5	Architectural complex in Shaolin Temple	Kernel Compound	Provincial level	1	Y. W. Z. No. 833	20.06.1963	People's Government of Henan Province
		Chuzu Temple	State level	4	G. F. [1996] No. 47	20.11.1996	The State Council
		Pagoda Forest	State level	4	G. F. [1996] No. 47	20.11.1996	The State Council
6	Huishan Temple		State level	5	G. F. [2001] No. 25	25.06.2001	The State Council
7	Songyang Academy of Classical Learning		State level	5	G. F. [2001] No. 25	25.06.2001	The State Council
8	Observatory		State level	1	G. W. X. Z. No.40	04.03.1961	The State Council

### 5.b-2 Laws and regulations related to protection titles

The nominated areas are protected and managed according to the laws, regulations, and rules listed in Table 5-3, at the levels of the People's Republic of China, Henan Province, and Zhengzhou City in particular.

**Table 5-3: Laws, regulations, and rules related to the protection of the nominated property**

No.	Type	Name	Date of promulgation	Promulgating institution
1	Law	Constitution of the People's Republic of China	Promulgated on 04.12.1982 and revised on 14.03.2004	National People's Congress of the People's Republic of China
2	Law	Law of the People's Republic of China on the Protection of Cultural Relics	Promulgated on 19.11.1982 and revised in October 2002	Standing Committee of National People's Congress of P.R.C.
3	Law	City Planning Law of the People's Republic of China	26.12.1989	Standing Committee of National People's Congress of P.R.C.
4	Law	Land Administration Law of the People's Republic of China	Promulgated on 25.06.1986 and revised on 28.08.2004	Standing Committee of National People's Congress of P.R.C.
5	Law	Criminal Law of the People's Republic of China	19.11.1982	Standing Committee of National People's Congress of P.R.C.
6	Law	Environmental Protection Law of the People's Republic of China	26.12.1989	Standing Committee of National People's Congress of P.R.C.
7	Administrative rules and regulations	Rules for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics	13.05.2003	State Council of the People's Republic of China
8	Administrative rules and regulations	Regulations on Scenic Areas	19.09.2006	State Council of the P.R.C.
9	Local statute	Regulation for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics in Henan Province	Promulgated on 21.11.1983 and revised on 22.12.1988	Standing Committee of the 6th Henan Provincial People's Congress
10	Local statute	Regulations Concerning the Management and Conservation of the Observatory, Songyue Temple Pagoda and Shaolin Temple's Pagoda Forest in Dengfeng, Zhengzhou City	27.09.2003	Approved by the Standing Committee of the 10 <sup>th</sup> People's Congress of Henan Province, promulgated by the Standing Committee of the 11th People's Congress of Henan Province
11	Administrative regulations	Measures for the Management of Cultural Heritage Protection Projects	01.04.2003	Ministry of Culture of the P.R.C.
12	Administrative regulations	Measures on the Protection and Management of World Cultural Heritage	14.11.2006	Ministry of Culture of the People's Republic of China





No.	Type	Name	Date of promulgation	Promulgating institution
13	Administrative regulations	Provisional Rules on Cultural Heritage Photography	06.06.2001	State Administration of Cultural Heritage
14	Administrative regulations	Rules Concerning the Surveying and Designing Qualifications in Cultural Heritage Conservation Interventions	18.06.2003	State Administration of Cultural Heritage
15	Administrative regulations	Regulations on the Construction Qualifications in Cultural Heritage Conservation Interventions	18.06.2003	State Administration of Cultural Heritage
16	Administrative regulations	Measures for the Approval and Management of Conservation Plans for Key Cultural Heritages under State Protection	02.08.2004	State Administration of Cultural Heritage
17	Administrative regulations	Requirements for the Compilation of Conservation Plans for Key Cultural Heritages under State Protection	02.08.2004	State Administration of Cultural Heritage
18	Administrative regulations	Regulations on the Conservation and Management of Historic monuments of Mount Songshan in Zhengzhou City	30.11.2006	Zhengzhou Municipal People's Government

These laws, regulations, and administrative rules form the basis for the effective protection of the historic monuments of Mount Songshan. The important articles in them are listed below.

**Constitution of the People's Republic of China** (Promulgated on 4 December 1982 and revised on 14 March 2004)

**Article 20** The state protects sites of scenic and historical interest, valuable cultural monuments and heritage and other significant items of China's historical and cultural heritage.

**Law of the People's Republic of China on the Protection of Cultural Relics** (Promulgated on 19 November 1982; and revised on 28 October 2002)

**Article 2** The State shall place under its protection, within the boundaries of the People's Republic of China, the following cultural heritage: (1) sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings and murals that are of historical, artistic or scientific value;

**Article 3** Unmovable cultural relics, such as sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings, mural paintings, and important historical sites and typical buildings of modern and contemporary times, etc., may be determined as major historical and cultural sites protected at the national level, historical and cultural sites protected at the province level and historical and cultural sites protected at the level of city or county.

**Article 5** All cultural relics remaining underground or in the inland waters or territorial



seas within the boundaries of the People's Republic of China shall belong to the state.

Sites of ancient culture, ancient tombs and cave temples shall belong to the state. Unmovable cultural relics, such as memorial buildings, ancient architectural structures, stone carvings, mural paintings and typical buildings of modern and contemporary times, etc. designated for protection by the state, shall belong to the state, unless it is otherwise provided by the state.....

**Article 8** The department of cultural relics administration under the State Council shall take charge of the work concerning cultural relics protection throughout the country.

Local people's governments at various levels shall be responsible for the work of protecting cultural relics in their respective administrative jurisdictions. The departments of local people's governments at and above the county level that undertakes the protection of cultural relics shall supervise and administrate cultural relics protection within their respective administrative jurisdictions.

The relevant administrative departments of local people's governments at and above the county level shall be responsible for the relevant cultural relics protection work within their respective scope of duties.

**Article 13** The department of cultural relics administration under the State Council shall select, from among the historical and cultural sites protected at the levels of province, city and county, those of significant historical, artistic or scientific value as major historical and cultural sites protected at the national level, or shall directly designate such sites and report them to the State Council for approval and announcement.

Sites protected at the level of province shall be subject to the approval and announcement of the people's governments at the levels of province, autonomous region, and municipality directly under the Central Government, and be reported to the State Council for record.

Sites protected at the level of city and county shall be subject to the approval and announcement of the people's governments at the level of city divided into districts, autonomous prefecture and county, and be reported to the people's governments of provinces, autonomous regions, or municipalities directly under the Central Government for record.

Unmovable cultural relics not approved and announced as protected historical and cultural sites shall be registered and announced by the departments of cultural relics administration of the people's governments at the county level.

**Article 15** The people's government of the provinces, autonomous regions, and municipalities directly under the Central Government and of cities and counties shall delimit the necessary scope of protection, put up signs and notices, and establish records and files for the historical and cultural sites protected at different levels and shall, in the light of different circumstances, establish special organs or assign full-time personnel to be responsible for the administration of these sites. The scope of protection and records and files for the major historical and cultural sites protected at the national level shall be reported by the departments of cultural relics administration of the people's governments of provinces, autonomous regions, and municipalities directly under the Central Government to the department of cultural relics administration under the State Council for record. The departments of cultural relics administration of the local people's governments at and above the county level shall, according to the demand for protecting different cultural relics, work out specific protective measures for the unmovable cultural relics of the protected historical and cultural sites and those not approved as protected historic sites, and shall announce and implement such measures.



**Land Administration Law of the People's Republic of China** (Promulgated on 25 June 1986, and revised on 28 August 2004)

**Article 8** Land in urban districts shall be owned by the State.

**Article 10** The lawfully registered ownership of land and right to the use of land shall be protected by law and may not be infringed upon by any units or individuals.

**City Planning Law of the People's Republic of China** (Promulgated on 26 December 1989)

**Article 14** In the compilation of the plan for a city, attention shall be paid to the protection and improvement of the city's ecological environment, the prevention of pollution and other public hazards, the improvement of the appearance and environmental sanitation of urban areas, the preservation of historic and cultural sites, the traditional cityscape, the local characteristics and the natural landscape.

**Environmental Protection Law of the People's Republic of China** (Promulgated on 26 December 1989)

**Article 18** Within the scenic spots or historic sites, nature reserves and other zones that need special protection, as designated by the State Council, the relevant competent department under the State Council, and the people's governments of provinces, autonomous regions and municipalities directly under the Central Government, no industrial production installations that cause environmental pollution shall be built; other installations to be built in these areas must not exceed the prescribed standards for the discharge of pollutants. If the installations that have been built discharge more pollutants than are specified by the prescribed discharge standards, such pollution shall be eliminated or controlled within a prescribed period of time.

**Article 19** Measures must be taken to protect the ecological environment while natural resources are being developed or utilized.

**Regulation for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics** (Promulgated on 13 May 2003)

**Article 8** Within one year as of the approval and announcement of a key historical and cultural site under the state protection, or a provincial-level entity of relics protection, the people's government of the province, autonomous region, or the municipality directly under the Central Government shall delimit the necessary scope of protection, put up signs and notices, establish records and files, set up special organs or assign full-time personnel to take charge of the management of this site.

**Article 9** The protection scope for a cultural relics protection entity refers to the site itself and the area around it within certain boundaries subject to protection.

The scope of protection for a cultural relics protection entity shall be properly delimited in light of its category, scale, content, the history and reality of its surrounding environment, keep a safe distance from the entity of cultural relics protection itself, ensure its authenticity and integration.

**Article 10** The signs and notices of a cultural relics protection entity shall include the level, name, announcement organ, announcement date, the organ that put up the signs and the date, etc. The signs and notices of a cultural relics protection entity of a minority ethnic group autonomous region shall be written in standard Chinese Characters and the local popular minority characters.

**Article 11** The records and files of a cultural relics protection entity shall include the records of itself - the scientific and technologic materials, relevant documents and administrative



management.

The records and files of a cultural relics protection entity shall make full use of written materials, audiovisual products, pictures, rubbings, copies and electronic texts to reflect effectively the content it carries.

**Article 12** The sites of ancient culture, ancient tombs, cave temples, and the state-owned ancient memorial buildings determined and announced as cultural relics protection entities shall be administered by the local people's governments at (above) the county level, or by the specified institutions. The other cultural relics protection entities shall be managed by the local people's governments at (above) the county level, or by the specified institutions with specially assigned personnel to be responsible for the management. Guardians may be hired to protect the said sites in the latter circumstance. ....

The administrative organs for the cultural relics protection entities shall establish and perfect rules and regulations, take safety precautions, and the security guards may be equipped with defence appliances.

**Article 13** The construction control area of a cultural relics protection entity refers to the area, beyond the protective scope of this site, in which the construction is limited in order to ensure the safety of the site and to protect the environment, the historical features and style of the site.

The construction control area of a cultural relics protection entity shall be properly delimited in light of the category, scale, content, and the history and reality of the surrounding environment of this site.

**Article 14** The construction control area of a historical and cultural site under state protection shall be subject to the approval of the people's government of the province, autonomous region, or the municipality directly under the Central Government, shall be delimited and announced by the administrative departments for cultural relics of the province, autonomous region, or the municipality directly under the Central Government, jointly with the administrative departments for urban and rural programmes.

The construction control area of a cultural relics protection entity at the level of province, districted city, autonomous prefecture, or county shall be subject to the approval of the people's government of the province, autonomous region, municipality directly under the Central Government, shall be delimited by the administrative departments for cultural relics of the people's government that determined and announced the cultural relics protection entity.

**Article 15** The entity that undertakes the repair, removal, and restoration of a cultural relics protection entity shall obtain the relevant level of Qualification Certificate of Historical Relics Protection Project issued by the administrative departments for cultural relics and the qualification certificate issued by the administrative departments for construction of the same level at the same time. The repair, move and restore of cultural relics protection entity not involving construction work shall be undertaken by an entity that has obtained the relevant level of Qualification Certificate of Historical Relics Protection Project issued by the administrative departments for cultural relics.

### **Measures on the Protection and Management of the World Cultural Heritage**

(Promulgated on 14 November 2006)

**Article 3** The principles of World Cultural Heritage work, including giving priority to protection and salvage, rationalizing usage and strengthening management, shall be carried out to





ensure the authenticity and integrity of the World Cultural Heritage.

**Article 4** The State Administration of Cultural Heritage shall be in charge of China's World Cultural Heritage work, resolve major issues related to the protection and management of World Cultural Heritage through coordination, supervise and examine World Cultural Heritage work where the site is located.

Local people's governments above the county level and their departments in charge of cultural heritage shall establish a management system, implement work measures and take charge of World Cultural Heritage work in their administrative regions according to the provisions in these measures.

**Article 5** Local people's governments above the county level shall incorporate the expenditures necessary for the protection and management of World Cultural Heritage into their fiscal budgets.

Citizens, legal persons and other organizations may establish, through donation and other means, World Cultural Heritage protection funds to be used for the protection of the World Cultural Heritage only. World cultural heritage protection funds shall be raised, used, and managed in accordance with the provisions in related Chinese laws, administrative regulations and department rules.

**Article 6** The state shall implement a system for consulting with experts on major issues related to the protection of the World Cultural Heritage, and the State Administration of Cultural Heritage shall establish a mechanism for consulting with experts to carry out relevant work.

The working system for consulting with experts on World Cultural Heritage protection shall be established and publicized by the State Administration of Cultural Heritage.

**Article 7** All citizens, legal persons and other organizations have the obligation to protect the World Cultural Heritage according to the law.

The state encourages citizens, legal persons and other organizations to participate in the protection of the World Cultural Heritage.

The State Administration of Cultural Heritage, local people's governments above the county level and their departments in charge of cultural heritage shall reward organizations or individuals that have made outstanding contributions to the protection of the World Cultural Heritage.

Departments in charge of cultural heritage at the provincial level shall establish a working system of World Cultural Heritage protection volunteers and be responsible for organizing, instructing and training volunteers.

**Article 8** World Cultural Heritage protection plans shall be formulated by people's governments at the provincial level. Agencies responsible for formulating the plans shall obtain qualification certificates issued by the State Administration of Cultural Heritage. The plans shall specify the standards and priorities of World Cultural Heritage protection and different types of protective measures in accordance with UNESCO's requirements for the protection of World Cultural Heritage.

If no such plan has been made or the content of the plan is not in line with the requirements of these measures, a protection plan shall be formulated or revised within one year after the effective date of these measures.

Departments in charge of cultural heritage at the provincial level shall submit World Cultural Heritage protection plans to the State Administration of Cultural Heritage for examination



and approval. The plans approved by the State Administration of Cultural Heritage shall be publicized and implemented by people's governments at the provincial level. The requirements for such plans shall be included in the national economy and social development plans, overall land use plans and urban and rural plans of local people's governments above the county level.

**Article 18** The state shall implement a monitoring and patrolling system to protect the World Cultural Heritage site, and the State Administration of Cultural Heritage shall establish a monitoring and patrolling mechanism to carry out relevant work.

The working system for protecting, monitoring and patrolling the World Cultural Heritage site shall be established and publicized by the State Administration of Cultural Heritage.

### **Regulation for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics in Henan Province**

(Promulgated on 21 November 1983 and amended on 22 December 1988)

**Article 2** The State shall place under its protection the following cultural relics within the boundary of Henan Province: (1) Sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings, brick carvings, woodcuts and their attachments.

**Article 3** All cultural relics remaining underground or in the waters within the provincial boundary shall be owned by the State.

Sites of ancient culture, ancient tombs and cave temples shall be owned by the State. Memorial buildings, ancient architectural structures, and stone carvings designated for protection by the State shall be owned by the State, unless otherwise stipulated by the State. ....

**Article 6** Cultural (cultural relics) administrations at various levels shall take charge of protection and management of cultural relics in their local areas, and supervise execution of various laws and regulations on cultural relics.

Major sites to be protected for their historical and cultural value shall set up security departments and appoint full-time security guards to take up responsibility over the safety and security of cultural relics. ....

**Article 11** The people's governments of the provinces and counties shall delimit the necessary scope of protection, put up signs and notices, and establish records and files for the historical and cultural sites protected at different levels in accordance with the needs of safe preservation of the sites and local conditions. In addition, they also shall establish special organs or assign full-time personnel to be responsible for the administration of these sites and establishment of mass protective groups. The boundary of major historical and cultural sites protected at the national level shall be subject to the approval of the people's governments at the provincial level, and be reported to national cultural administrative departments for record, while that of sites at the provincial level shall be subject to the approval and announcement of the people's governments at the provincial level.

**Article 12** The construction control areas shall be delimited around the cultural heritage sites based on actual needs and the approval of provincial people's governments. Once the boundary of the site and construction control area is identified, local people's governments at the city or county level shall set up boundary posts and make announcements.

**Article 13** No other construction projects shall be launched within the protected areas of sites to be protected for their historical and cultural value. If construction is necessary in particular cases, approval shall be obtained from the people's governments that have originally announced the establishment of these areas and from cultural (or cultural relics) administrations



at a higher level. If any construction projects are to be launched within the protected areas of national sites to be protected for their historical and cultural value, approval shall be obtained from the Provincial People's Government and from the cultural (or cultural relics) administration at the State level.

If new buildings or structures are to be constructed within the areas marked for construction control around the sites to be protected for their historical and cultural value, these projects shall be reported to cultural (or cultural relics) administrations at a higher level for consent and to construction and planning departments at a higher level for approval.

It shall be forbidden to store combustible, explosive, radioactive, toxic, erosive, and other substances that may endanger the safety of cultural relics in the protected areas of sites to be protected for their historical and cultural value. It shall be forbidden to cut the mountains for quarrying; cut forests; reclaim waste land; take soil; fire weapons; hunt; fell ancient or famous trees; discharge waste water, waste gas or debris; or carry out any other activities that may endanger the safety of cultural relics in the areas marked for construction control around sites to be protected for their historical and cultural value.

It shall be forbidden to set off explosives in areas with a bearing on the safety of cultural relics. If mining or any other underground construction is to be carried out within the area of protection of sites to be protected for their historical and cultural value, effective measures shall be taken to guarantee the safety of cultural relics. ....

**Article 16** The principle of keeping the cultural relics in their original state shall be observed during the repair, maintenance and removal of sites related to revolutionary history, memorial buildings, ancient buildings, ancient tombs, cave temples, and stone carvings (including the attachments of these buildings and structures). Plans in this regard shall be reported to cultural (or cultural relics) administrations at the level of the sites to be protected for their historical and cultural value for consent, to cultural (or cultural relics) administrations at a higher level for approval, and to cultural (or cultural relics) administrations at a higher level for the record.

### **5.b-3 Master Plan for the Conservation of the Historic Monuments of Mount Songshan in Dengfeng Municipality**

(Approved by the State Administration of Cultural Heritage of the People's Republic of China on October 18, 2007)

**Article 4** Planning principles and objectives

(1) Systematic principle

The important historic monuments of different times and types in Mount Songshan area are considered an integral part of traditional Chinese culture and a uniform system, and all the specific protective measures of various localities are part of the systematic project.

(2) Principle of authenticity and integrity

Maintain the historic authenticity of historic monuments of Mount Songshan, and the natural environment and cultural landscape.

(3) Principle of identifiability

Make sure there are distinct differences between original historical remains and newly-added parts.



(4) Minimal intervention principle

Minimize the intervention in the cultural heritage buildings provided that the historic monuments of Mount Songshan are protected against all kinds of disasters and effectively managed.

(5) Principle of technology-based conservation

Improve the technological content of the protection work by giving full play to the role of high and new technologies in the protection and management work.

(6) Principle of emphasizing protection management

Use modern means of management to ensure the quality and efficiency of the implementation of the plan.

(7) Principle of integrating long-term outlook and short-term feasibility

(8) Principle of protection-centred comprehensive coordination

Rationally develop and utilize the resources based on effective protection, give full play to the educational, scientific, cultural and promotional functions of historic monuments of Mount Songshan, continuously improve the social and economic benefits of cultural heritage, and propel the local economic and social development in an all-round, coordinative and sustainable way.

(9) People first principle

The protection of cultural heritage buildings and the environment should be human-oriented, and the exhibition projects should highlight the setup of people-friendly service facilities.

**Article 5** Keys of the plan

(1) Highlight the authenticity, integrity and uniqueness of historic monuments of Mount Songshan

Integrate the 14 protected historic sites among the historic monuments of Mount Songshan to protect the social, historic, cultural, artistic and scientific values of the buildings and the surrounding environment in an all-round, systematic and scientific way. Give priority to their authenticity, integrity and uniqueness.

(2) Protect the environment of cultural heritage buildings by scientific means

Improve the environment of cultural heritage buildings, and make sure the landscape is in harmony with the cultural heritage. Improve the infrastructure and eliminate various hidden dangers to the cultural heritage to meet the environment and landscape requirements of world cultural heritage.

(3) Improve the management level of cultural heritage buildings

Enhance institutional, legal and scientific management, establish a system for talent training and qualification assessment, and set up an effective management system in line with the criteria for world cultural heritage protection.

**Article 6** Fundamental measures of the plan

(1) Complete spatial integration

Consider the 11 protected historic sites and the urban master plan as a whole to tackle the conflicts between them and deal with the environmental problems of security and landscape. Based on the existing roads, plan to build a “landscape boulevard of cultural heritage” to integrate the historic monuments of Mount Songshan spatially.

(2) Improve the conservation project and include it in the 11th Five-Year Plan

Improve the protection plan for seven sites including the Observatory, Taishi Que Gates, Qimu Que Gates, Shaoshi Que Gates, Kernel Compound of Shaolin Temple, Chuzu Temple





etc., and adjust the special protection plan for Huishan Temple, Zhongyue Temple, Pagoda Forest of Shaolin Temple and Songyue Temple Pagoda. Put forward related measures to protect cultural heritages, protect and improve the environment and manage cultural heritages. Include the protection and improvement measures for cultural heritages in the 11th Five-Year Plan of Zhengzhou City.

(3) Improve the management system for protecting historic monuments of Mount Songshan

Zhengzhou Municipal Administration of Cultural Heritage and Dengfeng Municipal Administration of Cultural Heritage should establish a more complete monitoring system, enhance and improve the basic work and research work of files and materials, and formulate special regulations on protection and management to strengthen effective management. Specific measures should be taken to deal with the issue of “how can cultural heritage protection department manage the cultural heritages used by religion department”.

(4) Integrate the plan of cultural heritage exhibition and urban master plan

Provide the exhibition function for the historic monuments of Mount Songshan based on the protection of cultural heritages and the improvement of cultural heritage environment to adapt the protection, exhibition and use of cultural heritages to social, cultural and economic development and give full play to the social benefits of the historic monuments of Mount Songshan. They should also be integrated with the master plan on urban development.

#### **Article 7** Overall layout

According to the spatial distribution, cultural attributes, environmental features and protection requirements of various protected historic sites, build an all-sided and three-dimensional cultural framework and exhibition layout with “one line, three cores and eleven points”.

(1) Build a chain of cultural heritage according to the spatial distribution of protected historic sites

Connect the 11 cultural heritage sites with the “landscape boulevard of cultural heritage” to strengthen the completeness of their spatial configuration, shape a chain from the Observatory in the east to the Shaolin Temple’s Pagoda Forest in the west with Taishi Qu Gates and Zhongyue Temple as the central nodes, and showcase all the characteristics of the historic monuments of Mount Songshan as a group.

(2) Build three cores of different cultures according to the cultural attributes of the protected historic sites

In the central area, build a cultural exhibition area of buildings for God of Mountain sacrifice and Confucian rituals with Taishi Que Gates and Zhongyue Temple at the core; in the south-eastern area, build a cultural exhibition area of technological buildings with the Observatory at the core; in the north-western area, build a cultural exhibition area of Buddhist buildings with Shaolin Temple at the core. The cultural exhibition area of buildings for Confucian rituals plays a dominant role in China’s traditional culture in terms of the nature of culture. It is in the middle of the landscape boulevard near the tourist centre. Therefore, tourists can have a good understanding of the culture of Mount Songshan on the whole, and have a comprehensive further understanding of the three cultural areas through the exhibitions of tourist-level centres and exhibition areas of Confucian rituals and architectural culture.

(3) Showcase the spatial features of harmony between cultural heritages and the environment

Complete the environment and landscape improvement, infrastructure construction



and improvement of exhibition means for the 11 protected historic sites according to the environmental characteristics and protection requirements of these sites. Exhibit the superior architectural art and technological achievements of all the cultural heritage sites, the spatial art of harmony and integration of buildings and the landscape environment, and the historic, cultural and scientific values of the buildings in an all-round way.

**Article 8** Division of protected areas and protection class

The division of cultural heritage sites in the Master Plan on the Conservation of Historic Monuments of Mount Songshan is made as follows in conformity to the Reply of Henan Provincial People's Government on Adjusting the Boundary and Construction-Control Zone of the Sites under National and Provincial Protection in Henan Province (Document [2004] No. 151 of Henan Provincial People's Government). The "protected area and construction-control zone" here correspond to the "core zone and buffer zone" in the heritage application documents.

(1) Observatory

Protected area: 260m east of the eastern wall of the gate in the east (70m east of the highway), 246 meters west of the western wall of the gate in the west (the eastern wall of the vocational special secondary school), 265m north of the sky-measuring ruler in the north (to 80m of north side of highway), and 200m south of the screen wall in the south (to the north of highway). It covers an area of 25.0ha.

Construction-control zone: extending 100m eastward and westward respectively, 300m southward, and 500m northward from the boundary of the protected area. It covers an area of 125.9ha.

Archaeological excavation and survey zone: 50m north of Hall of Emperor Yao

(2) Taishi Que Gates

Protected area: 150m east of the eastern wall of the protection house, 150m west of the western wall (160m east and west of the horizontal central axis respectively), 200m south of the southern wall, and 150m north of the northern adjacent to the protected area of Zhongyue Temple (extending 200m southward to the foot of Yu'an Mountain and 155m northward to the protected area of Zhongyue Temple). It covers an area of 11.5ha.

Construction-control zone: extending 380m eastward, westward and northward respectively, and 400m southward (to the north side of Zhengzhou-Dengfeng Expressway) along the boundary of the protected area. It covers an area of 135.0ha.

(3) Zhongyue Temple

Protected area: 330m east of the eastern wall in the east, 330m west of the western wall in the west, 350m south of the southern taming (above-ground part of the base) of Wengzhong Pavilion in the south adjacent to Taishi Que Gates, and Huanggai Peak and Qinggangping level ground north of the northern wall in the north. It covers an area of 397.0ha.

Construction-control zone: extending 350m eastward and southward respectively along the boundary of the protected area (adjacent to the ridge of Taishi Mountain in the north and the construction-control zone of Taishi Que Gates in the south). It covers an area of 356.0ha.

(4) Qimu Que Gates

Protected area: 330m east of the eastern wall of the protection house, extending westward from the western wall to the eastern wall of Chongfu Palace in the west, 250m south of the southern wall, and 200m north of the northern wall (Qimu Stone). It covers an area of 40.4ha.

Construction-control zone: extending 150m eastward and southward respectively along the



boundary of the protected area, and northward to Wansui Peak. It covers an area of 108.9ha.

Archaeological excavation and survey zone: the area north to the protected area within the construction-control zone.

#### (5) Tang stone tablet in Songyang Taoist Temple and Songyang Academy of Classical Learning

Protected area: 130m east of the eastern wall of Songyang Academy of Classical Learning in the east (15 meters east of the climbing route), 130m west of the western wall of Songyang Academy of Classical Learning in the west, 100m south of the southern taiming (above-ground part of the base) of Gaoshan Yangzhi House in the south, and 270m north of the northern wall of Songyang Academy of Classical Learning in the north and the mountain foot. It covers an area of 27.8ha.

Construction-control zone: extending 500m along the boundary of the protected area eastward, westward, and northward respectively (to the south side of winding road in the north and the roads inside Fangjia Village in the east), and 150m southward along the boundary of the protected area. It covers an area of 115.4ha.

Archaeological excavation and survey zone: 100m north of the northern wall of Songyang Academy of Classical Learning.

#### (6) Songyue Temple Pagoda

Protected area: existing courtyard: 200m east of the eastern wall in the east, 300m west of the western wall in the west, 200m north of the northern wall in the north, and 400m south of the front wall of the gate. It covers an area of 40.1ha.

Construction-control zone: extending 150m westward from the boundary of the protected area, 150m southward from stone archway, to the top of Taishi Peak in the north and the ridge of East Lingtai Mountain in the east. It covers an area of 235.9ha.

#### (7) Huishan Temple

Protected area: 1. Kernel compound: 100m east of the eastern wall of the Refectory in the east, extending from the western wall to the eastern wall of the Pagoda of Master Jingzang in the west, from the Songyang Academy of Classical Learning to 150m south of National Highway 207 and the ridge in the south, and 300m north of the back wall of the Main Hall; 2. Since two pavilion-shaped brick pagodas in the east and west of the Compound are close to a colour-glazed pagoda, they are considered to be a single protected area: 300m west of the western wall of the pavilion-shaped brick pagoda on the west side in the west adjacent to the protected area of Huishan Temple, 100m east of the eastern wall of the pavilion-shaped pagoda on the east side in the east, and 100m south of the southern wall of the colour-glazed pagoda in the south; 3. Pagoda of Monk Xingjie: extending 50m from the four walls of the pagoda body. It covers an area of 68.2 ha.

Construction-control zone: 1. Kernel compound: extending northward from the boundary of the protected area to the ridge of Jicui Peak in the north, 150m to the east, and to National Highway 207 in the south; 2. Qingta Pagoda: extending 300m northward from the boundary of the protected area, 200m eastward and 300m southward. It covers an area of 162.9ha.

#### (8) Shaoshi Que Gates

Protected area: 250m east of the eastern wall of the protection house (260m east of the central axis of Shaoshi Que Gates), 250m west of the western wall (260m west of the central axis of Shaoshi Que Gates), 250m north of the northern wall (255m north of the central axis of



Shaoshi Que Gates), and 1500m south of the southern wall (the southern foot of Mount Shaoshi 1500m south of the central axis of Shaoshi Que Gates). It covers an area of 84ha.

Construction-control zone: extending 150m from the boundary of the protected area eastward, westward and northward respectively (410m east and west the central axis of Shaoshi Que Gates, and 405m north of the central axis), and to the ridge of Mount Shaoshi in the south. It covers an area of 222.4ha.

Archaeological excavation and survey zone: from the brook to the foot of Mount Shaoshi in the south.

#### (9) Kernel Compound of Shaolin Temple

Protected area: 200m north of the northern wall of the temple in the north, 250m south of the front wall of temple gate in the south, 600m east of the eastern wall in the east, and 300m west of the western wall of the temple (the eastern wall of Pagoda Forest) in the west. It covers an area of 115.9ha.

Construction-control zone: extending 150m eastward from the boundary of the protected area east of Pagoda of Master Faru, to Wuhua Terrace in the west, from the boundary of the protected area of south of Yuanta Pagoda in Erzu Temple southward to the ridge of Mount Shaoshi, and from the boundary of the protected area north of Xiaoguang Pagoda northward to the top of Wuru Peak. It covers an area of 870.0ha.

#### (10) Pagoda Forest of Shaolin Temple

Protected area: from the eastern wall of Pagoda of Hanshuixigong (Qing Dynasty) to the western wall of the Kernel Compound of Shaolin Temple in the east, 300m west of the western wall of Chenggongshou Pagoda (Yuan Dynasty) in the west, 500m south of the southern wall of Pagoda of Monk Xiaoshan (Ming Dynasty) in the south till the foothill of Mount Shaoshi, and 300m north of the northern wall of Pagoda of Master Fawan (Tang Dynasty) in the north. It covers an area of 19.0ha.

Construction-control zone: extending 1900m westward from the boundary of the protected area to Wuhua Terrace, to the ridge of Mount Shaoshi in the south and to Wuru Peak in the north. It covers an area of 681.0ha.

#### (11) Chuzu Temple

Protected area: 100m east of the eastern wall in the east, 100m west of the western wall in the west, 200m south of the front wall of gate in the south, and 100m north of the northern wall in the north. It covers an area of 47.7ha.

Construction-control zone: extending 500m from the boundary of the protected area eastward, westward and southward respectively and to Wuru Peak in the north. It covers an area of 388.6ha.

#### (12) Landscape boulevard of cultural heritage

Urban construction sections: according to the Master Plan of Dengfeng Municipality, Section A and B of the landscape boulevard are 33m wide. The distance between red lines is 50m, and the buildings have three or fewer storeys. Construction-control zone is the area 20m off red lines.

Non-urban construction sections: Section E, F, G, H, I, etc. of the landscape boulevard (to the east of Qimu Que Gates and to the west of Pagoda of Master Jingzang). This area is at the foot of Mount Songshan, and it belongs to the forest area according to the urban master plan. The width of the road is controlled at 11m, and the area 60m off red lines is the construction-control





zone, and 30m away from the road is setback line.

(13) Landscape harmonization zones

In order to maintain the environment and atmosphere of all historic monuments of Mount Songshan and exhibit the cultural heritages in a better environment, two classes of landscape harmonization zones are included in this plan.

a. Class 1 landscape harmonization zone

It is west of the landscape boulevard of cultural heritage and the road southeast of Shaoshi Que Gates, north of road north-east of Zhongyue Temple, and adjacent to the northern border of Dengfeng Municipality, including the majority of Mount Taishi and Mount Shaoshi. It covers an area of 88.1km<sup>2</sup>. The original natural environment in the zone needs to be preserved, in order to minimize the influence on cultural heritages. It should be classified as a mountain forest zone in the urban master plan to avoid urban development.

b. Class 2 landscape harmonization zone

The areas within the scope of the plan other than the protected areas at all levels, construction-control zones, and harmonization zones. It covers an area of 140.7km<sup>2</sup>. The zone is the residential area of Dengfeng citizens. Urban construction mainly refers to the residential, tourist and cultural buildings.

**Article 9** Regulations on the protected zone

(1) Management of the protected area

Buildings or structures other than necessary engineering works for cultural heritage protection, basic office facilities and service facilities shall not be constructed in the protected area. It is forbidden to damage or demolish the buildings, structures and other facilities specified in the protection plan, occupy or destroy the gardens, grasslands, streams, roads, ancient and famous trees, etc. reserved according to the protection plan, or conduct other activities causing destructive influence on cultural heritage protection.

(2) Management of the construction-control zone

In the construction-control zone are residential areas, office buildings, tourism and service facilities, school buildings, parking lots, squares, farmlands, forests, etc. The construction activities in the construction-control zone shall strictly comply with relevant regulations. All new or reconstruction projects shall be approved by the administration of cultural heritage. The height of the cornice of the building shall not exceed 10m, if pitched roof is applied, the gradient shall not exceed 1:1, and their colours, styles and shapes shall match the historic atmosphere of traditional buildings. Neither colours with high saturation nor surface materials with high reflectance can be used. It is forbidden to demolish or develop any building in violation of the protection plan, or reconstruct the cultural heritage in a way that causes negative influence on the pattern and style of the cultural heritage, or conduct other activities causing destructive influence on the protection of cultural heritages and the environment of cultural heritages.

(3) Management of below-ground cultural heritage properties

Certain of the protected historic sites of the historic monuments of Mount Songshan have some ancient ruins, which are untouched archaeological excavation and survey zones. No construction activities whatsoever are allowed if the distribution of the underground cultural heritage sites in the archaeological excavation and survey zone is not known. The excavation and survey zone within the protected area can be used as farmland or grassland, but no plant having roots longer than 50cm is allowed.



#### (4) Management of the landscape harmonization zone

Construction activities in Class 1 landscape harmonization zone shall meet the requirements of mountainous landscape. Too vivid and bright colours shall not be used, the buildings shall not be too high, and the colours and styles of construction activities facing the cultural heritage buildings shall match the traditional historic atmosphere.

The urban and rural construction and development, the road construction and other activities in the Class 2 landscape harmonization zone shall create a harmonious environment for cultural heritages.

#### **Article 10** Conservation projects for the historic monuments

The measures for conserving the historic monuments of Mount Songshan are classified into the following three categories according to the value and status quo evaluation of the cultural heritage buildings:

##### (1) Category A, routine maintenance

Accounting for 50% of all cultural heritage buildings, it is aimed at the buildings without any prospective major hazards in the short run. Monitoring and recordkeeping are carried out continuously, for instance, testing the changes in the humidity, erosion and deformity of wood structures, testing the air pollution and concentration of acid rain in the area where brick-stone structures are located, checking the sedimentation and deformity of structures, and carrying out maintenance works based on relevant standards.

##### (2) Category B, minor restoration

Accounting for 45% of all cultural heritage buildings, it includes the mitigation of the damages to cultural heritage buildings on the basis of keeping the original pattern, the correction of the inclined, collapsed and disordered structures, the repair of worn parts and the removal of contemporary additions with no value.

##### (3) Category C, rescue restoration

Accounting for 5% of all cultural heritage buildings, it mainly includes the reinstatement of the stability of structures, the addition of necessary consolidation structures, the repair of worn structures and the supply of missing parts.

Measures for projects in Category B and C shall be taken in light of the principles of reversibility and identifiability. Entities with surveying and designing qualification for cultural heritage conservation shall conduct the survey prior to the implementation, determine the level of the protection measures, and formulate a special plan or design, which shall be checked and ratified according to the law. Special protection measures in the plan shall be subject to professional and technical demonstration. Detailed project files shall be established and submitted by Henan Provincial Administration of Cultural Heritage to the State Administration of Cultural Heritage for reference.

#### **Article 11** Conservation projects for environmental safety of cultural heritage buildings

The protection and consolidation measures for preventing the damage of heritage sites shall not cause damage to the original heritages, and shall maintain the features of the original environment as much as possible.

##### (1) Construct protective buildings

Rebuild the dilapidated protective buildings of Taishi Que Gates so that it can also be used as a museum to highlight the culture of Que Gates of the Han Dynasty; rebuild the dilapidated



protective buildings of Shaoshi Que Gates; reconstruct the existing protective buildings of Qimu Que Gates.

(2) Improve the surroundings of cultural heritage properties

a. Change the course of Shaoxi River, to mitigate the flood threat posed by the river to the Pagoda Forest of Shaolin Temple;

b. Manage the river course behind Shaoshi Que Gates which poses potential threat of flood, and construct a dam at upper reaches;

c. Construct an underground vibration isolation belt along the boundaries of the protected area around the Observatory where there is no ruins of Yangcheng as shown by archaeological survey, so as to isolate the vibration of the Observatory caused by coal excavation.

(3) Add new protective facilities

All the protected historic sites shall add or improve monitoring equipment, establish digital management system for daily management, and make contingency plans for theft.

All the protected historic sites shall add or improve fire-fighting facilities, and make contingency plans for fire and flood.

**Article 12** Conservation of ancient and famous trees

The ancient and famous trees within the boundaries of the protected historic sites shall be protected and managed routinely by the management organizations of the protected historic sites.

(1) Formulate routine management and protection measures

Management organizations of the protected historic sites shall report to administrative department in charge of gardening of Dengfeng Municipality about the ancient and famous trees that are weak or worn. The administrative department in charge of gardening of Dengfeng Municipality shall organize professionals to make and implement the rescue plan.

(2) Formulate specific management measures concerning activities that damage ancient and famous trees

Prohibit scratching, posting notices, or hanging things on these trees;

Prohibit using these trees to prop or fix something during construction operations;

Prohibit climbing, breaking branches, uprooting, picking up fruit or seeds, or damaging the branch, trunk and bark;

Prohibit stacking goods, digging holes, constructing temporary facilities or buildings, pouring harmful waste water or rubbish, using open fire, or discharging smoke within 5 meters of vertical projection of the tree crown;

Prohibit replanting, cutting, buying or selling trees without permission.

(3) Maintain the original topographic features and landscapes of the area where historic monuments of Mount Songshan are located

Vegetation on mountain slopes already worn to a certain degree shall be restored; the original natural landscapes of farmlands and forests shall be preserved.

**Article 13** Plan for environment and landscape improvement

(1) Protection of original mountain environment and water environment

There shall be no quarrying, tunnel construction, or other activities damaging the structure or environment of the mountain within the construction control zone on the mountain.

When constructing and reconstructing the road around the mountain, the width and cross section shall be harmonious with the environment and atmosphere of the foot of Mount Songshan. The road shall no be widened at will.



Establish dams on the ravine channel to guarantee water storage; establish unified waste water discharge system and garbage disposal field to prevent water pollution.

(2) Protection of the surrounding environment of cultural heritage properties

Inharmonious buildings such as simple living houses of residents, abandoned factories, etc. within the protected area of cultural heritage shall be moved; inharmonious structures shall be demolished.

(3) Protection of environment on the two sides of the landscape boulevard

Simple buildings that affect the landscape shall be decorated and arranged, so that their colours, styles, and sizes can be in harmony with the traditional historical atmosphere.

(4) Protection of visual corridors of the protected area

The protected historic sites shall keep visual corridors and spatial views according to their own specific conditions. The visual corridors between the peaks of Mount Songshan shall be protected. No buildings shall be added in between at will. Necessary construction activities shall be examined and approved by the department of cultural heritage.

The obstacle in visual corridor between the back of Qimu Que Gates and Qimu Stone shall be eliminated under the precondition of maintaining the original topographic features and landscapes at the foot of Mount Songshan.

(5) The general principles of green landscape arrangement

“Harmonious on the whole and special in part” can ensure that the landscape of the plants of historic monuments of Mount Songshan has a general style, and each protected historic site has its own particularity. Plants in and around ritual buildings and Buddhist temples shall create a sacred atmosphere, and some fall-colour-plants shall matched with evergreen trees in the background to create an elegant and serene atmosphere; plants with distinctive seasonal effects shall be chosen for roadside green spaces in tourist activity areas and on both sides of the landscape boulevard of cultural heritage, and many planting and design techniques shall be used for the arrangement of plants;

Keep and use properly the existing valuable trees to preserve information of historical environment;

Mainly choose indigenous tree species to guarantee the sustainability of the landscape of plants;

Choose plant species according to the space particularity of landscape;

Choose tree species properly; pay attention to the shape, flower colour and aspect change of plants; create a colourful landscape of plants so as to create a proper atmosphere;

Pay attention to the long-term and short-term effects of the landscape of plants; match properly the quick-growing and slow-growing tree species;

The ratio of evergreen plants to deciduous plants shall be around 1:3.

(6) Afforestation and planting within and around the protected historic sites

Avoid modern garden design and building too many parks, except those defined as theme parks or recreation parks in the plan, to prevent any harm to the historical atmosphere of historical sites and any damage to the cultural heritage caused by afforestation.

(7) Green belts on both sides of the landscape boulevard of cultural heritage

Plant street trees within the setback line, and these trees can be ginkgo, Chinese Scholar Tree, *Ailanthus altissima* Qiantou, or *Acer truncatum*; farmland or fruit trees on both sides shall be kept.





**Article 14** Plan for ecology protection and environment improvement

(1) Construct the protective forest around Dengfeng Municipality in the Master Plan of Dengfeng Municipality; protect the vegetation on Mount Songshan with natural forests

The greening of Mount Songshan shall be coordinated with urban construction of Dengfeng Municipality, Gaocheng Town, Ludian Town, Tangzhuang Township, etc. to form a green area covering the whole municipality and a green shield for the periphery of the city.

(2) Greening of the cultural heritage boulevard and cultural heritage sites

Sort out the green patches of the cultural heritage sites to form a three-level “green nodes”; improve the greening on both sides of the boulevard of cultural heritage to form a green line; with the support of the green areas of Mount Songshan, form a greening and ecological framework combining points, lines and plans.

(3) Control of environment pollution, such as industrial environment pollution around or within the area of historic monuments of Mount Songshan

a. Delimit control areas of environment pollution according to the Master Plan of Dengfeng Municipality. Delimit key areas of environment pollution control with Gaocheng Town and Yangcheng industry area at the centre; delimit a larger control area of environment pollution, including Ludian Town, to control environment pollution comprehensively.

b. Improve the polluted Naihe River within the protected area to the south of Taishi Que Gates. The beer factory at upper reaches of the Naihe River shall be moved. The landscape of the Naihe River shall be planned and designed again.

c. Take systematic measures to dispose of rubbish around historic monuments of Mount Songshan and on both sides of the landscape boulevard, instead of burning the rubbish at will.

(4) The macro-environment affecting historic monuments of Mount Songshan shall also be monitored and improved

The smoke, sulphur dioxide, waste gas etc. discharged by Faxiang thermal power plant within the industrial area south of Gaocheng Town affect the protection of the Observatory to a certain extent. At present, professionals need to analyze the reasons for the damage of the material on the Observatory and put forward requirements for discharge standard of the thermal power plant so that the discharge indexes will comply with relevant environmental protection regulations of the state in the short term; the thermal power plant will be moved in the long term according to the plan.

**Article 15** Plans for the regulation of land use

Adjustment of the use of land around historic monuments of Mount Songshan is as follows:

(1) Demolish improperly constructed and abandoned houses and use the land as green areas for cultural heritage protection

a. The abandoned school on the east side of the Observatory shall be used for offices and astronomical park.

b. The abandoned factory and the school for further study of teachers on the west side of Songyang Academy of Classical Learning shall used as land for greening.

c. The primary school in Gaocheng Town to the southwest of the Observatory shall be moved to another location, while the former address shall be used as farm land.

(2) Houses not used for cultural heritage protection shall be demolished and used as land for cultural heritage protection.

a. Office buildings of the government along the street to the east of the Observatory shall be



used as land for astronomical museum.

b. Office buildings of the government and scattered commercial buildings along the street to the south of the Observatory shall be used as tourist commercial land for the display of cultural heritages.

(3) Move villagers and use their residences as green areas

- a. Zhongyue Temple Village between Taishi Que Gates and Zhongyue Temple
- b. Residences beside Qimu Que Gates
- c. Residences on the west and south side of the Observatory

After they move, the land shall be used for green areas for cultural heritage conservation (some areas can be used as farmland).

(4) Take back the houses near protected historic sites and use the land for conservation and management of cultural heritage properties

- a. Villagers' residences on the east side of the Songyang Academy of Classical Learning
- b. The office buildings for the forest fire fighting team in the east yard of the Huishan Temple shall be used as the house for conservation and management of cultural heritages.

(5) Demolish the buildings that damage the landscapes within or around cultural heritage sites

- a. The ropeway on the west side of the Pagoda Forest of Shaolin Temple shall be demolished. The ropeway station shall be used for greening.
- b. The houses in Chuzu Temple built at will by monks or nuns shall be demolished.

#### **Article 24** Exhibition principle

Historic monuments of Mount Songshan are the crystallization of the wisdom of ancient Chinese labouring people, cultural heritages Chinese people are pride of, perfect teaching materials for patriotic education for teenagers as well as places for cultural exchange with foreign countries. The common wealth of human culture should be shared by people of all circles both at home and abroad. A lot of chiefs and officials of foreign countries visited there. We should try to attract more visitors. On the basis of protection, all-round and introductory exhibition will be carried out and promotion activities with this theme at various levels in various forms will be conducted to change the simple mode of explanation by tour guides and to improve the understanding of cultural heritage.

The forms and scale of the exhibition must be in conformity with the spirit of cultural heritage protection, and excessive commercialization, philistinism and urbanization and destructive development must be avoided.

The department in charge of culture heritage must supervise and examine the management of sightseeing service of cultural heritage sites involved in the plan.

#### **Article 25** Purpose of exhibition

(1) All cultural heritage sites of the historic monuments of Mount Songshan can be opened and displayed.

(2) The form and content of exhibition should form local characteristics of Mount Songshan. Importance must be attached to both depth and interest to display the value and history of cultural relics and heritages to the tourists more effectively.

#### **Article 26** Forms of exhibition

(1) Customize exhibition activities at different levels for different visitors

- a. For high-class groups: convene academic symposia attended by international or domestic



scholars.

b. For cultural heritage lovers: establish the investigation team of “Cultural Heritage Tour to Mount Songshan”, and hold regular activities.

c. For ordinary visitors: make introductions that both academic and interesting.

d. For students of primary and high schools: carry out some academic activities that have certain scientific and technological contents and combine teaching and entertainment, for example, carry out simulated astronomical observation at the Observatory.

(2) Display and utilize the protected cultural heritage sites in different ways according to their different functions:

a. Display the original forms of cultural heritage buildings: currently, there are a great number of cultural heritage buildings and ancient trees among the historic monuments of Mount Songshan displayed in this way.

b. Display ruins: after cleaning up the existing ruins of historic monuments, the large amount of remaining tiles or bricks of the existing ruins can be used to make small articles with the function of signs. After archaeological excavation, proper signs shall be set up the ground in light of specific conditions to display its layout features.

c. Display in museum: use the protective buildings of Taishi Que Gates, Shaoshi Que Gates and Qimu Que Gates as museums of different sizes to display the culture of Que Gates of the Han Dynasty, traditional Chinese ritual culture and mountain sacrificial culture. Introduce ancient towers in the outdoor field or indoor space.

d. Digital display: create digital display spaces of different sizes for the protected cultural heritage sites. On the basis of detailed and solid historical research, let the tourists know the layout and scale of historic monuments in the typical period by virtual means.

e. Display by means of activities and performances: hold Buddhist ceremonies in religious buildings such as Buddhist temple; hold regular traditional temple fair at the square in front of Zhongyue Temple so that tourists can experience the cultural connotations of historic monuments of Mount Songshan through the ceremonies that are still held today and folk-custom activities. Display activities also include the annual “Cultural Heritage Day”, “Songyang Cultural Festival”, “International Festival of Martial art” of Shaolin Temple, etc.

f. Landscape display: the rivulet, mountain, forest, garden and farmland of the protected cultural heritage sites shall be displayed mainly as natural scenery. Give prominence to the special view of the surrounding natural scenery and good location of the scenic area; display the visual corridors of Taishi Que Gates, Shaoshi Que Gates, Junji Peak, etc. with proper signs to further incorporate the protected area with the whole scenic area of Mount Songshan.

(3) Set up sign boards, guide maps of cultural heritages, digital consultation sites on both sides of the landscape boulevard of cultural heritage to introduce background information.

(4) Post maps of cultural heritages and introductions of important cultural heritages at public places, bus stops, phone booths, etc. in Dengfeng Municipality to promote and display them.

#### **Article 27** Functional division of display zones

With the landscape boulevard of cultural heritage as the link, the historic monuments of Mount Songshan are divided into 3 main display zones.

(1) With the Observatory as the centre, the south will be built into a science, technology and architectural culture display zone for the astronomical park and the astronomical museum.

(2) Taishi Que Gates and Zhongyue Temple in the middle (the centre) and Qimu Que Gates



and Songyang Academy of Classical Learning will form a mountain sacrifice and Confucian culture display zone themed.

(3) Shaolin Temple in the west and Huishan Temple and Songyue Temple Pagoda will form a religious building display zone, with Shaolin Temple as the centre.

**Article 28** Routes and transfer points for display

Tourists from other places enter Dengfeng Municipality from three directions: exit of Zhengzhou-Dengfeng (Shaolin) Highway in the east, exit of Luoyang-Shaolin Highway in the west and National Highway 207 in the north. Most of the tourists from other places visiting the historic monuments of Mount Songshan arrive in Dengfeng Municipality from the exits of Zhengzhou-Dengfeng Highway and Luoyang-Shaolin Highway. Therefore, Dengfeng Municipality has become an important tourist transfer point from where tourists pass the landscape boulevard of cultural heritage and enter the historical buildings and minor tourist transfer points nearby. A display system combining lines and points is thus established.

(1) The urban area of Dengfeng is the level-1 tourist transfer point

Tourists stay, do shopping, dine and drink here. As Taishi Que Gates and Zhongyue Temple are close to the urban area of Dengfeng between the new and old urban areas in the master plan of Dengfeng Municipality, they are regarded as scenic spots within the level-1 transfer point. From the level-1 transfer point, two routes, namely the southern route and the northern route, run along the landscape boulevard of cultural heritage.

(2) Southern route

The Observatory is the main scenic spot along the southern route. The route centres on scientific and technological building display. The Observatory is a level-2 transfer point where the tourists can do shopping, dine and drink and from where they can head for scenic spots not included in the plan such as the site of ancient Yangcheng.

(3) Northern route

The northern route is for visiting the scenic spots at the foot of Mount Songshan involving the Confucian culture display zone and religious culture display zone. Tourists can do shopping, dine and enter other scenic spots from the level-2 transfer point in front of Songyang Academy of Classical Learning and the level-2 transfer point in front of Shaolin scenic area.

(4) Minor tourist routes

Enter from the northern end of National Highway 207, visit Shaolin scenic area first and then enter the landscape boulevard of cultural heritage, or visit the cultural heritage buildings one by one or enter the urban area of Dengfeng Municipality for transfer.

There is a branch route transformed from the existing roads to the east and west of the landscape boulevard of cultural heritage, where the tourists can visit other natural scenic spots not included in the plan such as Luya Waterfall and Qingliang Temple.

**Article 29** Tourist service facilities and control of tourist capacity

There are three levels of tourist service facilities:

(1) Level-1 tourist transfer point

The existing tourist service facilities of Dengfeng Municipality are upgraded and improved to form the largest tourist service base in the whole display system, which includes complete facilities for food and beverage, accommodation, medical assistance, bank exchange, recreation and shopping, parking, transfer, communication, inquiry, museum, etc.

(2) Level-2 tourist transfer points





There are three level-2 transfer points: the Observatory, Songyang Academy of Classical Learning and Shaolin scenic area. No accommodation and recreation facility is provided for the level-2 point. Shopping faculties only sell souvenirs of the scenic spots. Food and beverage facilities are small and medium ones for quick meal.

### (3) Level-3 tourist points

There are six level-3 transfer points at some cultural heritage sites: Zhongyue Temple and Taishi Que Gates, Qimu Que Gates, Songyue Temple Pagoda, Huishan Temple and Shaoshi Que Gates. Only indispensable service facilities closely related to cultural heritage display such as those for rest, inquiry, ticket sales, exchange, parking, souvenir sales, etc. are allowed to be established. In principle, facilities that cause greater disturbance to the environment of cultural heritages such as facilities for food and beverage and accommodation will not be built.

A map showing the positions of all cultural heritages shall be posted for each transfer point, including the accurate name of the cultural heritage site, the key protected zone, the construction-control zone and the sign board for cultural heritage buildings of the protection organization in Chinese (simplified), Chinese (traditional), English and Japanese at least. Facilities such as public telephone, electronic inquiry system, automatic exchange machine, etc. shall be provided for all transfer points gradually.

### (4) Control of tourist capacity

In order that the tourist display will not affect the safety of cultural heritages, the number of tourists at each protected historic site must be controlled when it is opened so that the number of tourists staying momentarily at the scenic spot will not exceed its tourist capacity. The so called tourist capacity means momentary tourist number at weekends of busy seasons of tourism. Environmental capacity shall be learned from the network centre established for the whole area to carry out dynamic control.

The tourist capacity of each cultural heritage site is as follows. Number of tourists for “the whole area” means the number of tourists momentarily admitted into the whole scenic area of the open cultural heritage site. Number of tourists inside the walls of cultural heritage means the number of tourists momentarily admitted into the historic monuments, protective buildings and important display places.

Observatory: 1490 for the whole area, including 111 inside the walls of cultural heritage and 8 on the Observatory.

Taishi Que Gates and Zhongyue Temple: 3650 for the whole area, including 400 in the museum of Taishi Que Gates and 1340 inside the walls of Zhongyue Temple cultural heritage.

Qimu Que Gates: 150 for the whole area, including 60 in the cultural heritage buildings under protection and 90 in the archaeological excavation and survey zone.

Songyang Academy of Classical Learning and Tang stone tablet: 640 for the whole area, including 380 inside the walls of cultural heritage.

Songyue Temple Pagoda: 900 for the whole area, including 250 inside the walls of cultural heritage and 100 in the archaeological excavation and survey zone.

Huishan Temple: 620 for the whole area (inside the walls of cultural heritage).

Shaoshi Que Gates: 90 for whole area, including 60 in the cultural heritage buildings under protection.

Kernel Compound of Shaolin Temple: 1420 for the whole area (inside the walls of cultural heritage).



Pagoda Forest of Shaolin Temple: 250 for the whole area, including 95 inside the walls of cultural heritage.

Chuzu Temple: 65 for the whole area (inside the walls of cultural heritage).

Historic monuments of Mount Songshan: 9705 for the whole area.

Touring Mount Songshan: the tourist capacity is 2550 as determined according to the ecological principle. (The number of tourists at the scenic spots not included in the plan such as Luya Temple, Luya Waterfall, Qingliang Temple, etc. is not included.)

When a cultural heritage site is opened, the number of tourists in the whole scenic spot at any given moment must not exceed its capacity. Momentary number of tourists in the cultural heritage must be controlled so that it will not exceed the tourist capacity of the cultural heritage.

It is suggested that “dynamic system for monitoring tourist distribution” be used to control the number of tourists. The dynamic monitoring systems of the open sites and the overall dynamic monitoring system of all historic monuments of Mount Songshan work at the same time to realize the real-time monitoring of tourist distribution at different scenic spots. Distribution of tourists is balanced by means of ticket control. Tourists can check current tourist distribution at different scenic spots in the inquiry system along the landscape boulevard of cultural heritage and adjust their plans.

For popular tourist attractions such as Kernel Compound of Shaolin Temple and Pagoda Forest of Shaolin Temple where the momentary number of tourists at weekends of busy seasons of tourism exceeds the tourist capacity that needs to be controlled for cultural heritage protection, the departments of cultural heritage, the departments of scenic area management and the users of cultural heritages must strengthen their control.

#### **Article 30** Basic principles

##### (1) Having the right guidelines for cultural heritage protection and management

Handle the relations between protection and utilization, between long-term benefit and immediate benefit and between overall benefit and local benefit correctly. Unrestrained development and utilization shall be avoided.

##### (2) Strengthening the sense of responsibility of local governments at all levels

Responsibility system for object management and administrative responsibility investigation system shall be established to ensure that both work and measures are implemented well; coordination system for protection and management shall also be established to coordinate and guide local protection and management work.

##### (3) Improving laws and rules and standard management

The local government shall resolutely implement relevant national regulations on cultural heritage conservation and formulate special local regulations and management rules for historic monuments of Mount Songshan to clarify the specific system requirements, conservation standards, targets and relevant legal responsibilities of conservation and management work.

##### (4) Strengthening the building of management teams

To increase the quality of conservation and management personnel as well as the scientific level of conservation and management work, a special law enforcement and supervision team shall be built and improved to ensure the effective implementation of conservation and management measures.

##### (5) Strengthening promotion and education

Promotion and education shall be carried out to popularize the regulations, laws and



knowledge related to world cultural heritage so that the rich value embodied in world cultural heritage could be shared among more people, common people's awareness of the conservation of world cultural heritage could be strengthened and the social atmosphere of caring for, cherishing and participating in heritage conservation could be formed.

(6) Input and management of funds for the conservation of cultural heritage shall be increased and strengthened.

**Article 32** Requirements for the formulation of management regulations

(1) Clarification of property right, management right and the right to use

The ownership of all historic monuments of Mount Songshan belongs to the state. The cultural heritage management department is the only management body for historic monuments of Mount Songshan. Religious organizations only have limited right to use and shall strictly abide by management regulations formulated by the cultural heritage department.

(2) Clarification of responsibilities for protecting and utilizing historic buildings

The protected historic sites shall not be leased, contracted or transferred to any individuals, social organizations, enterprises or institutions. Those that have been leased, contracted or transferred shall be reclaimed within the time limit. Concessionary use or franchise shall be carried out on operation items within the protected area of historic monuments of Mount Songshan and revenues from compensatory transfer of the right to use or right to operate shall be used for the conservation of cultural heritage.

(3) Necessary conditions for implementation of the plan

The requirements of the master plan on the conservation of historic monuments of Mount Songshan and each specific conservation plan must be included in the national economic and social development plan, overall plan of land utilization and urban and rural planning of Zhengzhou City and Dengfeng Municipality. Relevant functional departments such as the planning and construction departments shall carry out industrial management on entity resources within the planned area of historic monuments of Mount Songshan and establish an effective conservation and management coordination system according to relevant regulations, laws and conservation plans. For instance, any new construction or reconstruction project within the planned area shall be carried out with the approval of a variety of parties according to the approved master plan for the conservation of cultural heritage.

(4) Formulation of legal provisions for management

Control regulations especially for sections with potential safety hazards shall be formulated, for instance, it shall be confirmed in the form of law that no coal exploitation shall be carried out within its protected area or construction-control zone of the Observatory located on a coal bed, and regular inspection shall be carried out.

(5) Putting forward management measures for tourism development projects, ways of sightseeing, etc.

**Article 35** Training programme

(1) Short-term plan

Between 2007 and 2009, Zhengzhou Municipal Administration of Cultural Heritage and Dengfeng Municipal Administration of Cultural Heritage must organize systematic training on cultural heritage conservation one to two times each year to improve professional quality of the management of protected cultural heritage sites and to make everybody realize his/her own duty; post certificates shall be issued to those who have passed the training test and those who fail shall



not be engaged in on-site management of protected cultural heritage sites any more.

(2) Plan for the period after inscription on the World Heritage List

After 2010, the management organizations of historic monuments of Mount Songshan shall provide daily occupation training and education at least once in every six months so that the number of professionals can increase and account for 40% of the staff. The post certificate system for conservation and management staff of cultural heritages shall be fully implemented.

(3) Advanced training

Main principals of the protection and management organizations of cultural heritages shall receive relatively advanced and systematic training in batches so that they can obtain qualification certificates issued by the administrative department of cultural heritage of the State Council as soon as possible.

(4) Details of training

The training programme shall at least contain: regulations and laws related to cultural heritage conservation and cases of their implementation, the high value and priority of the conservation of historic monuments of Mount Songshan, and the operation of digital monitoring and management system.

**Article 36** Promotion and education plans and activities

(1) Promotional activities

a. Conservation and Promotion of Historic Monuments of Mount Songshan postcard series shall be made and given to citizens and visiting tourists to deepen people's understanding of the historic and cultural value of historic monuments of Mount Songshan and attract more people to share the high value embodied in historic monuments of Mount Songshan.

b. Introduction of the value of the cultural heritages of historic monuments of Mount Songshan and the protective measures shall be added into the tourist maps and various tourist booklets of Zhengzhou City and Dengfeng Municipality.

c. International seminar and photography festival on "Historic Monuments of Mount Songshan" and activities such as "Cultural Heritage Tour to Mount Songshan" shall be held to make the historic monuments of Mount Songshan more well-known;

d. Exhibitions of cultural heritage protection shall be held regularly at public places of Zhengzhou City and Dengfeng Municipality.

(2) Educational activities

a. All-round promotion and education for local people and tourists shall be carried out for improving people's awareness of the protection of historic monuments of Mount Songshan. Related laws, regulations and knowledge about world cultural heritage shall be popularized so that people will love and learn the general knowledge of cultural heritage protection and an environment where people care about, love and participate in the protection of cultural heritages will be created.

b. The work of organizing, guiding and training volunteers shall be carried out in Zhengzhou City and the recruitment scope shall be gradually expended so that the whole society can be extensively mobilized to care for and support the conservation of historic monuments of Mount Songshan.

c. Give full play to the monitoring role of the media and the mass and establish the Historic Monuments of Mount Songshan Conservation Forum so that the work of world cultural heritage could be supervised and supported by the whole society.





**Article 37** Basis for the division of planning periods

According to the schedule of the World Heritage application of historic monuments of Mount Songshan, the implementation of conservation plan for historic monuments of Mount Songshan has two stages, with 2009 as the division line:

- (1) Short term: from 2006 to 2009;
- (2) Long term: from 2010 to 2020.

**Article 38** Priorities and measures of the short-term plan

The priorities of the short-term plan are projects closely related to the safety of cultural heritages, the safety of surrounding environment and landscape and the management system. They can be classified into the following types:

- (1) Restore cultural heritages on different scales;
- (2) Clear and improve the landscape of the yard of cultural heritage;
- (3) Improve the cultural heritage conservation facilities of each unit such as fire fighting facilities, security facilities and monitoring records;
- (4) Prevent and eliminate the threats to the safety of cultural heritage in the surrounding environment;
- (5) Remove the elements of landscape that are inharmonious with the surrounding environment of cultural heritage, and carry out the initial development of the environmental landscape to fully meet the requirements of culture heritage conservation and basically meet the needs of cultural display and tourism;
- (6) Improve the roads around the cultural heritages to facilitate the display and promotion of the value of cultural heritages;
- (7) Improve the management system and staffing of each cultural heritage site;
- (8) Establish a cultural heritage monitoring and recording mechanism;
- (9) Complete the initial phase of the landscape boulevard of cultural heritage and establish the initial projects of tourist transfer points at all levels;
- (10) Establish the initial promotion and exhibition framework for cultural heritages and cultural heritage buildings in the urban area of Dengfeng Municipality and its surrounding towns.

**Article 39** Priorities and measures of the long-term plan

Based on the short-term plan, the priorities of the long-term plan are important projects related to the improvement of cultural atmosphere and tourism benefits. They can be classified into the following types:

- (1) Complete the digital network for the conservation and monitoring of historic monuments of Mount Songshan;
- (2) Improve the landscape of the surrounding environment of each cultural heritage site to fully meet the needs of cultural display and tourism;
- (3) Build supporting exhibition and promotion facilities needed by some protected cultural heritage sites such as the Astronomical Park, the Astronomical Museum, the small museum at the entrance of Songyue Temple Pagoda, etc.;



(4) Complete the promotion and exhibition framework for cultural heritages and cultural heritage buildings in the urban area of Dengfeng Municipality and its surrounding towns.

### **5.c. Means of implementing protective measures**

Before the beginning of the 1980s, Dengfeng Municipal Administration of Cultural Heritage was responsible for the daily protection, management, opening-up, etc of all the historic monuments of Mount Songshan. After the mid-1980s, Dengfeng Municipal Bureau of Ethnic and Religious Affairs was responsible for managing Shaolin Temple and Zhongyue Temple as places for religious events. The main protection and management measures taken since the 1950s are as follows:

#### **5.c-1 Establishing and improving protection and management departments**

To strengthen the protection and management of the historic monuments of Mount Songshan, the People's Government of Dengfeng County sent to the People's Cultural Centre of Dengfeng County in March 1954 a cultural heritage commissioner specifically responsible for the protection and management of the historic monuments of Mount Songshan and the cultural heritages and historic sites all over the county.

On 24 December 1963, the People's Government of Henan Province approved the establishment of the Dengfeng County Cultural Property Preservation Office, and strengthened the protection and management of the historic monuments of Mount Songshan and the cultural heritages all over the county.

In 1985, the Dengfeng Municipal Bureau of Ethnic and Religious Affairs began to manage Zhongyue Temple and Shaolin Temple as places for religious events according to G.F. [1983] No. 60 Document of the State Council and [1983] No. 32 Document of the People's Government of Henan Province. The protection and repair of historic buildings were examined, approved, inspected and guided by cultural heritage management departments according to relevant provisions in the Law of the People's Republic of China on the Protection of Cultural Relics.

On 2 August 1990, the Dengfeng Municipal People's Government approved to establish Dengfeng Municipal Administration of Cultural Heritage specifically responsible for the daily protection, management and opening-up of the historic monuments of Mount Songshan. The Cultural Property Preservation Office of Songyue Temple Pagoda, Cultural Property Preservation Office of Shaolin Temple, Cultural Property Preservation Office of Huishan Temple, Cultural Property Preservation Office of Songyang Academy of Classical Learning, Cultural Property Preservation Office of the Observatory, Cultural Property Preservation Office of Zhongyue Temple and other institutions were established under the administration.

On 16 September 2007, the Zhengzhou Municipal People's Government approved the establishment of the Zhengzhou Municipal Preservation and Management Office of Historic Monuments of Mount Songshan, which became responsible for the daily administration and monitoring of the historic monuments of Mount Songshan.

#### **5.c-2 Announcing the protection of historic sites, demarcating protected areas, setting up protection signs, and establishing records and files**



According to the provisions in the Law of the People's Republic of China on the Protection of Cultural Relics, the State Council and the People's Government of Henan Province have named the nominated areas of the historic monuments of Mount Songshan as state protected historic sites or Henan Province protected historic sites.

As for the nominated areas which have been included into the list of state priority protected historic sites or province protected historic sites, the People's Government of Henan Province has announced the protection scope and the areas for the control of construction according to the provisions in the Law of the People's Republic of China on the Protection of Cultural Relics.

Dengfeng Municipal Administration of Cultural Heritage has engraved and erected signs in front of all nominated areas of the historic monuments of Mount Songshan.

According to the requirements of the Work Standards for the Records and Files of Key Cultural Heritages under State Protection, Dengfeng Municipal Administration of Cultural Heritage and Henan Research Institute of Ancient Architecture Protection have completed the work of compiling records and files of the protected historic sites among the historic monuments of Mount Songshan in eight sites (11 items). An examination found that they were all in conformity with the standards. The files are held by Henan Provincial Administration of Cultural Heritage at present.

### **5.c-3 Making protection plans**

In 2006, Zhengzhou Municipal Administration of Cultural Heritage, Zhengzhou Municipal Planning Bureau and Dengfeng Municipal People's Government commissioned the Architectural Design and Research Institute, Tsinghua University to formulate the Master Plan for the Conservation of Historic Monuments of Mount Songshan in Dengfeng Municipality, which has passed the examination conducted by experts in cultural heritage, planning, ancient architecture, afforestation, fire-fighting, etc. organized by the People's Government of Zhengzhou. It will be approved by the People's Government of Henan Province after examination and ratification by the State Administration of Cultural Heritage.

This plan is implemented by Dengfeng Municipal People's Government.

### **5.c-4 Formulation of protection and implementation plans and implementation**

Since the early 1950s, the cultural heritage departments of Dengfeng Municipality have carried out repair and protection projects for the historic monuments of Mount Songshan every year under the support of the national and provincial cultural heritage departments. According to the provisions of the Law of the People's Republic of China on the Protection of Cultural Relics, strict procedures of examination and approval must be followed to repair the historic monuments of Mount Songshan. In particular, the repair of key cultural heritages under state protection must be applied for by Henan Provincial Administration of Cultural Heritage and be examined and approved by the State Administration of Cultural Heritage; the repair of province protected historic sites must be applied for by Dengfeng Municipal Administration of Cultural Heritage and be examined and approved by Henan Provincial Administration of Cultural Heritage. The following work has been done to ensure that cultural buildings and their historical appearance



will not be damaged.

First, rescue restoration and protection projects have been carried out. Funded by the state and local governments, the repair and protection projects for the Songyue Temple Pagoda, the Kernel Compound of the Shaolin Temple, the Chuzu Temple, the Songyang Academy of Classical Learning, the Huishan Temple, and the main hall and resting hall of the Zhongyue Temple have been completed, with Henan Research Institute of Ancient Architecture Protection and Design as the surveyor, designer, and constructor. A protective building was erected over the Qimu Que Gates. All the maintenance projects have been carried out in strict accordance with the principle of “maintaining the original appearance of the cultural heritage” as stipulated by the Law of the People’s Republic of China on the Protection of Cultural Relics to ensure the authenticity and integrity of the historic monuments of Mount Songshan, and remarkable results have been achieved. At present, a survey and design plan is being formulated for cultural heritage buildings requiring maintenance and protection such as the Pagoda Forest of the Shaolin Temple, the surrounding ancient pagodas, and the Imperial Library, the Huasan Gate, the Chongsheng Gate, the Imperial Stone Tablet Pavilion, etc. of the Zhongyue Temple. Repair and protection projects will be launched soon.

Secondly, fire prevention measures have been implemented and fire-fighting facilities have been provided; all electric lines in the cultural heritage buildings have been regularized and improved. In the architectural complex of the Shaolin Temple (Kernel Compound and Chuzu Temple), the Huishan Temple, the Songyang Academy of Classical Learning, and the Observatory, fire-fighting and security facilities have been installed to improve their own fire-fighting function.

Thirdly, the work of protecting the environment outside the historic monuments of Mount Songshan has been done according to the requirements of the plan to integrate the cultural heritages and the environment and to ensure their completeness and harmony.

#### **5.c-5 Conducting protective research and setting up record files based on modern surveying and cartographic technology**

Since the 1990s, Zhengzhou Municipal Administration of Cultural Heritage and Dengfeng Municipal People’s Government have commissioned Tongji University, Henan Research Institute of Ancient Architecture Protection, Information Engineering University of PLA, Architectural Design and Research Institute, Tsinghua University, etc. to set up record files for the historic monuments of Mount Songshan through surveying and mapping by means of close-up scenery photogrammetry, retaining the historical appearance of the ancient buildings.

#### **5.c-6 Environmental protection and improvement**

Before the 1970s, there were few residents around the nominated areas and there was a situation where the historic monuments were in harmony with the production and life of residents came into being objectively. However, after the 1980s, because of the fast development of the population and social economy in villages around the core zones of the nominated areas for application, the development and use of natural resources pressured and threatened the ecological environment around the historic monuments of Mount Songshan. To protect and improve the





environment of cultural heritages, Dengfeng Municipal People's Government spent 400 million yuan between 2001 and 2005 according to the requirements of the Master Plan on Scenic Area of Mount Songshan to demolish buildings in violation of rules and affecting the landscape, including the buildings of 531 households, 487 businesses, 37 schools of martial art and 43 enterprises and institutions with a total area of 448,400 square meters. Trees have been planted in all demolition areas. At present, the environment of other nominated areas is being improved according to the Master Plan on the Conservation of Historic Monuments of Mount Songshan in Dengfeng Municipality.



## 5.d. Existing plans related to the municipality and region in which the nominated property is located

### 5.d-1 Master plan for the scenic area of Mount Songshan

Formulated in June 2006 by Henan Research Institute of Urban and Rural Planning and Design and the Management Committee of Scenic Area of Mount Songshan in Henan Province, it has been submitted for approval.

Abstracts of core chapters

II. The range and nature of the scenic area

2.1 Range of the plan

The range of the scenic area: the total area is 149.4km<sup>2</sup>. It includes two parts: the main part consisting of Mount Taishi and Mount Shaoshi, and the Observatory Scenic Area in Gaocheng Town.

The main part of the scenic area is an enclosed area. The boundary runs from Laopozui, Matouya, Hamatou, Wanghebeipo, Longwangmiao, Zhuzhuang, Sanguanmiao, Sanguanmiao East Mountain Slope, Jiangyao, Gongyi-Dengfeng Expressway, Zhifang Dam, Xuegou Aqueduct Bridge and Xuegou West Slope in Tangzhuang Township in the northeast to Liujiagou East Slope, Zhangzhuang West River, Yapo, Zhangjiamen West, Beixinzhuang, Nanzhaipo and Shaolin North Trunk Canal, from 330m east of the east wall of Zhongyue Temple to 100m north of Yinghe Road in the south, from 100m north of Yinghe Road to 850m to the west and to the median line of Shaolin Avenue, from 200m east of the tourist road around the mountain to Luoyang-Shaolin Expressway in the south, from Luoyang-Shaolin Expressway to 200m west of the road between Jiaochakou and Sanhuangzhai in the west, from 200m south of the road between Jiaochakou and Sanhuangzhai to the front of the mountain slope west of Niujiahe River and Huangling in the north-west, from Toudaohe dam, Heyao dam and Lishuba, Dongzhaigou in Shidao Township to Shuimowan River in the west, from the river to Xiaohegou and the east side of the boundary between Dengfeng and Yanshi, and from the boundary between Dengfeng and Yanshi and the boundary between Dengfeng and Gongyi to Laopozui in Tangzhuang Township. Its area is 145.6km<sup>2</sup>.

The Observatory Scenic Area is in Gaocheng Town; its area is 3.8km<sup>2</sup>. The scenic area is an enclosed area. The boundary runs from Zhuyuanxitou, Wuduhe Bridge, Longshanpo, Maoshigou East Slope and Gandan Mountain Slope to Lijiagou and Liujiagou in the south, from 200m south of the screen wall facing the gate of the Observatory to the west, from 200m west of the west wall of the Observatory to 800m to the north and to the west, from Dengfeng Municipality to the road of Gaocheng Town and along the river to the south, from Gaocheng to Bafang Road and to the west, from the east side of Bafang Village to the north, Wanglingjian and Zhuyuanxitou.

2.2 The nature of the scenic area

Mount Songshan showcases the essence of the Central Plains Civilization of ancient China. The main task of the world geology park is to protect and promote the Chinese national culture with a long history and natural landscape. It is a typical national mountain-type scenic area for Chinese and foreign people to go sightseeing and carry out scientific research and education.



### III. Evaluation of scenic resources

#### 3.1 Types of scenic resources

Mount Songshan has all kinds of scenic resources in abundance. They fall into the two categories of natural landscape and cultural landscape, the eight categories of sky scenery, land scenery, water scenery, life scenery, garden scenery, architecture, famous historical site and typical scenery, and dozens of subcategories such as temple, Taoist temple, pagoda, palace, tower, stele, mountain, peak, rock, waterfall, etc.

#### 3.2 General features of scenic resources

(1) Cultural scenic resources scattered all over the place: Shaolin Monument, Sanhuang Temporary Imperial Palace, the narrow strip of the sky (Sanhuangzhai), Yujibei, Xidu Cliff, diabase wall, Sanhuang Heavenly shrine, and Longxing Gully;

(2) Level-4 scenic spots: Ganlu Platform, Dieshi Stream, Molang Gully, Anyang Palace, Huanggai Peak, Qinggang Level Ground, Daoying Platform, Xuanyayinma, lattice structure, inverted mega-anticline, Tianlingchengjiao, horizontal anticline, reversed slanting anticline, reversed anticline, mega-anticline, Jiulong Temple, Zhenhou Rock, Liandan Nunnery, Yuncheng Rock, Shaolin Reservoir, Xiaoyao Pavilion, Juxian Pavilion, Arhat Cave, steps to Heavenly verandas, Huanggu Cave, Baihe Taoist Temple, saddle hills of Wufoshan Mountains, Luya Temple, Jinguiyingxian, Sangong Rock, Lüxian Temple, Sanjishengmu Palace, geological fault, Qingwei Palace, Yuhuang Temple, Xiaoxuanyuan Pass, Zhifang Reservoir, scaling ladder to Heaven, Nantian Gate, the marvellous spectacle of cloud building, taconic orogeny and Bafang Neolithic site.

#### 3.4 Comprehensive characteristics of scenic resources

There are all kinds of scenic resources with abundant content;

The scenic resources are quite valuable and well-known because there are many scenic resources with the value of world heritage and cultural heritages under state protection;

The scenic resources have a long history, integrating the essence of Buddhism, Confucianism and Taoism, and having profound cultural connotations;

The natural landscape is in harmony with the cultural landscape.

### IV. Objectives of the plan and development scale

#### 4.1 Objectives of the development of the scenic area

(1) High-level tourist function: the development of Mount Songshan with its unique characteristics should be oriented to the whole country, the world and the future. We should take the improvement of people's scientific, cultural and artistic consciousness as the main task and bring the profound cultural connotations into full play to meet people's ideological and cultural needs and build up the image of Chinese civilization.

(2) High-quality tourist space: the development of Mount Songshan should be based on the creation of beautiful cultural and landscape environment to build a high-class sightseeing area integrating natural landscape and cultural landscape.

(3) High-standard scientific education base: the development of Mount Songshan should be focused on the development of scenic resources with world-class scientific value to build a high-standard scientific research, scientific popularization and scientific education base.

(4) Highly restored ecological environment: to develop Mount Songshan, we should stick to the high standards of the protection of ecological environment and handle the relationships between environmental, social and economic benefits correctly using modern management means



and scientific restoration methods, to achieve the objective of using continuously and benefiting posterity.

(5) Highly improved layout network: to develop Mount Songshan, no effort should be spared to achieve the objectives of rational land layout, supporting services, diversified forms of tourism and complete infrastructure, and gradually build a comprehensive tourist system.

(6) Highly harmonious development environment: to develop Mount Songshan, various functional departments should coordinate and cooperate with each other according to the requirements of the master plan, and at the same time strive for diversified channels and sources of funds and steady development. It should be conducive to the comprehensive and harmonious development of the regional economy.

## 5.d-2 Urban Master Plan of Dengfeng Municipality

The Plan was formulated by Zhengzhou Municipal Research Institute of Planning, Design and Survey and Dengfeng Municipal Construction Administration formulated in April 2003, and was approved by Zhengzhou Municipal People's Government.

### *Abstracts of core chapters*

#### *8.3.3 Guidelines for the protection of the famous historical and cultural city*

(1) Stick to the principle of "strict protection, unified management, rational development and continuous utilization".

(2) Fully utilize historical and cultural resources in combination with afforestation and environmental projects and create new scenic spots to improve the cultural life of city-dwellers, enhance the cultural quality of the tourist city and promote the development of the tourist industry.

(3) Protect the famous historical and cultural city, the historical and cultural blocks and the ecological environment of the famous city, blocks and units.

#### *8.3.4 Main areas under the protection in the famous historical and cultural city*

The urban area of Dengfeng is a famous historical and cultural city at provincial level. The main areas under protection are cultural heritage properties such as the Chenghuangmiao, city wall of the Qing Dynasty, site of Songyang Tower, site of Han Chongsong City, former residence of Geng Jie, Dazhou Alter, Chongfu Palace, Qimu Stone, etc., historical precincts such as Lihudong, Jimingdi, Dongxi Street of the old city, etc., as well as Zhongyue Temple, the three Han Que Gates, Songyang Academy of Classical Learning, Huishan Temple and Master Jingzang's Pagoda in the scenic area.

#### *8.3.5 Principles for demarcating areas under protection in the famous historical and cultural city*

The areas under protection in the famous historical and cultural city of Dengfeng can be classified into three categories: key areas under protection, areas for the control of construction, and areas for protecting the layout and appearance of the famous city.

#### *8.3.6 Main measures for the protection of the famous historical and cultural city*

(1) Complete a special plan for protecting the famous historical and cultural city and include it in the urban master plan as soon as possible.

(2) Build public green areas and open spaces in the key areas under protection demarcated for cultural heritages in combination with the building of public green areas to ensure that the





protection of the history and culture of the city and the building of public green areas will be carried out simultaneously. Plan to build Jimingdi Park, Dazhou Altar Park, Qing City Wall Park, Han Chonggao City Park, etc.

(3) Plan to transform Dongxi Street of the old city into a commercial pedestrian street in combination with the reconstruction of the old city, and at the same time resume the construction of Songyang Tower beside the road and demarcate the historical and cultural blocks of the old city. Connect the green public spaces mainly for protecting cultural heritages including Chenghuangmiao, city wall of the Qing Dynasty, Songyang Tower, Theatre Square, Chonggao City of the Han Dynasty, etc. with the commercial pedestrian street.

(4) Plan to maintain and repair the traditional residences in Liuhudong District as a window for displaying the history and culture of the development of Dengfeng. Its inner part can be used as a gallery or teahouse and for other related tourist services.

(5) Plan the registration, tabulation and tagging of ancient and famous trees in the urban area and concentrate on the protection of them.

(6) Make an overall plan for the protection of the famous historical and cultural city and the protection of the scenic areas and spots around the urban areas; formulate protective measures such as protecting visual corridors, transform flat land into slopes, limiting the height of buildings and harmonizing the styles.

### 5.d-3 Master Plan for the Conservation of the Historic Monuments of Mount Songshan in Dengfeng Municipality

#### Article 8 Division of protected areas and protection class

The division of cultural heritage sites in the Master Plan on the Conservation of Historic Monuments of Mount Songshan is made as follows in conformity to the *Reply of Henan Provincial People's Government on Adjusting the Boundary and Construction-Control Zone of the Sites under National and Provincial Protection in Henan Province* (Document [2004] No. 151 of Henan Provincial People's Government). The "protected area and construction-control zone" here correspond to the "core zone and buffer zone" in the heritage application documents.

##### (1) Observatory

Protected area: 260m east of the eastern wall of the gate in the east (70m east of the highway), 246 meters west of the western wall of the gate in the west (the eastern wall of the vocational special secondary school), 265m north of the sky-measuring ruler in the north (to 80m of north side of highway), and 200m south of the screen wall in the south (to the north of highway). It covers an area of 25.0ha.

Construction-control zone: extending 100m eastward and westward respectively, 300m southward, and 500m northward from the boundary of the protected area. It covers an area of 125.9ha.

Archaeological excavation and survey zone: 50m north of Hall of Emperor Yao

##### (2) Taishi Que Gates

Protected area: 150m east of the eastern wall of the protection house, 150ms west of the western wall (160m east and west of the horizontal central axis respectively), 200m south of the southern wall, and 150m north of the northern adjacent to the protected area of Zhongyue Temple (extending 200m southward to the foot of Yu'an Mountain and 155m northward to the protected



area of Zhongyue Temple). It covers an area of 11.5ha.

Construction-control zone: extending 380m eastward, westward and northward respectively, and 400m southward (to the north side of Zhengzhou-Dengfeng Expressway) along the boundary of the protected area. It covers an area of 135.0ha.

### (3) Zhongyue Temple

Protected area: 330m east of the eastern wall in the east, 330m west of the western wall in the west, 350m south of the southern taiming (above-ground part of the base) of Wengzhong Pavilion in the south adjacent to Taishi Que Gates, and Huanggai Peak and Qinggangping level ground north of the northern wall in the north. It covers an area of 397.0ha.

Construction-control zone: extending 350m eastward and southward respectively along the boundary of the protected area (adjacent to the ridge of Taishi Mountain in the north and the construction-control zone of Taishi Que Gates in the south). It covers an area of 356.0ha.

### (4) Qimu Que Gates

Protected area: 330m east of the eastern wall of the protection house, extending westward from the western wall to the eastern wall of Chongfu Palace in the west, 250m south of the southern wall, and 200m north of the northern wall (Qimu Stone). It covers an area of 40.4ha.

Construction-control zone: extending 150m eastward and southward respectively along the boundary of the protected area, and northward to Wansui Peak. It covers an area of 108.9ha.

Archaeological excavation and survey zone: the area north to the protected area within the construction-control zone.

### (5) Tang stone tablet in Songyang Taoist Temple and Songyang Academy of Classical Learning

Protected area: 130m east of the eastern wall of Songyang Academy of Classical Learning in the east (15 meters east of the climbing route), 130m west of the western wall of Songyang Academy of Classical Learning in the west, 100m south of the southern taiming (above-ground part of the base) of *Gaoshan Yangzhi* House in the south, and 270m north of the northern wall of Songyang Academy of Classical Learning in the north and the mountain foot. It covers an area of 27.8ha.

Construction-control zone: extending 500m along the boundary of the protected area eastward, westward, and northward respectively (to the south side of winding road in the north and the roads inside Fangjia Village in the east), and 150m southward along the boundary of the protected area. It covers an area of 115.4ha.

Archaeological excavation and survey zone: 100m north of the northern wall of Songyang Academy of Classical Learning.

### (6) Songyue Temple Pagoda

Protected area: existing courtyard: 200m east of the eastern wall in the east, 300m west of the western wall in the west, 200m north of the northern wall in the north, and 400m south of the front wall of the gate. It covers an area of 40.1ha.

Construction-control zone: extending 150m westward from the boundary of the protected area, 150m southward from stone archway, to the top of Taishi Peak in the north and the ridge of East Lingtai Mountain in the east. It covers an area of 235.9ha.

### (7) Huishan Temple

Protected area: 1. Kernel compound: 100m east of the eastern wall of the Refectory in the east, extending from the western wall to the eastern wall of the Pagoda of Master Jingzang in the



west, from the Songyang Academy of Classical Learning to 150m south of National Highway 207 and the ridge in the south, and 300m north of the back wall of the Main Hall; 2. Since two pavilion-shaped brick pagodas in the east and west of the Compound are close to a colour-glazed pagoda, they are considered to be a single protected area: 300m west of the western wall of the pavilion-shaped brick pagoda on the west side in the west adjacent to the protected area of Huishan Temple, 100m east of the eastern wall of the pavilion-shaped pagoda on the east side in the east, and 100 meters south of the southern wall of the colour-glazed pagoda in the south; 3. Pagoda of Monk Xingjie: extending 50 meters from the four walls of the pagoda body. It covers an area of 68.2 ha.

Construction-control zone: 1. Kernel compound: extending northward from the boundary of the protected area to the ridge of Jicui Peak in the north, 150m to the east, and to National Highway 207 in the south; 2. Qingta Pagoda: extending 300m northward from the boundary of the protected area, 200m eastward and 300m southward. It covers an area of 162.9ha.

#### (8) Shaoshi Que Gates

Protected area: 250m east of the eastern wall of the protection house (260m east of the central axis of Shaoshi Que Gates), 250m west of the western wall (260m west of the central axis of Shaoshi Que Gates), 250m north of the northern wall (255m north of the central axis of Shaoshi Que Gates), and 1500msouth of the southern wall (the southern foot of Mount Shaoshi 1500m south of the central axis of Shaoshi Que Gates).It covers an area of 84ha.

Construction-control zone: extending 150m from the boundary of the protected area eastward, westward and northward respectively (410m east and west the central axis of Shaoshi Que Gates, and 405m north of the central axis), and to the ridge of Mount Shaoshi in the south. It covers an area of 222.4ha.

Archaeological excavation and survey zone: from the brook to the foot of Mount Shaoshi in the south.

#### (9) Kernel Compound of Shaolin Temple

Protected area: 200m north of the northern wall of the temple in the north, 250m south of the front wall of temple gate in the south, 600m east of the eastern wall in the east, and 300m west of the western wall of the temple (the eastern wall of Pagoda Forest) in the west. It covers an area of 115.9ha.

Construction-control zone: extending 150m eastward from the boundary of the protected area east of Pagoda of Master Faru, to Wuhua Terrace in the west, from the boundary of the protected area of south of Yuanta Pagoda in Erzu Temple southward to the ridge of Mount Shaoshi, and from the boundary of the protected area north of Xiaoguang Pagoda northward to the top of Wuru Peak. It covers an area of 870.0ha.

#### (10) Pagoda Forest of Shaolin Temple

Protected area: from the eastern wall of Pagoda of Hanshuixigong (Qing Dynasty) to the western wall of the Kernel Compound of Shaolin Temple in the east, 300m west of the western wall of Chenggongshou Pagoda (Yuan Dynasty) in the west, 500m south of the southern wall of Pagoda of Monk Xiaoshan (Ming Dynasty) in the south till the foothill of Mount Shaoshi, and 300m north of the northern wall of Pagoda of Master Fawan (Tang Dynasty) in the north. It covers an area of 19.0ha.

Construction-control zone: extending 1900m westward from the boundary of the protected area to Wuhua Terrace, to the ridge of Mount Shaoshi in the south and to Wuru Peak in the north.



It covers an area of 681.0ha.

(11) Chuzu Temple

Protected area: 100m east of the eastern wall in the east, 100m west of the western wall in the west, 200m south of the front wall of gate in the south, and 100m north of the northern wall in the north. It covers an area of 47.7ha.

Construction-control zone: extending 500m from the boundary of the protected area eastward, westward and southward respectively and to Wuru Peak in the north. It covers an area of 388.6ha.

(12) Landscape boulevard of cultural heritage

Urban construction sections: according to the *Master Plan* of Dengfeng Municipality, Section A and B of the landscape boulevard are 33m wide. The distance between red lines is 50m, and the buildings have three or fewer storeys. Construction-control zone is the area 20m off red lines.

Non-urban construction sections: Section E, F, G, H, I, etc. of the landscape boulevard (to the east of Qimu Que Gates and to the west of Pagoda of Master Jingzang). This area is at the foot of Mount Songshan, and it belongs to the forest area according to the urban master plan. The width of the road is controlled at 11m, and the area 60ms off red lines is the construction-control zone, and 30m away from the road is setback line.

(13) Landscape harmonization zones

In order to maintain the environment and atmosphere of all historic monuments of Mount Songshan and exhibit the cultural heritages in a better environment, two classes of landscape harmonization zones are included in this plan.

a. Class 1 landscape harmonization zone

It is west of the landscape boulevard of cultural heritage and the road southeast of Shaoshi Que Gates, north of road north-east of Zhongyue Temple, and adjacent to the northern border of Dengfeng Municipality, including the majority of Mount Taishi and Mount Shaoshi. It covers an area of 88.1km<sup>2</sup>. The original natural environment in the zone needs to be preserved, in order to minimize the influence on cultural heritages. It should be classified as a mountain forest zone in the urban master plan to avoid urban development.

b. Class 2 landscape harmonization zone

The areas within the scope of the plan other than the protected areas at all levels, construction-control zones, and harmonization zones. It covers an area of 140.7km<sup>2</sup>. The zone is the residential area of Dengfeng citizens. Urban construction mainly refers to the residential, tourist and cultural buildings.

**Article 9** Regulations on the protected zone

(1) Management of the protected area

Buildings or structures other than necessary engineering works for cultural heritage protection, basic office facilities and service facilities shall not be constructed in the protected area. It is forbidden to damage or demolish the buildings, structures and other facilities specified in the protection plan, occupy or destroy the gardens, grasslands, streams, roads, ancient and famous trees, etc. reserved according to the protection plan, or conduct other activities causing destructive influence on cultural heritage protection.

(2) Management of the construction-control zone

In the construction-control zone are residential areas, office buildings, tourism and service





facilities, school buildings, parking lots, squares, farmlands, forests, etc. The construction activities in the construction-control zone shall strictly comply with relevant regulations. All new or reconstruction projects shall be approved by the administration of cultural heritage. The height of the cornice of the building shall not exceed 10m, if pitched roof is applied, the gradient shall not exceed 1:1, and their colours, styles and shapes shall match the historic atmosphere of traditional buildings. Neither colours with high saturation nor surface materials with high reflectance can be used. It is forbidden to demolish or develop any building in violation of the protection plan, or reconstruct the cultural heritage in a way that causes negative influence on the pattern and style of the cultural heritage, or conduct other activities causing destructive influence on the protection of cultural heritages and the environment of cultural heritages.

(3) Management of below-ground cultural heritage properties

Certain of the protected historic sites of the historic monuments of Mount Songshan have some ancient ruins, which are untouched archaeological excavation and survey zones. No construction activities whatsoever are allowed if the distribution of the underground cultural heritage sites in the archaeological excavation and survey zone is not known. The excavation and survey zone within the protected area can be used as farmland or grassland, but no plant having roots longer than 50cm is allowed.

(4) Management of the landscape harmonization zone

Construction activities in Class 1 landscape harmonization zone shall meet the requirements of mountainous landscape. Too vivid and bright colours shall not be used, the buildings shall not be too high, and the colours and styles of construction activities facing the cultural heritage buildings shall match the traditional historic atmosphere.

The urban and rural construction and development, the road construction and other activities in the Class 2 landscape harmonization zone shall create a harmonious environment for cultural heritages.

**Article 10** Conservation projects for the historic monuments

The measures for conserving the historic monuments of Mount Songshan are classified into the following three categories according to the value and status quo evaluation of the cultural heritage buildings:

(1) Category A, routine maintenance

Accounting for 50% of all cultural heritage buildings, it is aimed at the buildings without any prospective major hazards in the short run. Monitoring and recordkeeping are carried out continuously, for instance, testing the changes in the humidity, erosion and deformity of wood structures, testing the air pollution and concentration of acid rain in the area where brick-stone structures are located, checking the sedimentation and deformity of structures, and carrying out maintenance works based on relevant standards.

(2) Category B, minor restoration

Accounting for 45% of all cultural heritage buildings, it includes the mitigation of the damages to cultural heritage buildings on the basis of keeping the original pattern, the correction of the inclined, collapsed and disordered structures, the repair of worn parts and the removal of contemporary additions with no value.

(3) Category C, rescue restoration

Accounting for 5% of all cultural heritage buildings, it mainly includes the reinstatement of the stability of structures, the addition of necessary consolidation structures, the repair of worn



structures and the supply of missing parts.

Measures for projects in Category B and C shall be taken in light of the principles of reversibility and identifiability. Entities with surveying and designing qualification for cultural heritage conservation shall conduct the survey prior to the implementation, determine the level of the protection measures, and formulate a special plan or design, which shall be checked and ratified according to the law. Special protection measures in the plan shall be subject to professional and technical demonstration. Detailed project files shall be established and submitted by Henan Provincial Administration of Cultural Heritage to the State Administration of Cultural Heritage for reference.

**Article 11** Conservation projects for environmental safety of cultural heritage buildings

The protection and consolidation measures for preventing the damage of heritage sites shall not cause damage to the original heritages, and shall maintain the features of the original environment as much as possible.

(1) Construct protective buildings

Rebuild the dilapidated protective buildings of Taishi Que Gates so that it can also be used as a museum to highlight the culture of Que Gates of the Han Dynasty; rebuild the dilapidated protective buildings of Shaoshi Que Gates; reconstruct the existing protective buildings of Qimu Que Gates.

(2) Improve the surroundings of cultural heritage properties

- a. Change the course of Shaoxi River, to mitigate the flood threat posed by the river to the Pagoda Forest of Shaolin Temple;
- b. Manage the river course behind Shaoshi Que Gates which poses potential threat of flood, and construct a dam at upper reaches;
- c. Construct an underground vibration isolation belt along the boundaries of the protected area around the Observatory where there is no ruins of Yangcheng as shown by archaeological survey, so as to isolate the vibration of the Observatory caused by coal excavation.

(3) Add new protective facilities

All the protected historic sites shall add or improve monitoring equipment, establish digital management system for daily management, and make contingency plans for theft.

All the protected historic sites shall add or improve fire-fighting facilities, and make contingency plans for fire and flood.

**Article 12** Conservation of ancient and famous trees

The ancient and famous trees within the boundaries of the protected historic sites shall be protected and managed routinely by the management organizations of the protected historic sites.

(1) Formulate routine management and protection measures

Management organizations of the protected historic sites shall report to administrative department in charge of gardening of Dengfeng Municipality about the ancient and famous trees that are weak or worn. The administrative department in charge of gardening of Dengfeng Municipality shall organize professionals to make and implement the rescue plan.

(2) Formulate specific management measures concerning activities that damage ancient and famous trees

Prohibit scratching, posting notices, or hanging things on these trees;

Prohibit using these trees to prop or fix something during construction operations;

Prohibit climbing, breaking branches, uprooting, picking up fruit or seeds, or damaging the



branch, trunk and bark;

Prohibit stacking goods, digging holes, constructing temporary facilities or buildings, pouring harmful waste water or rubbish, using open fire, or discharging smoke within 5 meters of vertical projection of the tree crown;

Prohibit replanting, cutting, buying or selling trees without permission.

(3) Maintain the original topographic features and landscapes of the area where historic monuments of Mount Songshan are located

Vegetation on mountain slopes already worn to a certain degree shall be restored; the original natural landscapes of farmlands and forests shall be preserved.

### **Article 13** Plan for environment and landscape improvement

#### (1) Protection of original mountain environment and water environment

There shall be no quarrying, tunnel construction, or other activities damaging the structure or environment of the mountain within the construction control zone on the mountain.

When constructing and reconstructing the road around the mountain, the width and cross section shall be harmonious with the environment and atmosphere of the foot of Mount Songshan. The road shall not be widened at will.

Establish dams on the ravine channel to guarantee water storage; establish unified waste water discharge system and garbage disposal field to prevent water pollution.

#### (2) Protection of the surrounding environment of cultural heritage properties

Inharmonious buildings such as simple living houses of residents, abandoned factories, etc. within the protected area of cultural heritage shall be moved; inharmonious structures shall be demolished.

#### (3) Protection of environment on the two sides of the landscape boulevard

Simple buildings that affect the landscape shall be decorated and arranged, so that their colours, styles, and sizes can be in harmony with the traditional historical atmosphere.

#### (4) Protection of visual corridors of the protected area

The protected historic sites shall keep visual corridors and spatial views according to their own specific conditions. The visual corridors between the peaks of Mount Songshan shall be protected. No buildings shall be added in between at will. Necessary construction activities shall be examined and approved by the department of cultural heritage.

The obstacle in visual corridor between the back of Qimu Que Gates and Qimu Stone shall be eliminated under the precondition of maintaining the original topographic features and landscapes at the foot of Mount Songshan.

#### (5) The general principles of green landscape arrangement

“Harmonious on the whole and special in part” can ensure that the landscape of the plants of historic monuments of Mount Songshan has a general style, and each protected historic site has its own particularity. Plants in and around ritual buildings and Buddhist temples shall create a sacred atmosphere, and some fall-colour-plants shall be matched with evergreen trees in the background to create an elegant and serene atmosphere; plants with distinctive seasonal effects shall be chosen for roadside green spaces in tourist activity areas and on both sides of the landscape boulevard of cultural heritage, and many planting and design techniques shall be used for the arrangement of plants;

Keep and use properly the existing valuable trees to preserve information of historical environment;



Mainly choose indigenous tree species to guarantee the sustainability of the landscape of plants;

Choose plant species according to the space particularity of landscape;

Choose tree species properly; pay attention to the shape, flower colour and aspect change of plants; create a colourful landscape of plants so as to create a proper atmosphere;

Pay attention to the long-term and short-term effects of the landscape of plants; match properly the quick-growing and slow-growing tree species;

The ratio of evergreen plants to deciduous plants shall be around 1:3.

(6) Afforestation and planting within and around the protected historic sites

Avoid modern garden design and building too many parks, except those defined as theme parks or recreation parks in the plan, to prevent any harm to the historical atmosphere of historical sites and any damage to the cultural heritage caused by afforestation.

(7) Green belts on both sides of the landscape boulevard of cultural heritage

Plant street trees within the setback line, and these trees can be ginkgo, Chinese Scholar Tree, *Ailanthus altissima* ‘Qiantou’, or *Acer truncatum*; farmland or fruit trees on both sides shall be kept.

**Article 14** Plan for ecology protection and environment improvement

(1) Construct the protective forest around Dengfeng Municipality in the Master Plan of Dengfeng Municipality; protect the vegetation on Mount Songshan with natural forests

The greening of Mount Songshan shall be coordinated with urban construction of Dengfeng Municipality, Gaocheng Town, Ludian Town, Tangzhuang Township, etc. to form a green area covering the whole municipality and a green shield for the periphery of the city.

(2) Greening of the cultural heritage boulevard and cultural heritage sites

Sort out the green patches of the cultural heritage sites to form a three-level “green nodes”; improve the greening on both sides of the boulevard of cultural heritage to form a green line; with the support of the green areas of Mount Songshan, form a greening and ecological framework combining points, lines and plans.

(3) Control of environment pollution, such as industrial environment pollution around or within the area of historic monuments of Mount Songshan

a. Delimit control areas of environment pollution according to the Master Plan of Dengfeng Municipality. Delimit key areas of environment pollution control with Gaocheng Town and Yangcheng industry area at the centre; delimit a larger control area of environment pollution, including Ludian Town, to control environment pollution comprehensively.

b. Improve the polluted Naihe River within the protected area to the south of Taishi Que Gates. The beer factory at upper reaches of the Naihe River shall be moved. The landscape of the Naihe River shall be planned and designed again.

c. Take systematic measures to dispose of rubbish around historic monuments of Mount Songshan and on both sides of the landscape boulevard, instead of burning the rubbish at will.

(4) The macro-environment affecting historic monuments of Mount Songshan shall also be monitored and improved

The smoke, sulphur dioxide, waste gas etc. discharged by Faxiang thermal power plant within the industrial area south of Gaocheng Town affect the protection of the Observatory to a certain extent. At present, professionals need to analyze the reasons for the damage of the material on the Observatory and put forward requirements for discharge standard of the thermal





power plant so that the discharge indexes will comply with relevant environmental protection regulations of the state in the short term; the thermal power plant will be moved in the long term according to the plan.

**Article 15** Plans for the regulation of land use

Adjustment of the use of land around historic monuments of Mount Songshan is as follows:

(1) Demolish improperly constructed and abandoned houses and use the land as green areas for cultural heritage protection

a. The abandoned school on the east side of the Observatory shall be used for offices and astronomical park.

b. The abandoned factory and the school for further study of teachers on the west side of Songyang Academy of Classical Learning shall be used as land for greening.

c. The primary school in Gaocheng Town to the south-west of the Observatory shall be moved to another location, while the former address shall be used as farm land.

(2) Houses not used for cultural heritage protection shall be demolished and used as land for cultural heritage protection.

a. Office buildings of the government along the street to the east of the Observatory shall be used as land for astronomical museum.

b. Office buildings of the government and scattered commercial buildings along the street to the south of the Observatory shall be used as tourist commercial land for the display of cultural heritages.

(3) Move villagers and use their residences as green areas

a. Zhongyue Temple Village between Taishi Que Gates and Zhongyue Temple

b. Residences beside Qimu Que Gates

c. Residences on the west and south side of the Observatory

After they move, the land shall be used for green areas for cultural heritage conservation (some areas can be used as farmland).

(4) Take back the houses near protected historic sites and use the land for conservation and management of cultural heritages

a. Villagers' residences on the east side of the Songyang Academy of Classical Learning

b. The office buildings for the forest fire fighting team in the east yard of the Huishan Temple shall be used as the house for conservation and management of cultural heritages.

(5) Demolish the buildings that damage the landscapes within or around cultural heritage sites

a. The ropeway on the west side of the Pagoda Forest of Shaolin Temple shall be demolished. The ropeway station shall be used for greening.

b. The houses in Chuzu Temple built at will by monks or nuns shall be demolished.



## 5.e. Property management plan or other management system

### 5.e-1 Regulations on the conservation and management of the historic monuments of Mount Songshan

During the period August–December 2007, the Standing Committee of the 10th People's Congress of Henan Province will discuss and approve *Regulations for the Conservation and Management of Historic Monuments of Mount Songshan in Zhengzhou City*. These regulations will be promulgated by the Standing Committee of the People's Congress of Zhengzhou Municipality, and shall come into effect from 1 January 2008.

First, the historic monuments of Mount Songshan in these regulations, which are also the nominated property in this application report, include historic buildings, namely, the Zhongyue Temple, the Shaoshi Que Gates, the Qimu Que Gates, the Songyue Temple Pagoda, the historic buildings of the Shaolin Temple (Kernel Compound, Chuzu Temple, Pagoda Forest), the Huishan Temple, the Songyang Academy of Classical Learning, and the Observatory, approved as state priority protected historic sites and as province protected historic sites within administrative region of Dengfeng Municipality.

Second, these regulations specify the subject of property management and monitoring:

**Article 4** Zhengzhou Municipal People's Government is responsible for leading the conservation and management of historic monuments of Mount Songshan. Zhengzhou municipal administrative department of cultural heritage is responsible for reinforcing the supervision and guidance of the conservation and management of historic monuments of Mount Songshan.

Dengfeng Municipal People's Government is fully responsible for the conservation and management of historic monuments of Mount Songshan. The government shall highlight the mechanism building and increase funding support for the conservation and management work, and incorporate it into plans for national economic and social development, formulate protection plans for it, and incorporate it into overall plans for use of land and plans for urban and rural development.

Dengfeng municipal administrative department of cultural heritage is responsible for the conservation and management work of historic monuments of Mount Songshan. Its subordinate culture heritage conservation institutions are responsible for the specific ordinary work of conservation and management of historic monuments of Mount Songshan.

Relevant departments of Dengfeng Municipality such as departments of finance, religion, tourism, planning and construction, land and resources, environmental protection, forestry, public security, transportation, water administration, industry and commerce administration, etc. and the people's governments at the town and township level, and neighbourhood offices in the areas where historic monuments of Mount Songshan are located shall fulfil their own responsibilities to protect the historic monuments of Mount Songshan together."

Third, these regulations specify the principle of property management:

**Article 5** The conservation and management of the historic monuments of Mount Songshan should adhere to the principle of scientific planning, effective protection, reasonable utilization and reinforced management, by combining conservation and utilization, overall



environment control and special protection, special management and public participation to reproduce the authenticity and integrity of the historic monuments of Mount Songshan.

Fourth, these regulations specify the method of property protection and planning management:

**Article 10** Dengfeng Municipal People's Government and other relevant departments such as departments of cultural heritage, religion, tourism, planning and construction, land and resources, etc. shall organize and implement the conservation and management work of historic monuments of Mount Songshan in accordance with the master plan on the conservation of historic monuments of Mount Songshan approved by the administrative department of cultural heritage of the state. The master plan on the conservation of historic monuments of Mount Songshan should be strictly implemented without unauthorized adaptation. Necessary adaptation shall be approved by the original approval authority. The master plan on the Scenic Area of Mount Songshan should be in accordance with that of historic monuments of Mount Songshan.

Fifth, these regulations also highlight the monitoring of property management:

**Article 11** Zhengzhou municipal administrative department of cultural heritage shall coordinate with relevant functional departments and Dengfeng Municipal People's Government to monitor the protection of historic monuments of Mount Songshan periodically, present monitoring and assessment report, and submit it to Zhengzhou Municipal People's Government and administrative departments of cultural heritage at higher levels.

Sixth, these regulations also specify stipulations on the management method of activity restriction and construction activity control measures in the protected area and the buffer zone of the nominated property, as well as of how to improve property utilization.

Seventh, these regulations specify stipulations on fund raising, archive keeping, the rights and liability of managing personnel and other issues.

### 5.e-2 Other management system

The local government organs and village and county resident organizations have formulated mature systems on the routine management, special management, and department-specific management of the historic monuments of Mount Songshan.

First, the special management system of local administrative department of culture heritage includes

Announcement of the Conservation and Management of Historic Monuments of Mount Songshan;

The Conservation and Management System of Culture Heritage of Dengfeng Municipal Administration of Cultural Heritage;

The Conservation and Management System of Culture Heritage in Religious Places

Announcement of Fire Safety Management; and

Announcement of Ancient and Famous Trees Management..

Second, village conventions made by local villagers to normalize residential behaviour ensure property protection from the daily management perspective, include the following

Convention of the Conservation of Zhongyue Temple and Taishi Que Gates of Zhongyue Village;

Convention of the Conservation of Shaoshi Que Gates and Huishan Temple of Xishilipu;



Convention of the Conservation of Qimu Que Gates of Songxiyuan Academy of Classical Learning;

Convention of the Conservation of Songyue Temple Pagoda of Songshan Village;

Convention of the Conservation of Historic Monuments of Shaolin Temple, and

Village Convention of the Conservation of the Observatory of Gaocheng Village.





## 5.f. Sources and levels of finance

Before 1980, the funds for protecting the historic monuments of Mount Songshan were appropriated by the State Administration of Cultural Heritage, Henan Provincial Administration of Cultural Heritage and local people's governments at various levels. From 1980 up to the present, the funds for protecting the historic monuments of Mount Songshan and relevant funds for improving the environment came from the State Administration of Cultural Heritage, Henan Provincial Administration of Cultural Heritage, local people's governments at various levels, foreign affairs departments, tourism departments, and the National Development and Reform Commission. After the maintenance and protection projects had been completed, the State Administration of Cultural Heritage or Henan Provincial Administration of Cultural Heritage examined the historic monuments of Mount Songshan. The quality of all projects is in accordance with the standards of cultural heritage maintenance.

Because the nominated historic monuments are all protected historic sites at provincial level and above, and most of them are key cultural heritages under state protection, the protection funds are basically guaranteed. Meanwhile, the local management departments are actively expanding the sources of funds to support more in-depth and careful management monitoring and scientific research. Besides, a large proportion of the revenues of the local tourist industry are used to strengthen the protection. In short, funded and supported by governments at various levels and relevant management departments of the state, the protection of the historic monuments of Mount Songshan is on the right track.

Table 5-4 is a statistical illustration of the sources of funds for the historic monuments of Mount Songshan from 1949 to 2006.


**Table 5-4: Statistical illustration of the sources of funds**

Years	Sources of funds	Amount of funds (1000 yuan)	Purpose of funds	Main projects
1949 to 1980	State Administration of Cultural Heritage and Henan Provincial Administration of Cultural Heritage	20,000	Cultural heritage conservation	Protection of murals in Shaolin Temple and Chuzu Temple in 1954; Protection and repair of ancient buildings including Shaolin Temple, Zhongyue Temple, Huishan Temple, the Observatory, etc. between 1979 and 1980
			Improving the environment of cultural heritages	Improving the environment of the Kernel Compound of Shaolin Temple, Pagoda Forest and Zhongyue Temple between 1979 and 1980
	People's Government of Dengfeng County	2000	Cultural heritage conservation	ditto.
			Improving the environment of cultural heritages	ditto
			Wages for the personnel of the cultural heritage protection system	
	1980 to 2006	State Administration of Cultural Heritage and Henan Provincial Administration of Cultural Heritage	20,000	Cultural heritage conservation
Cultural heritage conservation				Protection and repair of the ancient buildings of the Kernel Compound of Shaolin Temple; Installation of security and fire-fighting facilities at Shaolin Temple in 1999; Installation of security and fire-fighting facilities in Huishan Temple, the Observatory and Songyang Academy of Classical Learning between 2003 and 2006
People's governments at various levels; Foreign affairs departments and tourism departments; The National Development and Reform Commission		500,000	Improving the environment of cultural heritages	Improving the environment of Shaolin Temple, Zhongyue Temple and Songyang Academy of Classical Learning
		10,000	Wages for the personnel of the cultural heritage protection system	



## 5.g. Sources of expertise and training in conservation and management techniques

The repair, protection, and management of the historic monuments of Mount Songshan have been strongly supported and guided by related departments in charge, institutions of higher learning and cultural heritage research institutes, including the State Administration of Cultural Heritage, Henan Provincial Administration of Cultural Heritage, Zhengzhou Municipal Administration of Cultural Heritage, Tsinghua University, Henan University, Henan Research Institute of Ancient Architecture Protection, etc. The protection plans, the schemes of all large- and medium-sized cultural heritage repair projects for the historic monuments of Mount Songshan have been formulated by experts from the Architectural Design and Research Institute, Tsinghua University, Henan Provincial Research Centre for the Protection and Design of Cultural Heritage Buildings, etc. with national grade-1 protection, survey and design qualifications. They have been submitted to the State Administration of Cultural Heritage for approval by Henan Provincial Administration of Cultural Heritage and have been implemented by Dengfeng Municipal Administration of Cultural Heritage. The personnel of the Zhengzhou Municipal Administration of Cultural Heritage and Dengfeng Municipal Administration of Cultural Heritage often attend the seminars and training courses held by the State Administration of Cultural Heritage, Henan Provincial Administration of Cultural Heritage, Construction Department of Henan Province, and related colleges and universities. For example, they attended the training course on heritage protection held by the State Administration of Cultural Heritage and the training courses on engineering techniques for the repair and protection of cultural heritage buildings, the techniques for the general survey of cultural heritage properties, the archiving of four legal prerequisites, the management of cultural heritage collections, the management of cultural heritage record, cultural heritage restoration, etc. held by Henan Provincial Administration of Cultural Heritage, and obtained systematic professional knowledge and research ability. Additionally, Dengfeng Municipal Administration of Cultural Heritage has cooperated with Tsinghua University, Tongji University, and Henan University on a variety of topics such as architectural history, architectural structure, architectural surveying and mapping, human geography, religious culture, ritual and ceremonial buildings, and scientific buildings, for example, An investigation and study of the Three Han Que Gates at Mount Songshan, Research and Practice of the Techniques for the Relocation and Consolidation of Datang Stele in Songyang Academy of Classical Learning, Removal and Protection of the Murals in Shaolin Temple, A Study on the Pest Control and Rejuvenation of Cypress Trees Honoured “Generals” in the Han Dynasty, etc. Numerous research results and practical experience have been obtained.



## 5.h. Visitor facilities and statistics

The historic monuments of Mount Songshan are conveniently located 83km from the Xinzheng International Airport of Zhengzhou, which is situated to the west of Zhengzhou, to the east of Luoyang, and to the north of Xuchang. Expressways link these buildings with Zhengzhou, Luoyang, and Xuchang and National Highway 207 runs through the whole area.

As a tourist and sightseeing resort, the historic monuments of Mount Songshan have the following advantages:

1. The nominated areas are located on the edge of the urban area of Dengfeng and at Mount Songshan. The distance in between is within the medium range. They are not affected or disturbed by urbanization, but they are still dependant on the urban area.

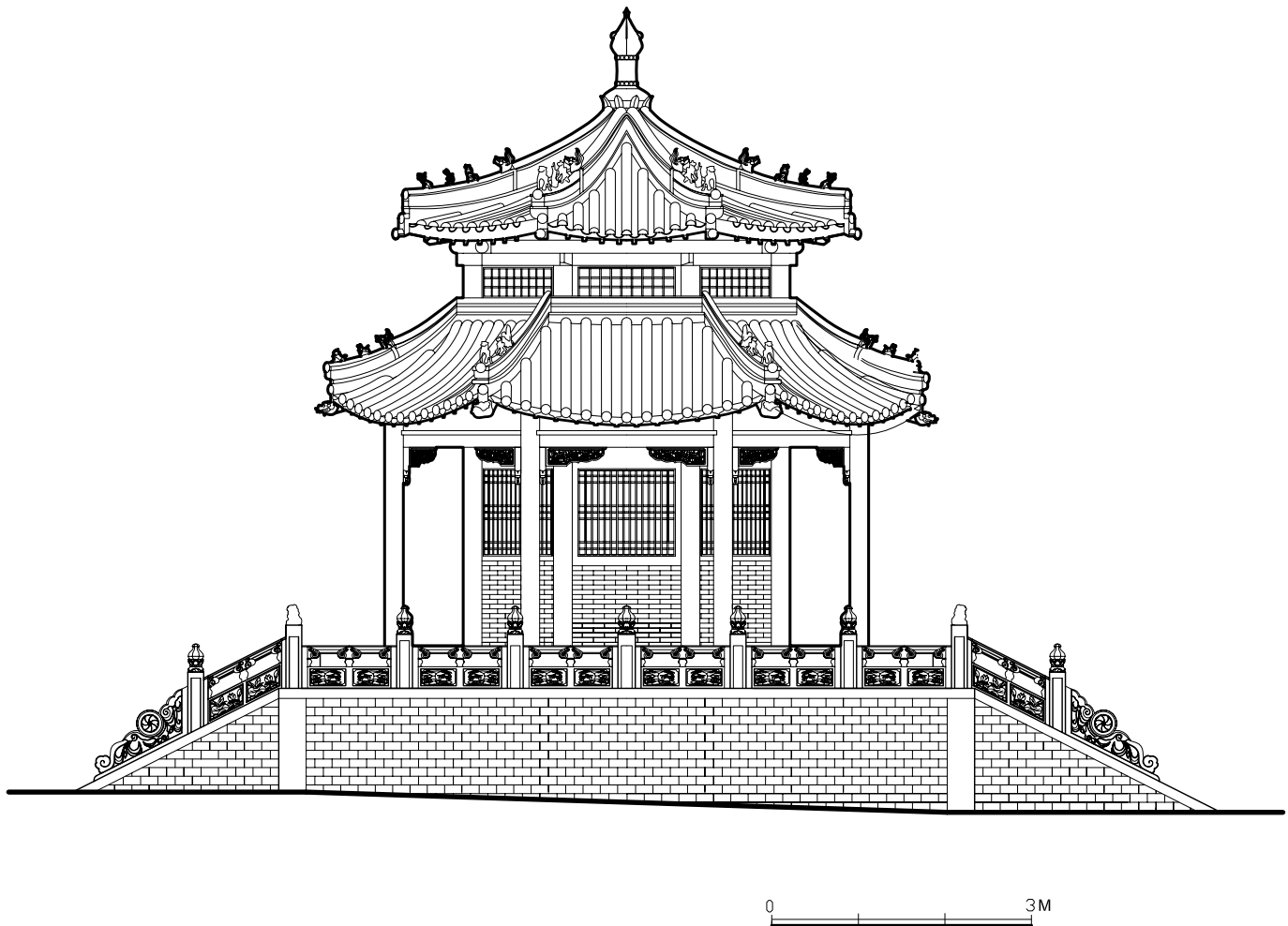
2. Facilities supported by the urban area such as hotels and roads outside the core zone and buffer zone are becoming more complete and abundant. The transportation between here and surrounding large cities such as Beijing, Tianjin, Shijiazhuang, Xi'an, Jinan, Zhengzhou, Luoyang, and Xuchang is very convenient: it takes 40 minutes to 6 hours by car. At present, Dengfeng Municipality has 30 hotels and restaurants (including three three-star hotels and two four-star hotels). There is accommodation for 4000 tourists there at the same time. There are six travel agencies providing various kinds of tourist services for tourists at any time.

Table 5-5 gives statistics of tourists visiting the historic monuments of Mount Songshan between 2001 and 2005

**Table 5-5: Statistics of visitors to the historic monuments of Mount Songshan between 2001 and 2005**

Year	Number of visitors
2001	1.69 million
2002	1.876 million
2003	1.214 million (the number was lower because of SARS)
2004	2.38 million
2005	3.20 million





Drawing-1-B-3 Side elevation of Yaocan Pavilion of Zhongyue Temple



## 5.i. Policies and programmes related to the presentation and promotion of the property

Since the 1990s, the central government, local people's governments at various levels, cultural heritage departments, and promotion departments have encouraged ordinary people to publicize the Convention Concerning the Protection of the World Cultural and Natural Heritage and the Law of the People's Republic of China on the Protection of Cultural Relics and to spread information about cultural heritage protection, and to display, promote, and report cultural heritage properties such as the historic monuments of Mount Songshan to Chinese people and foreigners. The Zhengzhou Municipal People's Government and the Dengfeng Municipal People's Government often use various kinds of media such as newspaper, periodicals, television, radio, etc. to introduce the historic monuments of Mount Songshan and disseminate knowledge about their history, art, science, and culture to the public. More than 30 titles of various kinds of popular science literature have been published, including Shaolin Temple at Mount Songshan, Zhongyue Temple, Songyang Academy of Classical Learning, Observatory, Pagoda Forest of Shaolin Temple, Architectural Complex of in Shaolin Temple, Shaolin Stone Carvings, etc.

Protection is the prerequisite for the promotion and display measures for the historic monuments of Mount Songshan as well as tourist development. The authenticity and integrity of cultural heritage are maintained in order to ensure the sustainable development of these precious historical monuments. While strengthening heritage protection, the local government has opened most of the ancient buildings in the core zone as planned and has used the historical and cultural heritage in a rational way to adapt them to the rapid development of the tourist industry.

The historical, artistic, and scientific value of the historic monuments of Mount Songshan has been increasingly recognized and noticed. Reporters from more than 100 Chinese media have visited Dengfeng, including Xinhua News Agency, CCTV, Shandong TV, Tianjin TV, Beijing TV, Hunan TV, Shaanxi TV, Sichuan TV, Guangdong TV, Henan TV, Zhengzhou TV, Hong Kong Phoenix TV, People's Daily, China Daily, Economic Daily, China Cultural Relics News, China Tourism News, Henan Daily and Zhengzhou Daily. As of September 2006, more than 100 special programmes on cultural heritages such as the historic monuments of Mount Songshan had been filmed and aired by CCTV alone.

To meet the requirements for the display and promotion of the historic monuments of Mount Songshan, Dengfeng Municipal Administration of Cultural Heritage has established the Cultural Heritage Tourism and Reception Division, provided full-time guides and trained them regularly, and formulated the Work Responsibilities of Guides and Measures on Awards and Penalties, providing free services and explanations for the old, weak, sick, and disabled, children, and soldiers on active duty. A tourist service centre has been established in every nominated tourist area with historic monuments of Mount Songshan; signs for tourists, direction boards, and Chinese and English introductions have been provided for all the important buildings in the nominated areas. Popular science articles, books, and guidebooks of various kinds have been published to introduce the historic monuments of Mount Songshan and meet the requirements of visitors and professional workers at different levels, so that people can learn about the historic monuments of Mount Songshan easily, and these have been well received by all social circles.



## 5.j. Staffing levels

At present, the Dengfeng Municipal Administration of Cultural Heritage has 110 full-time staff members specializing in architecture, archaeology, office work, statistics, records, and promotion; 60% of them have received a college education.

To strengthen the technological capability, researchers and professors from the Panel of Experts in Ancient Architecture of the State Administration of Cultural Heritage, the Architectural Design and Research Institute of Tsinghua University, the Chinese Society of Cultural Heritage, the National Institute of Cultural Heritage, the Henan Provincial Administration of Cultural Heritage, the Traditional Architecture and Landscape Planning and Designing Institute of Henan University, the Henan Research Institute of Ancient Architecture Protection, etc. have been recruited to form a panel of experts and provide specific guidance on the protection, repair, and study of the historic monuments of Mount Songshan.



## 6. Monitoring

### 6.a. Key indicators for measuring state of conservation

#### 6.a-1 Conservation conditions

According to the statistics for the nominated property between 1953 and 2006, except for the Shaolin Temple's Pagoda Forest and some ancient pagodas near it suffering from loose brickwork, cracks, or inclination of the pagoda bodies, and also the Imperial Library of Zhongyue Temple, Chongsheng Gate, Huasan Gate and The Qianlong Imperial Stone Tablet Pavilion being in need of overhaul and protection, all the other sites are well preserved. The rate of good conservation exceeds 90%.

#### 6.a-2 Structural stability

The test findings show that on almost all the nominated sites there are stable building foundations, solid walls, and wooden structures without any sign of leaning, apart from the Pagoda Forest of the Shaolin Temple and some ancient pagodas near it that are at risk from instability. The Imperial Library of the Zhongyue Temple, the Chongsheng Gate, the Huasan Gate, and the Qianlong Imperial Stone Tablet Pavilion are also in need of maintenance.

#### 6.a-3 Leakage

The nominated property is located in the warm-wet continental monsoon climate zone with four distinct seasons. Winters are severe, with snow, whilst summer is rainy and damp. It is easy for snow or rainwater to flow into the tile roofs, pagoda bodies, and the Observatory. The effect of the wind conditions is to facilitate the growth of weeds or small trees, which increase the hazards of leakage. However, this kind of damage has been eliminated following the maintenance work carried out in recent years. The impacts occasioned by the climate, the environment, and other natural elements make it obligatory to carry out regular checks on the tile roofs, the pagoda bodies, and the Observatory in order to prevent the leakage caused by the high winds..

#### 6.a-4 Environment and landscape

The environment and landscape inside and around the nominated property sites have to a considerable extent preserved its historical appearance. Some of the uncontrolled building in recent times which were not coordinated with the landscape of historic buildings have been renovated, and the surrounding farmland and plantations are in good condition. The environment and landscape will be protected and controlled strictly in line with the Master Plan for the





Conservation of Ancient Buildings at Mount Songshan in Dengfeng Municipality.

Climatic and hydrographic measurements are regularly monitored by the relevant departments, as are vegetational conditions and visitor numbers. Monitoring reports are submitted to and recorded by the Dengfeng Municipal Administration of Cultural Heritage. There is a procedure for reporting abnormalities which are then handled in compliance with management and legal procedures.

**Table 6-1: Key indicators for conservation monitoring in the nominated property**

Item	Monitoring factor	Monitoring measure	Monitoring period	Monitoring agency	Receiver of monitoring data
Monitoring over nominated property	Fire risk	Observation	Daily monitoring and one statistical report per month	Dengfeng Municipal Administration of Cultural Heritage	Dengfeng Municipal Administration of Cultural Heritage
	Theft of cultural relics (including their component parts)	Check	Daily check and one statistical report per month	Dengfeng Municipal Administration of Cultural Heritage	Dengfeng Municipal Administration of Cultural Heritage
	Changes in the historic building complexes at Mount Songshan, including the degree and rate of ageing of wooden or stone structures, damage to wooden buildings (insect, humidity), and the erosion of wooden structures	Observation	One monitoring each quarter	Dengfeng Municipal Administration of Cultural Heritage	Dengfeng Municipal Administration of Cultural Heritage
	The extent of environmental change and the resulting impact	Observation	One monitoring each quarter	Dengfeng Municipal Administration of Cultural Heritage	Dengfeng Municipal Administration of Cultural Heritage
	Stability of structure and foundation	Instrument measurement	Once a year	Dengfeng Municipal Administration of Cultural Heritage	Dengfeng Municipal Administration of Cultural Heritage
	Frequency of regular maintenance for historic building complexes	Statistical record	One statistical report each quarter	Dengfeng Municipal Administration of Cultural Heritage	Dengfeng Municipal Administration of Cultural Heritage
	Number and scale for the expansion, renovation, reconstruction of historic buildings, and new construction	Statistical record	One statistical report each quarter	Dengfeng Municipal Administration of Cultural Heritage	Dengfeng Municipal Administration of Cultural Heritage



Item	Monitoring factor	Monitoring measure	Monitoring period	Monitoring agency	Receiver of monitoring data
Conventional environment monitoring of nominated properties	Meteorological conditions	Instrument measurement	Throughout the year and according to relevant standard	Dengfeng Municipal Meteorological Bureau	Dengfeng Municipal Administration of Cultural Heritage Dengfeng Municipal Meteorological Bureau
	Hydrographic condition	Instrument measurement	Throughout the year and according to relevant standard	Dengfeng Municipal Water Conservancy Bureau	Dengfeng Municipal Administration of Cultural Heritage Dengfeng Municipal Water Conservancy Bureau
	Air quality	Instrument measurement	Throughout the year and according to relevant standard	Dengfeng Municipal Bureau of Environmental Protection	Dengfeng Municipal Administration of Cultural Heritage Dengfeng Municipal Bureau of Environmental Protection
	Noise level	Instrument measurement	Monitor once per quarter, and each monitoring lasts seven days	Dengfeng Municipal Bureau of Environmental Protection	Dengfeng Municipal Administration of Cultural Heritage Dengfeng Municipal Bureau of Environmental Protection
	State of vegetation	Observation and examination	Every year	Management Committee of Scenic Area of Mount Songshan of Henan Province, Dengfeng Municipal Forest Bureau	Management Committee of Scenic Area of Mount Songshan of Henan Province, Dengfeng Municipal Administration of Cultural Heritage, Dengfeng Municipal Forest Bureau
Other monitoring	Number of visitors	Statistical record	Throughout the year and according to relevant standard	Dengfeng Municipal Tourism Bureau	Dengfeng Municipal Administration of Cultural Heritage, Dengfeng Municipal Tourism Bureau



## **6.b. Administrative arrangements for monitoring the property**

### **6.b-1 Meteorological and hydrological monitoring**

The Dengfeng Meteorological Bureau and the Dengfeng Water Conservancy Bureau are responsible for monitoring the meteorology and hydrology at the nominated property and its surrounding areas.

### **6.b-2 Environmental monitoring**

The Dengfeng Municipal Bureau of Environmental Protection monitors air and water quality and environmental noise: air quality and noise are monitored quarterly and water quality three times a year, at the times when the river water is at high, normal, and low levels respectively.

### **6.b-3 Ecological monitoring**

The Management Committee of the Scenic Area of Mount Songshan of Henan Province and the Dengfeng Municipal Forest Bureau cooperate with the Dengfeng Municipal Bureau of Environmental Protection in monitoring the vegetation and eco-environment of the sites, once each in summer and winter.

### **6.b-4 Visitor monitoring**

Uncontrolled tourism expansion may adversely affect the protection and management of the nominated property. The Dengfeng Municipal Tourism Bureau collaborates with the Dengfeng Municipal Administration of Cultural Heritage and the Administration of Ethnic and Religious Affairs to monitor tourism. The monitoring includes evaluation of the visitor environment, collection of statistics on the annual visitor numbers, analysis of where visitors come from and the development of tourist markets, analysis of the benefits of tourism, monitoring the facilities of existing and potential scenic places, monitoring the influence of visitor activities on site security, etc.

### **6.b-5 Protective monitoring**

The Dengfeng Municipal Administration of Cultural Heritage and the Dengfeng Municipal Bureau of Ethnic and Religious Affairs, who manage the properties, are responsible for the installation and maintenance of equipment for security, fire control, and water supply.. They also arrange training for special managers to use these facilities.

### **6.b-6 Monitoring of the surrounding landscape**

The Dengfeng Municipal Administration of Cultural Heritage appoints resident supervisors to each site to observe their condition and promptly solve problems that arise. Their monitoring



responsibilities relate to observation of the current state of the sites, any changes in the surrounding landscape, the implementation of the various protective measures that are installed, as well as of the Master Plan for the Conservation of Historic Monuments of Mount Songshan in Dengfeng Municipality.

Contracts are signed with scientific research academies or higher institutions for extensive joint monitoring projects or projects entailing the application of high technologies, such as those for monitoring the architectural and ecological conditions of the monuments. Cooperation of this kind makes it possible for problems to be solved rapidly and effectively when they arise.

An annual monitoring report based on the results of the monitoring activities listed above is prepared and lodged in the archives of the Dengfeng Municipal Administration of Cultural Heritage. This report is also submitted to the Henan Provincial Administration of Cultural Heritage. Any abnormalities and problems are reported and dealt with in compliance with legal procedures without delay.





## 6.c Results of previous reporting exercises

### 6.c-1 Survey for research

6.c-1-1 Survey Report on Zhougong Sundial Platform by Dong Zuobin, Liu Dunzhen, Gao Pingzi (Republic of China), published by The Commercial Press in May 1939.

Abstract: Dong Zuobin, Liu Dunzhen, and Gao Pingzi elaborate their ideas from the perspectives of history, architectonics, and astronomy respectively. The three authors carried out exhaustive research on the Gaocheng-based Zhougong Sundial Platform, the Observatory, and their histories. They not only depicted the characteristics and conservation conditions of the building complex, but also revealed the close relationship between significant Chinese astronomical events since Zhougong recorded the centre of the Earth and measured the shadow of the sun, opening up astronomical thought in ancient China.

6.c-1-2 Three Han Que Gates at Mount Songshan by Lü Pin, published by Cultural Relics Publishing House in August 1990.

Abstract: The book expounds the history and current situation of the Three Han Que Gates (Taishi, Shaoshi, and Qimu). It studies the histories, structures, contents, and features of paintings and inscriptions of all the Que Gates, analyses the engraving techniques of the paintings, and discusses the life and belief that the paintings reveal. It is an important book for research on the three Han Que Gates at Mount Songshan.

6.c-1-3 The Shaolin Temple of China Pagoda Forest by Yang Hunching, published by Zhong Hua Book Company in April 2003.

Abstract: “The Pagoda Forest of Shaolin Temple integrates various artistic styles and engraving techniques of different periods over the past 1000 years. It reflects half of the history of the pagoda. It is an outdoor museum of ancient pagodas and buildings, a sample room for studying the ancient pagodas and buildings, architectural history, art history, religious and cultural history, as well being a tourist attraction for both home and foreign visitors”(from the Preface by Luo Sheen). This book is part of the three-volume large photo album entitled The Shaolin Temple of China. Based on the field survey and first-hand information, the book describes the state of conservation of the 230 tomb towers in the pagoda forest and 16 nearby pagodas and tomb towers, it analyses the dates of construction, the materials of the buildings, their structures, heights, and plans, storeys of the eaves, the conditions of the roofs, inscriptions, techniques of piled architecture, foundations, the orientation of their gates, the central chambers of the pagodas, the solid pagodas etc. It is not only a precious reference work for studying the Pagoda Forest, but it also clarified some misleading gossip about the number of the pagodas.

6.c-1-4 The Shaolin Temple at Mount Songshan by Lü Chongjin, published by Henan People’s Publishing House in May 2002

Abstract: This book is an introduction to the historical processes, landscape, steles, the Chan Sect, Shaolin martial art, the architecture of the Temple, some of its famous monks, tourism, etc. with abundant historical references and research findings. The author on the one hand sorts out the existing historical information and critically examines its flaws, and on the other hand adds much new material in conveying the natural, geographical, and cultural background of the formation and development of the Kernel Compound of the Shaolin Temple, the Pagoda Forest,



the Chuzu Temple, and other main buildings. The book provides much new information about the history, religion, architecture, thoughts, and culture of the Shaolin Temple.

6.c-1-5 Basic Information about Dengfeng, a Well Known Historic and Cultural City, mainly edited by Gong Songtao, printed by the Dengfeng Municipal People's Government in October 1996.

Abstract: This book is the basic information about inscription for the Well-Known Historical and Cultural City of Dengfeng Municipality at the provincial level, which includes the history, famous persons and scenic spots, cultural relics, traditions and culture, folk customs etc. of Dengfeng Municipality. In the meanwhile, it also introduces the ancient buildings at Mount Songshan, presenting the affluent historic and cultural resources of the city. The book not only plays a positive part in the successful inscription of Dengfeng, but also facilitates people to have an accurate understanding of the ancient building complexes at Mount Songshan and their relied spiritual and cultural background.

6.c-1-6 Architectures of the Shaolin Temple by Zhang Jiatai, published by Zhong Hua Book Company in April 2003.

Abstract: From such points of view as layout of building groups, architectural form, structural form, and characteristics of decoration, this book describes, analyses, and comments on the component parts of the building complex of the Shaolin Temple such as the Kernel Compound, Chuzu Temple, Erzu Temple, Sansui Temple, Pagoda Forest, and the surrounding ancient pagodas. It is a monograph in which the architectures of the Temple are expounded.

6.c-1-7 The Observatory (Chinese and English edition) by Gong Songtao, published by the State Administration of Cultural Heritage in July 2004.

Abstract: This is the text of the World Heritage nomination for the Dengfeng Observatory, the Songyue Temple Pagoda, and the Pagoda Forest of the Shaolin Temple. In accordance with the UNESCO requirements, the book presents the Observatory under six headings: identification and description of the property, justification of outstanding universal value, management, data, management body and responsible person. It provides important information about the geographical location, history and evolution, present situation, universal value, overall planning of and scientific research on the Observatory, and legislation for protecting the Observatory and the management system.

6.c-1-8 Chinese Ancient Pagodas: Ancient Pagodas at Mount Songshan at Dengfeng (Songyue Temple Pagoda and Pagoda Forest of Shaolin Temple) (Chinese and English edition) by Gong Songtao, published by the State Administration of Cultural Heritage in July 2004.

Abstract: This is the text of the World Heritage nomination for the Dengfeng Observatory, the Songyue Temple Pagoda, and the Pagoda Forest of the Shaolin Temple. In accordance with the UNESCO requirements, the book presents the Songyue Temple Pagoda and the Pagoda Forest of the Shaolin Temple on six aspects including identification and description of the property, justification of "outstanding universal value", management, data, management body and responsible person. It provides important information about the geographical location, history and evolution, present situation, universal value, overall planning of and scientific research on the monuments, legislation for protecting the pagodas, and the management system.

6.c-1-9 The Songyue Temple at Dengfeng County by Liu Dunzhen, published in Issue 4, Volume 6, of Transactions of the Building Society of China, June 1937.

Abstract: This article is part of Record of the Investigation of the Ancient Architectures of



Northern Henan by Liu Dunzhen of the Building Society of China in the 1930s. It records the location, history, and basic layout of the Songyue Temple and the main buildings such as the gate of the temple and the Halls of Sakyamuni, Pandaravasi, and Guan Yu. It also introduces the plan, structure, and appearance of the Songyue Temple Pagoda. The construction of the pagoda is presumed to date from the first year of Zhengguang (520 CE) of the Northern Wei Dynasty according to its structure, the pattern features of the pagoda, and the steles at the Songyue Temple, and the pagoda is considered to be the originator of the single-story multi-eaves pagoda of China and hence of great value.

6.c-1-10 The Shaolin Temple at Dengfeng County by Liu Dunzhen, published in Issue 4, Volume 6, of Transactions of the Building Society of China, June 1937

Abstract: This article is part of Record of the Investigation of the Ancient Architectures of Northern Henan by Liu Dunzhen of the Building Society of China in the 1930s. Based on the data from field study, it describes the construction and history of the Shaolin Temple and its status in the history of Chinese Buddhism, more especially the Chan sect, reviews the origins and influence of Shaolin martial art, introduces the general appearance of the main buildings such as the stone memorial archway of the Kernel Compound of the Temple, the gate of the Temple, the Hall of the Deva Kings, the Bell and Drum Towers, the east and the west side halls, the Hall of Sakyamuni, the Tower of Buddhist Scriptures, the Abbot's Room, the Pilu Pavilion and the Ganlu Platform, presents the main hall of the Chuzu Temple and part of the tomb-pagoda of Pagoda Forest of Shaolin Temple, and fully recognizes its important value by comparative analysis.

6.c-1-11 The Zhougong Temple at Gaocheng Town of Dengfeng County by Liu Dunzhen, published in Issue 4, Volume 6, of Transactions of the Building Society of China, June 1937

Abstract: This article is part of Record of the Investigation of the Ancient Architectures of Northern Henan by Liu Dunzhen of the Building Society of China in the 1930s. It introduces the buildings of the Zhougong Temple (today's Observatory) such as the entrance gate, the ji gate, and the Zhougong Shrine. The article studies, maps, and describes the establishment, evolution, form, and use of the Observatory and the Zhougong Sundial Platform in detail. Details of the elevation and iconography of the Observatory are annexed to the article and the two platforms are considered to be precious heritage properties in the history of Chinese astronomy.

6.c-1-12 The Observatory at Dengfeng County and the Zhougong Sundial Platform compiled by the Committee for Cultural Heritage Records of Zhengzhou City, published in Cultural Heritage Records of Zhengzhou City in July 1961.

Abstract: The Observatory is situated at Gaocheng Town south-east of Dengfeng, and was established by Guo Shoujing in the Yuan Dynasty. The Zhougong Sundial Platform, which was rebuilt in the Tang Dynasty, is also there. It is the oldest surviving astronomical observatory in China, and is of very great importance in the history of astronomy and architecture. The monuments are presented in two parts.. It first describes the form, size, structure, and state of conservation of the Observatory, and briefly introduces the life story of Guo Shoujing, a well known astronomer in the Yuan Dynasty and the origin and functions of the Observatory. The second is devoted to the form, structure, origin, and evolution of the Zhougong Sundial Platform, which is close to the front of the Observatory.

6.c-1-13 Research on the Pagoda of Master Xiaoguang of the Tang Dynasty in the Shaolin Temple at Dengfeng – Discussion on the Hexangular Pagoda by Zhang Jiatai, published in Issue 2, 1980, Journal of the National Museum of Chinese History.



Abstract: On the basis of textual research and analysis of the history, plan, architectural structure, and decorative characteristics of the ancient pagoda for the Tang Master Xiaoguang in the Shaolin Temple, the author considers the history and the origin of the ancient hexangular pagoda and inheritance of its shape.

6.c-1-14 Investigation of Craftsman Liu Tingxiu in the Yuan Dynasty and His Buildings by Zhang Jiatai, published in Issue 2, 1981, Cultural Relics of Central China.

Abstract: Through field investigation of the masonry of the Zhuanlun Tower of Buddhist Scriptures in the Kernel Compound of the Shaolin Temple and the Pagodas of Elder Yueyan and Elder Huanyuan in the Pagoda Forest of the Temple and on the basis of textual research on the inscriptions on the stele in the Tower of Buddhist Scriptures in the Temple and two other pagoda inscriptions, the article considers Liu Tingxiu to have been a creative masonry craftsman. The three buildings mentioned in the article are regarded as the works of Liu Tingxiu. In ancient China, it was unusual for the names of the craftsmen to be kept on the main body of the building. The discovery of Liu Tingxiu and his work are of considerable importance for studying the masonry system in the Yuan Dynasty.

## 6.c-2 Survey for Protection

6.c-2-1 Tiles Discovered at the Site of the Former Songyue Temple by the Cultural Relics Working Group of Henan Provincial Bureau of Culture, published in Issue 7, 1965, Cultural Relics.

Abstract: the Songyue Temple is situated at the southern foot of Mount Songshan north of Dengfeng Municipality. It is known as the Grand Pagoda Temple by the local people. The Songyue Temple was one of the first group of state priority protected historic sites to be designated by the State Council in 1961. To strengthen the protection of the Temple Pagoda, the Cultural Relics Working Group of Henan Provincial Bureau of Culture surveyed the Songyue Temple at the end of 1964. Some tiles from ancient buildings were found around the Songshuling Ridge west of the pagoda. The tiles can be divided into eave tiles, plain tiles, and other tiles. Most of the tiles are from the Tang Dynasty, the remainder dating from earlier or later periods. These tiles contribute significantly to research on the former site of the Songyue Temple.

6.c-2-2 Brief Survey Report of the Songyue Temple at Dengfeng by Henan Provincial Institute of Ancient Architecture Protection, published in Issue 4, 1987, Cultural Relics.

Abstract: For the renovation of the Songyue Temple Pagoda, Henan Provincial Institute of Ancient Architecture Protection carried out a comprehensive and detailed study of the monument. This brief paper contains reports on the general appearance of the buildings and their environment, the composition of the main body of the pagoda and major discoveries, researches on the “coincidental relationship between the interior and the exterior and determination of the height of the pagoda,” “existing no-floorslab devices among the floors of the interior,” and “whether or not the main body of the existing pagoda is of original composition,” providing important data for later generations to understand the Pagoda and carry out related research work.

6.c-2-3 Brief Report of the Clearing of the Underground Shrine of the Songyue Temple Pagoda at Dengfeng by Henan Provincial Institute of Ancient Architecture Protection, published in Issue 1, 1992, Cultural Relics.

Abstract: The Songyue Temple Pagoda was built in the Zhengguang period of the Northern





Wei Dynasty (520–24 CE) and is the earliest brick pagoda in China. In the 1980s the cultural heritage authority renovated the pagoda. Before the renovation the area surrounding the pagoda and its foundations were surveyed in detail, revealing the existence of a shrine beneath the foundations. In 1988 the underground shrine was cleared. This brief report gives details of the architectural structure, murals and inscriptions, and excavated finds. It was considered that the underground shrine was built simultaneously with the pagoda, being renovated later. On the walls of the underground shrine there are three inscriptions bearing the exact time of construction. The earliest is dated to the 21st year of the Kaiyuan period in the Tang Dynasty (733 CE) and the latest to the 2nd year of Emperor Yongzheng (1724) and the 8th year of Emperor Qianlong (1743) in the Qing Dynasty. The inscriptions may have been made by visitors to the palace, suggesting that the underground shrine open in the Kaiyuan period of the Tang Dynasty and the Yongzheng and Qianlong periods of the Qing Dynasty. However there is no other sign of renovation anywhere else. The statue bearing an inscription dated to the 4th year of the Zhengguang period of the Northern Wei Dynasty that was unearthed from the underground shrine gives precious physical information about the time when the Songyue Temple Pagoda was built.

6.c-2-4 Brief Report of the Clearance of the Heavenly Shrine in the Songyue Temple Pagoda at Dengfeng, by Henan Provincial Institute of Ancient Architecture Protection, published in Issue 1, 1992, Cultural Relics.

Abstract: In 1989 the cultural heritage authority renovated the main body of the Songyue Temple Pagoda and cleared the two “heavenly shrines” discovered at its summit. The top of the pagoda and the shrines were restored without changing their historical layout and appearance. The article reports the restoration in four sections: the architectural form of the top of the pagoda, the position of the shrines and their method of construction, the remains that were discovered, and conclusions. Clearance of the shrines proved that the Pagoda was built in the Northern Wei Dynasty and repaired during the late Tang Dynasty and the early Song Dynasty. The findings also revealed that a government-run office was set up at that time for the repair of the pagoda.

6.c-2-5 Report on Survey and Design of the Huishan Temple at Dengfeng, by Henan Provincial Institute of Ancient Architecture Protection in 2005.

Abstract: From 2001 to 2005, a survey of ancient buildings was carried out at the Huishan Temple, organized by the Henan Provincial Institute of Ancient Architecture Protection. Investigation and research on the wooden structures, the masonry walls, and other accessories in the main hall of the Temple, based on in-depth study of the materials and structures of all the component parts of the ancient buildings in the Temple, revealed the main causes of damage to the buildings. The structural security of parts of the buildings not visible externally was analysed and a scheme for repairing and protecting the Temple was worked out.



## 7. Documentation

### 7.a. Photographs, slides, image inventory and authorization table, and other audiovisual materials

#### 7.a-1 Drawings

**Table 7-1: Drawings**

Number	Name
Taishi Que Gates	
Drawing-1-0-1	Plan and south elevation of Taishi Que Gates
Drawing-1-0-2	North and south elevation of West Structure of Taishi Que Gates
Drawing-1-0-3	North and south elevation of East Structure of Taishi Que Gates
Drawing-1-0-4	Plan and east and west elevation of West Structure of Taishi Que Gates
Drawing-1-0-5	Plan and east and west elevation of East Structure of Taishi Que Gates
Zhongyue Temple	
Drawing-1-A-1	General plan of Zhongyue Temple
Drawing-1-A-2	General section plan of Zhongyue Temple
Drawing-1-A-3	General elevation of Zhongyue Temple
Drawing-1-B-1	Plan map of Yaocan Pavilion of Zhongyue Temple
Drawing-1-B-2	Front elevation of Yaocan Pavilion of Zhongyue Temple
Drawing-1-B-3	Side elevation of Yaocan Pavilion of Zhongyue Temple
Drawing-1-B-4	Cross section of Yaocan Pavilion of Zhongyue Temple
Drawing-1-C-1	General plan of Tianzhong Pavilion of Zhongyue Temple
Drawing-1-C-2	Plan of Tianzhong Pavilion of Zhongyue Temple
Drawing-1-C-3	Front elevation of Tianzhong Pavilion of Zhongyue Temple
Drawing-1-C-4	Back elevation of Tianzhong Pavilion of Zhongyue Temple
Drawing-1-C-5	Side elevation of Tianzhong Pavilion of Zhongyue Temple
Drawing-1-C-6	Cross section of Tianzhong Pavilion of Zhongyue Temple
Drawing-1-C-7	Vertical section of Tianzhong Pavilion of Zhongyue Temple
Drawing-1-C-8	Coloured paintings of Tianzhong Pavilion of Zhongyue Temple
Drawing-1-C-9	Beast designs of Tianzhong Pavilion of Zhongyue Temple



Number	Name
Drawing-1-D-1	Plan of Huasan Gate of Zhongyue Temple
Drawing-1-D-2	Front elevation of Huasan Gate of Zhongyue Temple
Drawing-1-D-3	Side elevation and Cross section of Huasan Gate of Zhongyue Temple
Drawing-1-E-1	Plan of the 1 <sup>st</sup> Floor of Chongsheng Gate of Zhongyue Temple
Drawing-1-E-2	Plan of the 2 <sup>nd</sup> Floor of Chongsheng Gate of Zhongyue Temple
Drawing-1-E-3	Front elevation of Chongsheng Gate of Zhongyue Temple
Drawing-1-E-4	Side elevation and Cross section of Chongsheng Gate of Zhongyue Temple
Drawing-1-F-1	Plan of West and East Jiaomen Gate and Junji Gate of Zhongyue Temple
Drawing-1-F-2	Front elevation of West and East Jiaomen Gate and Junji Gate of Zhongyue Temple
Drawing-1-F-3	Back elevation of West and East Jiaomen Gate and Junji Gate of Zhongyue Temple
Drawing-1-F-4	Front elevation of Junji Gate of Zhongyue Temple
Drawing-1-F-5	Back elevation of Junji Gate of Zhongyue Temple
Drawing-1-F-6	Side elevation of Junji Gate of Zhongyue Temple
Drawing-1-F-7	Cross section of Junji Gate of Zhongyue Temple
Drawing-1-F-8	Vertical section of Junji Gate of Zhongyue Temple
Drawing-1-G-1	Plan of Songgao Junji Archway of Zhongyue Temple
Drawing-1-G-2	Front and side elevation of Songgao Junji Archway of Zhongyue Temple
Drawing-1-G-3	Tiles and stonework of Songgao Junji Arch of Zhongyue Temple
Drawing-1-G-4	Woodworking and coloured paintings of Songgao Junji Arch of Zhongyue Temple
Drawing-1-H-1	Plan of Imperial Stone Tablet Pavilion of Zhongyue Temple
Drawing-1-H-2	Front elevation of Imperial Stone Tablet Pavilion of Zhongyue Temple
Drawing-1-H-3	Section plan of Imperial Stone Tablet Pavilion of Zhongyue Temple
Drawing-1-J-1	Plan of Junji Hall of Zhongyue Temple
Drawing-1-J-2	Front elevation of Junji Hall of Zhongyue Temple
Drawing-1-J-3	Back elevation of Junji Hall of Zhongyue Temple
Drawing-1-J-4	Side elevation of Junji Hall of Zhongyue Temple
Drawing-1-J-5	Cross section of main bay of Junji Hall of Zhongyue Temple
Drawing-1-J-6	Cross section of end bay of Junji Hall of Zhongyue Temple
Drawing-1-J-7	Vertical section of Junji Hall of Zhongyue Temple
Drawing-1-J-8	Inside elevation of Junji Hall of Zhongyue Temple
Drawing-1-K-1	Plan of Resting Hall of Zhongyue Temple
Drawing-1-K-2	Front Elevation of Resting Hall of Zhongyue Temple
Drawing-1-K-3	East Elevation of Resting Hall of Zhongyue Temple
Drawing-1-K-4	Cross section of main bay of Resting Hall of Zhongyue Temple
Drawing-1-K-5	Cross section of end bay of Resting Hall of Zhongyue Temple
Shaoshi Que Gates	



Number	Name
Drawing-2-0-1	Plan of Shaoshi Que Gates
Drawing-2-0-2	South elevation of Shaoshi Que Gates
Drawing-2-0-3	North and south elevation of East Structure of Shaoshi Que Gates
Drawing-2-0-4	North and south elevation of West Structure of Shaoshi Que Gates
Drawing-2-0-5	Plan and east and west elevation of East Structure of Shaoshi Que Gates
Drawing-2-0-6	Plan and east and west elevation of West Structure of Shaoshi Que Gates
Qimu Que Gates	
Drawing-3-0-1	Plan of Qimu Que Gates
Drawing-3-0-2	South elevation of Qimu Que Gates
Drawing-3-0-3	North and south elevation of East Structure of Qimu Que Gates
Drawing-3-0-4	North and south elevation of West Structure of Qimu Que Gates
Drawing-3-0-5	Plan and east and west elevation of East Structure of Qimu Que Gates
Drawing-3-0-6	Plan and east and west elevation of West Structure of Qimu Que Gates
Songyue Temple Pagoda	
Drawing-4-0-1	Bottom view and plan of Songyue Temple Pagoda
Drawing-4-0-2	Front elevation of Songyue Temple Pagoda
Drawing-4-0-3	Section plan of Songyue Temple Pagoda
Kernel Compound of Shaolin Temple	
Drawing-5-A-1	General plan of the Kernel Compound of Shaolin Temple
Drawing-5-A-2	General front elevation of the Kernel Compound of Shaolin Temple
Drawing-5-A-3	General section plan of the Kernel Compound of Shaolin Temple
Drawing-5-B-1	Plan of Gate of the Kernel Compound of Shaolin Temple
Drawing-5-B-2	Front elevation of Gate of the Kernel Compound of Shaolin Temple
Drawing-5-B-3	Back elevation of Gate of the Kernel Compound of Shaolin Temple
Drawing-5-B-4	Side elevation of Gate of the Kernel Compound of Shaolin Temple
Drawing-5-B-5	Cross section of Gate of the Kernel Compound of Shaolin Temple
Drawing-5-B-6	Vertical section of Gate of the Kernel Compound of Shaolin Temple
Drawing-5-C-1	Plan of Lixue Pavilion of the Kernel Compound of Shaolin Temple
Drawing-5-C-2	Front elevation of Lixue Pavilion of the Kernel Compound of Shaolin Temple
Drawing-5-C-3	Side elevation of Lixue Pavilion of the Kernel Compound of Shaolin Temple
Drawing-5-C-4	Back elevation of Lixue Pavilion of the Kernel Compound of Shaolin Temple
Drawing-5-C-5	Cross section of Lixue Pavilion of the Kernel Compound of Shaolin Temple
Drawing-5-C-6	Vertical section of Lixue Pavilion of the Kernel Compound of Shaolin Temple
Drawing-5-D-1	Plan of Thousand Buddha Hall of the Kernel Compound of Shaolin Temple
Drawing-5-D-2	Front elevation of Thousand Buddha Hall of the Kernel Compound of Shaolin Temple





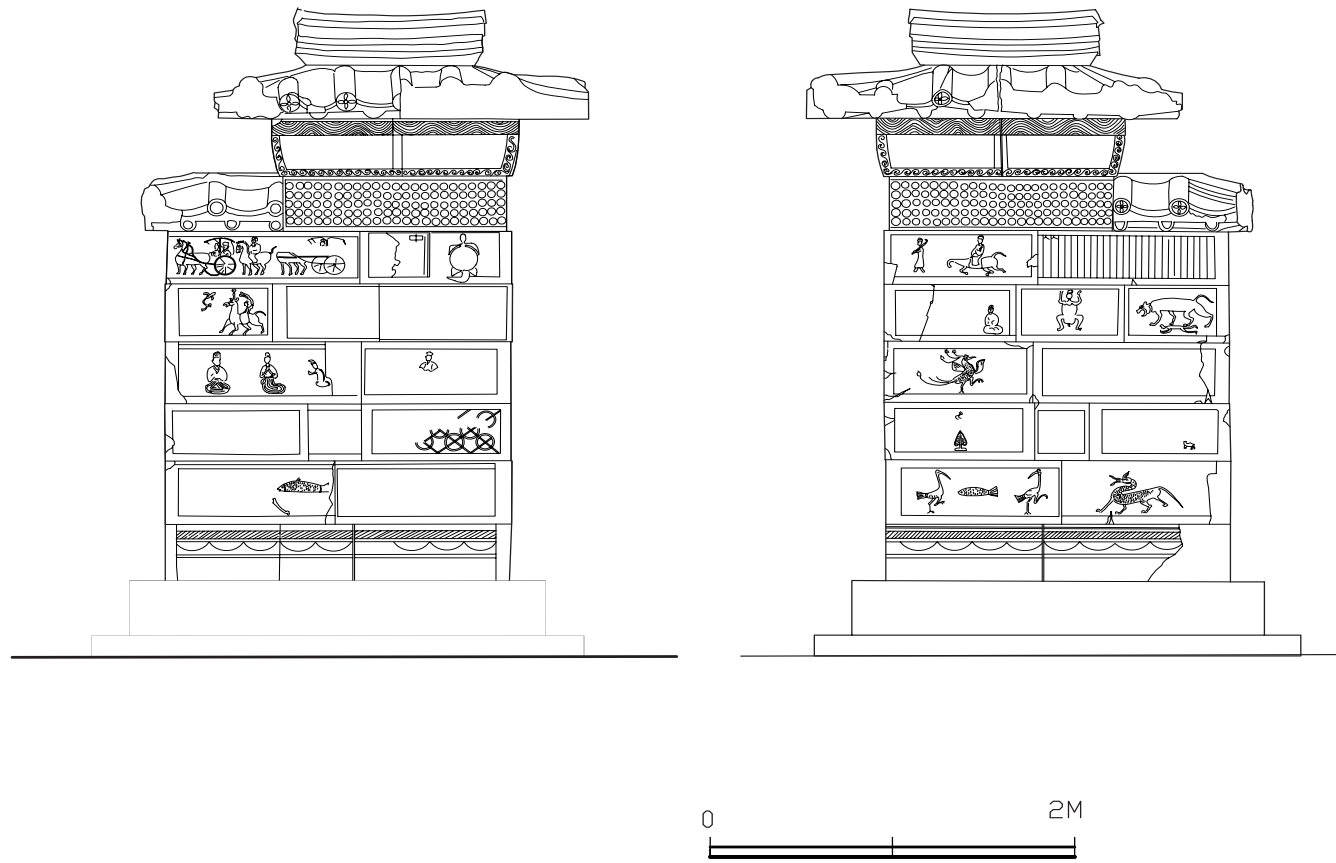
Number	Name
Drawing-5-D-3	Side elevation of Thousand Buddha Hall of the Kernel Compound of Shaolin Temple
Drawing-5-D-4	Cross section of Thousand Buddha Hall of the Kernel Compound of Shaolin Temple
Drawing-5-D-5	Vertical section of Thousand Buddha Hall of the Kernel Compound of Shaolin Temple
Chuzu Temple of Shaolin Temple	
Drawing-5-E-1	General plan of Chuzu Temple
Drawing-5-E-2	Plan map of Main Hall of Chuzu Temple
Drawing-5-E-3	Front elevation of Main Hall of Chuzu Temple
Drawing-5-E-4	Side elevation of Main Hall of Chuzu Temple
Drawing-5-E-5	Cross section of Main Hall of Chuzu Temple
Drawing-5-E-6	Vertical section of Main Hall of Chuzu Temple
Drawing-5-E-7	Capital and Dougong of Main Hall of Chuzu Temple
Pagoda Forest of Shaolin Temple and its setting	
Drawing-5-F-1	Tang Pagoda of Pagoda Forest
Drawing-5-F-2	Putong Pagoda and Xitang Laoshi Pagoda of Pagoda Forest
Drawing-5-F-3	Duanchanshi Pagoda, Rufeng Pagoda and Yugong Pagoda of Pagoda Forest
Drawing-5-F-4	Shangong Anzhu Pagoda, Yuezhao Chanshi Pagoda and Dazhang Shugong Pagoda of Pagoda Forest
Drawing-5-F-5	Xi'an Ranggong Pagoda, Conggong Wufang Pagoda and Wugong Chanshi Pagoda of Pagoda Forest
Huishan Temple	
Drawing-6-A-1	General plan of Huishan Temple
Drawing-6-A-2	General section plan of Huishan Temple
Drawing-6-B-1	Plan of Gate of Huishan Temple
Drawing-6-B-2	Front elevation of Gate of Huishan Temple
Drawing-6-B-3	Side elevation of Gate of Huishan Temple
Drawing-6-B-4	Back elevation of Gate of Huishan Temple
Drawing-6-B-5	Cross section of Gate of Huishan Temple
Drawing-6-B-6	Vertical section of Gate of Huishan Temple
Drawing-6-C-1	Plan of Main Hall of Huishan Temple
Drawing-6-C-2	Front elevation of Main Hall of Huishan Temple
Drawing-6-C-3	Back elevation of Main Hall of Huishan Temple
Drawing-6-C-4	Side elevation of Main Hall of Huishan Temple
Drawing-6-C-5	Cross section of Main Hall of Huishan Temple
Drawing-6-C-6	Front view of vertical section of Main Hall of Huishan Temple
Drawing-6-C-7	Back view of vertical section of Main Hall of Huishan Temple



Number	Name
Drawing-6-D-1	Plan of east wing of Huishan Temple
Drawing-6-D-2	Front elevation of east wing of Huishan Temple
Drawing-6-D-3	Side elevation of east wing of Huishan Temple
Drawing-6-D-4	Cross section of east wing of Huishan Temple
Drawing-6-D-5	Vertical section of east wing of Huishan Temple
Drawing-6-E-1	Plan of east wing of Huishan Temple
Drawing-6-E-2	Front elevation of east wing of Huishan Temple
Drawing-6-E-3	Side elevation of east wing of Huishan Temple
Drawing-6-E-4	Cross section of east wing of Huishan Temple
Drawing-6-E-5	Vertical section of east wing of Huishan Temple
Songyang Academy of Classical Learning	
Drawing-7-A-1	General plan of Songyang Academy of Classical Learning
Drawing-7-A-2	General section plan of Songyang Academy of Classical Learning
Drawing-7-A-3	Cross section of Daotong Temple of Songyang Academy of Classical Learning
Drawing-7-B-1	Plan of Lecture Hall of Songyang Academy of Classical Learning
Drawing-7-B-2	Front elevation of Lecture Hall of Songyang Academy of Classical Learning
Drawing-7-B-3	Side elevation of Lecture Hall of Songyang Academy of Classical Learning
Drawing-7-B-4	Cross section of Lecture Hall of Songyang Academy of Classical Learning
Drawing-7-B-5	Vertical section of Lecture Hall of Songyang Academy of Classical Learning
Drawing-7-C-1	Plan of Daotong Temple of Songyang Academy of Classical Learning
Drawing-7-C-2	Front elevation of Daotong Temple of Songyang Academy of Classical Learning
Drawing-7-C-3	Side elevation of Daotong Temple of Songyang Academy of Classical Learning
Drawing-7-C-4	Cross section of Daotong Temple of Songyang Academy of Classical Learning
Drawing-7-C-5	Vertical section of Daotong Temple of Songyang Academy of Classical Learning
Drawing-7-D-1	Plan of the 1 <sup>st</sup> Floor of Library of Buddhist Scriptures of Songyang Academy of Classical Learning
Drawing-7-D-2	Plan of the 2 <sup>nd</sup> Floor of Library of Buddhist Scriptures of Songyang Academy of Classical Learning
Drawing-7-D-3	Front elevation of Library of Buddhist Scriptures of Songyang Academy of Classical Learning
Drawing-7-D-4	Back elevation of Library of Buddhist Scriptures of Songyang Academy of Classical Learning
Drawing-7-D-5	Cross section of Library of Buddhist Scriptures of Songyang Academy of Classical Learning
Drawing-7-D-6	Woodworking of Library of Buddhist Scriptures of Songyang Academy of Classical Learning
Drawing-7-D-7	Woodworking and tiles of Library of Buddhist Scriptures of Songyang Academy of Classical Learning

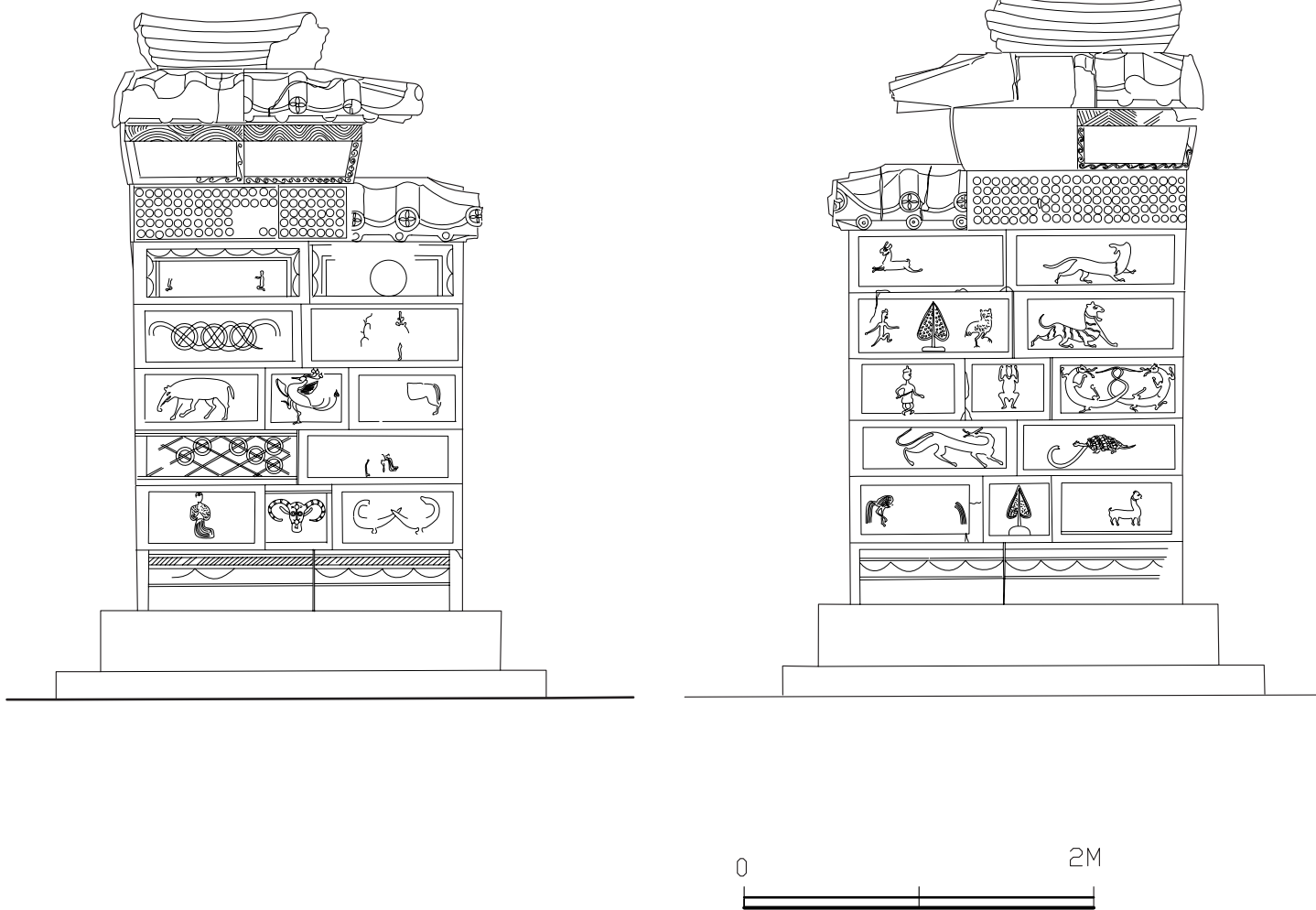


Number	Name
Observatory	
Drawing-8-A-1	General plan of the Compound of the Observatory
Drawing-8-A-2	General section plan of the Compound of the Observatory
Drawing-8-B-1	Plan of Observatory
Drawing-8-B-2	South elevation of Observatory
Drawing-8-B-3	North elevation of Observatory
Drawing-8-B-4	East elevation of Observatory
Drawing-8-C-1	Zhougong Sundial Platform



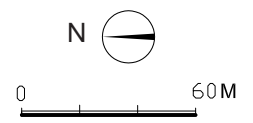
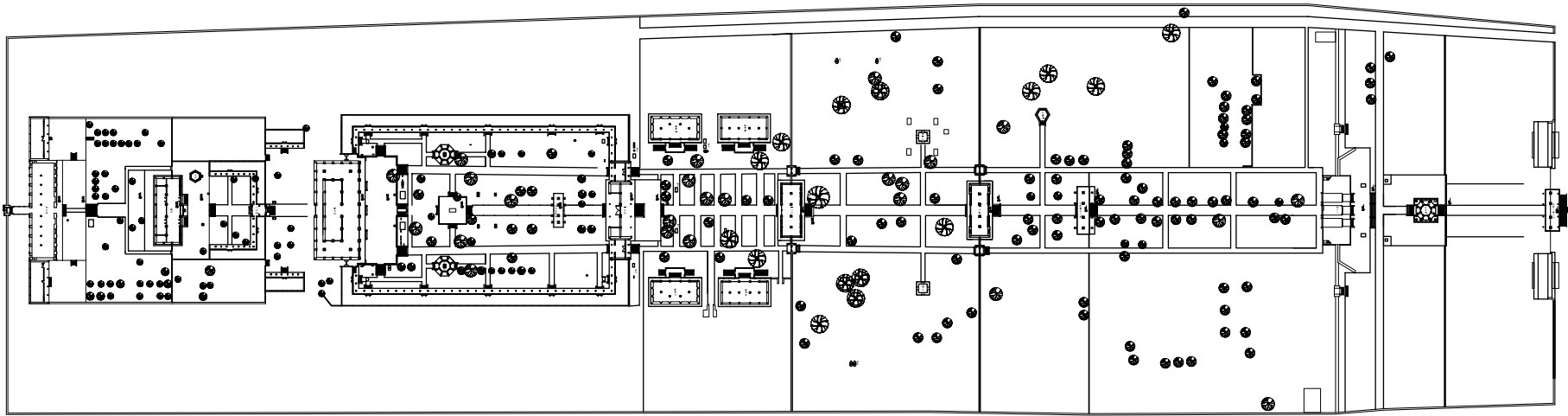
Drawing-1-0-2 North and south elevation of West Structure of Taishi Que Gates



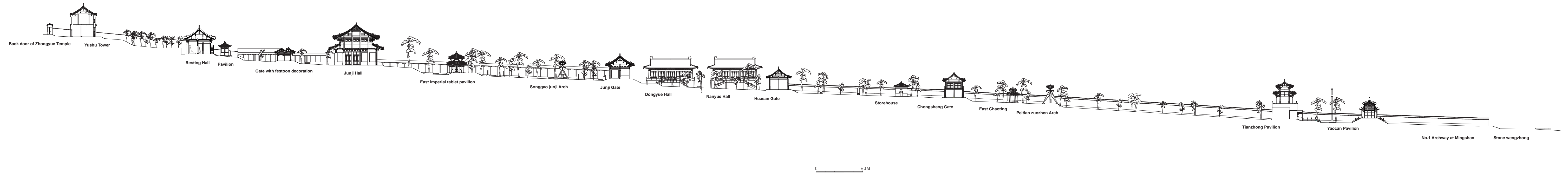


Drawing-1-0-3 North and south elevation of East Structure of Taishi Que Gates

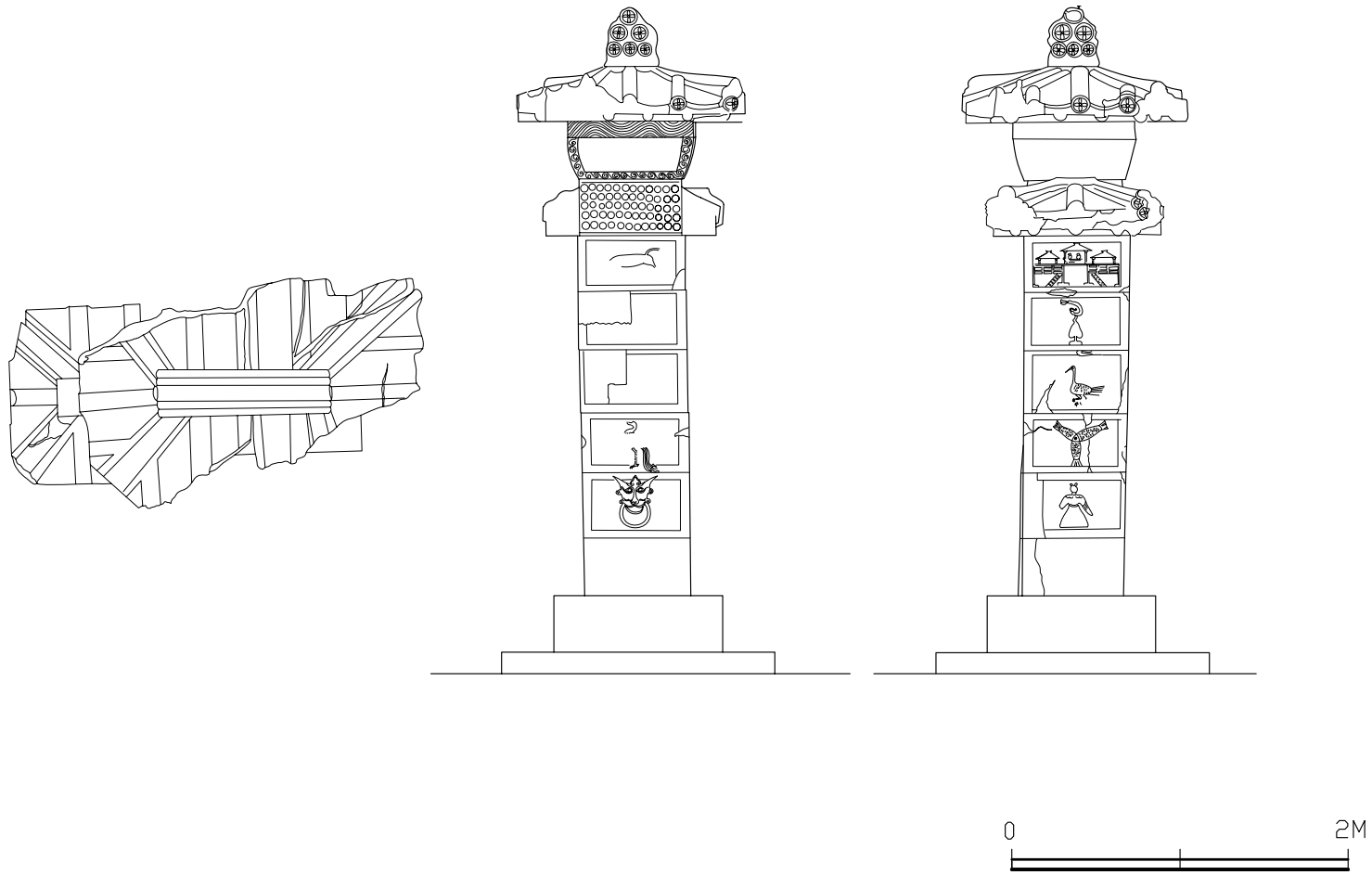




Drawing-1-A-1 General plan of Zhongyue Temple



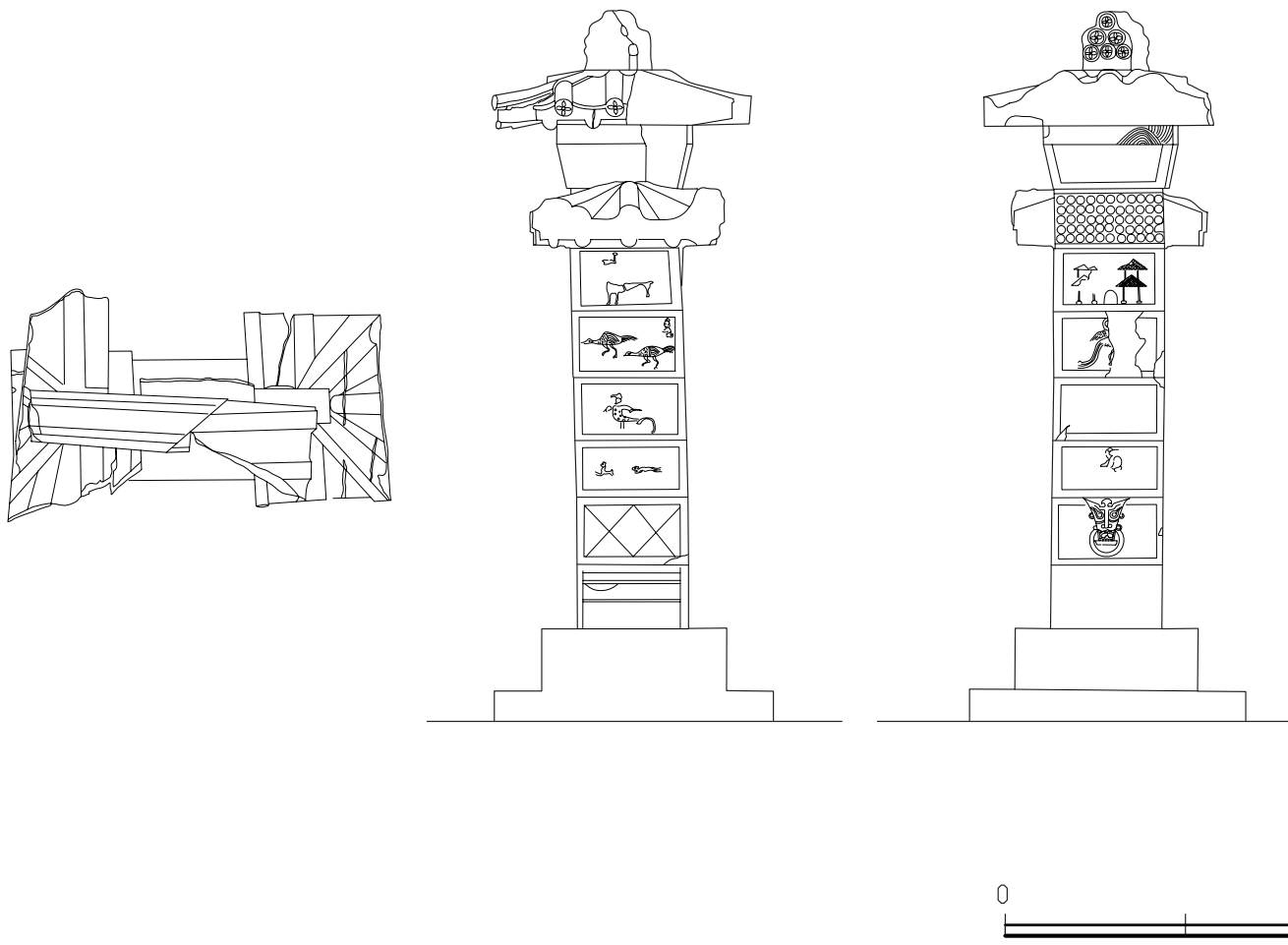
Drawing-1-A-2 General section plan of Zhongyue Temple



Drawing-1-0-4

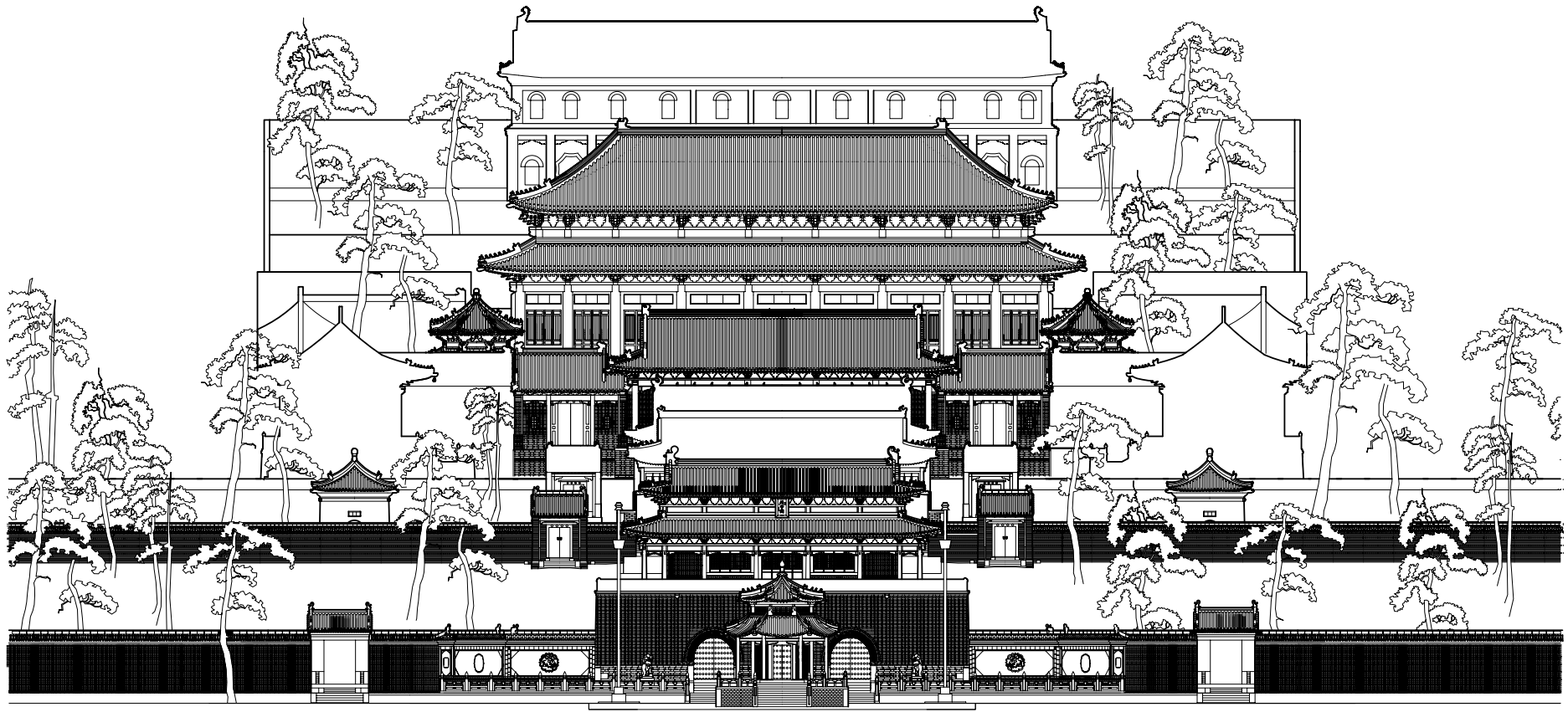
Plan and east and west elevation of West Structure of Taishi Que Gates





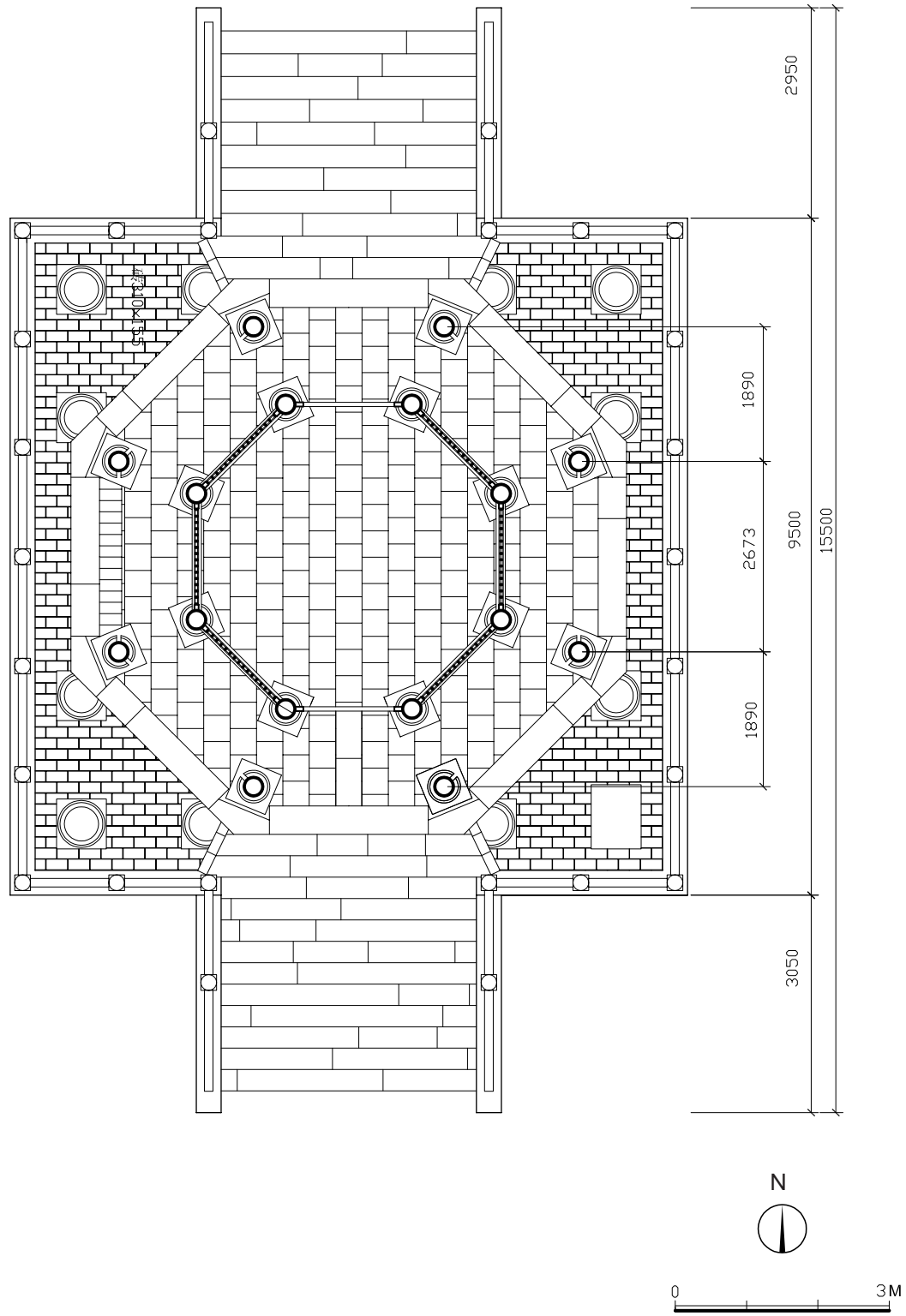
Drawing-1-0-5 Plan and east and west elevation of East Structure of Taishi Que Gates



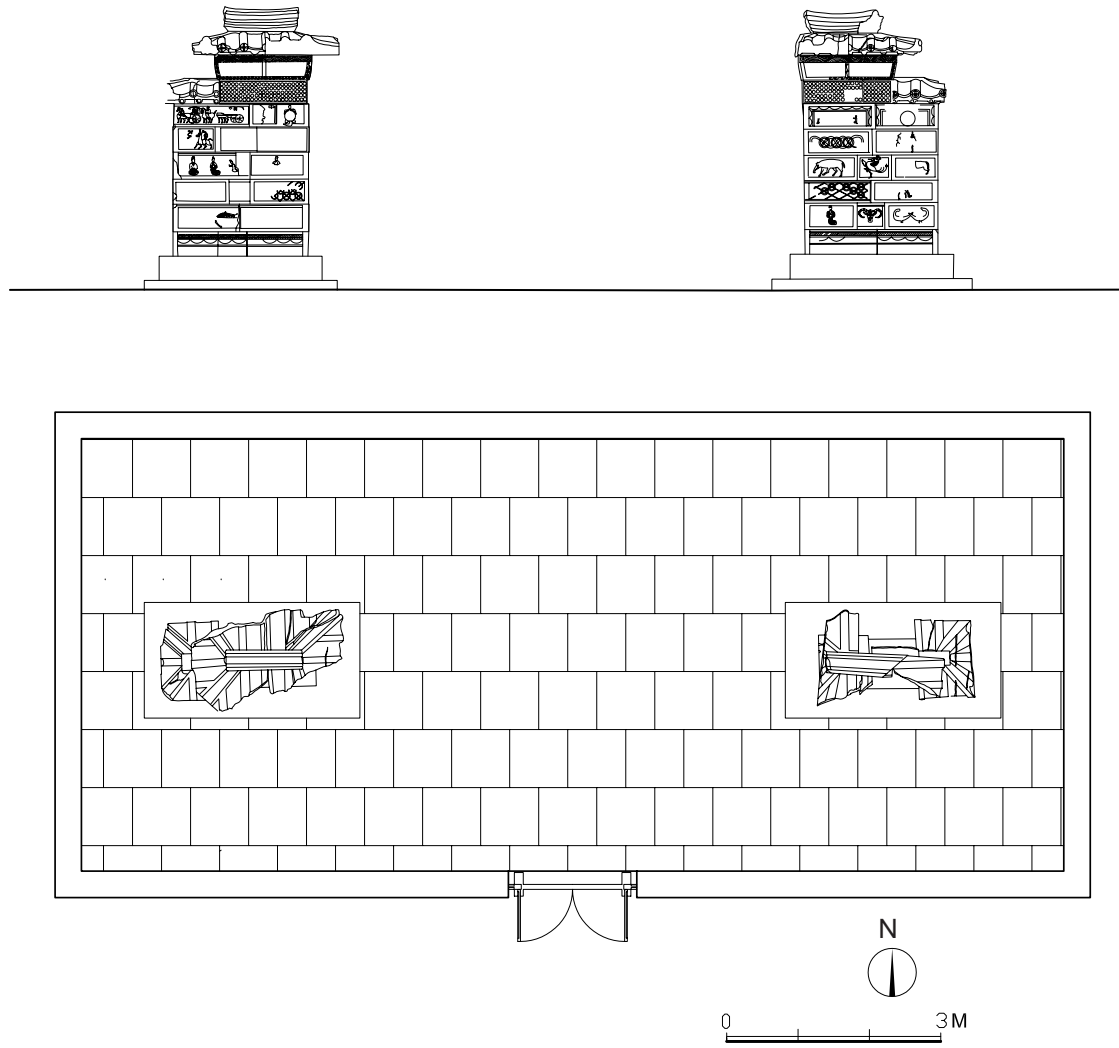


Drawing-1-A-3

General elevation of Zhongyue Temple



Drawing-1-B-1 Plan map of Yaocan Pavilion of Zhongyue Temple

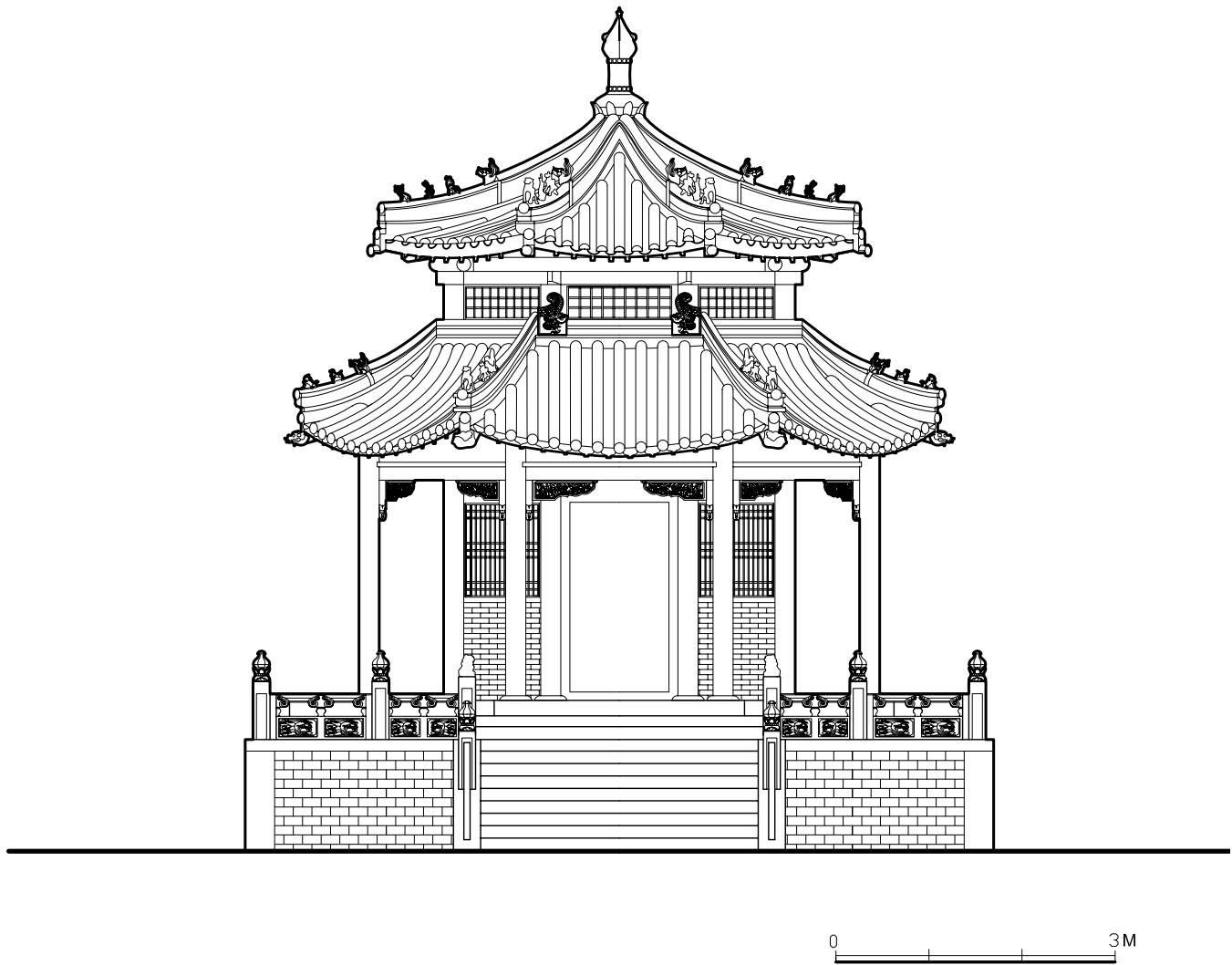


Drawing-1-0-1

Plan and south elevation of Taishi Que Gates

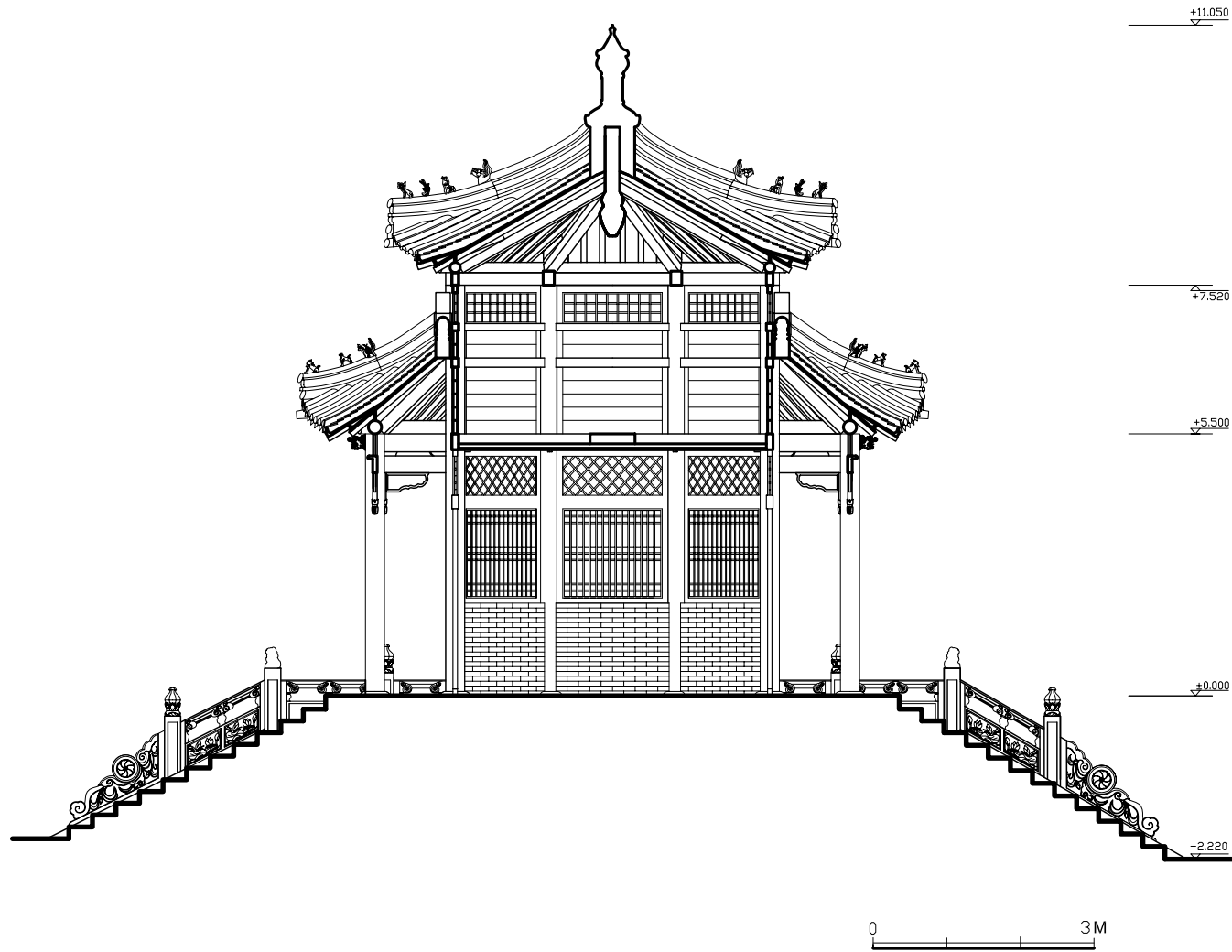






Drawing-1-B-2

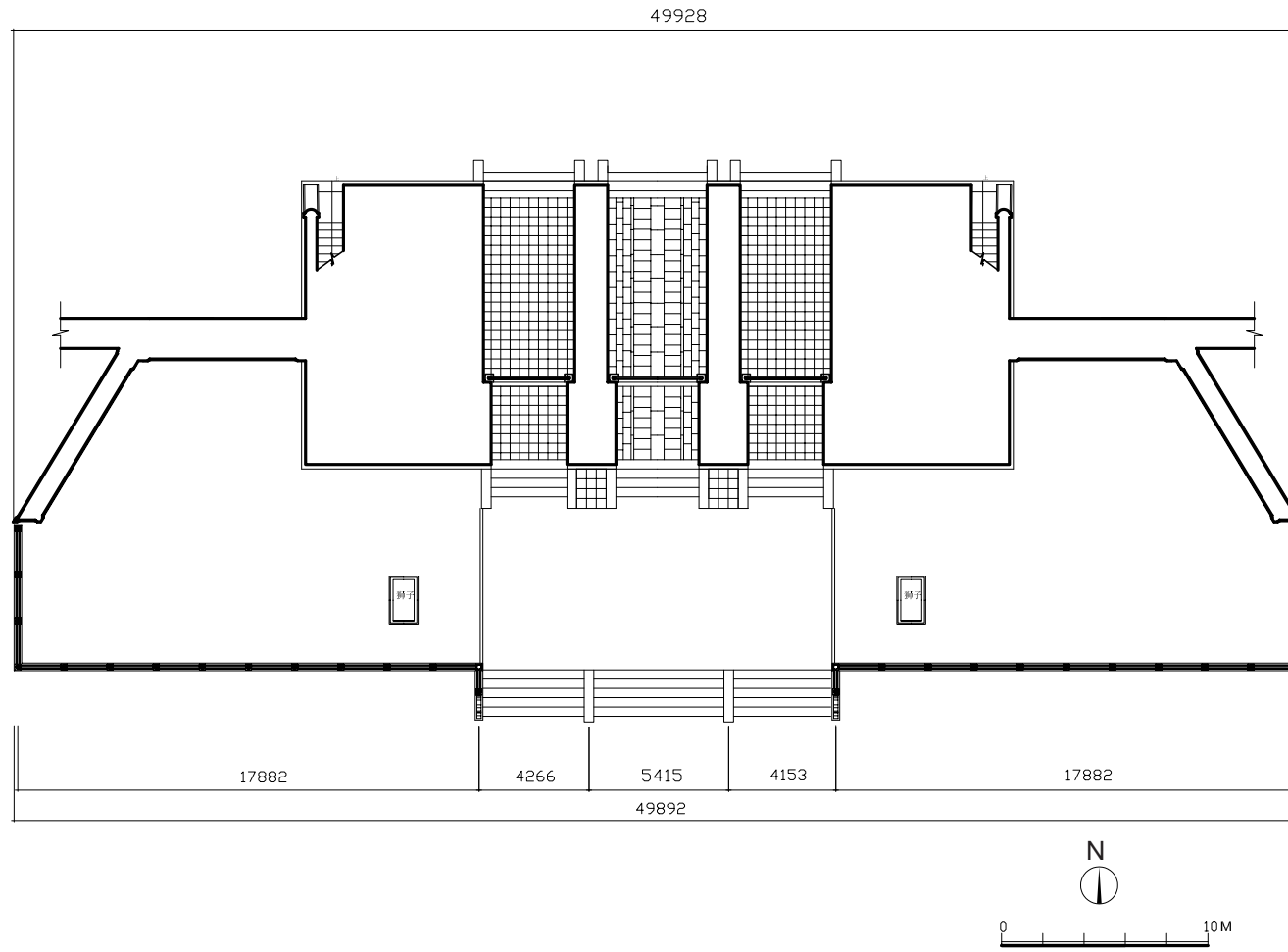
Front elevation of Yaocan Pavilion of Zhongyue Temple



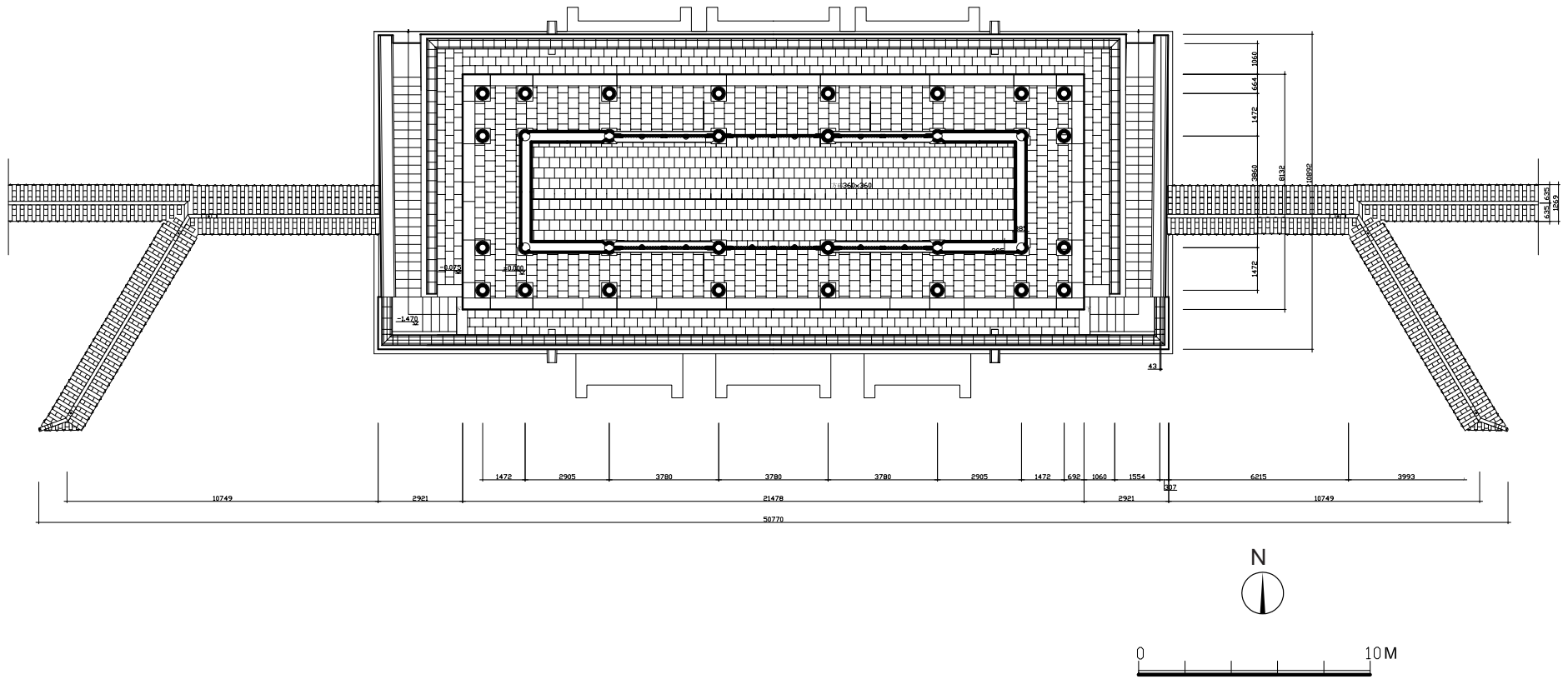
Drawing-1-B-4

Cross section of Yaocan Pavilion of Zhongyue Temple





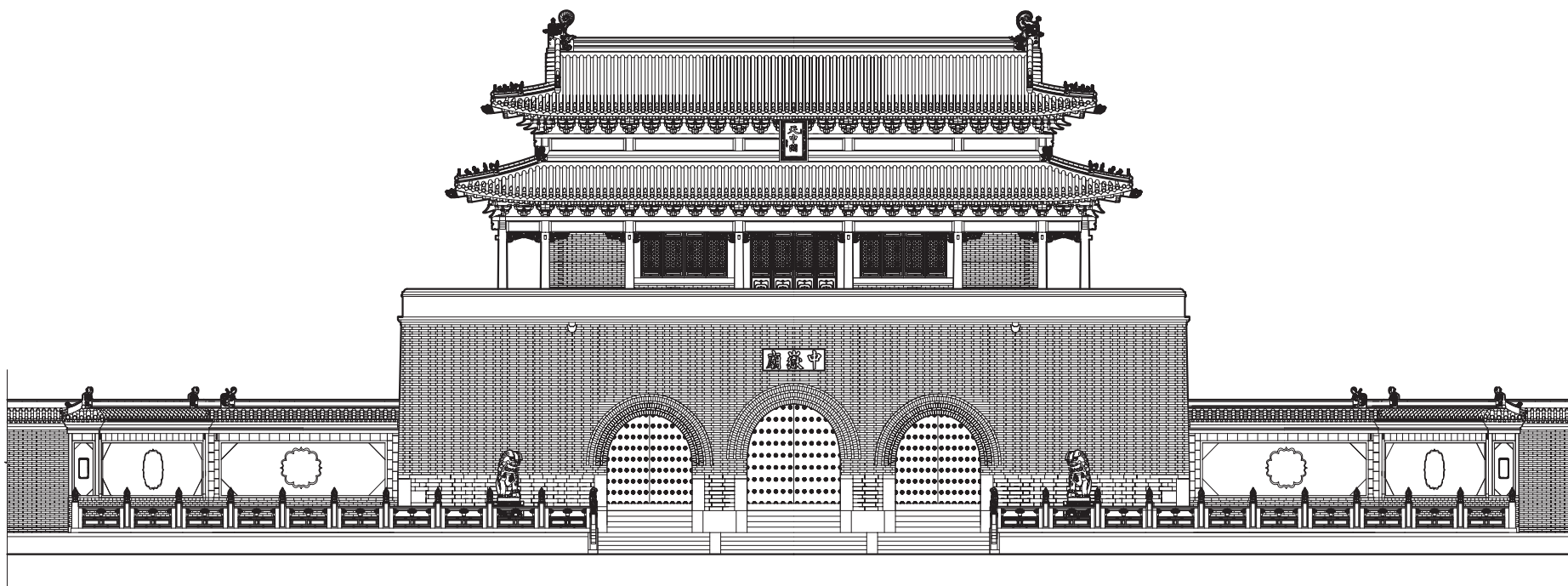
Drawing-1-C-1 General plan of Tianzhong Pavilion of Zhongyue Temple



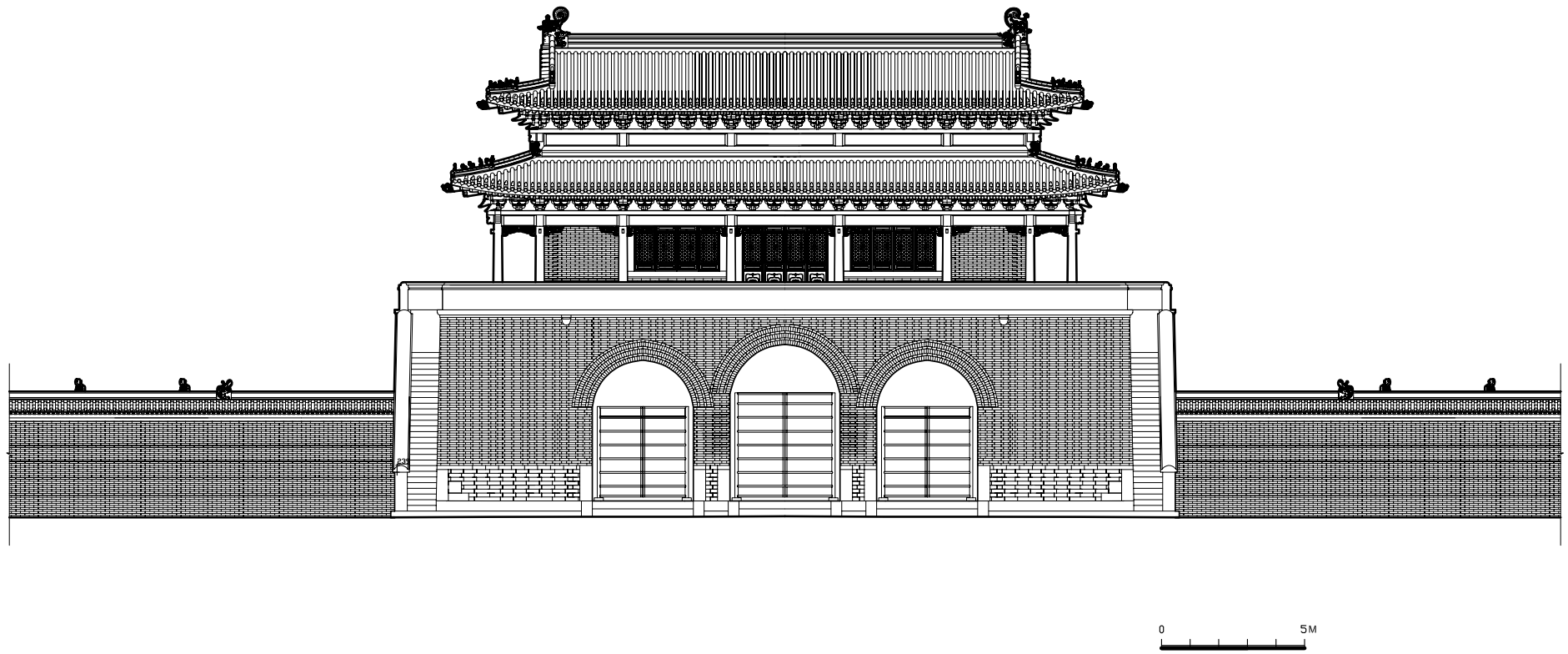
Drawing-1-C-2 Plan of Tianzhong Pavilion of Zhongyue Temple







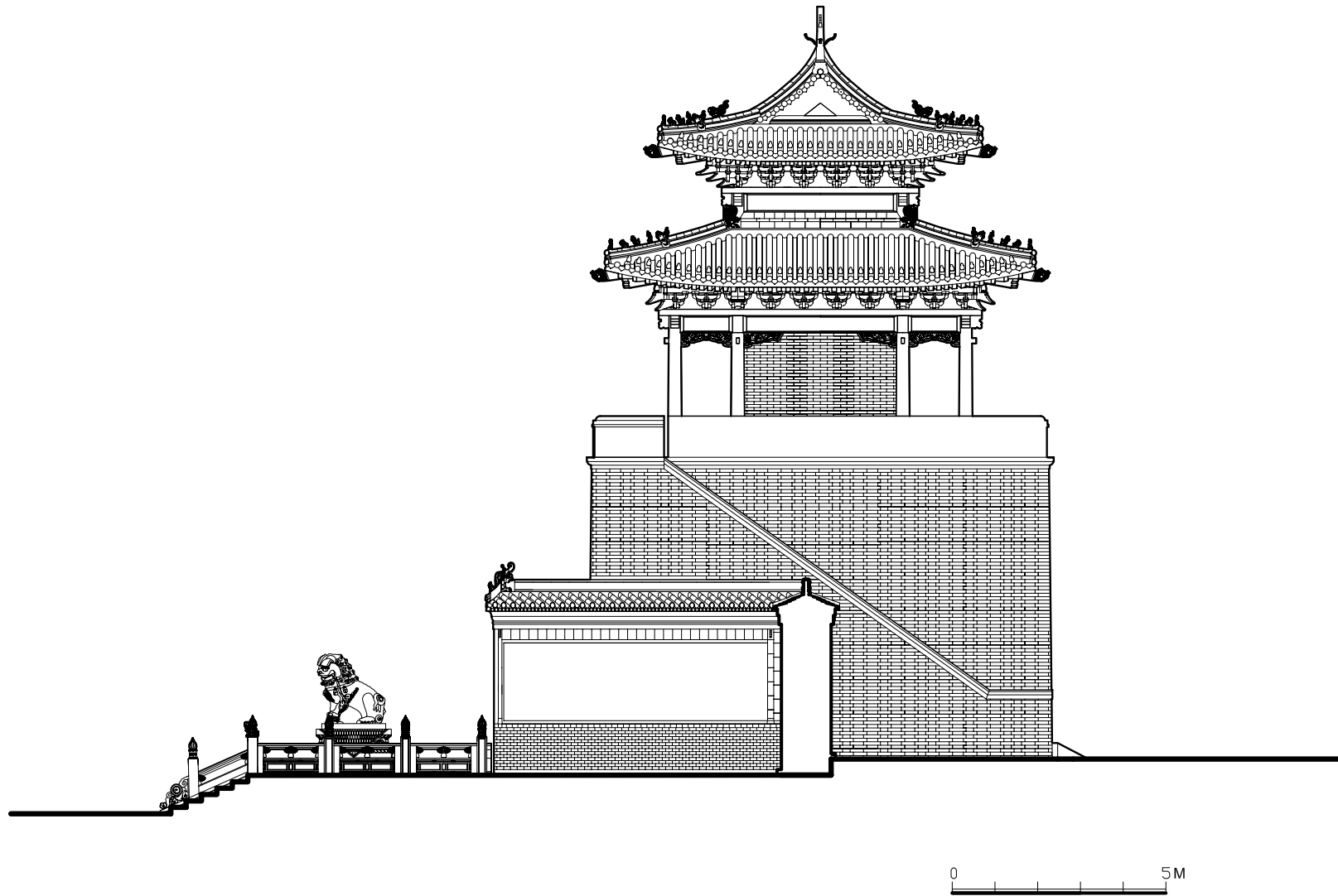
Drawing-1-C-3 Front elevation of Tianzhong Pavilion of Zhongyue Temple



Drawing-1-C-4

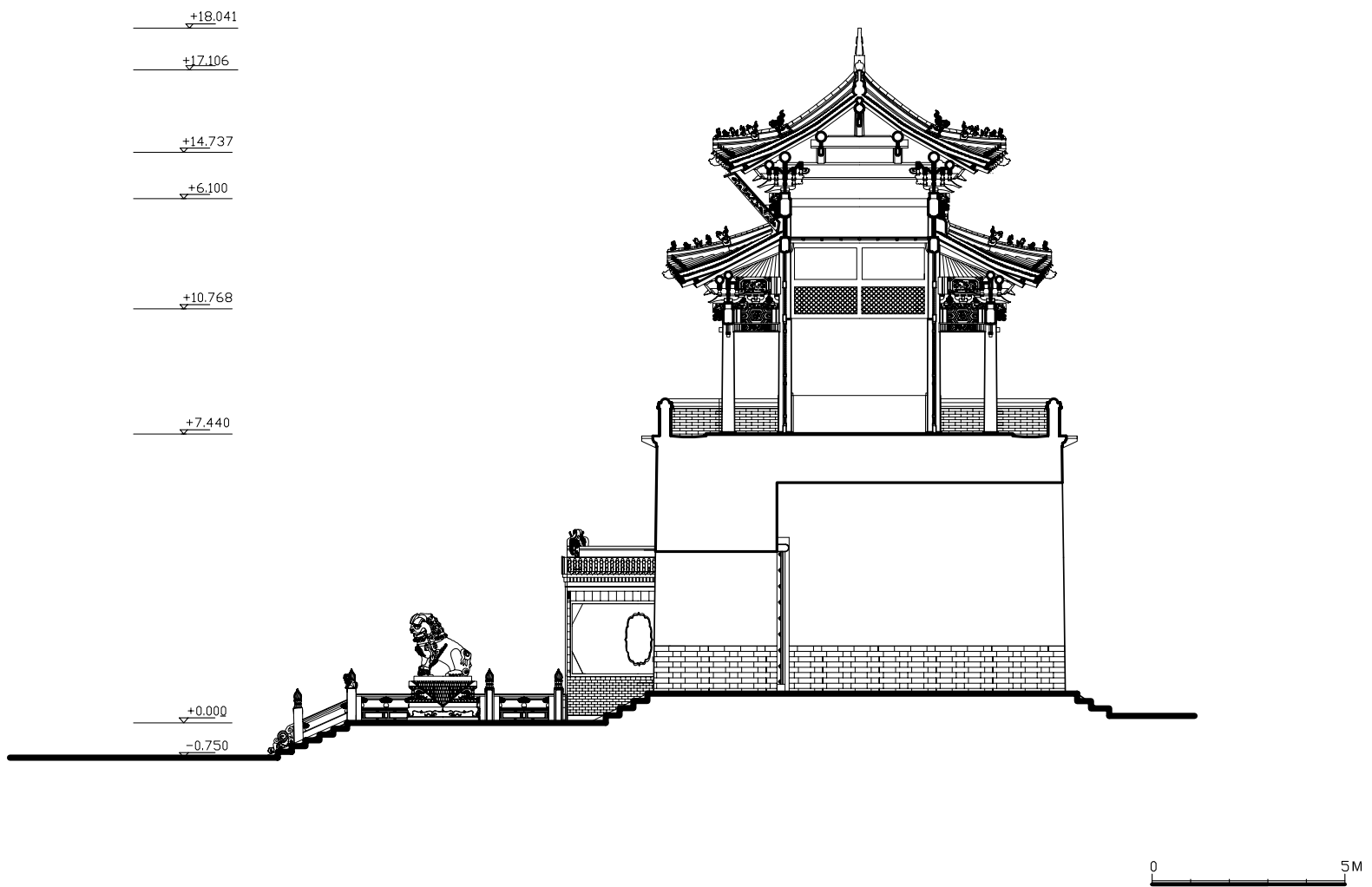
Back elevation of Tianzhong Pavilion of Zhongyue Temple





Drawing-1-C-5

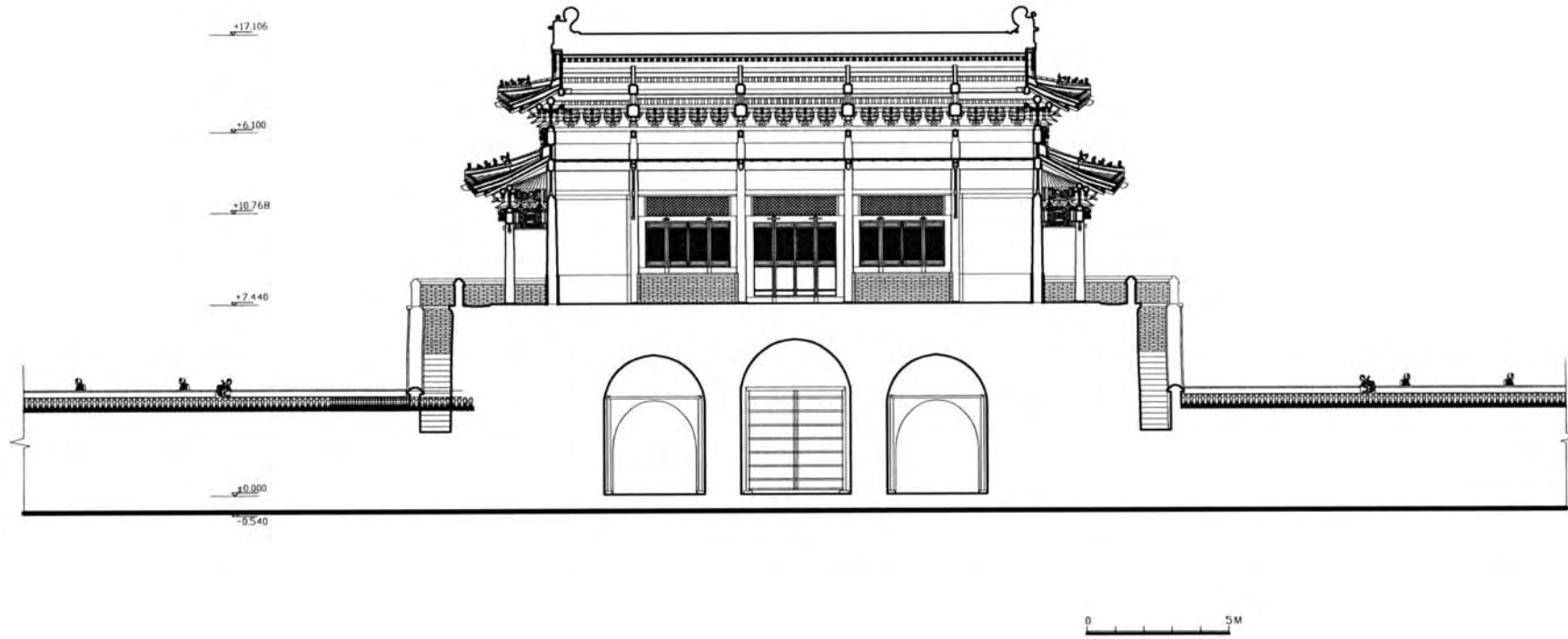
Side elevation of Tianzhong Pavilion of Zhongyue Temple



Drawing-1-C-6 Cross section of Tianzhong Pavilion of Zhongyue Temple

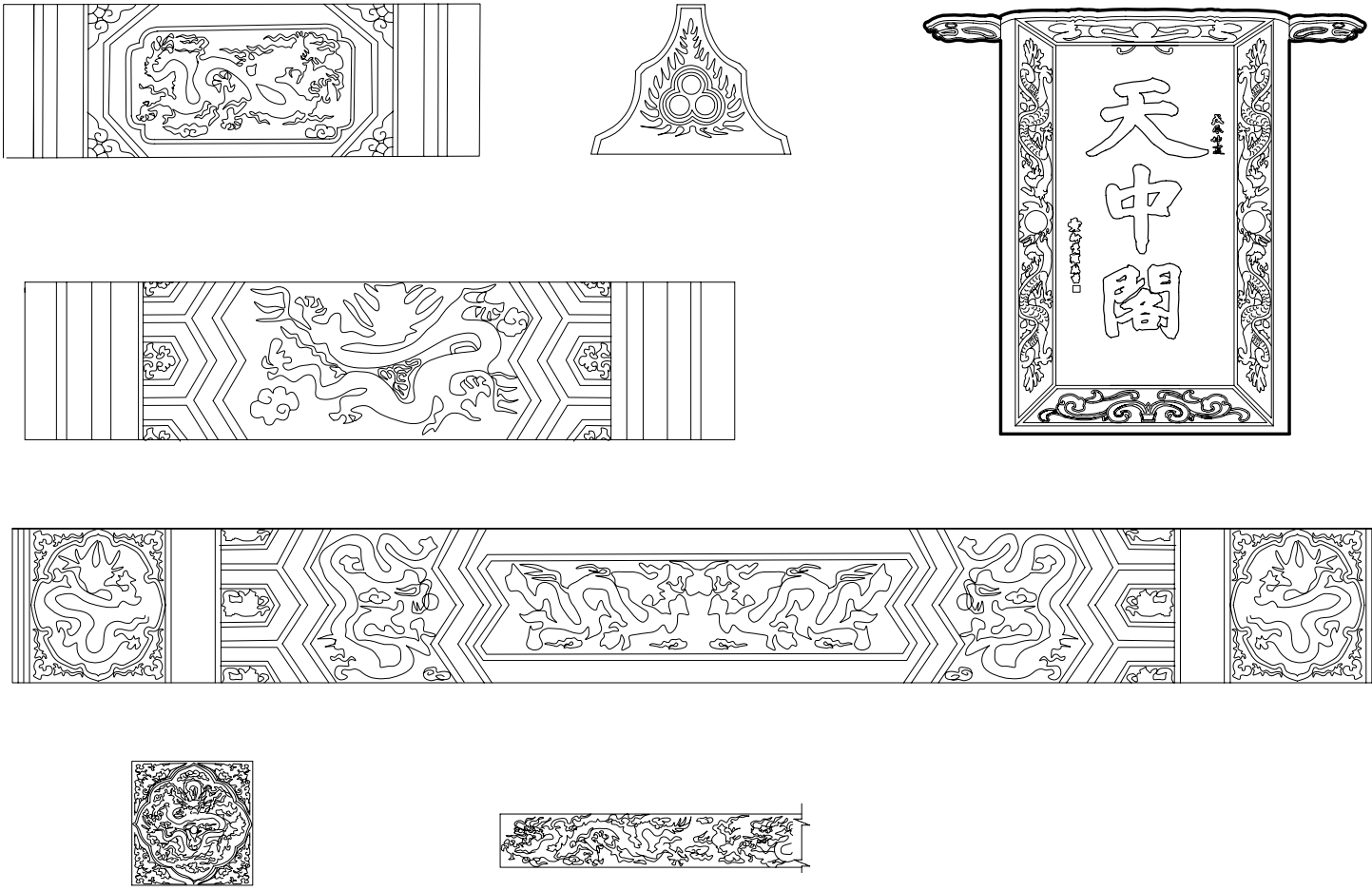






Drawing-1-C-7

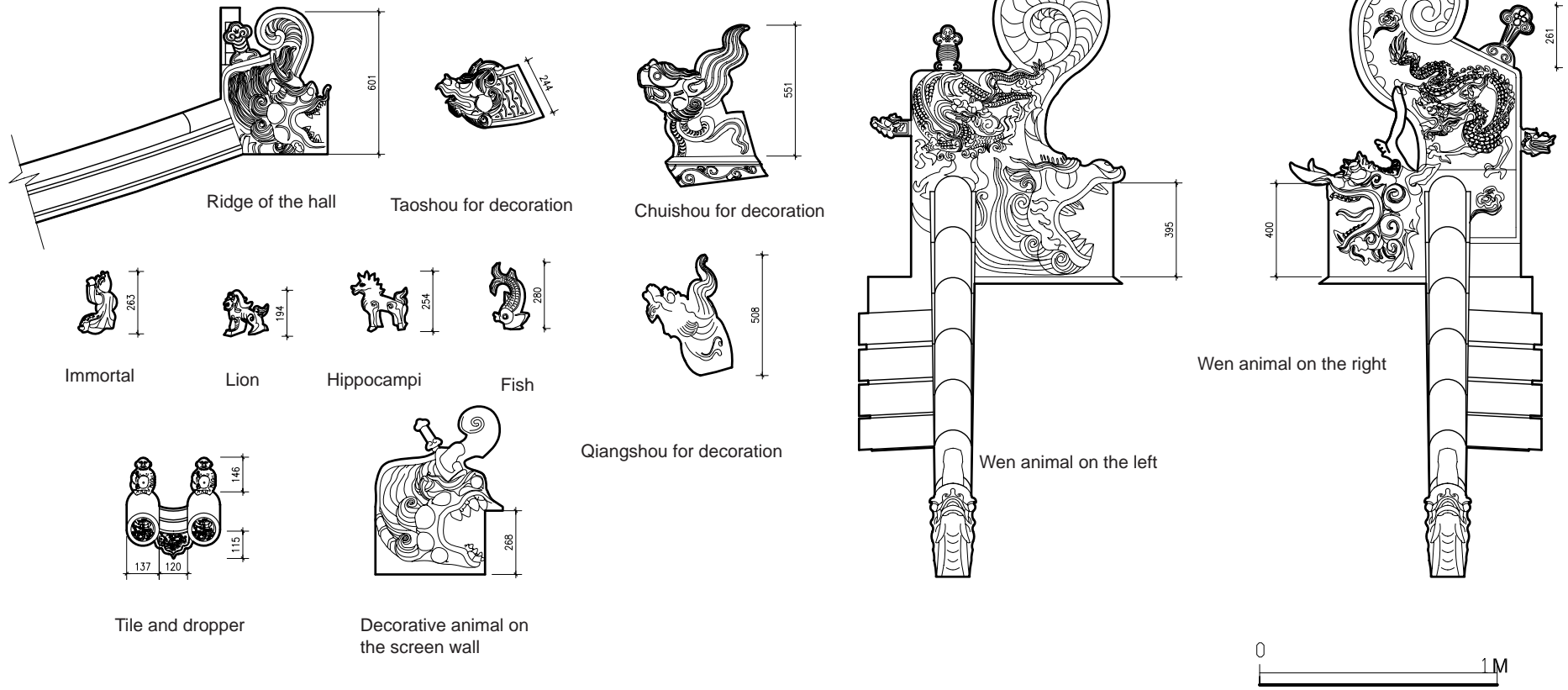
Vertical section of Tianzhong Pavilion of Zhongyue Temple



Drawing-1-C-8

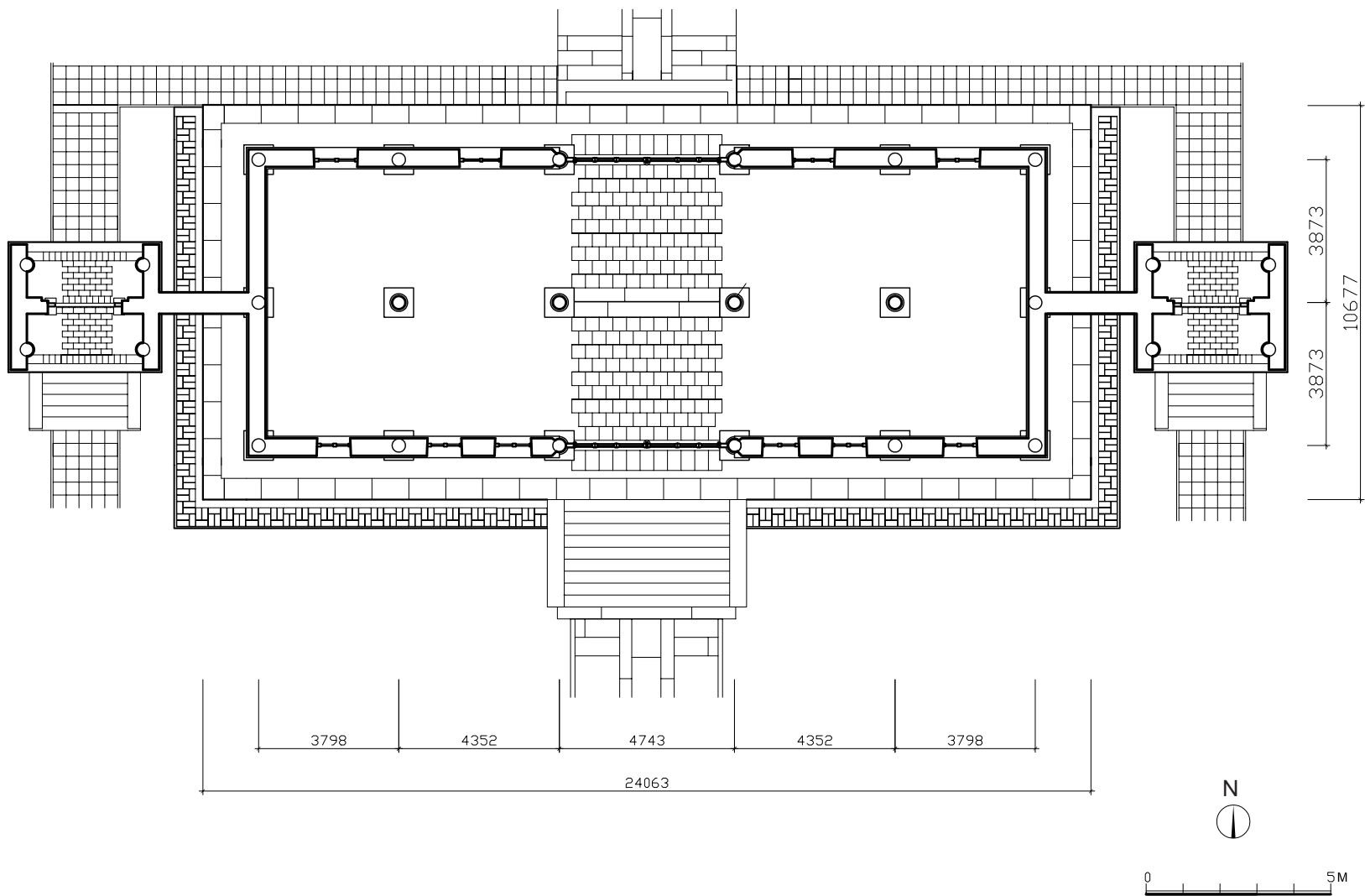
Coloured paintings of Tianzhong Pavilion of Zhongyue Temple





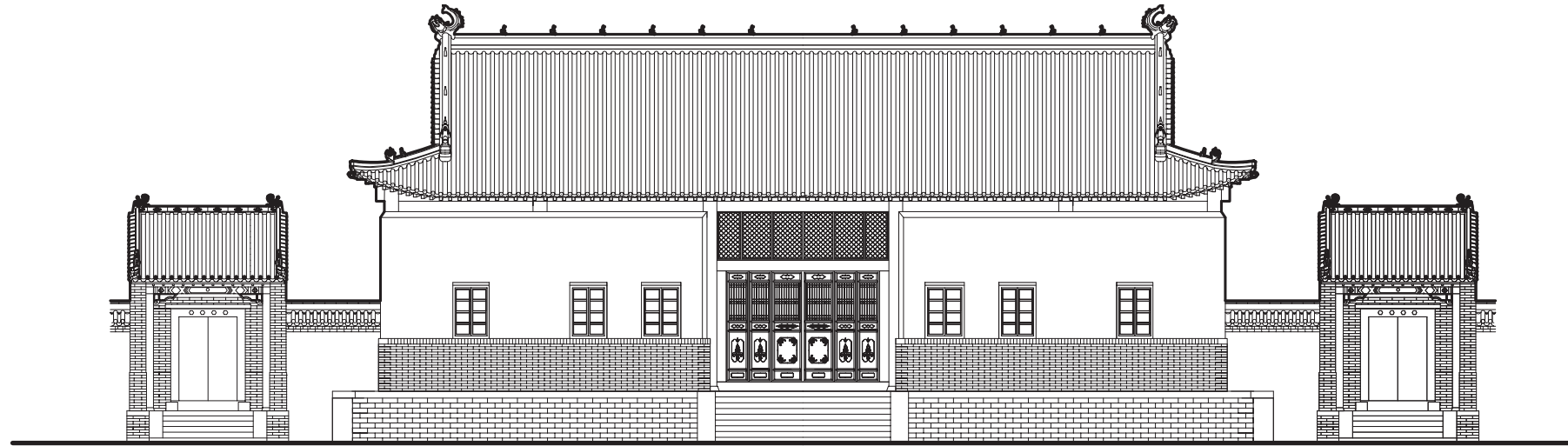
Drawing-1-C-9

Beast designs of Tianzhong Pavilion of Zhongyue Temple



Drawing-1-D-1 Plan of Huasan Gate of Zhongyue Temple

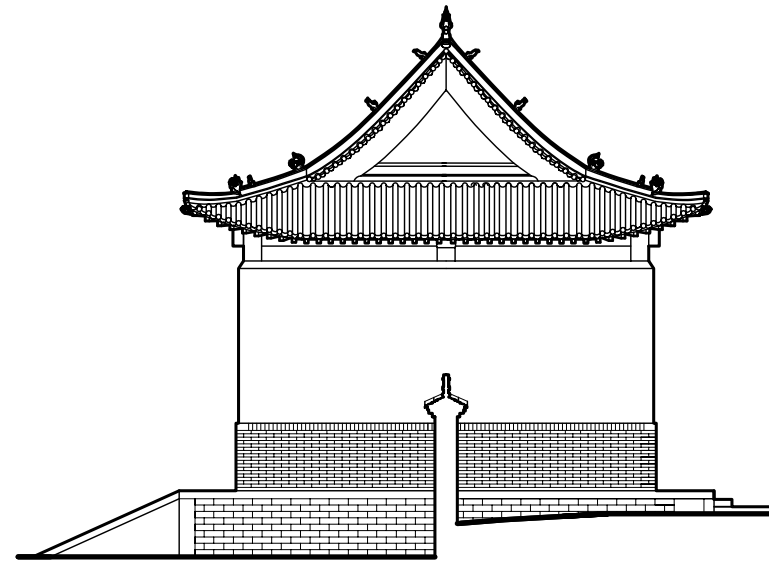
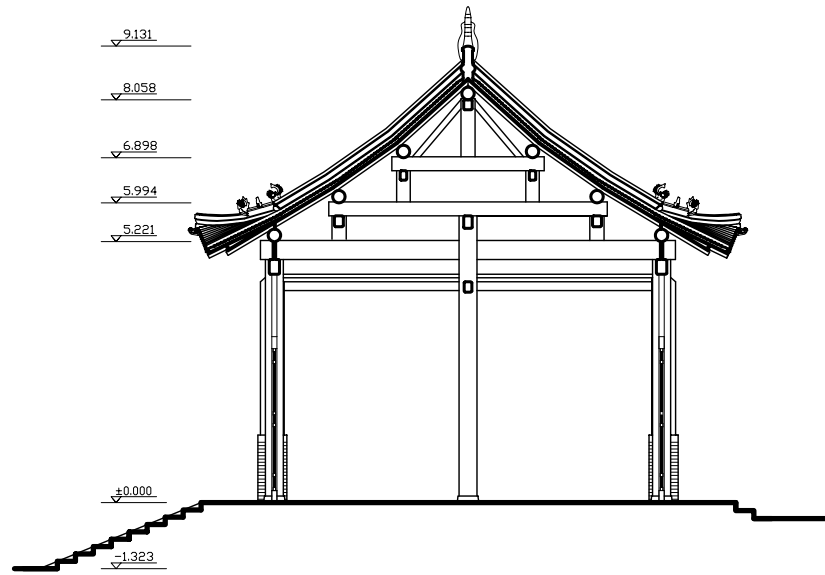




Drawing-1-D-2

Front elevation of Huasan Gate of Zhongyue Temple

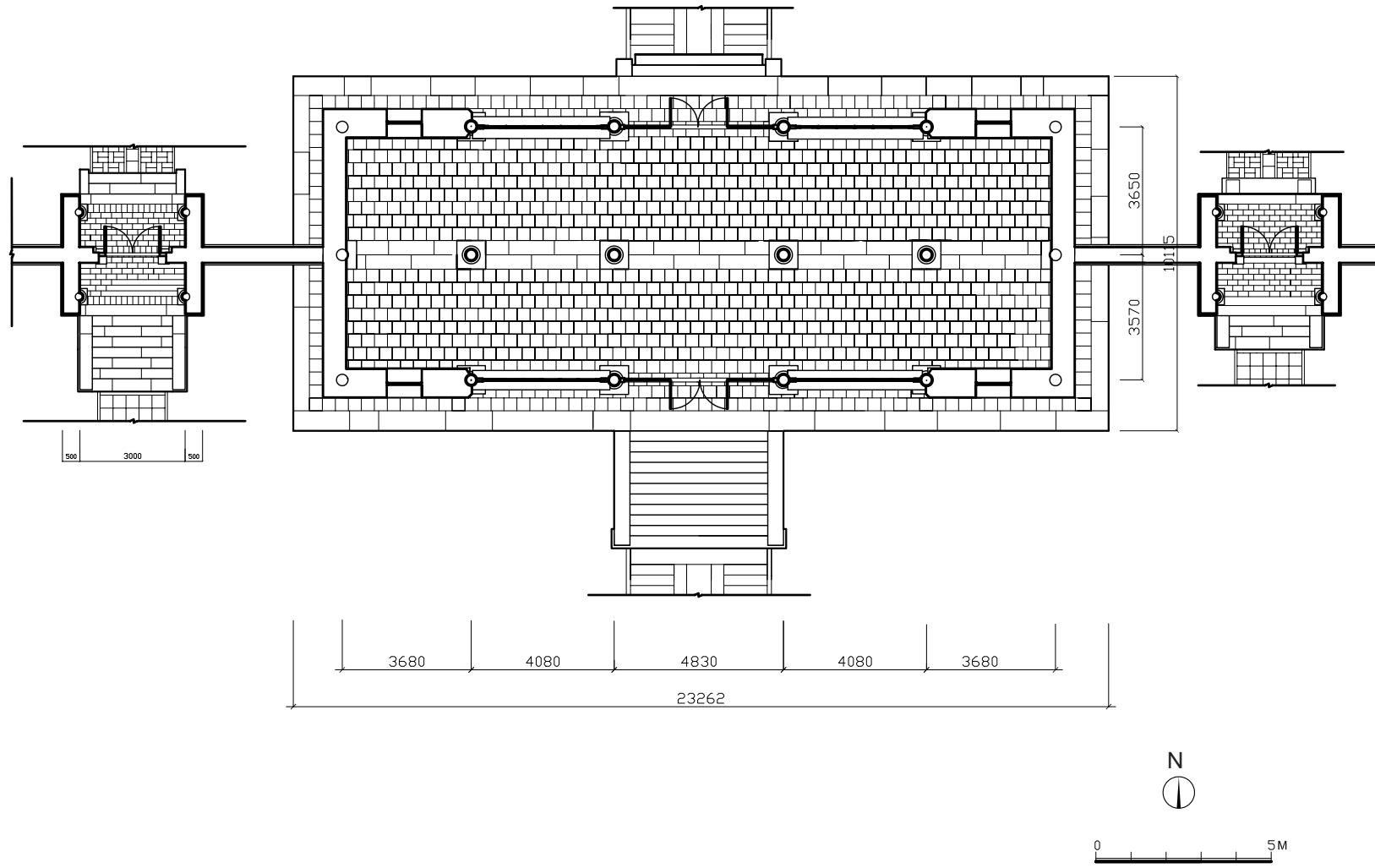




0 3M

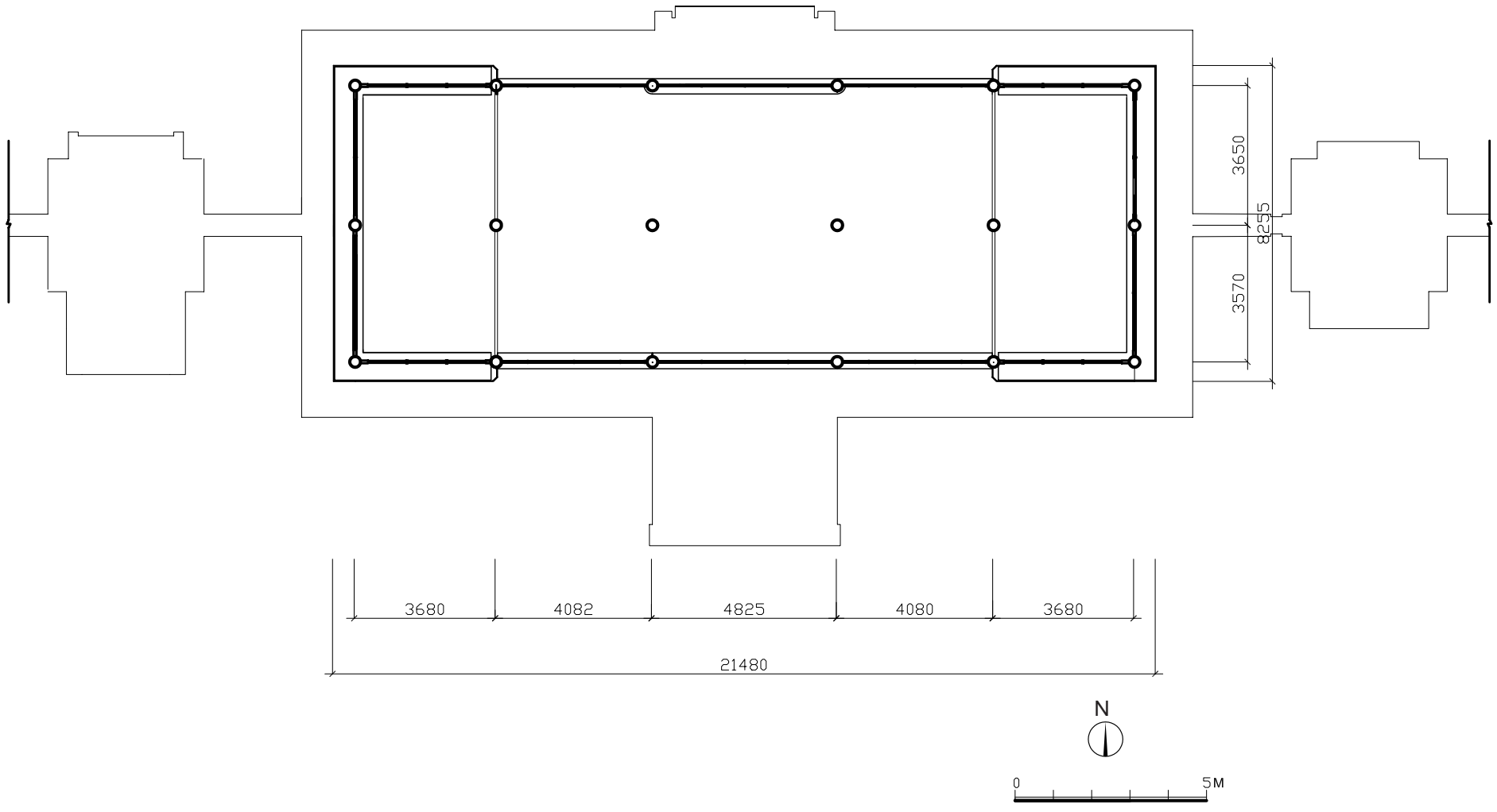
Drawing-1-D-3 Side elevation and Cross section of Huasan Gate of Zhongyue Temple





Drawing-1-E-1

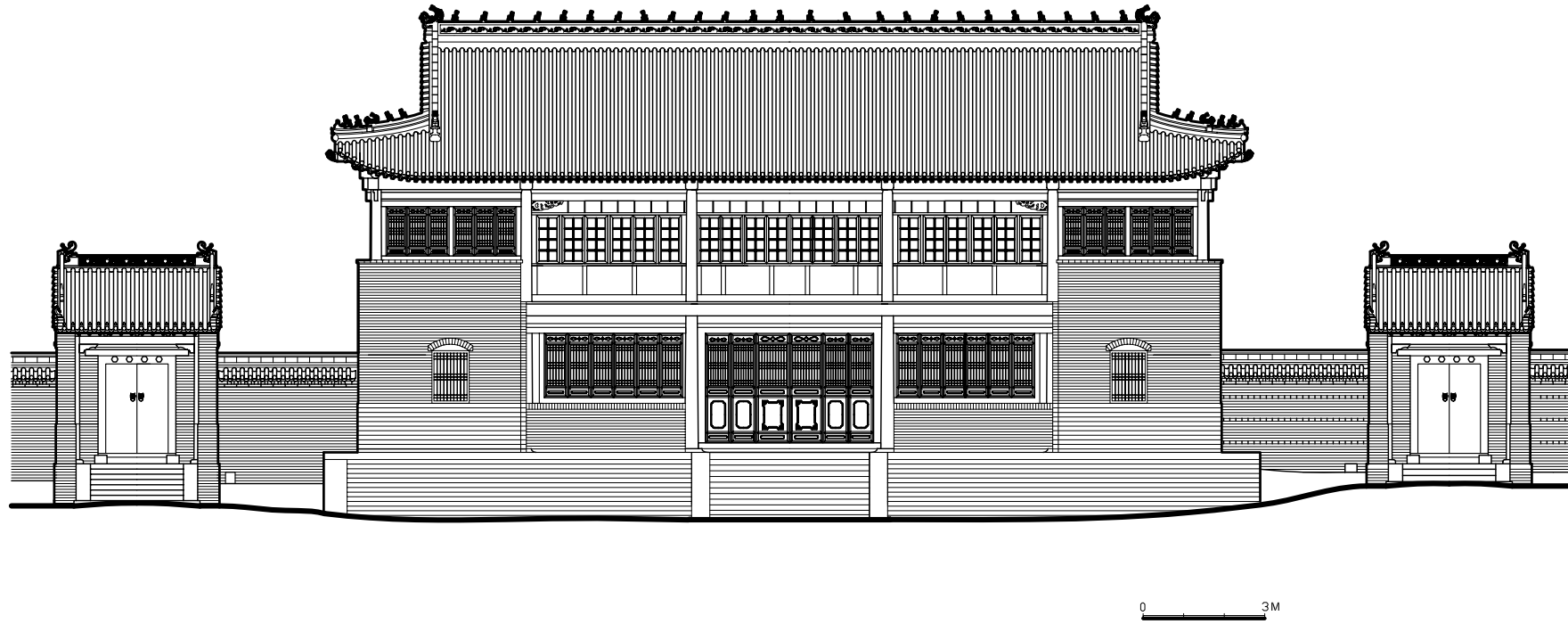
Plan of the 1st Floor of Chongsheng Gate of Zhongyue Temple



Drawing-1-E-2

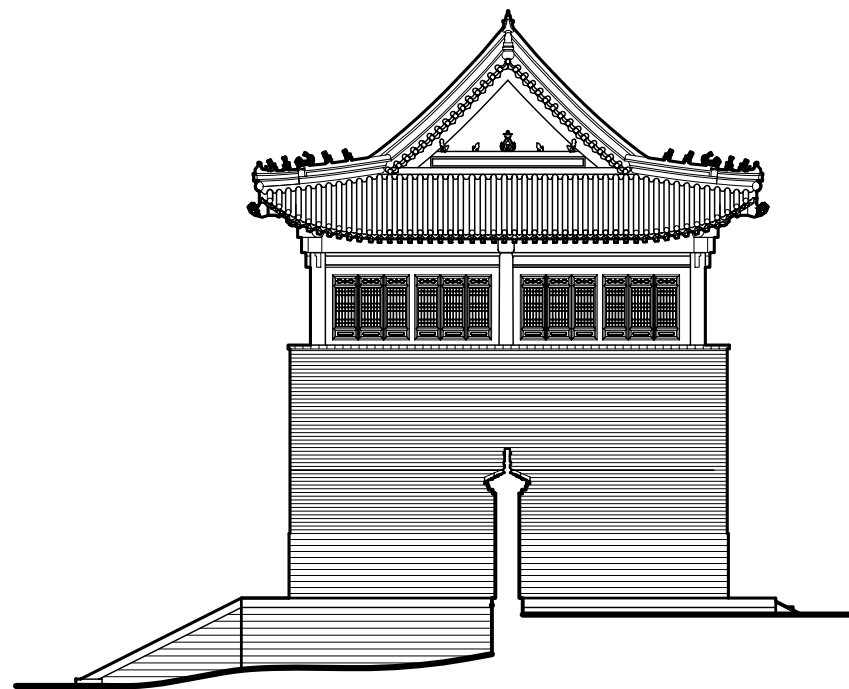
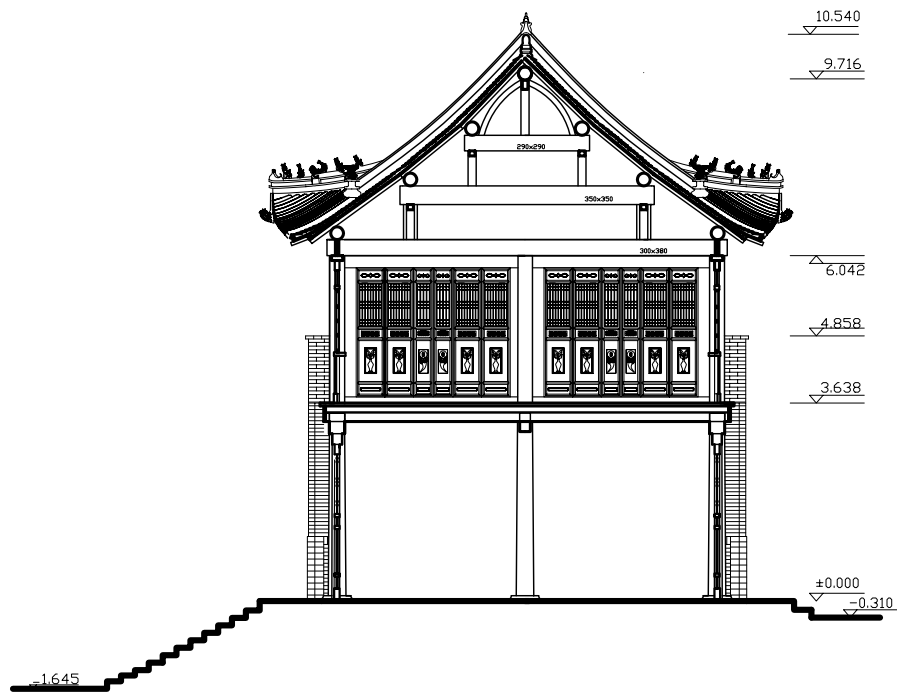
Plan of the 2nd Floor of Chongsheng Gate of Zhongyue Temple





Drawing-1-E-3

Front elevation of Chongsheng Gate of Zhongyue Temple

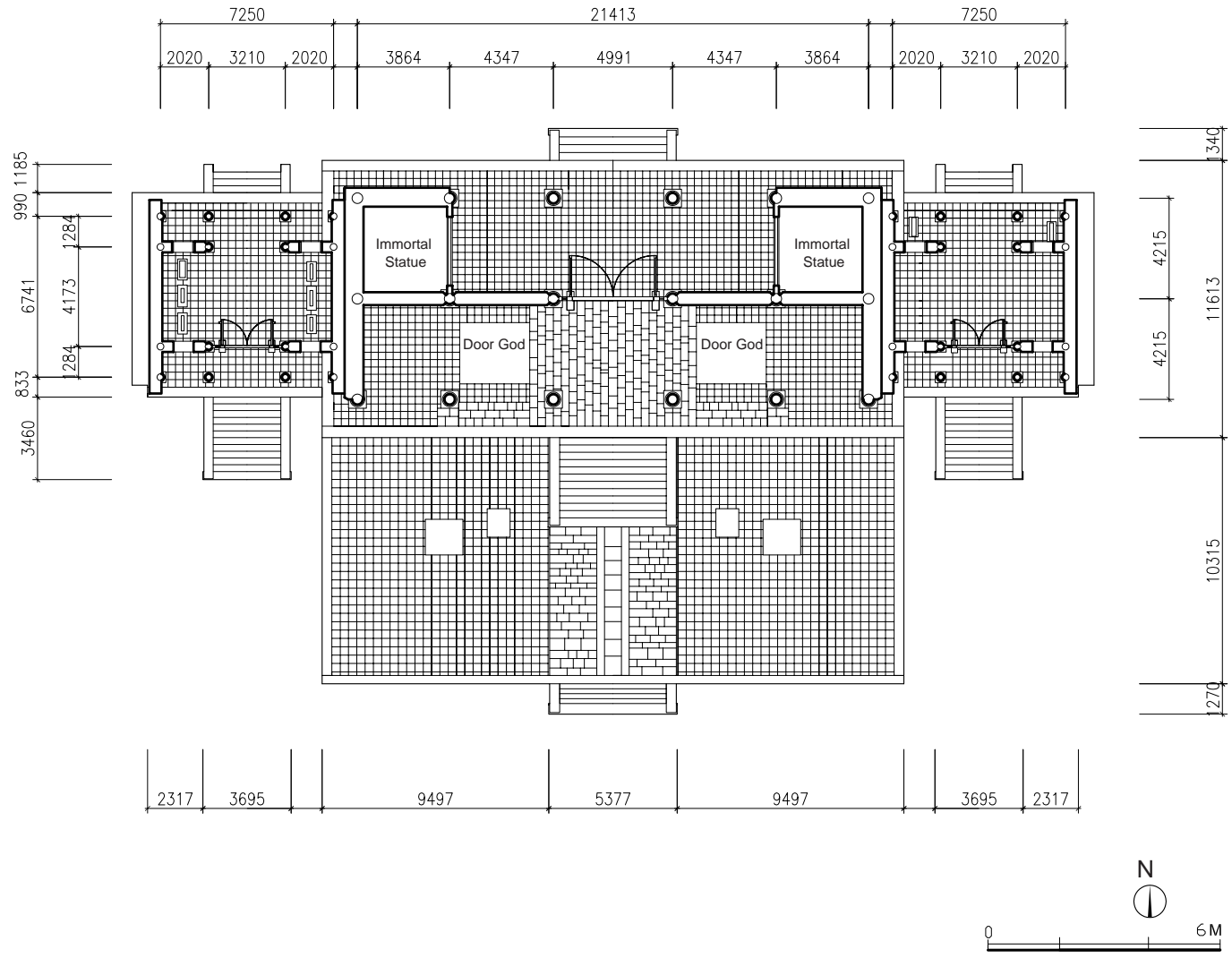


Drawing-1-E-4

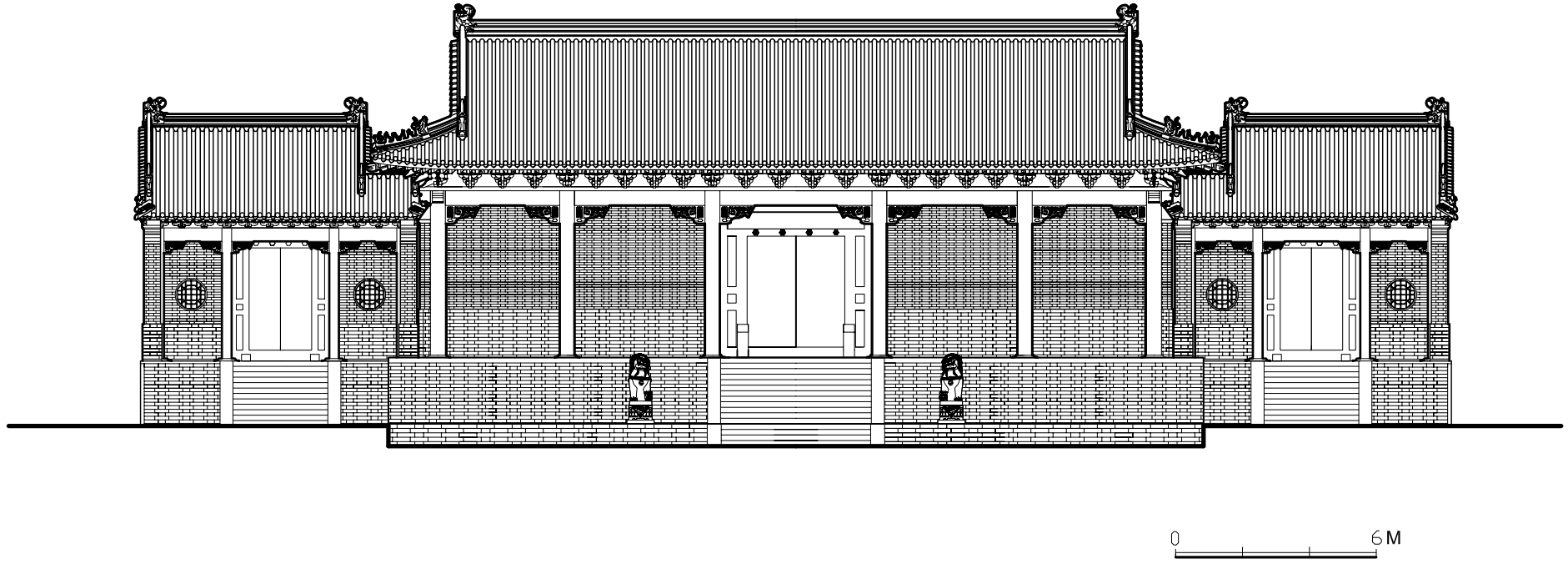
Side elevation and Cross section of Chongsheng Gate of Zhongyue Temple





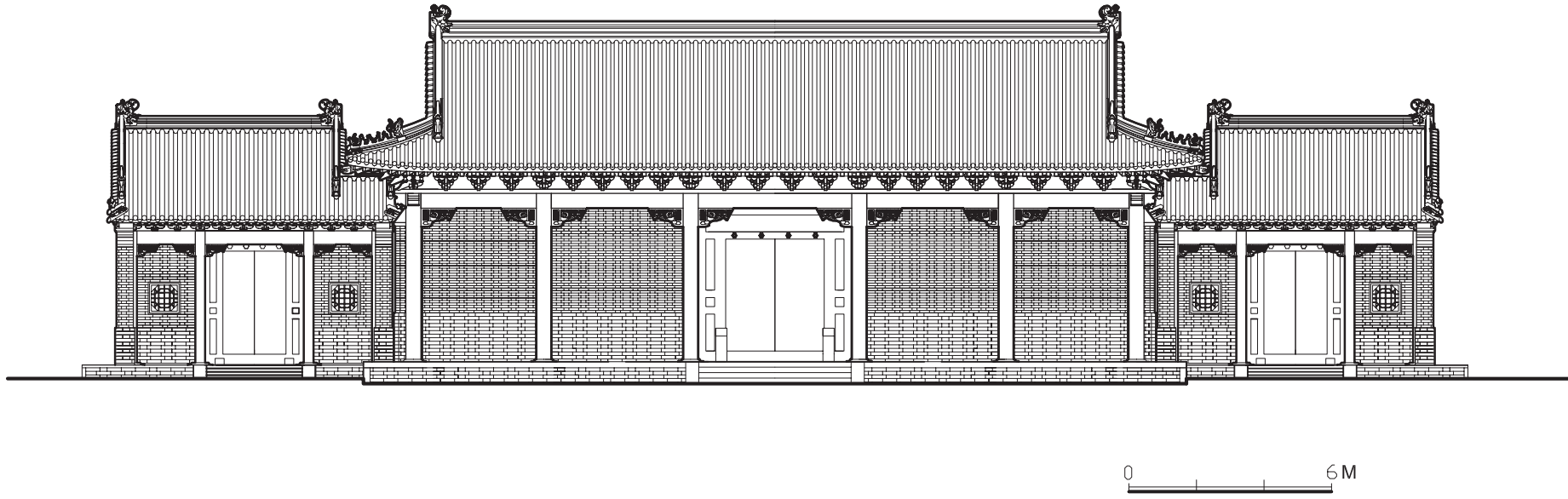


Drawing-1-F-1 Plan of West and East Jiaomen Gate and Junji Gate of Zhongyue Temple

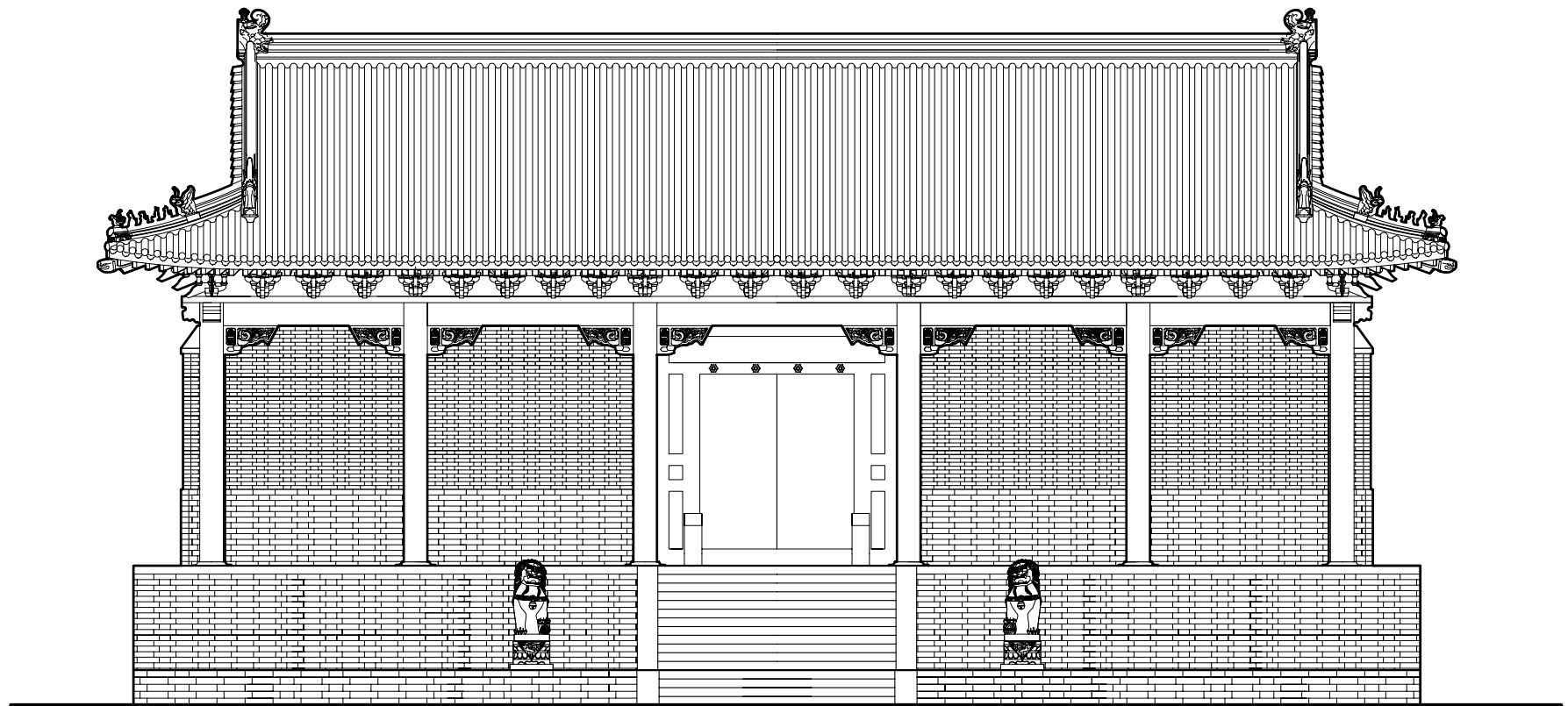


Drawing-1-F-2 Front elevation of West and East Jiaomen Gate and Junji Gate of Zhongyue Temple





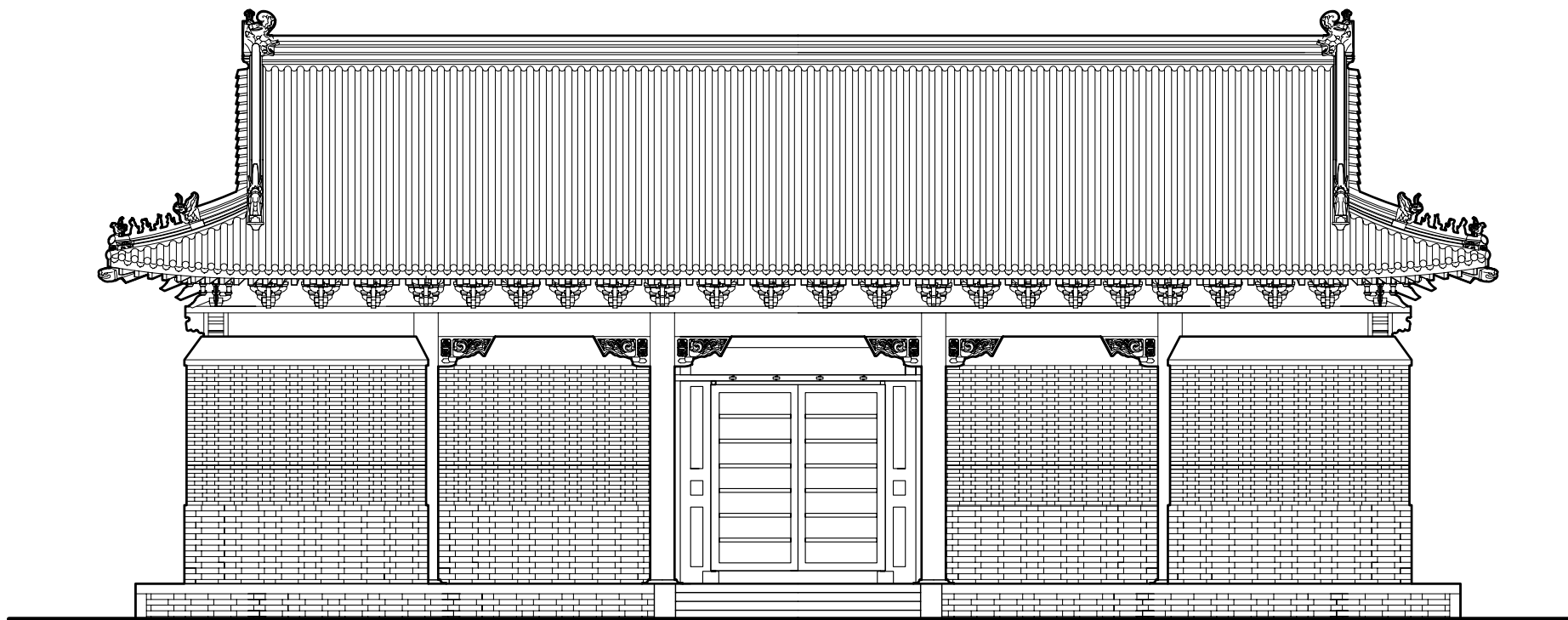
Drawing-1-F-3 Back elevation of West and East Jiaomen Gate and Junji Gate of Zhongyue Temple



0 3M

Drawing-1-F-4 Front elevation of Junji Gate of Zhongyue Temple

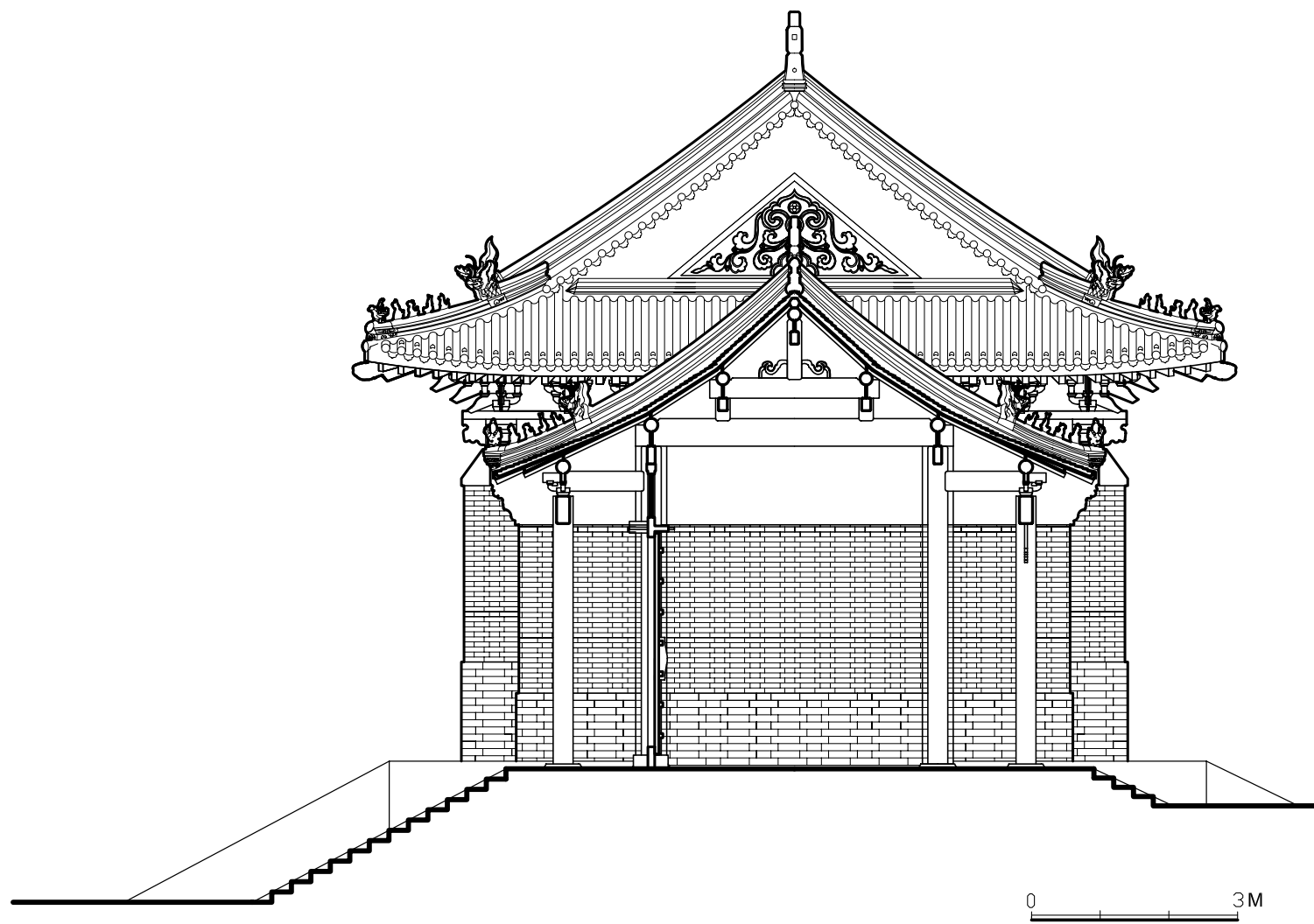




Drawing-1-F-5

Back elevation of Junji Gate of Zhongyue Temple





Drawing-1-F-6

Side elevation of Junji Gate of Zhongyue Temple

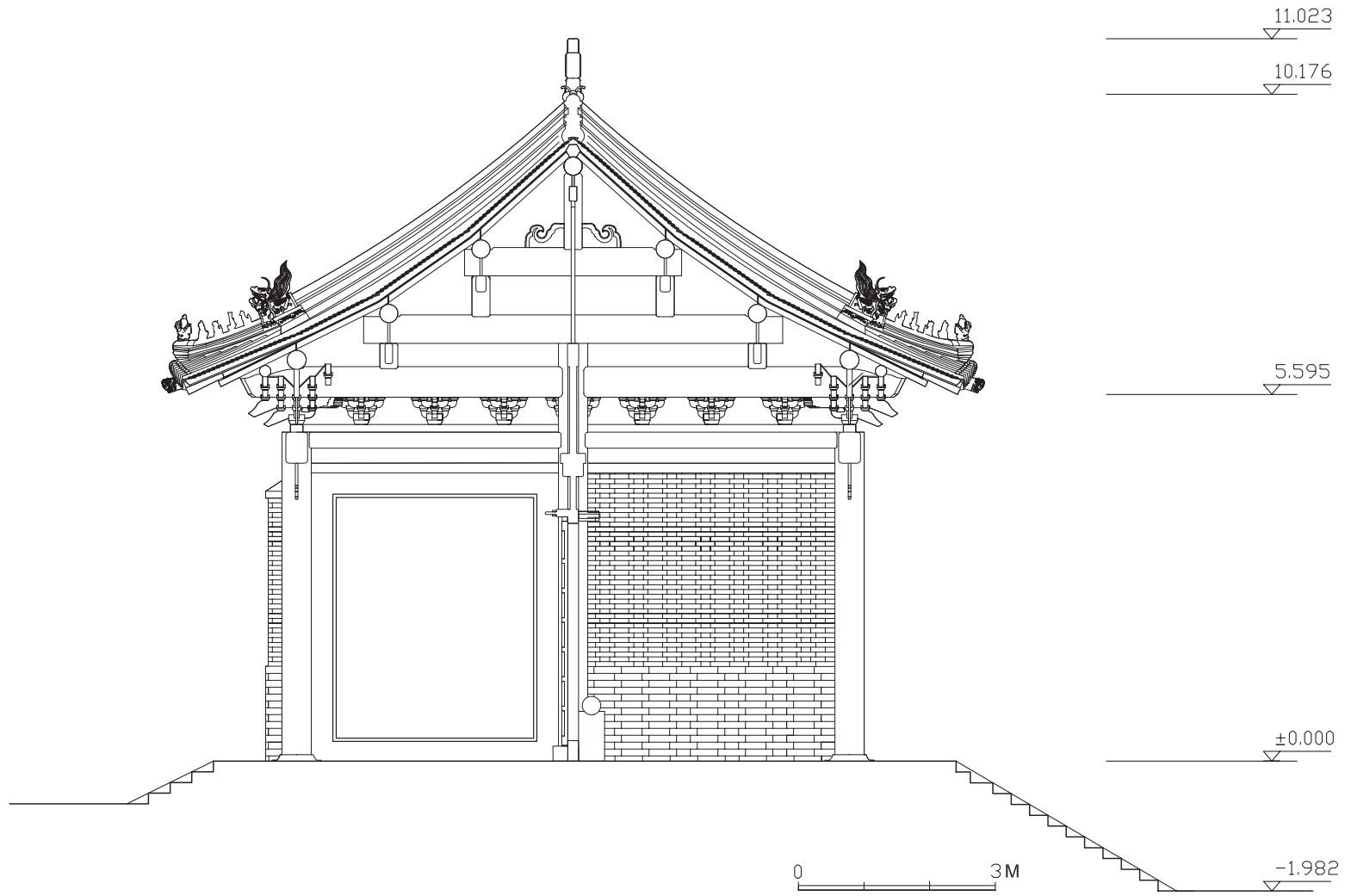




Drawing-3-0-2

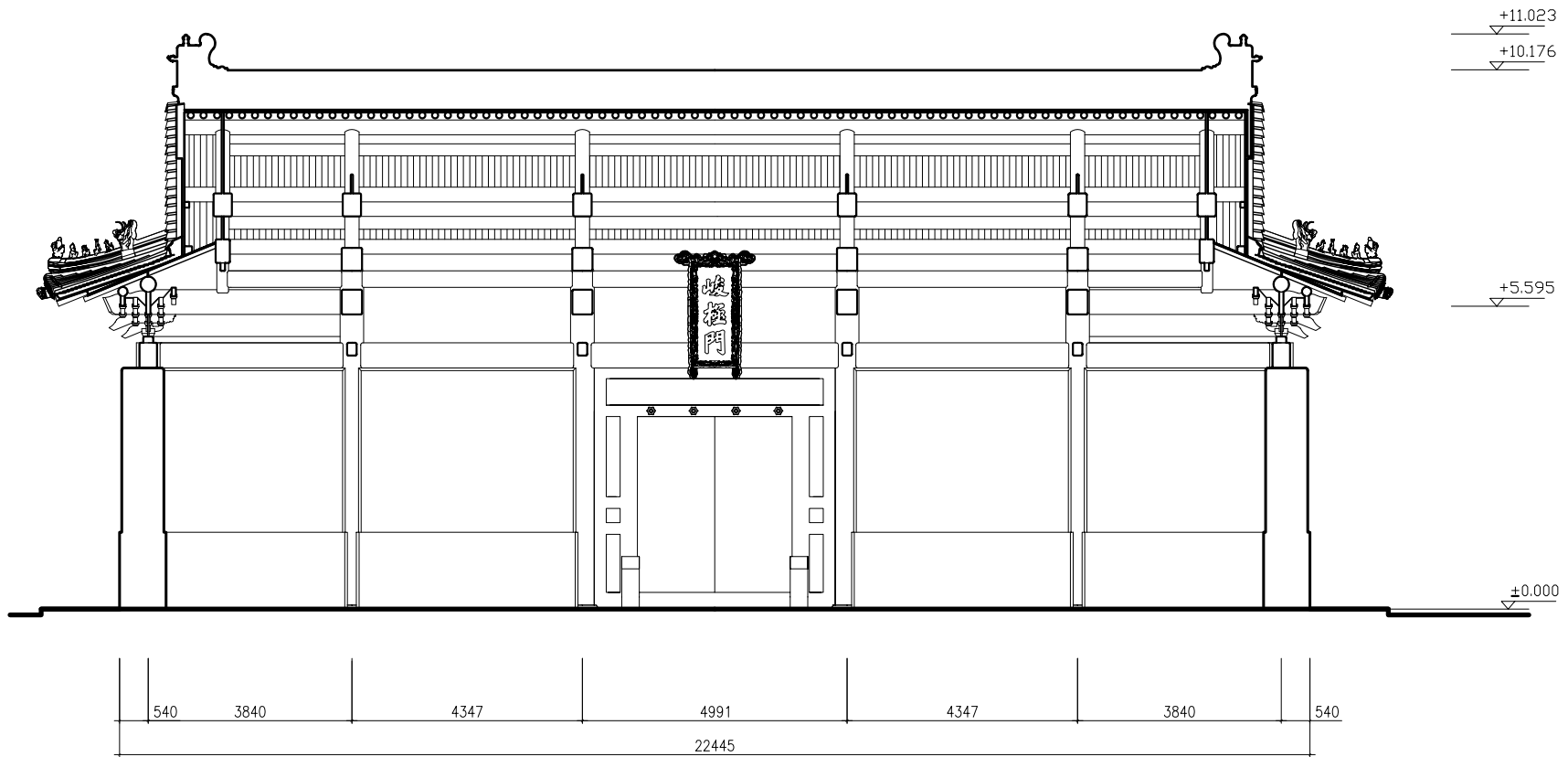
South elevation of Qimu Que Gates





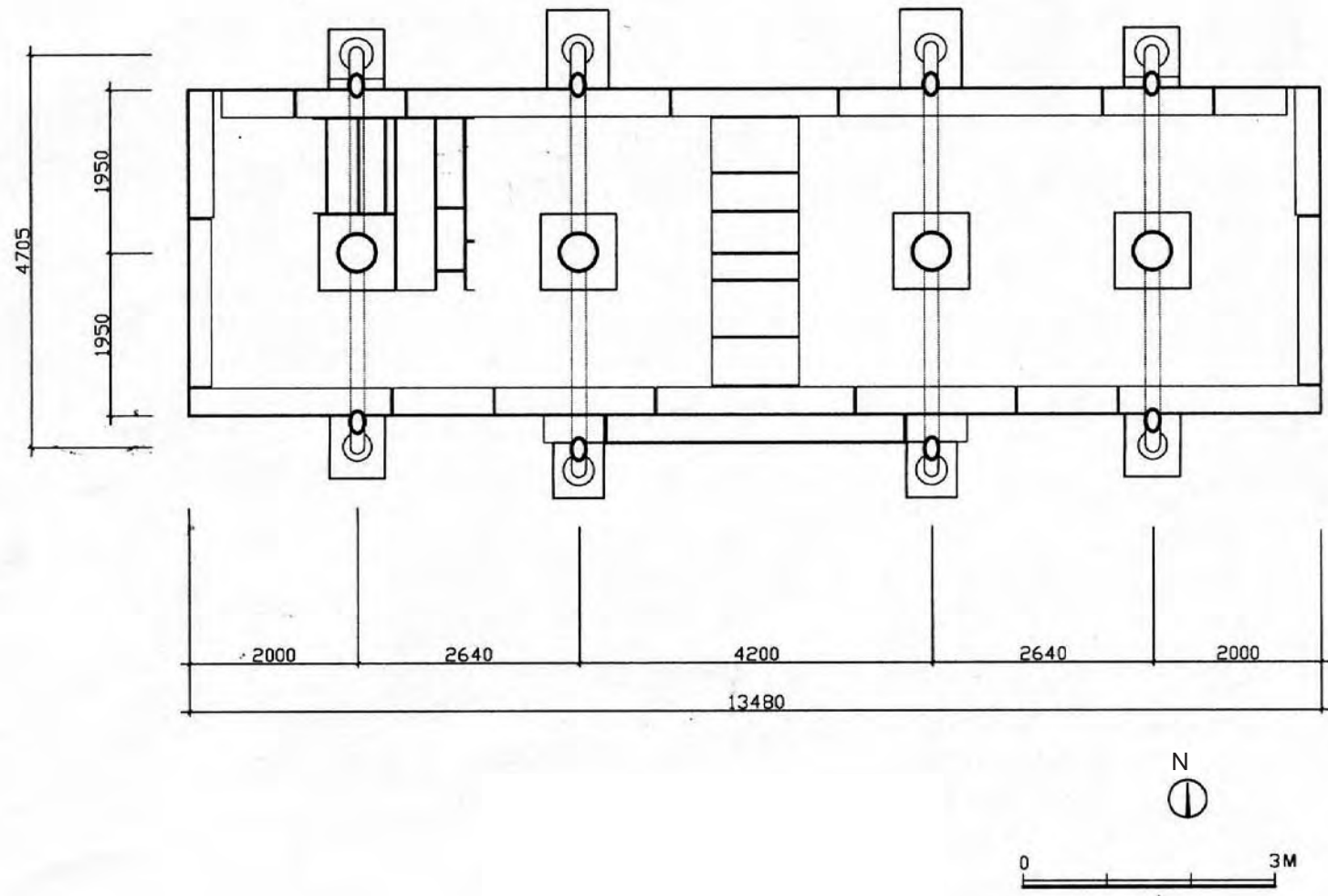
Drawing-1-F-7

Cross section of Junji Gate of Zhongyue Temple



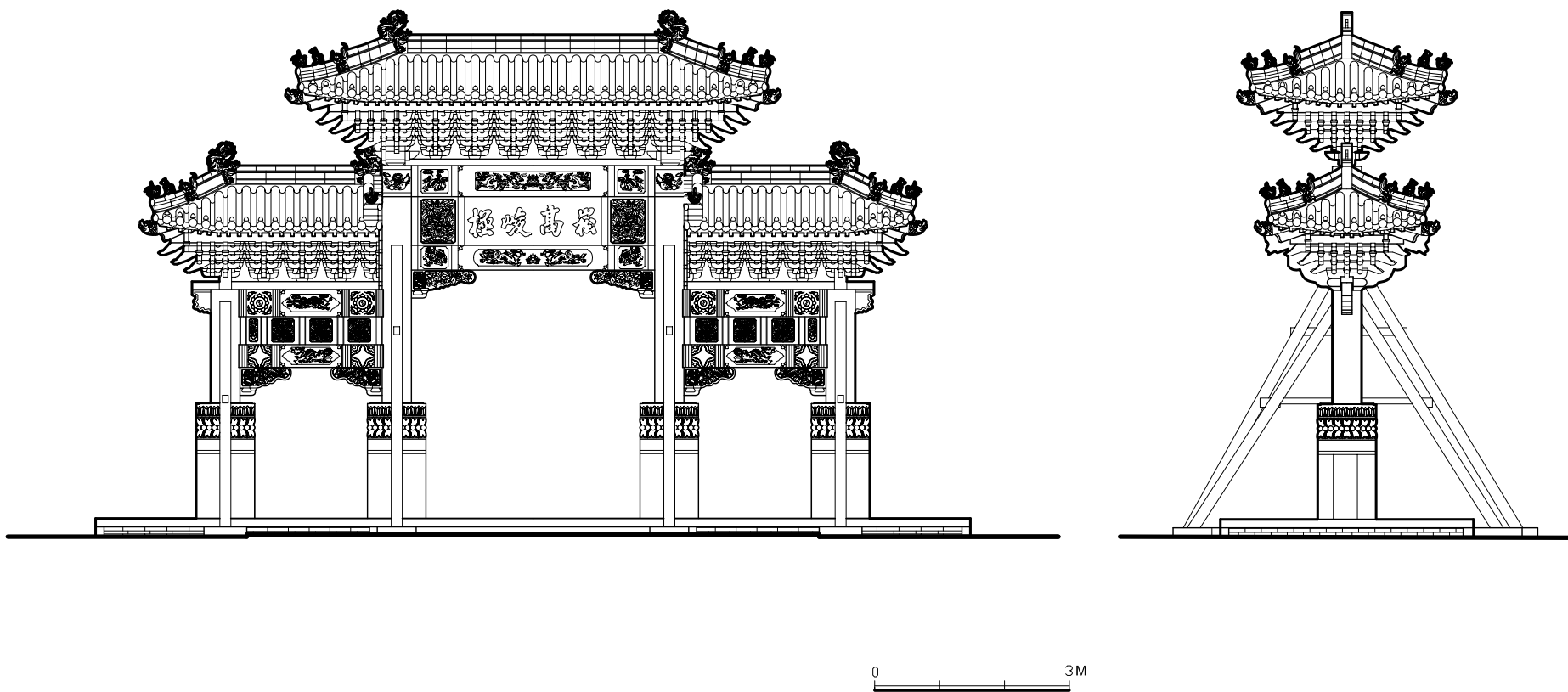
Drawing-1-F-8 Vertical section of Junji Gate of Zhongyue Temple





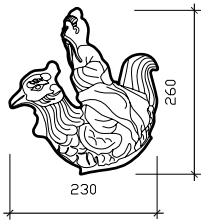
Drawing-1-G-1 Plan of Songgao Junji Archway of Zhongyue Temple



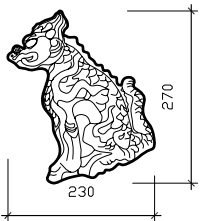


Drawing-1-G-2 Front and side elevation of Songgao Junji Archway of Zhongyue Temple





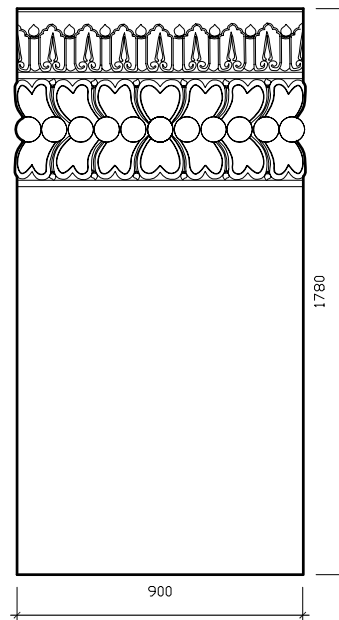
Decorative animal on the ridge



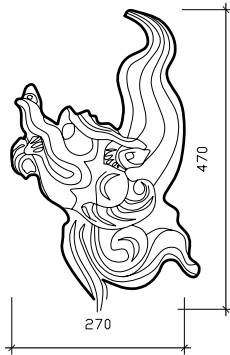
Decorative animal on the ridge



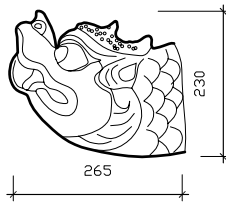
Zhengwen decorative animal



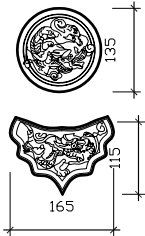
Stone decoration



Decorative animal



Taoshou animal on the beam

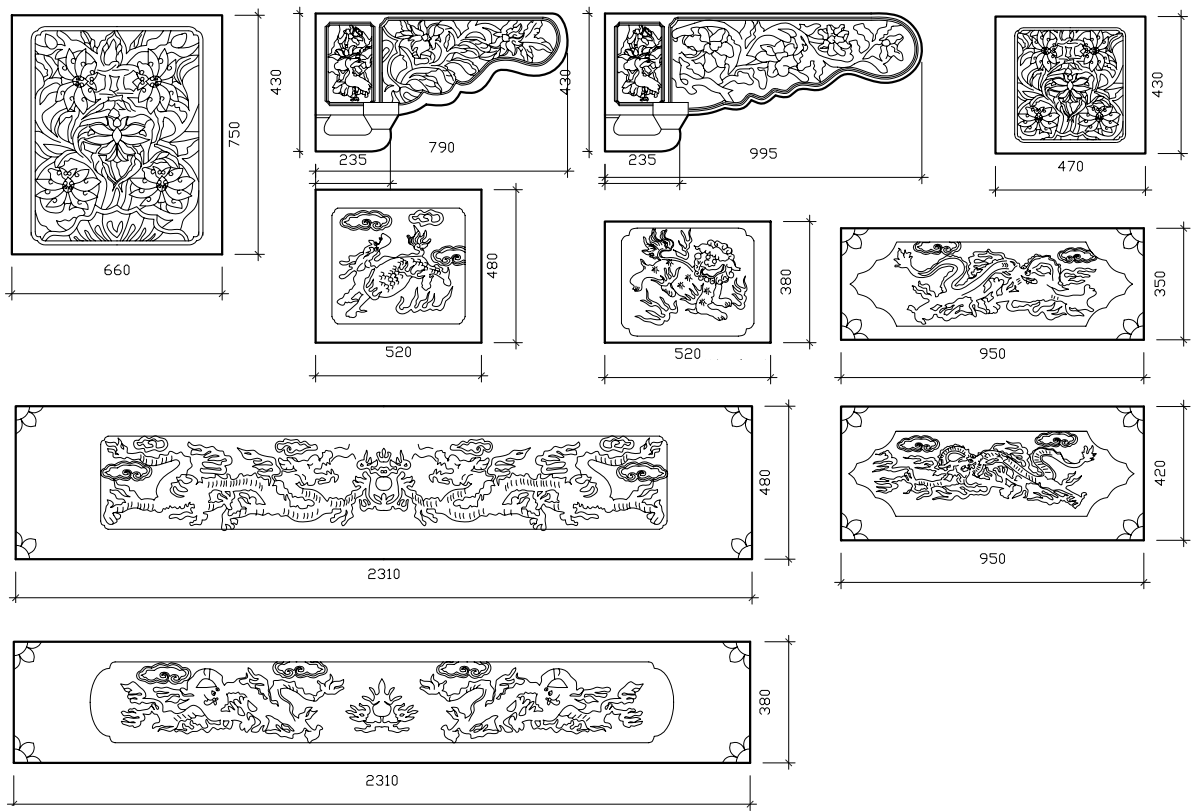


Water dropper of tile



Drawing-1-G-3

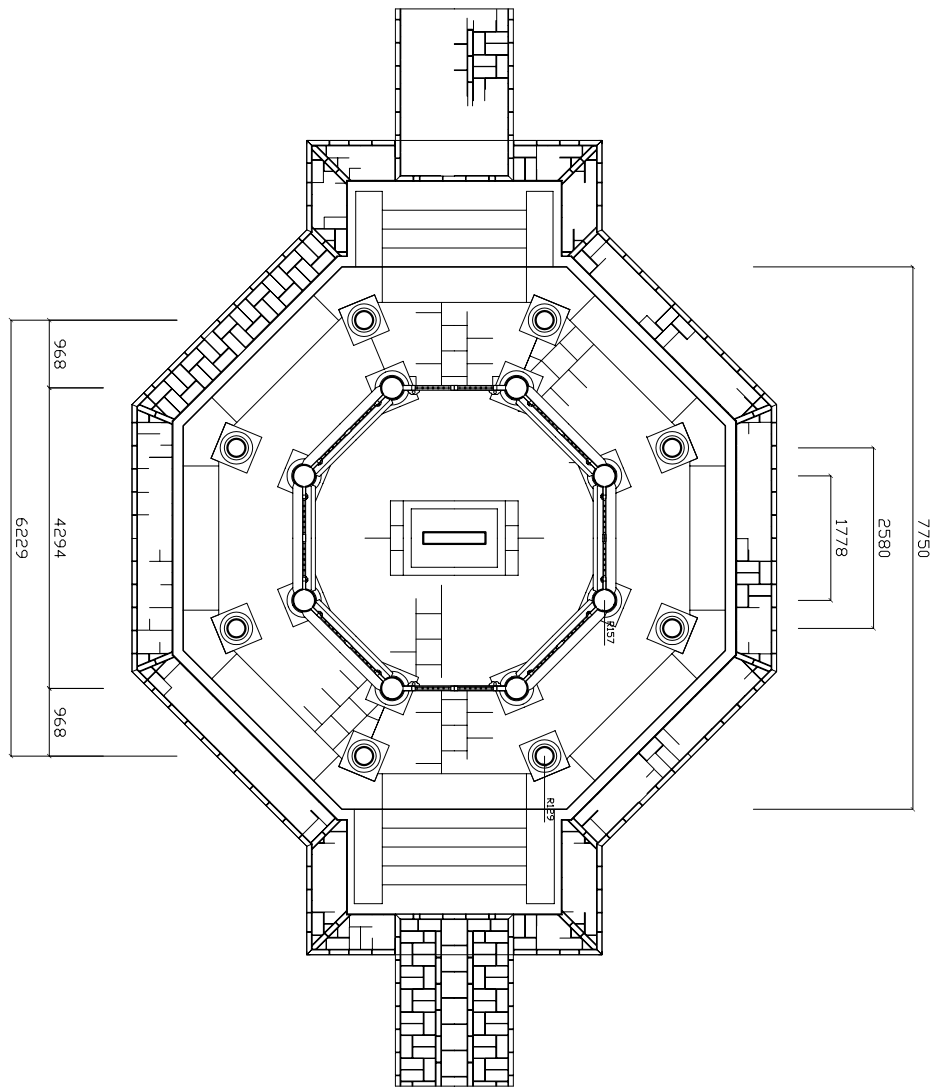
Tiles and stonework of Songgao Junji Arch of Zhongyue Temple



Drawing-1-G-4

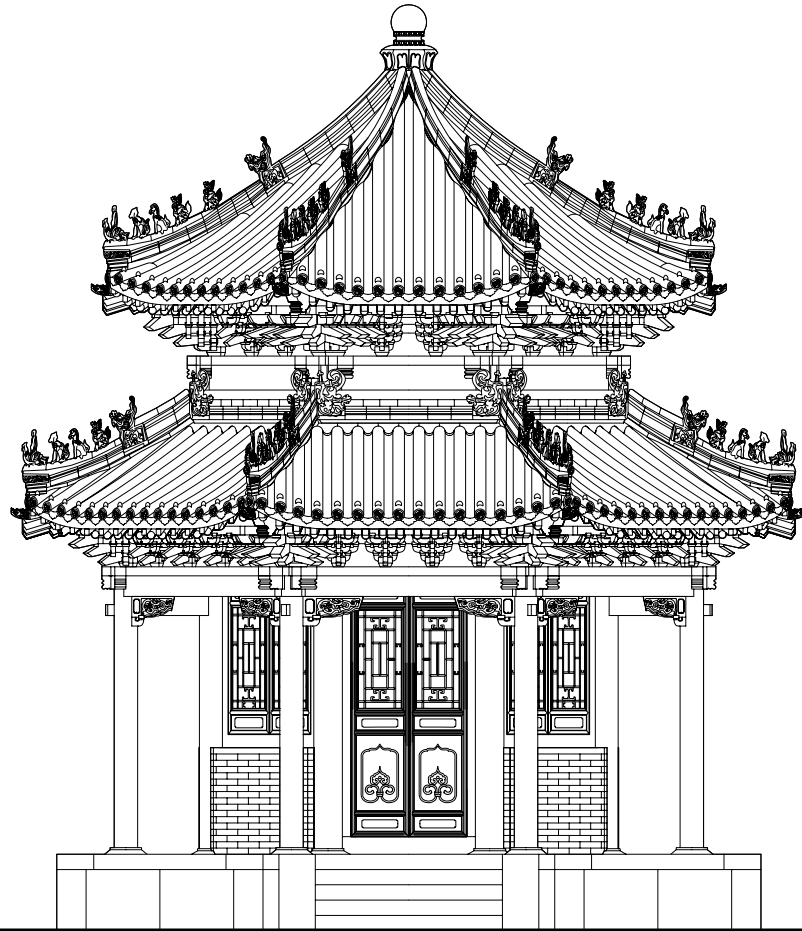
Woodworking and coloured paintings of Songgao Junji Arch of Zhongyue Temple





Drawing-1-H-1

Plan of Imperial Stone Tablet Pavilion of Zhongyue Temple

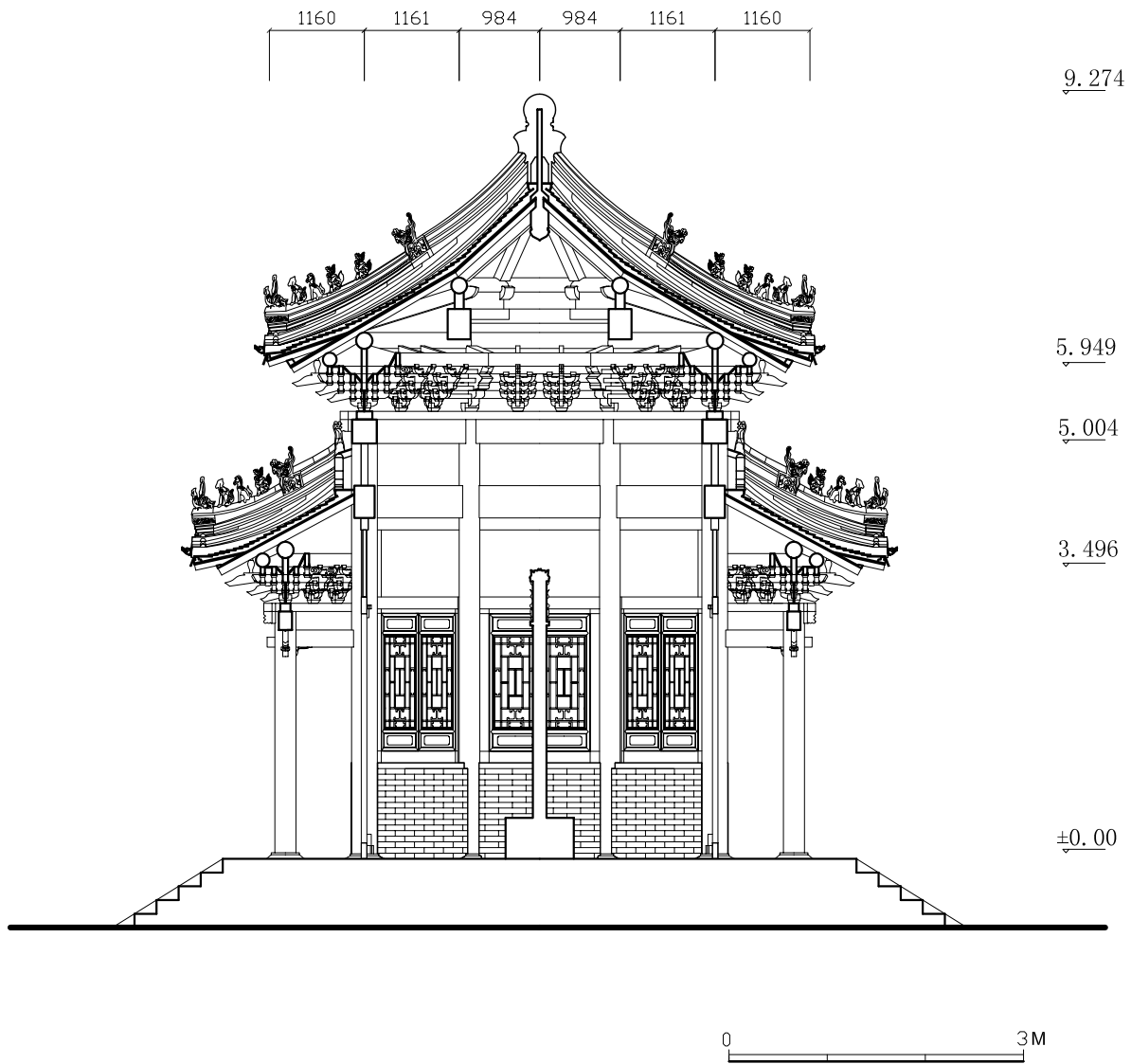


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Drawing-1-H-2

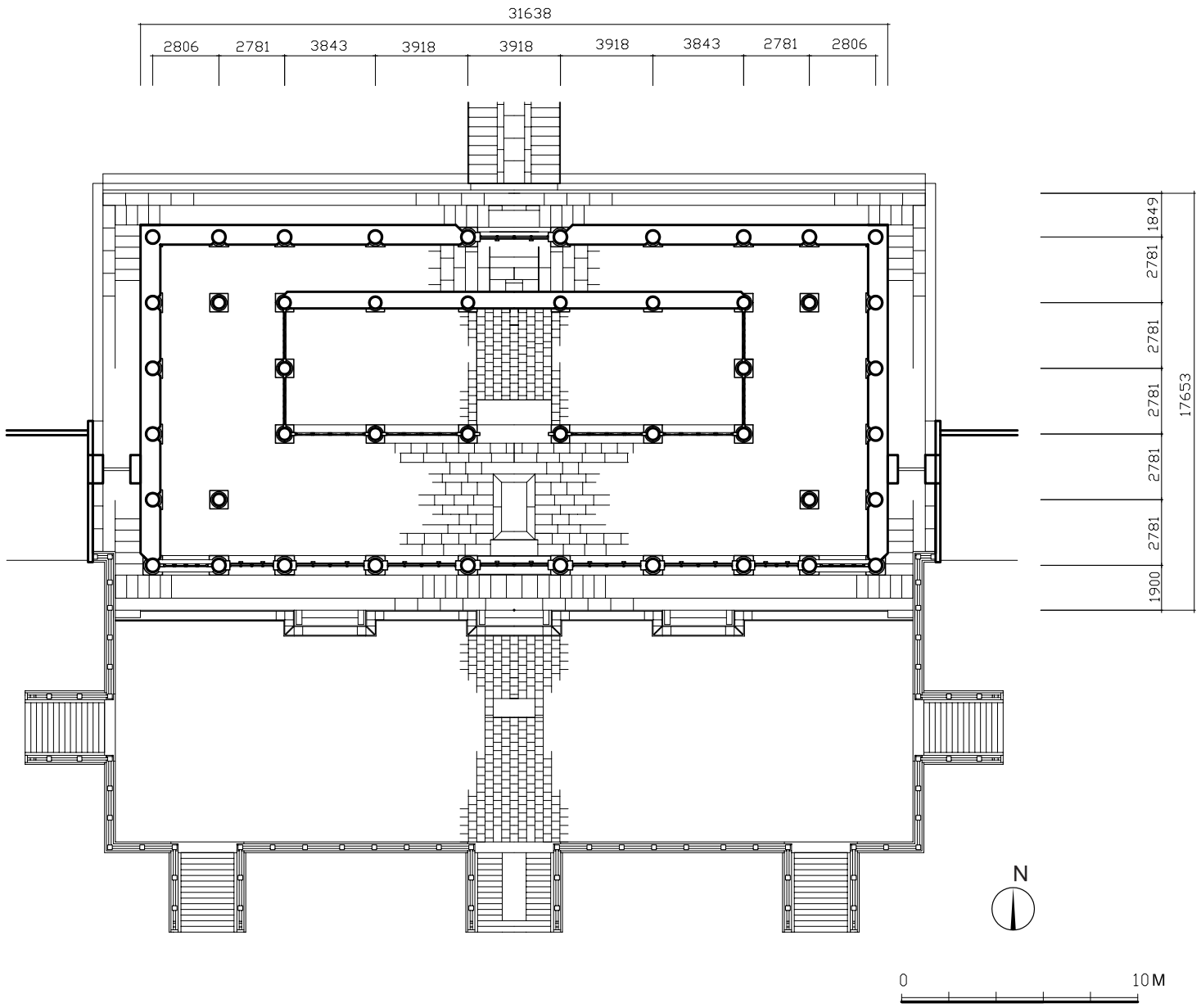
Front elevation of Imperial Stone Tablet Pavilion of Zhongyue Temple





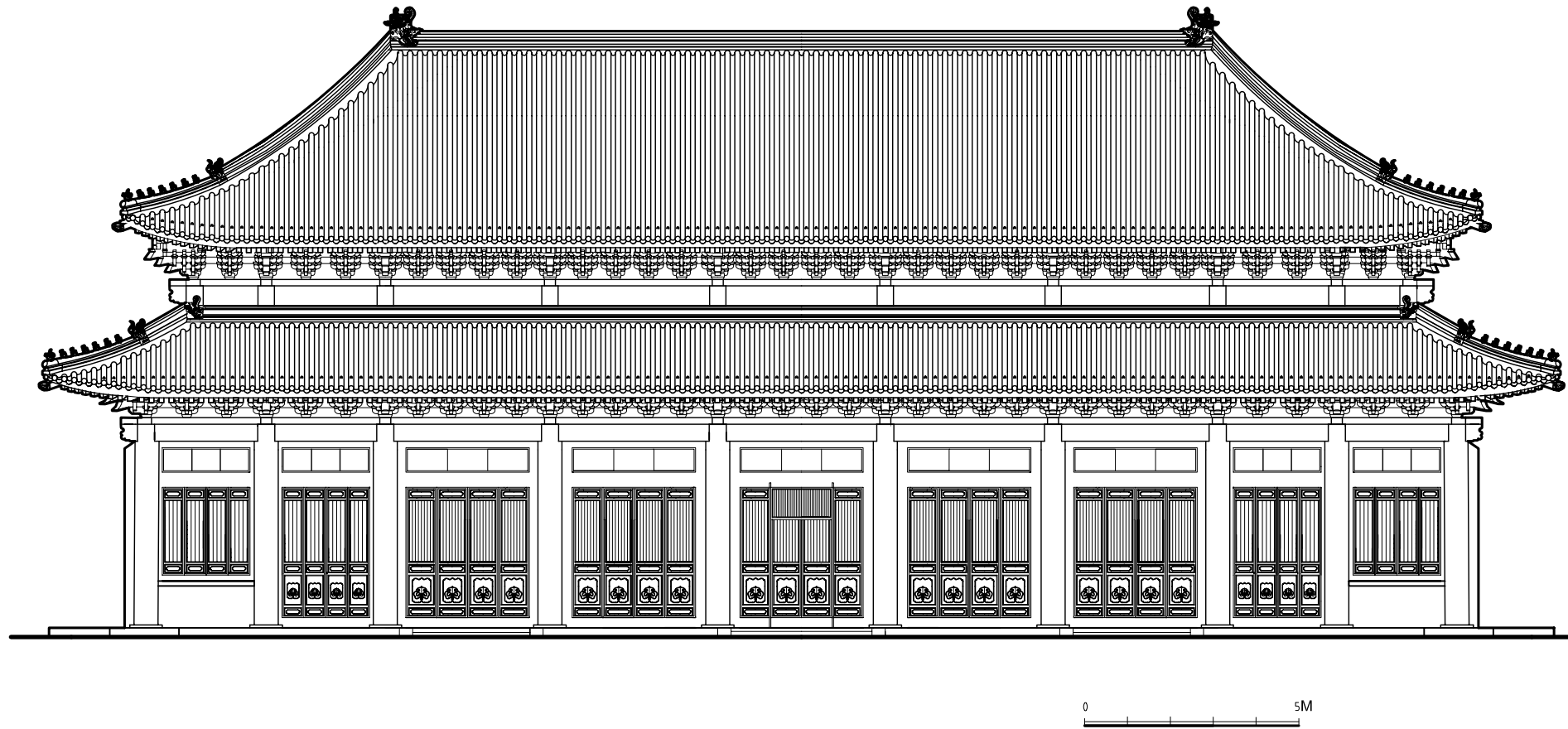
Drawing-1-H-3

Section plan of Imperial Stone Tablet Pavilion of Zhongyue Temple

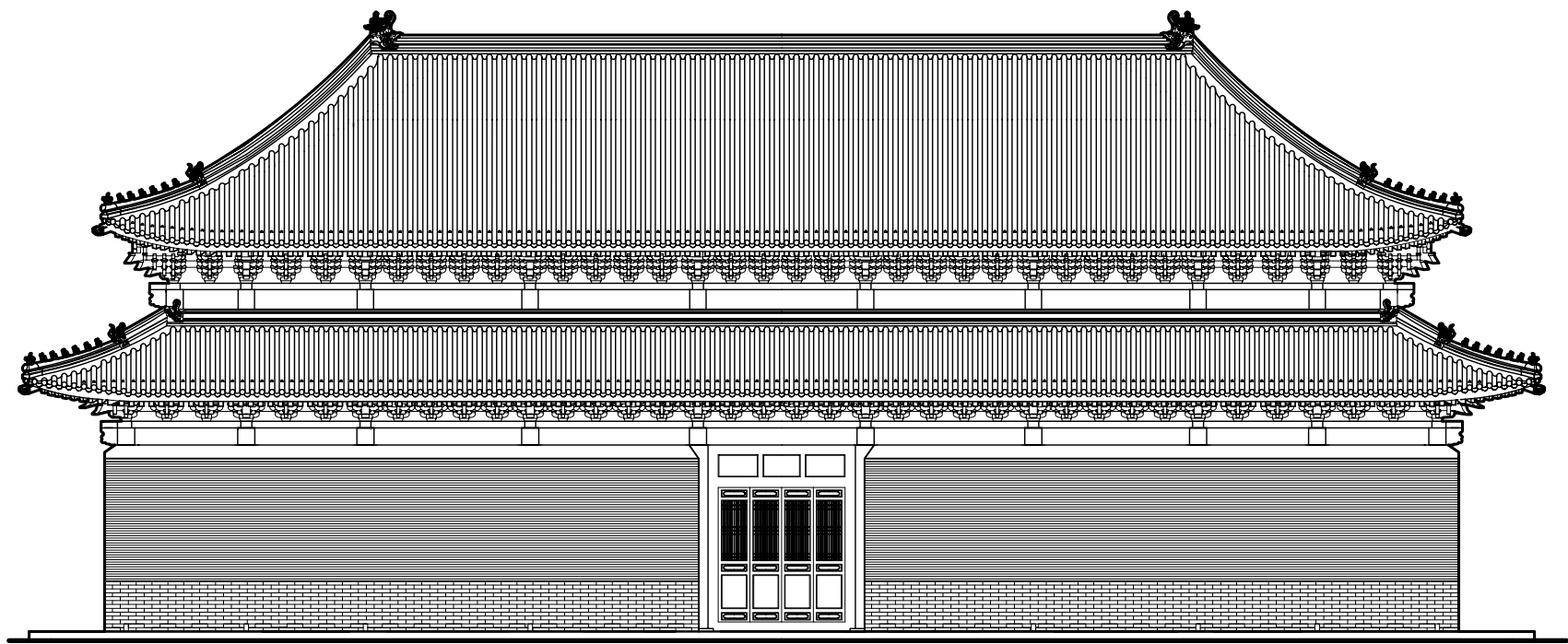


Drawing-1-J-1 Plan of Junji Hall of Zhongyue Temple



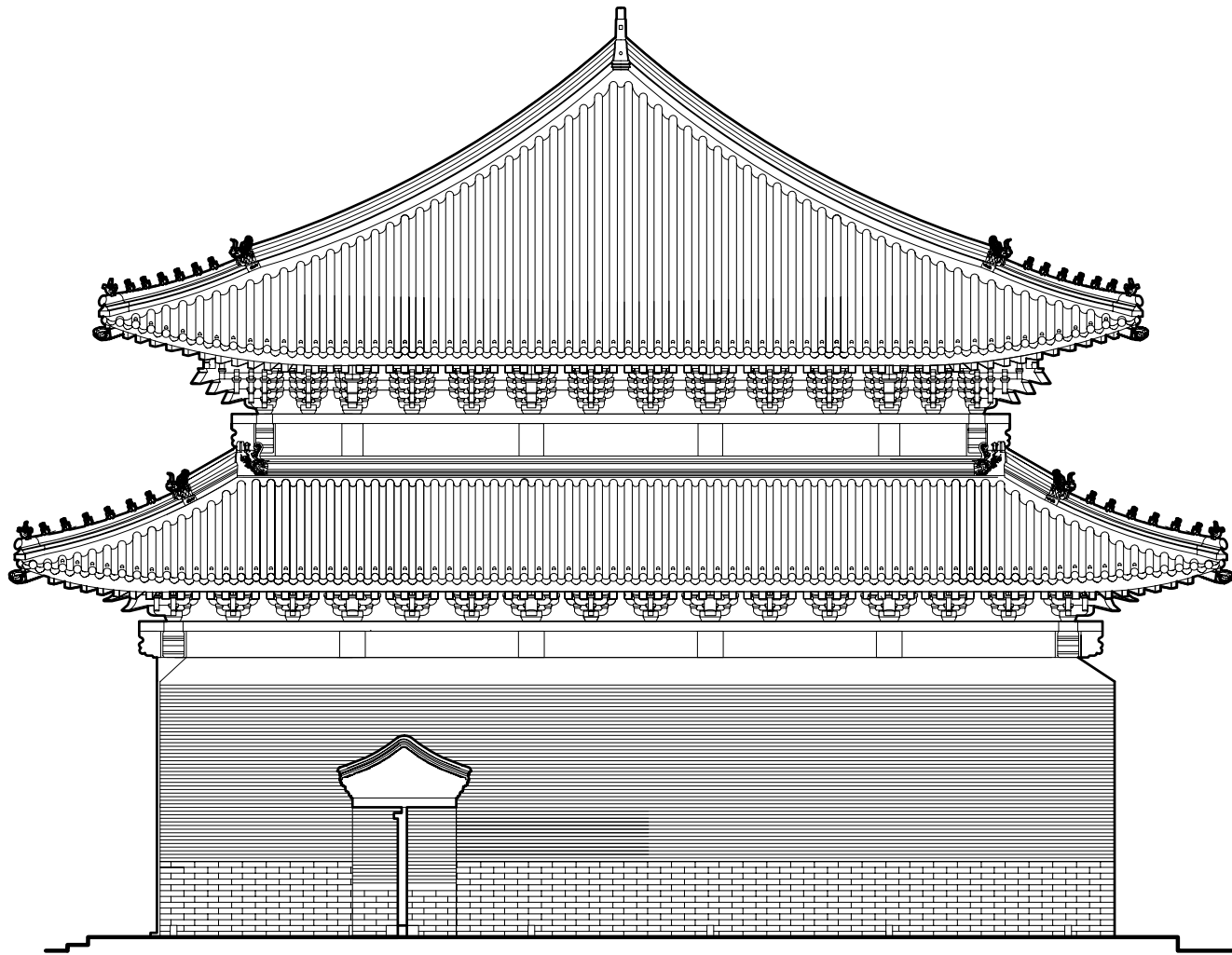


Drawing-1-J-2 Front elevation of Junji Hall of Zhongyue Temple



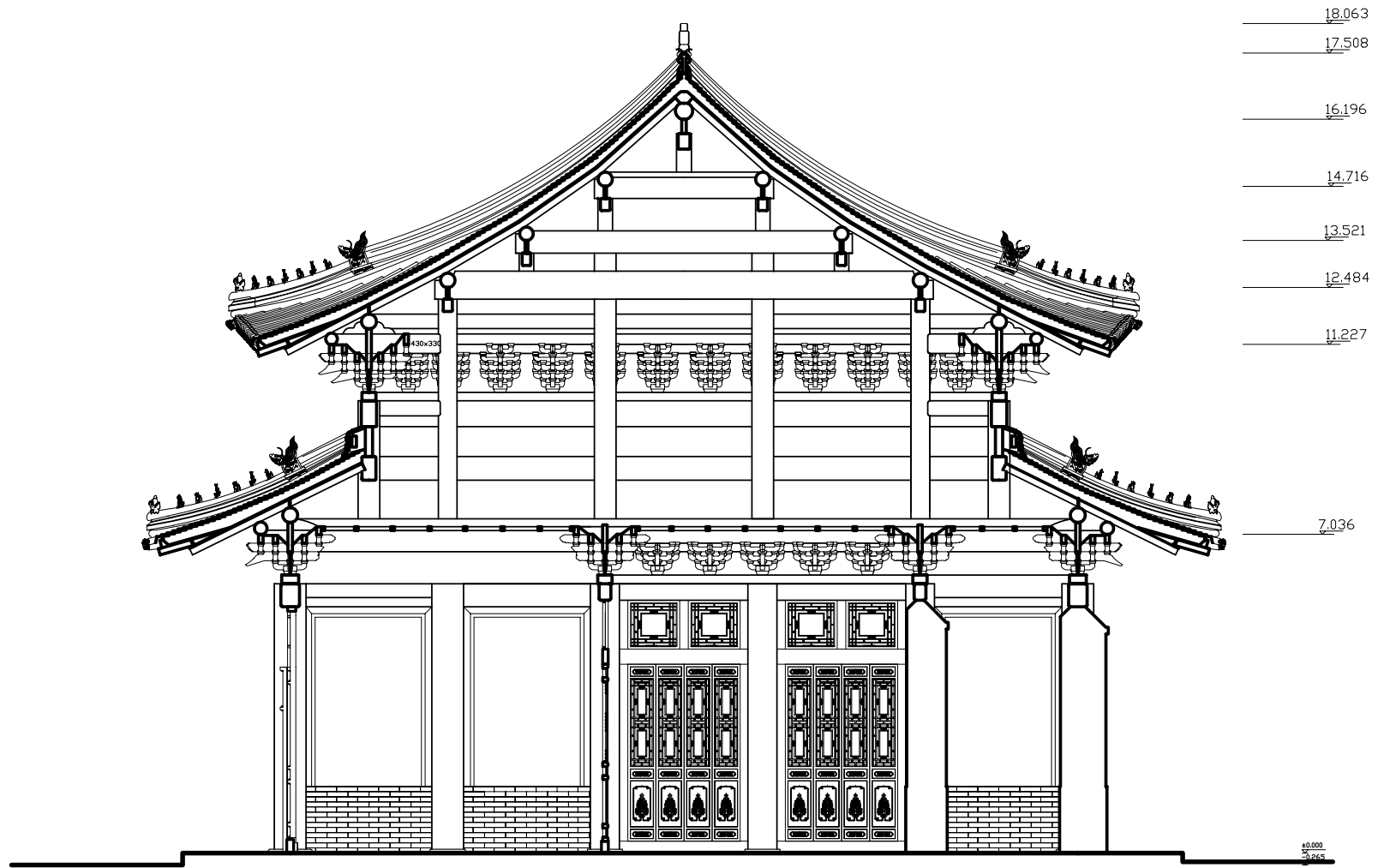
Drawing-1-J-3 Back elevation of Junji Hall of Zhongyue Temple



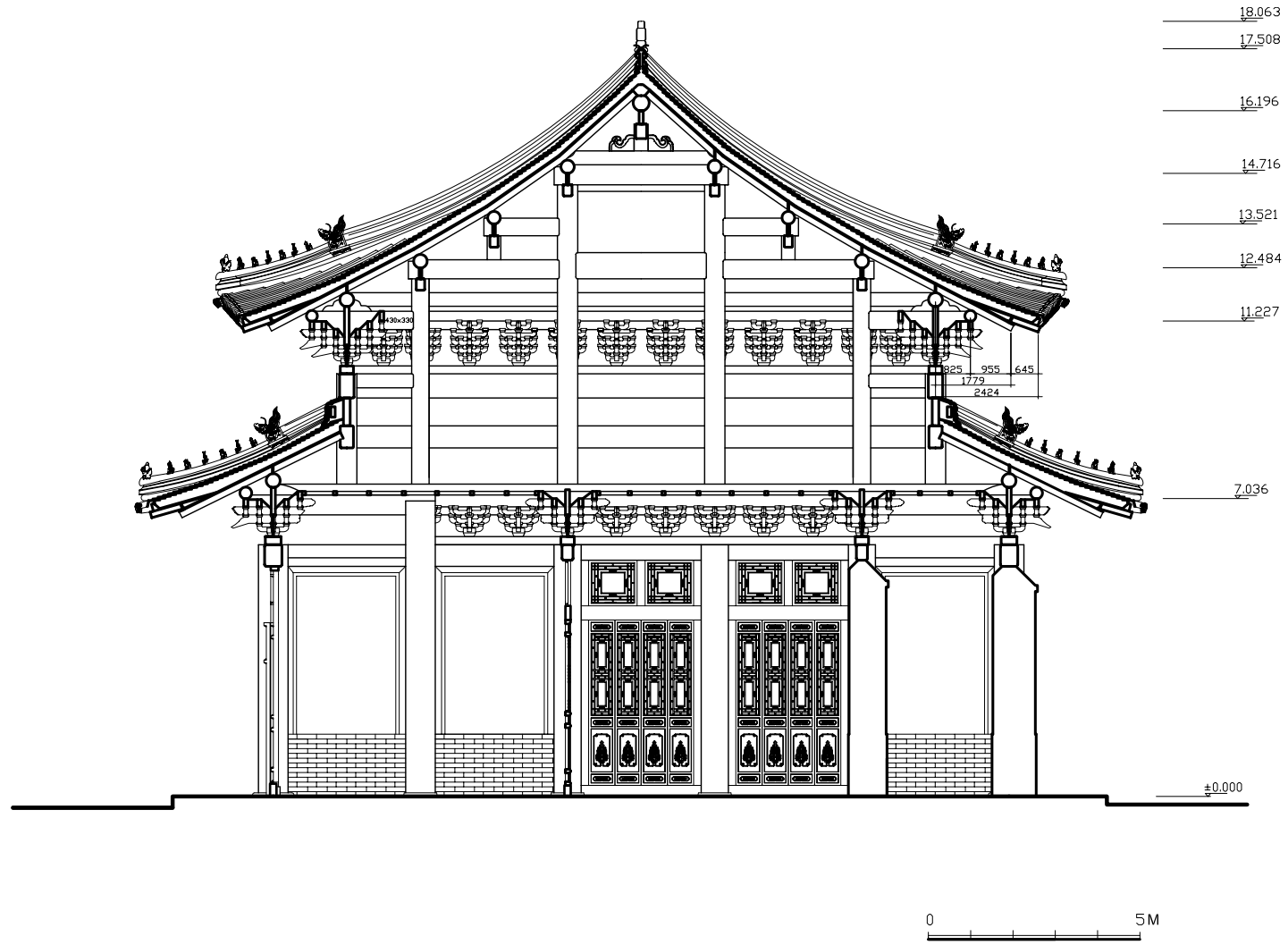


Drawing-1-J-4 Side elevation of Junji Hall of Zhongyue Temple

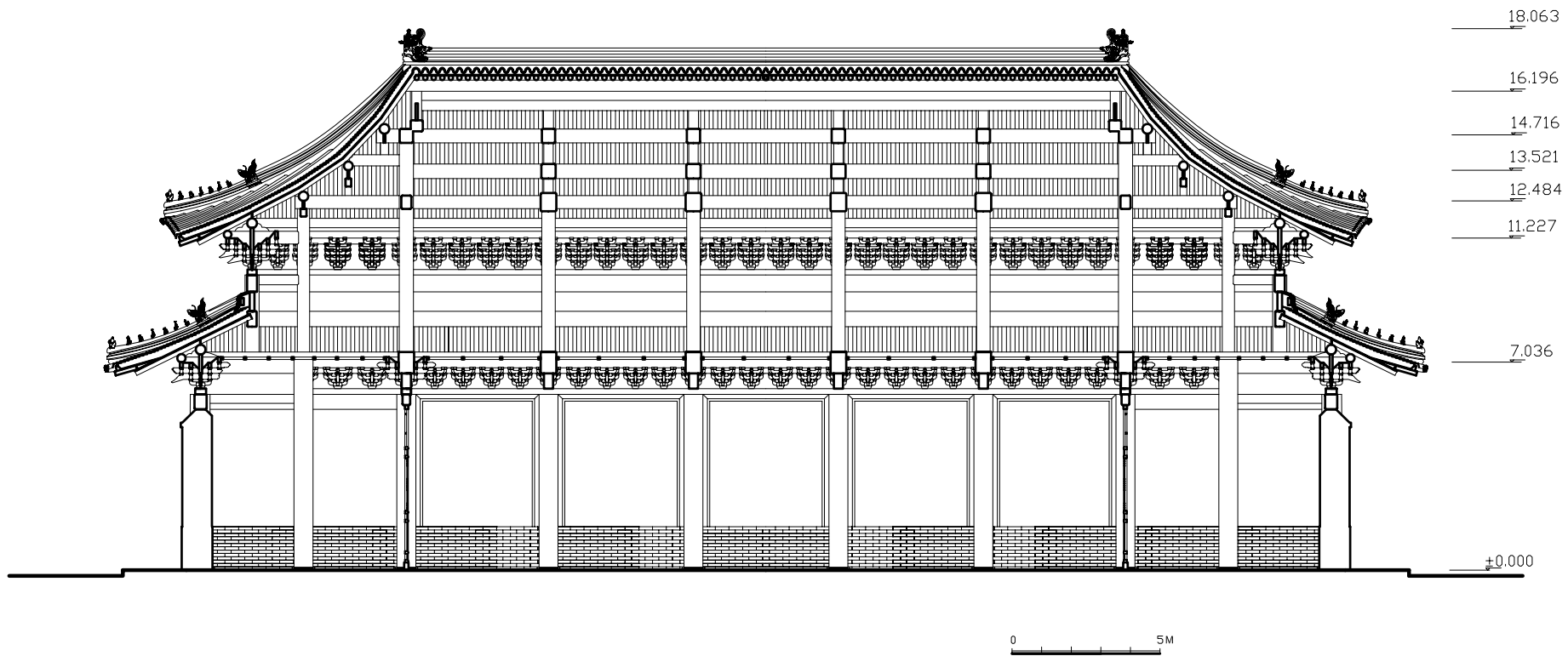




Drawing-1-J-5 Cross section of main bay of Junji Hall of Zhongyue Temple

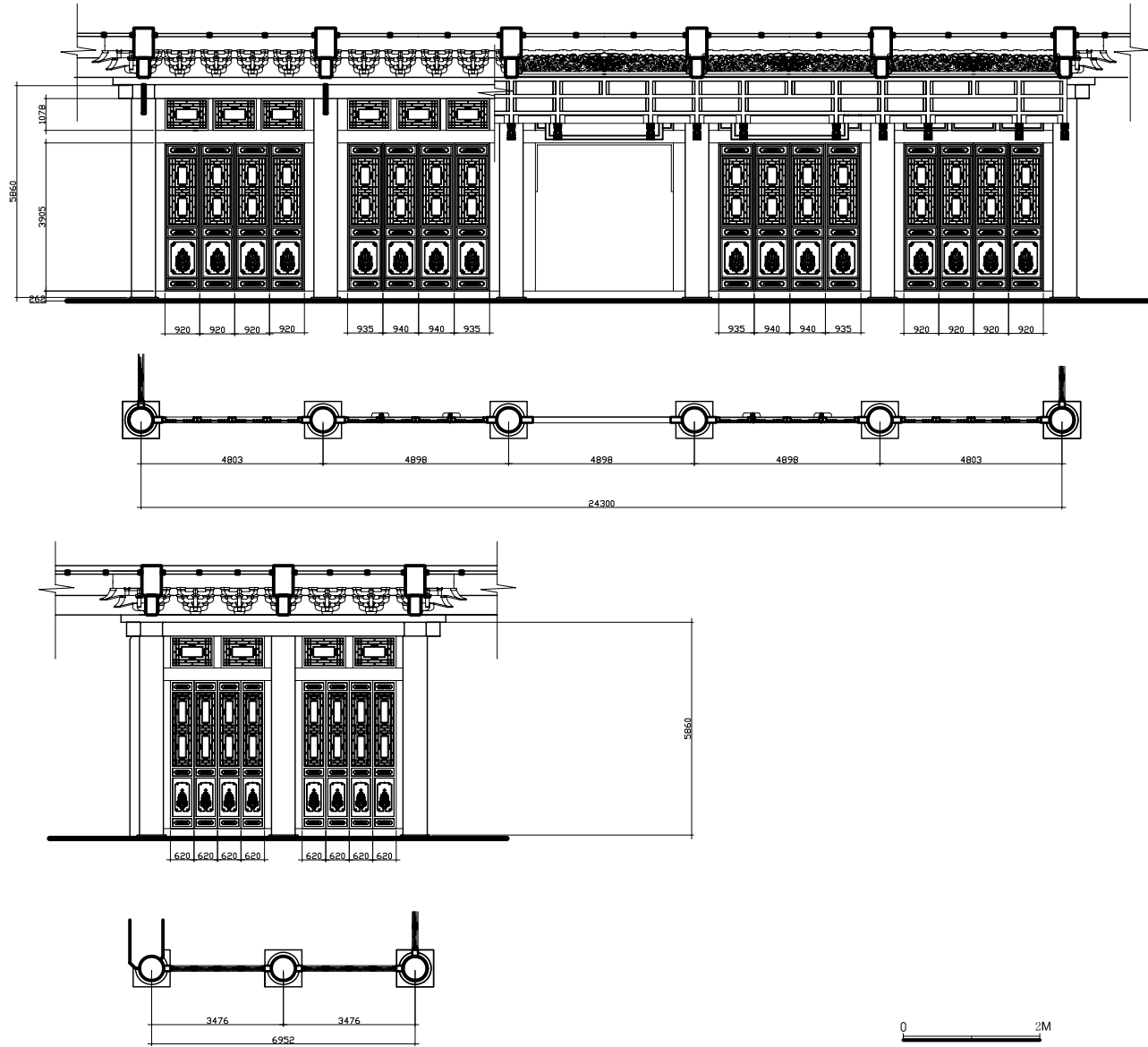


Drawing-1-J-6 Cross section of end bay of Junji Hall of Zhongyue Temple

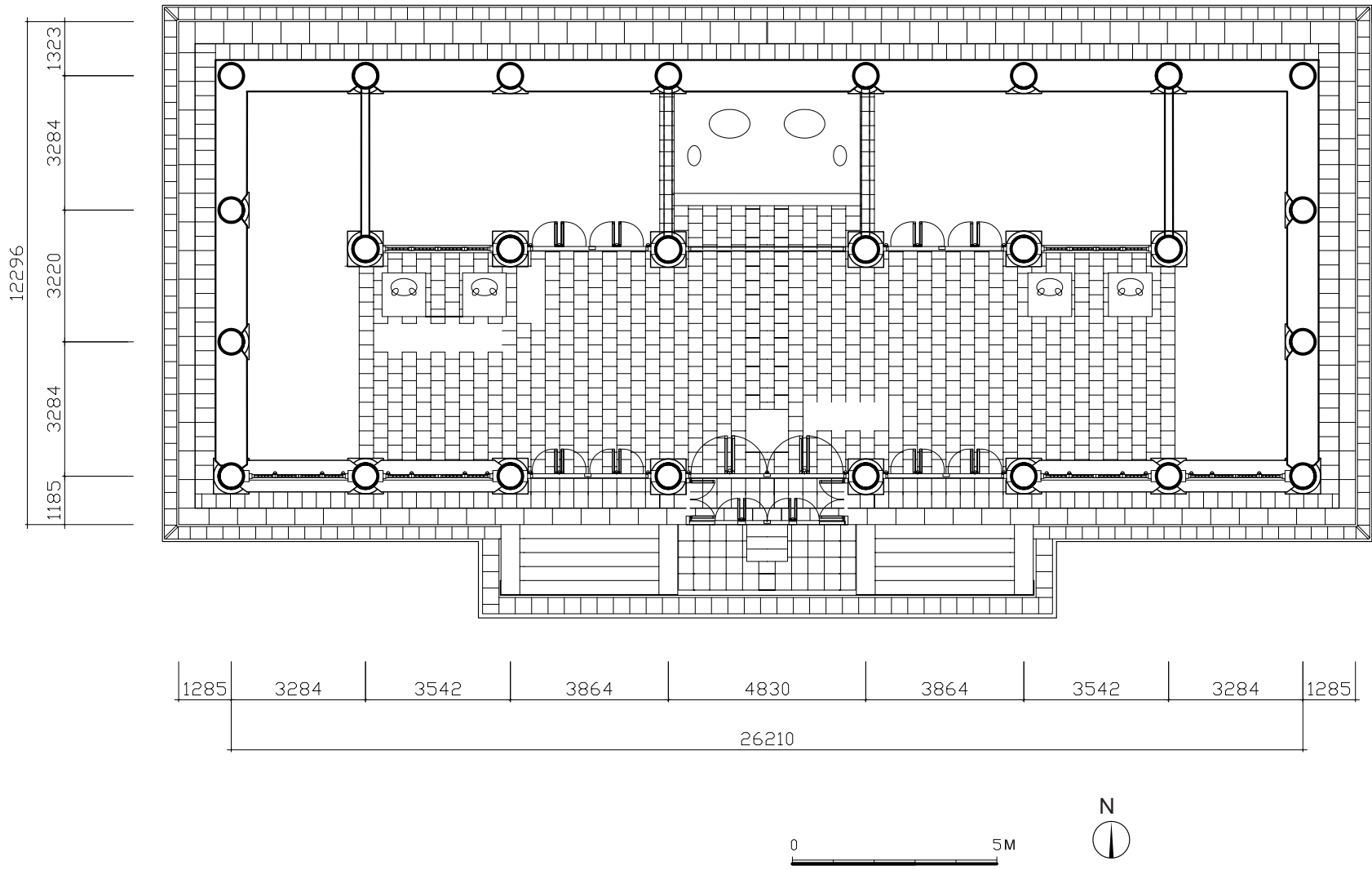


Drawing-1-J-7 Vertical section of Junji Hall of Zhongyue Temple





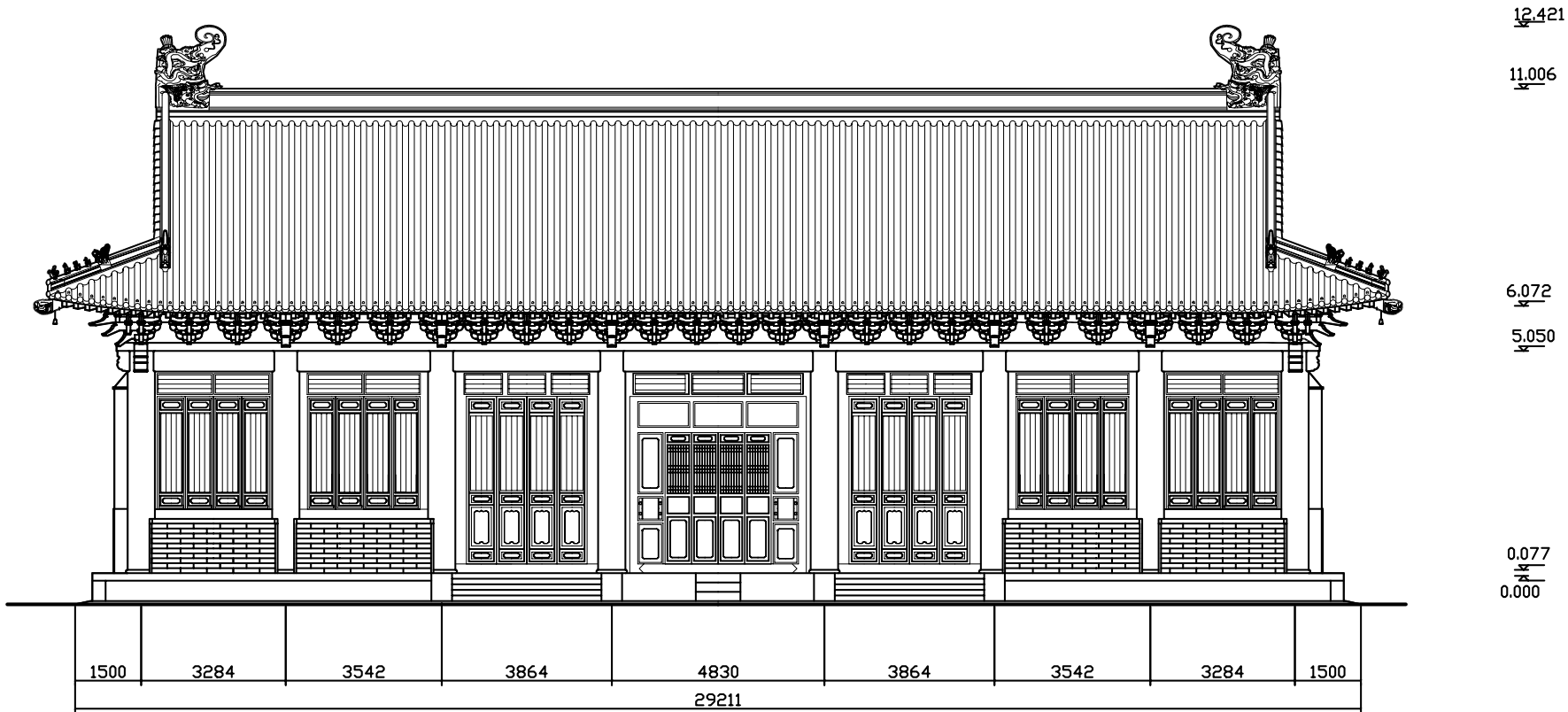
Drawing-1-J-8 Inside elevation of Junji Hall of Zhongyue Temple



Drawing-1-K-1 Plan of Resting Hall of Zhongyue Temple







Drawing-1-K-2 Front Elevation of Resting Hall of Zhongyue Temple

12.421



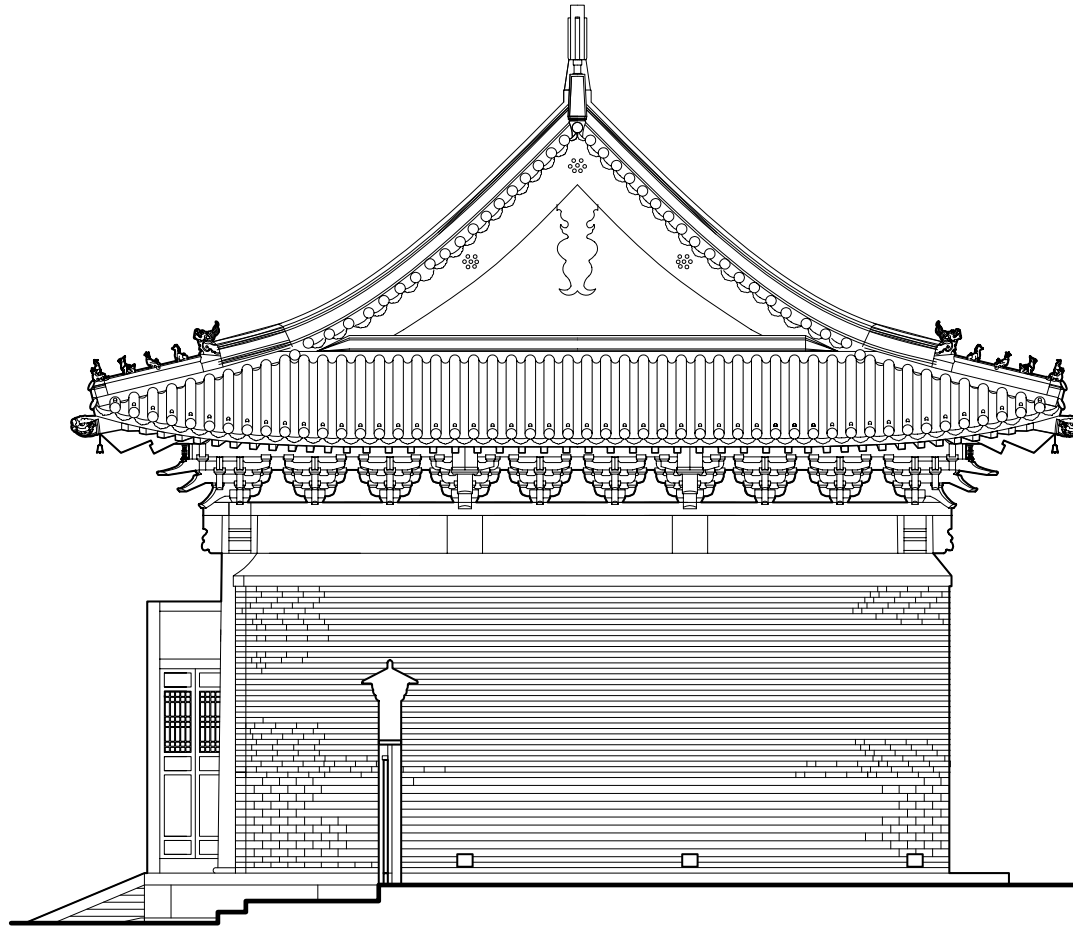
5.118



±0.000



-0.717

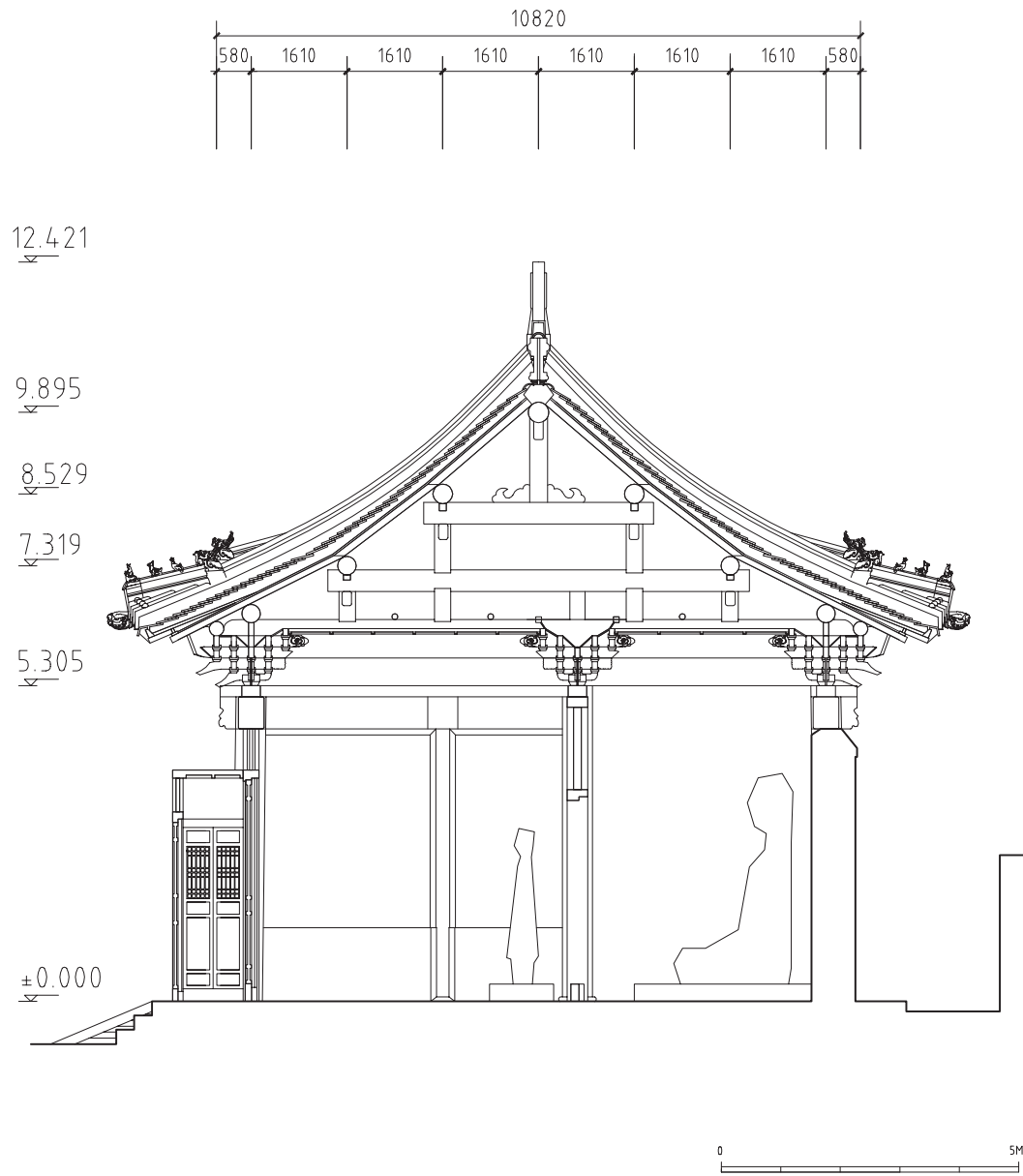


0 5M

Drawing-1-K-3

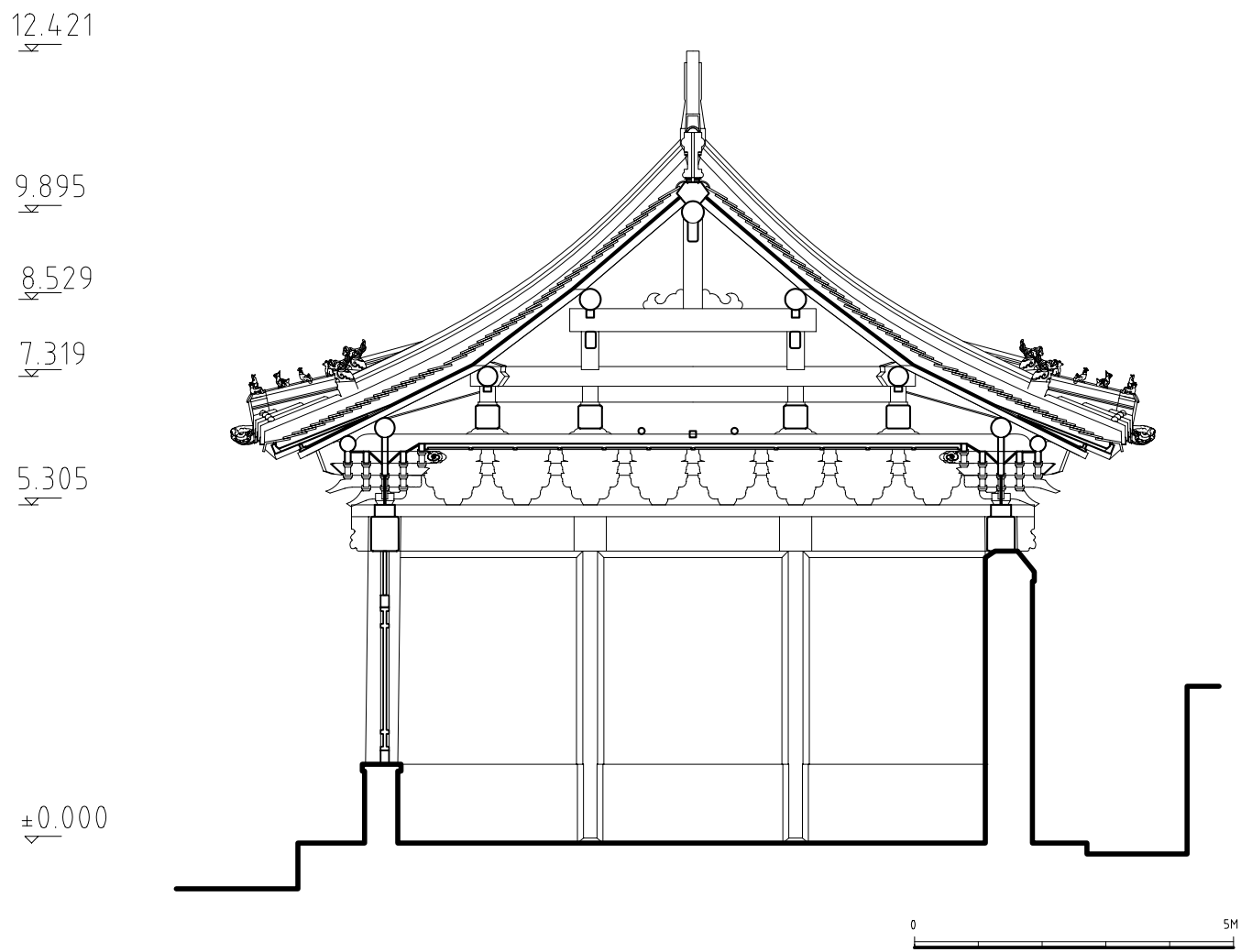
East Elevation of Resting Hall of Zhongyue Temple





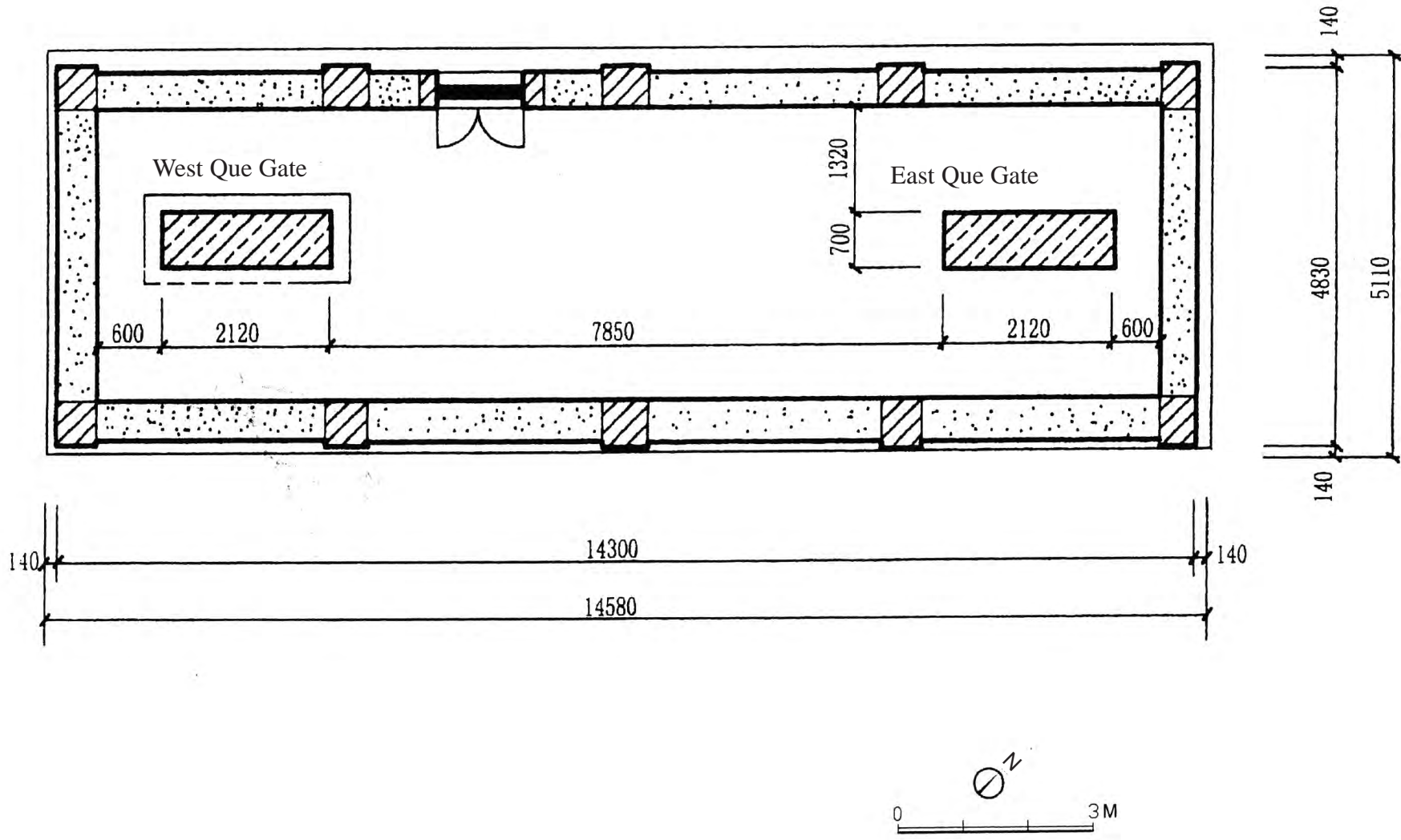
Drawing-1-K-4

Cross section of main bay of Resting Hall of Zhongyue Temple



Drawing-1-K-5 Cross section of end bay of Resting Hall of Zhongyue Temple





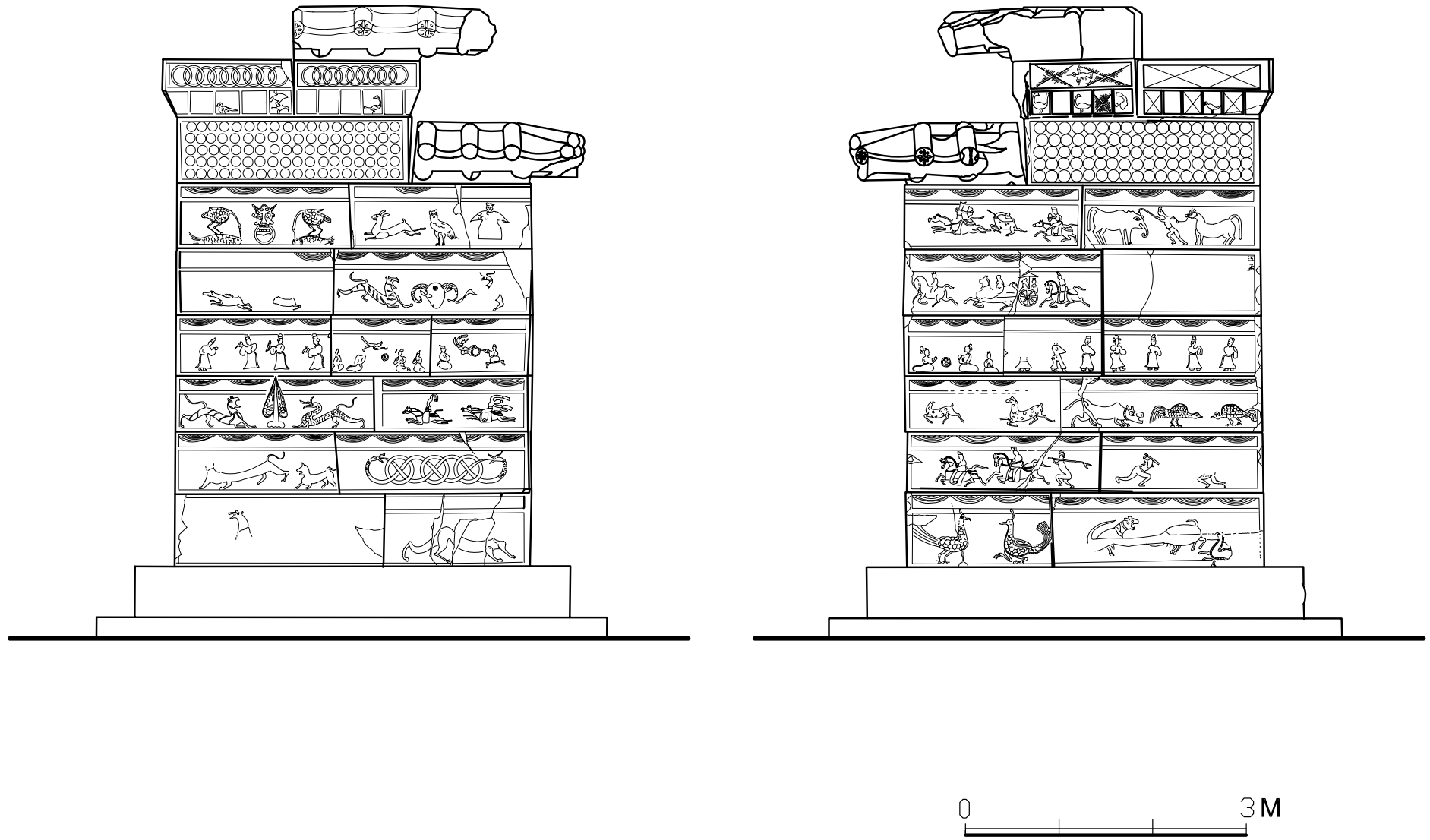
Drawing-2-0-1 Plan of Shaoshi Que Gates



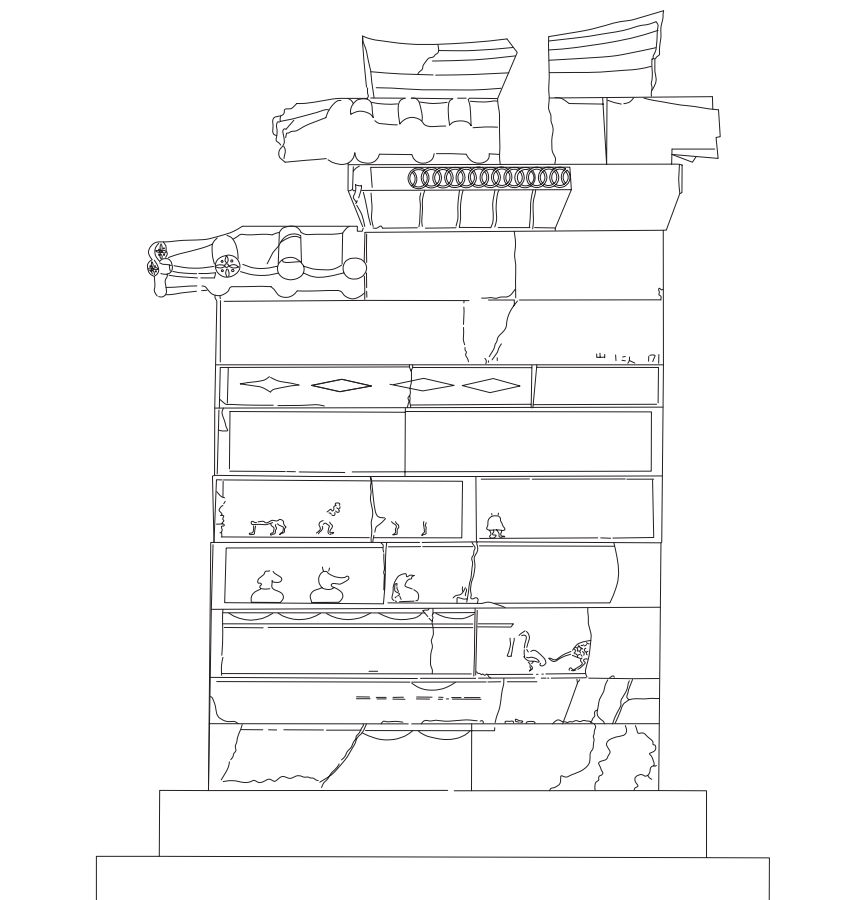


Drawing-2-0-2 South elevation of Shaoshi Que Gates





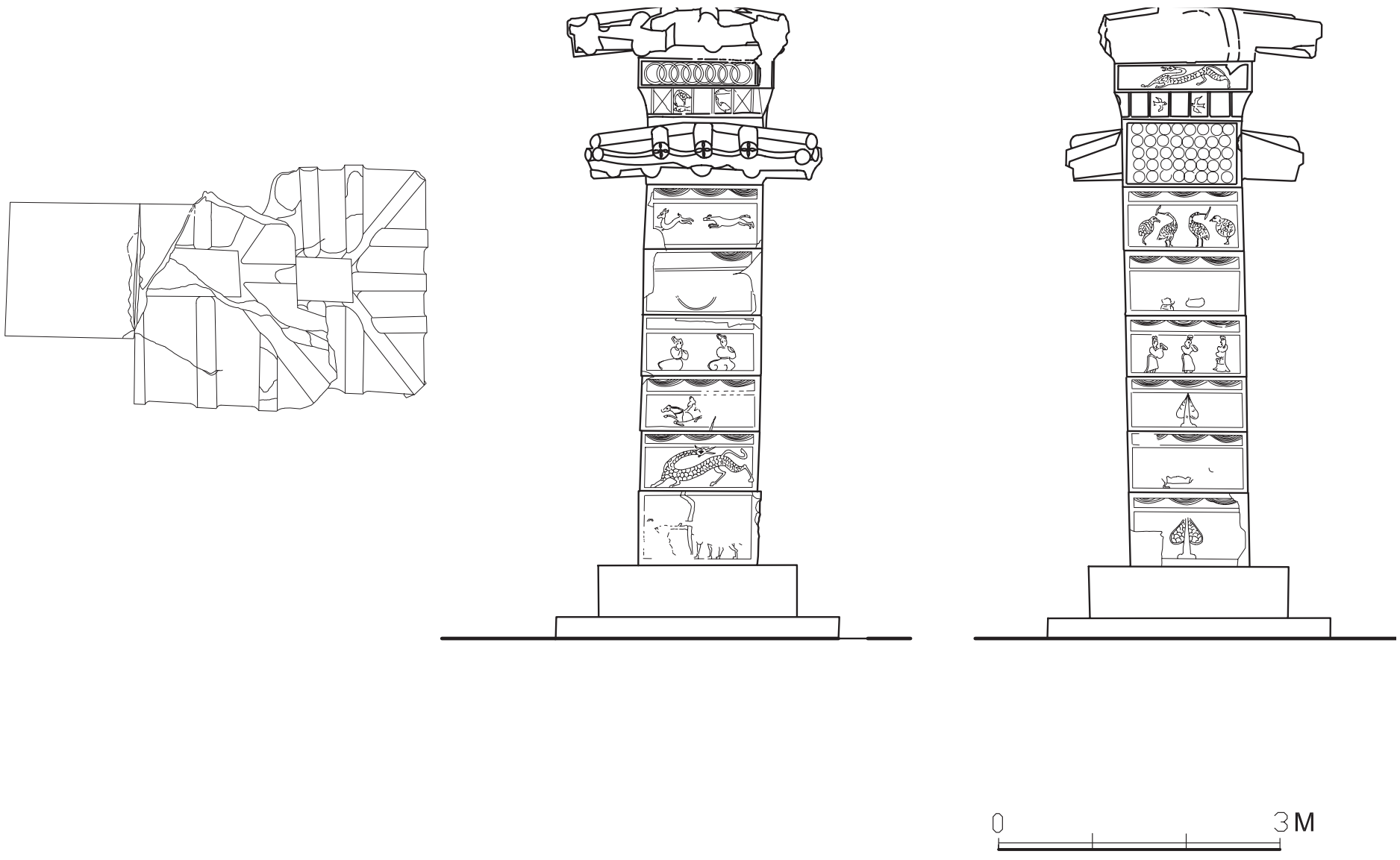
Drawing-2-0-3 North and south elevation of East Structure of Shaoshi Que Gates



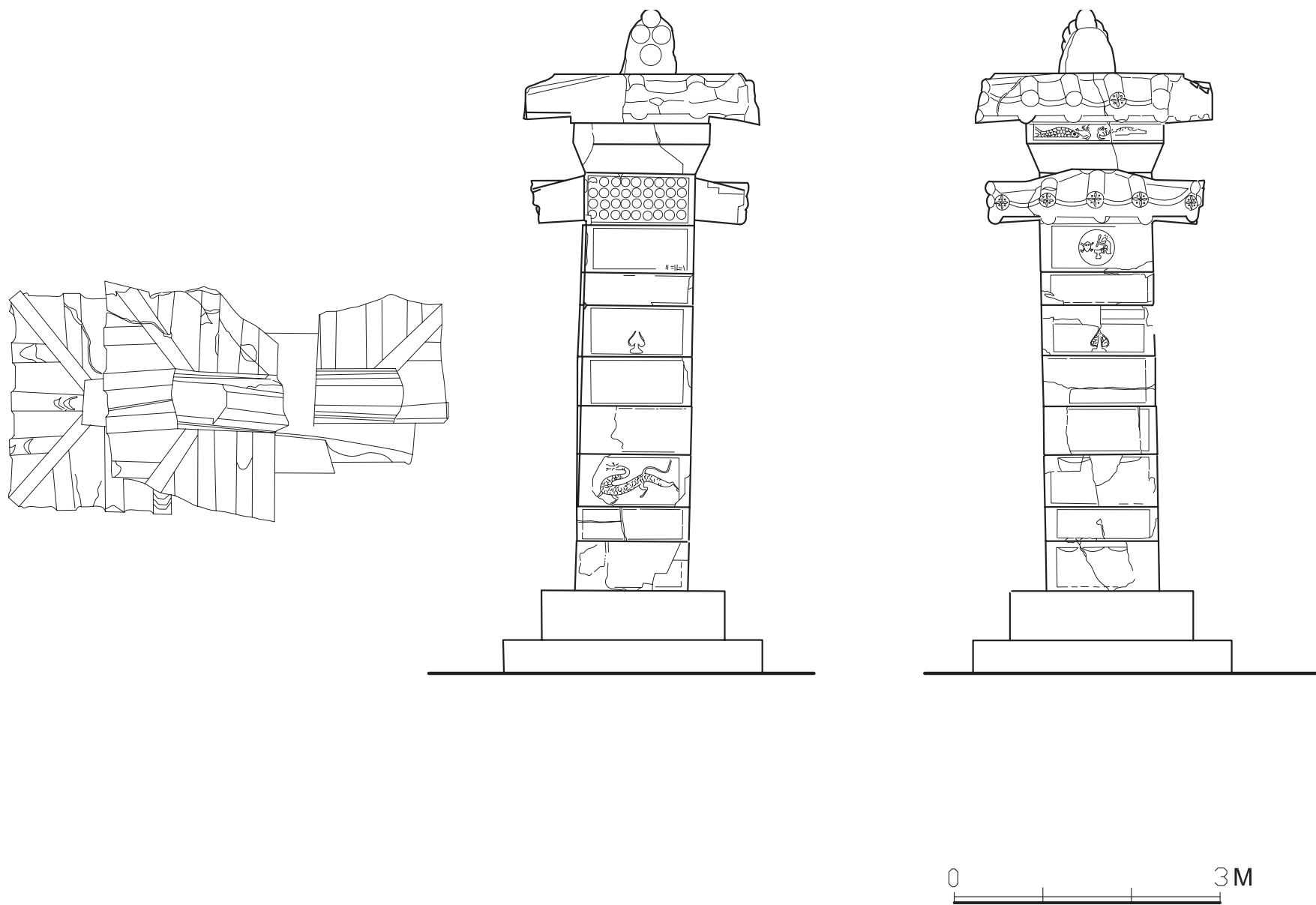
Drawing-2-0-4

North and south elevation of West Structure of Shaoshi Que Gates





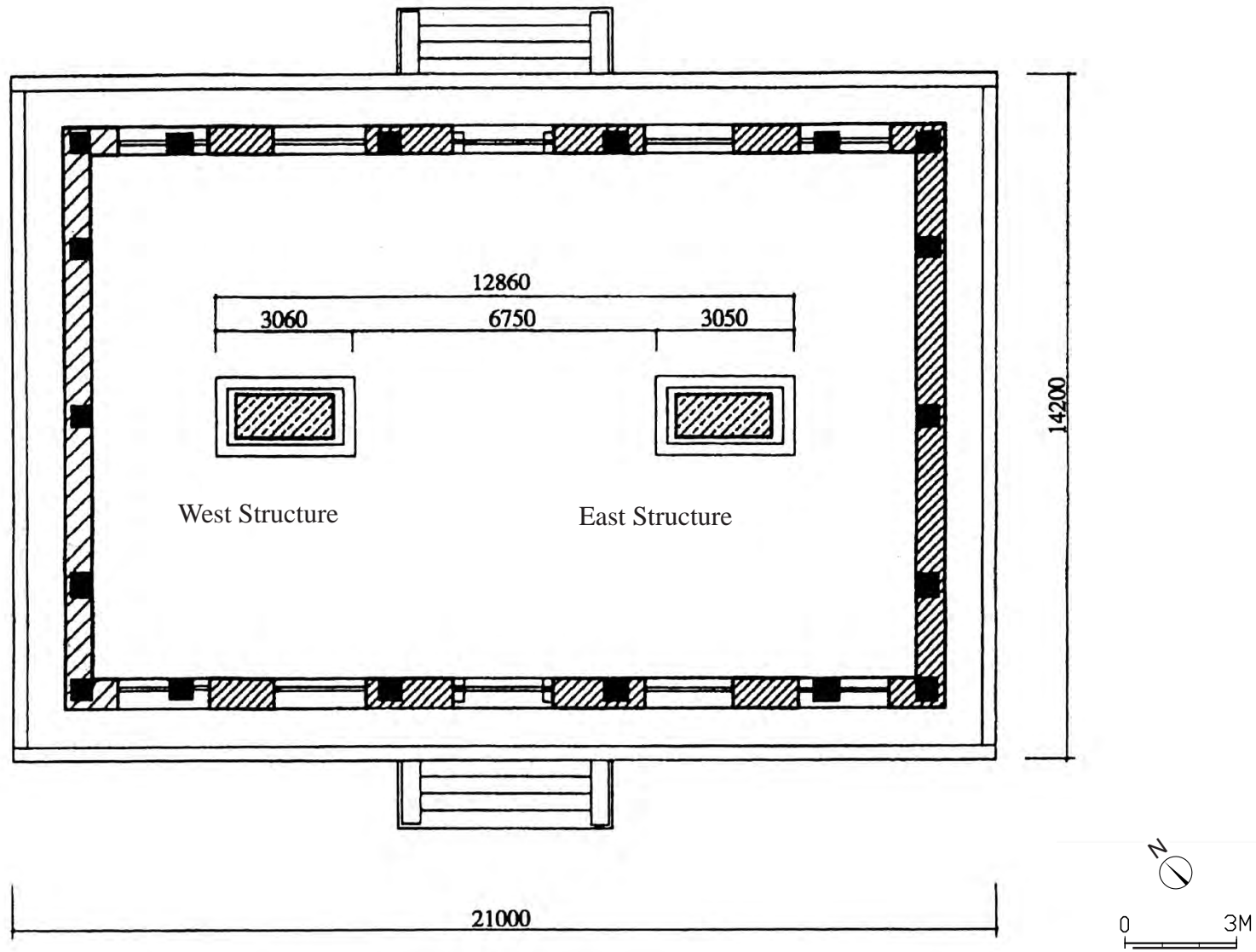
Drawing-2-0-5 Plan and east and west elevation of East Structure of Shaoshi Que Gates



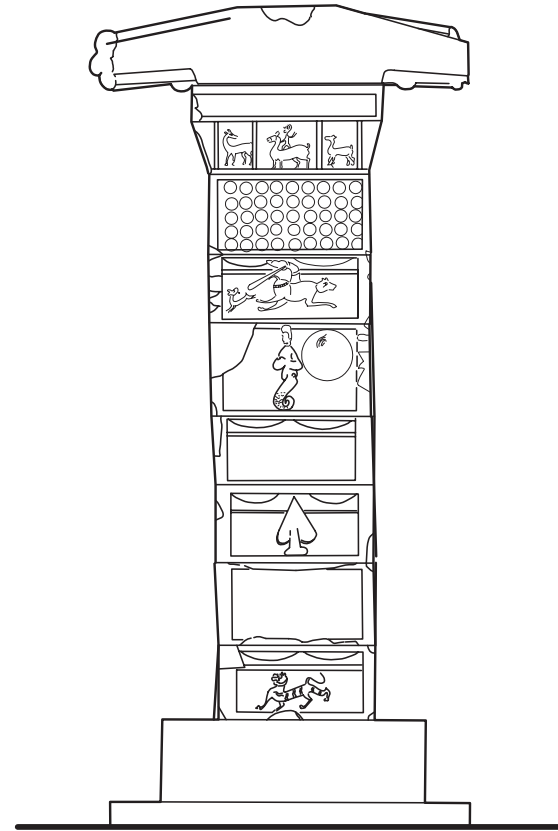
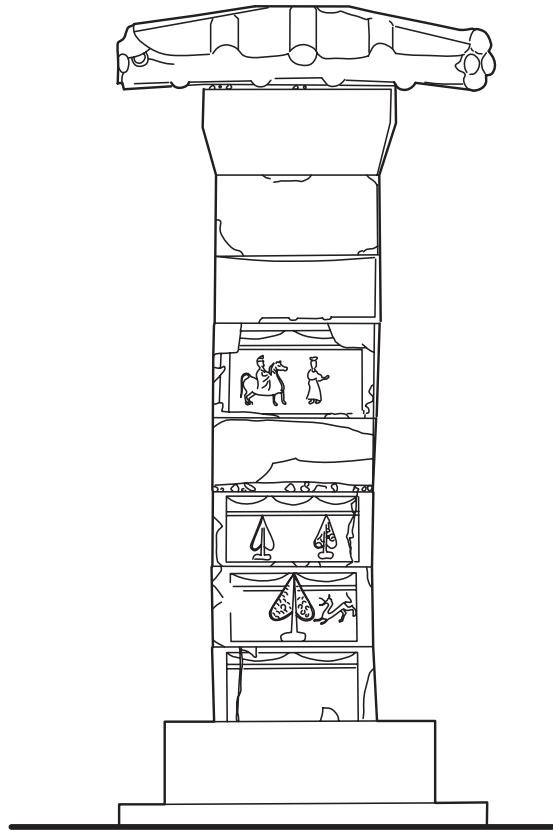
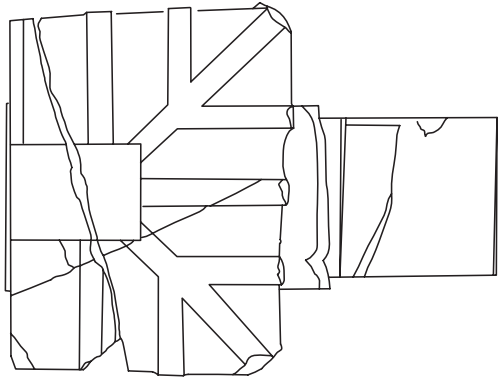
Drawing-2-0-6

Plan and east and west elevation of West Structure of Shaoshi Que Gates

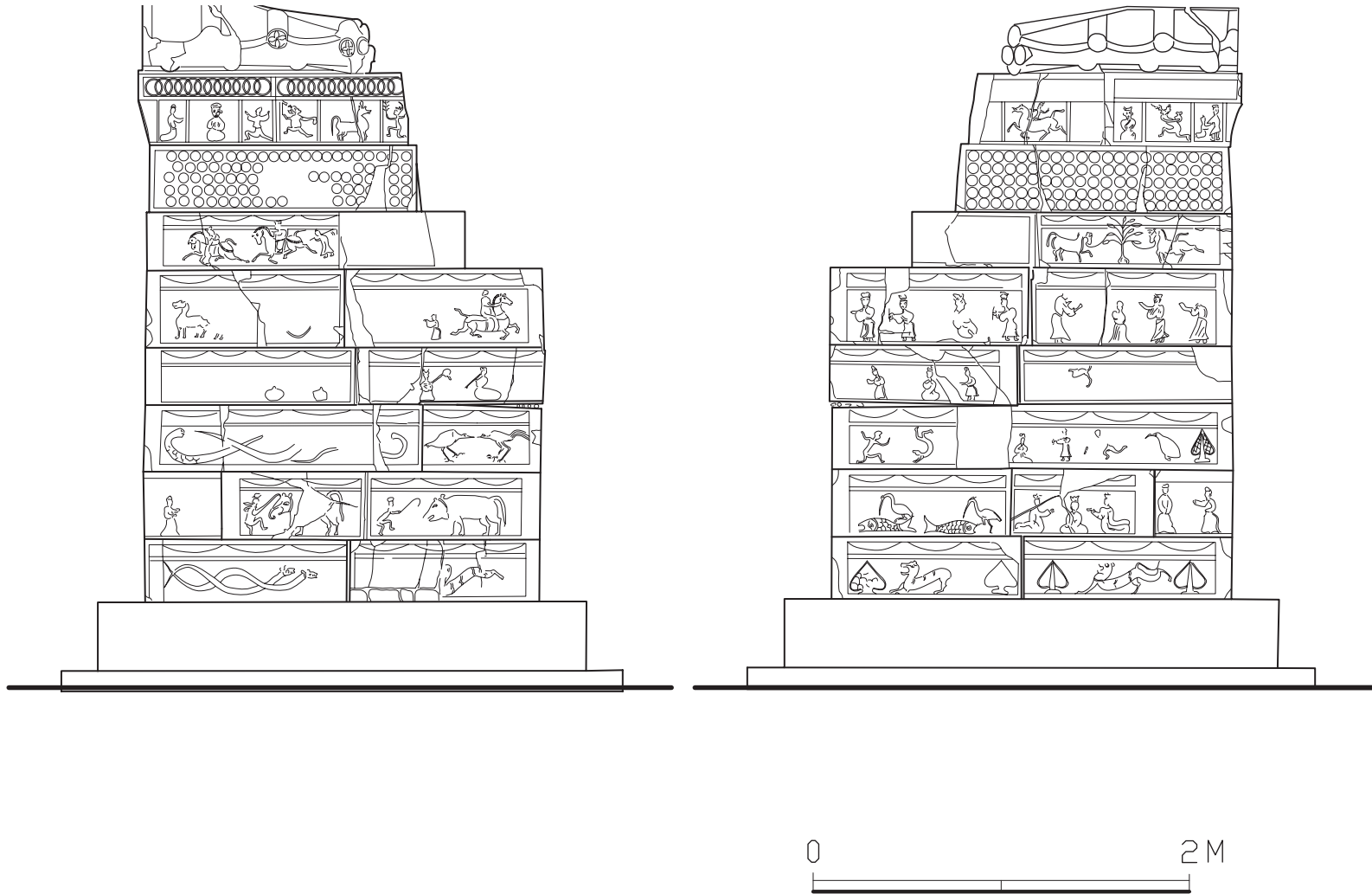




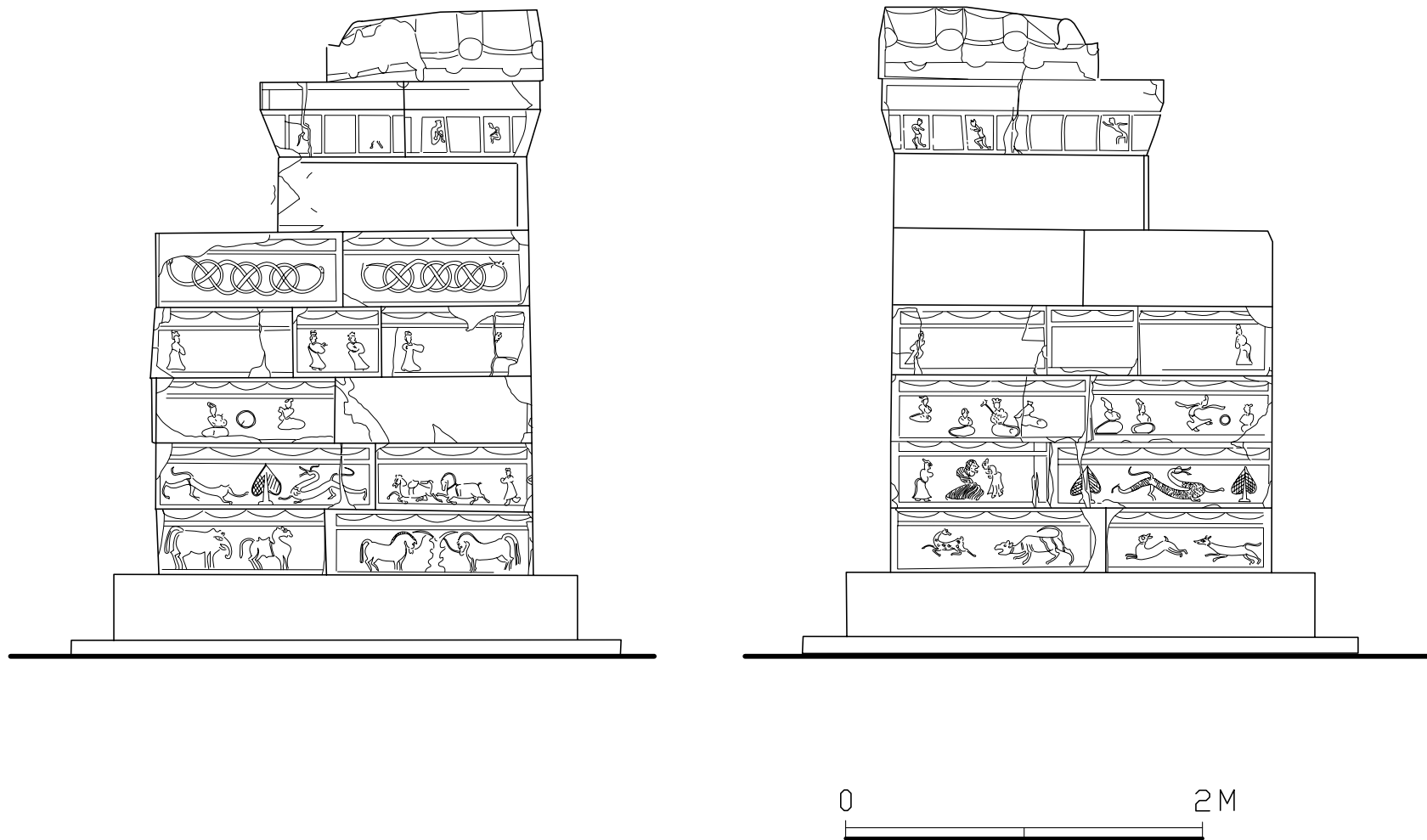
Drawing-3-0-1 Plan of Qimu Que Gates



Drawing-3-0-5 Plan and east and west elevation of East Structure of Qimu Que Gates



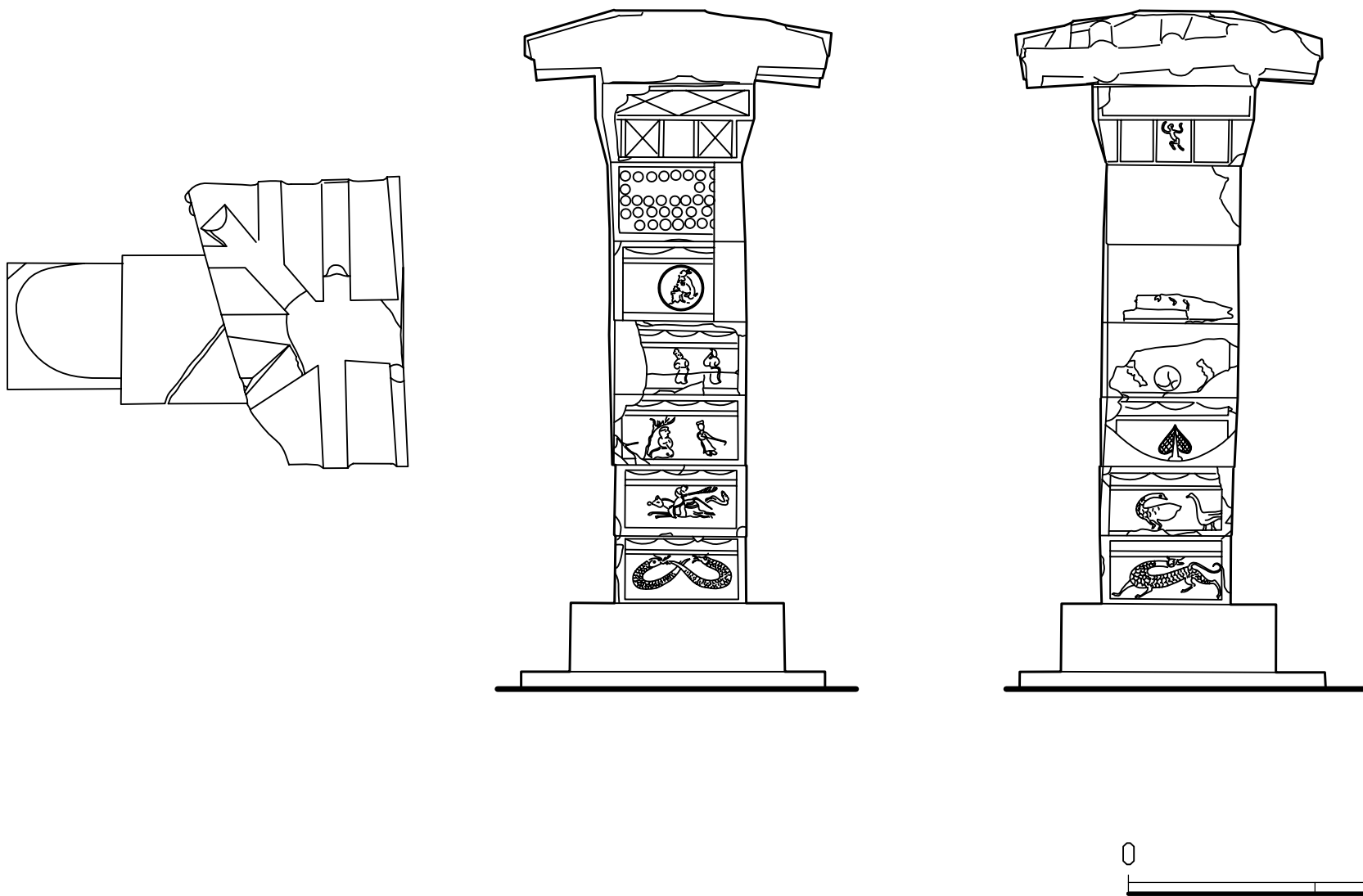
Drawing-3-0-3 North and south elevation of East Structure of Qimu Que Gates



Drawing-3-0-4

North and south elevation of West Structure of Qimu Que Gates



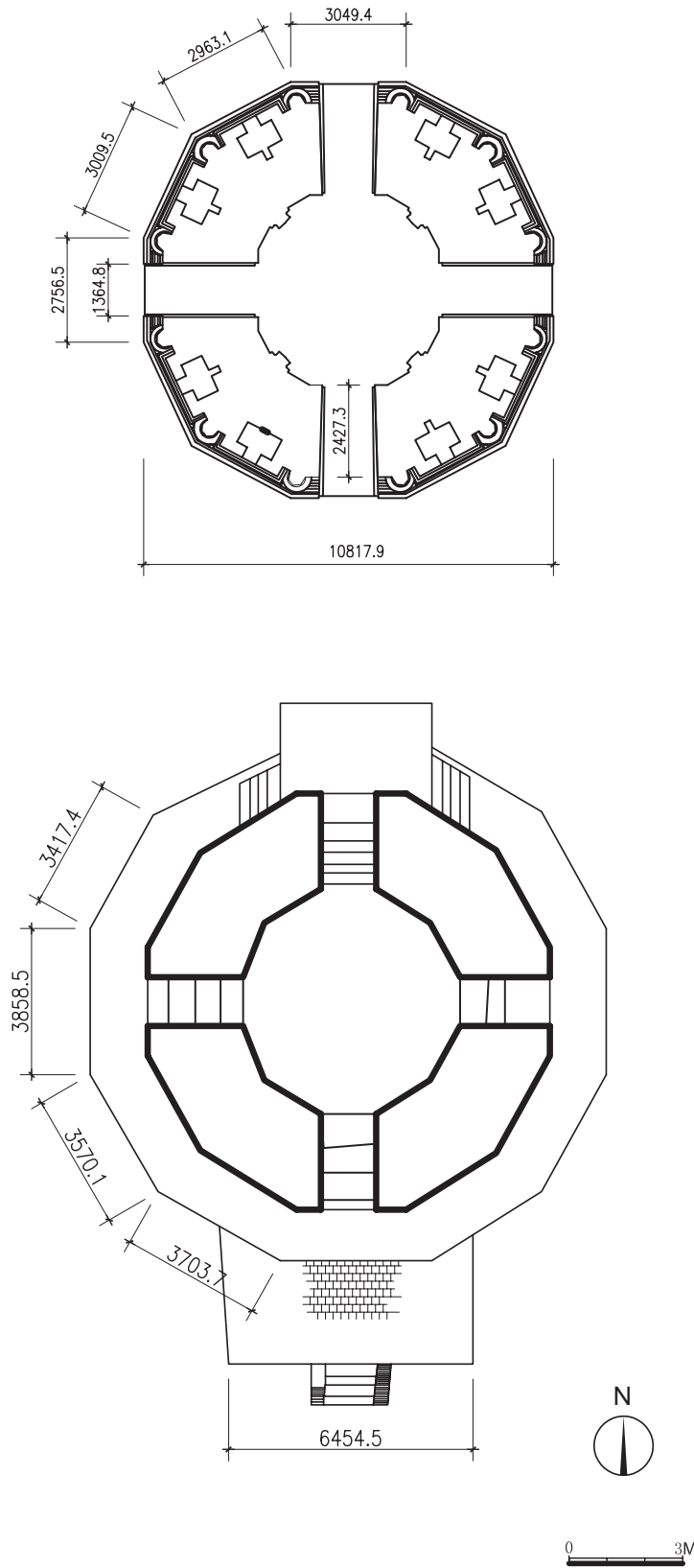


Drawing-3-0-6

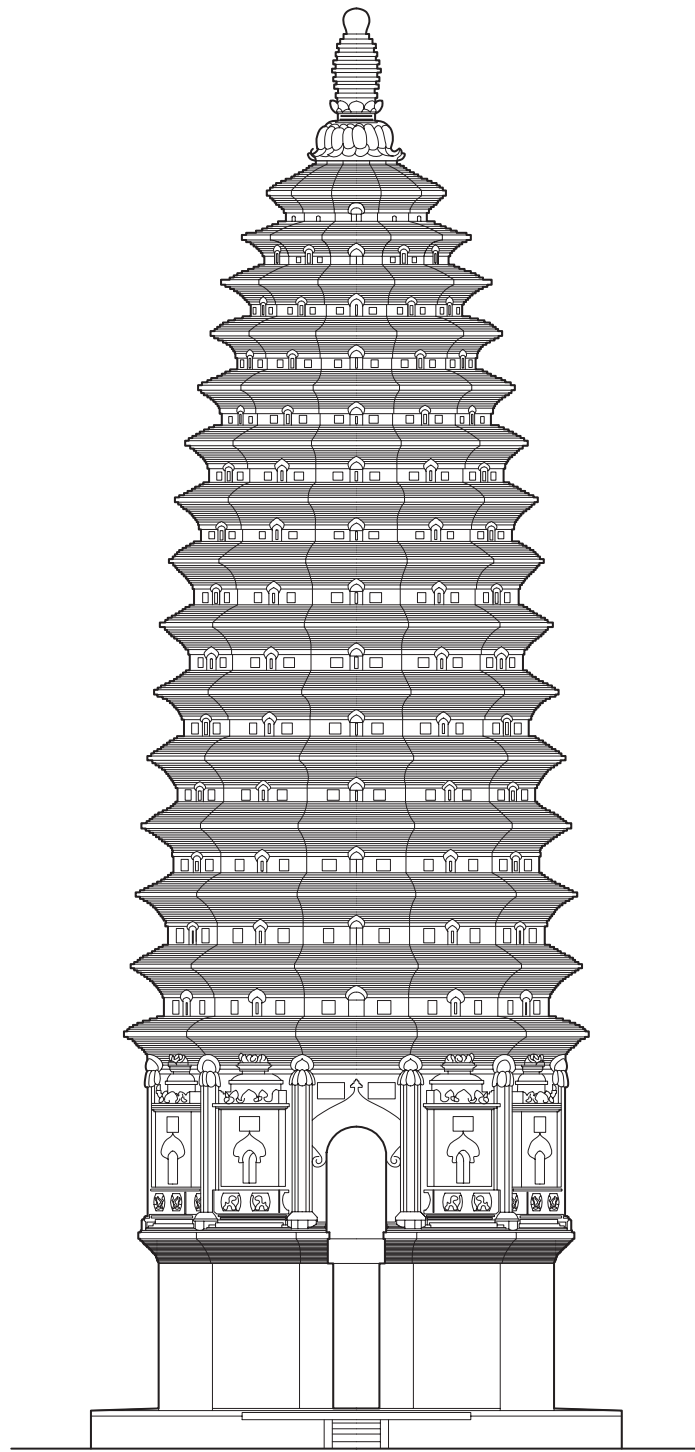
Plan and east and west elevation of West Structure of Qimu Que Gates





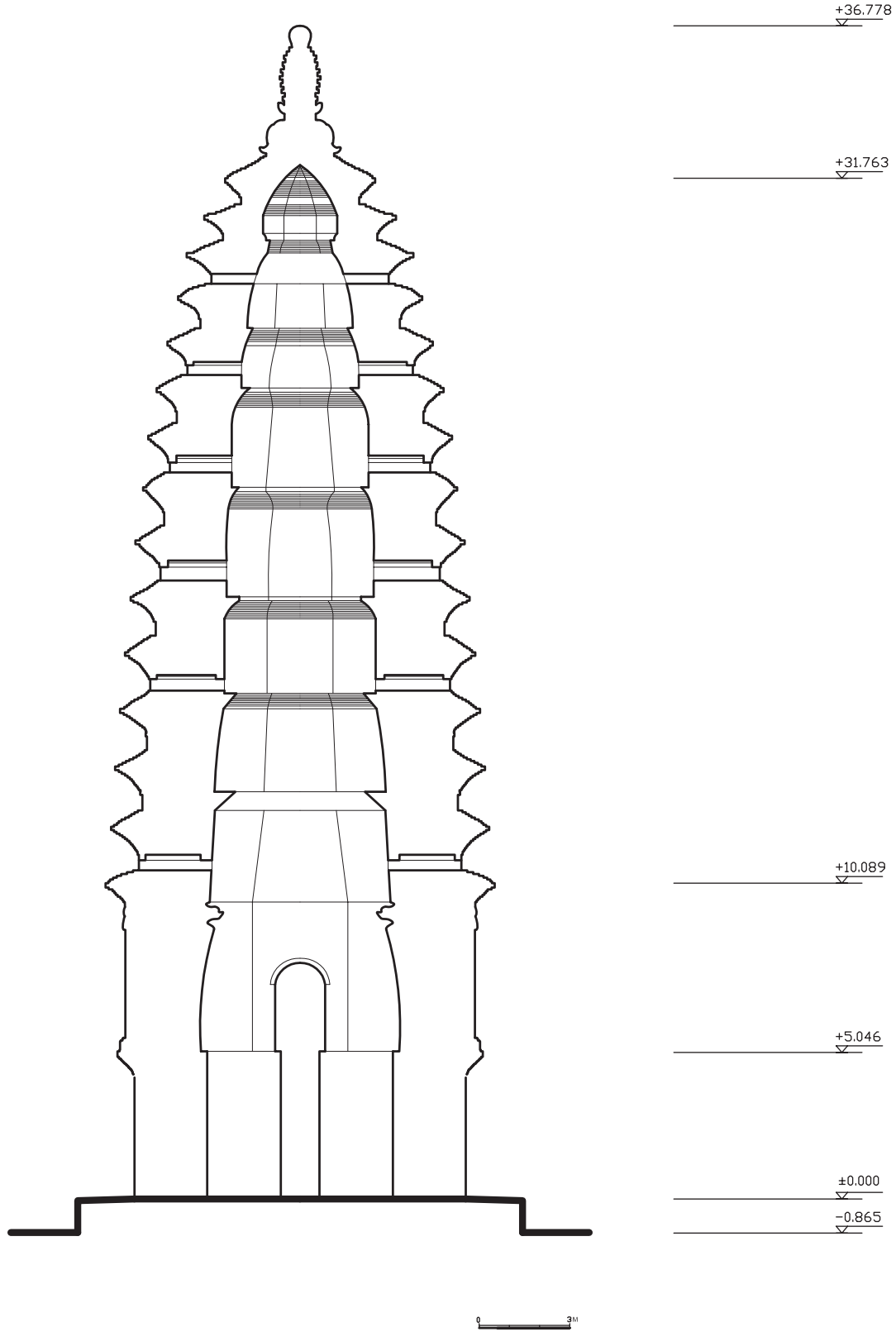


Drawing-4-0-1 Bottom view and plan of Songyue Temple Pagoda



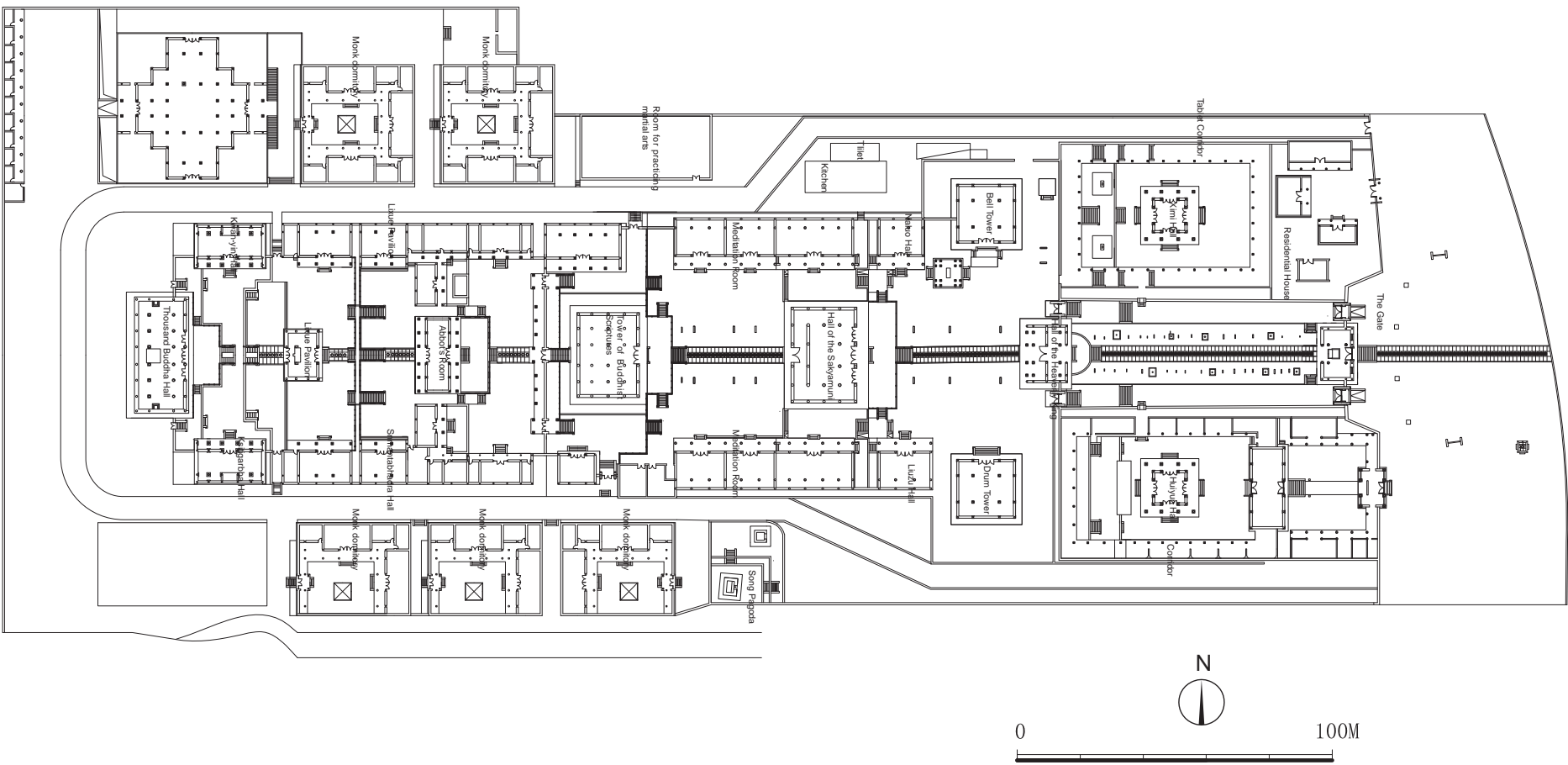
0 3M

Drawing-4-0-2 Front elevation of Songyue Temple Pagoda



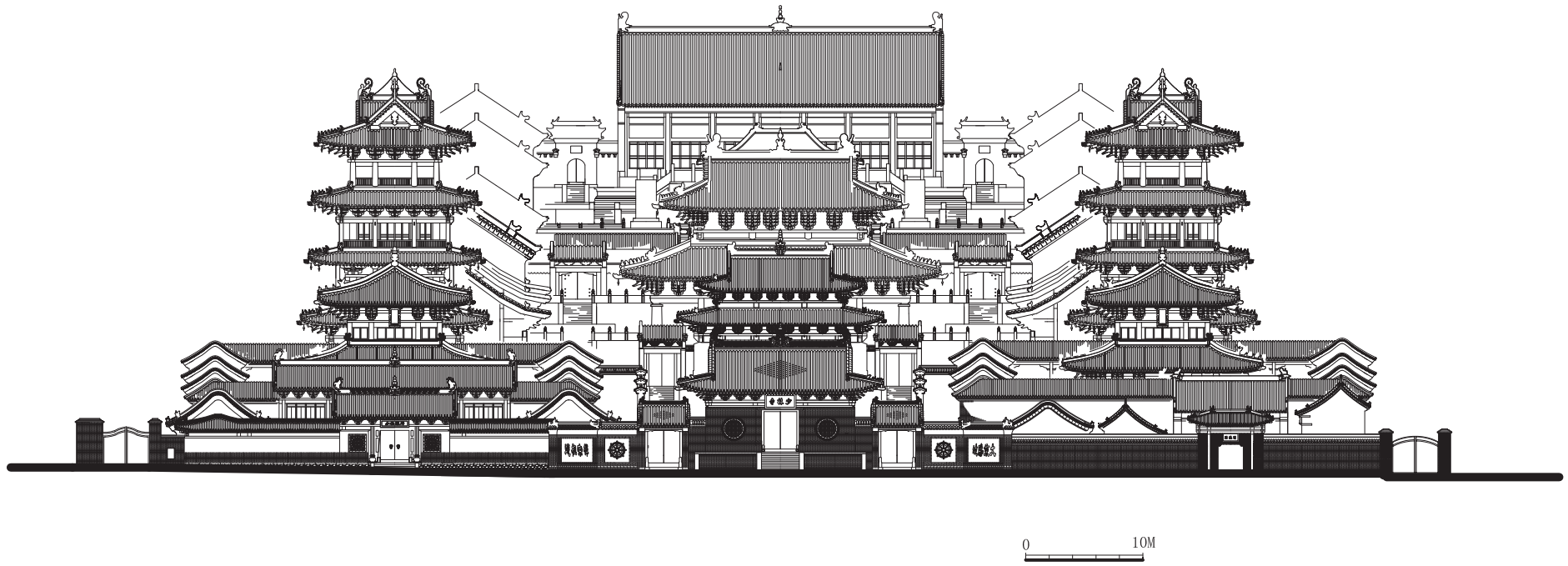
Drawing-4-0-3

Section plan of Songyue Temple Pagoda



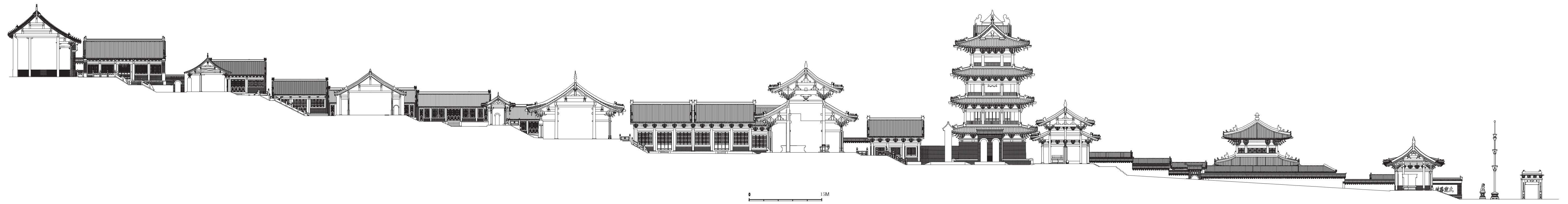
Drawing-5-A-1

General plan of the Kernel Compound of Shaolin Temple

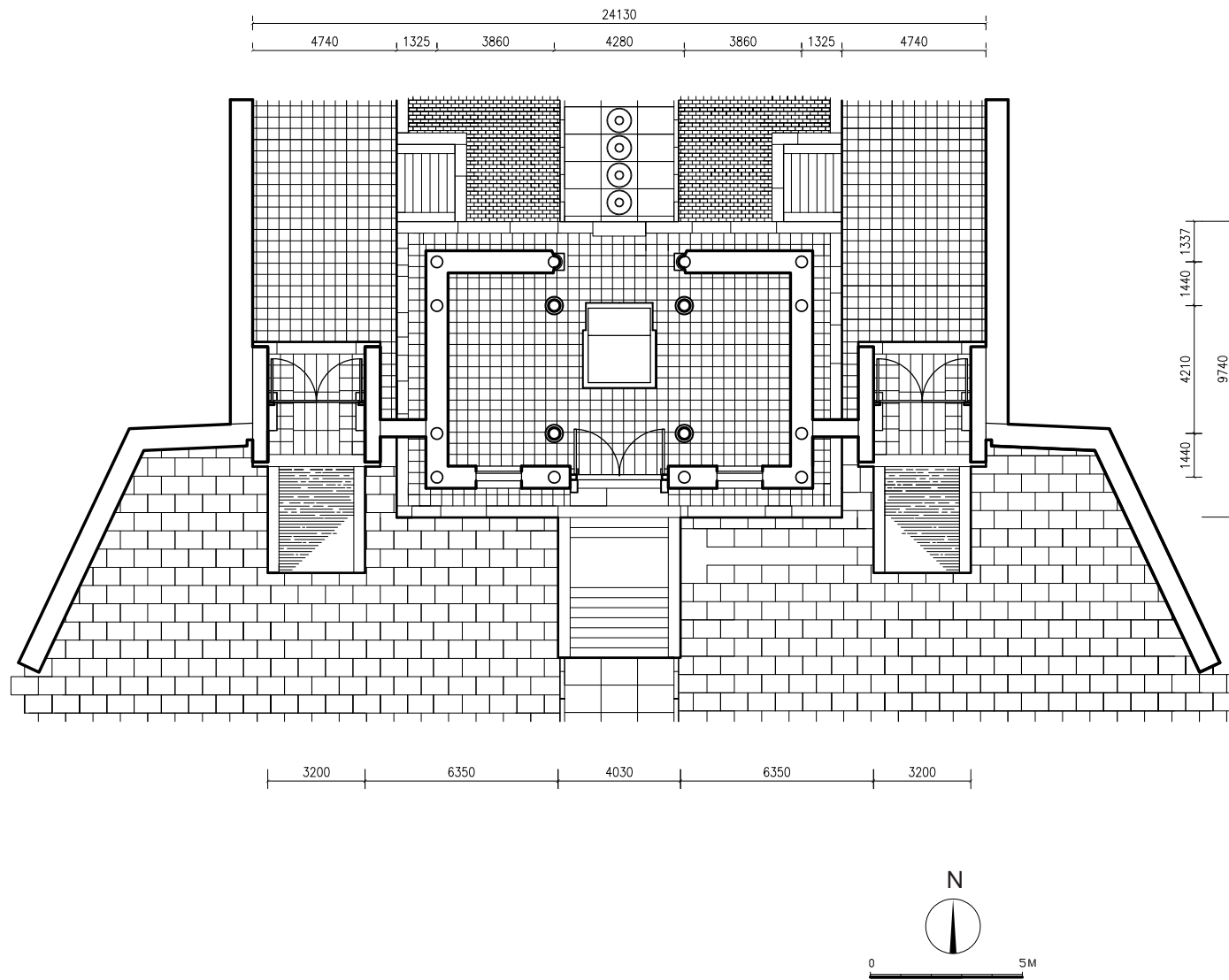


Drawing-5-A-2 General front elevation of the Kernel Compound of Shaolin Temple





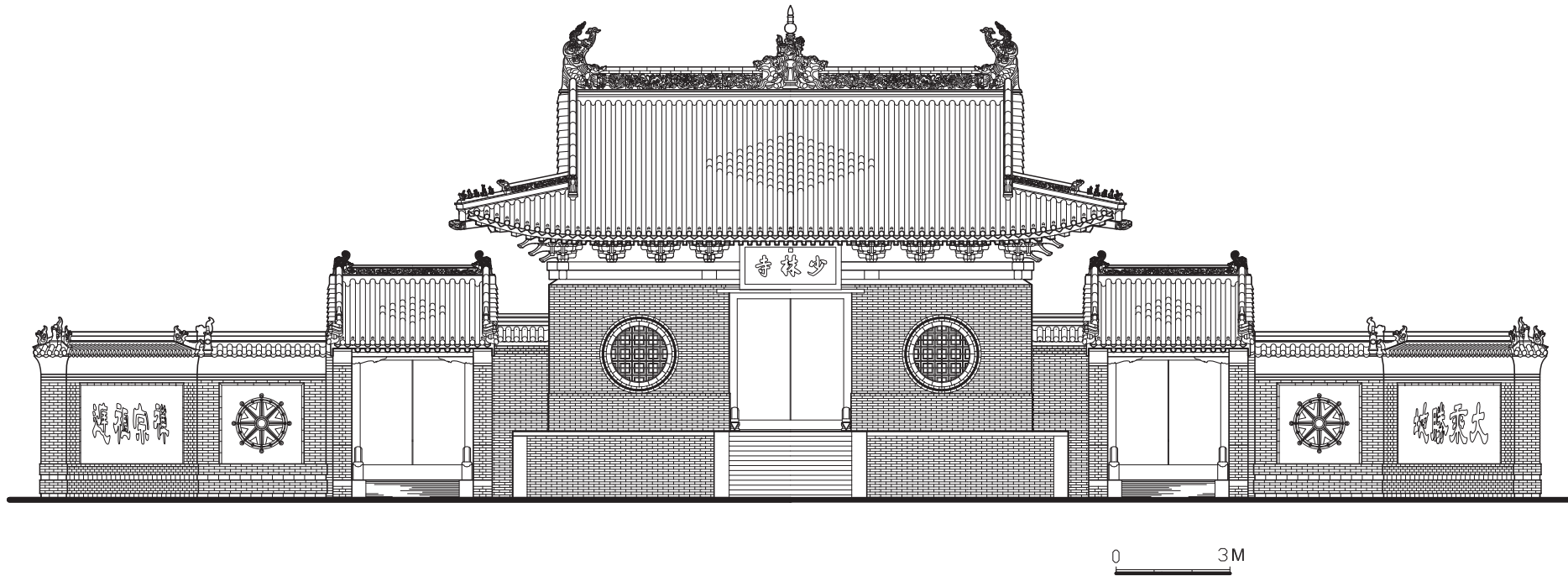
Drawing-5-A-3 General section plan of the Kernel Compound of Shaolin Temple



Drawing-5-B-1

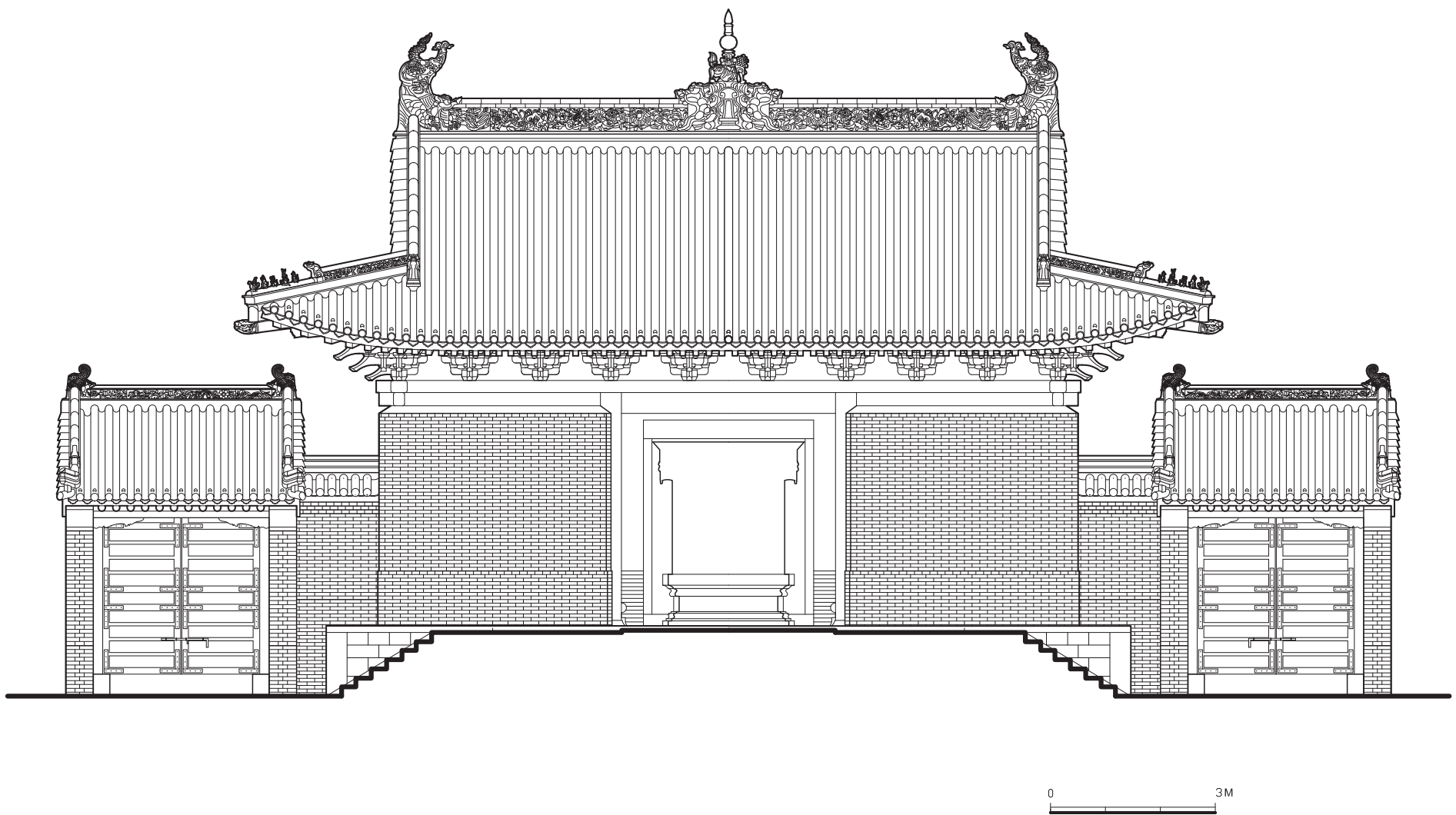
Plan of Gate of the Kernel Compound of Shaolin Temple





Drawing-5-B-2

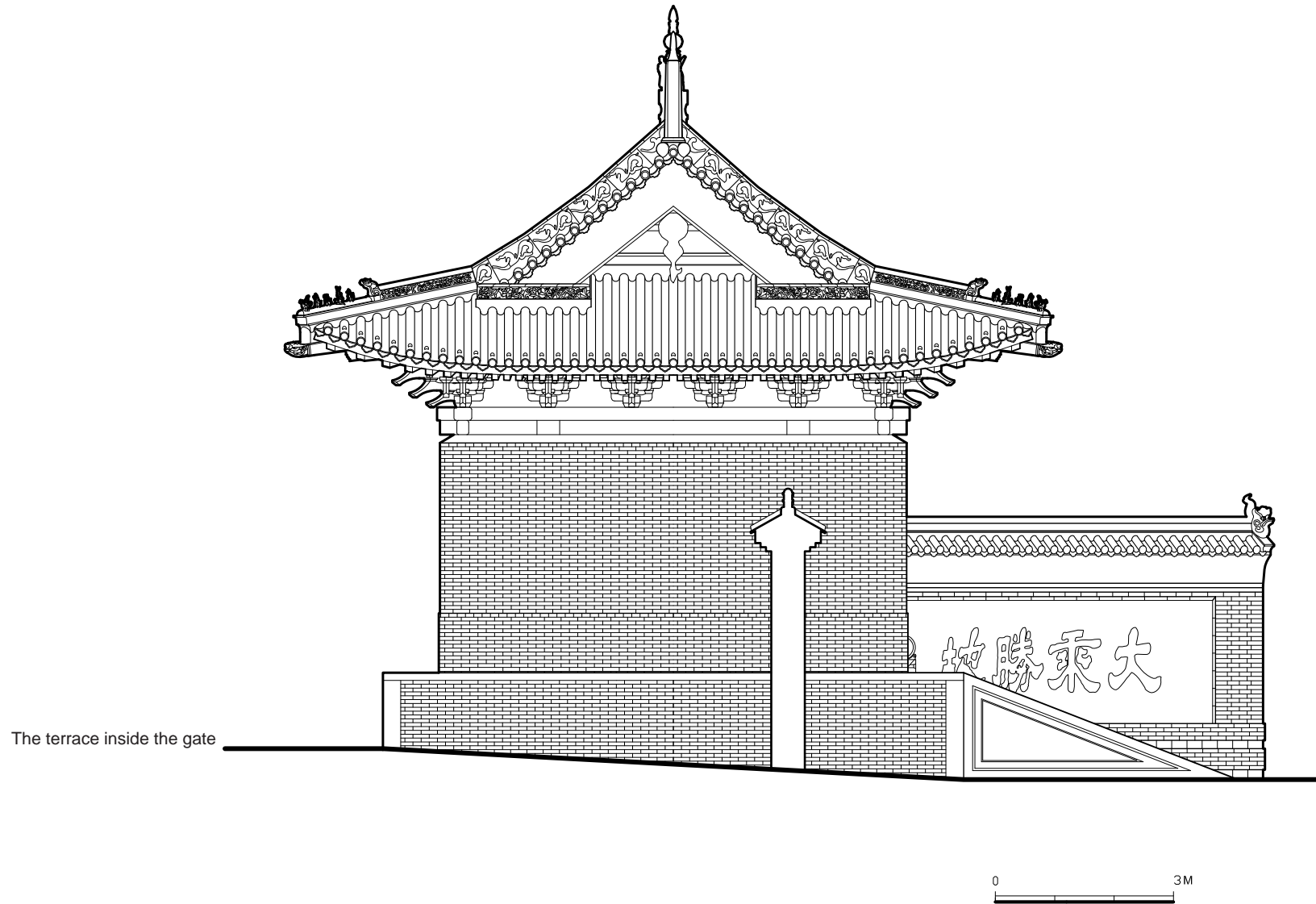
Front elevation of Gate of the Kernel Compound of Shaolin Temple



Drawing-5-B-3

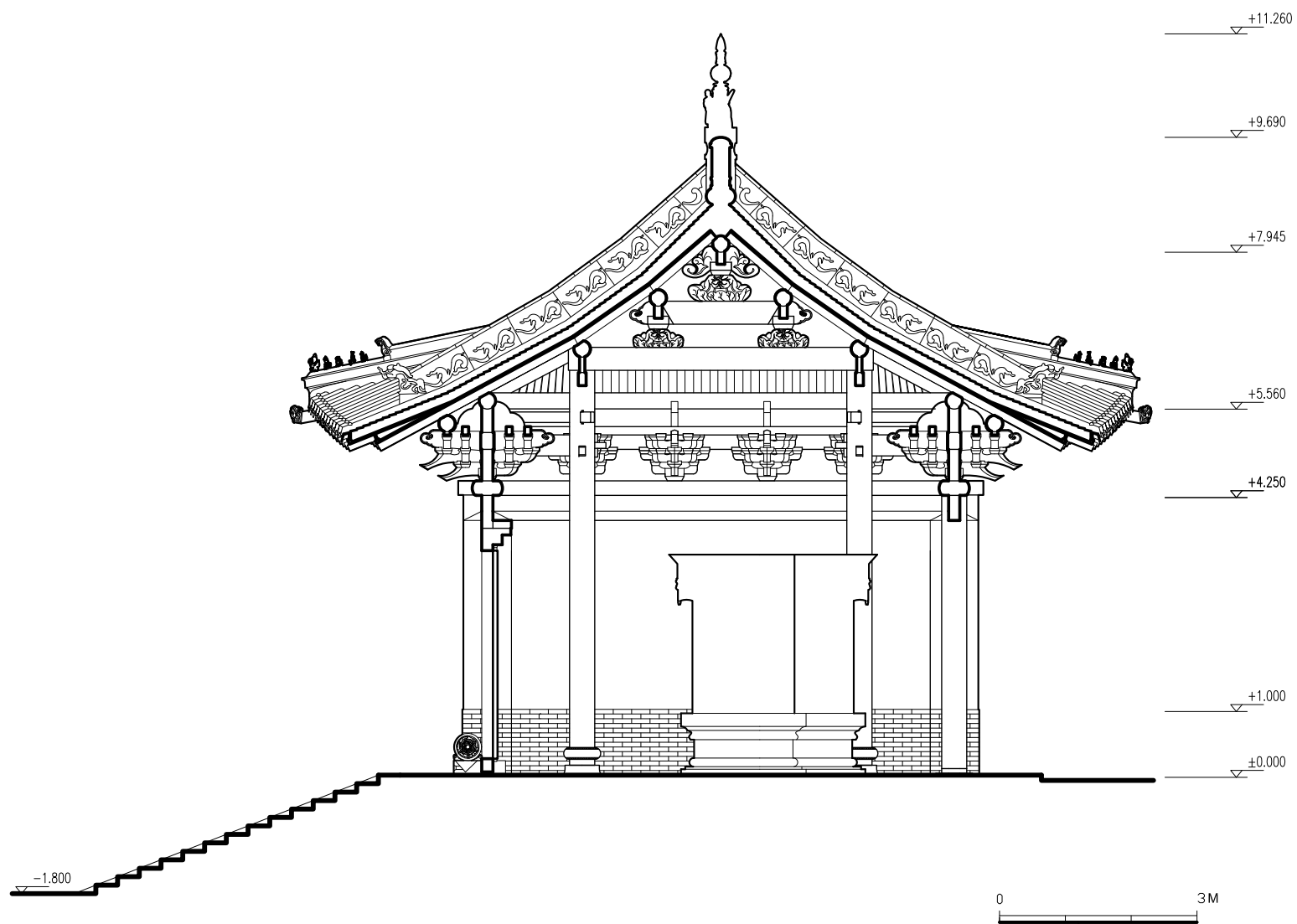
Back elevation of Gate of the Kernel Compound of Shaolin Temple





Drawing-5-B-4 Side elevation of Gate of the Kernel Compound of Shaolin Temple

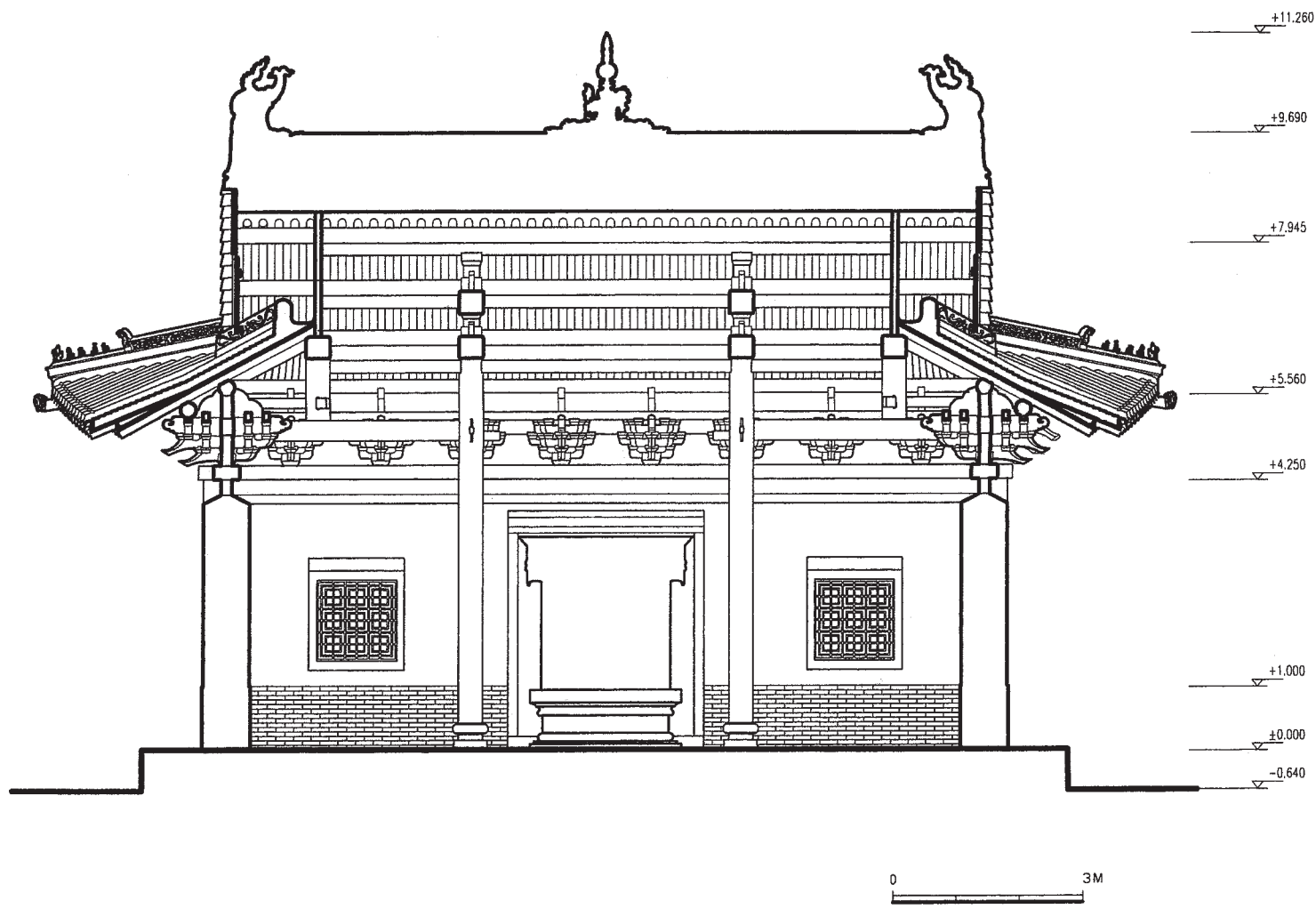




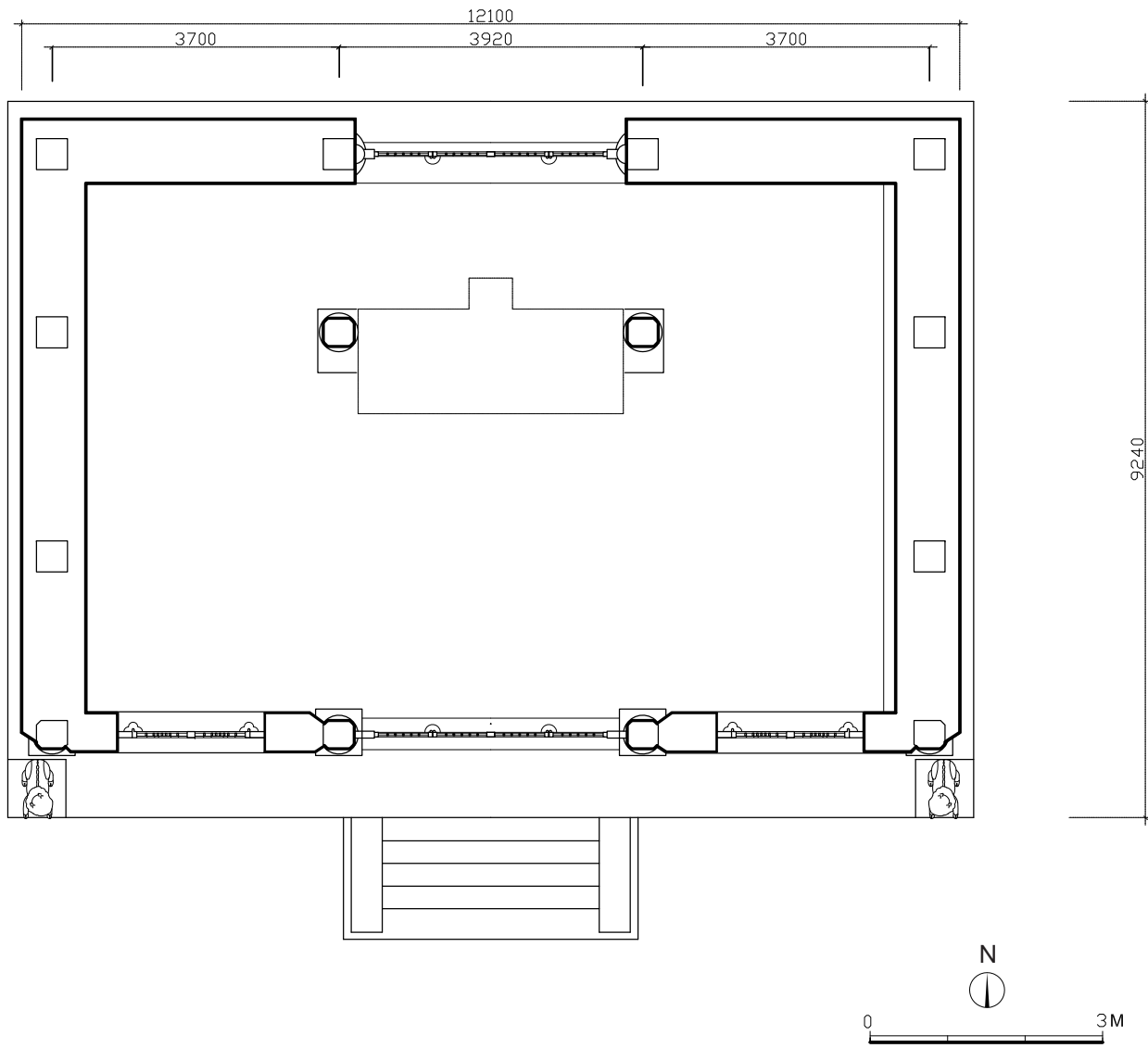
Drawing-5-B-5

Cross section of Gate of the Kernel Compound of Shaolin Temple





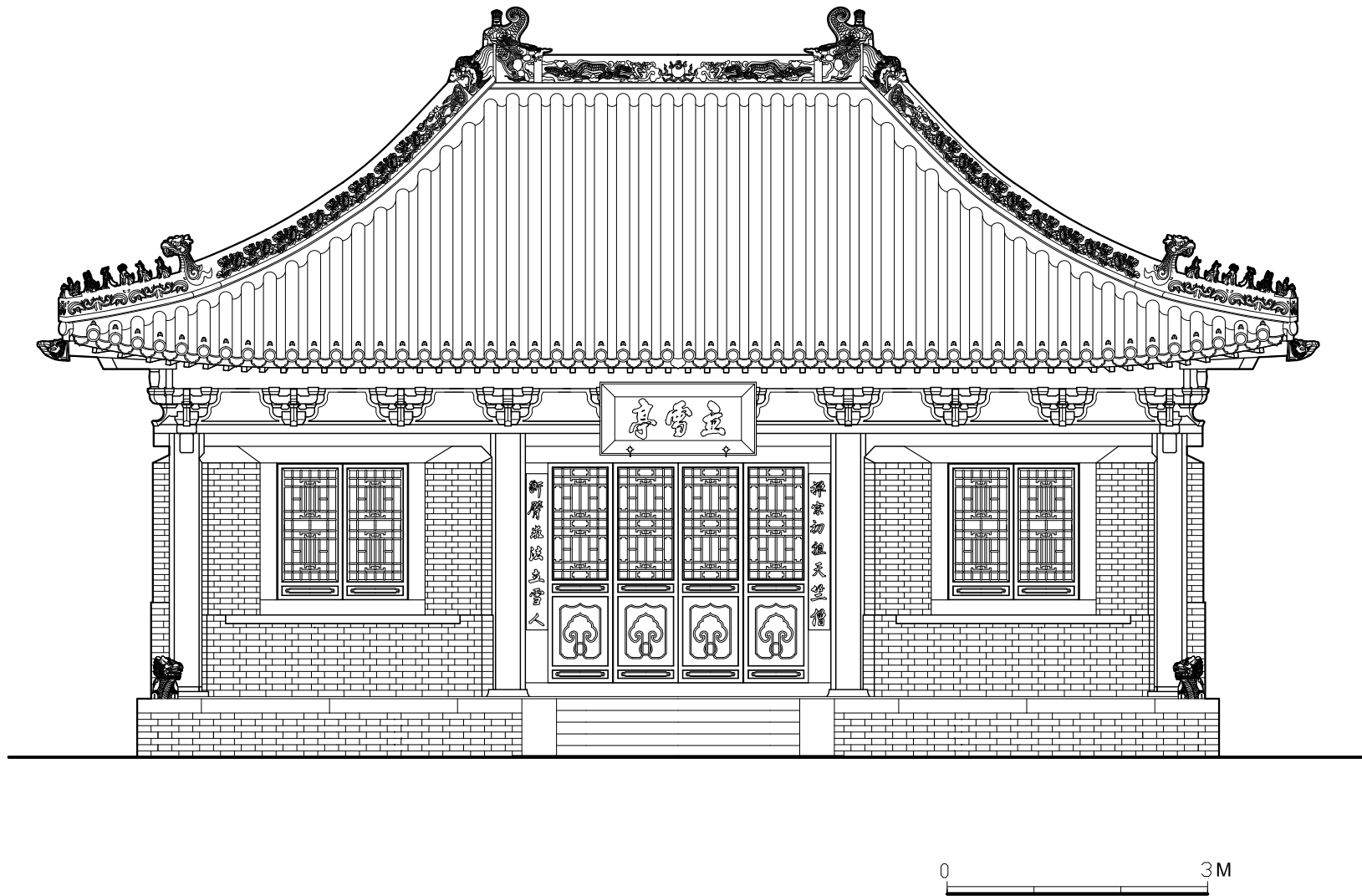
Drawing-5-B-6 Vertical section of Gate of the Kernel Compound of Shaolin Temple



Drawing-5-C-1

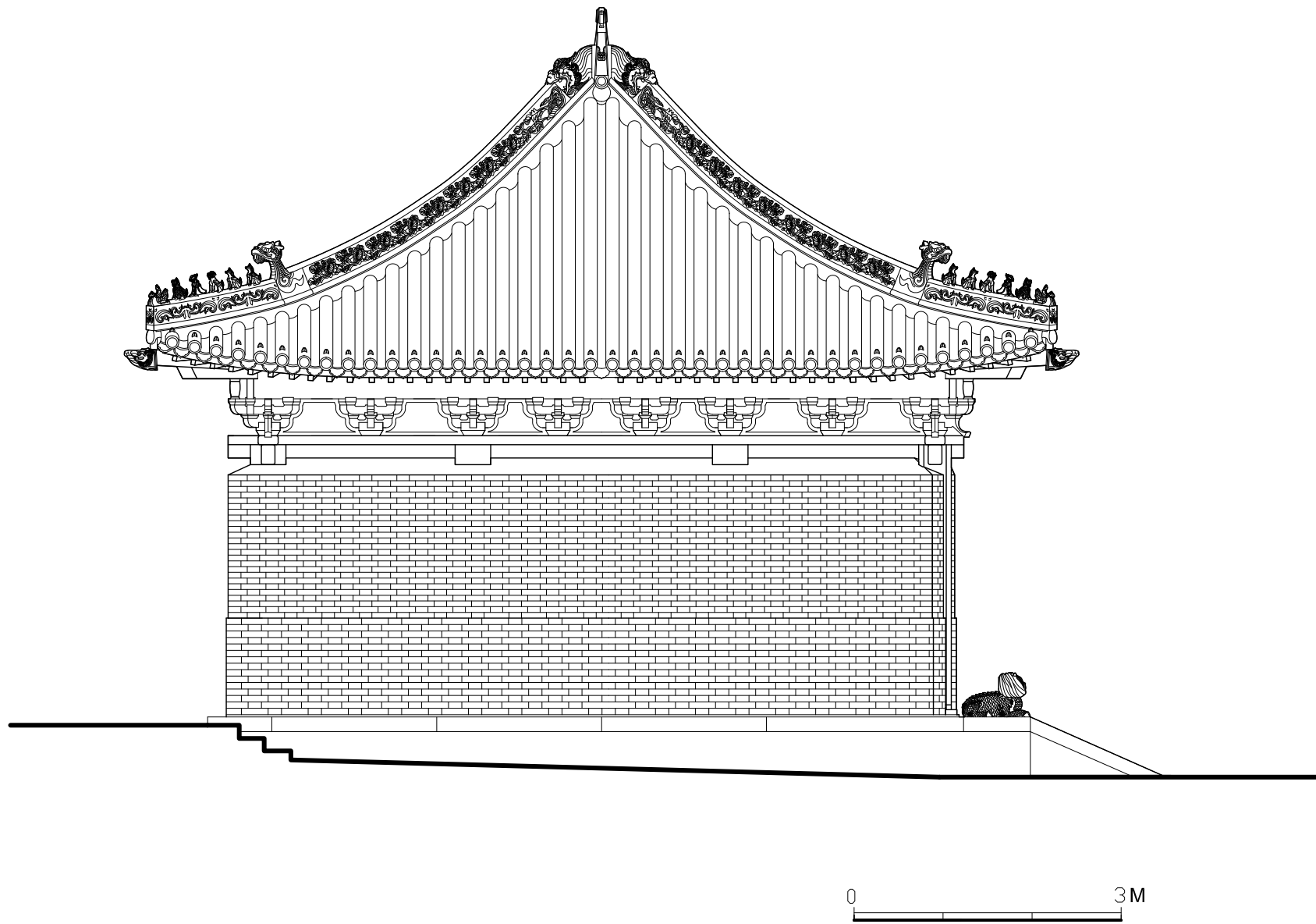
Plan of Lixue Pavilion of the Kernel Compound of Shaolin Temple





Drawing-5-C-2

Front elevation of Lixue Pavilion of the Kernel Compound of Shaolin Temple

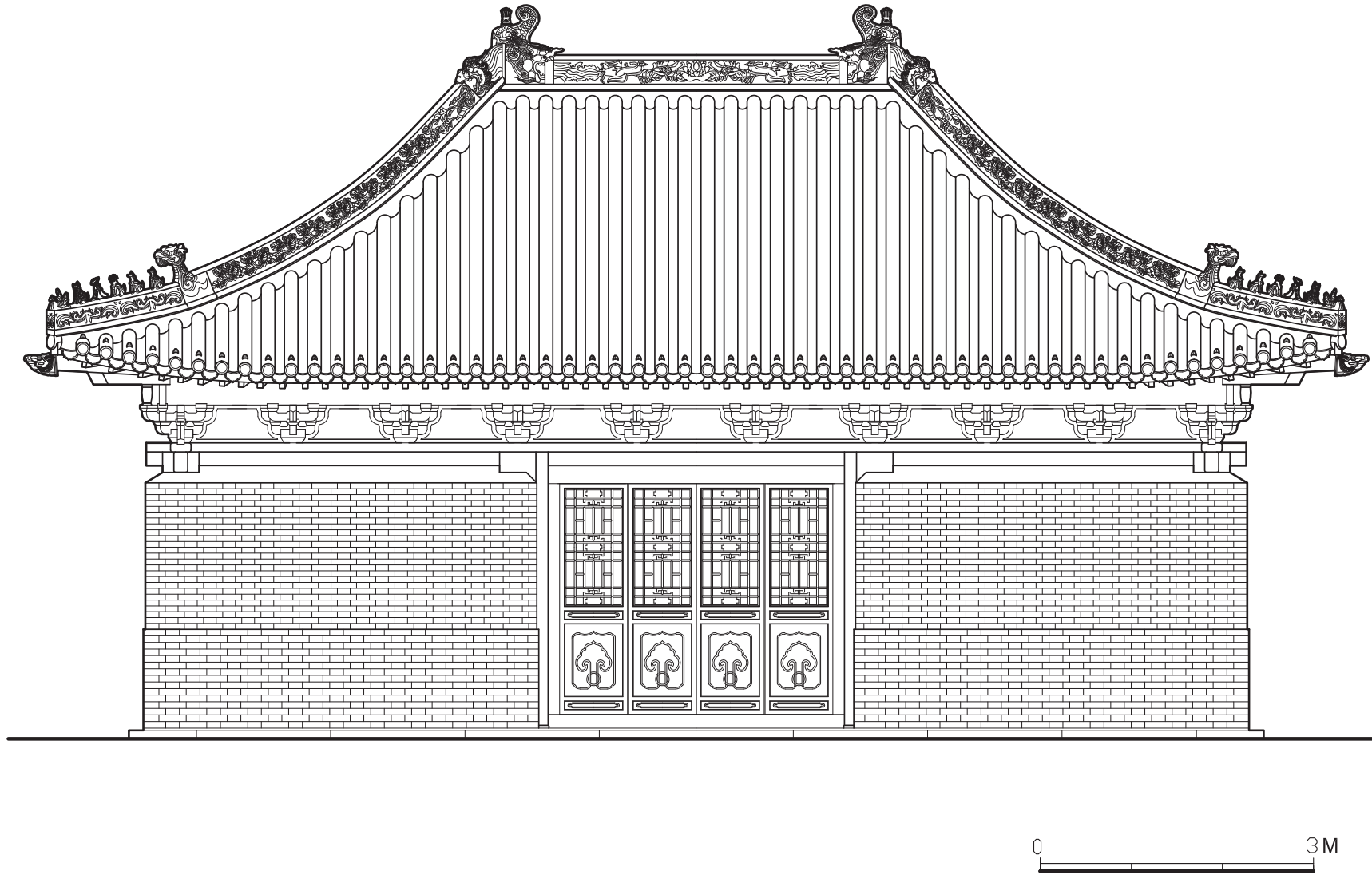


Drawing-5-C-3

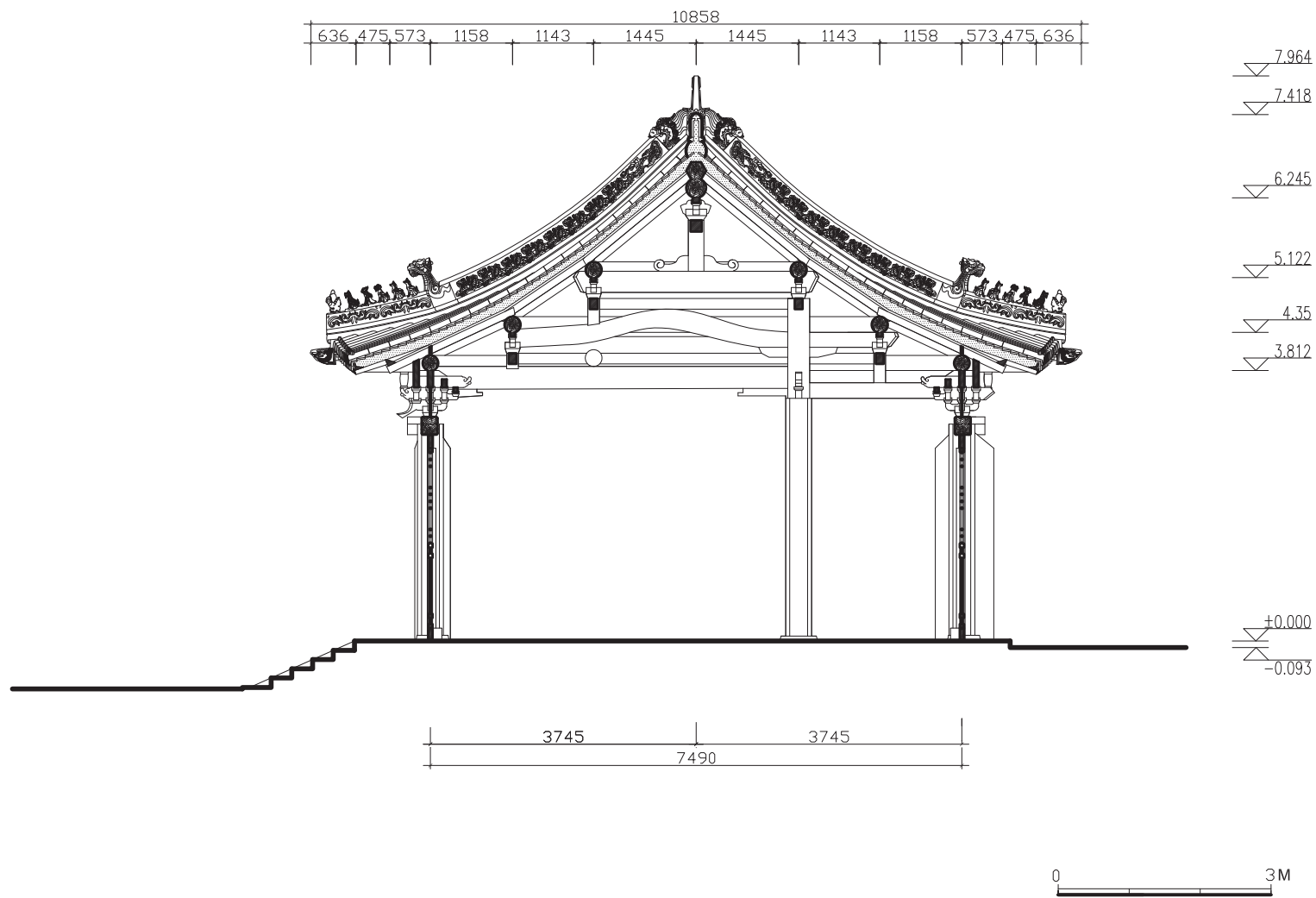
Side elevation of Lixue Pavilion of the Kernel Compound of Shaolin Temple





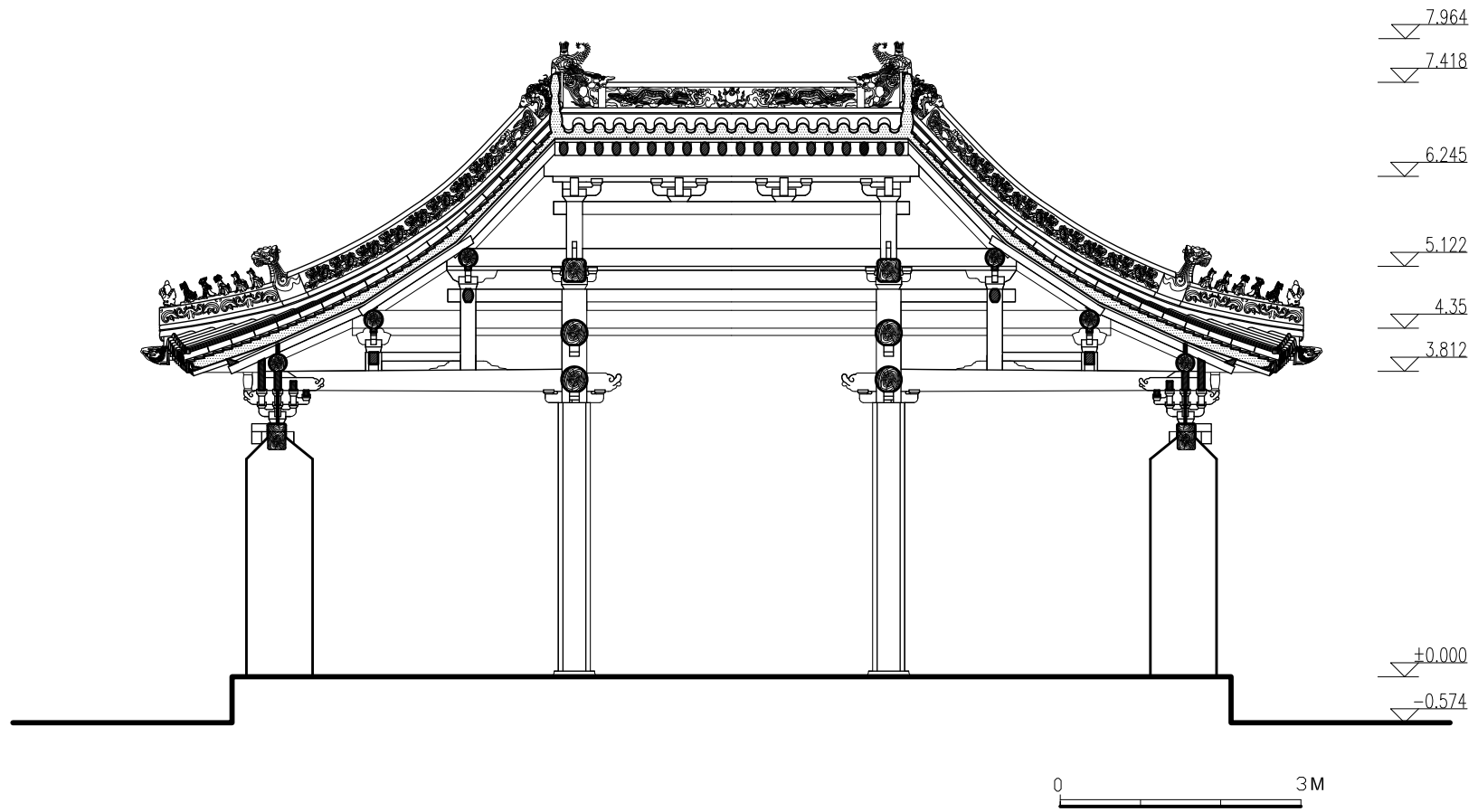


Drawing-5-C-4 Back elevation of Lixue Pavilion of the Kernel Compound of Shaolin Temple

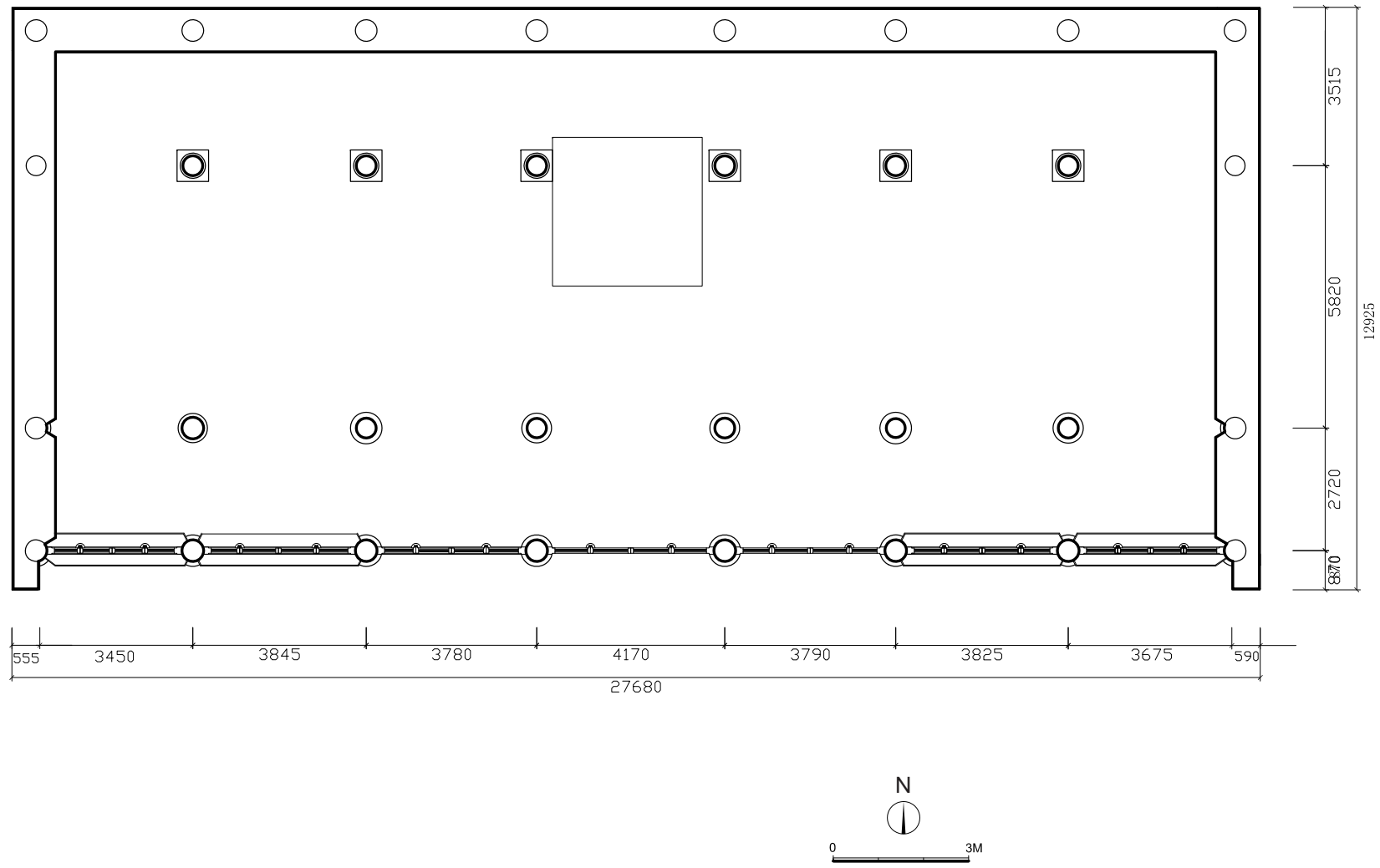


Drawing-5-C-5 Cross section of Lixue Pavilion of the Kernel Compound of Shaolin Temple

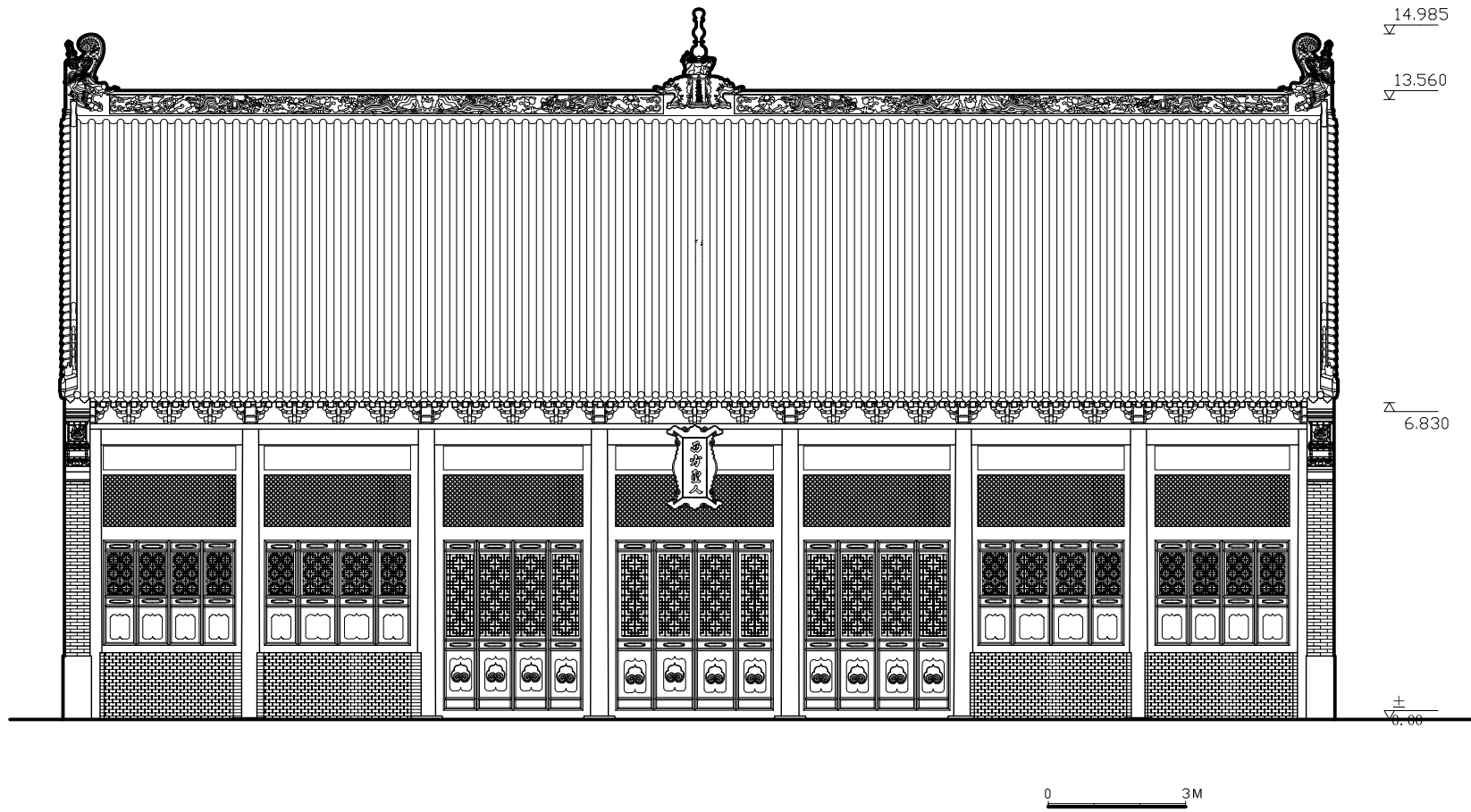




Drawing-5-C-6 Vertical section of Lixue Pavilion of the Kernel Compound of Shaolin Temple



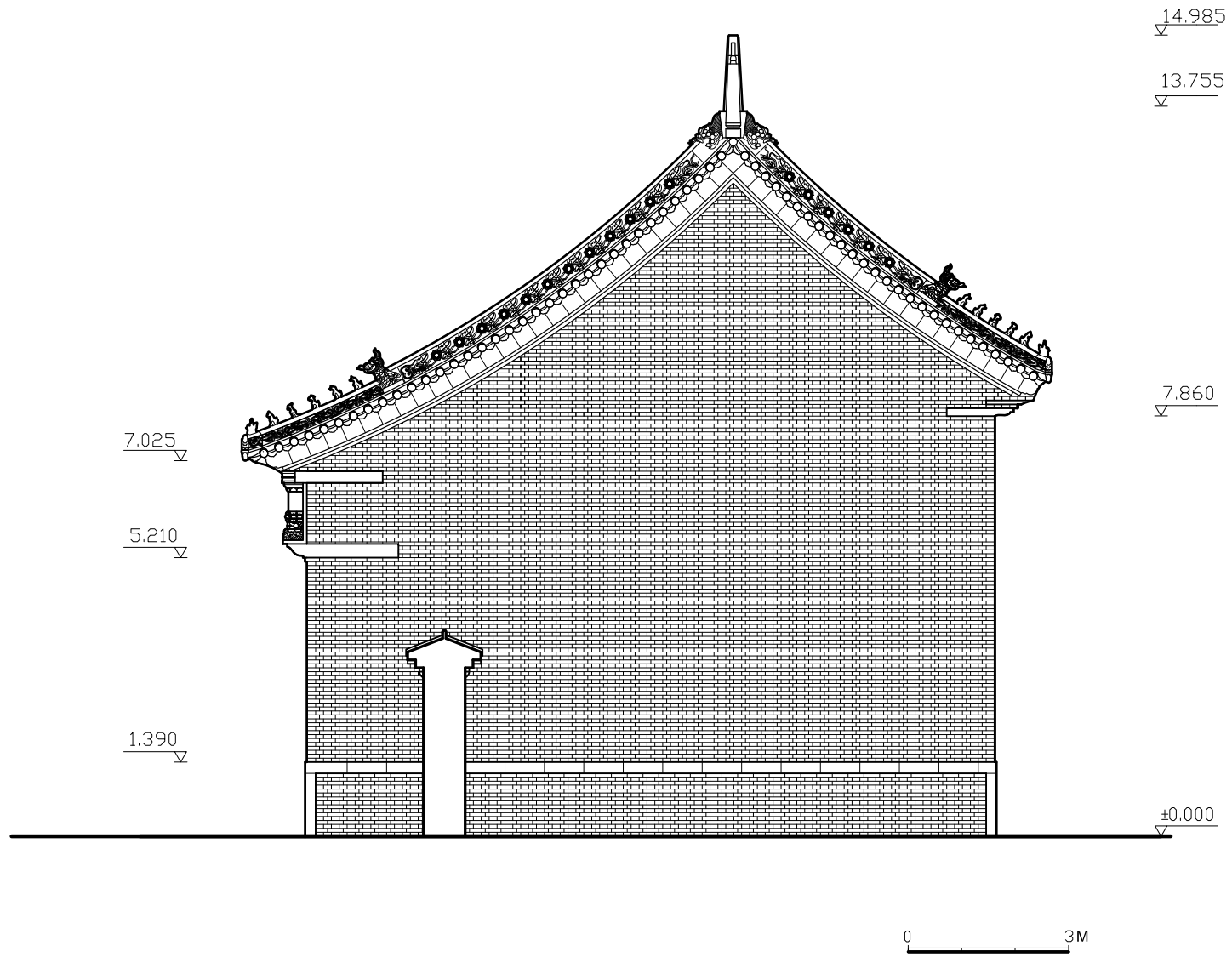
Drawing-5-D-1 Plan of Thousand Buddha Hall of the Kernel Compound of Shaolin Temple



Drawing-5-D-2

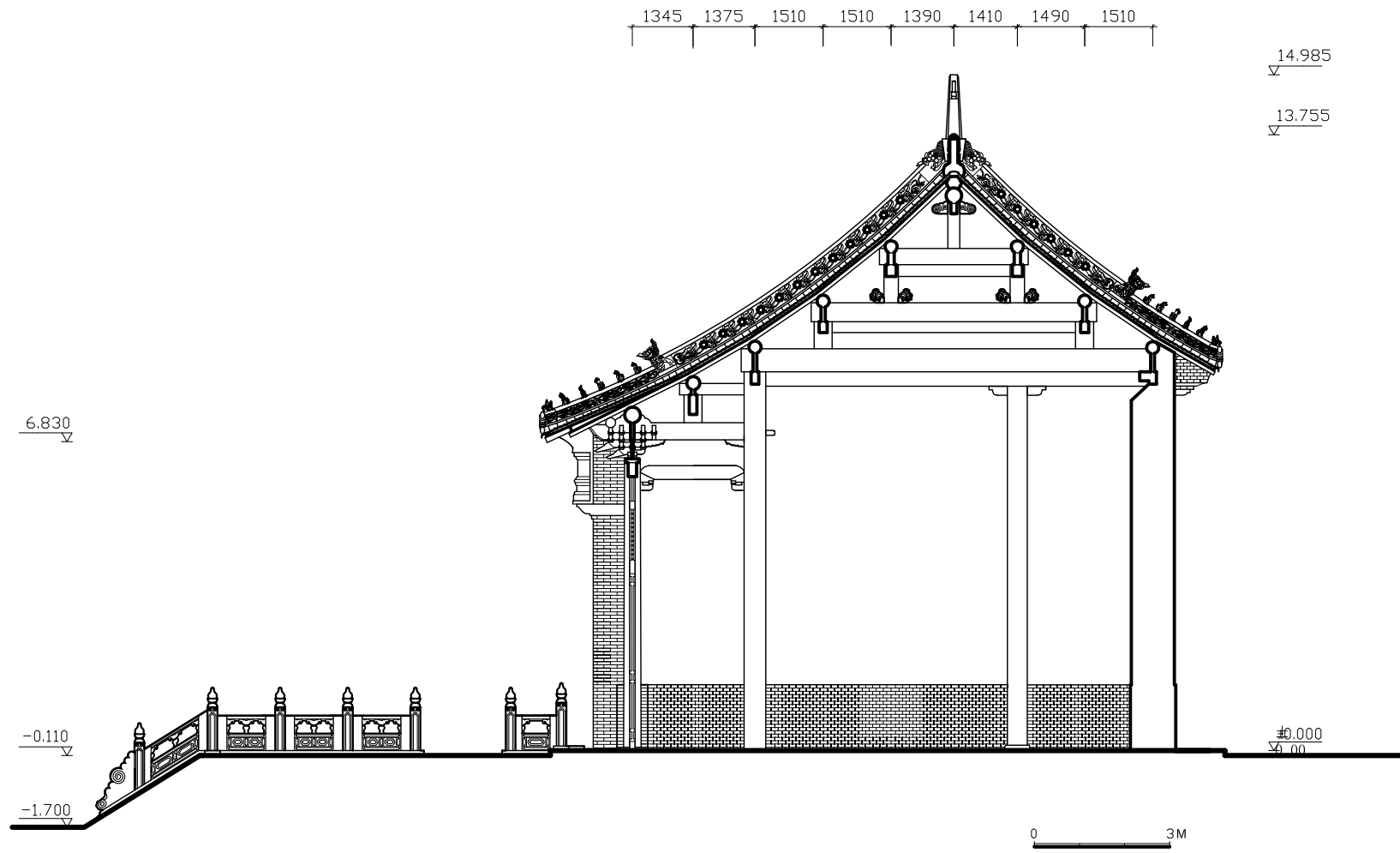
Front elevation of Thousand Buddha Hall of the Kernel Compound of Shaolin Temple



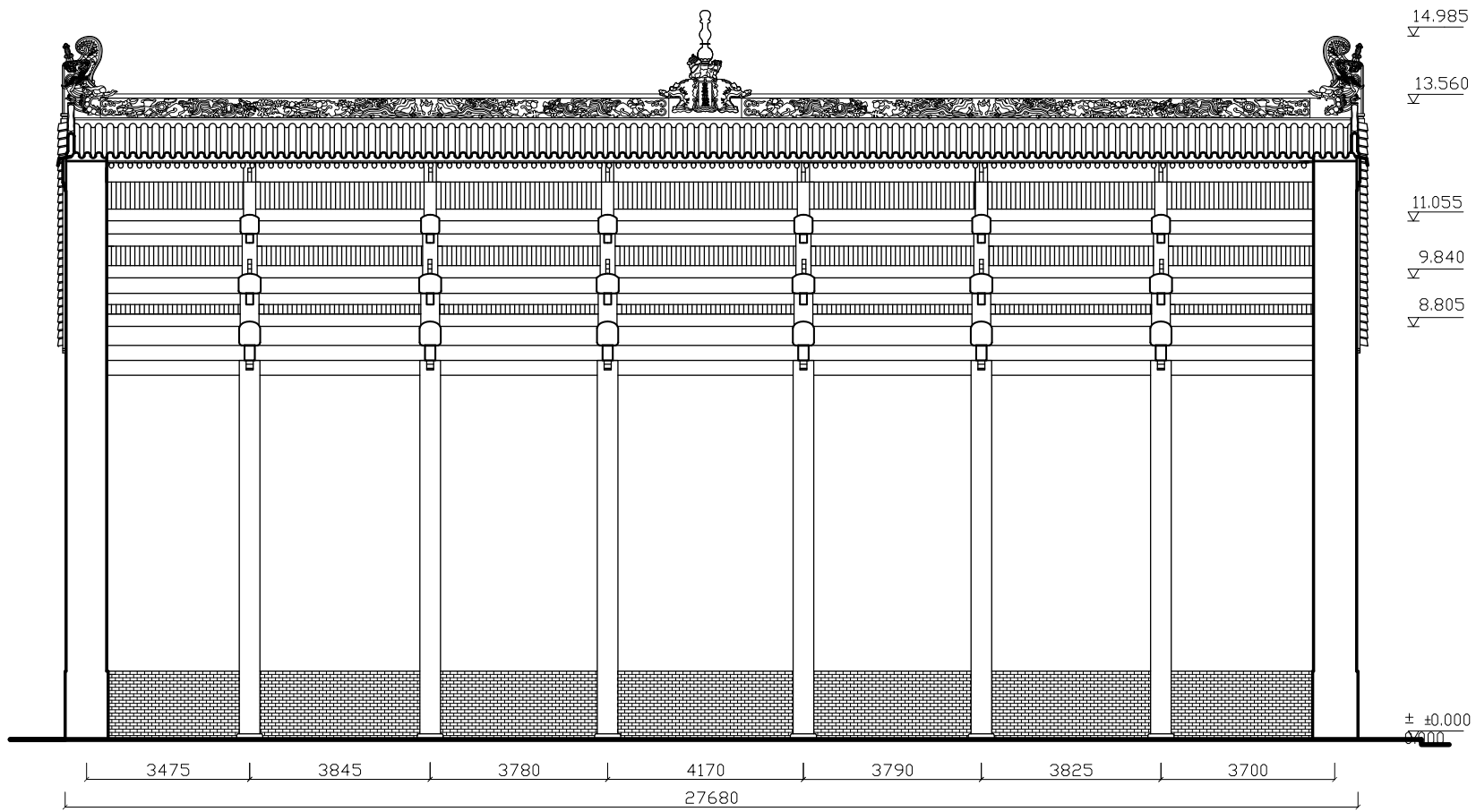


Drawing-5-D-3 Side elevation of Thousand Buddha Hall of the Kernel Compound of Shaolin Temple





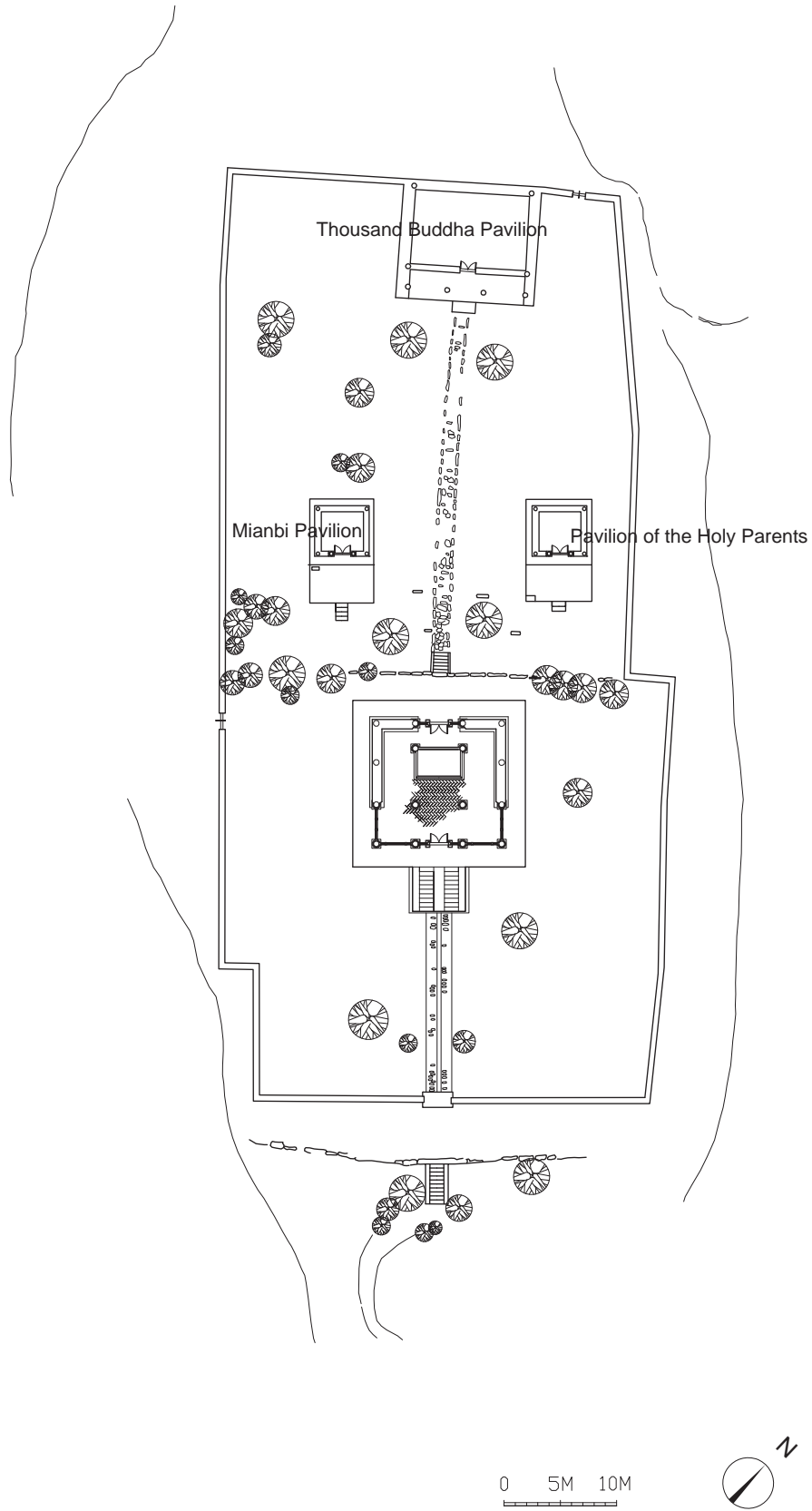
Drawing-5-D-4 Cross section of Thousand Buddha Hall of the Kernel Compound of Shaolin Temple



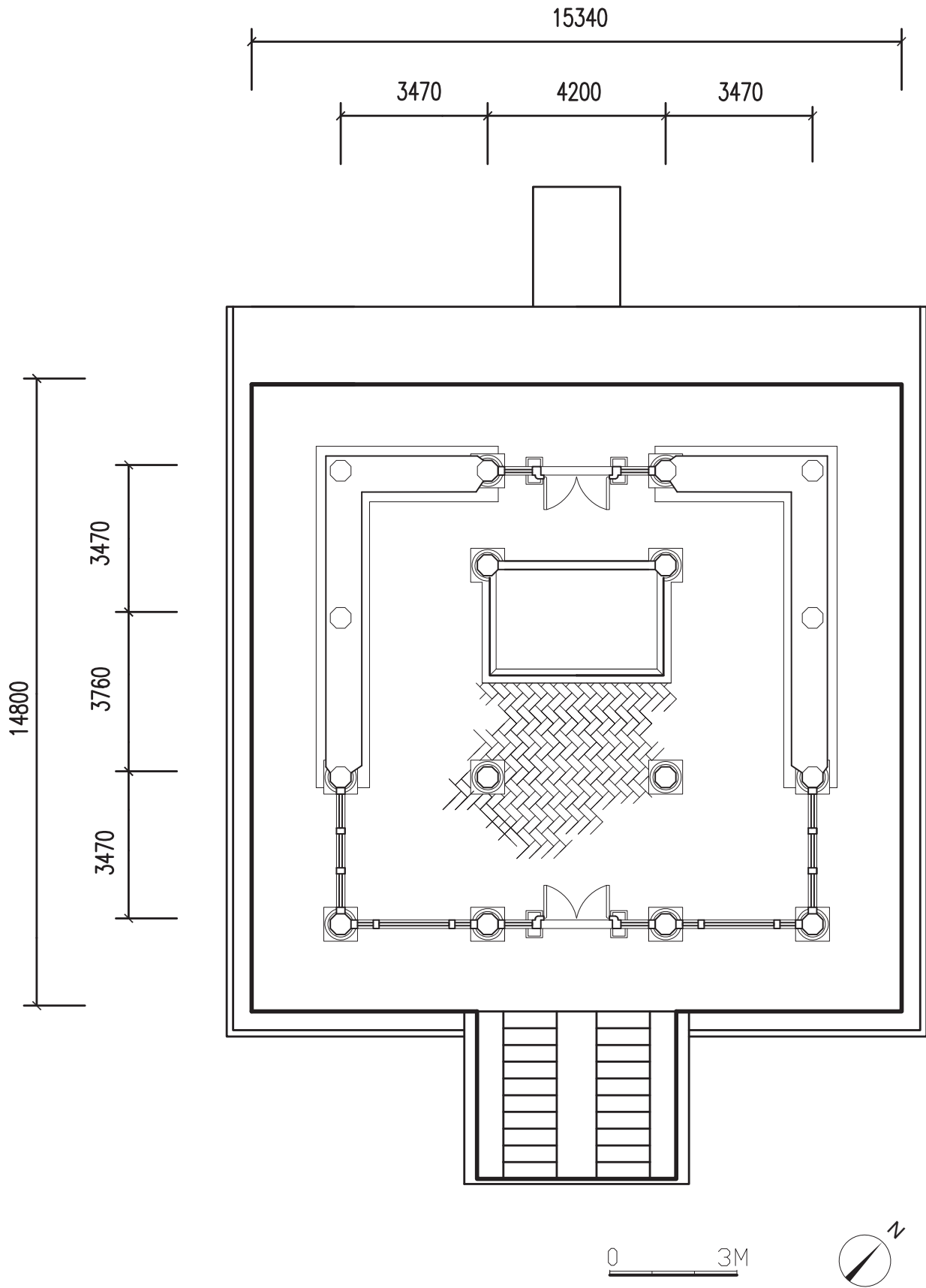
Drawing-5-D-5

Vertical section of Thousand Buddha Hall of the Kernel Compound of Shaolin Temple



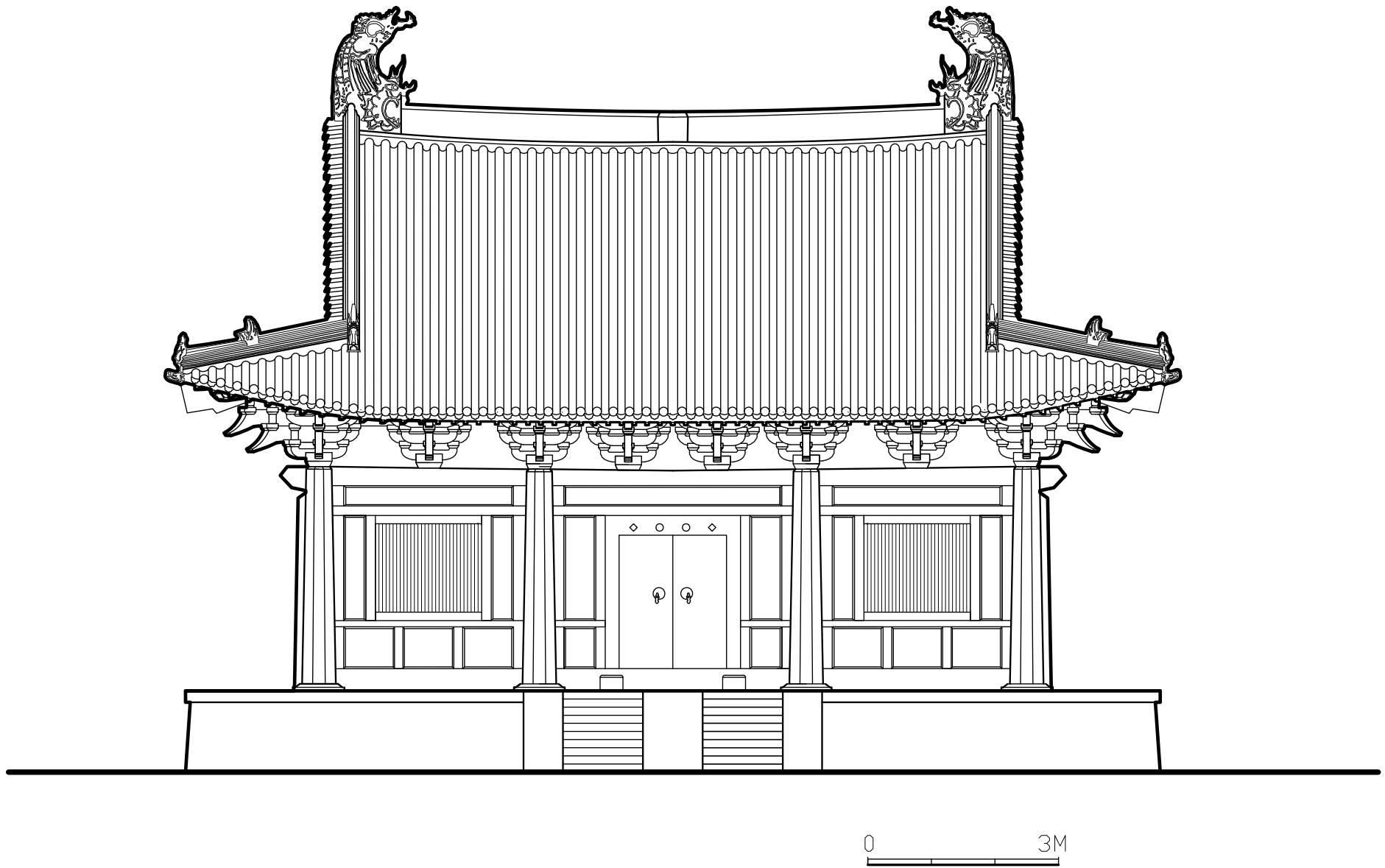


Drawing-5-E-1 General plan of Chuzu Temple



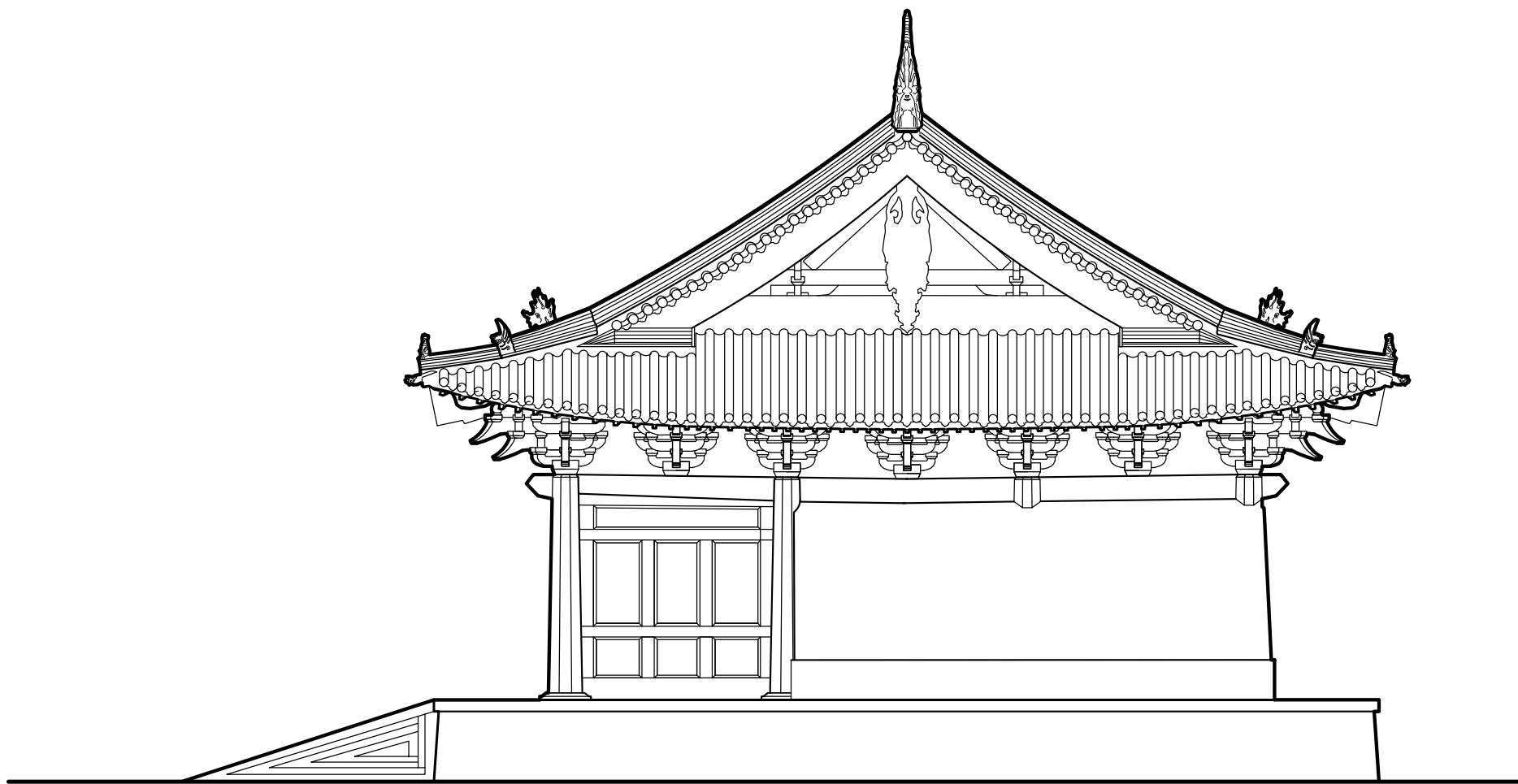
Drawing-5-E-2 Plan map of Main Hall of Chuzu Temple





Drawing-5-E-3

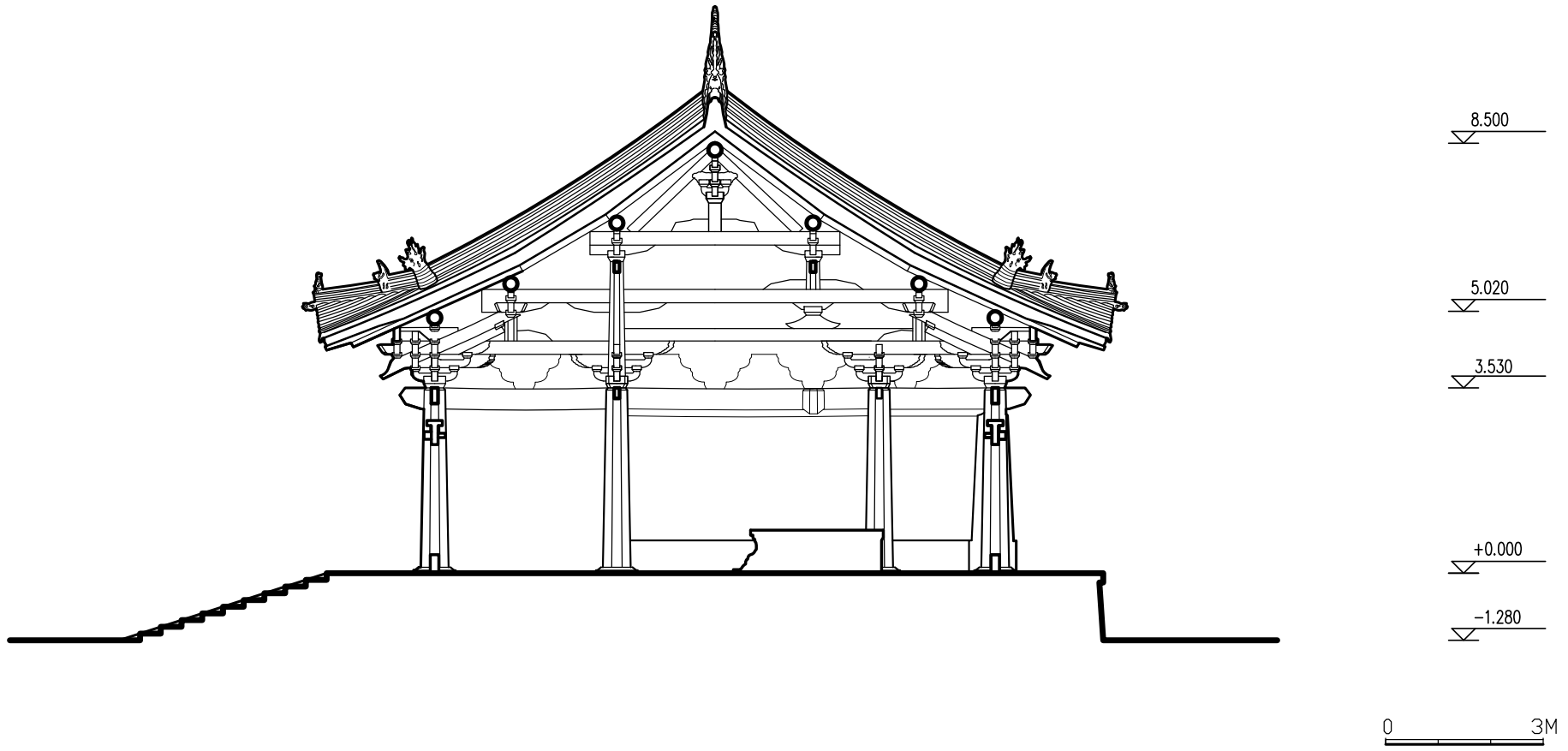
Front elevation of Main Hall of Chuzu Temple



Drawing-5-E-4

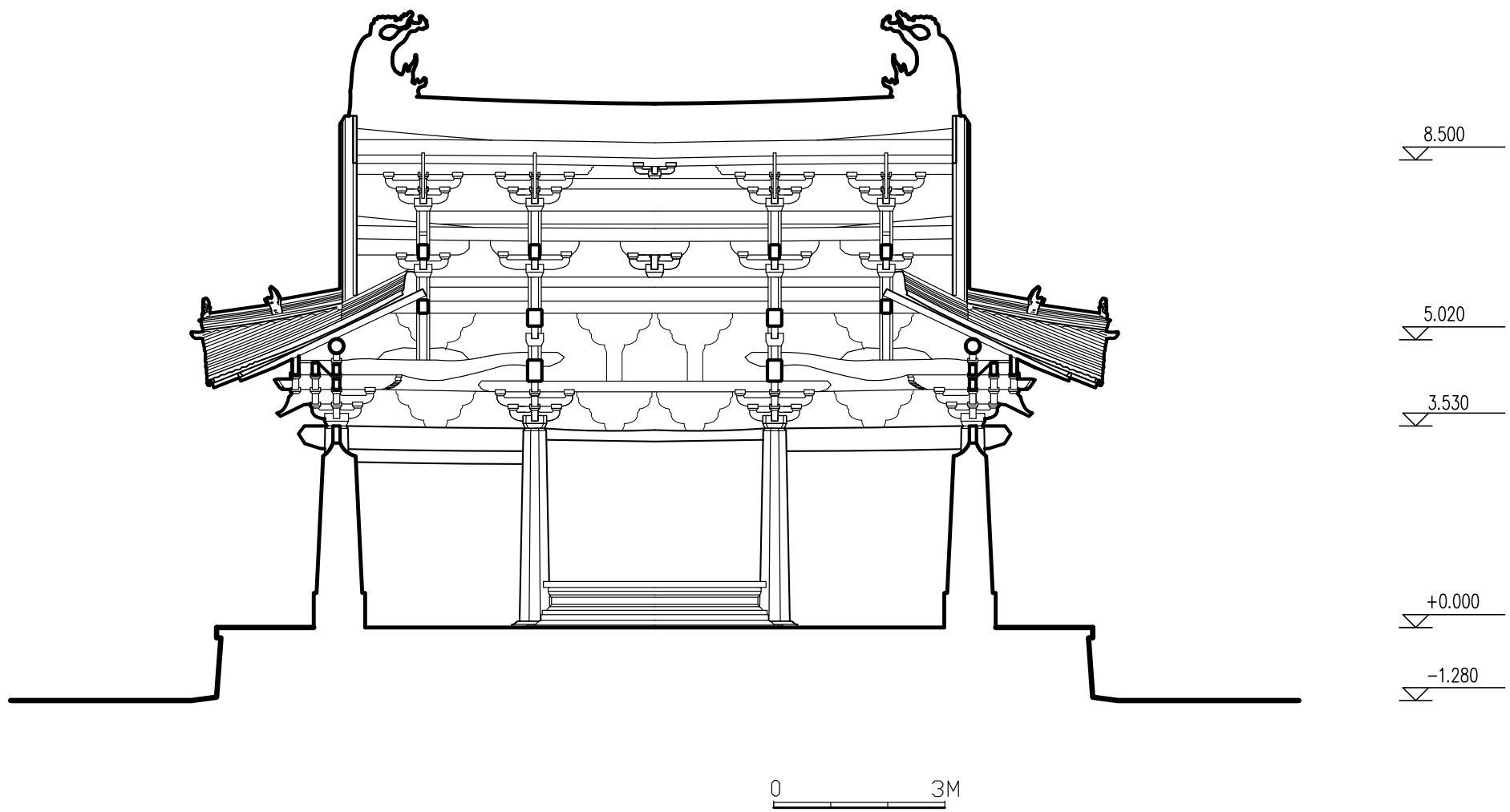
Side elevation of Main Hall of Chuzu Temple





Drawing-5-E-5

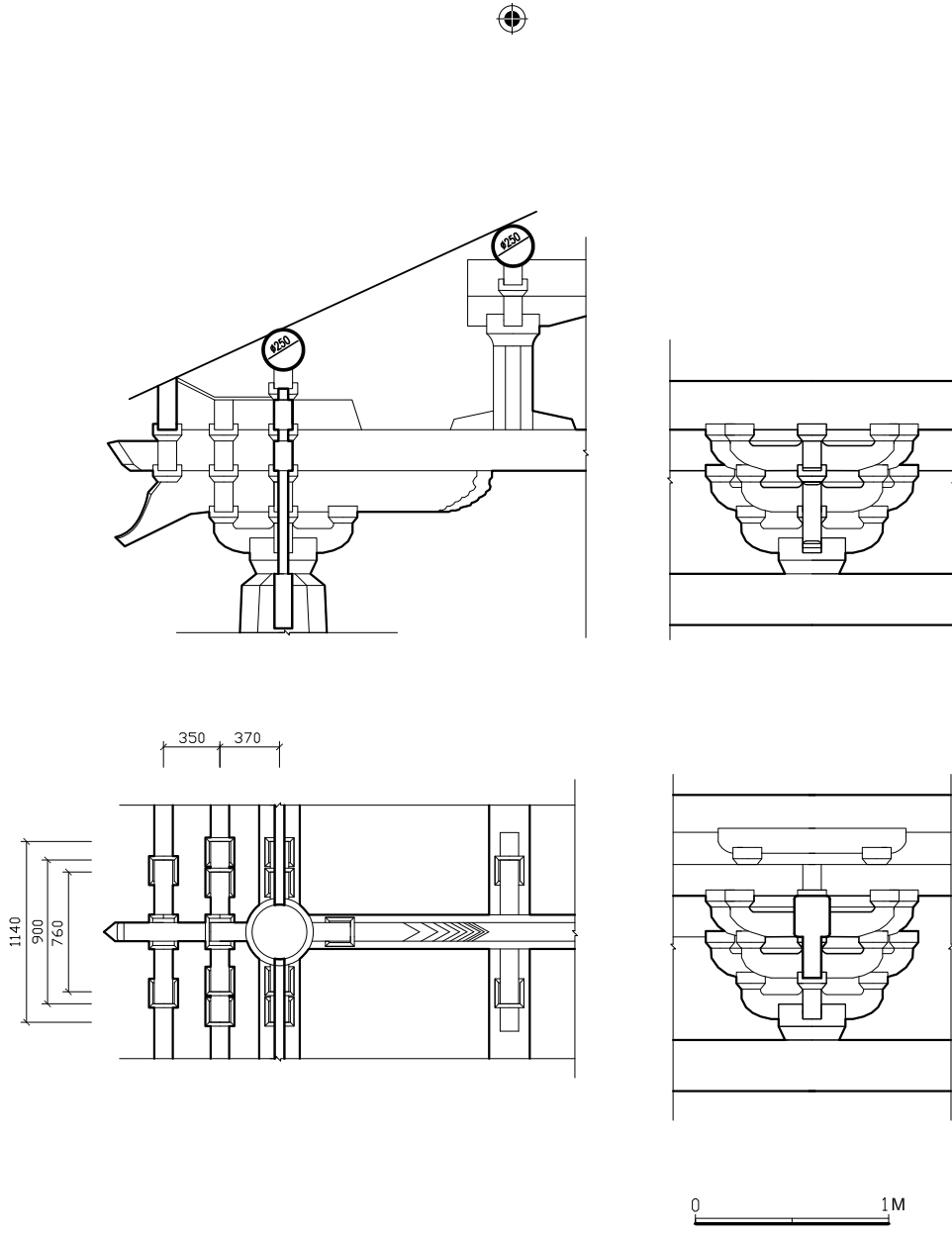
Cross section of Main Hall of Chuzu Temple



Drawing-5-E-6

Vertical section of Main Hall of Chuzu Temple

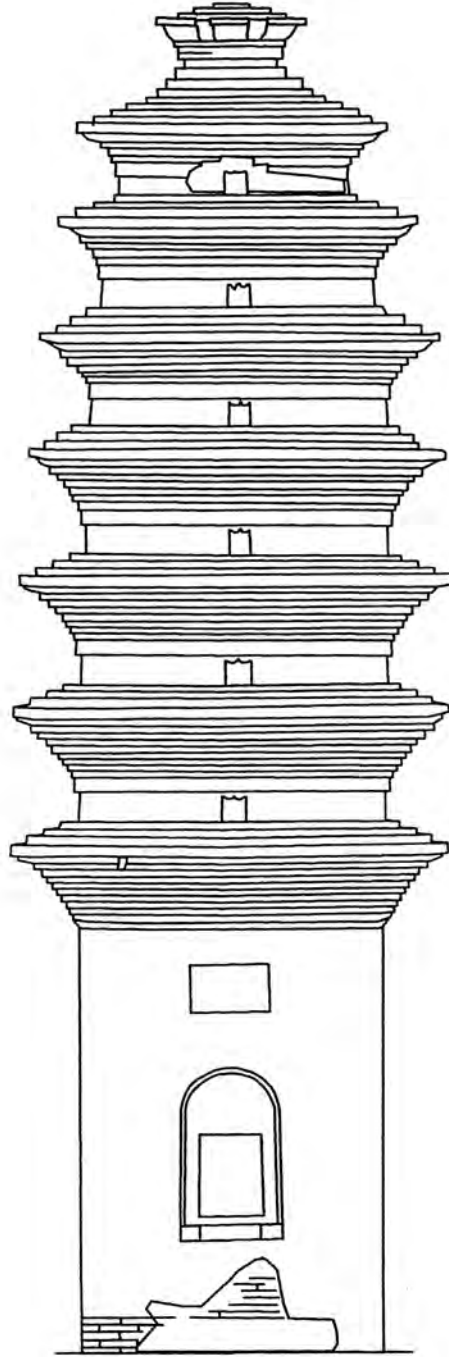




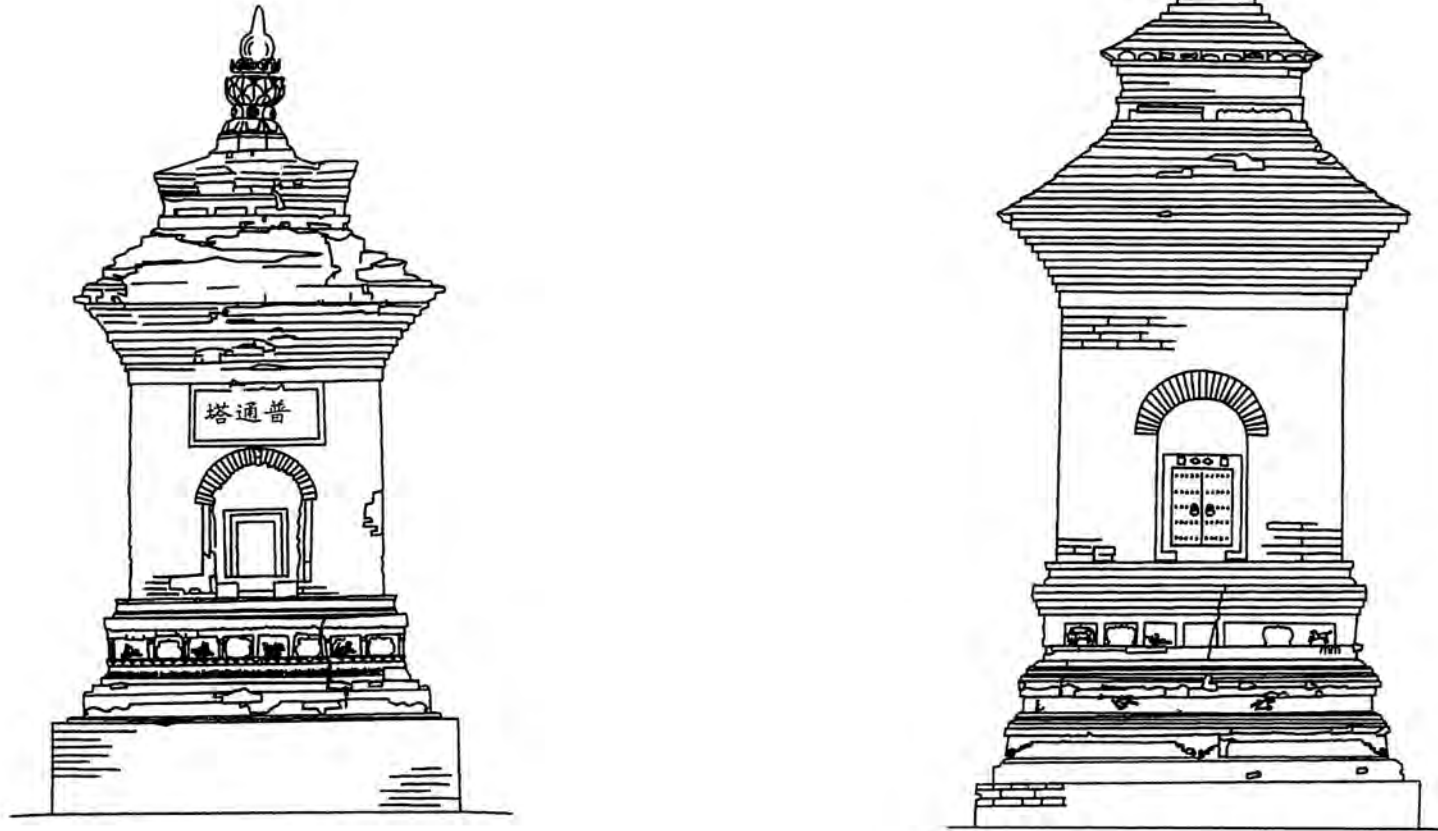
Drawing-5-E-7

Capital and Dougong of Main Hall of Chuzu Temple

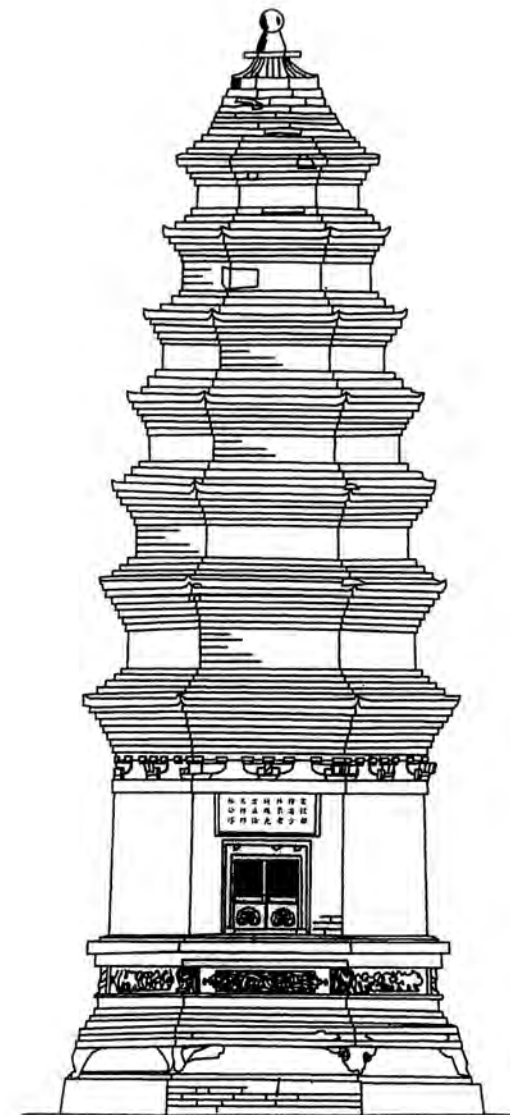
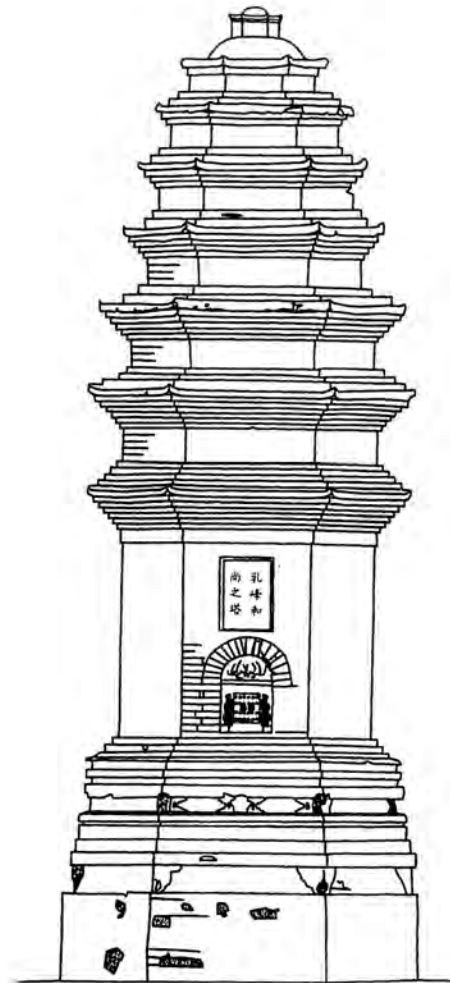
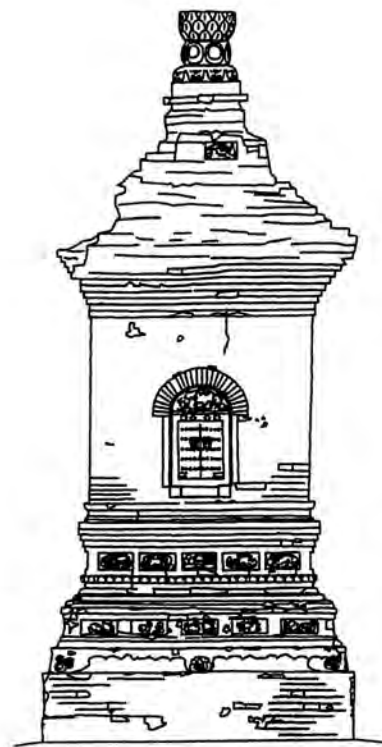


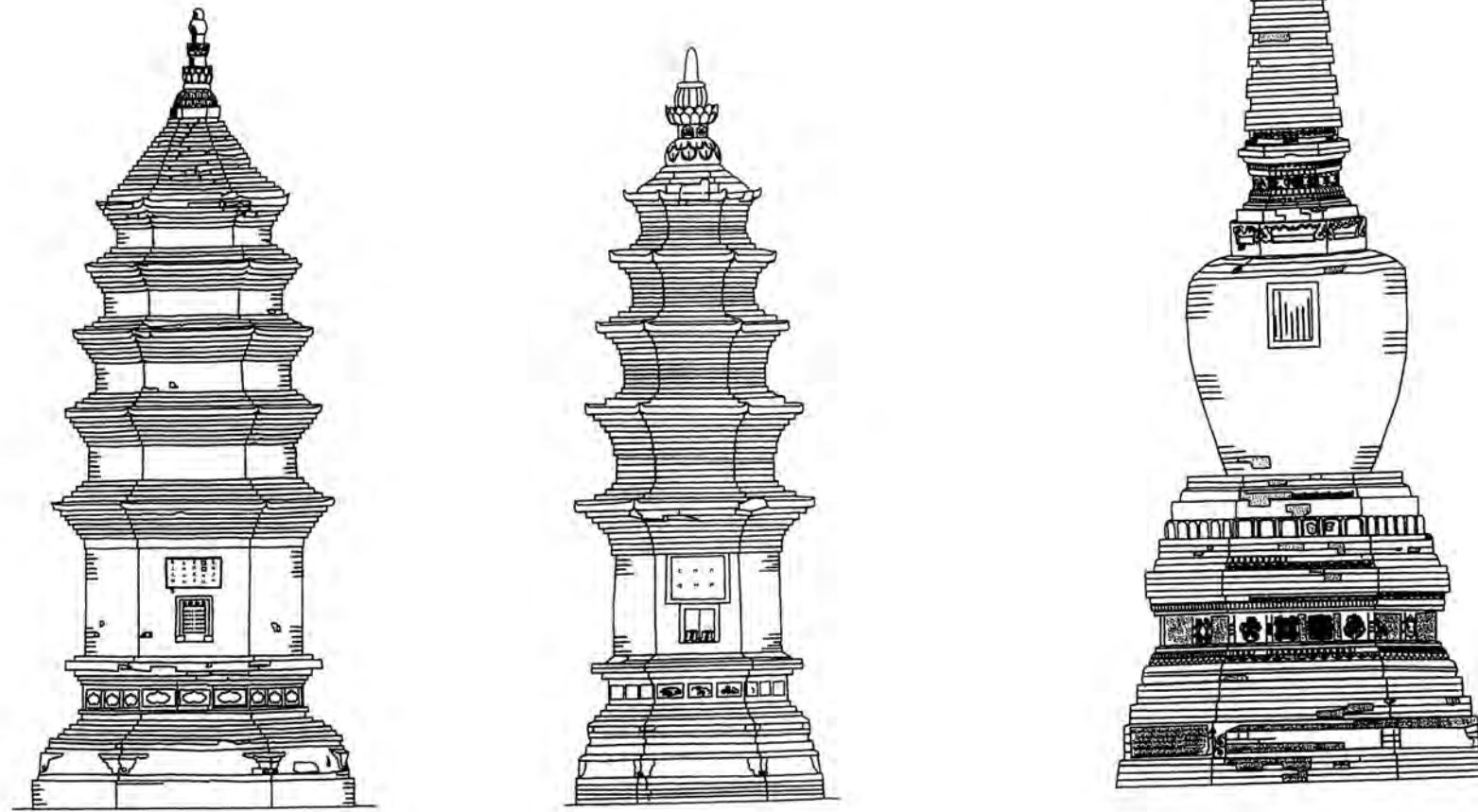


Drawing-5-F-1 Tang Pagoda of Pagoda Forest

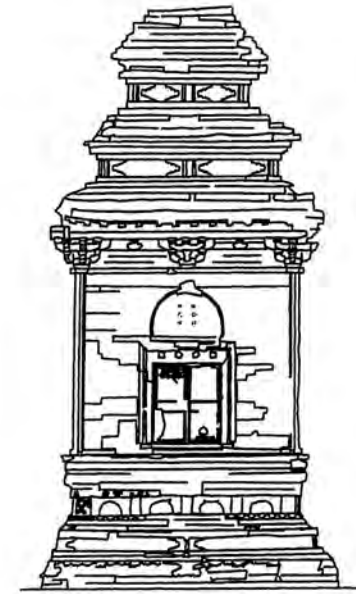
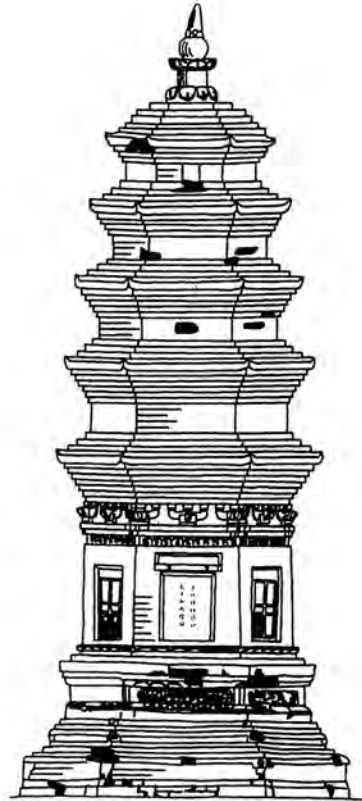
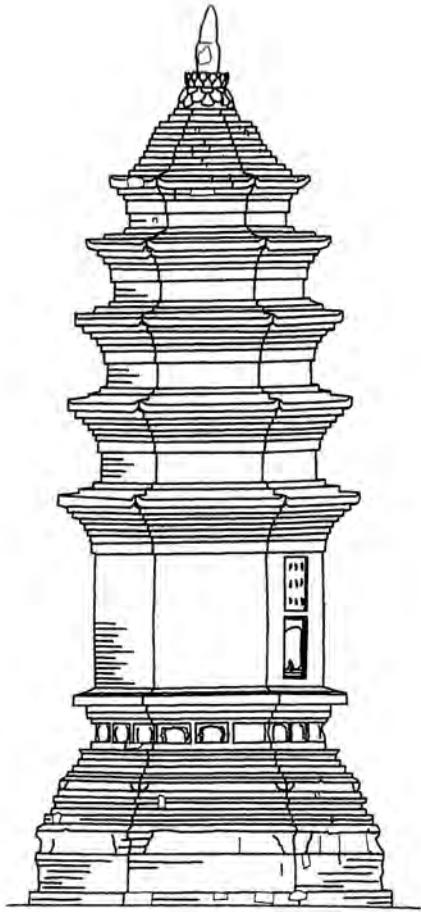


Drawing-5-F-2 Putong Pagoda and Xitang Laoshi Pagoda of Pagoda Forest





Drawing-5-F-4 Shangong Anzhu Pagoda, Yuezhao Chanshi Pagoda and Dazhang Shugong Pagoda of Pagoda Forest

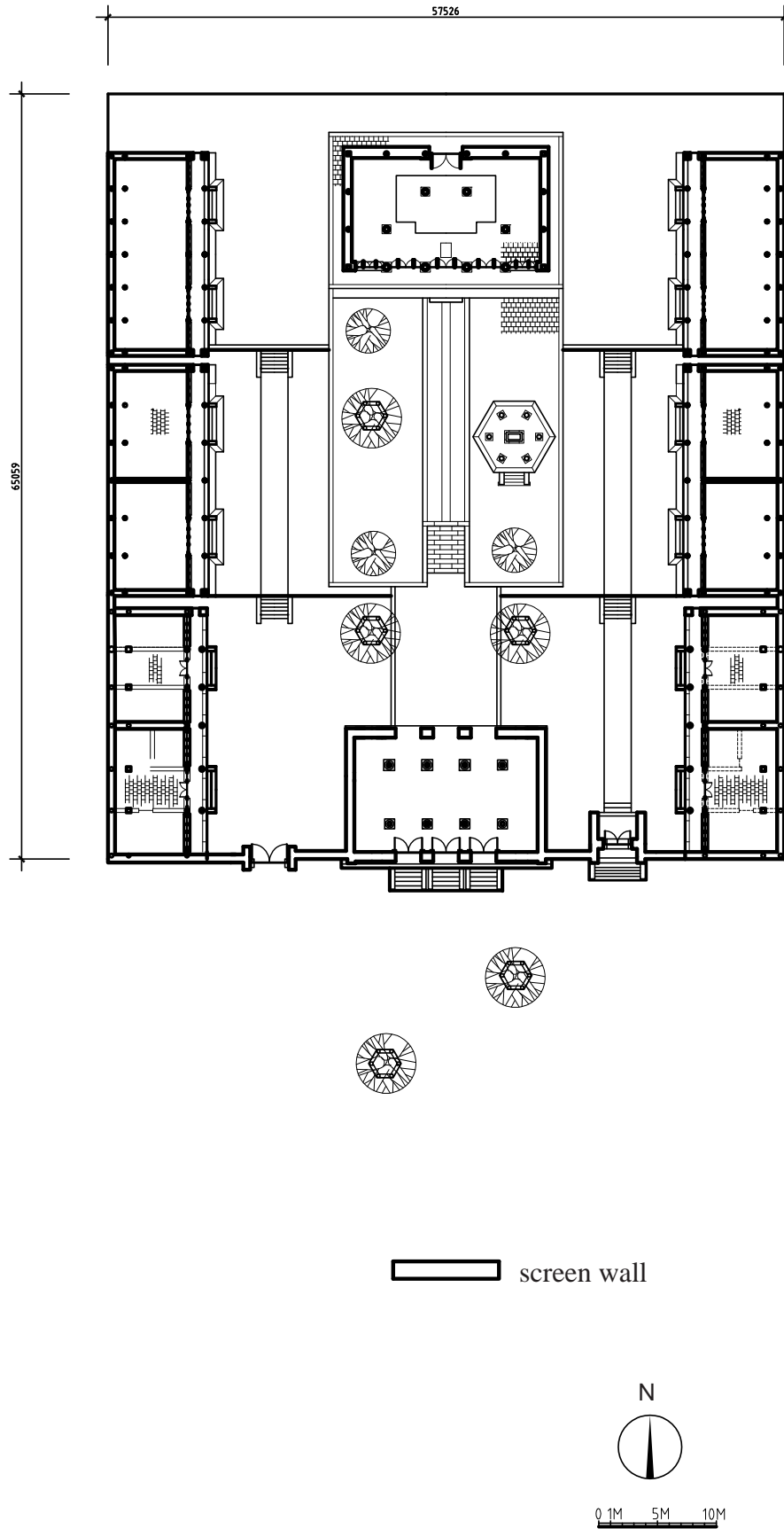


Drawing-5-F-5

Xi'an Rangong Pagoda, Conggong Wufang Pagoda and Wugong Chanshi Pagoda of Pagoda Forest

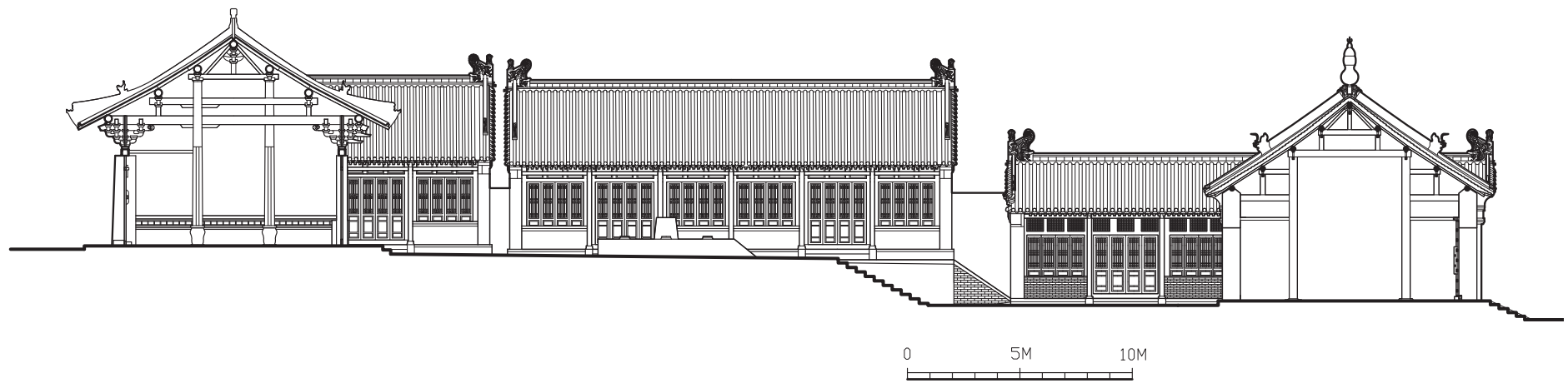






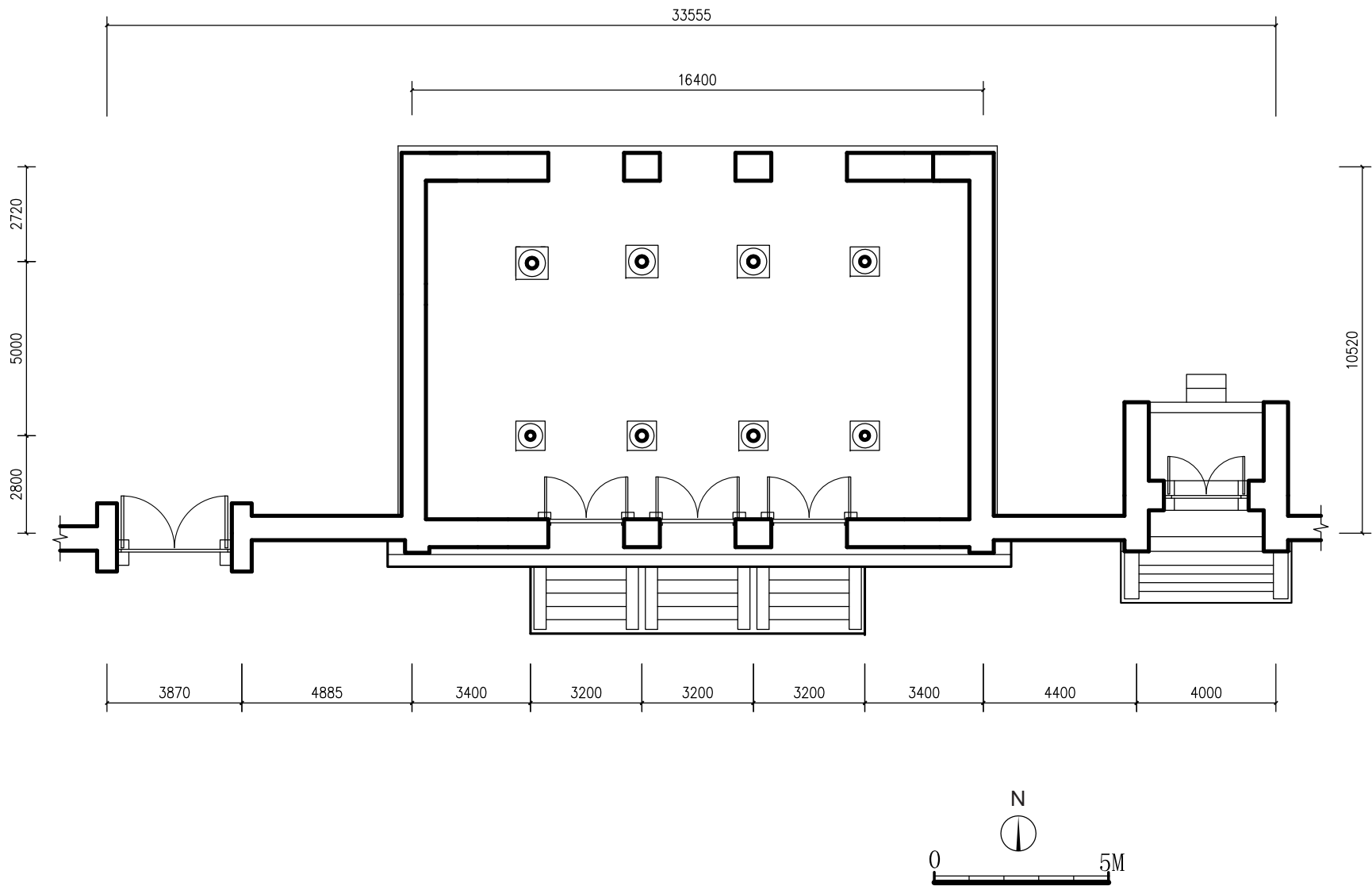
Drawing-6-A-1

General plan of Huishan Temple



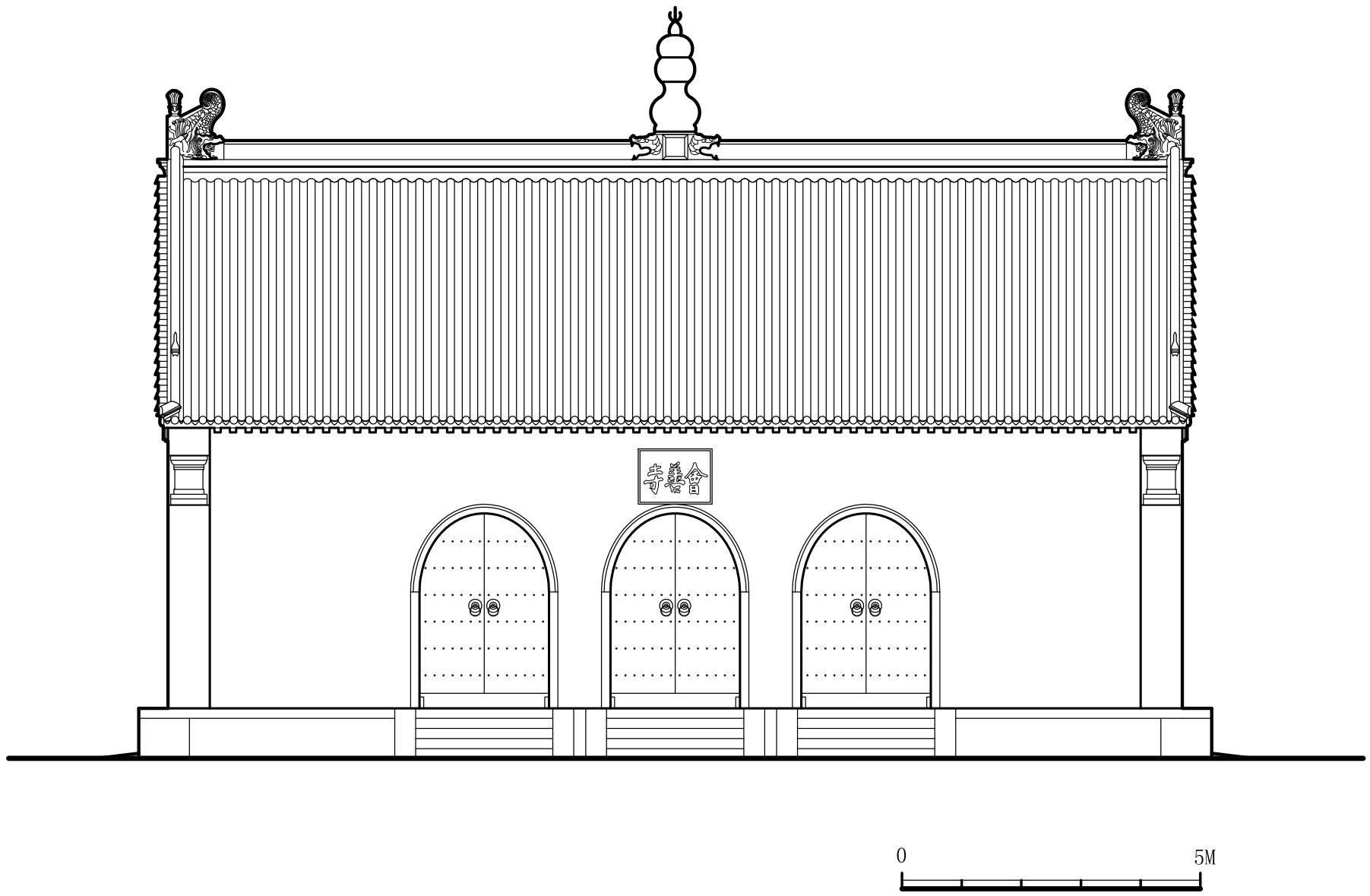
Drawing-6-A-2      General section plan of Huishan Temple





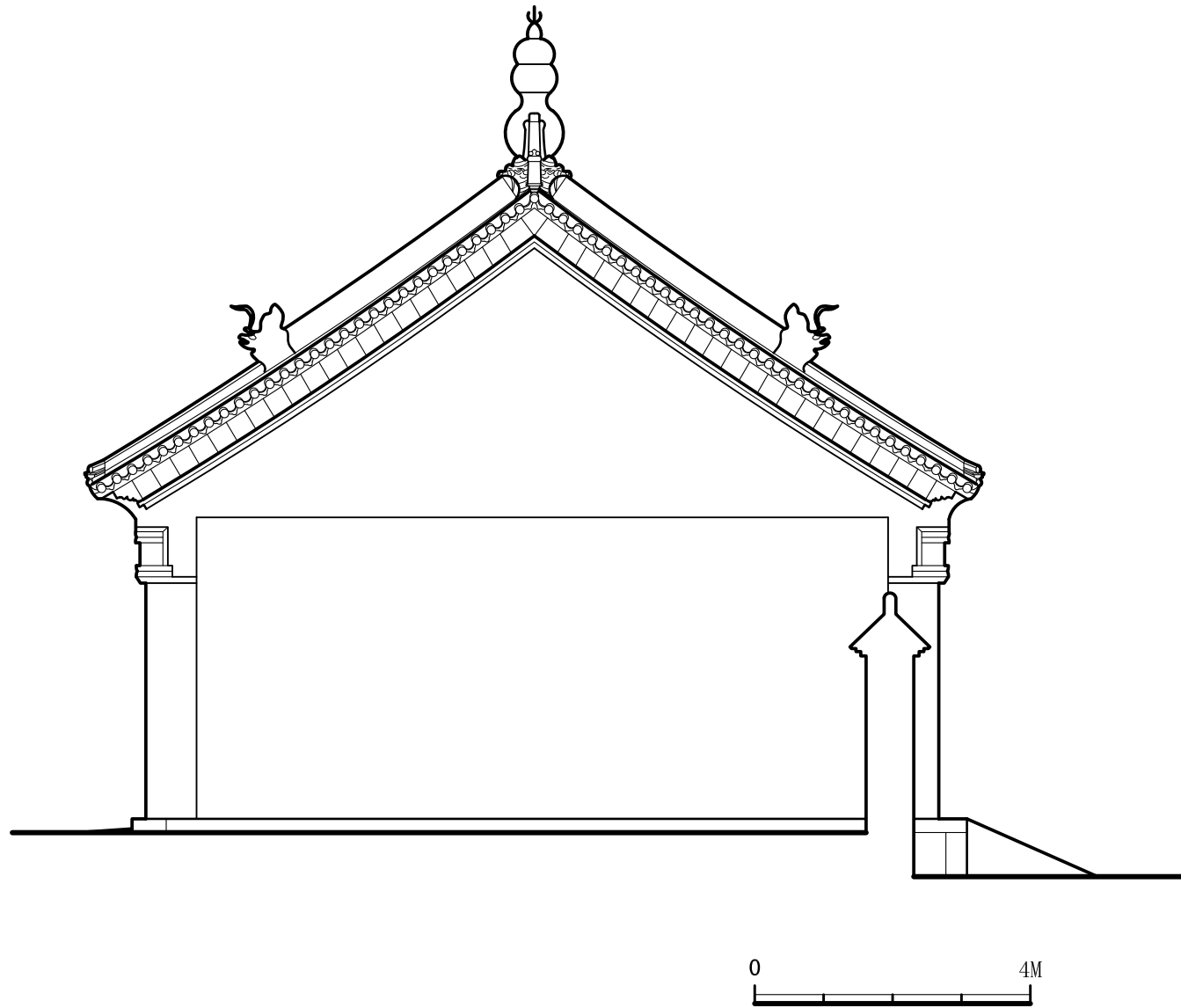
Drawing-6-B-1

Plan of Gate of Huishan Temple



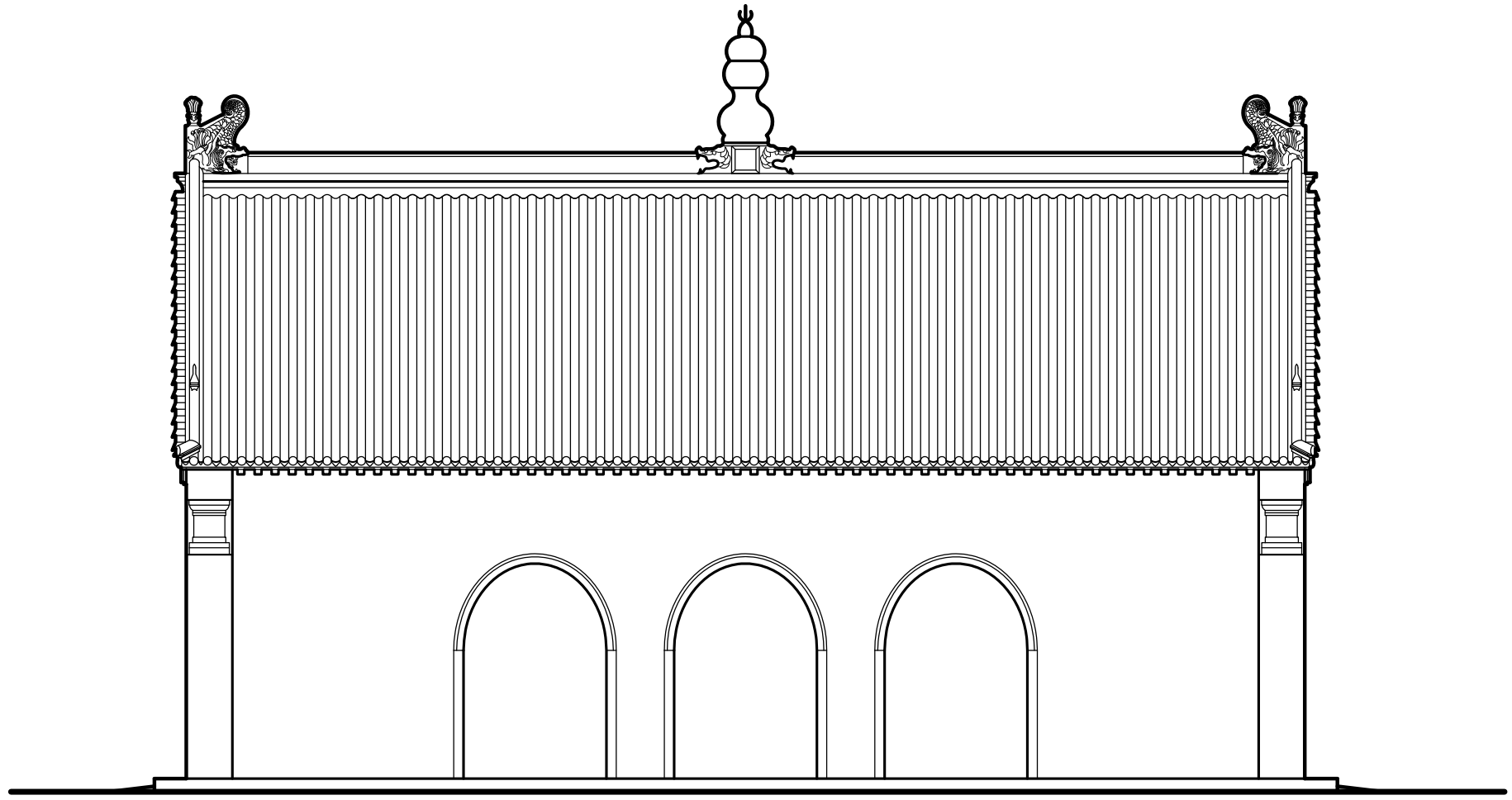
Drawing-6-B-2 Front elevation of Gate of Huishan Temple





Drawing-6-B-3 Side elevation of Gate of Huishan Temple



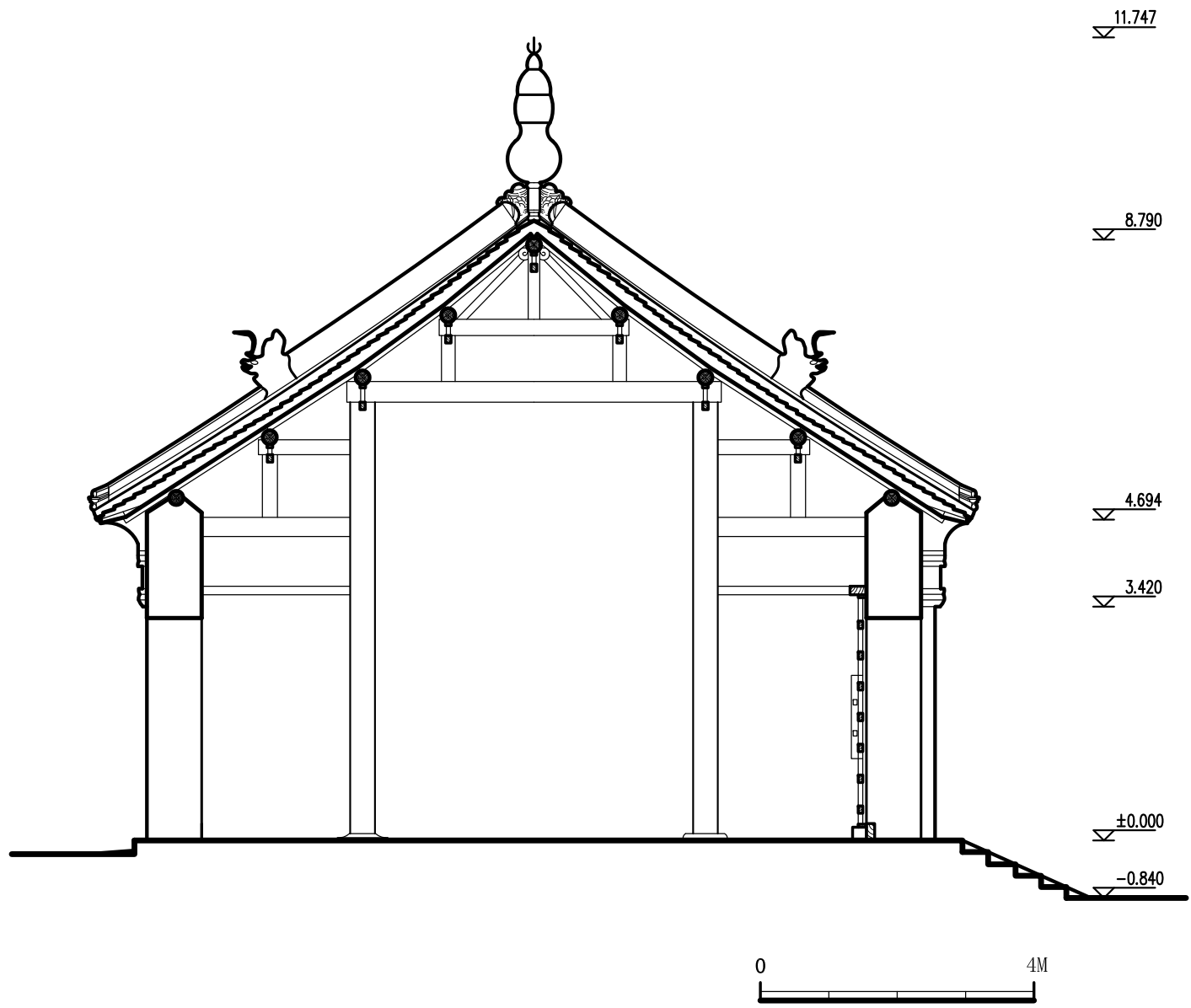


0 5M

Drawing-6-B-4

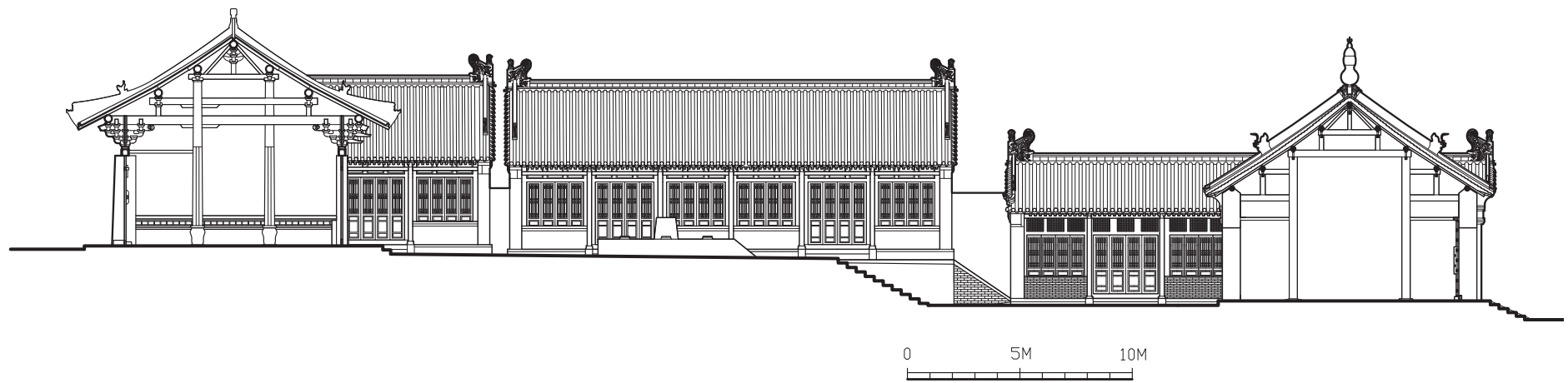
Back elevation of Gate of Huishan Temple





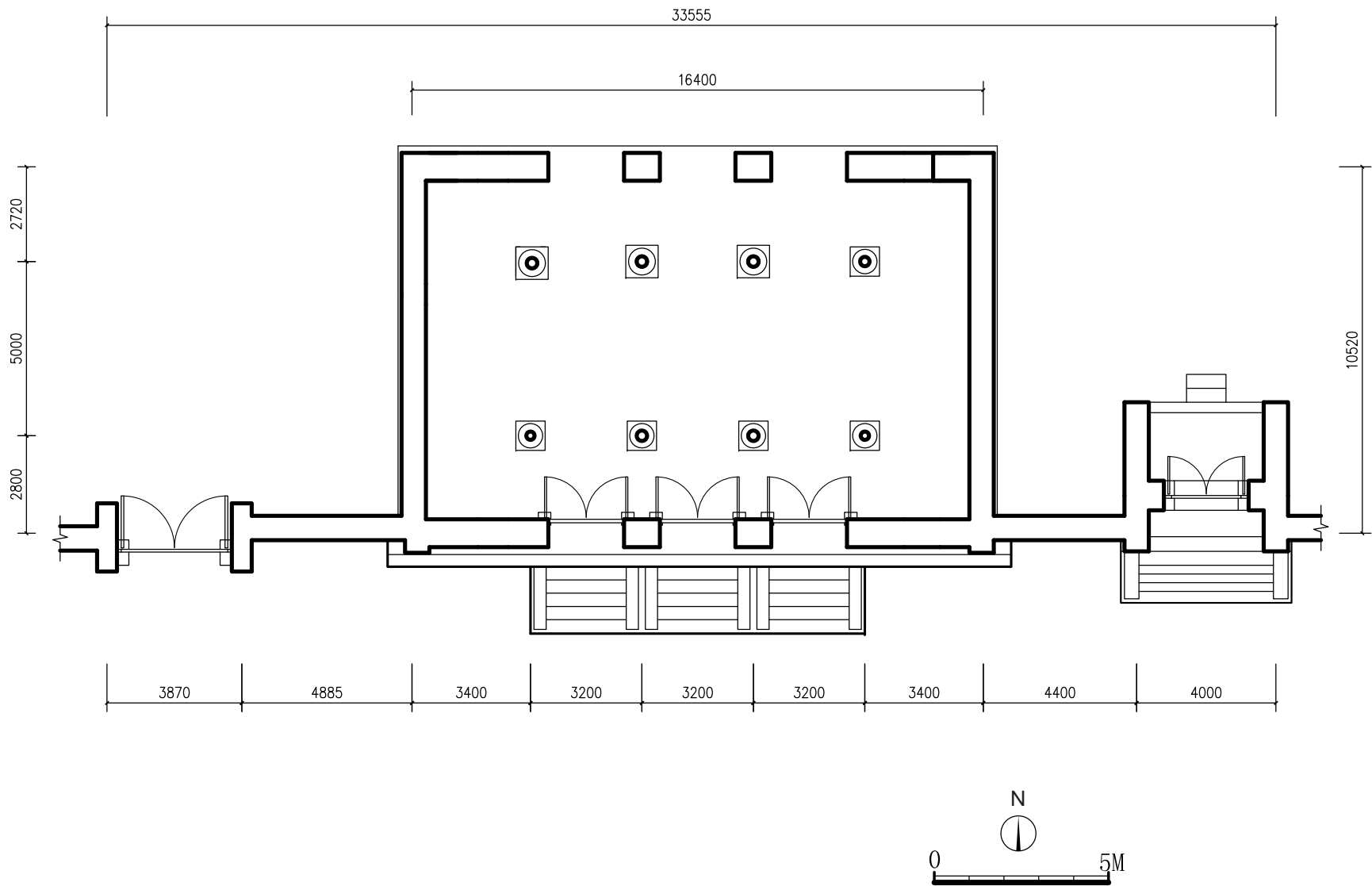
Drawing-6-B-5

Cross section of Gate of Huishan Temple



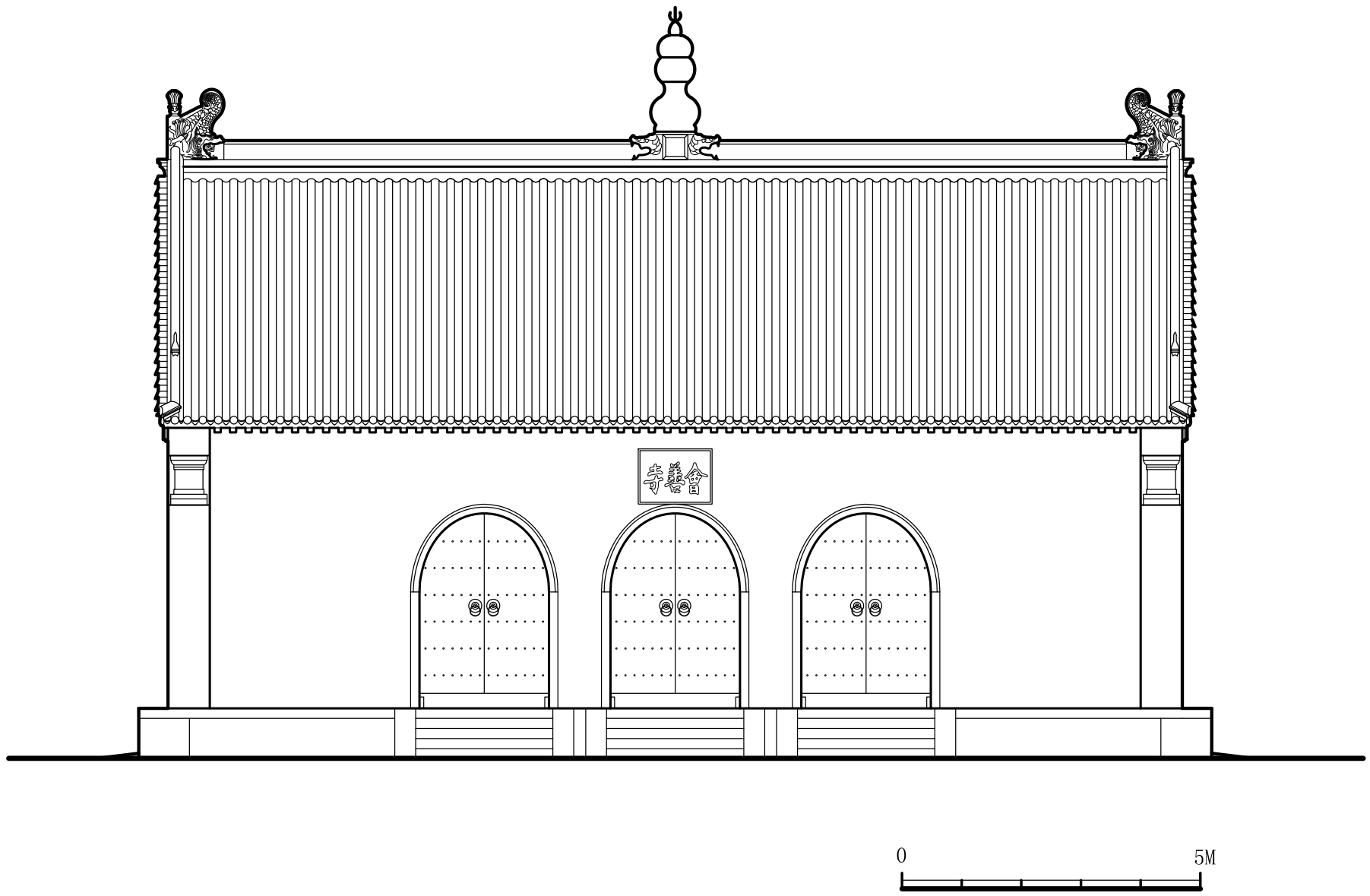
Drawing-6-A-2      General section plan of Huishan Temple





Drawing-6-B-1

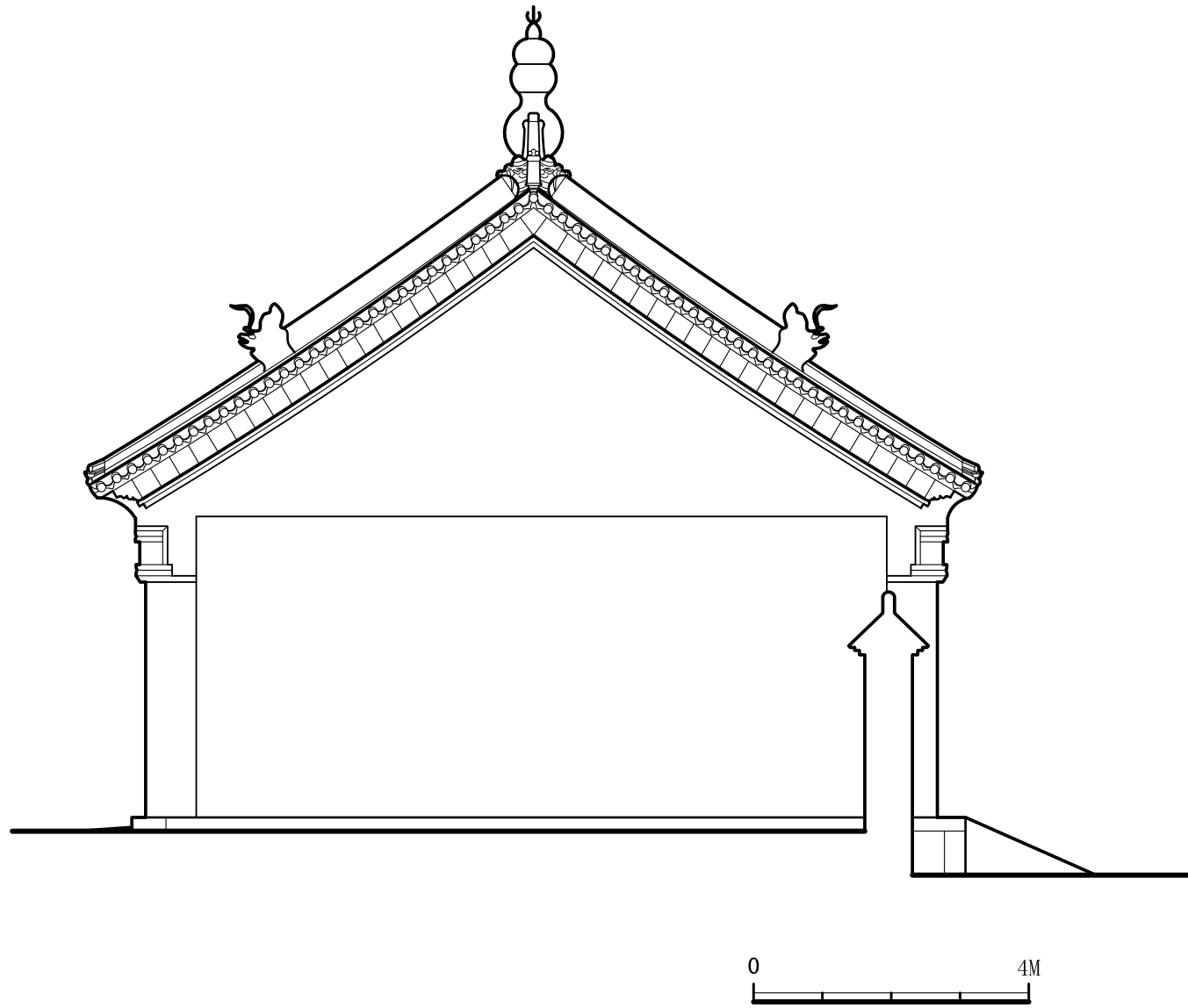
Plan of Gate of Huishan Temple



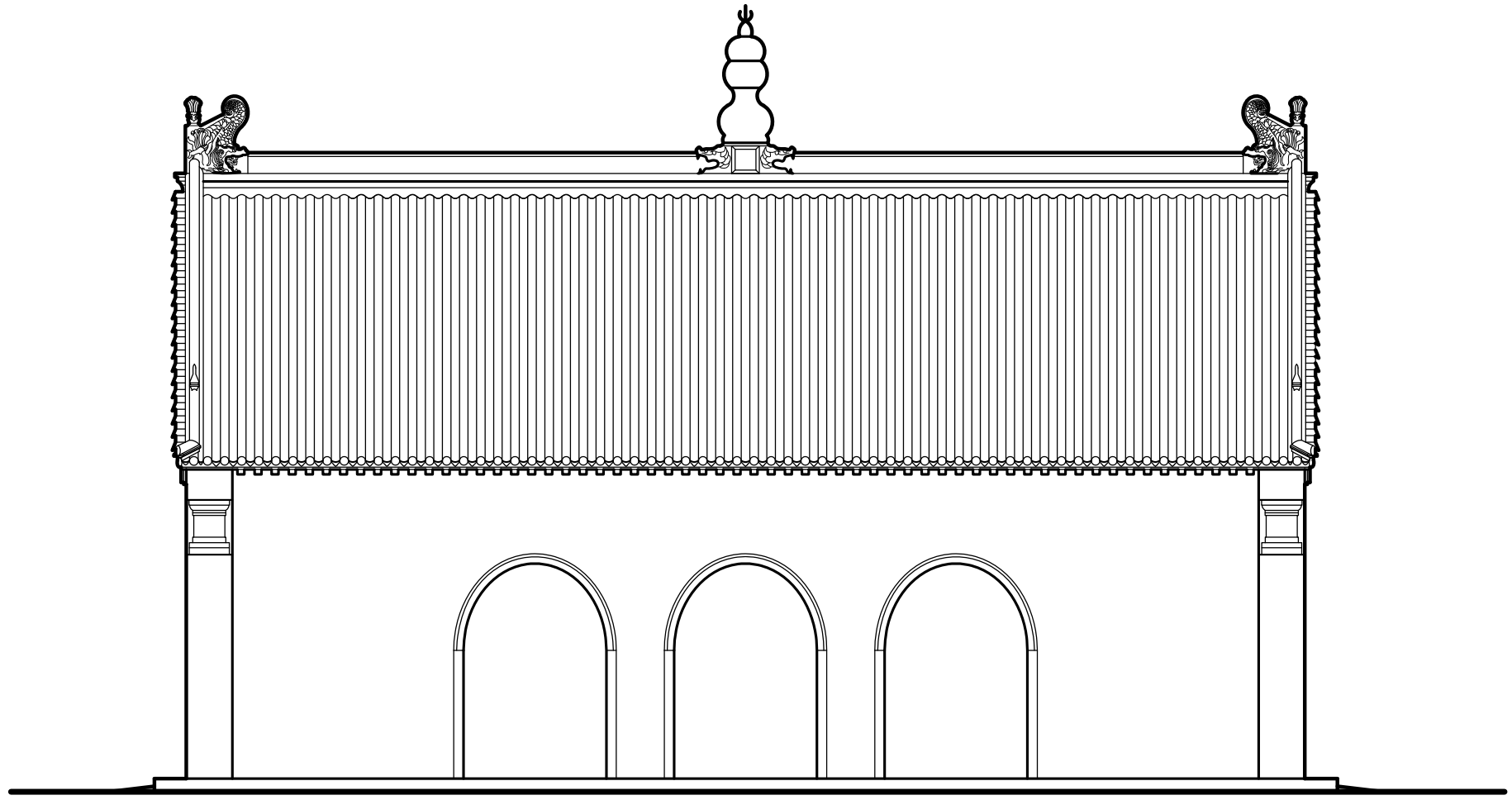
Drawing-6-B-2 Front elevation of Gate of Huishan Temple







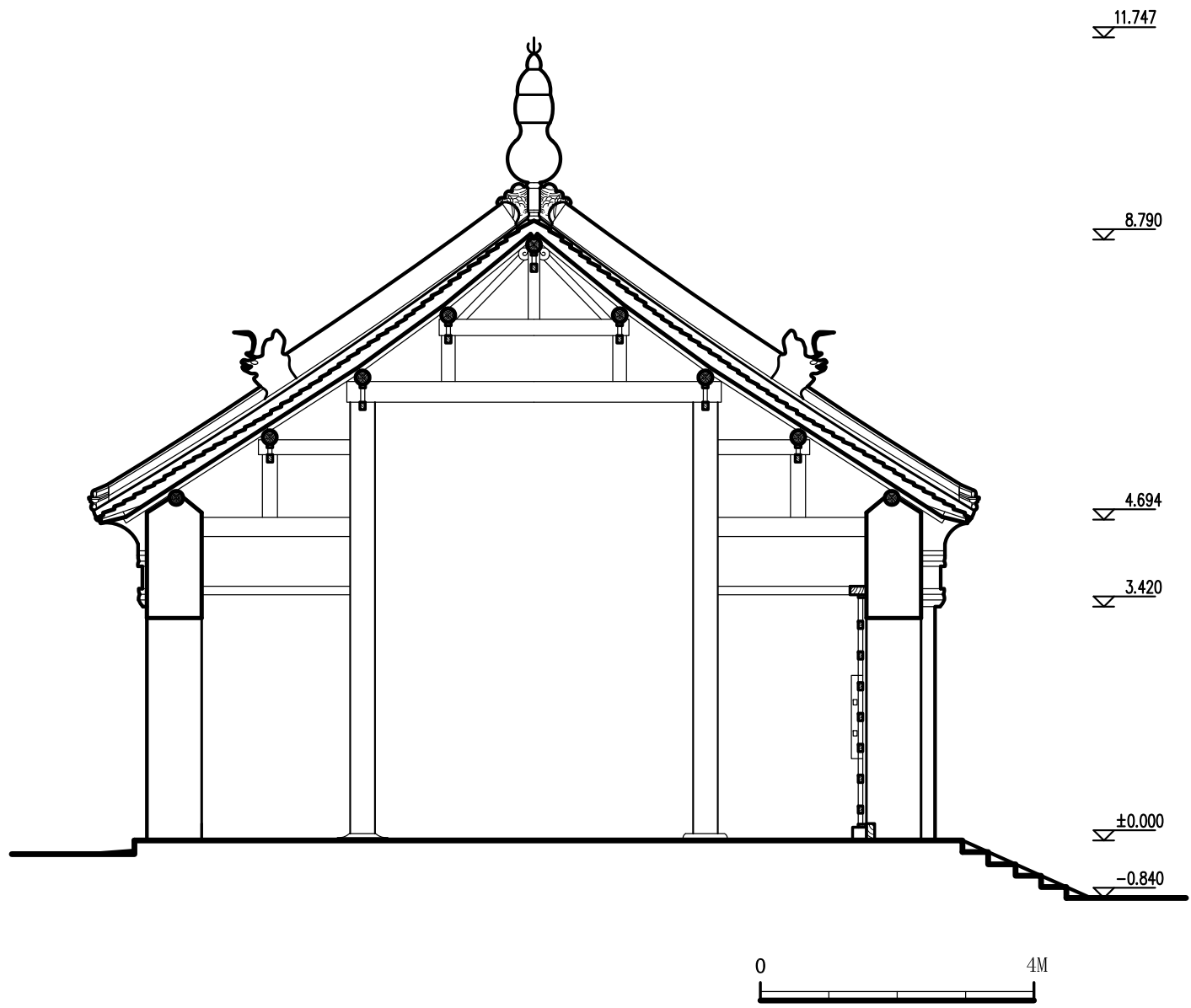
Drawing-6-B-3 Side elevation of Gate of Huishan Temple



Drawing-6-B-4

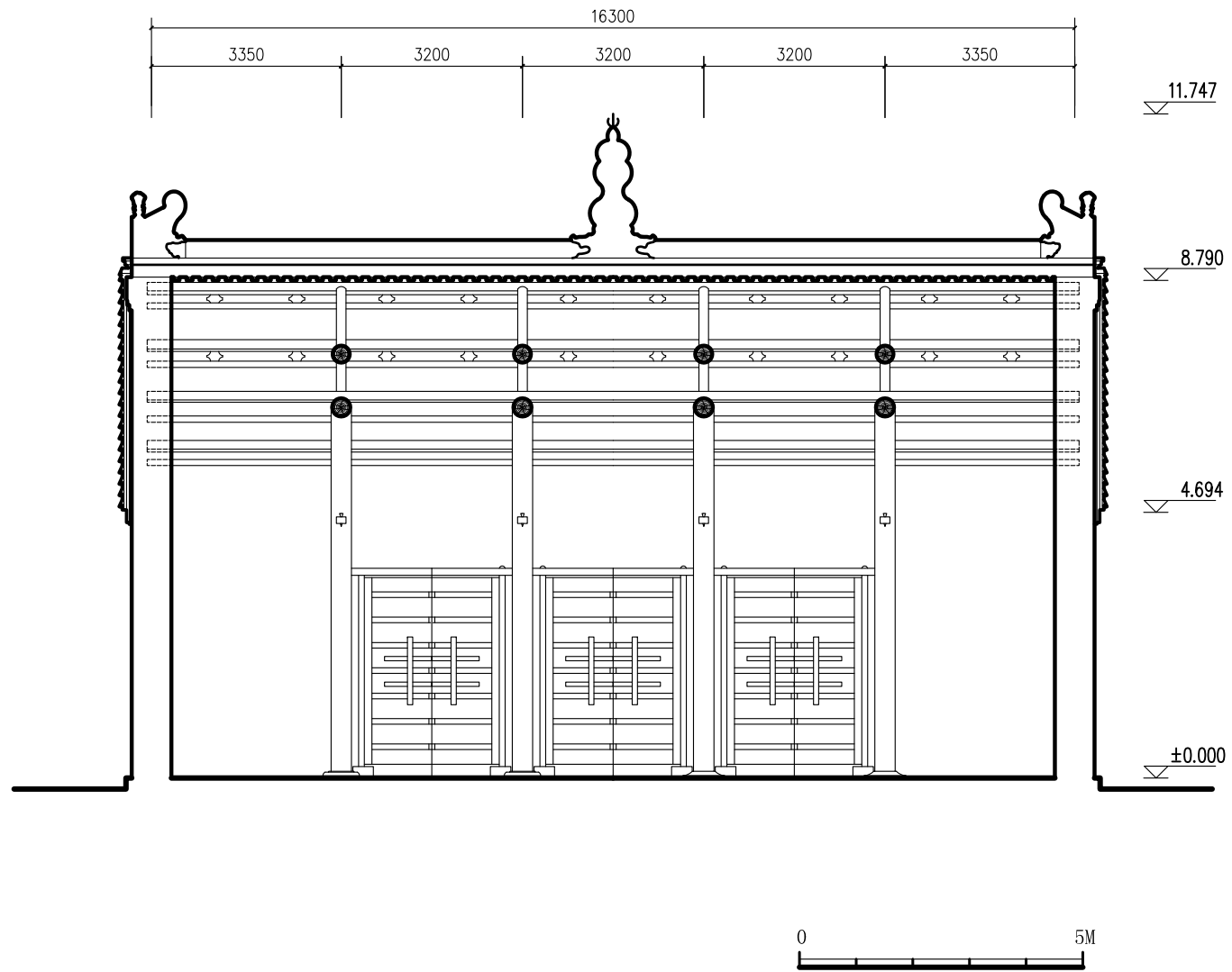
Back elevation of Gate of Huishan Temple





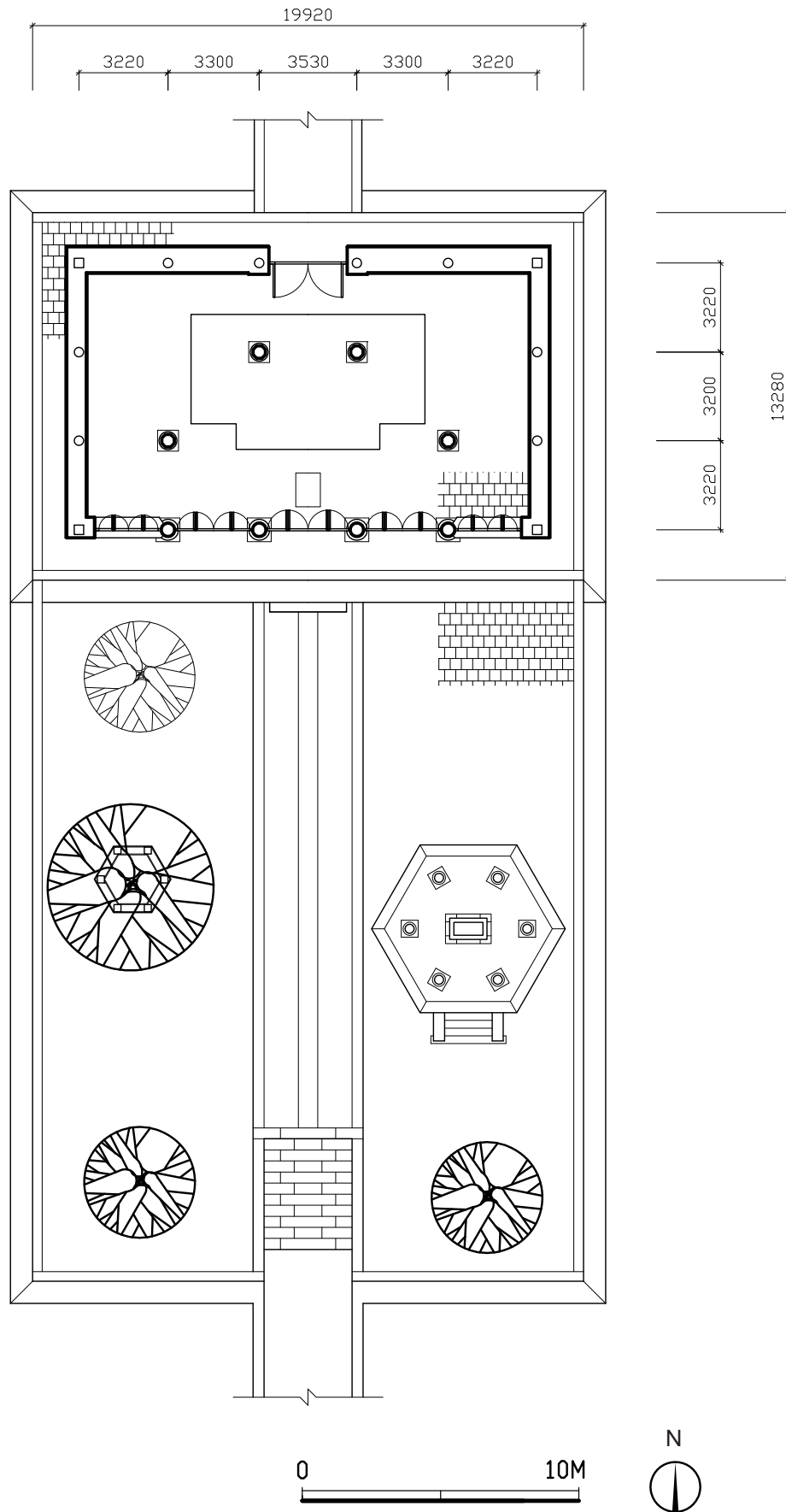
Drawing-6-B-5

Cross section of Gate of Huishan Temple



Drawing-6-B-6 Vertical section of Gate of Huishan Temple





Drawing-6-C-1

Plan of Main Hall of Huishan Temple

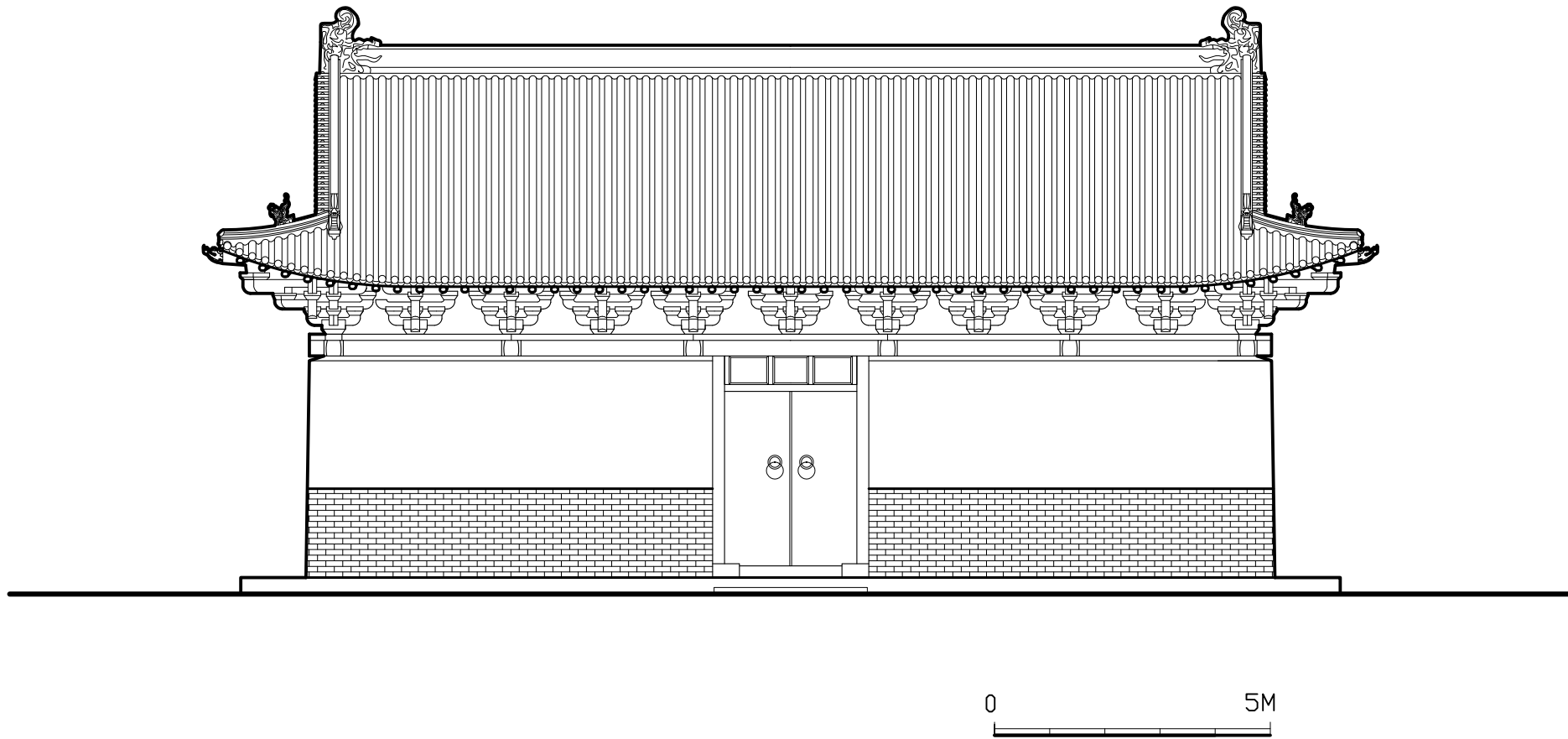




Drawing-6-C-2

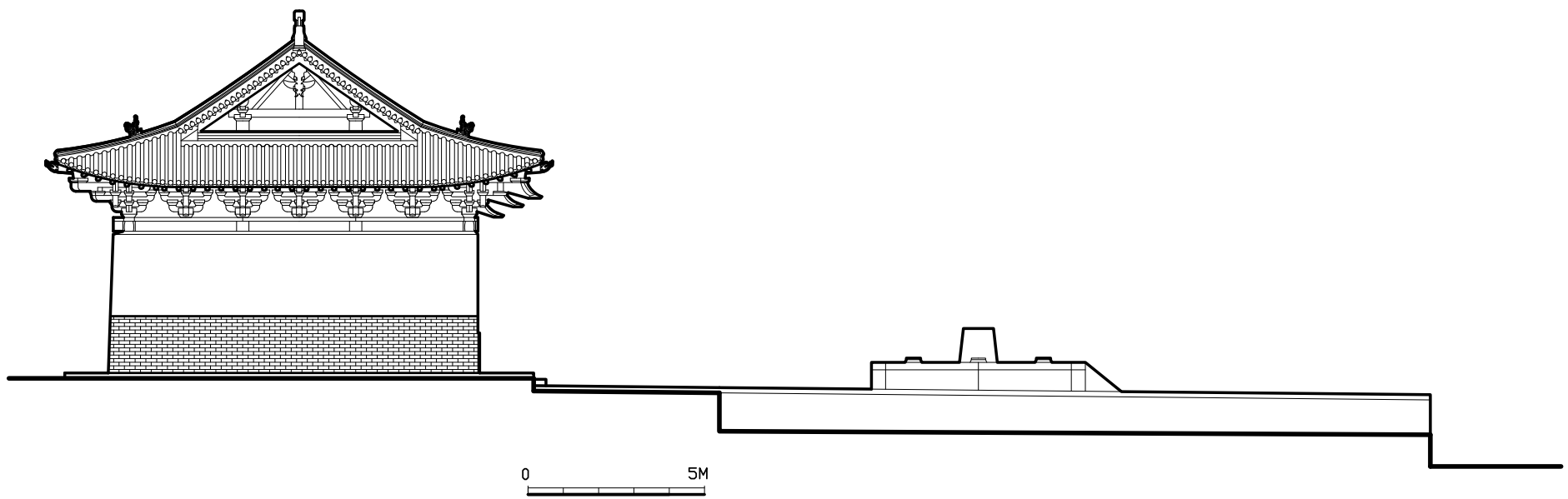
Front elevation of Main Hall of Huishan Temple





Drawing-6-C-3

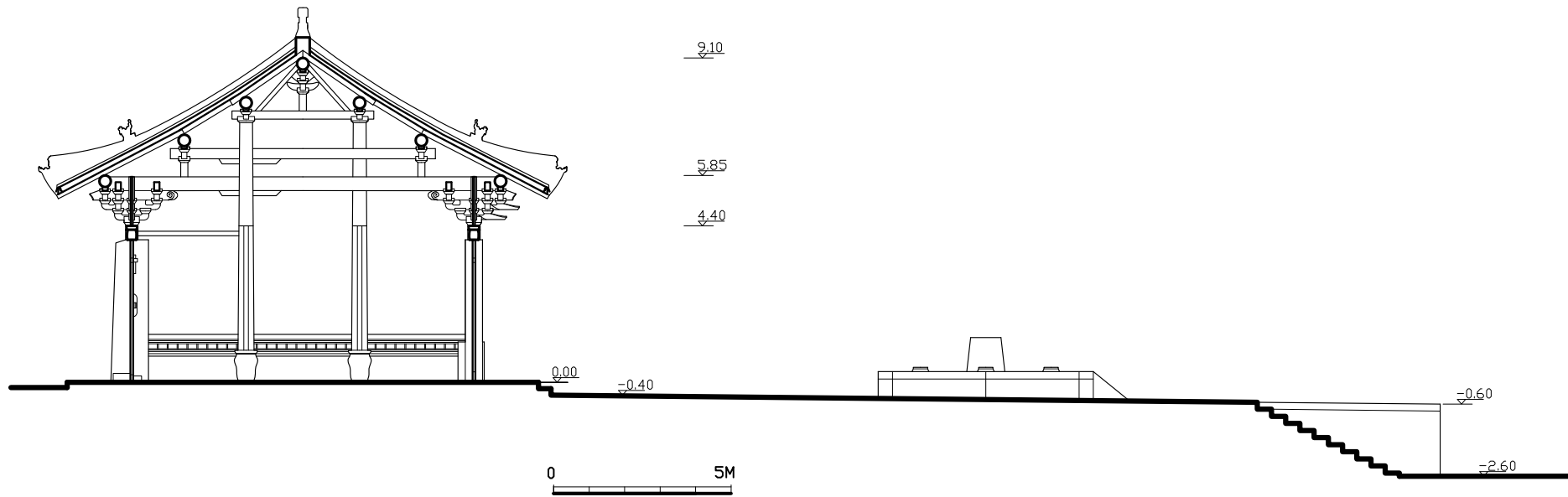
Back elevation of Main Hall of Huishan Temple



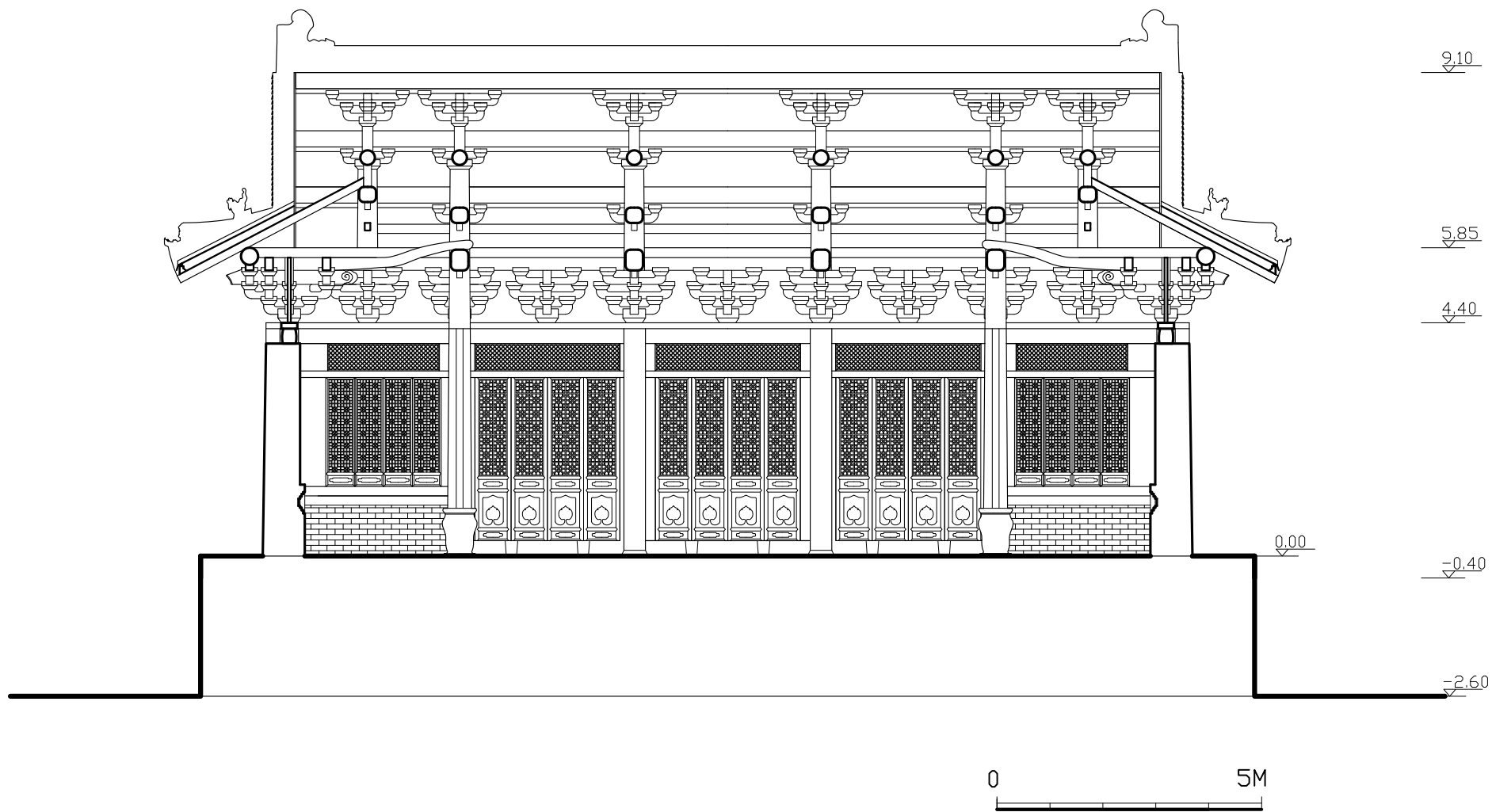
Drawing-6-C-4

Side elevation of Main Hall of Huishan Temple



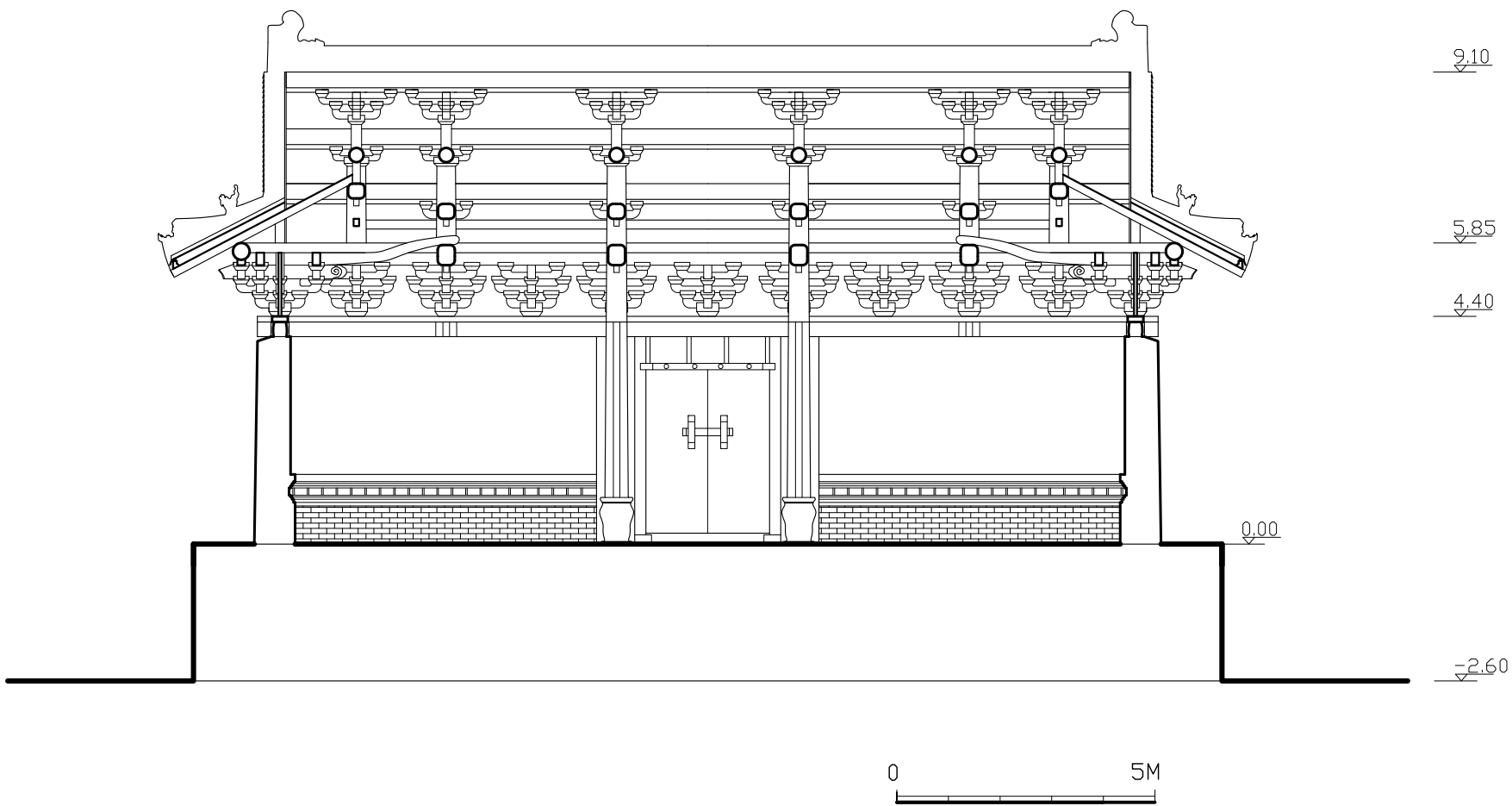


Drawing-6-C-5 Cross section of Main Hall of Huishan Temple



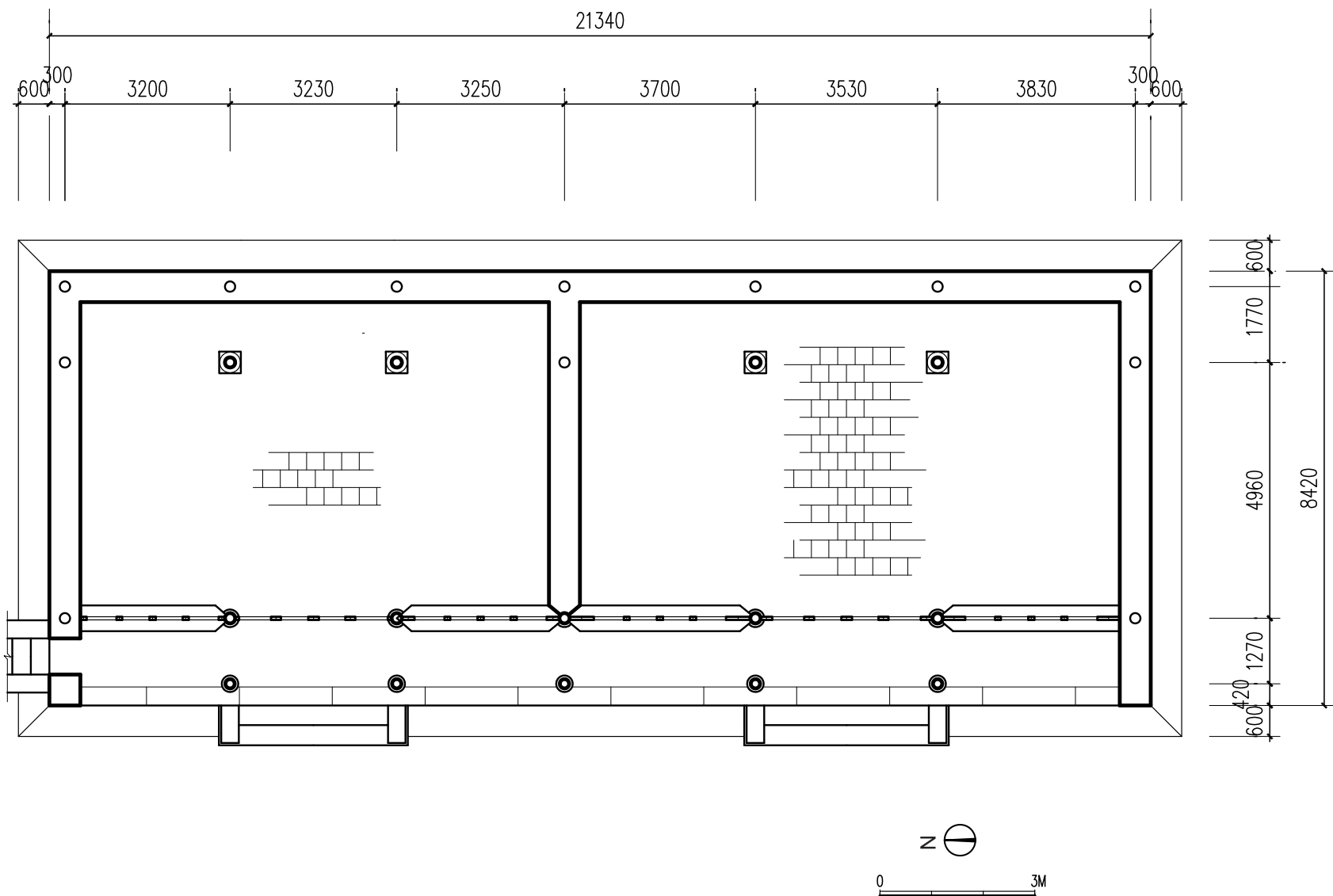
Drawing-6-C-6 Front view of vertical section of Main Hall of Huishan Temple





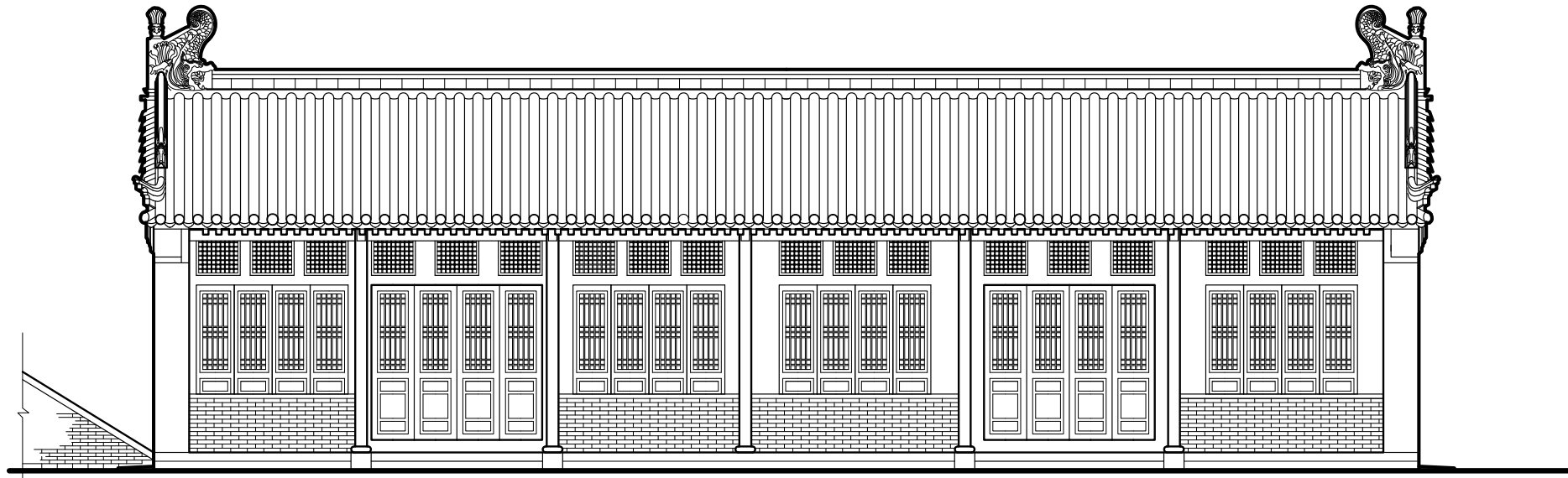
Drawing-6-C-7 Back view of vertical section of Main Hall of Huishan Temple





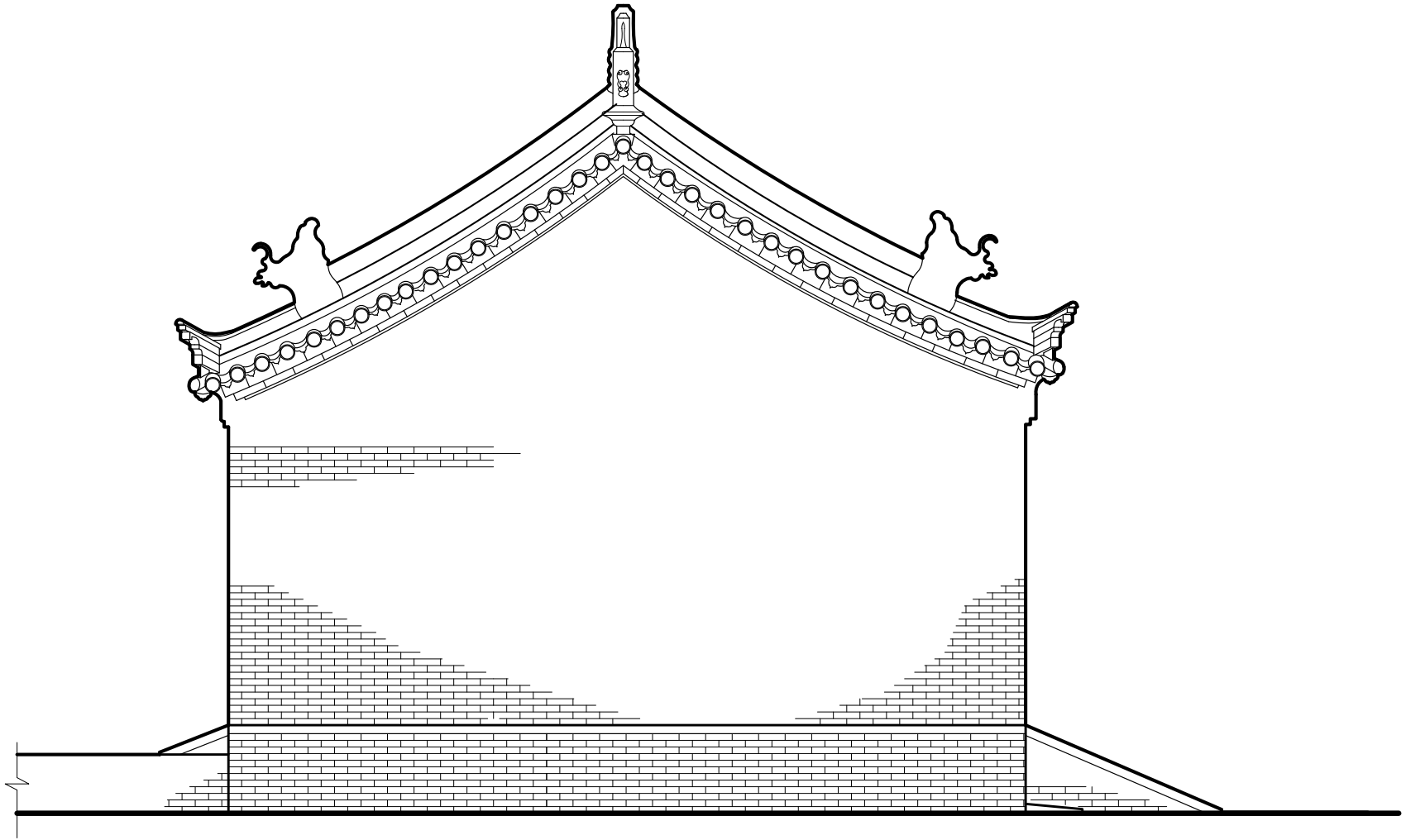
Drawing-6-D-1 Plan of east wing of Huishan Temple





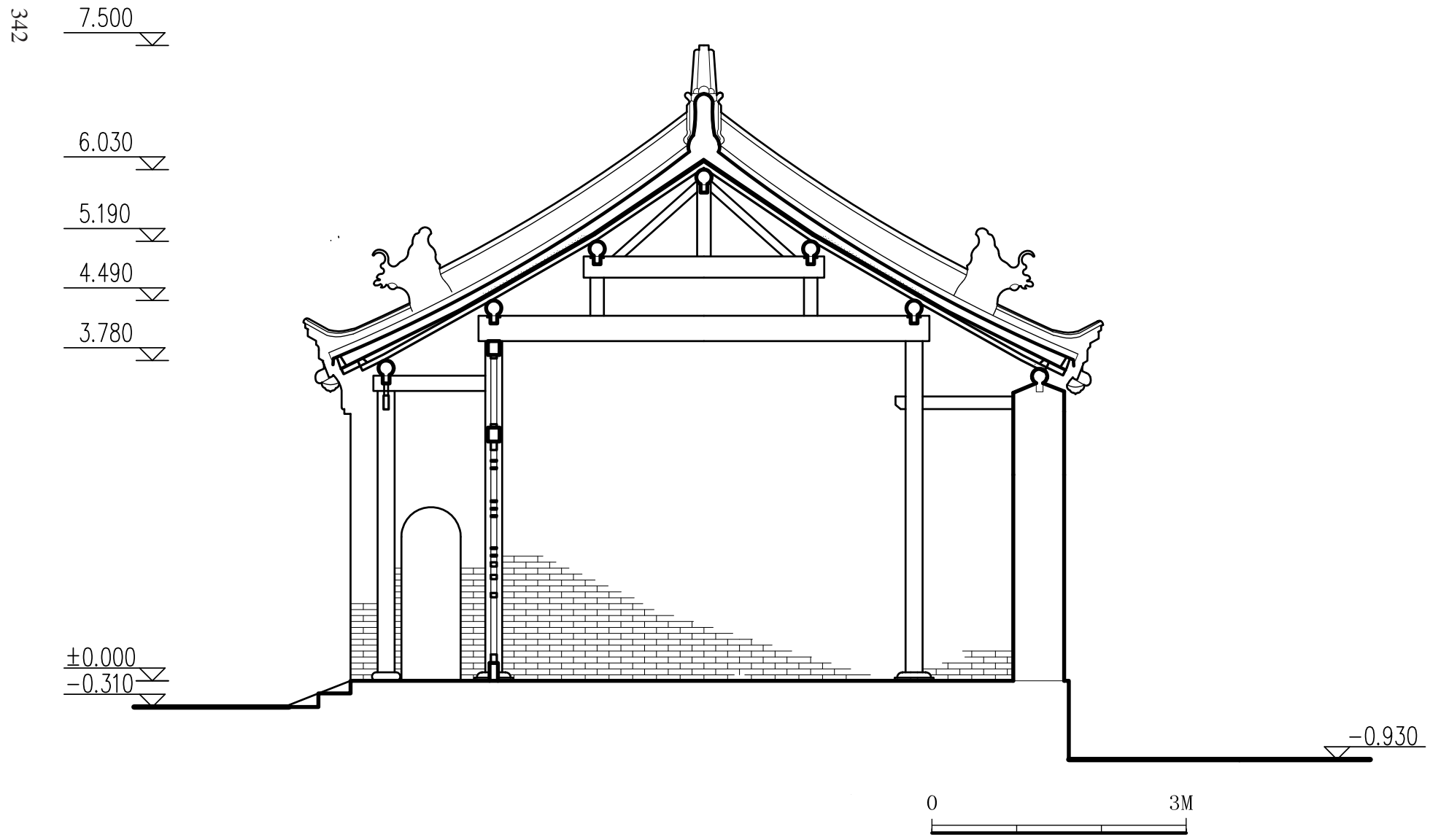
Drawing-6-D-2

Front elevation of east wing of Huishan Temple

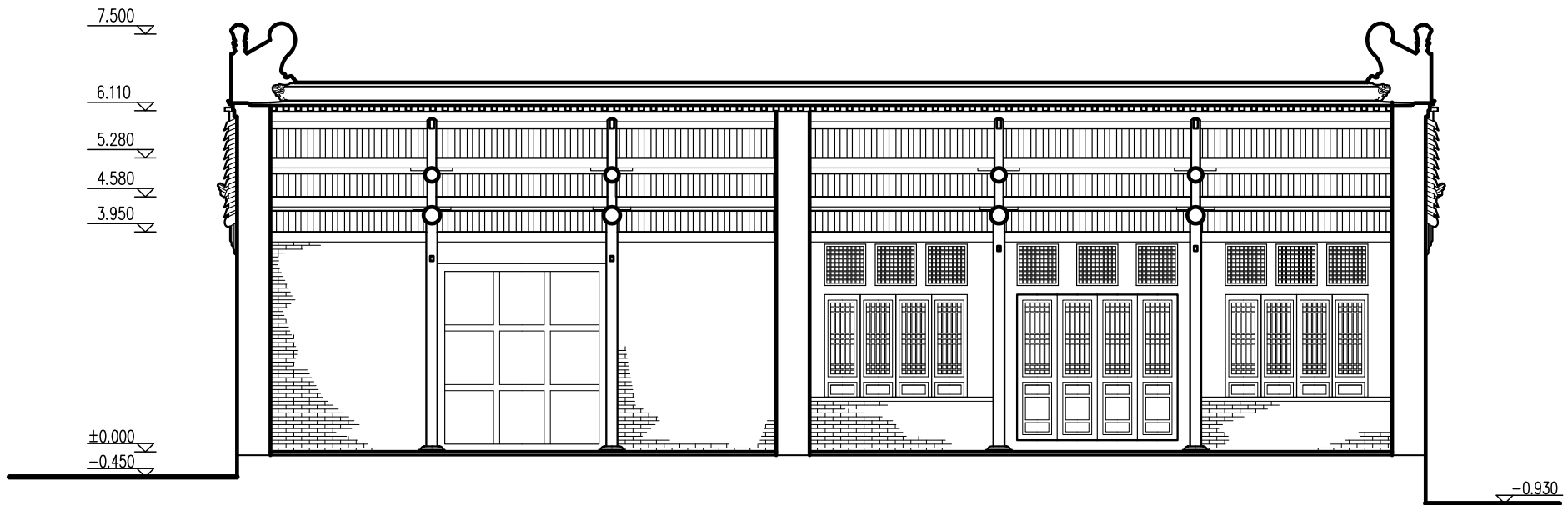


Drawing-6-D-3 Side elevation of east wing of Huishan Temple





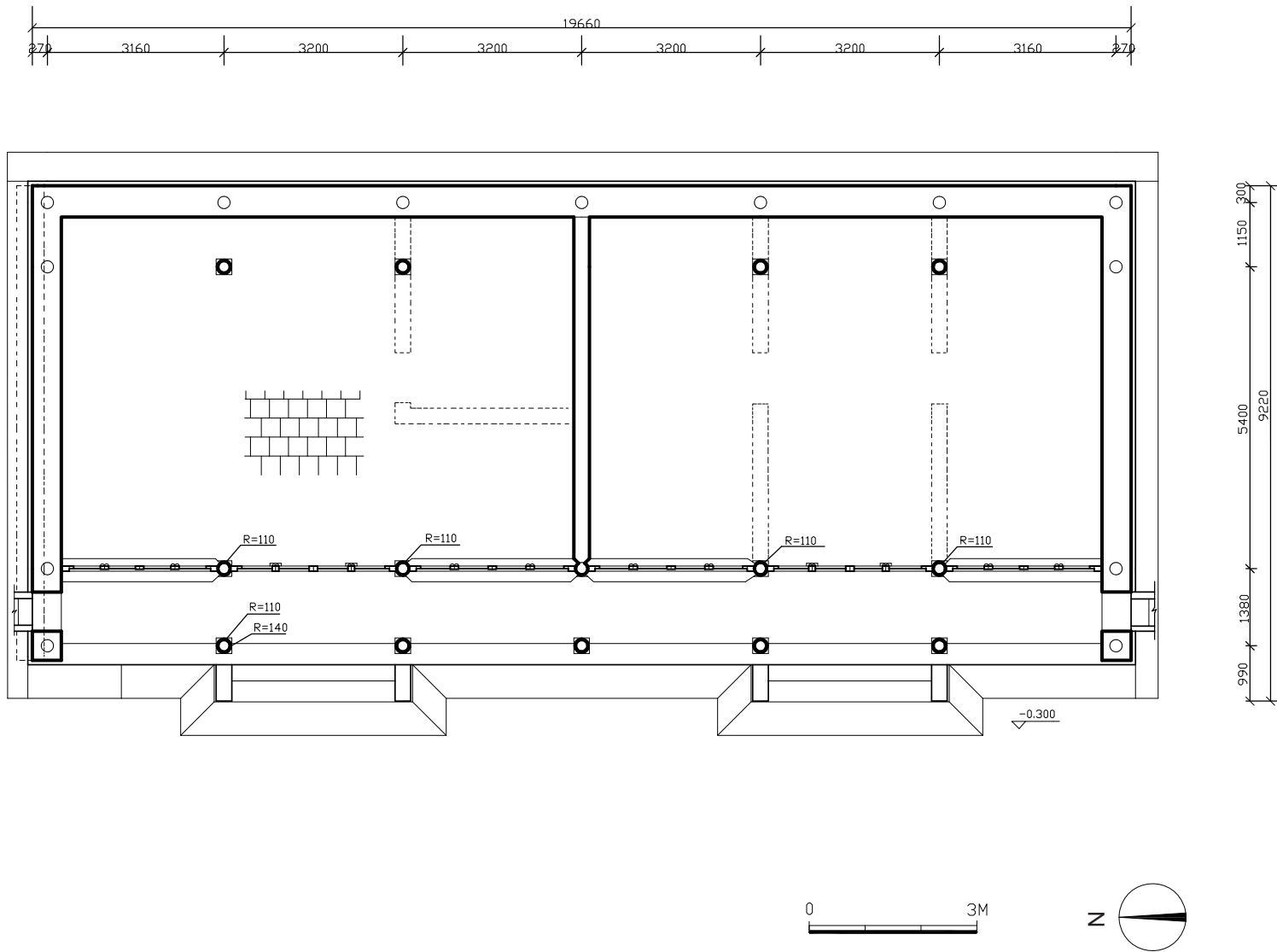
Drawing-6-D-4 Cross section of east wing of Huishan Temple



Drawing-6-D-5

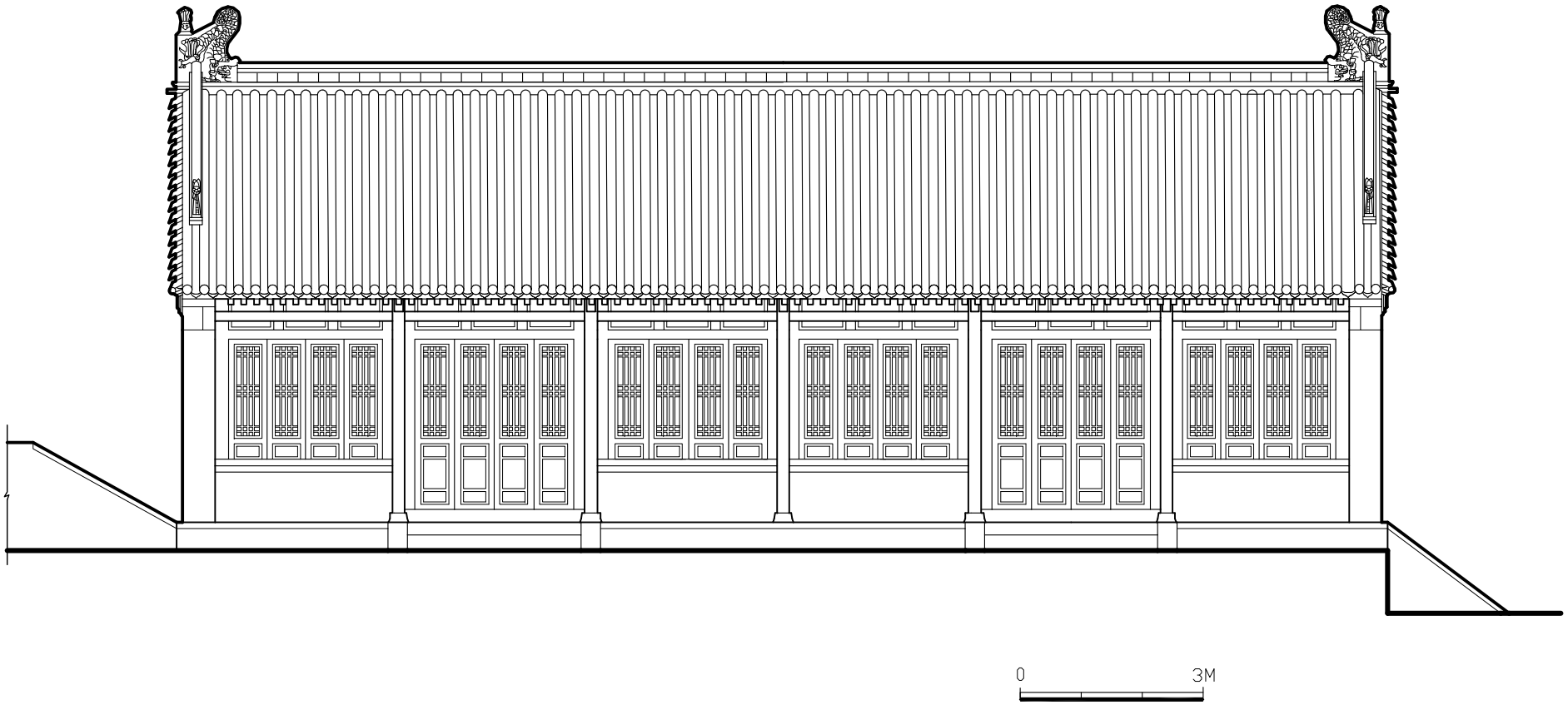
Vertical section of east wing of Huishan Temple





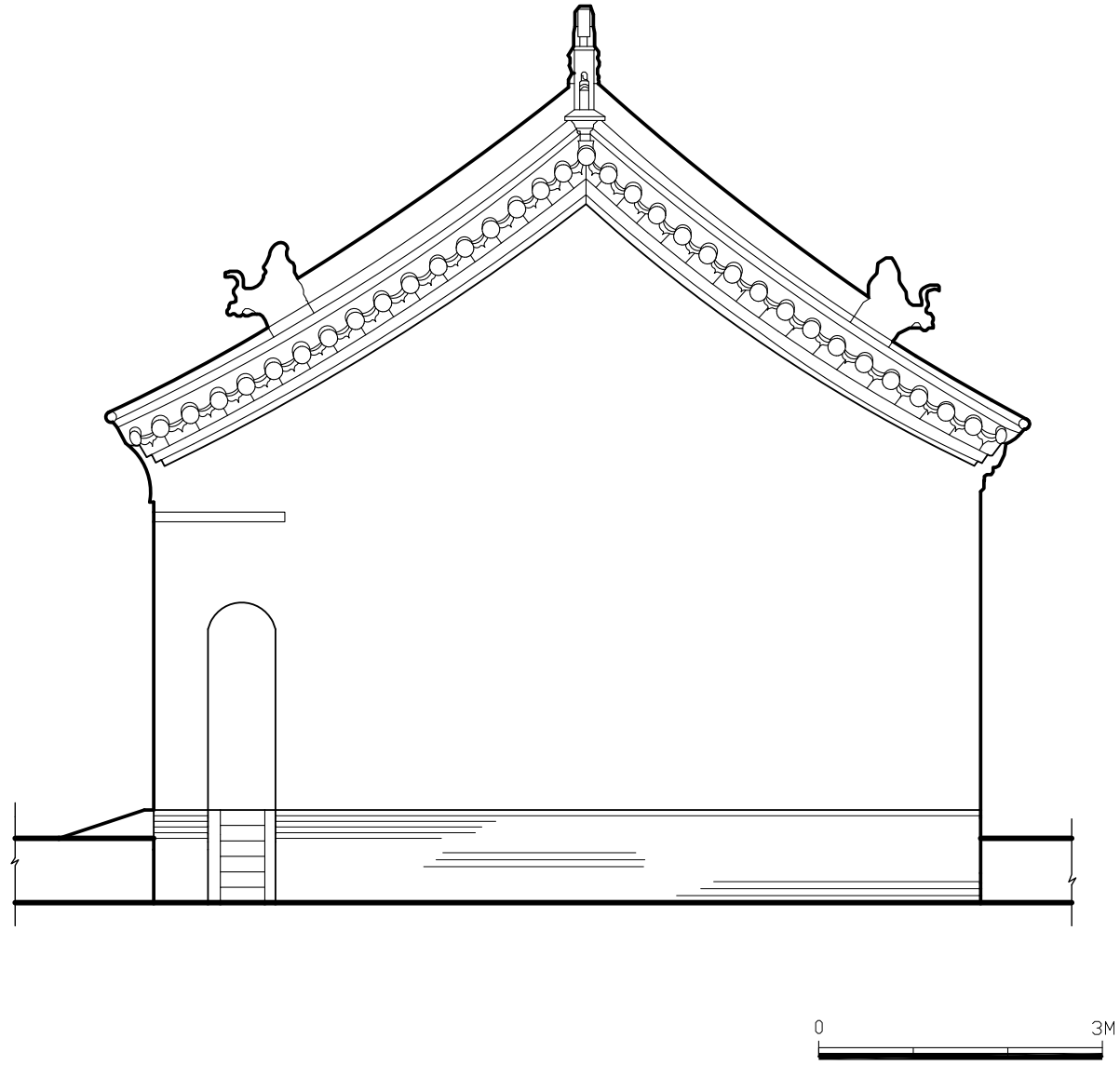
Drawing-6-E-1 Plan of east wing of Huishan Temple



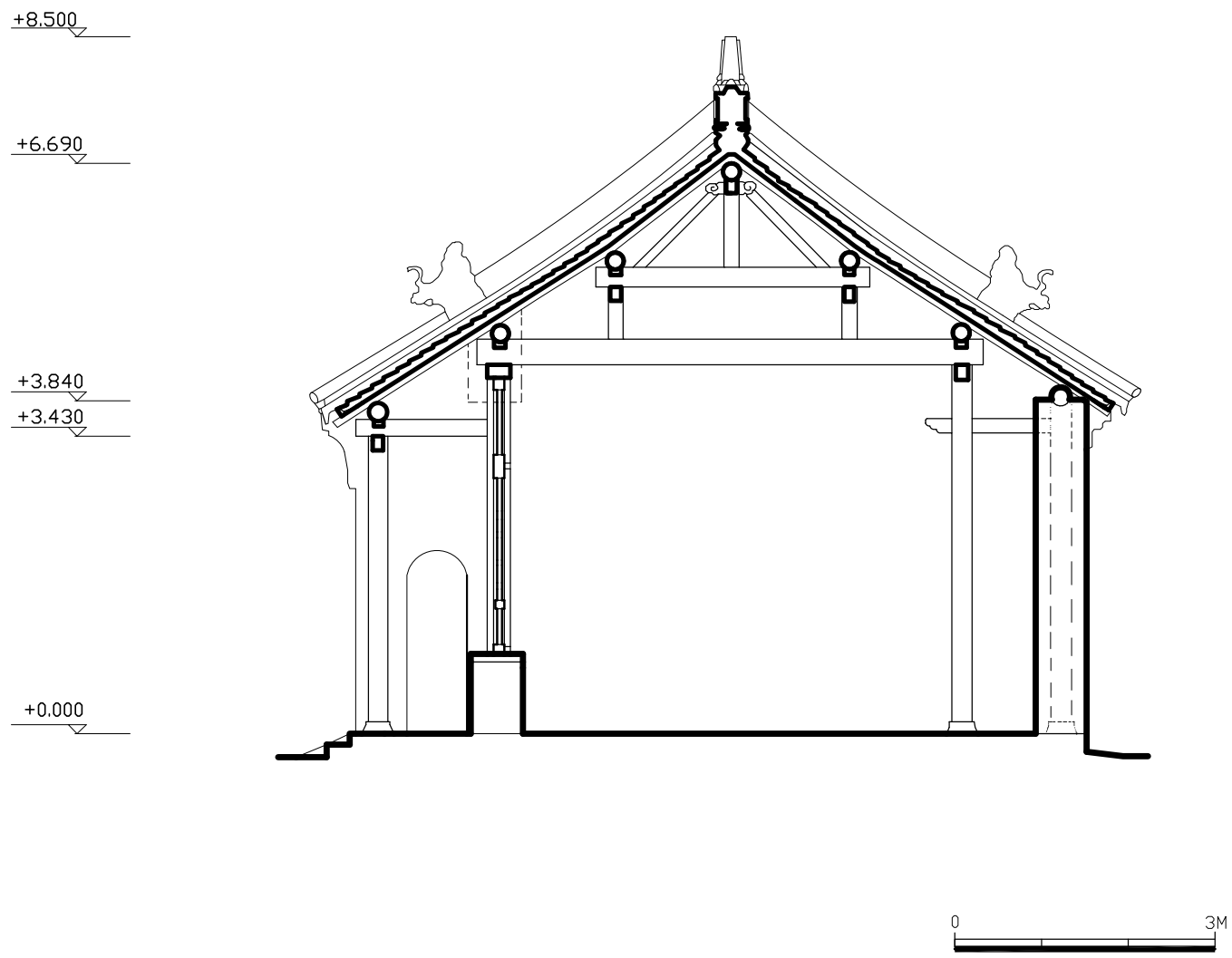


Drawing-6-E-2 Front elevation of east wing of Huishan Temple



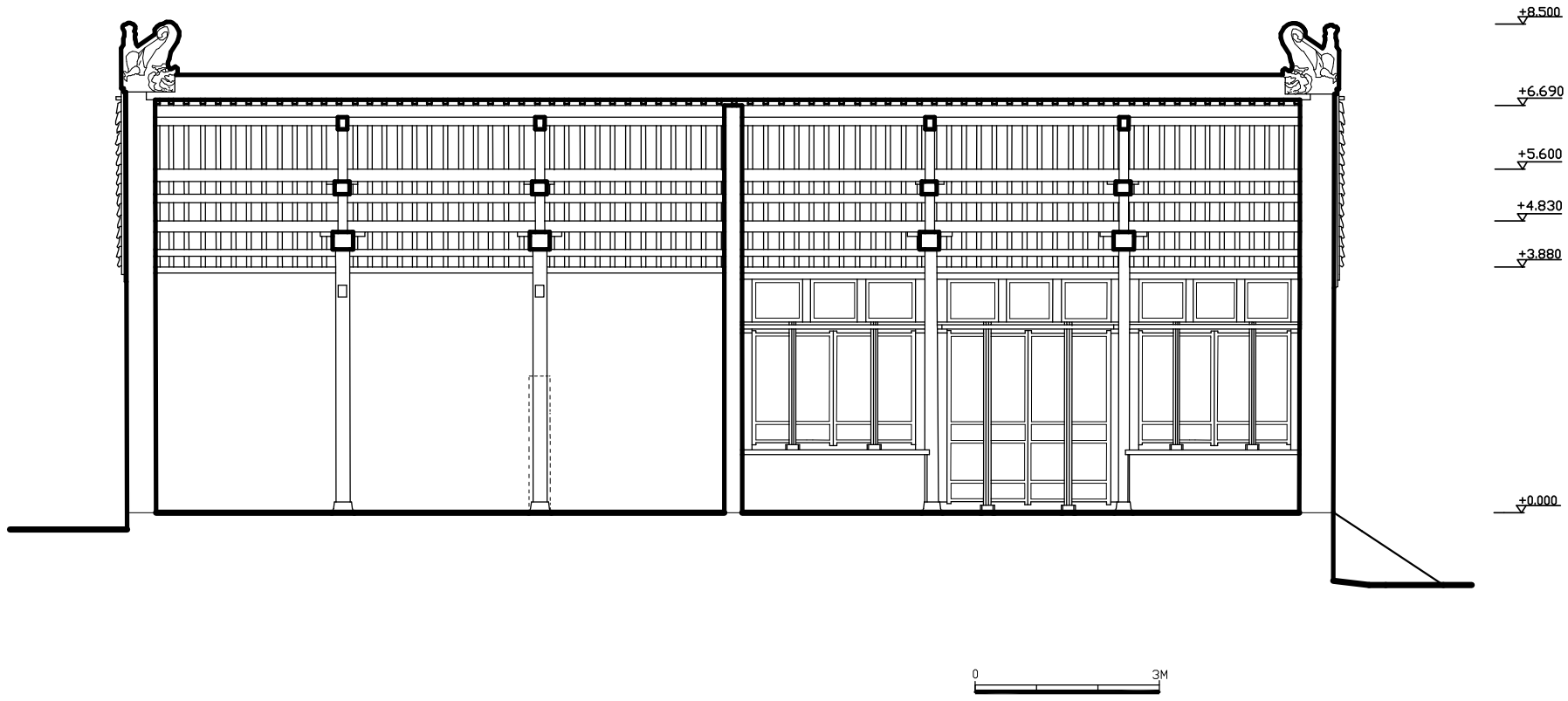


Drawing-6-E-3 Side elevation of east wing of Huishan Temple

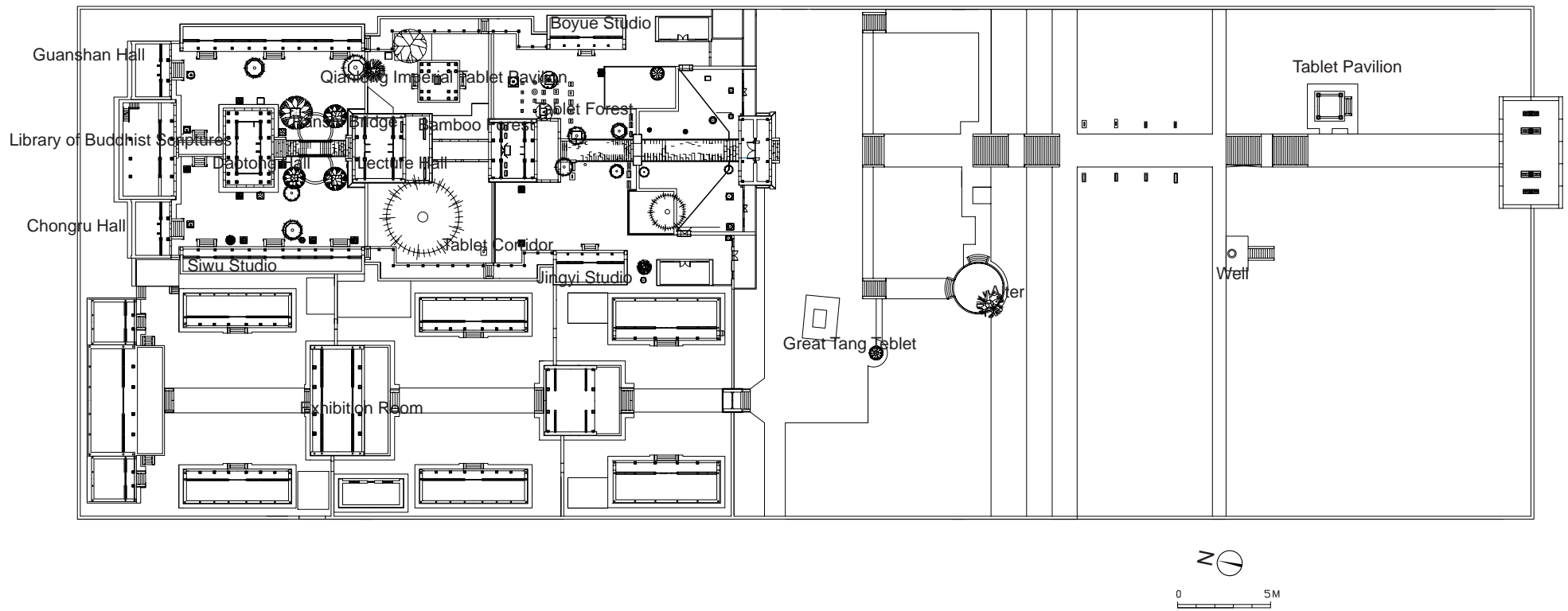


Drawing-6-E-4 Cross section of east wing of Huishan Temple



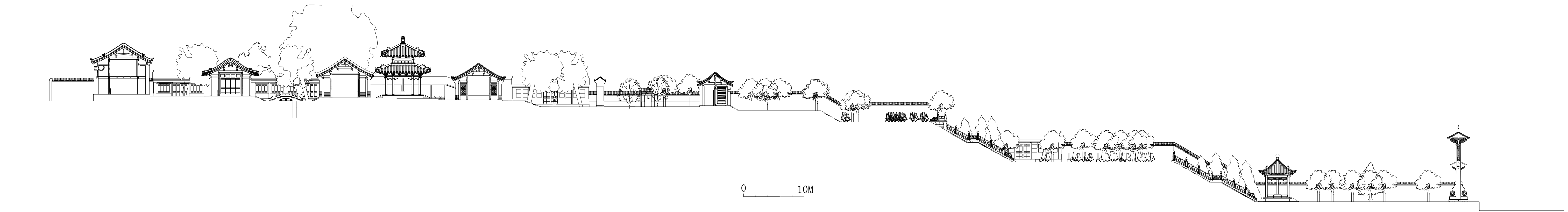


Drawing-6-E-5 Vertical section of east wing of Huishan Temple



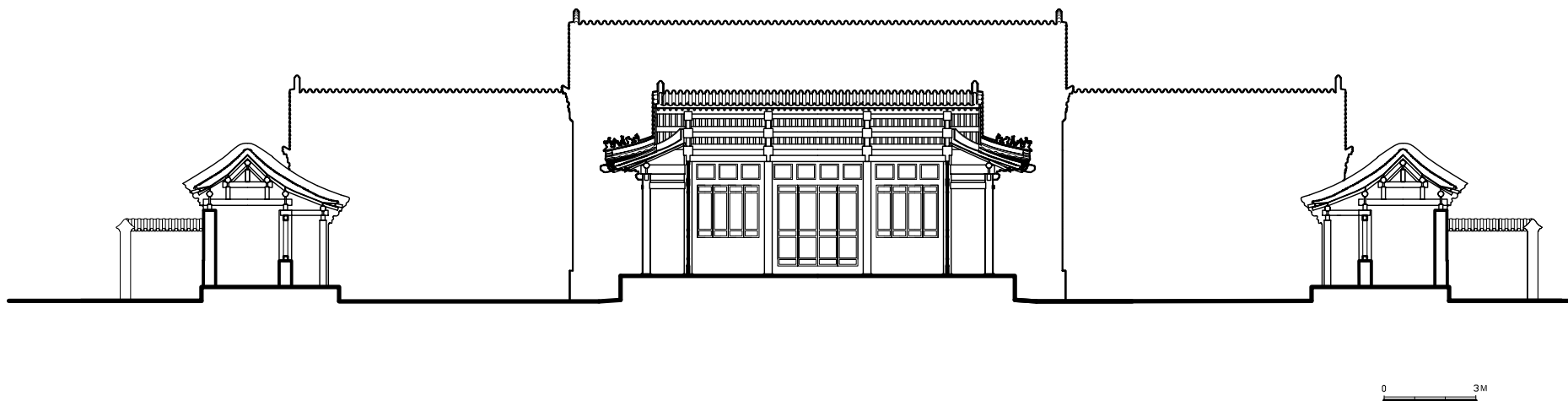
Drawing-7-A-1 General plan of Songyang Academy of Classical Learning





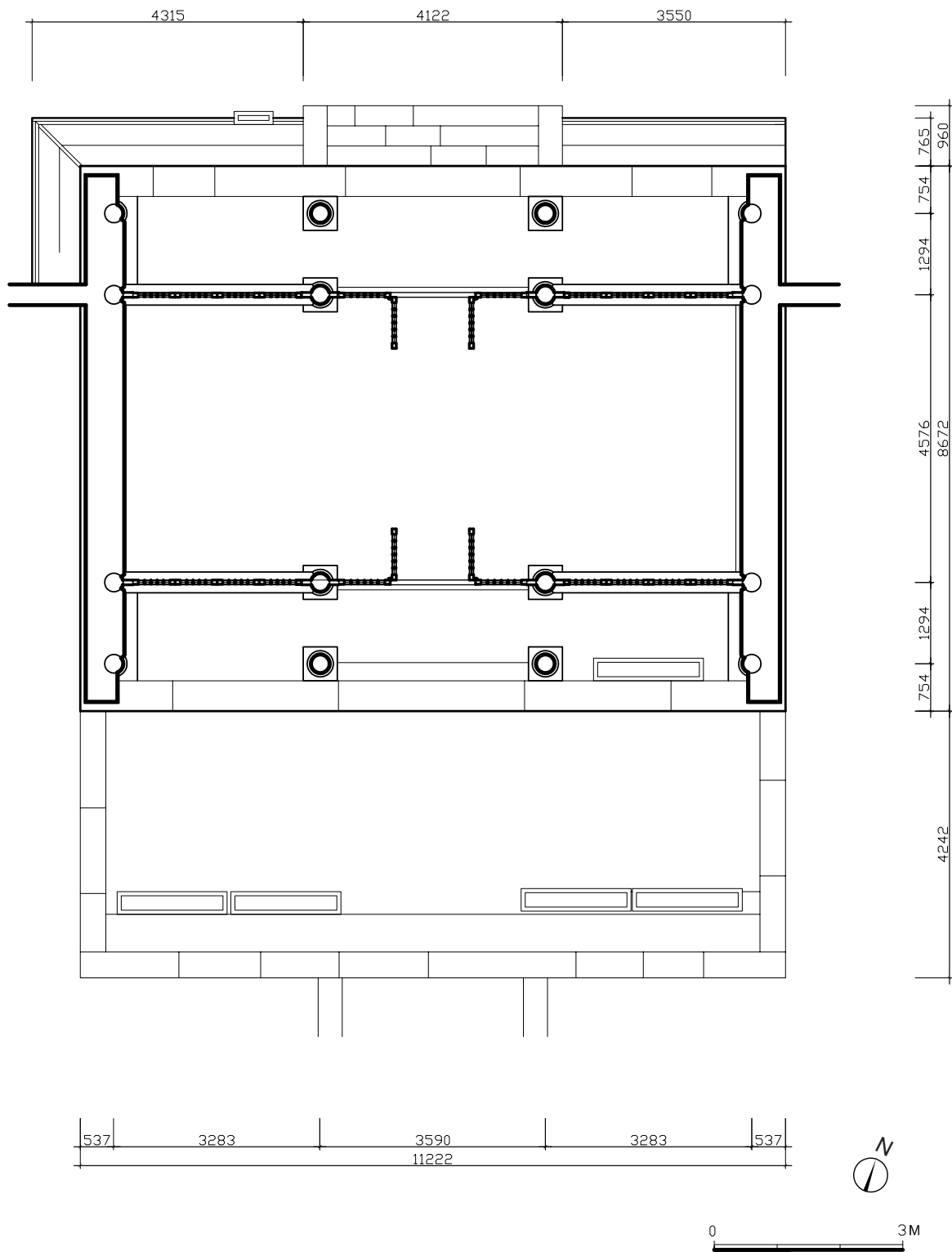
Drawing-7-A-2 General section plan of Songyang Academy of Classical Learning





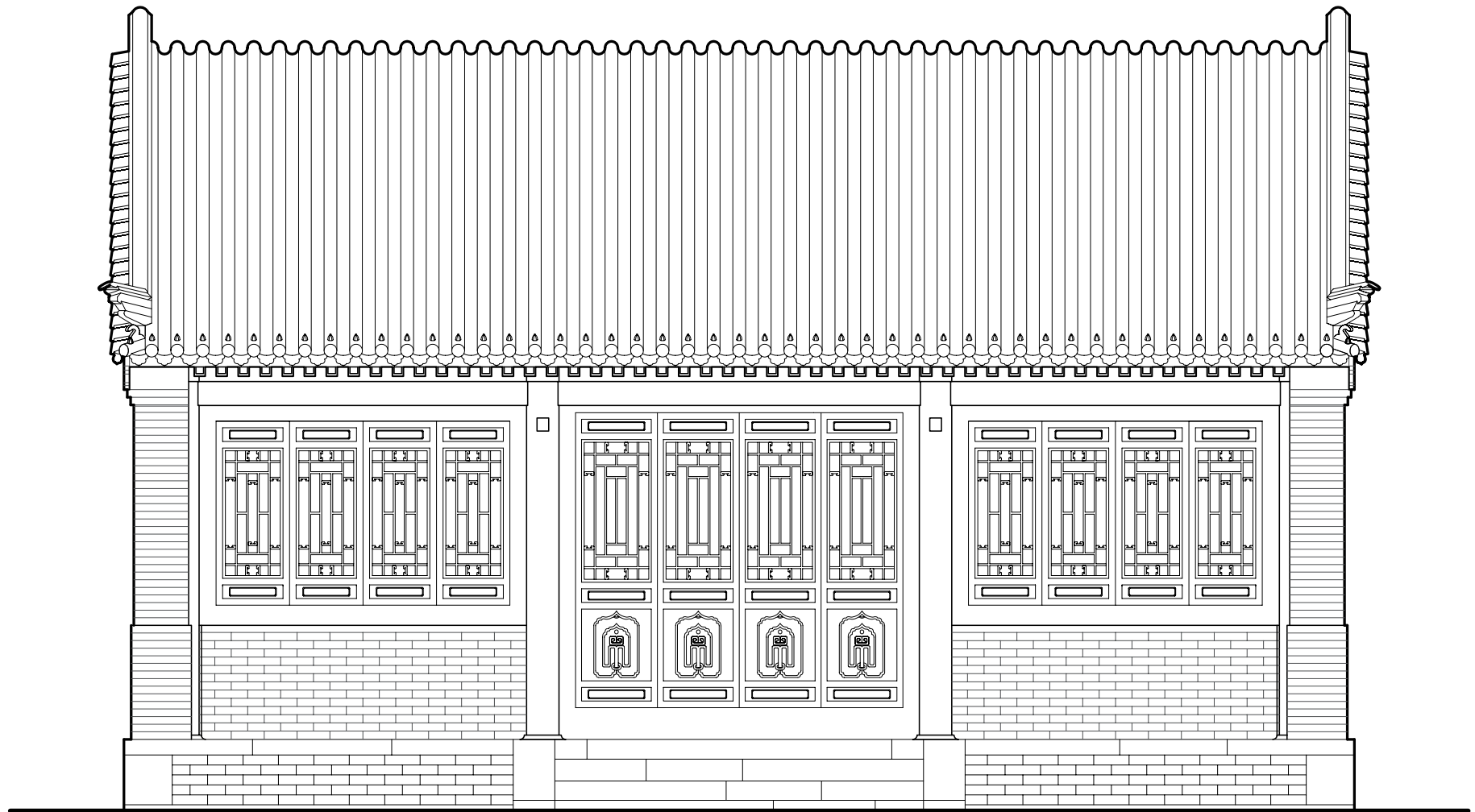
Drawing-7-A-3 Cross section of Daotong Temple of Songyang Academy of Classical Learning





Drawing-7-B-1

Plan of Lecture Hall of Songyang Academy of Classical Learning

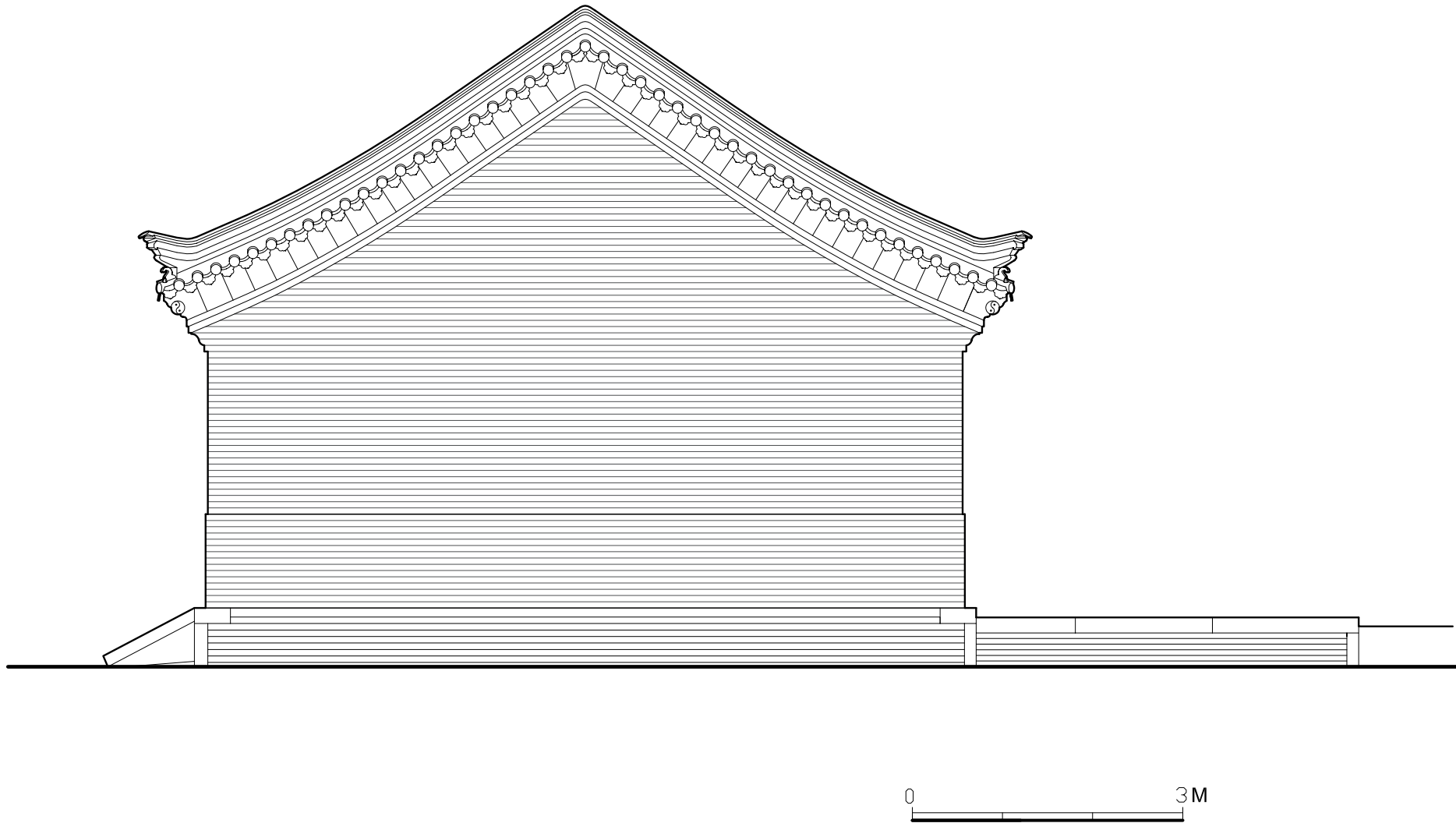


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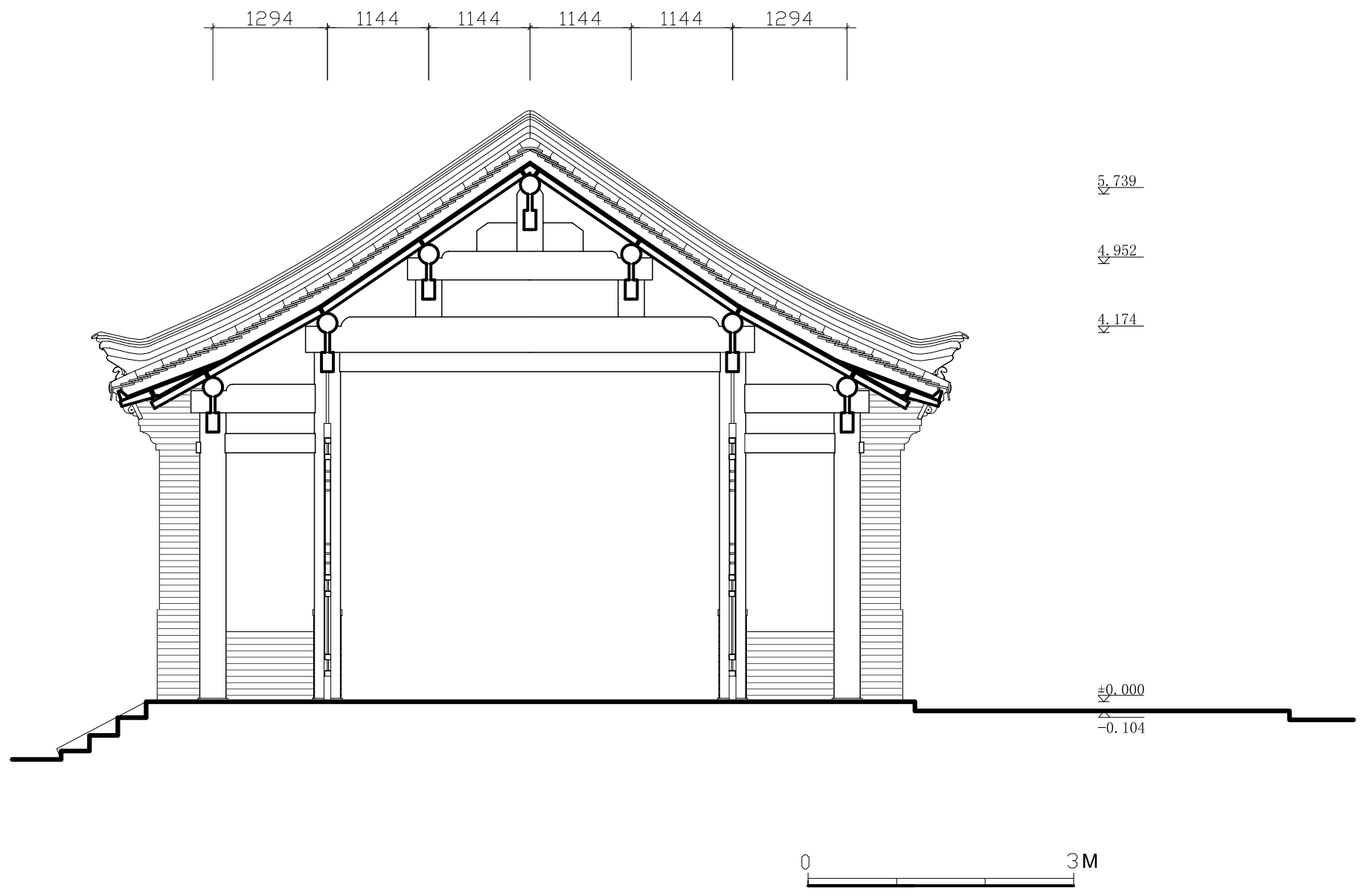
Drawing-7-B-2

Front elevation of Lecture Hall of Songyang Academy of Classical Learning



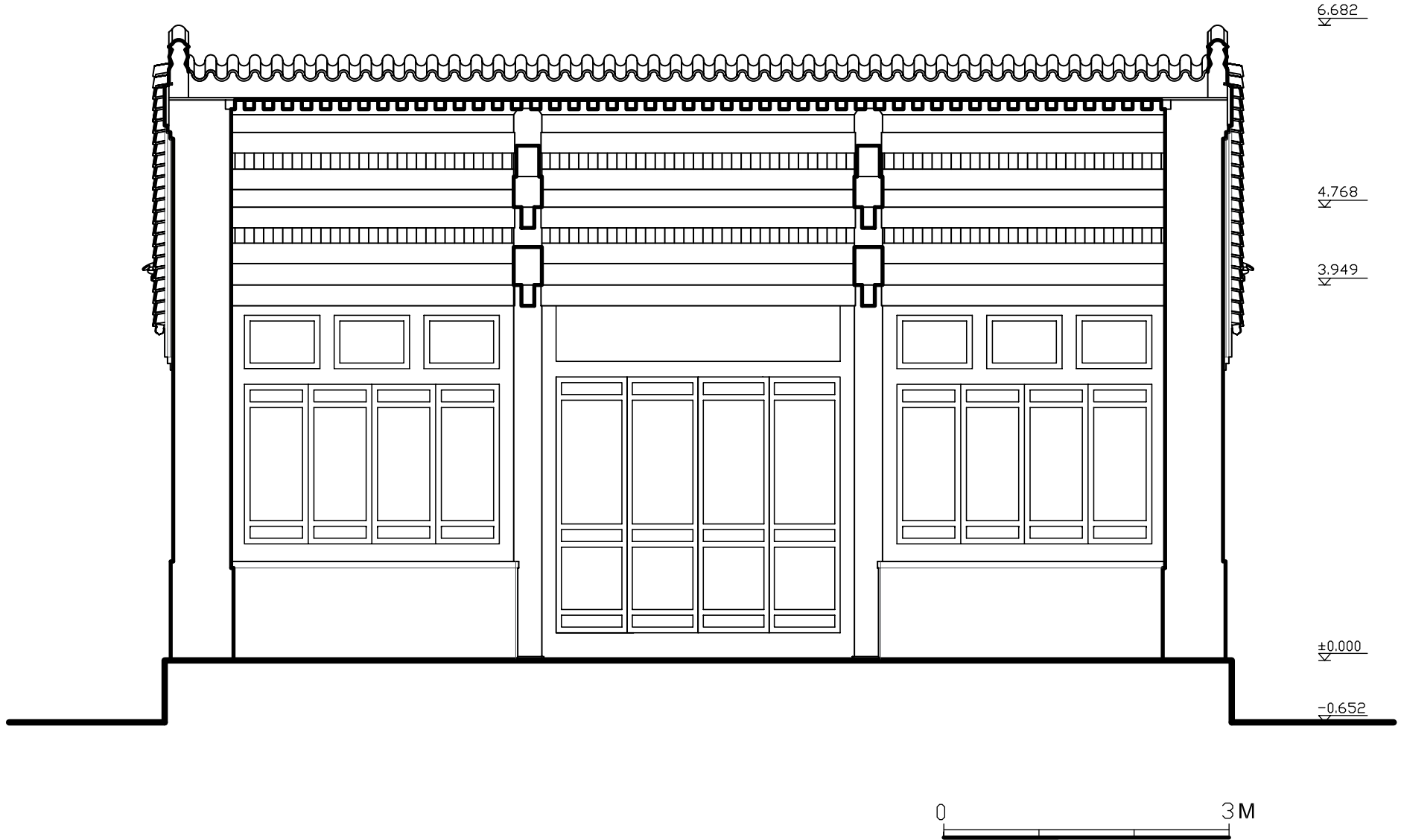


Drawing-7-B-3 Side elevation of Lecture Hall of Songyang Academy of Classical Learning



Drawing-7-B-4 Cross section of Lecture Hall of Songyang Academy of Classical Learning

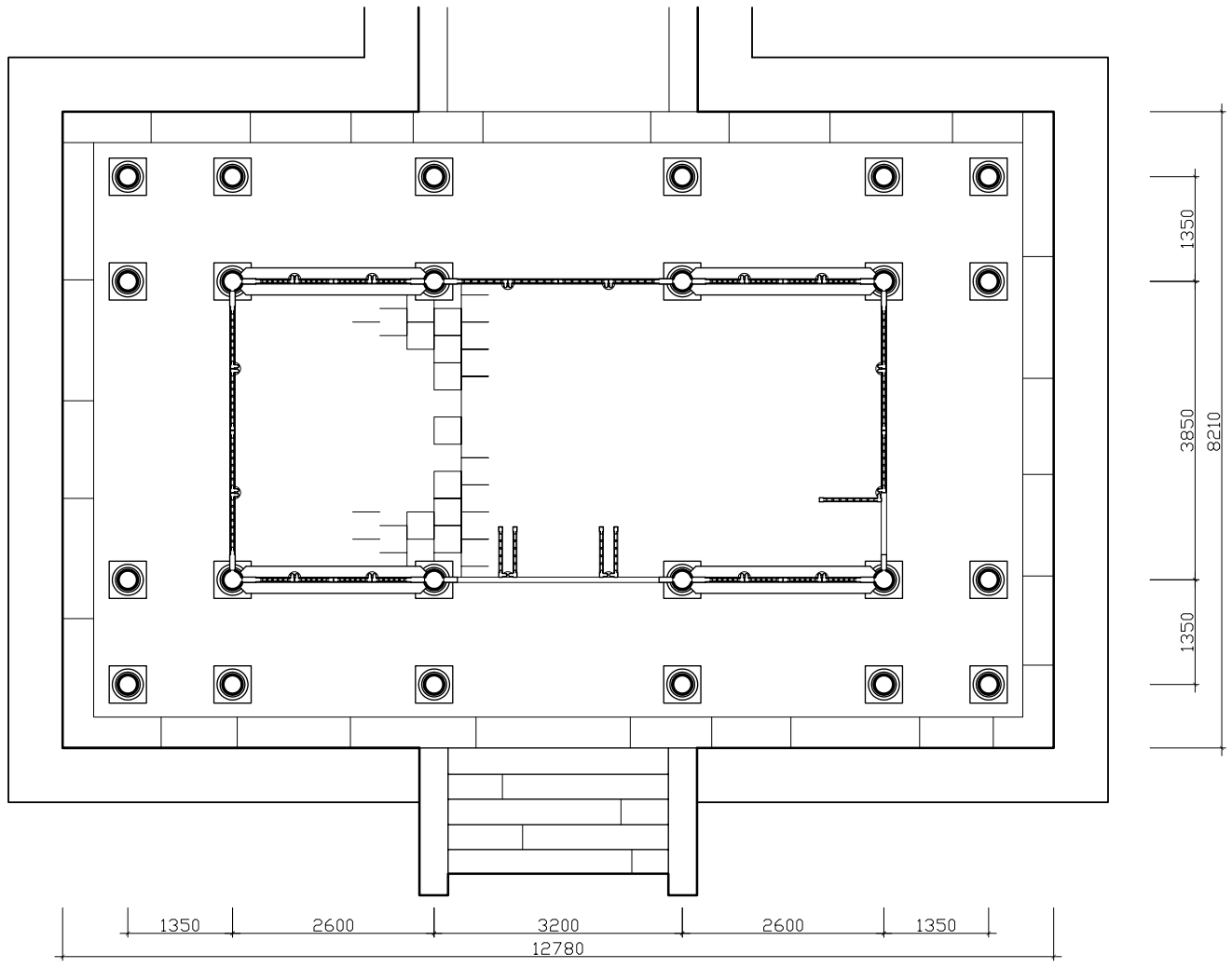




Drawing-7-B-5

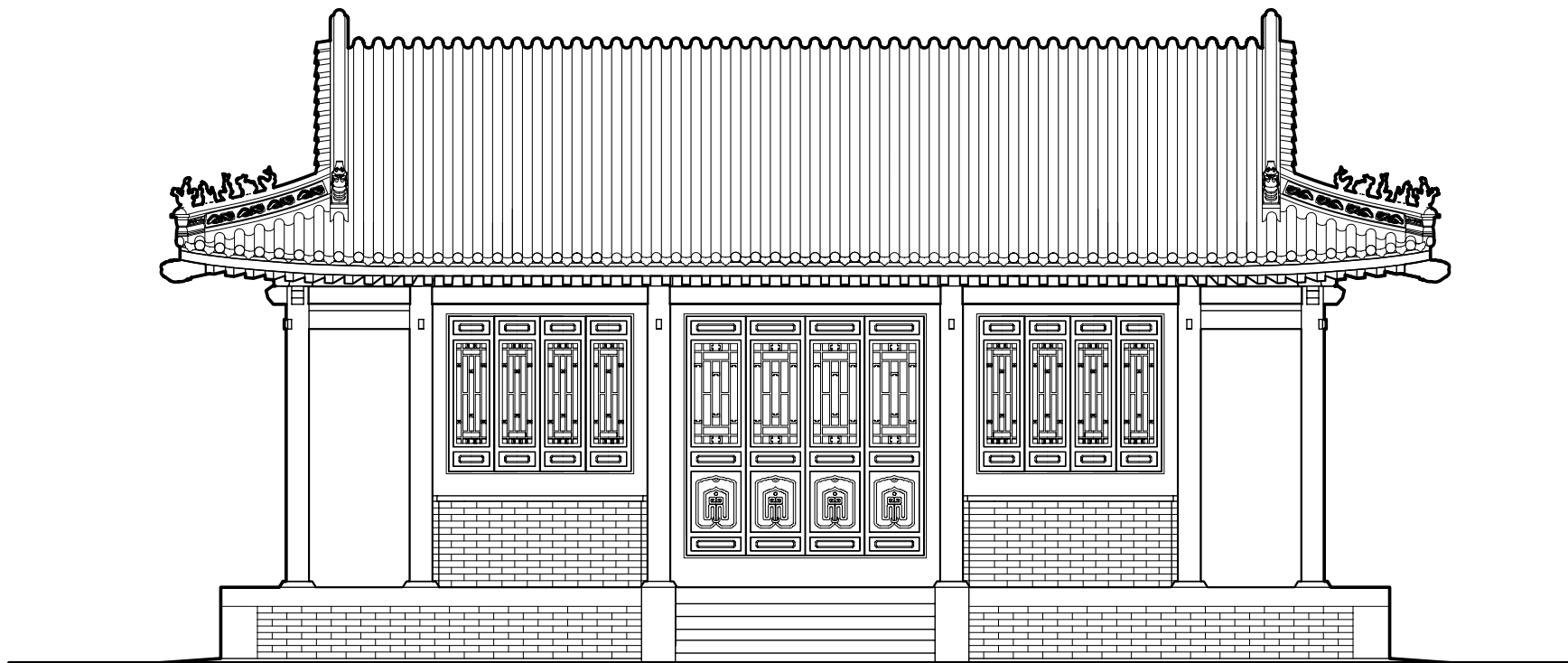
Vertical section of Lecture Hall of Songyang Academy of Classical Learning



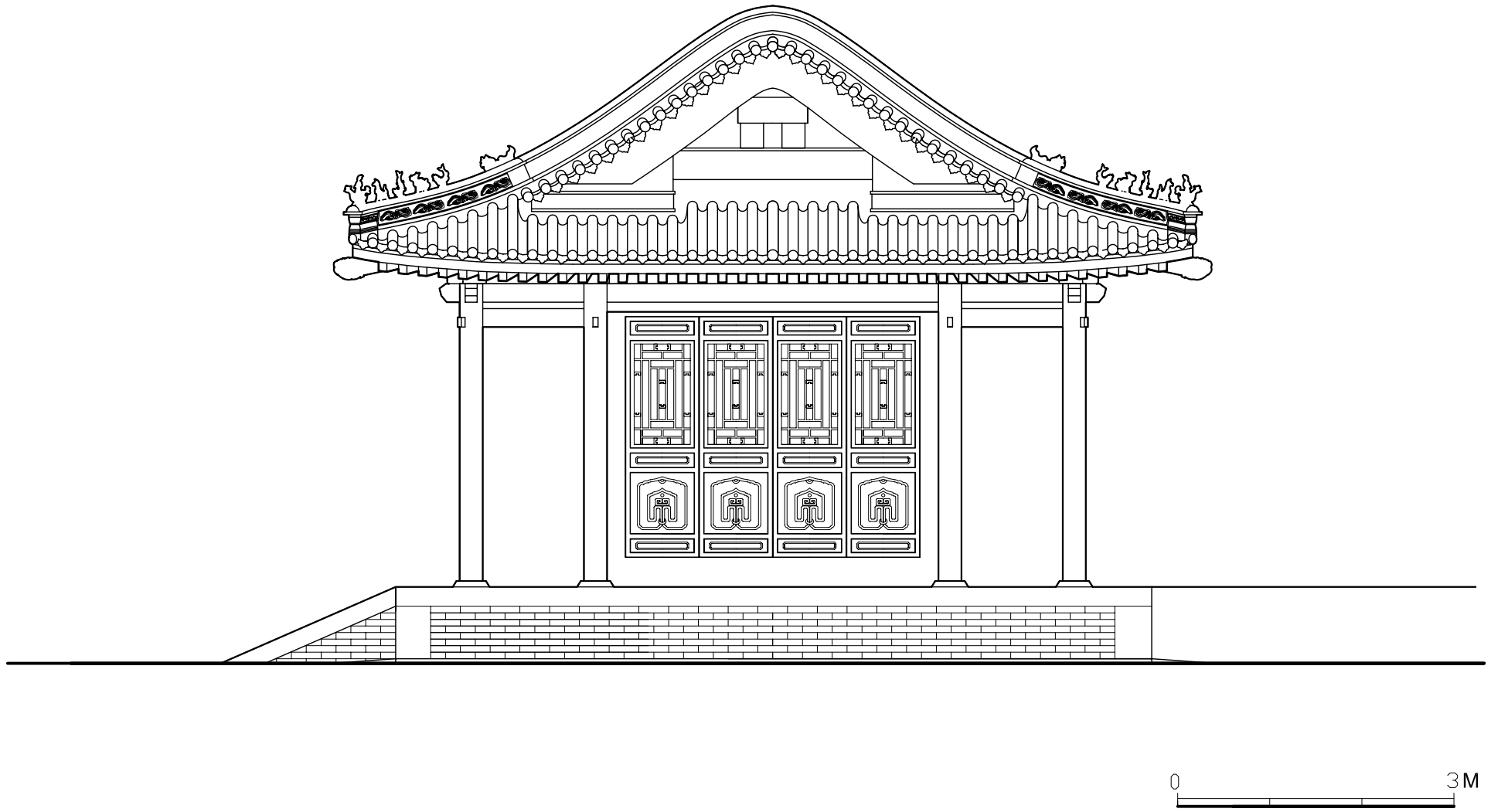


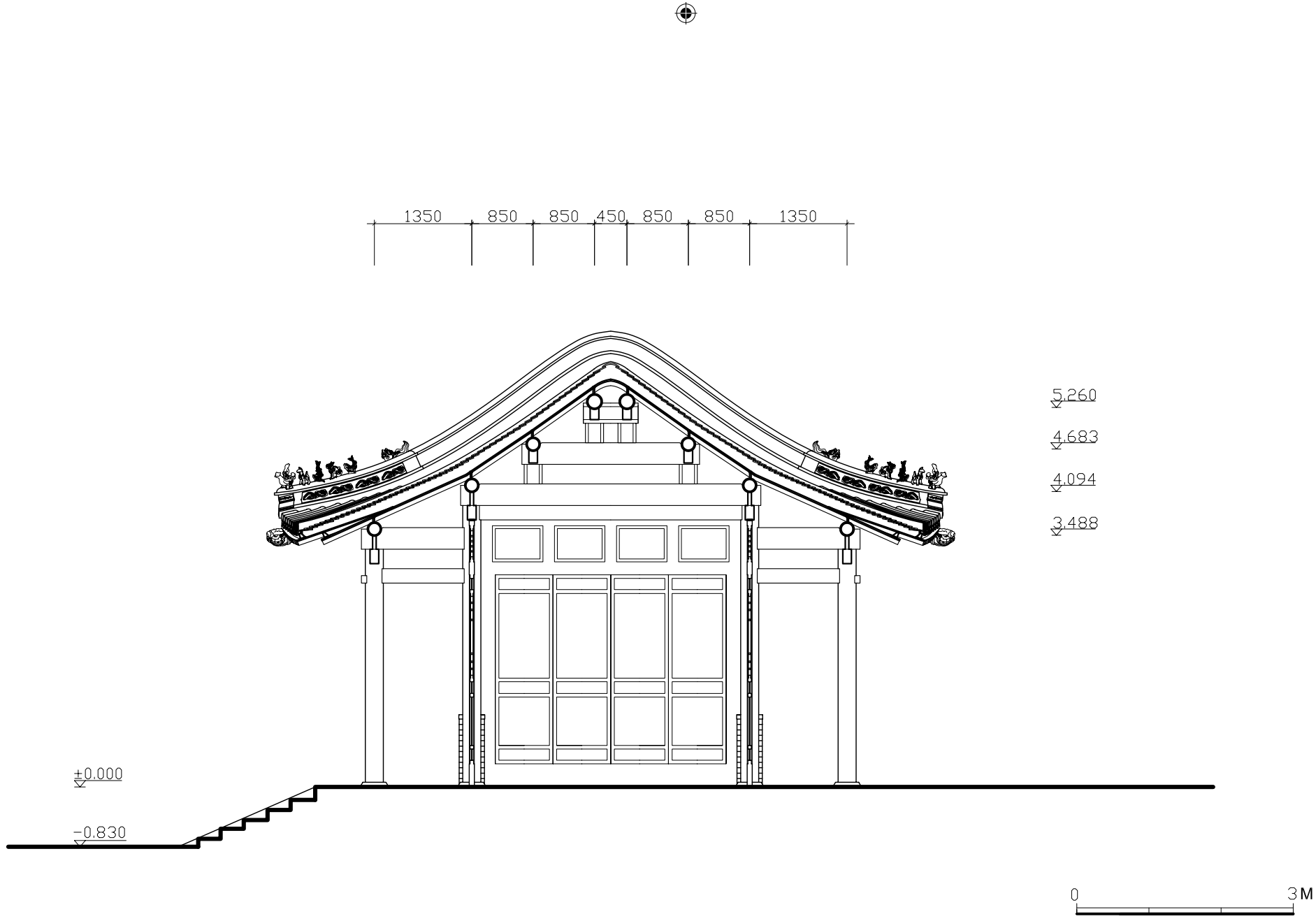
Drawing-7-C-1 Plan of Daotong Temple of Songyang Academy of Classical Learning



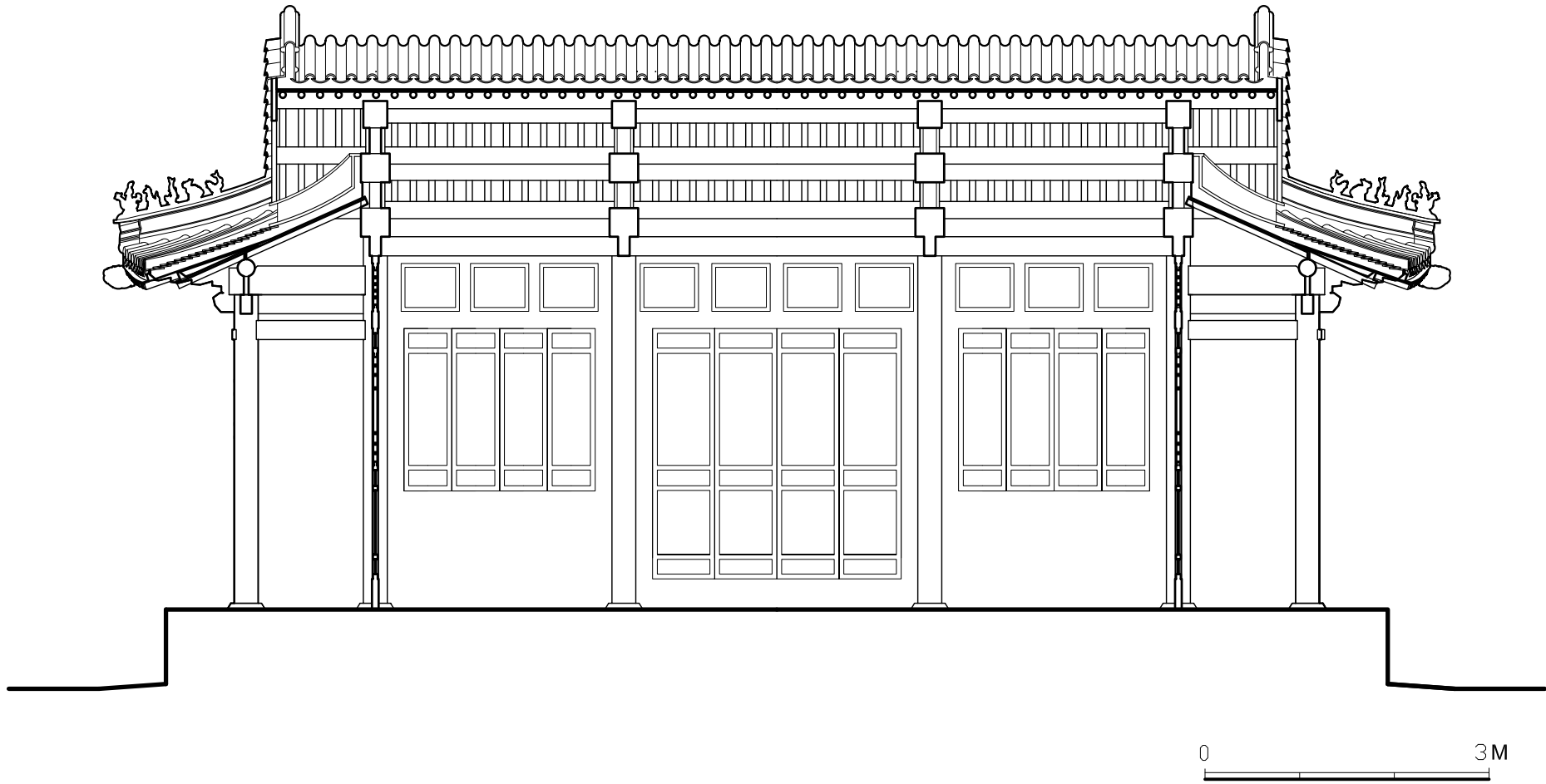


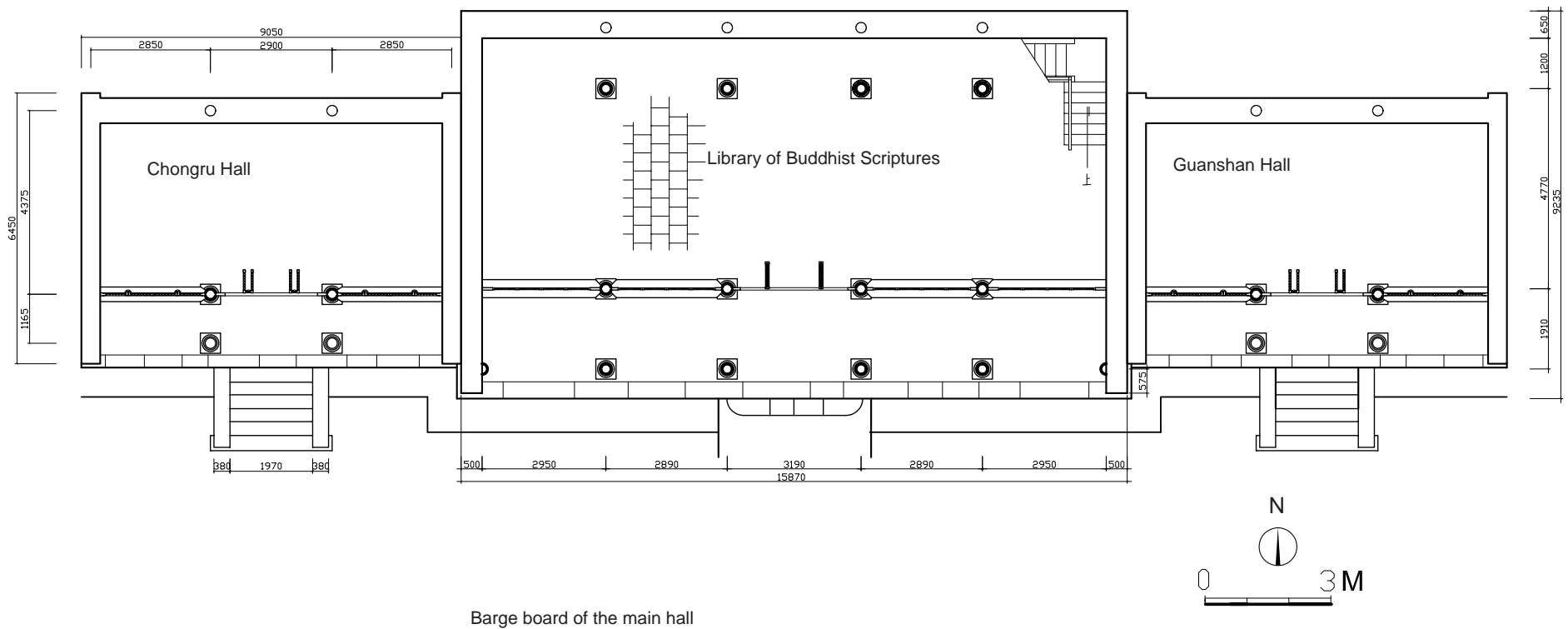
Drawing-7-C-2 Front elevation of Daotong Temple of Songyang Academy of Classical Learning





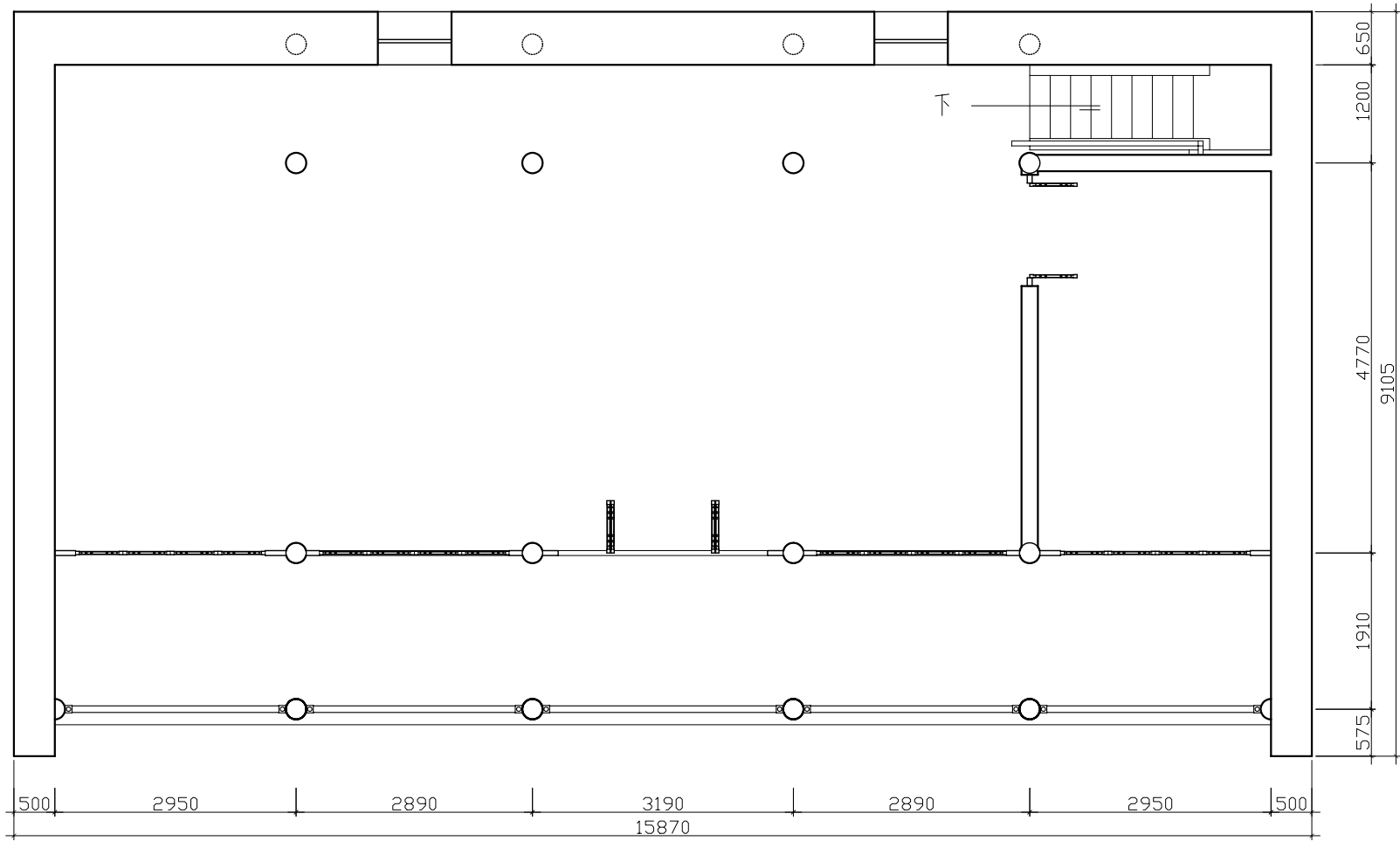
Drawing-7-C-4 Cross section of Daotong Temple of Songyang Academy of Classical Learning





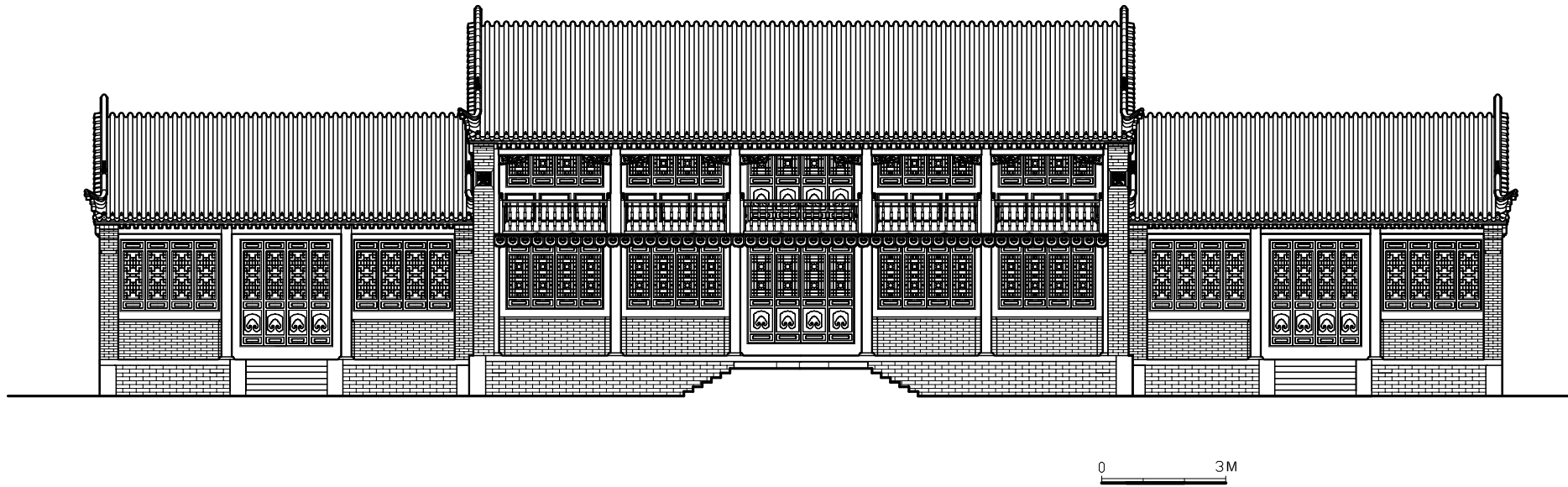
Drawing-7-D-1 Plan of the 1st Floor of Library of Buddhist Scriptures of Songyang Academy of Classical Learning



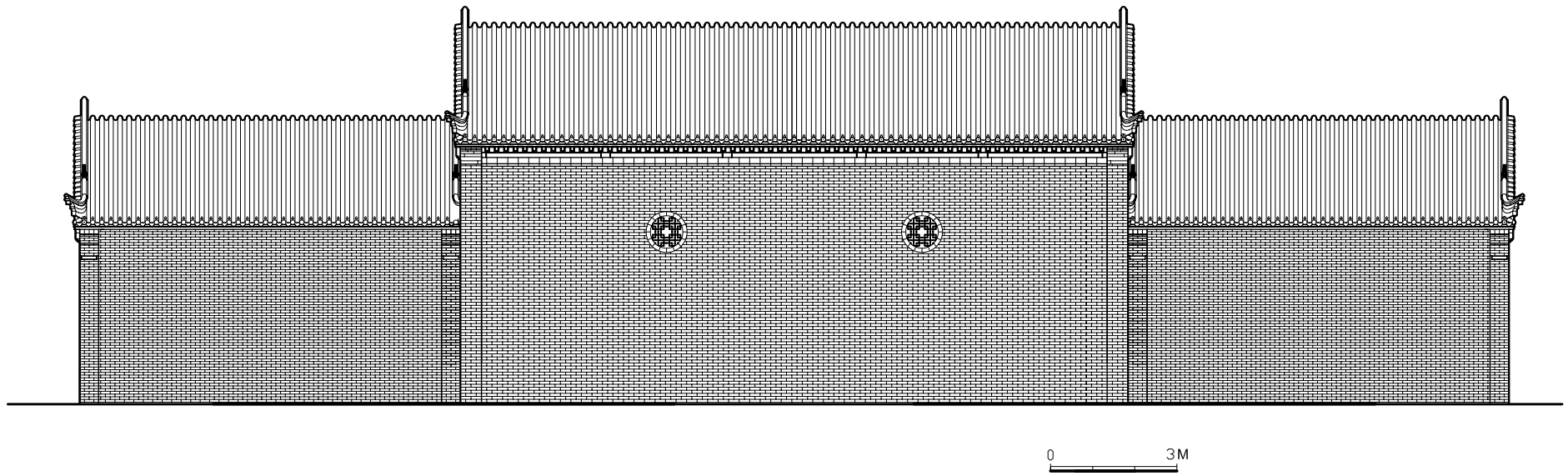


Drawing-7-D-2 Plan of the 2nd Floor of Library of Buddhist Scriptures of Songyang Academy of Classical Learning

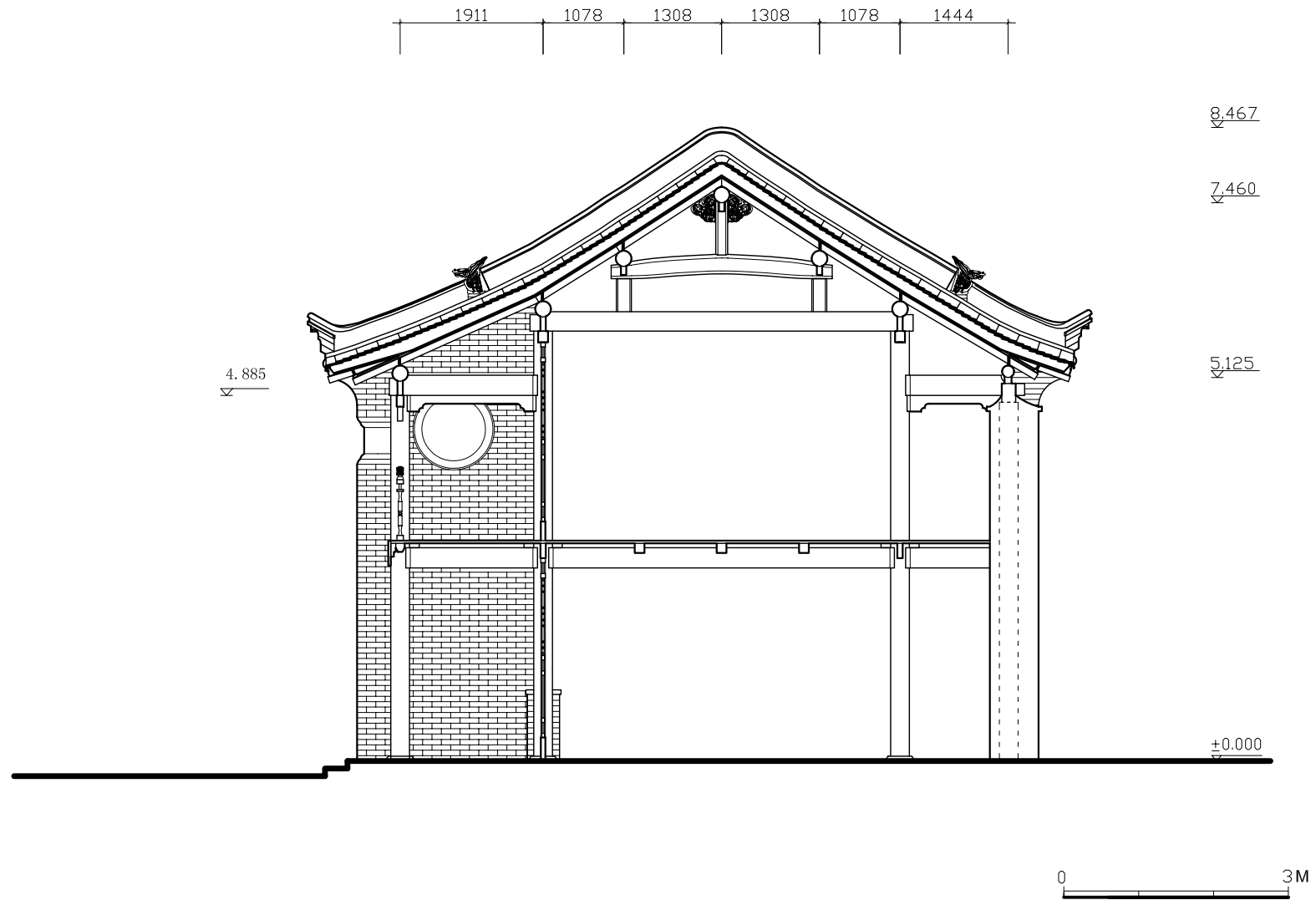




Drawing-7-D-3Front elevation of Library of Buddhist Scriptures of Songyang Academy of Classical Learning



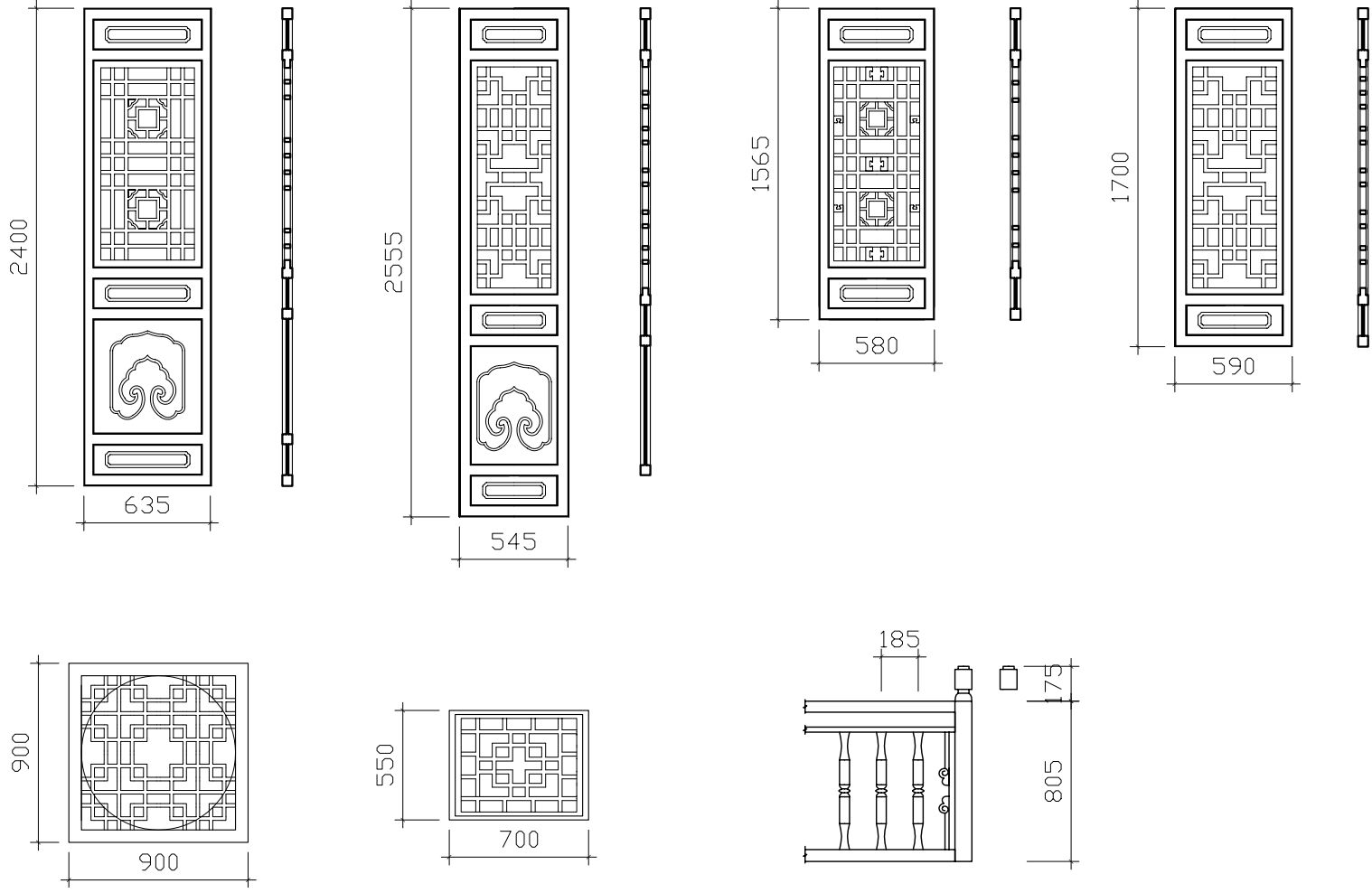
Drawing-7-D-4 Back elevation of Library of Buddhist Scriptures of Songyang Academy of Classical Learning

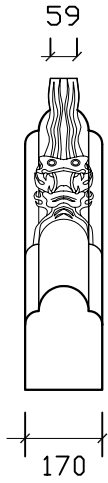


Drawing-7-D-5 Cross section of Library of Buddhist Scriptures of Songyang Academy of Classical Learning

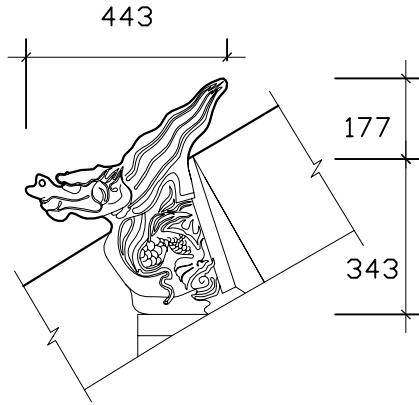
Drawing-7-D-6

Woodworking of Library of Buddhist Scriptures of Songyang Academy of Classical Learning

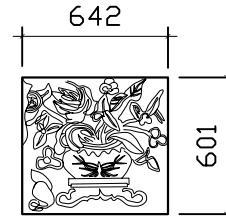




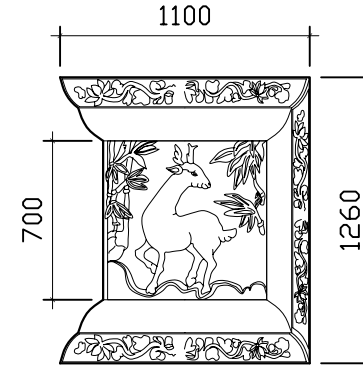
South elevation of the wen animal



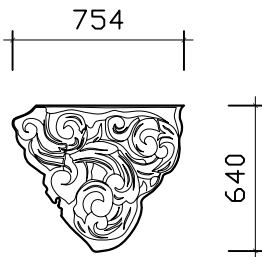
East and west elevation of the wen animal



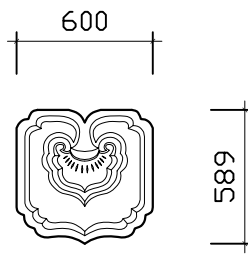
Brick carving on the gable of the main hall



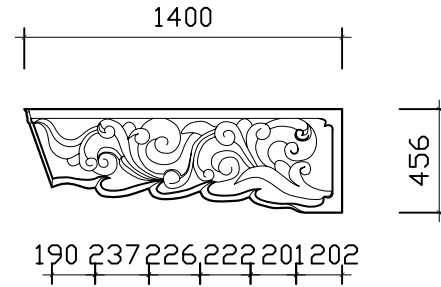
Brick carving on the east and west sides of the gable of the main hall



Wood carving on the beam of the main hall



Barge board of the main hall

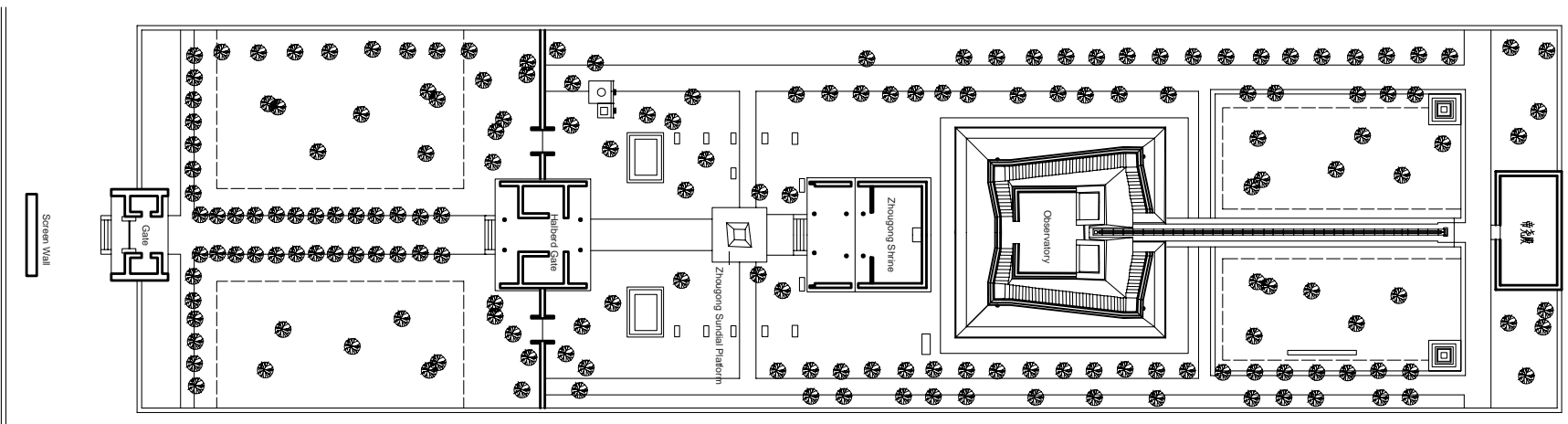


Sparrow brace of the main hall

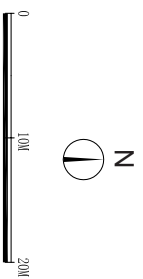


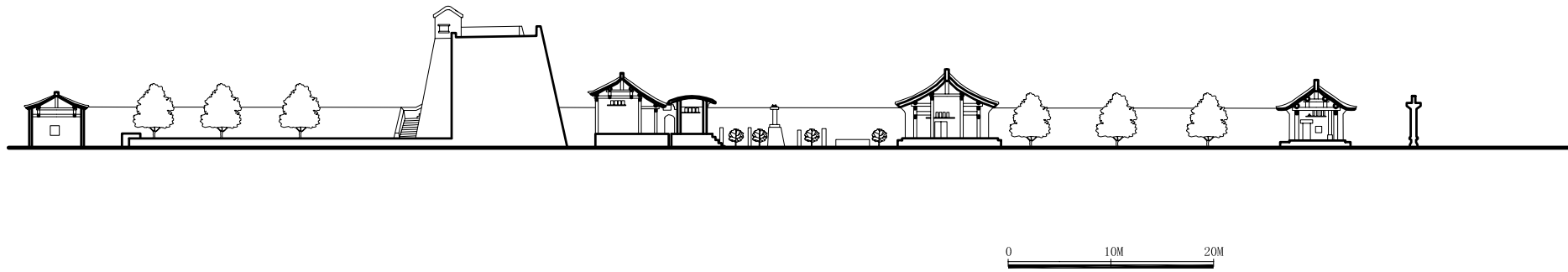
Drawing-7-D-7 Woodworking and tiles of Library of Buddhist Scriptures of Songyang Academy of Classical Learning



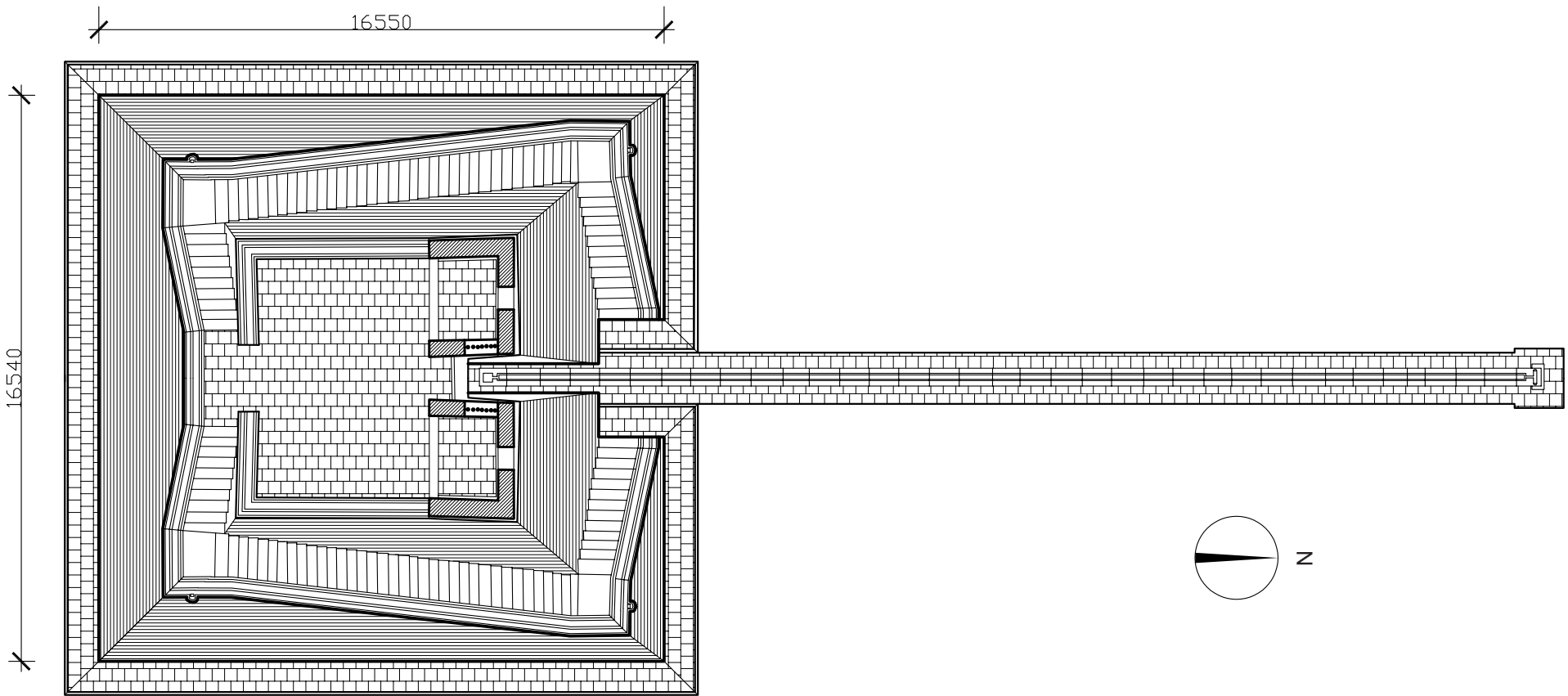


Drawing-8-A-1 General plan of the Compound of the Observatory



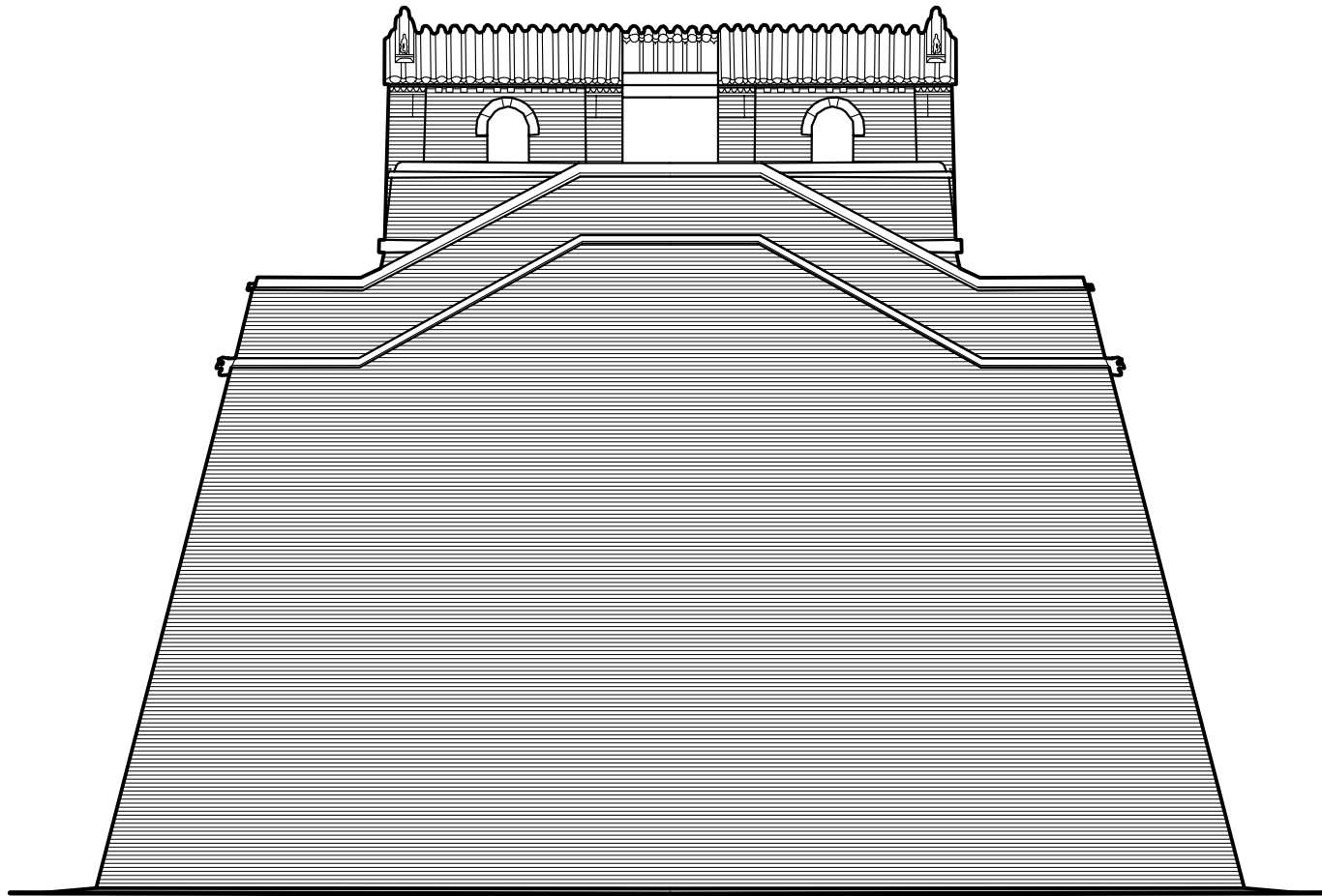


Drawing-8-A-2 General section plan of the Compound of the Observatory



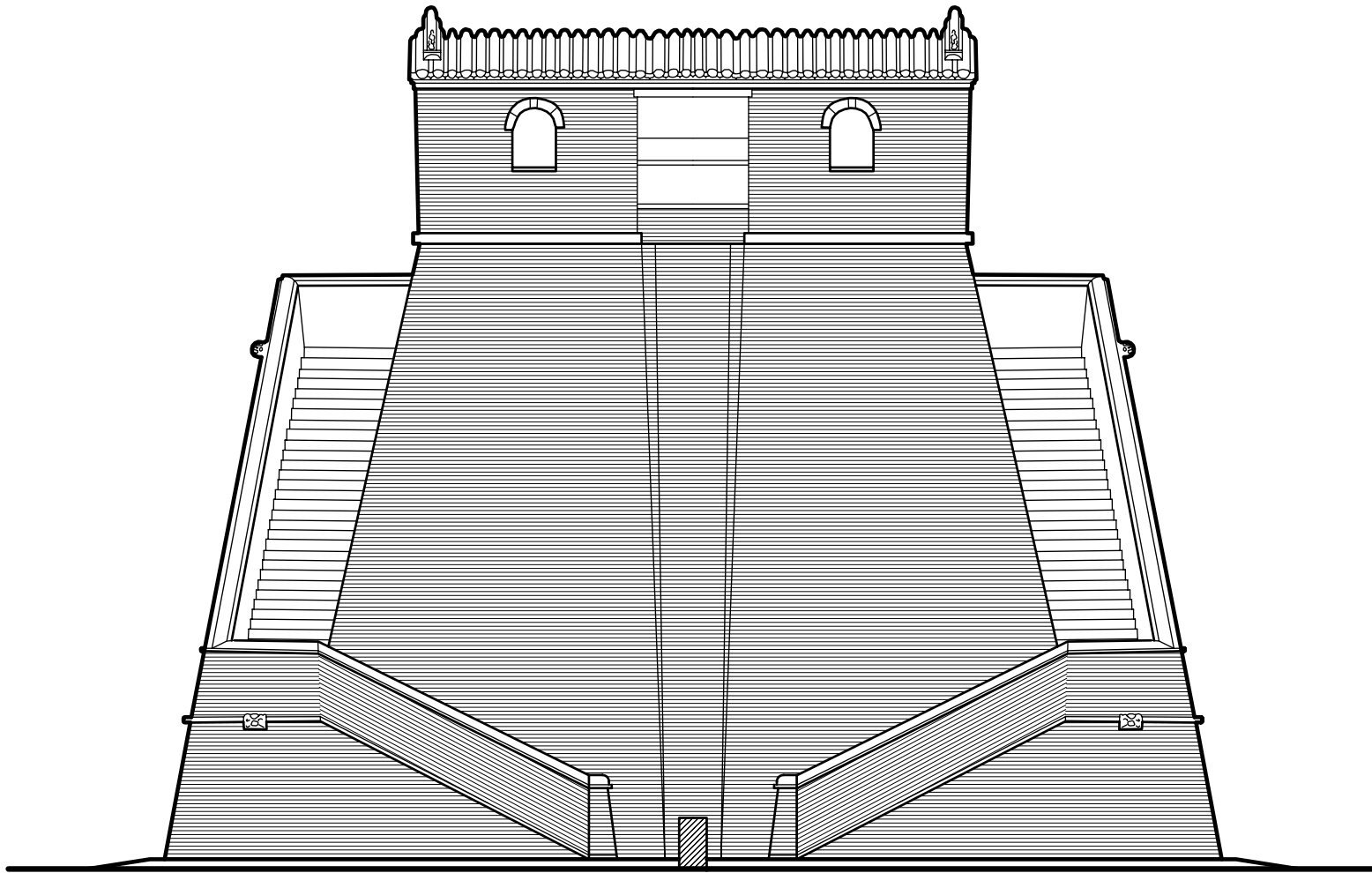
Drawing-8-B-1 Plan of Observatory





Drawing-8-B-2 South elevation of Observatory

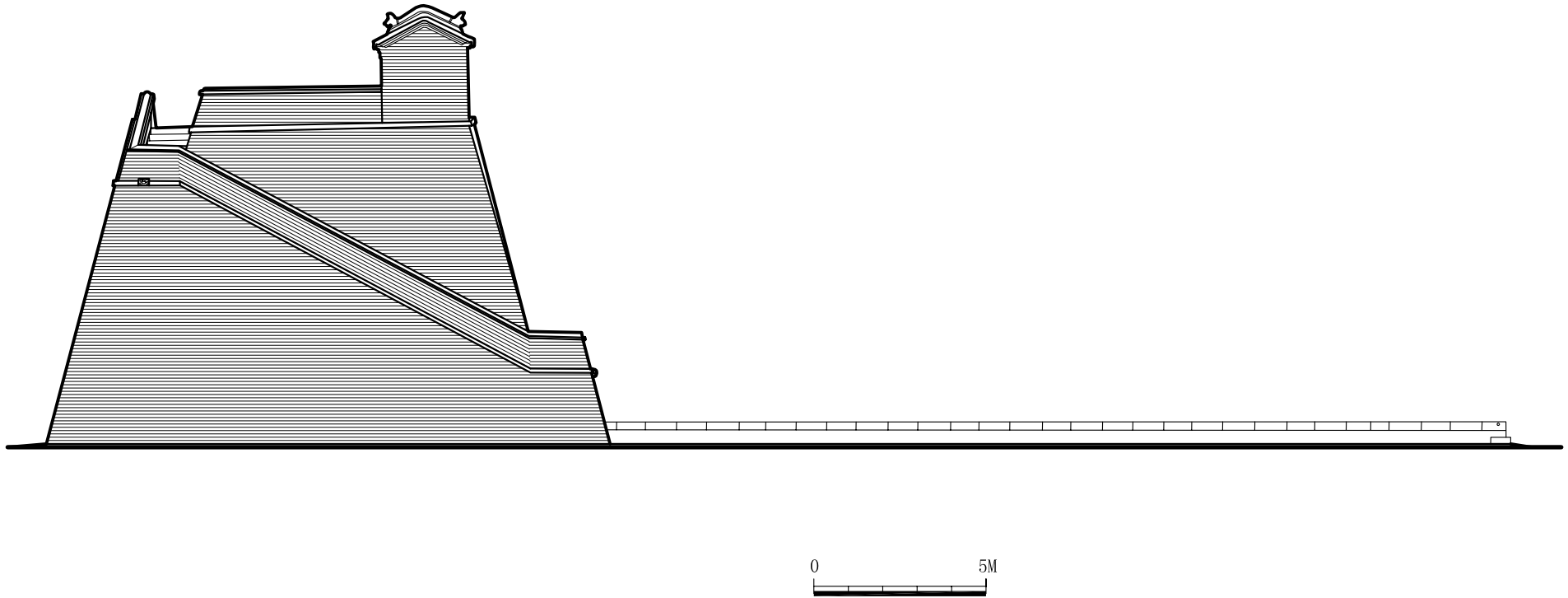
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Drawing-8-B-3 North elevation of Observatory

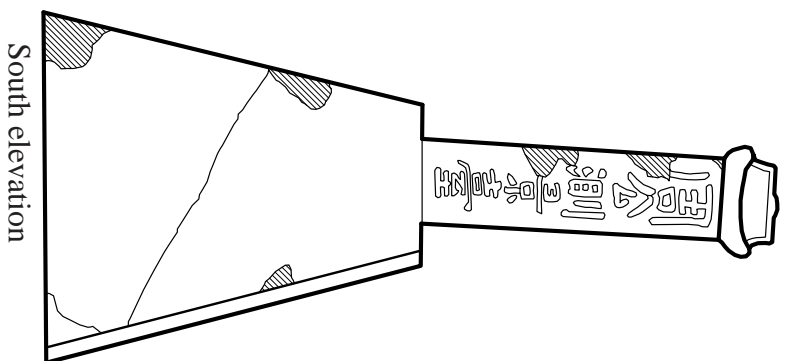
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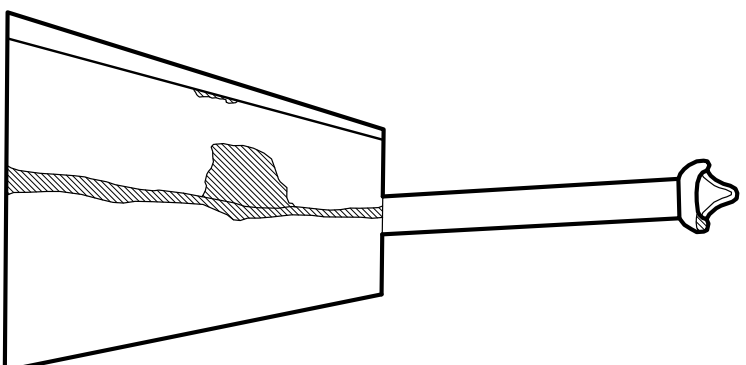


Drawing-8-B-4 East elevation of Observatory

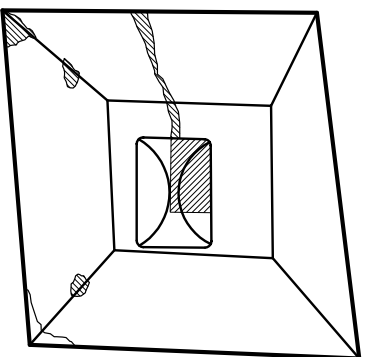




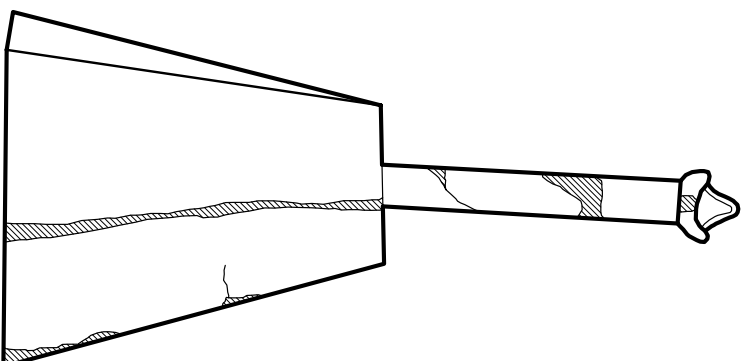
South elevation



West elevation



Plan



East elevation



Drawing-8-C-1 Zhougong Sundial Platform

**7.a-2 Photographs****Table 7-2: Photographs**

Number	Name
Photograph-0-1	Scenery of Mount Shaoshi
Photograph-1-1	Panorama of Zhongyue Temple
Photograph-1-2	Panorama of Taishi Que Gates and Zhongyue Temple
Photograph-1-3	West Structure of Taishi Que Gates
Photograph-1-4	East Structure of Taishi Que Gates
Photograph-1-5	Dragon designs on Taishi Que Gates
Photograph-1-6	Tiger designs on Taishi Que Gates
Photograph-1-7	Gate of Zhongyue Temple
Photograph-1-8	Yaocan Pavilion of Zhongyue Temple
Photograph-1-9	West Wengzhong Pavilion
Photograph-1-10	East Wengzhong Pavilion
Photograph-1-11	Tianzhong Pavilion of Zhongyue Temple
Photograph-1-12	Peitian Zuozhen Arch of Zhongyue Temple
Photograph-1-13	Imperial Stone Tablet Pavilion of Zhongyue Temple
Photograph-1-14	Songgao Junji Arch of Zhongyue Temple
Photograph-1-15	Junji Hall of Zhongyue Temple
Photograph-1-16	Horizontal tablet of Junji Hall of Zhongyue Temple
Photograph-1-17	Resting Hall of Zhongyue Temple
Photograph-1-18	Pavilion of Huanggai Peak of Zhongyue Temple
Photograph-1-19	Ancient cypress tree of Zhongyue Temple
Photograph-1-20	Taoist Studies of Zhongyue Temple
Photograph-1-21	Iron statue of Zhongyue Temple
Photograph-1-22	Iron statue II of Zhongyue Temple
Photograph-1-23	Iron statue III of Zhongyue Temple
Photograph-1-24	Iron statue IV of Zhongyue Temple
Photograph-1-25	Picture stele of reconstructed Zhongyue Temple by Jin Cheng'an in Zhongyue Temple
Photograph-2-1	East Structure of Shaoshi Que Gates
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Photograph-2-3	Painting of training elephants on Shaoshi Que Gates
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Photograph-3-1	Panorama of Qimu Que Gates
Photograph-3-2	Inscription on Qimu Que Gates
Photograph-3-3	Painting of jade rabbit pounding medicine on Qimu Que Gates
Photograph-3-4	Painting of women playing Chinese ancient football on Qimu Que Gates



Number	Name
Photograph-4-1	Distant view of Songyue Temple Pagoda ( I )
Photograph-4-2	Distant view of Songyue Temple Pagoda ( II )
Photograph-4-3	Distant view of Songyue Temple Pagoda ( III )
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Photograph-4-6	Top of Songyue Temple Pagoda
Photograph-4-7	Partial view of lion on body of Songyue Temple Pagoda ( I )
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Photograph-5-1	Panorama of architectural complex of Shaolin Temple ( I )
Photograph-5-2	Panorama of architectural complex of Shaolin Temple ( II )
Photograph-5-3	Panorama of the Kernel Compound of Shaolin Temple
Photograph-5-4	Gate of the Kernel Compound of Shaolin Temple ( I )
Photograph-5-5	Gate of the Kernel Compound of Shaolin Temple ( II )
Photograph-5-6	East stone archway before gate of the Kernel Compound of Shaolin Temple
Photograph-5-7	West stone archway before gate of the Kernel Compound of Shaolin Temple
Photograph-5-8	Bell Tower of the Kernel Compound of Shaolin Temple
Photograph-5-9	Ancient photograph of Bell Tower of the Kernel Compound of Shaolin Temple
Photograph-5-10	Ancient photograph of Drum Tower of the Kernel Compound of Shaolin Temple
Photograph-5-11	Hall of Sakyamuni of the Kernel Compound of Shaolin Temple
Photograph-5-12	Ancient photograph of Hall of Sakyamuni of the Kernel Compound of Shaolin Temple
Photograph-5-13	Lixue Pavilion of the Kernel Compound of Shaolin Temple
Photograph-5-14	Thousand Buddha Hall of the Kernel Compound of Shaolin Temple
Photograph-5-15	Pits of stakes for exercising martial art within Thousand Buddha Hall of the Kernel Compound of Shaolin Temple
Photograph-5-16	Monks exercising martial art in Shaolin Temple
Photograph-5-17	Buddhist activities in Shaolin Temple
Photograph-5-18	Mural of Thirteen monks saving Emperor Taizong of the Tang Dynasty
Photograph-5-19	Mural of five hundred Buddhist arhats
Photograph-5-20	Mural of Kinnara fighting against Red Scarf Army
Photograph-5-21	Mural of Shaolin boxing
Photograph-5-22	Imperial stele of Emperor Taizong of the Qing Dynasty
Photograph-5-23	Stele of saint statues of three teachings
Photograph-5-24	Picture stele of <i>Hunyuan saojiaojiuliu</i>
Photograph-5-25	Stele of Dharma
Photograph-5-26	Panorama of Chuzu Temple of Shaolin Temple
Photograph-5-27	Gate of Chuzu Temple of Shaolin Temple
Photograph-5-28	Main Hall of Chuzu Temple of Shaolin Temple ( I )



Number	Name
Photograph-5-29	Main Hall of Chuzu Temple of Shaolin Temple ( II )
Photograph-5-30	South-western corner of the Main Hall of Chuzu Temple of Shaolin Temple
Photograph-5-31	Bracket set on Main Hall of Chuzu Temple of Shaolin Temple ( I )
Photograph-5-32	Bracket set on Main Hall of Chuzu Temple of Shaolin Temple ( II )
Photograph-5-33	Stone sculpture on the inner column of Main Hall of Chuzu Temple of Shaolin Temple
Photograph-5-34	Spar frame within Main Hall of Chuzu Temple of Shaolin Temple
Photograph-5-35	Shrine within Main Hall of Chuzu Temple of Shaolin Temple
Photograph-5-36	Stone sculpture of Main Hall of Chuzu Temple of Shaolin Temple
Photograph-5-37	Mural on the Main Hall of Chuzu Temple of Shaolin Temple
Photograph-5-38	Pavilion where Dharma sitting in mediation with the face to the wall at Chuzu Temple of Shaolin Temple
Photograph-5-39	Steles of Chuzu Temple of Shaolin Temple
Photograph-5-40	Panorama of Pagoda Forest of Shaolin Temple ( I )
Photograph-5-41	Panorama of Pagoda Forest of Shaolin Temple ( II )
Photograph-5-42	Xiaoguangshi Pagoda of Pagoda Forest of Shaolin Temple
Photograph-5-43	Tang Pagoda of Pagoda Forest of Shaolin Temple
Photograph-5-44	Pagoda of Master Fawan of Pagoda Forest of Shaolin Temple
Photograph-5-45	Stone sculpture of Pagoda of Master Fawan of Pagoda Forest of Shaolin Temple
Photograph-5-46	Pagoda of Master Fahua of Pagoda Forest of Shaolin Temple
Photograph-5-47	Sakyamuni Pagoda of the Kernel Compound of Shaolin Temple
Photograph-5-48	Pagoda of Incarnated Maitreya of the Kernel Compound of Shaolin Temple
Photograph-5-49	Pagoda of Elder Huanyuan of Pagoda Forest of Shaolin Temple
Photograph-5-50	Putong Pagoda of Pagoda Forest of Shaolin Temple
Photograph-5-51	Pagoda of Monk Jugong of Pagoda Forest of Shaolin Temple
Photograph-5-52	Detail of Pagoda of Monk Jugong of Pagoda Forest of Shaolin Temple
Photograph-5-53	Pagoda of Revered Dazhangshugong of Pagoda Forest of Shaolin Temple
Photograph-5-54	Detail of Pagoda of Revered Dazhangshugong of Pagoda Forest of Shaolin Temple
Photograph-5-55	Pagoda of Monk Tanran of Pagoda Forest of Shaolin Temple
Photograph-5-56	Pagoda of Yugong of Pagoda Forest of Shaolin Temple
Photograph-5-57	Detail of Pagoda of Yugong ( I )
Photograph-5-58	Detail of Pagoda of Yugong ( II )
Photograph-6-1	Gate of Huishan Temple
Photograph-6-2	Stone lion at the western side of Gate of Huishan Temple
Photograph-6-3	Stone lion at the eastern side of Gate of Huishan Temple
Photograph-6-4	Main Hall of Huishan Temple ( I )
Photograph-6-5	Main Hall of Huishan Temple ( II )
Photograph-6-6	Bracket set on column and capital of Main Hall of Huishan Temple



Number	Name
Photograph-6-7	Bracket set on corner of Main Hall of Huishan Temple
Photograph-6-8	Spar frame within Main Hall of Huishan Temple ( I )
Photograph-6-9	Spar frame within Main Hall of Huishan Temple ( II )
Photograph-6-10	Spar frame within Main Hall of Huishan Temple ( III )
Photograph-6-11	Stele with <i>Tianzhongshan</i> written by Yan Zhenqing
Photograph-7-1	Gate of Songyang Academy of Classical Learning
Photograph-7-2	Tablet pavilion of Songyang Temple
Photograph-7-3	Tang stone tablet in Songyang Taoist Temple
Photograph-7-4	Hall of Saints of Songyang Academy of Classical Learning
Photograph-7-5	Lecture Hall of Songyang Academy of Classical Learning
Photograph-7-6	Daotong Temple of Songyang Academy of Classical Learning
Photograph-7-7	Library of Buddhist Scriptures of Songyang Academy of Classical Learning
Photograph-7-8	Stele gallery of Songyang Academy of Classical Learning
Photograph-7-9	Cypress tree honoured “General” in Songyang Academy of Classical Learning
Photograph-8-1	Outer view of Observatory
Photograph-8-2	Outer view of Observatory
Photograph-8-3	East and west rooms on the top of Observatory
Photograph-8-4	Gate and screen wall of Observatory
Photograph-8-5	Ji-gate of Observatory
Photograph-8-6	Zhougong Sundial Platform
Photograph-8-7	Water-injecting trough of the sundial
Photograph-8-8	Sundial
Photograph-8-9	Detail of water-discharging trough of the sundial
Photograph-8-10	Steps at eastern side of Observatory
Photograph-9-1	Scenery of Mount Songshan
Photograph-9-2	Mount Taishi in Autumn
Photograph-9-3	Jianshan Valley at the eastern foot of Mount Songshan





Photograph-0-1 Scenery of Mount Shaoshi











Photograph-1-2 Panorama of Taishi Que Gates and Zhongyue Temple



Photograph-1-3 West Structure of Taishi Que Gates



Photograph-1-4 East Structure of Taishi Que Gates



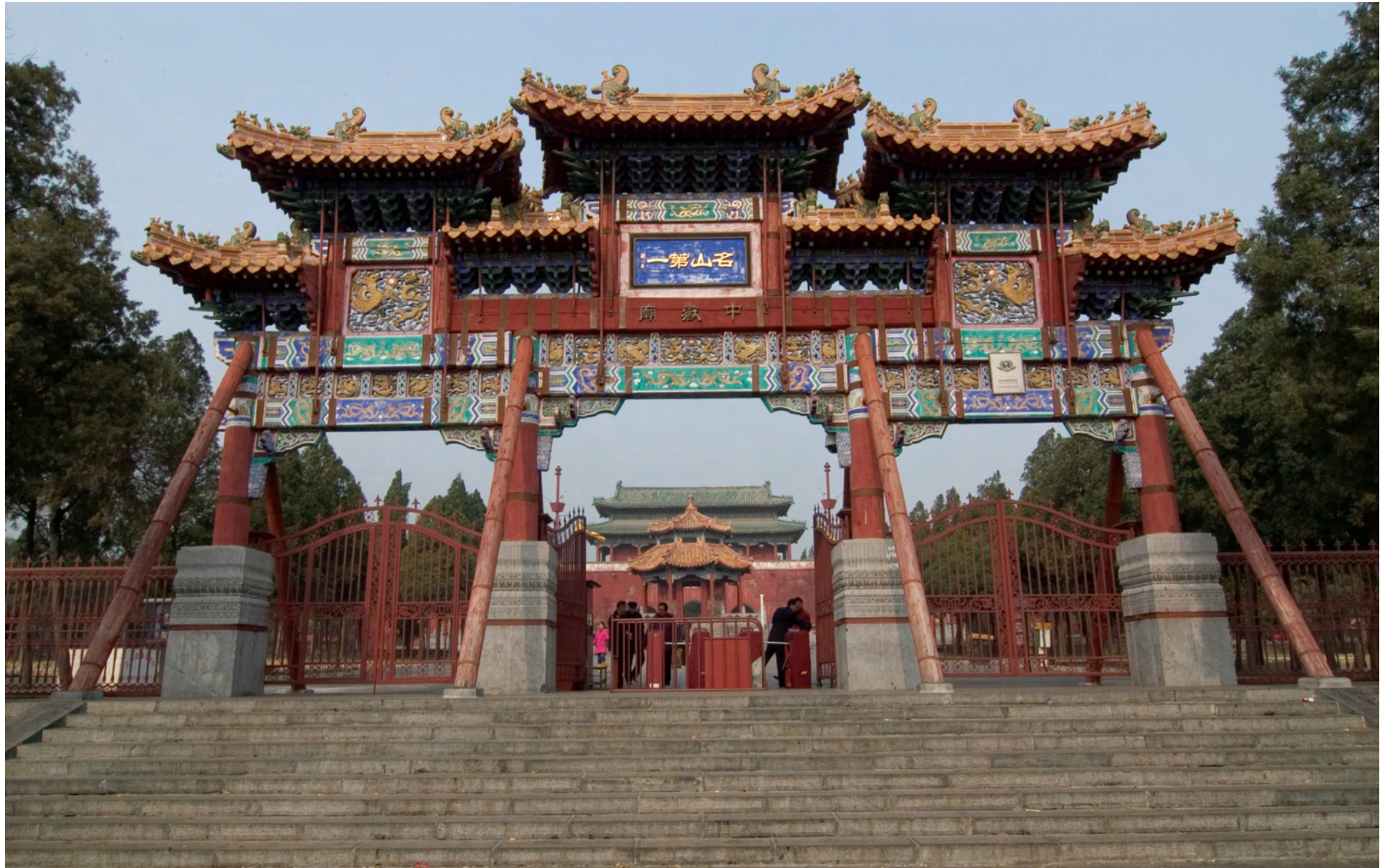


Photograph-1-5 Dragon designs on Taishi Que Gates



Photograph-1-6 Tiger designs on Taishi Que Gates





Photograph-1-7 Gate of Zhongyue Temple





Photograph-1-8 Yaocan Pavilion of Zhongyue Temple



Photograph-1-9 West Wengzhong Pavilion



Photograph-1-10 East Wengzhong Pavilion





Photograph-1-11 Tianzhong Pavilion of Zhongyue Temple



Photograph-1-12 Peitian Zuozen Arch of Zhongyue Temple





Photograph-1-13 Imperial Stone Tablet Pavilion of Zhongyue Temple

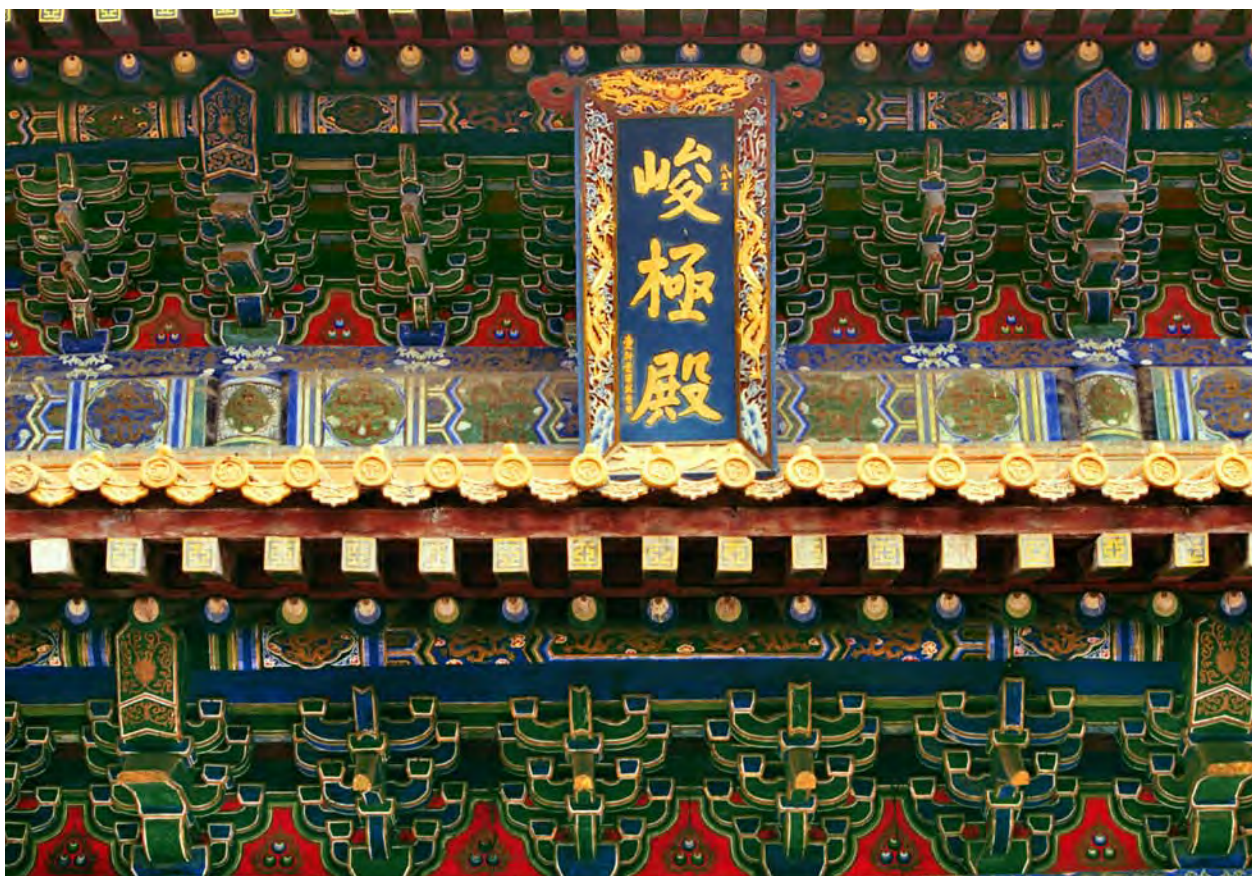


Photograph-1-14 Songgao Junji Arch of Zhongyue Temple





Photograph-1-15 Junji Hall of Zhongyue Temple



Photograph-1-16 Horizontal tablet of Junji Hall of Zhongyue Temple





Photograph-1-17 Resting Hall of Zhongyue Temple



Photograph-1-18 Pavilion of Huanggai Peak of Zhongyue Temple





Photograph-1-19 Ancient cypress tree of Zhongyue Temple



Photograph-1-20 Taoist Studies of Zhongyue Temple





Photograph-1-21  
Iron statue of Zhongyue Temple



Photograph-1-22  
Iron statue II of Zhongyue Temple

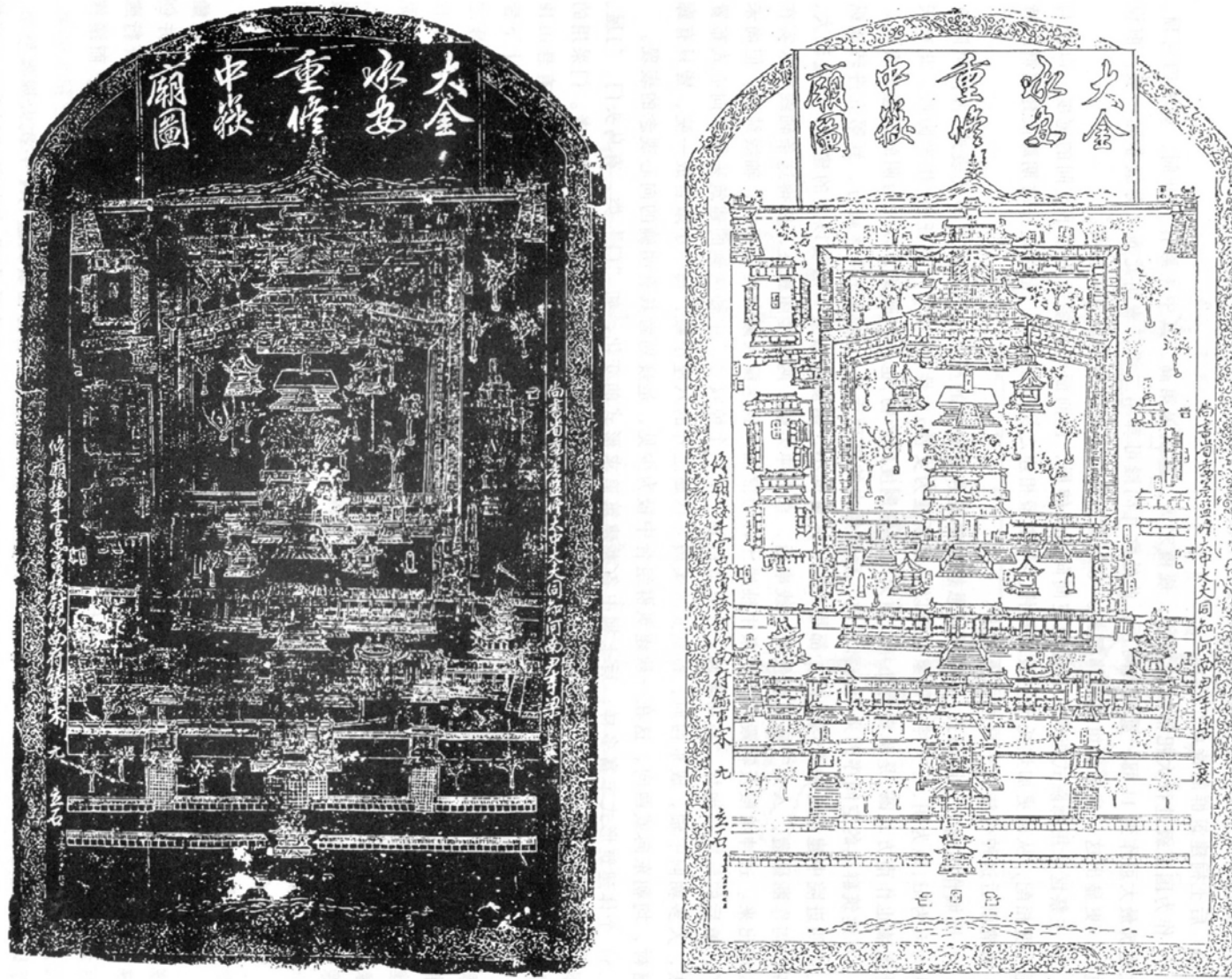


Photograph-1-23  
Iron statue III of Zhongyue Temple



Photograph-1-24  
Iron statue IV of Zhongyue Temple





Photograph-1-25 Picture stele of reconstructed Zhongyue Temple by Jin Cheng'an in Zhongyue Temple





Photograph-2-1 East Structure of Shaoshi Que Gates



Photograph-2-2 West Structure of Shaoshi Que Gates



Photograph-2-3 Painting of training elephants on Shaoshi Que Gates

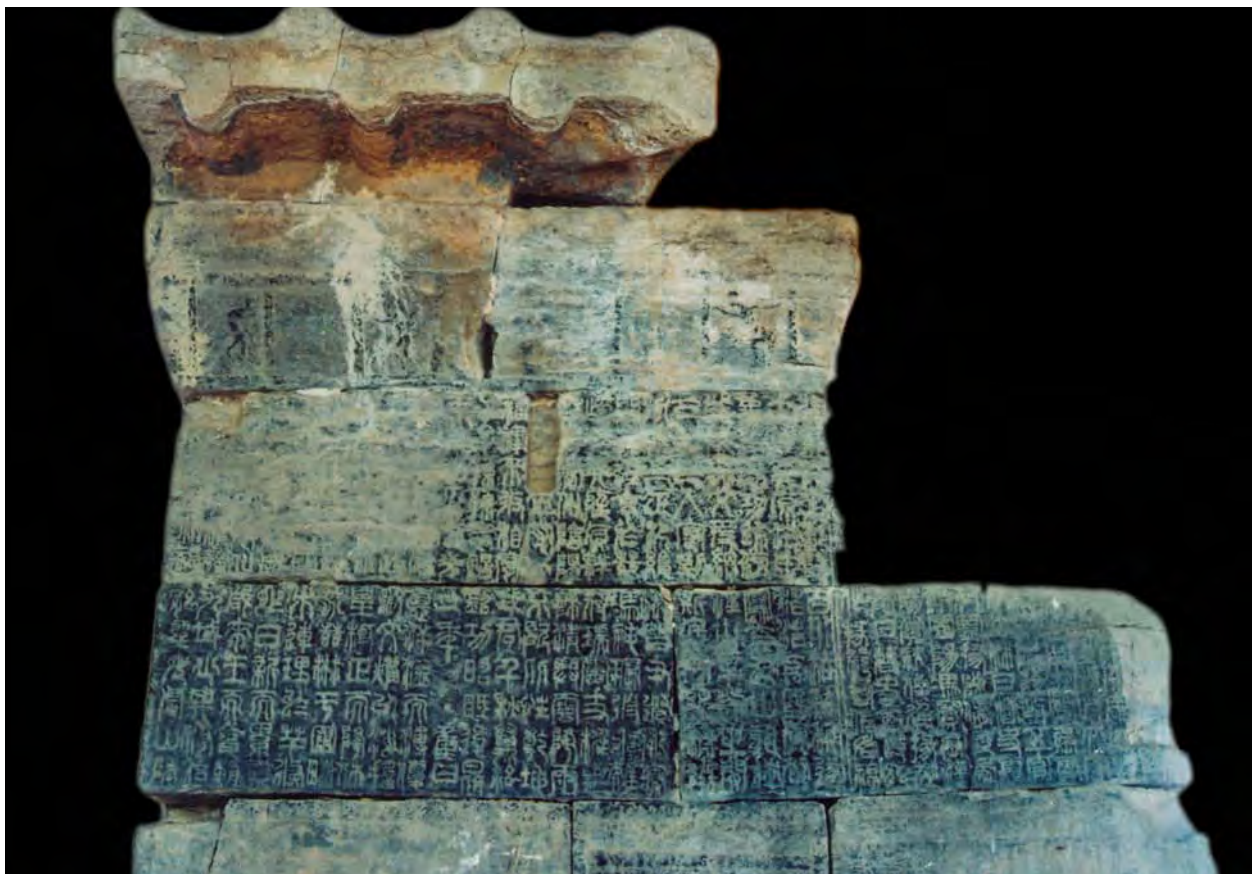


Photograph-2-4 Painting of hunting on Shaoshi Que Gates





Photograph-3-1 Panorama of Qimu Que Gates



Photograph-3-2 Inscription on Qimu Que Gates





Photograph-3-3 Painting of jade rabbit pounding medicine on Qimu Que Gates



Photograph-3-4 Painting of women playing Chinese ancient football on Qimu Que Gates





Photograph-4-1 Distant view of Songyue Temple Pagoda ( I )



Photograph-4-2 Distant view of Songyue Temple Pagoda ( II )





Photograph-4-3 Distant view of Songyue Temple Pagoda (Ⅲ)





Photograph-4-4 Songyue Temple Pagoda ( I )





Photograph-4-5 Songyue Temple Pagoda ( II )



Photograph-4-6 Top of Songyue Temple Pagoda





Photograph-4-7 Partial view of lion on body of Songyue Temple Pagoda ( I )



Photograph-4-8 Partial view of lion on body of Songyue Temple Pagoda ( II )





Photograph-5-1 Panorama of architectural complex of Shaolin Temple ( I )







Photograph-5-2 Panorama of architectural complex of Shaolin Temple ( II )



Photograph-5-3 Panorama of the Kernel Compound of Shaolin Temple





Photograph-5-4 Gate of the Kernel Compound of Shaolin Temple ( I )





Photograph-5-5 Gate of the Kernel Compound of Shaolin Temple ( II )



Photograph-5-6 East stone archway before gate of the Kernel Compound of Shaolin Temple

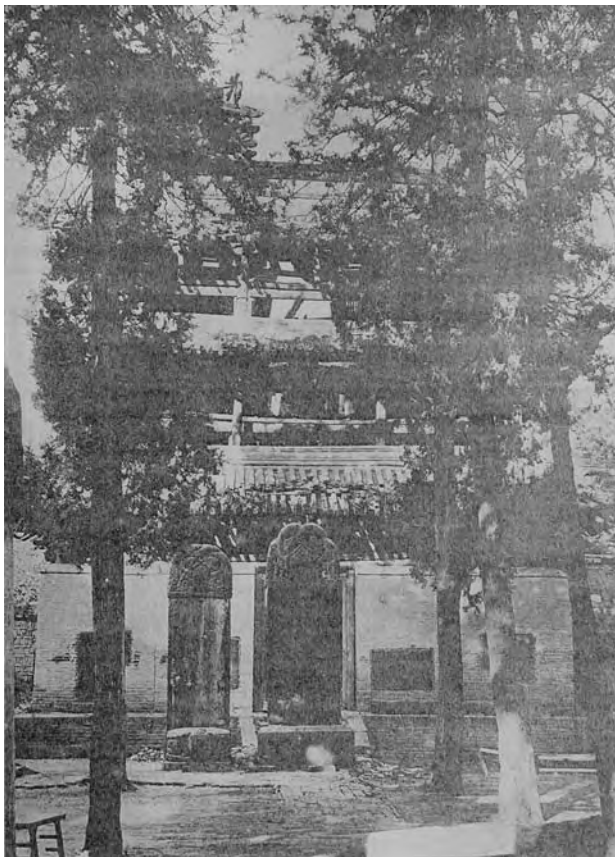


Photograph-5-7 West stone archway before gate of the Kernel Compound of Shaolin Temple





Photograph-5-8 Bell Tower of the Kernel Compound of Shaolin Temple



Photograph-5-9 Ancient photograph of Bell Tower of the Kernel Compound of Shaolin Temple



Photograph-5-10 Ancient photograph of Drum Tower of the Kernel Compound of Shaolin Temple



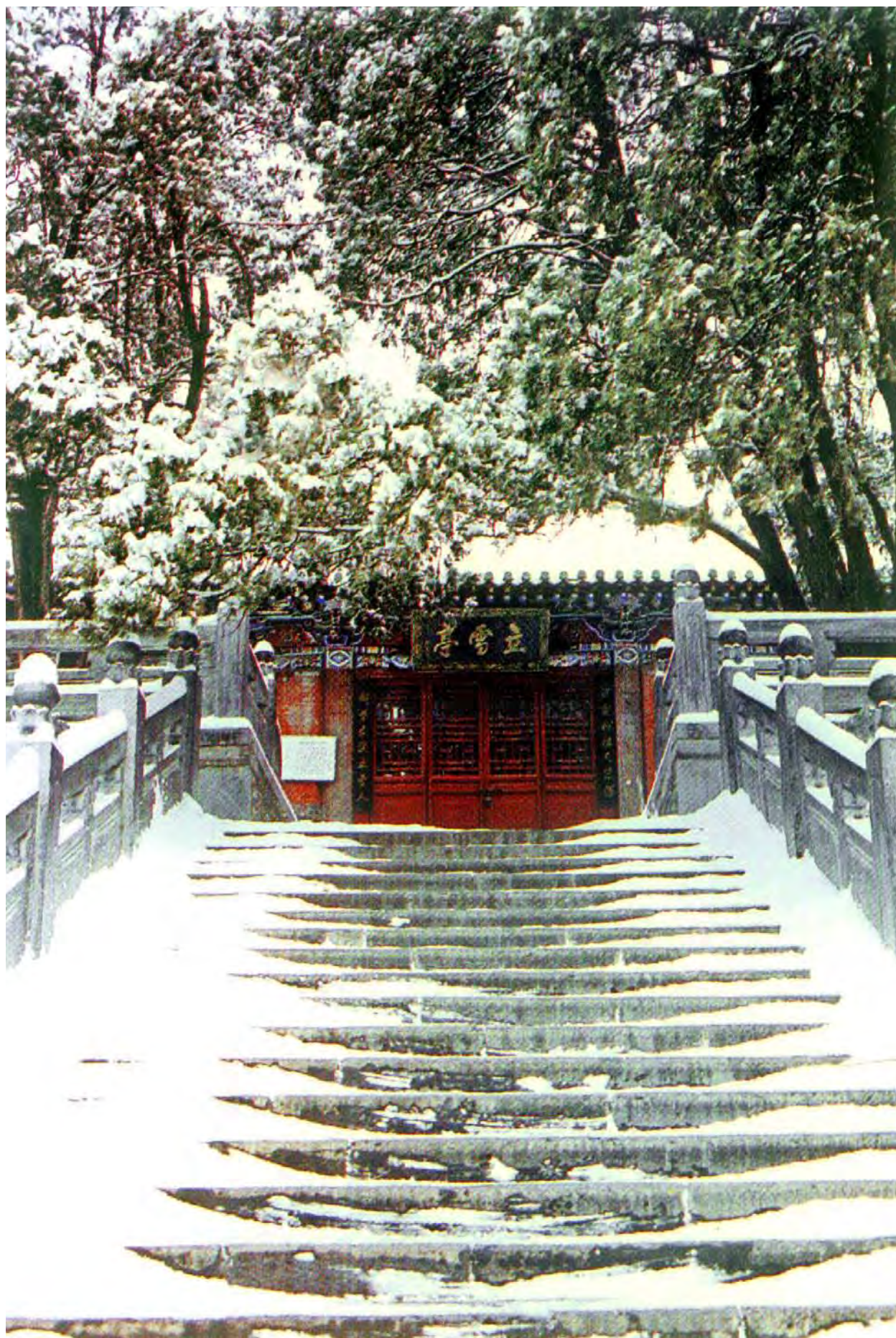


Photograph-5-11 Hall of Sakyamuni of the Kernel Compound of Shaolin Temple



Photograph-5-12 Ancient photograph of Hall of Sakyamuni of the Kernel Compound of Shaolin Temple



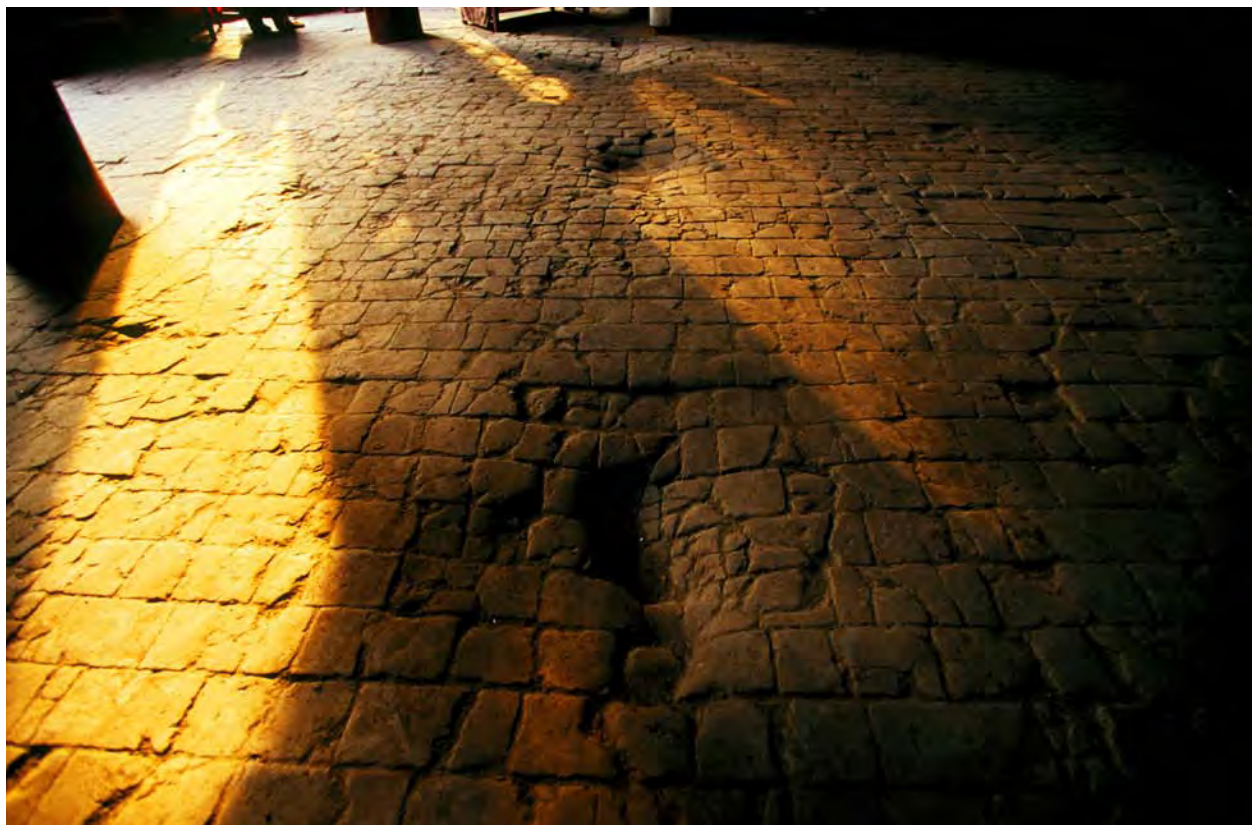


Photograph-5-13 Lixue Pavilion of the Kernel Compound of Shaolin Temple





Photograph-5-14 Thousand Buddha Hall of the Kernel Compound of Shaolin Temple



Photograph-5-15 Pits of stakes for exercising martial art within Thousand Buddha Hall of the Kernel Compound of Shaolin Temple





Photograph-5-17 Buddhist activities in Shaolin Temple



Photograph-5-16 Monks exercising martial art in Shaolin Temple





Photograph-5-18 Mural of Thirteen monks saving Emperor Taizong of the Tang Dynasty



Photograph-5-19 Mural of five hundred Buddhist arhats



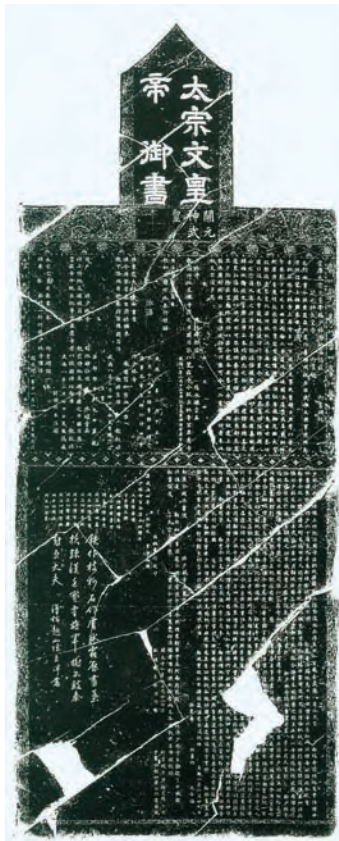


Photograph-5-20 Mural of Kinnara fighting against Red Scarf Army

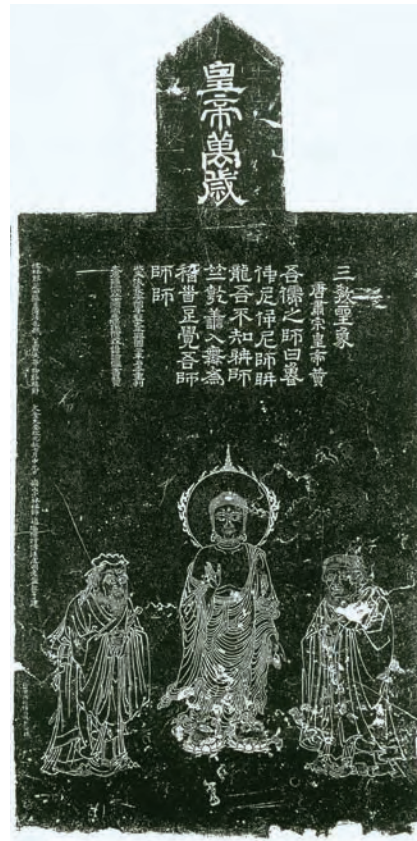


Photograph-5-21 Mural of Shaolin boxing





Photograph-5-22 Imperial stele of Emperor Taizong of the Qing Dynasty



Photograph-5-23 Stele of saint statues of three teachings



Photograph-5-24 Picture stele of Hunyuan saojiaojiuliu



Photograph-5-25 Stele of Dharma





Photograph-5-26 Panorama of Chuzu Temple of Shaolin Temple



Photograph-5-27 Gate of Chuzu Temple of Shaolin Temple





Photograph-5-28 Main Hall of Chuzu Temple of Shaolin Temple ( I )



Photograph-5-29 Main Hall of Chuzu Temple of Shaolin Temple ( II )





Photograph-5-30 South-western corner of the Main Hall of Chuzu Temple of Shaolin Temple

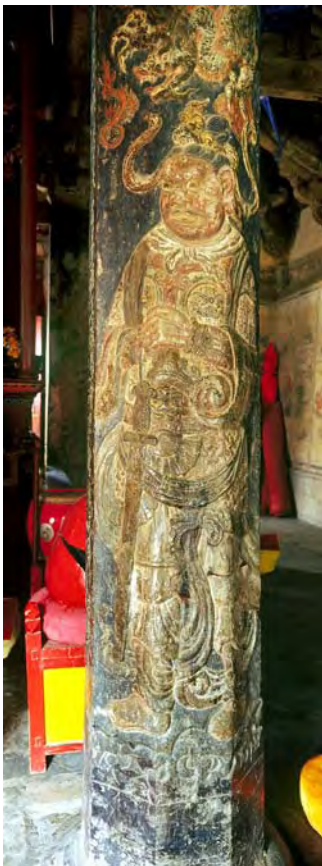


Photograph-5-31 Bracket set on Main Hall of Chuzu Temple of Shaolin Temple ( I )





Photograph-5-32 Bracket set on Main Hall of Chuzu Temple of Shaolin Temple ( II )



Photograph-5-34 Spar frame within Main Hall of Chuzu Temple of Shaolin Temple



Photograph-5-33 Stone sculpture on the inner column of Main Hall of Chuzu Temple of Shaolin Temple





Photograph-5-35 Shrine within Main Hall of Chuzu Temple of Shaolin Temple



Photograph-5-36 Stone sculpture of Main Hall of Chuzu Temple of Shaolin Temple



Photograph-5-37 Mural on the Main Hall of Chuzu Temple of Shaolin Temple





Photograph-5-38 Pavilion where Dharma sitting in meditation with the face to the wall at Chuzu Temple of Shaolin Temple



Photograph-5-39 Steles of Chuzu Temple of Shaolin Temple









Photograph-5-41 Panorama of Pagoda Forest of Shaolin Temple ( II )





Photograph-5-42 Xiaoguangshi Pagoda of Pagoda Forest of Shaolin Temple



Photograph-5-43 Tang Pagoda of Pagoda Forest of Shaolin Temple





Photograph-5-44 Pagoda of Master Fawan of Pagoda Forest of Shaolin Temple



Photograph-5-45 Stone sculpture of Pagoda of Master Fawan of Pagoda Forest of Shaolin Temple



Photograph-5-46 Pagoda of Master Fahua of Pagoda Forest of Shaolin Temple



Photograph-5-47 Sakyamuni Pagoda of the Kernel Compound of Shaolin Temple





Photograph-5-48 Pagoda of Incarnated Maitreya of the Kernel Compound of Shaolin Temple



Photograph-5-49 Pagoda of Elder Huanyuan of Pagoda Forest of Shaolin Temple



Photograph-5-50 Putong Pagoda of Pagoda Forest of Shaolin Temple





Photograph-5-51 Pagoda of Monk Jugong of Pagoda Forest of Shaolin Temple



Photograph-5-52 Detail of Pagoda of Monk Jugong of Pagoda Forest of Shaolin Temple



Photograph-5-53 Pagoda of Revered Dazhangshugong of Pagoda Forest of Shaolin Temple



Photograph-5-54 Detail of Pagoda of Revered Dazhangshugong of Pagoda Forest of Shaolin Temple

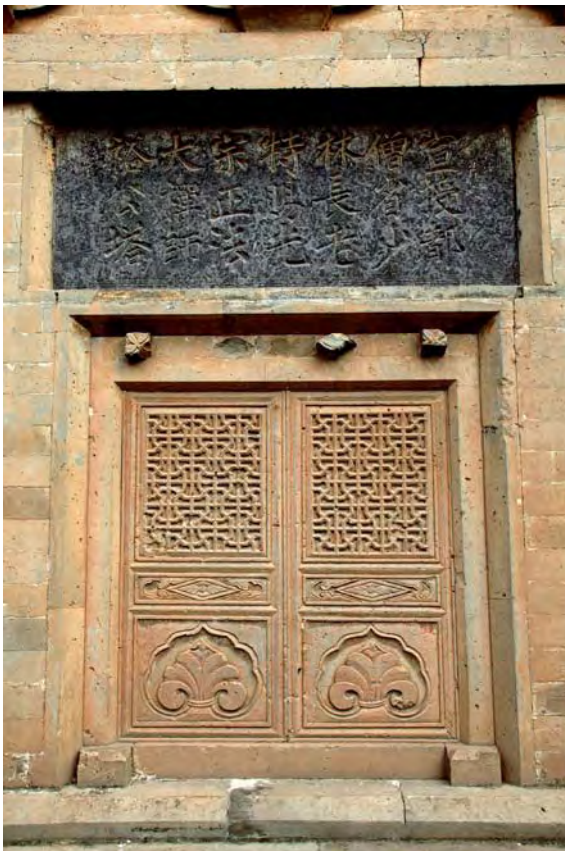




Photograph-5-55 Pagoda of Monk Tanran of Pagoda Forest of Shaolin Temple



Photograph-5-56 Pagoda of Yugong of Pagoda Forest of Shaolin Temple



Photograph-5-57 Detail of Pagoda of Yugong ( I )



Photograph-5-58 Detail of Pagoda of Yugong ( II )





Photograph-6-1 Gate of Huishan Temple



Photograph-6-2 Stone lion at the western side of Gate of Huishan Temple



Photograph-6-3 Stone lion at the eastern side of Gate of Huishan Temple





Photograph-6-4 Main Hall of Huishan Temple ( I )



Photograph-6-5 Main Hall of Huishan Temple ( II )





Photograph-6-6 Bracket set on column and capital of Main Hall of Huishan Temple



Photograph-6-7 Bracket set on corner of Main Hall of Huishan Temple





Photograph-6-8 Spar frame within Main Hall of Huishan Temple ( I )



Photograph-6-9 Spar frame within Main Hall of Huishan Temple ( II )





Photograph-6-10 Spar frame within Main Hall of Huishan Temple (III)



Photograph-6-11 Stele with Tianzhongshan written by Yan Zhenqing





Photograph-7-1 Gate of Songyang Academy of Classical Learning





Photograph-7-2 Tablet pavilion of Songyang Temple



Photograph-7-3 Tang stone tablet in Songyang Taoist Temple





Photograph-7-4 Hall of Saints of Songyang Academy of Classical Learning



Photograph-7-5 Lecture Hall of Songyang Academy of Classical Learning





Photograph-7-6 Daotong Temple of Songyang Academy of Classical Learning



Photograph-7-7 Library of Buddhist Scriptures of Songyang Academy of Classical Learning





Photograph-7-8 Stele gallery of Songyang Academy of Classical Learning



Photograph-7-9 Cypress tree honoured "General" in Songyang Academy of Classical Learning





Photograph-8-1 Outer view of Observatory



Photograph-8-2 Outer view of Observatory





Photograph-8-3 East and west rooms on the top of Observatory



Photograph-8-4 Gate and screen wall of Observatory





Photograph-8-5 Ji-gate of Observatory

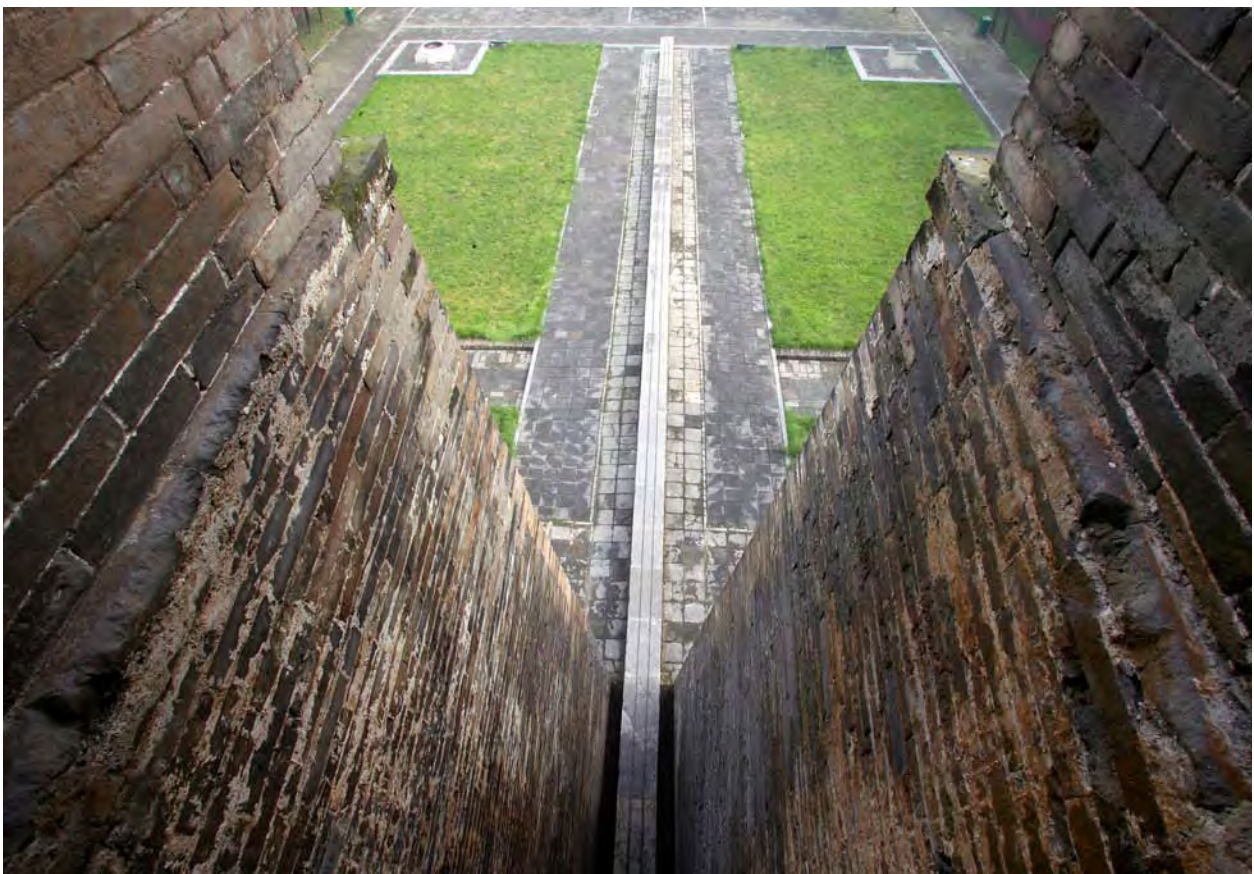


Photograph-8-6 Zhougong Sundial Platform





Photograph-8-7 Water-injecting trough of the sundial



Photograph-8-8 Sundial





Photograph-8-9 Detail of water-discharging trough of the sundial



Photograph-8-10 Steps at eastern side of Observatory





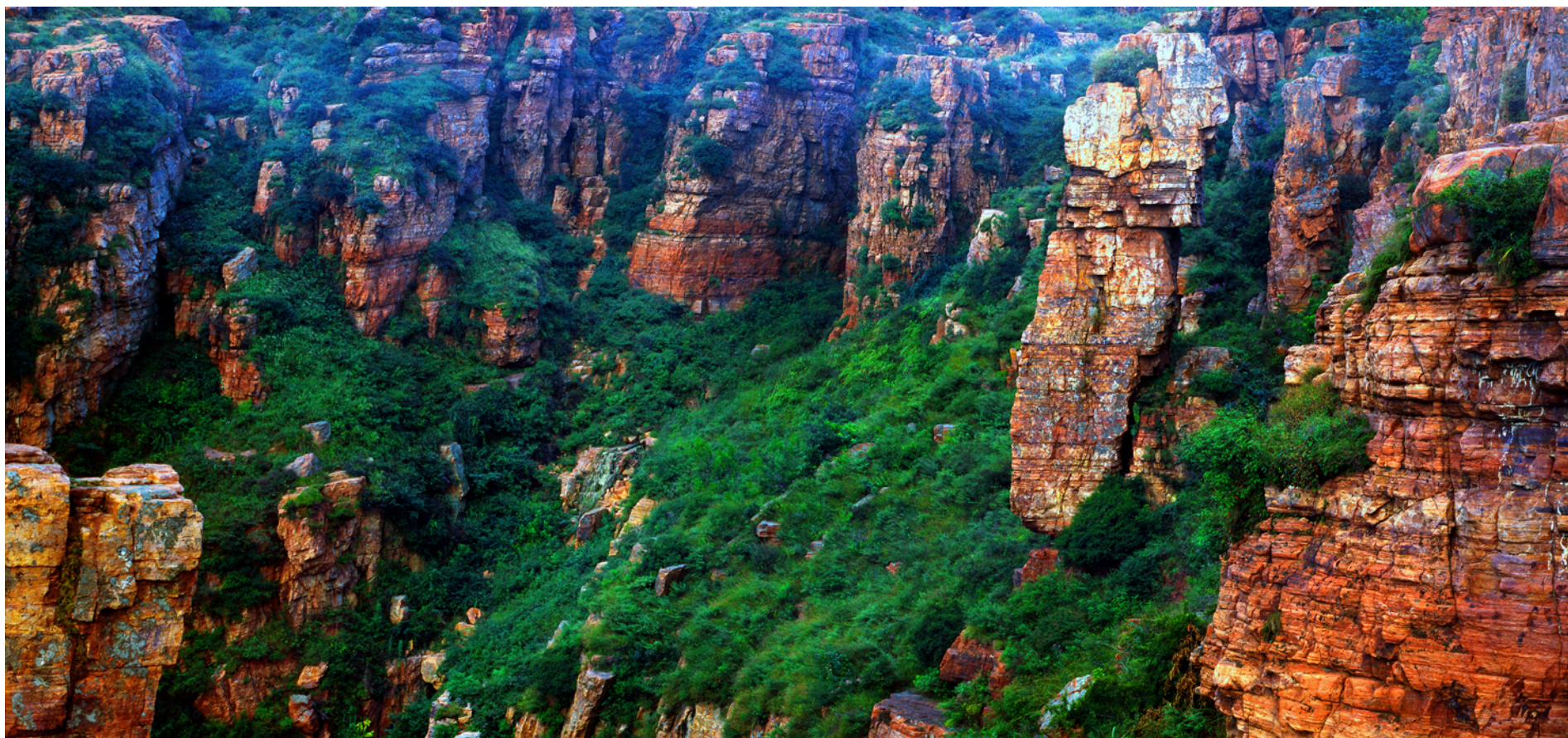
Photograph-9-1 Scenery of Mount Songshan





Photograph-9-2 Mount Taishi in Autumn





Photograph-9-3 Jianshan Valley at the eastern foot of Mount Songshan



**7.a-3 Slides**

(to be attached)

**7.a-4 Video materials**

(to be attached)

**7.a-5 Image inventory and photograph and audiovisual authorization form****Table 7-3: Image inventory and photograph and audiovisual authorization form**

<b>Id. No</b>	<b>Format (slide/print/video)</b>	<b>ID No &amp; illustration of photo</b>	<b>Date of photo (y/m)</b>	<b>Photographer/director of video</b>	<b>Copyright owner (if different than photographer/director of video)</b>	<b>Contact details of copyright owner (name, address, telephone/fax, and e-mail)</b>	<b>Non-exclusive cession of rights</b>
1	Dwg	Drawing 1-0-1 ~ Drawing 1-0-5	1964	Work Team of Cultural Relics of Henan Culture Bureau	Zhengzhou Municipal Administration of Cultural Heritage	81, Longhai Rd, Zhengzhou, Henan TEL: 86-0371-67189318 FAX: 86-0371-67189318 E-mail: zccxxzx@163.com	Y
2	Dwg	Drawing 1-A-1 ~ Drawing 1-K-5	2007/8	School of Architecture in Tsinghua University	Idem	Idem	Y
3	Dwg	Drawing 2-0-1 ~ Drawing 2-0-6	1964	Work Team of Cultural Relics of Henan Culture Bureau	Idem	Idem	
4	Dwg	Drawing 3-0-1 ~ Drawing 3-0-6	1964	Work Team of Cultural Relics of Henan Culture Bureau	Idem	Idem	
5	Dwg	Drawing 4-0-1 ~ Drawing 4-0-3	1985/8	Henan Research Institute of Ancient Architecture Protection	Idem	Idem	
6	Dwg	Drawing 5-A-1 ~ Drawing 5-D-5	2007/8	School of Architecture in Tsinghua University	Idem	Idem	
7	Dwg	Drawing 5-E-1 ~ Drawing 5-E-7	1981/5	Institute of Antiquities Preservation Sciences of the People's Republic of China	Idem	Idem	





Id. No	Format (slide/print/video)	ID No & illustration of photo	Date of photo (y/m)	Photographer/director of video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (name, address, telephone/fax, and e-mail)	Non-exclusive cession of rights
8	Dwg	Drawing5-F-1 ~ Drawing5-F-5	2002	Surveying and Mapping Colleague of People's Liberation Army	Idem	Idem	
9	Dwg	Drawing6-S-1 ~ Drawing6-E-5	2003	Henan Research Institute of Ancient Architecture Protection	Idem	Idem	
10	Dwg	Drawing7-A-1 ~ Drawing7-D-7	2007/8	School of Architecture in Tsinghua University	Idem	Idem	
11	Dwg	Drawing8-A-1 ~ Drawing8-C-1	1975	Henan Provincial Museum	Idem	Idem	
1		Photo0-1	2005/9	Zhao Yazhou	Zhengzhou Municipal Administration of Cultural Heritage	81 Longhai Road, Zhengzhou, Henan TEL: 86-0371-67189318 FAX: 86-0371-67189318 E-mail: zzccxxzx@163.com	Y
2		Photo1-1	2005/5	Zheng Taisen	Idem	Idem	Y
3		Photo1-2	2004/9	Zheng Taisen	Idem	Idem	Y
4		Photo1-3	2007/8	Zheng Taisen	Idem	Idem	Y
5		Photo1-4	2007/8	Zheng Taisen	Idem	Idem	Y
6		Photo1-5	2007/8	Zheng Taisen	Idem	Idem	Y
7		Photo1-6	2007/8	Zheng Taisen	Idem	Idem	Y
8		Photo1-7	2007/11	Wang Weibo	Idem	Idem	Y
9		Photo1-8	2006/10	Li Weiguo	Idem	Idem	Y
10		Photo1-9	2007/8	Zheng Taisen	Idem	Idem	Y
11		Photo1-10	2007/8	Qiao Baogang	Idem	Idem	Y
12		Photo1-11	2006/10	Li Weiguo	Idem	Idem	Y
13		Photo1-12	2003/11	Zheng Taisen	Idem	Idem	Y
14		Photo1-13	2006/10	Li Weiguo	Idem	Idem	Y
15		Photo1-14	2006/10	Li Weiguo	Idem	Idem	Y
16		Photo1-15	2003/11	Zheng Taisen	Idem	Idem	Y
17		Photo1-16	2007/8	Zheng Taisen	Idem	Idem	Y
18		Photo1-17	2007/11	Wan Weibo	Idem	Idem	Y
19		Photo1-18	2005/5	Zheng Taisen	Idem	Idem	Y
20		Photo1-19	2007/8	Zheng Taisen	Idem	Idem	Y
21		Photo1-20	2007/8	Zheng Taisen	Idem	Idem	Y
22		Photo1-21	2007/11	Wang Weibo	Idem	Idem	Y



<b>Id. No</b>	<b>Format (slide/print/video)</b>	<b>ID No &amp; illustration of photo</b>	<b>Date of photo (y/m)</b>	<b>Photographer/director of video</b>	<b>Copyright owner (if different than photographer/director of video)</b>	<b>Contact details of copyright owner (name, address, telephone/fax, and e-mail)</b>	<b>Non-exclusive cession of rights</b>
23		Photo1-22	2007/11	Wang Weibo	Idem	Idem	Y
24		Photo1-23	2007/11	Wang Weibo	Idem	Idem	Y
25		Photo1-24	2007/11	Wang Weibo	Idem	Idem	Y
26		Photo1-25	2007/8	Qiao Baogang	Idem	Idem	Y
27		Photo2-1	2006/10	Li Weiguo	Idem	Idem	Y
28		Photo2-2	2006/10	Li Weiguo	Idem	Idem	Y
29		Photo2-3	2003/10	Zheng Taisen	Idem	Idem	Y
30		Photo2-4	2003/10	Zheng Taisen	Idem	Idem	Y
31		Photo3-1	2006/10	Li Weiguo	Idem	Idem	Y
32		Photo3-2	2006/10	Li Weiguo	Idem	Idem	Y
33		Photo3-3	2004/8	Zheng Taisen	Idem	Idem	Y
34		Photo3-4	2006/10	Li Weiguo	Idem	Idem	Y
35		Photo4-1	2007/7	Zheng Taisen	Idem	Idem	Y
36		Photo4-2	2004/1	Zheng Taisen	Idem	Idem	Y
37		Photo4-3	2004/10	Zheng Taisen	Idem	Idem	Y
38		Photo4-4	2003/09	Zheng Taisen	Idem	Idem	Y
39		Photo4-5	2007/6	Zhao Yazhou	Idem	Idem	Y
40		Photo4-6	2006/10	Li Weiguo	Idem	Idem	Y
41		Photo4-7	2007/8	Zheng Taisen	Idem	Idem	Y
42		Photo4-8	2007/8	Zheng Taisen	Idem	Idem	Y
43		Photo5-1	2003/10	Zheng Taisen	Idem	Idem	Y
44		Photo5-2	2004/9	Zheng Taisen	Idem	Idem	Y
45		Photo5-3	2004/9	Zheng Taisen	Idem	Idem	Y
46		Photo5-4	2007/11	Zhao Yazhou	Idem	Idem	Y
47		Photo5-5	2007/08	Zheng Taisen	Idem	Idem	Y
48		Photo5-6	2007/8	Zheng Taisen	Idem	Idem	Y
49		Photo5-7	2006/10	Li Weiguo	Idem	Idem	Y
50		Photo5-8	2003/10	Zheng Taisen	Idem	Idem	Y
51		Photo5-9		Youban Taitei (Japanese)	Idem	Idem	Y
52		Photo5-10		Youban Taitei (Japanese)	Idem	Idem	Y
53		Photo5-11	2007/7	Guo Daiheng	Idem	Idem	Y
54		Photo5-12		Youban Taitei (Japanese)	Idem	Idem	Y
55		Photo5-13	2004/12	Zheng Taisen	Idem	Idem	Y
56		Photo5-14	2006/10	Li Weiguo	Idem	Idem	Y
57		Photo5-15	2004/2	Zheng Taisen	Idem	Idem	Y
58		Photo5-16	2006/10	Zheng Taisen	Idem	Idem	Y
59		Photo5-17	2004/2	Zheng Taisen	Idem	Idem	Y
60		Photo5-18	2006/10	Zheng Taisen	Idem	Idem	Y
61		Photo5-19	2007/11	Zheng Taisen	Idem	Idem	Y



<b>Id. No</b>	<b>Format (slide/print/video)</b>	<b>ID No &amp; illustration of photo</b>	<b>Date of photo (y/m)</b>	<b>Photographer/ director of video</b>	<b>Copyright owner (if different than photographer/ director of video)</b>	<b>Contact details of copyright owner (name, address, telephone/fax, and e-mail)</b>	<b>Non-exclusive cession of rights</b>
62		Photo5-20	2007/11	Wang Weibo	Idem	Idem	Y
63		Photo5-21	2004/2	Zheng Taisen	Idem	Idem	Y
64		Photo5-22	2006/10	Li Weiguo	Idem	Idem	Y
65		Photo5-23	2006/10	Li Weiguo	Idem	Idem	Y
66		Photo5-24	2006/10	Li Weiguo	Idem	Idem	Y
67		Photo5-25	2006/10	Zheng Taisen	Idem	Idem	Y
68		Photo5-26	2005/8	Guo Daiheng	Idem	Idem	Y
69		Photo5-27	2007/11	Wang Weibo	Idem	Idem	Y
70		Photo5-28	2007/11	Wang Weibo	Idem	Idem	Y
71		Photo5-29	2007/11	Wang Weibo	Idem	Idem	Y
72		Photo5-30	2007/8	Zheng Taisen	Idem	Idem	Y
73		Photo5-31	2007/7	Guo Daiheng	Idem	Idem	Y
74		Photo5-32	2006/10	Li Weiguo	Idem	Idem	Y
75		Photo5-33	2004/8	Zheng Taishen	Idem	Idem	Y
76		Photo5-34	2007/11	Wang Weibo	Idem	Idem	Y
77		Photo5-35	2004/8	Zheng Taisen	Idem	Idem	Y
78		Photo5-36	2004/8	Zheng Taisen	Idem	Idem	Y
79		Photo5-37	2004/8	Zheng Taisen	Idem	Idem	Y
80		Photo5-38	2007/11	Wang Weibo	Idem	Idem	Y
81		Photo5-39	2003/11	Zheng Taisen	Idem	Idem	Y
82		Photo5-40	2004/1	Zheng Taisen	Idem	Idem	Y
83		Photo5-41	2006/10	Zhao Yazhou	Idem	Idem	Y
84		Photo5-42	2006/10	Li Weiguo	Idem	Idem	Y
85		Photo5-43	2007/8	Zheng Taisen	Idem	Idem	Y
86		Photo5-44	2007/8	Zheng Taisen	Idem	Idem	Y
87		Photo5-45	2007/8	Zheng Taisen	Idem	Idem	Y
88		Photo5-46	2006/10	Li Weiguo	Idem	Idem	Y
89		Photo5-47	2006/10	Li Weiguo	Idem	Idem	Y
90		Photo5-48	2007/11	Wang Weibo	Idem	Idem	Y
91		Photo5-49	2007/8	Zheng Taisen	Idem	Idem	Y
92		Photo5-50	2007/8	Zheng Taisen	Idem	Idem	Y
93		Photo5-51	2006/10	Li Weiguo	Idem	Idem	Y
94		Photo5-52	2007/11	Wang Weibo	Idem	Idem	Y
95		Photo5-53	2006/10	Li Weiguo	Idem	Idem	Y
96		Photo5-54	2007/11	Wang Weibo	Idem	Idem	Y
97		Photo5-55	2006/10	Li Weiguo	Idem	Idem	Y
98		Photo5-56	2007/8	Zheng Taisen	Idem	Idem	Y
99		Photo5-57	2007/8	Zheng Taisen	Idem	Idem	Y
100		Photo5-58	2007/8	Zheng Taisen	Idem	Idem	Y
101		Photo6-1	2007/8	Zheng Taisen	Idem	Idem	Y
102		Photo6-2	2007/8	Zheng Taisen	Idem	Idem	Y



<b>Id. No</b>	<b>Format (slide/print/video)</b>	<b>ID No &amp; illustration of photo</b>	<b>Date of photo (y/m)</b>	<b>Photographer/director of video</b>	<b>Copyright owner (if different than photographer/director of video)</b>	<b>Contact details of copyright owner (name, address, telephone/fax, and e-mail)</b>	<b>Non-exclusive cession of rights</b>
103		Photo6-3	2007/8	Zheng Taisen	Idem	Idem	Y
104		Photo6-4	2007/7	Guo Daiheng	Idem	Idem	Y
105		Photo6-5	2007/11	Wang Weibo	Idem	Idem	Y
106		Photo6-6	2007/8	Zheng Taisen	Idem	Idem	Y
107		Photo6-7	2007/8	Zheng Taisen	Idem	Idem	Y
108		Photo6-8	2007/8	Zheng Taisen	Idem	Idem	Y
109		Photo6-9	2007/8	Zheng Taisen	Idem	Idem	Y
110		Photo6-10	2007/11	Wang Weibo	Idem	Idem	Y
111		Photo6-11	2007/11	Wang Weibo	Idem	Idem	Y
112		Photo7-1	2007/11	Wang Weibo	Idem	Idem	Y
113		Photo7-2	2007/8	Zheng Taisen	Idem	Idem	Y
114		Photo7-3	2006/10	Li Weiguo	Idem	Idem	Y
115		Photo7-4	2007/11	Wang Weibo	Idem	Idem	Y
116		Photo7-5	2006/10	Li Weiguo	Idem	Idem	Y
117		Photo7-6	2007/8	Zheng Taisen	Idem	Idem	Y
118		Photo7-7	2006/10	Li Weiguo	Idem	Idem	Y
119		Photo7-8	2007/8	Zheng Taisen	Idem	Idem	Y
120		Photo7-9	2004/10	Zheng Taisen	Idem	Idem	Y
121		Photo8-1	2007/8	Zheng Taisen	Idem	Idem	Y
122		Photo8-2	2007/11	Wang Weibo	Idem	Idem	Y
123		Photo8-3	2004/9	Zheng Taisen	Idem	Idem	Y
124		Photo8-4	2007/8	Zheng Taisen	Idem	Idem	Y
125		Photo8-5	2006/10	Li Weiguo	Idem	Idem	Y
126		Photo8-6	2006/10	Li Weiguo	Idem	Idem	Y
127		Photo8-7	2007/8	Zheng Taisen	Idem	Idem	Y
128		Photo8-8	2007/8	Zheng Taisen	Idem	Idem	Y
129		Photo8-9	2007/8	Zheng Taisen	Idem	Idem	Y
130		Photo8-10	2007/8	Zheng Taisen	Idem	Idem	Y
131		Photo 9-1	2006/10	Zheng Taisen	Idem	Idem	Y
132		Photo 9-2	2006/10	Zheng Taisen	Idem	Idem	Y
133		Photo 9-3	2007/10	Zhao Yazhou	Idem	Idem	Y
1	Slide				Zhengzhou Municipal Administration of Cultural Heritage	81, Longhai Rd, Zhengzhou, Henan TEL: 86-0371-67189318 FAX: 86-0371-67189318 E-mail: zzccxxzx@163.com	
2							
3							
4							
5							
6							
	VCD						





## **7.b. Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property**

- 7.b-1. The Taishi Que Gates and the Zhongyue Temple  
The Taishi Que Gates: Circular of the State Council on the Announcement of the First Group of State Priority Protected Historic Sites (G.W.X.Z No. 40) (extract)  
The Zhongyue Temple: Circular of the State Council on the Announcement of the Fifth Group of State Priority Protected Historic Sites and on Combination with the Existing State Priority Protected Historic Sites (G. F [2001] No. 25) (extract)
- 7.b-2. The Shaoshi Que Gates: Circular of the State Council on the Announcement of the First Group of State Priority Protected Historic Sites (G.W.X.Z No. 40) (extract)
- 7.b-3. The Qimu Que Gates: Circular of the State Council on the Announcement of the First Group of State Priority Protected Historic Sites (G.W.X.Z No. 40) (extract)
- 7.b-4. The Songyue Temple Pagoda: Circular of the State Council on the Announcement of the First Group of State Priority Protected Historic Sites (G.W.X.Z No. 40) (extract)
- 7.b-5. The architectural complex in Shaolin Temple (the Kernel Compound, the Chuzu Temple, and the Pagoda Forest)  
Kernel Compound: Circular of Henan People's Committee Concerning the Announcement of the First Group of Officially Protected Heritage Sites (Y.W.Z No. 833) (extract)  
Chuzu Temple: Circular of the State Council on the Announcement of the Fourth Group of State Priority Protected Historic Sites (G. F. [1996] No. 47) (extract)  
Pagoda Forest: Circular of the State Council on the Announcement of the Fourth Group of State Priority Protected Historic Sites (G. F. [1996] No. 47) (extract)
- 7.b-6. The Huishan Temple: Circular of the State Council on the Announcement of the Fifth Group of State Priority Protected Historic Sites and on Combination with the Existing State Priority Protected Historic Sites (G. F [2001] No. 25) (extract)
- 7.b-7. The Songyang Academy of Classical Learning: Circular of the State Council on the Announcement of the Fifth Group of State Priority Protected Historic Sites and on Combination with the Existing State Priority Protected Historic Sites (G. F [2001] No. 25) (extract)
- 7.b-8. The Observatory: Circular of the State Council on the Announcement of the First Group of State Priority Protected Historic Sites (G.W.X.Z No. 40) (extract)
- 7.b-9. Constitution of the People's Republic of China (extract)
- 7.b-10. Law of the People's Republic of China on the Protection of Cultural Relics (extract)
- 7.b-11. Rules for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics (extract)
- 7.b-12. Measures on the Protection and Management of the World Cultural Heritage
- 7.b-13. Rules of Henan Province on Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics (extract)
- 7.b-14. Regulations on the Conservation and Management of Historic Monuments of Mount Songshan in Dengfeng, Zhengzhou City
- 7.b-15. Master Plan for the Conservation of Historic Monuments of Mount Songshan in



### Dengfeng Municipality

- 7.b-16. Regulations on the Conservation and Management of Historic Monuments of Mount Songshan in Zhengzhou City
- 7.b-17. Circular of Dengfeng People's Government on Conservation and Management of Historic Monuments of Mount Songshan
- 7.b-18. Rules and Regulations of Dengfeng Municipal Administration of Culture Heritage on Cultural Heritage Conservation and Management (Extract)
- 7.b-19. Rules and Regulations on Cultural Heritage Conservation and Management at Worship Places in Dengfeng Municipality
- 7.b-20. Circular of Dengfeng People's Government on Reinforcing Fire Protection Management of Historic Monuments of Mount Songshan
- 7.b-21. Circular of Dengfeng People's Government on Conservation and Management of Ancient and Famous Trees of Historic Monuments of Mount Songshan
- 7.b-22. Village Regulations of Zhongyue Village on the Conservation of the Taishi Que Gates and Zhongyue Temple
- 7.b-23. Village Regulations of Xishilipu Village on the Conservation of the Shaoshi Que Gates and Huishan Temple
- 7.b-24. Convention of Songxiyuan Residents' Committee on the Conservation of the Qimu Que Gates and Songyang Academy of Classical Learning
- 7.b-25. Regulations of Songshan Village on the Conservation of Songyue Temple Pagoda
- 7.b-26. Regulations of Shaolinsi Residents' Committee on the Conservation of Architectural Complex of Shaolin Temple
- 7.b-27. Village Regulations of Gaocheng Village on the Conservation of the Observatory

## 7.b-1 The Taishi Que Gates and the Zhongyue Temple

### The Taishi Que Gates

Circular of the State Council on the Announcement of the First Group of State Priority Protected Historic Sites(G.W.X.Z No. 40) (extract)

The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries and commissions, all offices of and organizations directly under the State Council, and Chinese Academy of Sciences,

The list of the first group of state priority protected historic sites proposed by the Ministry of Culture (180 in total) has been approved by the State Council and is now released. The Ministry of Culture should continue to select, among province (autonomous region and municipality) protected heritage sites, those of great historical, artistic or scientific value, report to the State Council for approval and announcement, and cooperate with related local governments and departments to enhance the management and conservation work.

The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government should, according to the "Provisional Regulations on the Protection and Control of Cultural Relics", ask related departments to delimit the protected areas, put up signs and notices, and gradually establish scientific records and files for state priority protected historic sites in the short term, and should, in the meantime, urge the people's committees of related counties and cities to promote the conservation and management of state priority protected historic sites in their administrative areas.



4 March 1961

CC: Central bureaus, the General Office of the CPC Central Committee, the General Office of the Standing Committee of the National People's Congress, the Supreme People's Court, the Supreme People's Procuratorate

### (III) Ancient architectures and historical memorial buildings(77 in total)

Serial No.	Class No.	Name	Dynasty	Location	Remarks
48	1	Taishi Que Gates	Eastern Han Dynasty	Dengfeng County of Henan Province	

#### The Zhongyue Temple

Circular of the State Council on the Announcement of the Fifth Group of State Priority Protected Historic Sites and on Combination with the Existing State Priority Protected Historic Sites(G. F 2001]No. 25) (extract)

The people's governments of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries, commissions and organizations directly under the State Council,

The fifth group of state priority protected historic sites (518 in total) and the projects for their combination with the existing state priority protected historic sites (23 in total) proposed by the Ministry of Culture have been approved by the State Council and are now announced.

All local governments and related departments should, according to the *Law of the People's Republic of China on the Protection of Cultural Relics* and other related regulations, further implement the principles and policies of "giving priority to protection and rescue" and "effective protection, reasonable utilization and strengthened management", correctly handle the relationship between the protection and utilization of cultural relics, earnestly promote the conservation and management of state priority protected historic sites, and make new contributions to promoting socialist ideological progress and patriotic spirit and enhancing national pride and cohesion for the great rejuvenation of the Chinese nation.

The State Council of the People's Republic of China

25 June 2001

List of the Fifth Group of State Priority Protected Historic Sites (518 in total)

### (III) Ancient architectures(248)

Serial No.	Class No.	Name	Dynasty	Location
357	163	Zhongyue Temple	Qing Dynasty	Dengfeng Municipality of Henan Province

#### 7.b-2 The Shaoshi Que Gates

Circular of the State Council on the Announcement of the First Group of State Priority Protected Historic Sites (G.W.X.Z No. 40) (extract)



The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries and commissions, all offices of and organizations directly under the State Council, and Chinese Academy of Sciences,

The list of the first group of state priority protected historic sites proposed by the Ministry of Culture (180 in total) has been approved by the State Council and is now released. The Ministry of Culture should continue to select, among province (autonomous region and municipality) protected heritage sites, those of great historical, artistic or scientific value, report to the State Council for approval and announcement, and cooperate with related local governments and departments to enhance the management and conservation work.

The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government should, according to the "Provisional Regulations on the Protection and Control of Cultural Relics", ask related departments to delimit the protected areas, put up signs and notices, and gradually establish scientific records and files for state priority protected historic sites in the short term, and should, in the meantime, urge the people's committees of related counties and cities to promote the conservation and management of state priority protected historic sites in their administrative areas.

4 March 1961

CC: Central bureaus, the General Office of the CPC Central Committee, the General Office of the Standing Committee of the National People's Congress, the Supreme People's Court, the Supreme People's Procuratorate

#### (IV) Ancient architectures and historical memorial buildings(77 in total)

Serial No.	Class No.	Name	Dynasty	Location	Remarks
49	2	Shaoshi Que Gates	Eastern Han Dynasty	Dengfeng County of Henan Province	

#### 7.b-3 The Qimu Que Gates

Circular of the State Council on the Announcement of the First Group of State Priority Protected Historic Sites(G.W.X.Z No. 40) (extract)

The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries and commissions, all offices of and organizations directly under the State Council, and Chinese Academy of Sciences,

The list of the first group of state priority protected historic sites proposed by the Ministry of Culture (180 in total) has been approved by the State Council and is now released. The Ministry of Culture should continue to select, among province (autonomous region and municipality) protected heritage sites, those of great historical, artistic or scientific value, report to the State Council for approval and announcement, and cooperate with related local governments and departments to enhance the management and conservation work.

The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government should, according to the "Provisional Regulations on the Protection and Control of Cultural Relics", ask related departments to delimit the protected areas, put up signs and notices, and gradually establish scientific records and files for state priority protected historic sites in the short term, and should, in the meantime, urge the people's





committees of related counties and cities to promote the conservation and management of state priority protected historic sites in their administrative areas.

4 March 1961

CC: Central bureaus, the General Office of the CPC Central Committee, the General Office of the Standing Committee of the National People's Congress, the Supreme People's Court, the Supreme People's Procuratorate

#### (V) Ancient architectures and historical memorial buildings(77 in total)

Serial No.	Class No.	Name	Dynasty	Location	Remarks
50	3	Qimu Que Gates	Eastern Han Dynasty	Dengfeng County of Henan Province	

#### 7.b-4 The Songyue Temple Pagoda

Circular of the State Council on the Announcement of the First Group of State Priority Protected Historic Sites (G.W.X.Z No. 40) (extract)

The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries and commissions, all offices of and organizations directly under the State Council, and Chinese Academy of Sciences,

The list of the first group of state priority protected historic sites proposed by the Ministry of Culture (180 in total) has been approved by the State Council and is now released. The Ministry of Culture should continue to select, among province (autonomous region and municipality) protected heritage sites, those of great historical, artistic or scientific value, report to the State Council for approval and announcement, and cooperate with related local governments and departments to enhance the management and conservation work.

The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government should, according to the "Provisional Regulations on the Protection and Control of Cultural Relics", ask related departments to delimit the protected areas, put up signs and notices, and gradually establish scientific records and files for state priority protected historic sites in the short term, and should, in the meantime, urge the people's committees of related counties and cities to promote the conservation and management of state priority protected historic sites in their administrative areas.

4 March 1961

CC: Central bureaus, the General Office of the CPC Central Committee, the General Office of the Standing Committee of the National People's Congress, the Supreme People's Court, the Supreme People's Procuratorate

#### (VI) Ancient architectures and historical memorial buildings(77 in total)

Serial No.	Class No.	Name	Dynasty	Location	Remarks
.....					
61	14	Songyue Temple Pagoda	Northern Wei Dynasty	Dengfeng County of Henan Province	
.....					



## **7.b-5 The architectural complex in Shaolin Temple (the Kernel Compound, the Chuzu Temple, and the Pagoda Forest)**

### **The Kernel compound**

Circular of Henan People's Committee Concerning the Announcement of the First Group of Officially Protected Heritage Sites (Y.W.Z No. 833) (extract)

Commissioners' offices, organizations directly under the people's committees of all municipalities and counties, commissions, offices, departments, companies and institutions,

Since Henan People's Committee announced "The First Group of Officially Protected Heritage Sites in the counties (municipalities) of Henan Province" in 1956, cultural heritage conservation has been strengthened by various localities, and great achievements have been made. Nevertheless, after years of investigation, it has been found that the original list of protected historic sites is not accurate enough; in addition, a group of important cultural heritages of historical and artistic value and commemorative significance have been found successively. In order to improve cultural heritage conservation, 253 sites among those previously announced and newly found have been selected as the first group of province protected historic sites, according to "Provisional Regulations on the Protection and Control of Cultural Relics" issued by the State Council. The new list attached hereto is now released, and "The First Group of Officially Protected Heritage Sites in the counties (municipalities) of Henan Province" announced by Henan People's Committee in 1956 is invalidated.

After receiving the notice, the people's committees of all municipalities and counties should ask related departments to delimit the scope of protection, put up signs and notices, arrange special management staff and establish records and files for the first group of state priority protected historic sites in Henan Province (otherwise listed) and the first group of officially protected heritage sites in Henan Province, and urge relevant units to improve their daily work of conservation and management according to the "Provisional Regulations on the Protection and Control of Cultural Relics" and "Provisional Rules on Management and Conservation of Cultural Heritage in Henan Province".

Enclosure: "The First Group of Officially Protected Heritage Sites in Henan Province"

The People's Committee of Henan Province (Seal)

20 June 1963

CC: No. 2 Office of the State Council, the Ministry of Culture, CPC Hunan Provincial Committee, committees of all localities, municipalities and counties, Henan Provincial Higher People's Court, the People's Procuratorate of Henan Province, Zhengzhou Railway Bureau, the Yellow River Conservancy Committee, Henan Provincial Trade Union, Henan Provincial Women's Federation, Henan Provincial Federation of Industry and Commerce, Henan Research Institute of Culture and History and Henan Research Institute of History (two copies filed)

"The First Group of Officially Protected Heritage Sites in Henan Province" (267 in total)

Announced on 20 June 1963



### (III) Ancient architectures and historical memorial buildings(62 in total)

Serial No.	Class No.	Name	Dynasty	Location	Remarks
33	12	Shaolin Temple and Pagoda Forest	From the Tang Dynasty to the Qing Dynasty	Shaolinsi Village, Dengfeng County	Including Tongguang Pagoda and Fahua Pagoda to the east of the temple

.....

#### The Chuzu Temple

Circular of the State Council on the Announcement of the Fourth Group of State Priority Protected Historic Sites(G. F.[1996]No. 47) (extract)

The people's governments of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries and commissions of the State Council and all organizations directly under the State Council,

The fourth group of state priority protected historic sites proposed by the Cultural Heritage Department (250 in total) has been approved by the State Council and is now announced.

China is an ancient civilization with a long history and abundant cultural heritages. The proper protection and use of the precious historical and cultural heritages is very important for correctly understanding the Chinese nation's development history, inheriting and carrying forward excellent national traditions, enhancing national confidence and cohesion, and building socialism with Chinese characteristics. All local governments should further implement the principle of "giving priority to protection and rescue" according to laws and regulations including the Law of the People's Republic of China on the Protection of Cultural Relics. Efforts should be devoted to the conservation and management of state priority protected historic sites in their areas so that they can play a greater role in promoting the Chinese culture and socialist material and ideological development.

The State Council of the People's Republic of China

20 November 1996

List of the Fourth Group of State Priority Protected Historic Sites (250 in total)

### (III) Ancient architectures (110 in total)

Serial No.	Class No.	Name	Dynasty	Location
89	11	Chuzu Temple and Pagoda Forest of Shaolin Temple	From the Tang Dynasty to the Qing Dynasty	Dengfeng Municipality of Henan Province

#### The Pagoda Forest

Circular of the State Council on the Announcement of the Fourth Group of State Priority Protected Historic Sites(G. F.[1996]No. 47) (extract)

The people's governments of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries and commissions of the State Council and all organizations directly under the State Council,

The fourth group of state priority protected historic sites proposed by the Cultural Heritage



Department (250 in total) has been approved by the State Council and is now announced.

China is an ancient civilization with a long history and abundant cultural heritages. The proper protection and use of the precious historical and cultural heritages is very important for correctly understanding the Chinese nation’s development history, inheriting and carrying forward excellent national traditions, enhancing national confidence and cohesion, and building socialism with Chinese characteristics. All local governments should further implement the principle of “giving priority to protection and rescue” according to laws and regulations including the Law of the People’s Republic of China on the Protection of Cultural Relics. Efforts should be devoted to the conservation and management of state priority protected historic sites in their areas so that they can play a greater role in promoting the Chinese culture and socialist material and ideological development.

The State Council of the People’s Republic of China

20 November 1996

List of the Fourth Group of State Priority Protected Historic Sites (250 in total)

**(IV) Ancient architectures (110 in total)**

Serial No.	Class No.	Name	Dynasty	Location
89	11	Chuzu Temple and Pagoda Forest of Shaolin Temple	From the Tang Dynasty to the Qing Dynasty	Dengfeng Municipality of Henan Province

**7.b-6 The Huishan Temple**

Circular of the State Council on the Announcement of the Fifth Group of State Priority Protected Historic Sites and on Combination with the Existing State Priority Protected Historic Sites(G. F[2001]No. 25) (extract)

The people’s governments of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries, commissions and organizations directly under the State Council,

The fifth group of state priority protected historic sites (518 in total) and the projects for their combination with the existing state priority protected historic sites (23 in total) proposed by the Ministry of Culture have been approved by the State Council and are now announced.

All local governments and related departments should, according to the Law of the *People’s Republic of China on the Protection of Cultural Relics* and other related regulations, further implement the principles and policies of “giving priority to protection and rescue” and “effective protection, reasonable utilization and strengthened management”, correctly handle the relationship between the protection and utilization of cultural relics, earnestly promote the conservation and management of state priority protected historic sites, and make new contributions to promoting socialist ideological progress and patriotic spirit and enhancing national pride and cohesion for the great rejuvenation of the Chinese nation.

The State Council of the People’s Republic of China

25 June 2001

List of the Fifth Group of State Priority Protected Historic Sites (518 in total)





#### (IV) Ancient architectures(248)

Serial No.	Class No.	Name	Dynasty	Location
354	160	Huishan Temple	From the Yuan Dynasty to the Qing Dynasty	Dengfeng Municipality of Henan Province

.....

#### 7.b-7 The Songyang Academy of Classical Learning

Circular of the State Council on the Announcement of the Fifth Group of State Priority Protected Historic Sites and on Combination with the Existing State Priority Protected Historic Sites (G. F [2001] No. 25) (extract)

The people's governments of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries, commissions and organizations directly under the State Council,

The fifth group of state priority protected historic sites (518 in total) and the projects for their combination with the existing state priority protected historic sites (23 in total) proposed by the Ministry of Culture have been approved by the State Council and are now announced.

All local governments and related departments should, according to the *Law of the People's Republic of China on the Protection of Cultural Relics* and other related regulations, further implement the principles and policies of "giving priority to protection and rescue" and "effective protection, reasonable utilization and strengthened management", correctly handle the relationship between the protection and utilization of cultural relics, earnestly promote the conservation and management of state priority protected historic sites, and make new contributions to promoting socialist ideological progress and patriotic spirit and enhancing national pride and cohesion for the great rejuvenation of the Chinese nation.

The State Council of the People's Republic of China

25 June 2001

List of the Fifth Group of State Priority Protected Historic Sites (518 in total)

#### (V) Ancient architectures(248)

Serial No.	Class No.	Name	Dynasty	Location
460	18	Tang stone tablet of Songyang Academy of Classical Learning	Tang Dynasty	Dengfeng Municipality of Henan Province

#### 7.b-8 The Observatory

Circular of the State Council on the Announcement of the First Group of State Priority Protected Historic Sites(G.W.X.Z No. 40) (extract)

The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries and commissions, all offices of and organizations directly under the State Council, and Chinese Academy of Sciences,

The list of the first group of state priority protected historic sites proposed by the Ministry of



Culture (180 in total) has been approved by the State Council and is now released. The Ministry of Culture should continue to select, among province (autonomous region and municipality) protected heritage sites, those of great historical, artistic or scientific value, report to the State Council for approval and announcement, and cooperate with related local governments and departments to enhance the management and conservation work.

The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government should, according to the "Provisional Regulations on the Protection and Control of Cultural Relics", ask related departments to delimit the protected areas, put up signs and notices, and gradually establish scientific records and files for state priority protected historic sites in the short term, and should, in the meantime, urge the people's committees of related counties and cities to promote the conservation and management of state priority protected historic sites in their administrative areas.

4 March 1961

CC: Central bureaus, the General Office of the CPC Central Committee, the General Office of the Standing Committee of the National People's Congress, the Supreme People's Court, the

**(VII) Ancient architectures and historical memorial buildings(77 in total)**

Serial No.	Class No.	Name	Dynasty	Location	Remarks
.....					
97	50	Observatory	Yuan Dynasty	Dengfeng County of Henan Province	
.....					

**7.b-9 Constitution of the People's Republic of China**

(Passed by the 5<sup>th</sup> Session of the Standing Committee of the 5<sup>th</sup> People's Congress of the People's Republic of China on December 4, 1982)

(Extract)

**Article 22** The state protects sites of scenic and historical interest, valuable cultural monuments and heritage and other significant items of China's historical and cultural heritage.

**7.b-10. Law of the People's Republic of China on the Protection of Cultural Relics**

(Passed by the 30<sup>th</sup> Session of the Standing Committee of the 9<sup>th</sup> People's Congress of the People's Republic of China on October 28, 2002)

(Extract)

Chapter One General Provisions

**Article 2** The State places under its protection the following cultural heritage within the boundaries of the People's Republic of China:

(1) Sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings and murals that are of historical, artistic or scientific value;

.....

**Article 3** Immovable cultural heritage, such as sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings and murals as well as important



modern and contemporary historic sites and typical buildings, may, depending on their historical, artistic and scientific value, be designated respectively as major sites to be protected for their historical and cultural value at the national level, sites to be protected for their historical and cultural value at the provincial level, and sites to be protected for their historical and cultural value at the city or county level.

**Article 5** All cultural heritage remaining underground or in the inland waters or territorial seas within the boundaries of the Peoples Republic of China are owned by the State. Sites of ancient culture, ancient tombs and cave temples are owned by the State. Such immovable cultural heritage as memorial buildings, ancient architectural structures, stone carvings, murals and typical architectural structures of the modern and contemporary times, designated for protection by the State, except where otherwise provided for by regulations of the State, are owned by the State.

**Article 8** The department of cultural relics administration under the State Council shall take charge of the work concerning cultural relics protection throughout the country.

Local people's governments at various levels shall be responsible for the work of protecting cultural relics in their respective administrative jurisdictions. The departments of local people's governments at and above the county level that undertakes the protection of cultural relics shall supervise and administrate cultural relics protection within their respective administrative jurisdictions.

The relevant administrative departments of local people's governments at and above the county level shall be responsible for the relevant cultural relics protection work within their respective scope of duties.

.....

## Chapter Two Immovable Cultural Relics

**Article 13** The administrative department for cultural heritage under the State Council shall select sites from among the ones protected for their significant historical, artistic or scientific value at the provincial, city or county level and designate them as major sites to be protected for their historical and cultural value at the national level, or shall directly designate such major sites, and report them to the State Council for verification and announcement.

**Article 15** People's governments of provinces, autonomous regions, and municipalities directly under the Central Government and of cities and counties shall respectively delimit the necessary area of protection, put up signs and notices, and establish records and files for the historical and cultural sites protected at the corresponding levels and shall, in the light of different circumstances, establish special organs or assign fulltime persons to be responsible for control over these sites. The area of protection and records and files for the major historical and cultural sites protected at the national level shall be reported by the administrative department for cultural heritage under the people's governments of provinces, autonomous regions, or municipalities directly under the Central Government to the administrative department for cultural heritage under the State Council for the record.

.....

**Article 16** When drawing up plans for urban and rural construction, the people's governments at various levels must, according to the needs of cultural relics protection, see to it that the protective measures for the historical and cultural sites protected at different levels are first worked out through consultation by the departments of urban and rural construction planning



in conjunction with the departments of cultural relics administration, and that such measures are included in the plans.

**Article 17** No construction of additional projects or such operations as blasting, drilling and digging may be conducted within the protected area of sites.

.....

**Article 18** On the basis of the actual needs for the protection of cultural heritage and upon the approval of the peoples' government of the corresponding province, autonomous region, or municipality directly under the Central Government, a certain area for control of construction may be delimited around a site to be protected, and such an area shall be announced.

**Article 19** No facilities that pollute the sites to be protected or their environment may be put up within the protected area of these sites or the area for control of construction; and no activities that may adversely affect the safety and environment of these sites may be conducted. The present facilities that pollute the sites and their environment shall be brought under control within a specified time limit.

.....

### **7.b-11 Regulation for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics**

(Passed by the 8th executive meeting of the State Council on May 13, 2003)

(Extract)

#### Chapter One General Provisions

.....

**Article 3** All the incomes of the state-owned museums, memorials, and cultural relics protection entities shall be used for:

- (1) The preservation, exhibition, restoration and collection;
- (2) The repair and construction of the state-owned museums, memorial, and historical and cultural relics protection entities;
- (3) The safeguard of the cultural relics;
- (4) Archaeological investigation, exploration and excavation;
- (5) Scientific research, publicity, and education about the protection of cultural relics.

**Article 4** The administrative departments for cultural relics and the administrative departments for education, science and technology, press and publication, and broadcasting and television shall do a good job in the publicity and education about the protection of cultural relics.

**Article 5** The administrative department for cultural relics of the State Council and the administrative departments for cultural relics of people's governments of the provinces, autonomous regions, and the municipalities directly under the Central Government shall make scientific and technologic research programmes about the protection of cultural relics, take effective measures, promote the popularization and application of the scientific and technologic achievements in the area of the protecting cultural relics, and enhance the scientific and technologic level of the protection of cultural relics.

.....

#### Chapter Two Immovable Cultural Relics





**Article 8** Within 1 year as of the approval and announcement of a key historical and cultural site under the state protection, or a provincial-level entity of relics protection, the people's government of the province, autonomous region, or the municipality directly under the Central Government shall delimit the necessary scope of protection, put up signs and notices, establish records and files, set up special organs or assign full-time personnel to take charge of the management of this site.

.....

**Article 9** The protection scope for a cultural relics protection entity refers to the site itself and the area around it within certain boundaries subject to protection.

The scope of protection for a cultural relics protection entity shall be properly delimited in light of its category, scale, content, the history and reality of its surrounding environment, keep a safe distance from the entity of cultural relics protection itself, ensure its authenticity and integration.

**Article 10** The signs and notices of a cultural relics protection entity shall include the level, name, announcement organ, announcement date, the organ that put up the signs and the date, etc. The signs and notices of a cultural relics protection entity of a minority ethnic group autonomous region shall be written in standard Chinese Characters and the local popular minority characters.

**Article 11** The records and files of a cultural relics protection entity shall include the records of itself - the scientific and technologic materials, relevant documents and administrative management.

The records and files of a cultural relics protection entity shall make full use of written materials, audiovisual products, pictures, rubbings, copies and electronic texts to reflect effectively the content it carries.

**Article 12** The sites of ancient culture, ancient tombs, cave temples, and the state-owned ancient memorial buildings determined and announced as cultural relics protection entities shall be administered by the local people's governments at (above) the county level, or by the specified institutions. The other cultural relics protection entities shall be managed by the local people's governments at (above) the county level, or by the specified institutions with specially assigned personnel to be responsible for the management. Guardians may be hired to protect the said sites in the latter circumstance.

.....

**Article 13** The construction control area of a cultural relics protection entity refers to the area, beyond the protective scope of this site, in which the construction is limited in order to ensure the safety of the site and to protect the environment, the historical features and style of the site.

The construction control area of a cultural relics protection entity shall be properly delimited in light of the category, scale, content, and the history and reality of the surrounding environment of this site.

**Article 14** The construction control area of a historical and cultural site under state protection shall be subject to the approval of the people's government of the province, autonomous region, or the municipality directly under the Central Government, shall be delimited and announced by the administrative departments for cultural relics of the province, autonomous region, or the municipality directly under the Central Government, jointly with the administrative departments for urban and rural programmes.



## 7.b-12. Measures on the Protection and Management of the World Cultural Heritage

(The Ministry of Culture of the People's Republic of China, promulgated in Ministerial Decree No. 14 on November 14, 2006)

**Article 1** These measures have been formulated in accordance with the Law of the People's Republic of China on the Protection of Cultural Relics to strengthen the protection and management of the World Cultural Heritage, perform the responsibilities and obligations under the Convention Concerning the Protection of the World Cultural and Natural Heritage, and carry forward human civilization.

**Article 2** The World Cultural Heritage, for the purposes of these measures, refers to the cultural heritage sites included in the UNESCO World Heritage List and the cultural heritage forming a part of the mixed cultural and natural heritage sites in the list.

**Article 3** The principles of World Cultural Heritage work, including giving priority to protection and salvage, rationalizing usage and strengthening management, shall be carried out to ensure the authenticity and integrity of the World Cultural Heritage.

**Article 4** The State Administration of Cultural Heritage shall be in charge of China's World Cultural Heritage work, resolve major issues related to the protection and management of World Cultural Heritage through coordination, supervise and examine World Cultural Heritage work where the site is located.

Local people's governments above the county level and their departments in charge of cultural heritage shall establish a management system, implement work measures and take charge of World Cultural Heritage work in their administrative regions according to the provisions in these measures.

**Article 5** Local people's governments above the county level shall incorporate the expenditures necessary for the protection and management of World Cultural Heritage into their fiscal budgets.

Citizens, legal persons and other organizations may establish, through donation and other means, World Cultural Heritage protection funds to be used for the protection of the World Cultural Heritage only. World cultural heritage protection funds shall be raised, used and managed in accordance with the provisions in related Chinese laws, administrative regulations and department rules.

**Article 6** The state shall implement a system for consulting with experts on major issues related to the protection of the World Cultural Heritage, and the State Administration of Cultural Heritage shall establish a mechanism for consulting with experts to carry out relevant work.

The working system for consulting with experts on World Cultural Heritage protection shall be established and publicized by the State Administration of Cultural Heritage.

**Article 7** All citizens, legal persons and other organizations have the obligation to protect the World Cultural Heritage according to the law.

The state encourages citizens, legal persons and other organizations to participate in the protection of the World Cultural Heritage.

The State Administration of Cultural Heritage, local people's governments above the county level and their departments in charge of cultural heritage shall reward organizations or individuals that have made outstanding contributions to the protection of the World Cultural Heritage.



Departments in charge of cultural heritage at the provincial level shall establish a working system of World Cultural Heritage protection volunteers and be responsible for organizing, instructing and training volunteers.

**Article 8** World Cultural Heritage protection plans shall be formulated by people's governments at the provincial level. Agencies responsible for formulating the plans shall obtain qualification certificates issued by the State Administration of Cultural Heritage. The plans shall specify the standards and priorities of World Cultural Heritage protection and different types of protective measures in accordance with UNESCO's requirements for the protection of World Cultural Heritage.

If no such plan has been made or the content of the plan is not in line with the requirements of these measures, a protection plan shall be formulated or revised within one year after the effective date of these measures.

Departments in charge of cultural heritage at the provincial level shall submit World Cultural Heritage protection plans to the State Administration of Cultural Heritage for examination and approval. The plans approved by the State Administration of Cultural Heritage shall be publicized and implemented by people's governments at the provincial level. The requirements for such plans shall be included in the national economy and social development plans, overall land use plans and urban and rural plans of local people's governments above the county level.

**Article 9** Immovable heritage included in the World Cultural Heritage List shall be evaluated according to the law and its own historical, artistic and scientific values, and be proclaimed as an officially protected heritage site. Immovable heritage not yet evaluated and proclaimed as an officially protected heritage site shall be registered and publicized by departments in charge of cultural heritage at the county level.

Immovable heritage included in the World Cultural Heritage List shall be protected and managed according to related provisions in the Law of the People's Republic of China on the Protection of Cultural Relics and the Regulation for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics.

**Article 10** A World Cultural Heritage site that is proclaimed an officially protected historic site in P.R.C. shall demarcate and promulgate the boundaries of the area to be protected and the construction control zone according to the law and the requirements of World Cultural Heritage protection. The boundaries shall be delimited in accordance with the requirements for protecting the World Cultural Heritage property and buffer zone.

**Article 11** People's governments at the provincial level shall display explanatory signs for the World Cultural Heritage site. The display of signs shall not cause any damage to the site.

The signs shall include the name of the property, area of the property, buffer zones, protection agencies, as well as the World Cultural Heritage symbol issued by UNESCO.

**Article 12** People's governments at the provincial level shall keep protection archives for the World Cultural Heritage site, and the provincial departments in charge of cultural heritage shall file these archives with the State Administration of Cultural Heritage for reference.

The State Administration of Cultural Heritage shall establish a national archive related to World Cultural Heritage protection, and establish an advanced and dynamic management information system and an early warning system for the World Cultural Heritage.

**Article 13** People's governments at the provincial level shall specify the protection agency for a World Cultural Heritage site. Protection agencies shall carry out routine maintenance and



monitoring of the site and establish daily records. If a potential hazard is found, protection agencies shall take control measures and report to local people's governments above the county level and departments in charge of cultural heritage at the provincial level in time.

The staff of the protection agencies shall be duly qualified and the persons in charge shall obtain qualification certificates issued by the State Administration of Cultural Heritage.

**Article 14** If the World Cultural Heritage site serves as a tourist attraction, the educative role of cultural heritage shall be given full play and comprehensive measures for managing tourist services shall be formulated.

The protection agency of the site shall file tourist services management rules with the department in charge of cultural heritage at the provincial level, and the latter shall supervise and examine the tourist service management of the site.

**Article 15** Service projects in tourist areas shall be established in accordance with the management requirements of World Cultural Heritage protection plans and in line with the historical and cultural attributes of the site.

World cultural heritage protection agencies shall be responsible for implementing service projects. While implementing service projects, the principle of giving priority to openness, fairness, justice and public interests shall be adhered to and the rights and interests of local inhabitants shall be preserved.

**Article 16** Departments in charge of cultural heritage at all levels and World Cultural Heritage protection agencies shall carry out the work of investigating and studying cultural tourism, discover and demonstrate the historical and cultural value of the World Cultural Heritage sites, protect and use intellectual property rights accumulated during World Cultural Heritage work.

**Article 17** When an emergency endangering the safety of the World Cultural Heritage site happens or might happen, protection agencies shall immediately take necessary control measures and at the same time report to local people's governments above the county level and departments in charge of cultural heritage at the provincial level. Departments in charge of cultural heritage at the provincial level shall report to people's governments at the provincial level and the State Administration of Cultural Heritage within 2 hours after receiving the report.

After receiving a related report, departments in charge of cultural heritage at the provincial level shall choose different measures under different circumstances to handle the emergency and be responsible for the implementation of the measures. The State Administration of Cultural Heritage shall supervise and examine the timely handling of the emergency, put forward specific requirements to prevent similar incidents from happening, and inform the people's government of the province where the World Cultural Heritage site is located of the happening and handling of the emergency.

**Article 18** The state shall implement a monitoring and patrolling system to protect the World Cultural Heritage site, and the State Administration of Cultural Heritage shall establish a monitoring and patrolling mechanism to carry out relevant work.

The working system for protecting, monitoring and patrolling the World Cultural Heritage site shall be established and publicized by the State Administration of Cultural Heritage.

**Article 19** If the authenticity and integrity of a World Cultural Heritage site is damaged because of improper protection and management, the State Administration of Cultural Heritage shall include it in the publicly announced Chinese World Cultural Heritage Alert List.





The people's government of the province where the site in the alert list is located shall put forward rectification and improvement measures to deal with the problems with protection and management, and improve protection and management within a specified time limit.

**Article 20** If the provisions in these measures are violated and a World Cultural Heritage site is damaged as a result, those responsible for such damage shall be held accountable.

**Article 21** Those included in China's tentative list of World Cultural Heritage sites shall be protected and managed according to the provisions in these measures.

**Article 22** These measures shall come into force on the day they are promulgated.

### **7.b-13 Rules of Henan Province on Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics**

(Passed by the 4th Session of the Standing Committee of the 6th People's Congress of Henan Province on November 21, 1983 and amended at the 7th meeting of the Standing Committee of the 7th People's Congress of Henan Province on December 22, 1988)

(Extract)

#### Chapter One General Provisions

**Article 2** The State shall place under its protection the following cultural relics within the boundary of Henan Province:

(1) . Sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings, brick carvings, woodcuts and their attachments.

**Article 3** All cultural relics remaining underground or in the waters within the provincial boundary shall be owned by the State.

Sites of ancient culture, ancient tombs and cave temples shall be owned by the State. Memorial buildings, ancient architectural structures, and stone carvings designated for protection by the State shall be owned by the State, unless otherwise stipulated by the State.

#### Chapter Two Organs and Expenses for Management of Cultural Relics

**Article 6** Cultural (cultural relics) administrations at various levels shall take charge of protection and management of cultural relics in their local areas, and supervise execution of various laws and regulations on cultural relics.

**Article 9** The expenses for the protection and management of cultural relics (including expenses for projects of protection, management, survey, excavation, scientific study, publicity, collection, purchase, and reward) shall be included into the financial budgets of people's governments at various levels.

.....

Expenses earmarked for cultural relics shall be managed and used by departments in charge of management of cultural relics and shall not be used for any other purposes.

#### Chapter Three Sites to be Protected for Their Historical and Cultural Value

**Article 11** The people's governments of the provinces and counties shall delimit the necessary scope of protection, put up signs and notices, and establish records and files for the historical and cultural sites protected at different levels in accordance with the needs of safe preservation of the sites and local conditions. In addition, they also shall establish special organs or assign full-time personnel to be responsible for the administration of these sites and establishment of mass protective groups. The boundary of major historical and cultural sites



protected at the national level shall be subject to the approval of the people's governments at the provincial level, and be reported to national cultural administrative departments for record, while that of sites at the provincial level shall be subject to the approval and announcement of the people's governments at the provincial level.

**Article 12** The construction control areas shall be delimited around the cultural heritage sites based on actual needs and the approval of provincial people's governments. Once the protected area of the site and construction control area is identified, local people's governments at the city or county level shall set up boundary posts and make announcements.

**Article 13** No other construction projects shall be launched within the protected areas of sites to be protected for their historical and cultural value. If construction is necessary in particular cases, approval shall be obtained from the people's governments that have originally announced the establishment of these areas and from cultural (or cultural relics) administrations at a higher level. If any construction projects are to be launched within the protected areas of national sites to be protected for their historical and cultural value, approval shall be obtained from the Provincial People's Government and from the cultural (or cultural relics) administration at the State level.

If new buildings or structures are to be constructed within the areas marked for construction control around the sites to be protected for their historical and cultural value, these projects shall be reported to cultural (or cultural relics) administrations at a higher level for consent and to construction and planning departments at a higher level for approval.

It shall be forbidden to store combustible, explosive, radioactive, toxic, erosive, and other substances that may endanger the safety of cultural relics in the protected areas of sites to be protected for their historical and cultural value. It shall be forbidden to cut the mountains for quarrying; cut forests; reclaim waste land; take soil; fire weapons; hunt; fell ancient or famous trees; discharge waste water, waste gas or debris; or carry out any other activities that may endanger the safety of cultural relics in the areas marked for construction control around sites to be protected for their historical and cultural value.

It shall be forbidden to set off explosives in areas with a bearing on the safety of cultural relics. If mining or any other underground construction is to be carried out within the area of protection of sites to be protected for their historical and cultural value, effective measures shall be taken to guarantee the safety of cultural relics.

**Article 16** The principle of keeping the cultural relics in their original state shall be observed during the repair, maintenance and removal of sites related to revolutionary history, memorial buildings, ancient buildings, ancient tombs, cave temples, and stone carvings (including the attachments of these buildings and structures) . Plans in this regard shall be reported to cultural (or cultural relics) administrations at the level of the sites to be protected for their historical and cultural value for consent, to cultural (or cultural relics) administrations at a higher level for approval, and to cultural (or cultural relics) administrations at a higher level for the record.

#### **7.b-14 Regulations on the Conservation and Management of Historic Monuments of Mount Songshan in Zhengzhou City**

(Approved at the 66<sup>th</sup> Executive Meeting of Zhengzhou Municipal People's Government on 24 November 2006)



## Chapter One General Provisions

**Article 1** These regulations are formulated in accordance with relevant laws and regulations such as the Law of the People's Republic of China on the Protection of Cultural Relics in light of the actual conditions to strengthen the conservation and management of historic monuments of Mount Songshan.

**Article 2** The historic monuments of Mount Songshan in these regulations include historic buildings approved as state priority protected historic sites and as province protected historic sites within administrative region of Dengfeng Municipality.

**Article 3** Conservation and management of historic monuments of Mount Songshan shall be in line with the principle of “scientific planning, effective protection, reasonable use, and strengthened management”, combining protection with utilization, control of the overall environmental landscape with protection of key sites, and special management with mass participation.

**Article 4** All organizations and individuals engaged in conservation & management, production & operation, development & construction, sight-seeing, survey, religious & cultural activities, etc. in the protected area of historic monuments of Mount Songshan shall observe these regulations.

**Article 5** Zhengzhou Municipal People's Government is responsible for leading the conservation and management of historic monuments of Mount Songshan.

Zhengzhou municipal administrative department of cultural heritage is responsible for the supervision and guidance of the conservation and management of historic monuments of Mount Songshan.

**Article 6** Dengfeng Municipal People's Government is fully responsible for the conservation and management of historic monuments of Mount Songshan. The government shall incorporate it into plans for national economic and social development, formulate protection plans for it, and incorporate it into overall plans for use of land and plans for urban and rural development.

Dengfeng municipal administrative department of cultural heritage is responsible for the specific work of conservation and management of historic monuments of Mount Songshan.

Relevant departments of Dengfeng Municipality such as departments of finance, religion, tourism, planning and construction, land and resources, environmental protection, forestry, public security, transportation, water administration, industry and commerce administration, etc. and management organizations of Scenic Area of Mount Songshan shall fulfil their own responsibilities to protect the historic monuments of Mount Songshan together.

People's governments at the town and township level, neighbourhood offices, and villagers and residents' committees in the areas where historic monuments of Mount Songshan are located shall coordinate with relevant authorities to protect the historic monuments of Mount Songshan.

**Article 7** Historic monuments of Mount Songshan are state-owned and shall not be transferred or mortgaged. They shall not be managed as enterprise assets. Activities not conducive to the protection of cultural heritages are prohibited.

**Article 8** All units and individuals have the obligation to protect historic monuments of Mount Songshan, and the right to stop, report, and accuse any acts that violate these regulations.

Units and individuals that have made outstanding achievements in conservation and management of historic monuments of Mount Songshan shall be commended and rewarded by



Zhengzhou Municipal People's Government or Dengfeng Municipal People's Government.

#### Chapter Two Protected Area and Protection Targets

**Article 9** The protected region of historic monuments of Mount Songshan includes protected area and construction-control zone. The protected area and construction-control zone are subject to the area publicized by the provincial people's government.

**Article 10** The signs and boundary posts on the four boundaries of the protected area and construction-control zone of historic monuments of Mount Songshan shall be set up by Dengfeng Municipal People's Government.

No unit or individual is allowed to move or destroy the sign and boundary post.

**Article 11** The protection targets of historic monuments of Mount Songshan include:

- (1) The historic buildings, structures, affiliated buildings and their ruins within the protected area;
- (2) Cultural heritages and important materials stored and exhibited by historic building conservation and management organizations;
- (3) Underground cultural heritages within the protected area;
- (4) Ancient and famous trees within the protected area;
- (5) Historical landscape and natural environment that form an integral part of the historic buildings;
- (6) Other cultural heritages that shall be protected according to the law.

#### Chapter Three Conservation and Management

**Article 12** Dengfeng Municipal People's Government and other relevant departments such as departments of cultural heritage, religion, tourism, planning and construction, land and resources, etc. shall organize and implement the conservation and management work of historic monuments of Mount Songshan in accordance with the master plan on the conservation of historic monuments of Mount Songshan approved by the administrative department of cultural heritage of the state.

**Article 13** Zhengzhou municipal administrative department of cultural heritage shall coordinate with relevant functional departments and Dengfeng Municipal People's Government to monitor the protection of historic monuments of Mount Songshan periodically, present monitoring and assessment report, and submit it to Zhengzhou Municipal People's Government and administrative departments of cultural heritage at higher levels.

**Article 14** Dengfeng Municipal People's Government shall organize relevant departments such as departments of cultural heritage, land and resources, water administration, etc. to strengthen the geological survey and geological hazard evaluation around historic monuments of Mount Songshan, delimit mineral mining prohibition area, and prevent calamities such as landslide, ground sink, etc. so as to ensure the safety of cultural heritages.

**Article 15** Under the guidance of the administrative department of cultural heritage, relevant authorities and units of Dengfeng Municipality shall undertake the greening work in the protected area and construction-control zone of historic monuments of Mount Songshan according to the requirements of historic building protection, to strengthen ecological environment protection and the supervision and management of pollution prevention, and maintain natural environment & landscape.

**Article 16** The planting of trees in the protected area of historic monuments of Mount Songshan shall not endanger the historic buildings. In case there are trees that endanger the





historic buildings, cultural heritage conservation and management organizations or the user shall replant or remove them in time after having been approved by the forestry administrative department.

The conservation and management bodies or management organizations of historic monuments of Mount Songshan shall strengthen the conservation and management of the ancient and famous trees within the protected area.

**Article 17** Construction in areas where the historic monuments of Mount Songshan are located shall meet the requirements of the master plan on the conservation of historic monuments of Mount Songshan and shall not harm the safety of the cultural heritages or damage the historic landscape and natural environment that form an integral part of the historic buildings.

Construction projects or activities such as explosion, drilling, and excavation irrelevant to the conservation of cultural heritages are prohibited in the protected area of historic monuments of Mount Songshan.

The following construction activities are prohibited in the protected area and construction-control zone of historic monuments of Mount Songshan:

- (1) Construction of buildings or structures with style, height, size, colour, etc. inharmonious with the cultural heritages and their surroundings;
- (2) Installation of facilities that cause strong vibration and might endanger the cultural heritages or pollute cultural heritages and their surroundings;
- (3) Activities that cause strong vibration and might endanger the cultural heritages;
- (4) Other project construction activities that might harm the historical landscape or endanger the cultural heritages.

If existing buildings, structures or facilities in the protected area and construction-control zone of historic monuments of Mount Songshan do not comply with the above clause, Dengfeng Municipal People's Government shall order in accordance with the law that they be demolished or moved within the time limit.

**Article 18** Construction activities or operations not prohibited in Clause 2 or 3 of Article 17 of these regulations within the protected area and construction-control zone of historic monuments of Mount Songshan shall be reported for approval according to the procedures specified in the Law of the People's Republic of China on the Protection of Cultural Relics and other relevant laws and regulations.

**Article 19** Archaeological excavation in the protected area and construction-control zone of historic monuments of Mount Songshan shall be conducted only if archaeological excavation plan approved by State Council or the administrative department of cultural heritage under the State Council has been obtained. After the archaeological excavation is completed, situation of excavation, list of cultural heritages excavated and opinions on protection shall be reported to local administrative department of cultural heritage.

**Article 20** When relevant administrative departments examine or approve large-scale cultural or sports activities or other organized mass activities to be held in the protected area of historic monuments of Mount Songshan or against the backdrop of historic monuments of Mount Songshan, they shall consult with the administrative department of cultural heritage. The organizer shall take measures to protect cultural heritages and ensure their safety.

Shooting of exterior or part of the sight of historic monuments of Mount Songshan, and mapping, copying or rubbing of historic monuments of Mount Songshan during the shooting



of a film, teleplay, professional video or professional photo shall be conducted with approval document of the state or provincial administrative department of cultural heritage and under the supervision of the management staff of the administrative department of cultural heritage.

**Article 21** The administrative department of cultural heritage shall set up special conservation and management organizations or appoint special persons to conserve and manage historic buildings that shall be managed by the administrative department of cultural heritage; historic buildings located within places for religious activities shall be conserved and managed by the management organizations of these places.

The conservation and management bodies and management organizations of historic monuments of Mount Songshan shall establish a complete management system for the safety of cultural heritages, and formulate emergency measures for disasters such as fire, flood, earthquake, etc. At important or key places, distinct “No Fire” signs shall be set up, and safety facilities of cultural heritage such as fire fighting facilities, anti-theft facilities and natural damage prevention facilities shall be provided and kept in good condition and in effect.

The conservation and management bodies and management organizations of historic monuments of Mount Songshan shall establish a daily patrol and inspection system for historic buildings to discover potential threats to the safety of historic buildings, and report or deal with them in time.

**Article 22** The following activities affecting the safety of cultural heritages are prohibited in the protected area of historic monuments of Mount Songshan:

- (1) Damaging fire fighting facilities, anti-theft facilities and natural damage prevention facilities;
- (2) Jamming or occupying drainage channels;
- (3) Smoking, burning paper money, and burning joss sticks in areas with “No Fire” signs;
- (4) Setting off fireworks and firecrackers;
- (5) Picnicking, burning leaves, straws and stalks, wild grass, rubbish, etc;
- (6) Storing or using gas, liquefied petroleum gas and other inflammable and explosive materials;
- (7) Installing lighting equipment and other electrical equipment in violation of regulations;
- (8) Jamming or occupying fire passages;
- (9) Other activities affecting the safety of cultural heritages.

**Article 23** The following activities that damage or destroy cultural heritages, their protection facilities or the environment are prohibited in the protected area and construction-control zone of historic monuments of Mount Songshan:

- (1) Climbing cultural heritages and their protection facilities where climbing is prohibited;
- (2) Scratching, daubing and posting notices on cultural heritages and their protection facilities;
- (3) Spitting, urinating, defecating or littering at will;
- (4) Dumping rubbish or discharging waste water anywhere;
- (5) Placing outdoor advertisements;
- (6) Digging wells to get water without permission;
- (7) Building tombs;
- (8) Cutting trees and destroying vegetation without permission;
- (9) Other activities that damage cultural heritages, their protection facilities or the



environment.

**Article 24** The setup of operating facilities for tourist services shall be in accordance with the plan for the setup of operating facilities, and relevant approval procedures shall be carried out in accordance with the law. The plan for the setup of operating facilities shall be formulated by Dengfeng municipal administrative department of cultural heritage and relevant departments.

**Article 25** The restoration and maintenance of historic monuments of Mount Songshan shall be in line with the principle of “maintaining its original shape and appearance”, and relevant approval procedures shall be carried out in accordance with the law.

The administrative department of cultural heritage is responsible for the restoration and maintenance of historic monuments that shall be managed by the administrative department of cultural heritage; the management organizations of places for religious activities where historic monuments are located are responsible for the restoration and maintenance of these historic buildings under the guidance and supervision of the administrative department of cultural heritage.

The management organizations of historic monuments located in places for religious activities shall fulfil the obligation to restore and maintain these buildings according to the requirements of the administrative department of cultural heritage. The administrative department of cultural heritage shall order those that refuse to fulfil the obligation of restoration and maintenance to make corrections within the time limit.

Survey, design and construction for restoring and maintaining historic monuments of Mount Songshan shall be entrusted to units that possess the corresponding certificates of qualifications for cultural heritage conservation projects.

**Article 26** Zhengzhou municipal administrative department of cultural heritage shall create an archive for the historic monuments of Mount Songshan, and perfect the collection and management system for written and video materials related to academic studies, repair, monitoring, etc.

#### Chapter Four Fund Guarantee

**Article 27** Dengfeng Municipal People’s Government shall include the funds needed for the conservation and management of historic monuments of Mount Songshan in the financial budget at the municipal level, and increase them as the financial revenue increases.

Natural persons, legal persons, and other organizations are encouraged to establish through donation or other ways social funds for conservation of cultural heritages to be specially used to conserve cultural heritages. Any unit or individual shall not seize or embezzle them.

**Article 28** Dengfeng Municipal People’s Government shall establish a special fund for conservation of historic monuments of Mount Songshan to be specially used to restore and maintain historic monuments of Mount Songshan.

The rules concerning the management and use of the special fund for conservation of historic monuments of Mount Songshan shall be made otherwise by Dengfeng Municipal People’s Government.

**Article 29** Funds for restoration and maintenance of historic monuments of Mount Songshan shall be raised by the user.

Sources of funds for restoration and maintenance of historic monuments of Mount Songshan include:

- (1) Special funds allocated by the state and province;



- (2) Financial assistance of Zhengzhou City;
- (3) Financial budget of Dengfeng Municipality;
- (4) The special fund for conservation of historic monuments of Mount Songshan;
- (5) Operating revenue;
- (6) Donation and other legal incomes.

The funds for restoration and maintenance shall be used under the supervision of financial and audit authorities for special purposes.

#### Chapter Five Legal Liability

**Article 30** Dengfeng municipal administrative department of cultural heritage shall order those violating the stipulations in Clause 2 of Article 10 of these regulations to restore the original state or compensate for the loss within the time limit, and may impose a fine of no less than 50 yuan but no more than 200 yuan.

**Article 31** Dengfeng municipal administrative department of cultural heritage shall order those violating the stipulations in Clause 2 and 3 of Article 17 of these regulations to make corrections and shall impose a fine of no less than 100,000 yuan but no more than 500,000 yuan if serious consequences are caused.

**Article 32** Dengfeng municipal administrative department of cultural heritage shall order those violating the stipulations in Article 22 of these regulations to make corrections, and shall punish them according to the following stipulations:

(1) Those conducting activities of the Item (1) or Item (2) shall be ordered restore the original state or compensate for the loss within the time limit, and be fined no less than 50 yuan but no more than 200 yuan;

(2) Those conducting activities of the Item (3) shall be fined no less than 20 yuan but no more than 50 yuan;

(3) Those conducting activities of the Item (4) or Item (5) shall be fined no less than 50 yuan but no more than 200 yuan.

**Article 33** Dengfeng municipal administrative department of cultural heritage shall order those violating the stipulations in Article 23 of these regulations to make corrections, and shall punished them according to the following stipulations:

(1) Those conducting activities of the Item (1) , Item (2) , or Item (4) shall be fined no less than 50 yuan but no more than 200 yuan;

(2) Those conducting activities of the Item (3) shall be fined no less than 20 yuan but no more than 50 yuan.

**Article 34** Those conducting activities that violate these regulations and other laws, regulations or rules shall be punished by relevant authorities in accordance with relevant laws, regulations or rules.

**Article 35** If the working personnel engaged in the conservation and management of historic monuments of Mount Songshan conducts one of the following activities, they shall be given administrative disciplinary punishment in accordance with the law. If the offence constitutes a crime, they shall be held accountable for criminal liabilities:

- (1) Seizing or embezzling funds for conservation of cultural heritages;
- (2) Borrowing state-owned cultural heritages in violation of rules or seizing them illegally;
- (3) Taking advantage of their posts or work to peculate or steal state-owned cultural heritages;





(4) Entrusting units with no corresponding qualifications to take charge of the restoration and maintenance;

(5) Failing to investigate and deal with the illegal activities discovered in time or failing to fulfil other duties in accordance with the law, causing damage, theft or loss of historic buildings or other cultural heritages;

(6) Failing to report or deal with the potential threats to historic buildings discovered in time, causing serious consequences;

(7) Implementing administrative punishment and administrative permission in violation of legal authority and procedures;

(8) Other activities of dereliction of duty, abuse of authority and malpractice for personal interests;

Chapter Six Supplementary Provision

**Article 36** These regulations shall come into effect as of January 1, 2007.

## **7.b-15 Master Plan for the Conservation of the Historic Monuments of Mount Songshan in Dengfeng Municipality**

Chapter One General Provisions

**Article 1** Basis of the plan

The basis for the formulation of the plan is tripartite:

(1) Laws, rules and regulations of the state, province and city regarding the plan and management of cultural heritage protection.

1. Law of the People's Republic of China on the Protection of Cultural Relics;

2. Rules for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics;

3. City Planning Law of the People's Republic of China;

4. Measures on the Protection and Management of World Cultural Heritage (Order 2006 No. 41, Ministry of Culture, P.R.C.) ;

5. Regulations Governing Cultural Heritage Projects (Order 2003 No. 26, Ministry of Culture, P.R.C.) ;

6. Opinions Concerning Enhancing the Conservation and Management of World Cultural Heritage Sites in China (G.B.F [2004] No. 018)

7. Measures for the Approval of Conservation Plans for State Priority Protected Historic Sites issued by the State Administration of Cultural Heritage;

8. Requirements for the Compilation of Conservation Plans for State Priority Protected Historic Sites issued by the State Administration of Cultural Heritage;

9. Regulations Governing the City's Purple Boundary (Order 2003 No. 119, Ministry of Construction, P.R.C.) ;

10. Reply of Henan Provincial People's Government on Adjusting the Boundary and Construction-Control Zone of the Sites under National and Provincial Protection in Henan Province (Document [2004] No. 151 of Henan Provincial People's Government) ;

11. Regulation for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics in Henan Province;



12. Regulations Concerning the Management and Conservation of the Observatory, Songyue Temple Pagoda and Shaolin Temple's Pagoda Forest in Dengfeng, Zhengzhou City;
  13. Regulation on Level of Risk and Security Protection for Cultural Museums Series (GA 27-2002)
  14. Fire Control Law of the People's Republic of China
  15. Regulation for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics in Henan Province
  16. Standard of Rating for Quality of Tourist Attractions (GB/T 17775-2003)
  17. Ambient Air Quality Standard (GB3095-1996)
  18. Standard of Environmental Noise of Urban Area (GB3096-1993)
  19. Environmental Quality Standard for Surface Water (GB3838-88)
  20. Water Quality Standard for Scenery and Recreation Area (GB12941-91)
  21. Environmental Quality Standard for Soils (GB 15618-1995)
  22. Hygienic Standard for Public Places (GB9663-9673)
  23. Public Information Graphical Symbols for Use on Signs--Part 1: Common Symbols (GB/T 10001.1-2000)
  24. Code for Design of Museums (JGJ66-91)
- (2) Important international codes on the protection of cultural heritages, cultural relics and historic sites as well as cultural tourism:
1. Principles for the Conservation of Heritage Sites in China (China ICOMOS) ;
  2. Convention Concerning the Protection of the World Cultural and Natural Heritage (UNESCO) ;
  3. Operational Guideline for the Implementation of the World Heritage Convention (World Heritage Committee of the UNESCO) ;
  4. Recommendation Concerning the Protection, at National Level, of the Natural and Cultural Heritage (UNESCO) ;
  5. International Charter for the Conservation and Restoration of Monuments and Sites (Venice Charter) (ICOMOS) ;
  6. International Charter for Historic Gardens (Florence Charter) (ICOMOS) ;
  7. Charter for the Conservation of Historic Towns and Urban Areas (Washington Charter) (ICOMOS) ;
  8. Charter on the Built Vernacular Heritage (ICOMOS) ;
  9. International Cultural Tourism Charter (the Eighth Draft) (ICOMOS) ;
  10. Recommendation Concerning the Safeguarding of the Beauty and Character of Landscapes and Sites (UNESCO) ;
  11. Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas (UNESCO) ;
- (3) Approved and implemented city plans and special plans for cultural heritage protection:
1. Urban Master Plan of Dengfeng Municipality (2001-2020) (Dengfeng Municipal Administration of Construction and Zhengzhou Academy of Planning and Design, 2003)
  2. Master Plan at Scenic Area of Mount Songshan (2003-2020) (Dengfeng Municipal People's Government, 2003)
  3. Shaolin Scenic Area Plan of Dengfeng Municipality (Urban Planning & Design Institute, Tsinghua University, Beijing, 2003)



4. Detailed Control Plan for Dongcheng District of Dengfeng Municipality, Henan Province (Shanghai Tongji Urban Planning & Design Institute, 2006)

5. Master Plan on Gaocheng Town, Dengfeng Municipality (2005-2020) (People's Government of Gaocheng Town and Urban and Rural Planning and Design Academy of Henan Province, 2005)

6. Cultural Heritage Conservation Plan of Songyue Temple Pagoda in Dengfeng, Henan Province (Architectural Design and Research Institute, Tsinghua University, 2004)

7. Conservation Plan of Shaolin Temple's Pagoda Forest in Dengfeng, Henan Province (Architectural Design and Research Institute, Tsinghua University, 2004)

#### **Article 2** Area of the plan

The area of this plan is located in Dengfeng Municipality in the administrative area of Zhengzhou City of Henan Province, from the northern ridgeline of Mount Songshan and 1000 meters north of Ludian Town in the north and the western ridgeline of Mount Songshan in the west, to the boundary of Dongjindian County south of Luoyang-Shaolin Highway and southern border of Yangcheng Industrial Park in the south and 2000 meters east of Gaocheng Town in the east. The total area is 228.8km<sup>2</sup>. It includes 11 historic buildings and architectural complexes, i.e. Taishi Que Gates, Shaoshi Que Gates, Qimu Que Gates, Songyue Temple Pagoda, Pagoda Forest of Shaolin Temple, Chuzu Temple, Observatory, Huishan Temple, Zhongyue Temple, Songyang Academy of Classical Learning, Tang Stone Tablet in Songyang Taoist Temple (hereinafter referred to as "Tang Stone Tablet") and Kernel Compound of Shaolin Temple.

#### **Article 3** Term of the plan

The term of the plan is from 2006 to 2020. The short term is from 2006 to 2009; the long term is from 2010 to 2020.

#### Chapter Two Planning Framework

#### **Article 4** Planning principles and objectives

##### (1) Systematic principle

The important historic buildings of different times and types in Mount Songshan area are considered an integral part of traditional Chinese culture and a uniform system, and all the specific protective measures of various localities are part of the systematic project.

##### (2) Principle of authenticity and integrity

Maintain the historic authenticity of historic monuments of Mount Songshan, and the natural environment and cultural landscape.

##### (3) Principle of identifiability

Make sure there are distinct differences between original historical remains and newly-added parts.

##### (4) Minimal intervention principle

Minimize the intervention in the cultural heritage buildings provided that the historic monuments of Mount Songshan are protected against all kinds of disasters and effectively managed.

##### (5) Principle of technology-based conservation

Improve the technological content of the protection work by giving full play to the role of high and new technologies in the protection and management work.

##### (6) Principle of emphasizing protection management

Use modern means of management to ensure the quality and efficiency of the



implementation of the plan.

(7) Principle of integrating long-term outlook and short-term feasibility

(8) Principle of protection-centred comprehensive coordination

Rationally develop and utilize the resources based on effective protection, give full play to the educational, scientific, cultural and promotional functions of historic monuments of Mount Songshan, continuously improve the social and economic benefits of cultural heritage, and propel the local economic and social development in an all-round, coordinative and sustainable way.

(9) People first principle

The protection of cultural heritage buildings and the environment should be human-oriented, and the exhibition projects should highlight the setup of people-friendly service facilities.

#### **Article 5** Keys of the plan

(1) Highlight the authenticity, integrity and uniqueness of historic monuments of Mount Songshan

Integrate the 14 protected historic sites among the historic monuments of Mount Songshan to protect the social, historic, cultural, artistic and scientific values of the buildings and the surrounding environment in an all-round, systematic and scientific way. Give priority to their authenticity, integrity and uniqueness.

(2) Protect the environment of cultural heritage buildings by scientific means

Improve the environment of cultural heritage buildings, and make sure the landscape is in harmony with the cultural heritage. Improve the infrastructure and eliminate various hidden dangers to the cultural heritage to meet the environment and landscape requirements of world cultural heritage.

(3) Improve the management level of cultural heritage buildings

Enhance institutional, legal and scientific management, establish a system for talent training and qualification assessment, and set up an effective management system in line with the criteria for world cultural heritage protection.

#### **Article 6** Fundamental measures of the plan

(1) Complete spatial integration

Consider the 11 protected historic sites and the urban master plan as a whole to tackle the conflicts between them and deal with the environmental problems of security and landscape. Based on the existing roads, plan to build a “landscape boulevard of cultural heritage” to integrate the historic monuments of Mount Songshan spatially.

(2) Improve the conservation project and include it in the 11th Five-Year Plan

Improve the protection plan for seven sites including the Observatory, Taishi Que Gates, Qimu Que Gates, Shaoshi Que Gates, Kernel Compound of Shaolin Temple, Chuzu Temple etc., and adjust the special protection plan for Huishan Temple, Zhongyue Temple, Pagoda Forest of Shaolin Temple and Songyue Temple Pagoda. Put forward related measures to protect cultural heritages, protect and improve the environment and manage cultural heritages. Include the protection and improvement measures for cultural heritages in the 11th Five-Year Plan of Zhengzhou City.

(3) Improve the management system for protecting historic monuments of Mount Songshan

Zhengzhou Municipal Administration of Cultural Heritage and Dengfeng Municipal Administration of Cultural Heritage should establish a more complete monitoring system, enhance and improve the basic work and research work of files and materials, and formulate





special regulations on protection and management to strengthen effective management. Specific measures should be taken to deal with the issue of “how can cultural heritage protection department manage the cultural heritages used by religion department”.

(4) Integrate the plan of cultural heritage exhibition and urban master plan

Provide the exhibition function for the historic monuments of Mount Songshan based on the protection of cultural heritages and the improvement of cultural heritage environment to adapt the protection, exhibition and use of cultural heritages to social, cultural and economic development and give full play to the social benefits of the historic monuments of Mount Songshan. They should also be integrated with the master plan on urban development.

**Article 7** Overall layout

According to the spatial distribution, cultural attributes, environmental features and protection requirements of various protected historic sites, build an all-sided and three-dimensional cultural framework and exhibition layout with “one line, three cores and eleven points”.

(1) Build a chain of cultural heritage according to the spatial distribution of protected historic sites

Connect the 11 cultural heritage sites with the “landscape boulevard of cultural heritage” to strengthen the completeness of their spatial configuration, shape a chain from the Observatory in the east to the Shaolin Temple's Pagoda Forest in the west with Taishi Que Gates and Zhongyue Temple as the central nodes, and showcase all the characteristics of the historic monuments of Mount Songshan as a group.

(2) Build three cores of different cultures according to the cultural attributes of the protected historic sites

In the central area, build a cultural exhibition area of buildings for God of Mountain sacrifice and Confucian rituals with Taishi Que Gates and Zhongyue Temple at the core; in the south-eastern area, build a cultural exhibition area of technological buildings with the Observatory at the core; in the north-western area, build a cultural exhibition area of Buddhist buildings with Shaolin Temple at the core. The cultural exhibition area of buildings for Confucian rituals plays a dominant role in China's traditional culture in terms of the nature of culture. It is in the middle of the landscape boulevard near the tourist centre. Therefore, tourists can have a good understanding of the culture of Mount Songshan on the whole, and have a comprehensive further understanding of the three cultural areas through the exhibitions of tourist-level centres and exhibition areas of Confucian rituals and architectural culture.

(3) Showcase the spatial features of harmony between cultural heritages and the environment

Complete the environment and landscape improvement, infrastructure construction and improvement of exhibition means for the 11 protected historic sites according to the environmental characteristics and protection requirements of these sites. Exhibit the superior architectural art and technological achievements of all the cultural heritage sites, the spatial art of harmony and integration of buildings and the landscape environment, and the historic, cultural and scientific values of the buildings in an all-round way.

Chapter Three The Protected Area

**Article 8** Division of protected areas and protection class

The division of cultural heritage sites in the Master Plan on the Conservation of Historic Monuments of Mount Songshan is made as follows in conformity to the Reply of Henan



Provincial People's Government on Adjusting the Boundary and Construction-Control Zone of the Sites under National and Provincial Protection in Henan Province (Document [2004] No. 151 of Henan Provincial People's Government) . The "protected area and construction-control zone" here correspond to the "core zone and buffer zone" in the heritage application documents.

(1) Observatory

Protected area: 260m east of the eastern wall of the gate in the east (70m east of the highway) , 246 meters west of the western wall of the gate in the west (the eastern wall of the vocational special secondary school) , 265m north of the sky-measuring ruler in the north (to 80m of north side of highway) , and 200m south of the screen wall in the south (to the north of highway) . It covers an area of 25.0ha.

Construction-control zone: extending 100m eastward and westward respectively, 300m southward, and 500m northward from the boundary of the protected area. It covers an area of 125.9ha.

Archaeological excavation and survey zone: 50m north of Hall of Emperor Yao

(2) Taishi Que Gates

Protected area: 150m east of the eastern wall of the protection house, 150ms west of the western wall (160m east and west of the horizontal central axis respectively) , 200m south of the southern wall, and 150m north of the northern adjacent to the protected area of Zhongyue Temple (extending 200m southward to the foot of Yu'an Mountain and 155m northward to the protected area of Zhongyue Temple) . It covers an area of 11.5ha.

Construction-control zone: extending 380m eastward, westward and northward respectively, and 400m southward (to the north side of Zhengzhou-Dengfeng Expressway) along the boundary of the protected area. It covers an area of 135.0ha.

(3) Zhongyue Temple

Protected area: 330m east of the eastern wall in the east, 330m west of the western wall in the west, 350m south of the southern taiming (above-ground part of the base) of Wengzhong Pavilion in the south adjacent to Taishi Que Gates, and Huanggai Peak and Qinggangping level ground north of the northern wall in the north. It covers an area of 397.0ha.

Construction-control zone: extending 350m eastward and southward respectively along the boundary of the protected area (adjacent to the ridge of Taishi Mountain in the north and the construction-control zone of Taishi Que Gates in the south) . It covers an area of 356.0ha.

(4) Qimu Que Gates

Protected area: 330m east of the eastern wall of the protection house, extending westward from the western wall to the eastern wall of Chongfu Palace in the west, 250m south of the southern wall, and 200m north of the northern wall (Qimu Stone) . It covers an area of 40.4ha.

Construction-control zone: extending 150m eastward and southward respectively along the boundary of the protected area, and northward to Wansui Peak. It covers an area of 108.9ha.

Archaeological excavation and survey zone: the area north to the protected area within the construction-control zone.

(5) Tang stone tablet in Songyang Taoist Temple and Songyang Academy of Classical Learning

Protected area: 130m east of the eastern wall of Songyang Academy of Classical Learning in the east (15 meters east of the climbing route) , 130m west of the western wall of Songyang Academy of Classical Learning in the west, 100m south of the southern taiming (above-ground



part of the base) of Gaoshan Yangzhi House in the south, and 270m north of the northern wall of Songyang Academy of Classical Learning in the north and the mountain foot. It covers an area of 27.8ha.

Construction-control zone: extending 500m along the boundary of the protected area eastward, westward, and northward respectively (to the south side of winding road in the north and the roads inside Fangjia Village in the east) , and 150m southward along the boundary of the protected area. It covers an area of 115.4ha.

Archaeological excavation and survey zone: 100m north of the northern wall of Songyang Academy of Classical Learning.

#### (6) Songyue Temple Pagoda

Protected area: existing courtyard: 200m east of the eastern wall in the east, 300m west of the western wall in the west, 200m north of the northern wall in the north, and 400m south of the front wall of the gate. It covers an area of 40.1ha.

Construction-control zone: extending 150m westward from the boundary of the protected area, 150m southward from stone archway, to the top of Taishi Peak in the north and the ridge of East Lingtai Mountain in the east. It covers an area of 235.9ha.

#### (7) Huishan Temple

Protected area: 1. Kernel compound: 100m east of the eastern wall of the Refectory in the east, extending from the western wall to the eastern wall of the Pagoda of Master Jingzang in the west, from the Songyang Academy of Classical Learning to 150m south of National Highway 207 and the ridge in the south, and 300m north of the back wall of the Main Hall; 2. Since two pavilion-shaped brick pagodas in the east and west of the Compound are close to a colour-glazed pagoda, they are considered to be a single protected area: 300m west of the western wall of the pavilion-shaped brick pagoda on the west side in the west adjacent to the protected area of Huishan Temple, 100m east of the eastern wall of the pavilion-shaped pagoda on the east side in the east, and 100m south of the southern wall of the colour-glazed pagoda in the south; 3. Pagoda of Monk Xingjie: extending 50m from the four walls of the pagoda body. It covers an area of 68.2 ha.

Construction-control zone: 1. Kernel compound: extending northward from the boundary of the protected area to the ridge of Jicui Peak in the north, 150m to the east, and to National Highway 207 in the south; 2. Qingta Pagoda: extending 300m northward from the boundary of the protected area, 200m eastward and 300m southward. It covers an area of 162.9ha.

#### (8) Shaoshi Que Gates

Protected area: 250m east of the eastern wall of the protection house (260m east of the central axis of Shaoshi Que Gates) , 250m west of the western wall (260m west of the central axis of Shaoshi Que Gates) , 250m north of the northern wall (255m north of the central axis of Shaoshi Que Gates) , and 1500msouth of the southern wall (the southern foot of Mount Shaoshi 1500m south of the central axis of Shaoshi Que Gates) .It covers an area of 84ha.

Construction-control zone: extending 150m from the boundary of the protected area eastward, westward and northward respectively (410m east and west the central axis of Shaoshi Que Gates, and 405m north of the central axis) , and to the ridge of Mount Shaoshi in the south. It covers an area of 222.4ha.

Archaeological excavation and survey zone: from the brook to the foot of Mount Shaoshi in the south.



#### (9) Kernel Compound of Shaolin Temple

Protected area: 200m north of the northern wall of the temple in the north, 250m south of the front wall of temple gate in the south, 600m east of the eastern wall in the east, and 300m west of the western wall of the temple (the eastern wall of Pagoda Forest) in the west. It covers an area of 115.9ha.

Construction-control zone: extending 150m eastward from the boundary of the protected area east of Pagoda of Master Faru, to Wuhua Terrace in the west, from the boundary of the protected area of south of Yuanta Pagoda in Erzu Temple southward to the ridge of Mount Shaoshi, and from the boundary of the protected area north of Xiaoguang Pagoda northward to the top of Wuru Peak. It covers an area of 870.0ha.

#### (10) Pagoda Forest of Shaolin Temple

Protected area: from the eastern wall of Pagoda of Hanshuixigong (Qing Dynasty) to the western wall of the Kernel Compound of Shaolin Temple in the east, 300m west of the western wall of Chenggongshou Pagoda (Yuan Dynasty) in the west, 500m south of the southern wall of Pagoda of Monk Xiaoshan (Ming Dynasty) in the south till the foothill of Mount Shaoshi, and 300m north of the northern wall of Pagoda of Master Fawan (Tang Dynasty) in the north. It covers an area of 19.0ha.

Construction-control zone: extending 1900m westward from the boundary of the protected area to Wuhua Terrace, to the ridge of Mount Shaoshi in the south and to Wuru Peak in the north. It covers an area of 681.0ha.

#### (11) Chuzu Temple

Protected area: 100m east of the eastern wall in the east, 100m west of the western wall in the west, 200m south of the front wall of gate in the south, and 100m north of the northern wall in the north. It covers an area of 47.7ha.

Construction-control zone: extending 500m from the boundary of the protected area eastward, westward and southward respectively and to Wuru Peak in the north. It covers an area of 388.6ha.

#### (12) Landscape boulevard of cultural heritage

Urban construction sections: according to the Master Plan of Dengfeng Municipality, Section A and B of the landscape boulevard are 33m wide. The distance between red lines is 50m, and the buildings have three or fewer storeys. Construction-control zone is the area 20m off red lines.

Non-urban construction sections: Section E, F, G, H, I, etc. of the landscape boulevard (to the east of Qimu Que Gates and to the west of Pagoda of Master Jingzang) . This area is at the foot of Mount Songshan, and it belongs to the forest area according to the urban master plan. The width of the road is controlled at 11m, and the area 60ms off red lines is the construction-control zone, and 30m away from the road is setback line.

#### (13) Landscape harmonization zones

In order to maintain the environment and atmosphere of all historic monuments of Mount Songshan and exhibit the cultural heritages in a better environment, two classes of landscape harmonization zones are included in this plan.

a Class 1 landscape harmonization zone It is west of the landscape boulevard of cultural heritage and the road southeast of Shaoshi Que Gates, north of road north-east of Zhongyue Temple, and adjacent to the northern border of Dengfeng Municipality, including the majority of





Mount Taishi and Mount Shaoshi. It covers an area of 88.1km<sup>2</sup>. The original natural environment in the zone needs to be preserved, in order to minimize the influence on cultural heritages. It should be classified as a mountain forest zone in the urban master plan to avoid urban development.

b Class 2 landscape harmonization zone The areas within the scope of the plan other than the protected areas at all levels, construction-control zones ,and harmonization zones. It covers an area of 140.7km<sup>2</sup>. The zone is the residential area of Dengfeng citizens. Urban construction mainly refers to the residential, tourist and cultural buildings.

#### **Article 9** Regulations on the protected zone

##### (1) Management of the protected area

Buildings or structures other than necessary engineering works for cultural heritage protection, basic office facilities and service facilities shall not be constructed in the protected area. It is forbidden to damage or demolish the buildings, structures and other facilities specified in the protection plan, occupy or destroy the gardens, grasslands, streams, roads, ancient and famous trees, etc. reserved according to the protection plan, or conduct other activities causing destructive influence on cultural heritage protection.

##### (2) Management of the construction-control zone

In the construction-control zone are residential areas, office buildings, tourism and service facilities, school buildings, parking lots, squares, farmlands, forests, etc. The construction activities in the construction-control zone shall strictly comply with relevant regulations. All new or reconstruction projects shall be approved by the administration of cultural heritage. The height of the cornice of the building shall not exceed 10m, if pitched roof is applied, the gradient shall not exceed 1:1, and their colours, styles and shapes shall match the historic atmosphere of traditional buildings. Neither colours with high saturation nor surface materials with high reflectance can be used. It is forbidden to demolish or develop any building in violation of the protection plan, or reconstruct the cultural heritage in a way that causes negative influence on the pattern and style of the cultural heritage, or conduct other activities causing destructive influence on the protection of cultural heritages and the environment of cultural heritages.

##### (3) Management of below-ground cultural heritage properties

Certain of the protected historic sites of the historic monuments of Mount Songshan have some ancient ruins, which are untouched archaeological excavation and survey zones. No construction activities whatsoever are allowed if the distribution of the underground cultural heritage sites in the archaeological excavation and survey zone is not known. The excavation and survey zone within the protected area can be used as farmland or grassland, but no plant having roots longer than 50cm is allowed.

##### (4) Management of the landscape harmonization zone

Construction activities in Class 1 landscape harmonization zone shall meet the requirements of mountainous landscape. Too vivid and bright colours shall not be used, the buildings shall not be too high, and the colours and styles of construction activities facing the cultural heritage buildings shall match the traditional historic atmosphere.

The urban and rural construction and development, the road construction and other activities in the Class 2 landscape harmonization zone shall create a harmonious environment for cultural heritages.

#### **Article 10** Conservation projects for the historic monuments



The measures for conserving the historic monuments of Mount Songshan are classified into the following three categories according to the value and status quo evaluation of the cultural heritage buildings:

(1) Category A, routine maintenance Accounting for 50% of all cultural heritage buildings, it is aimed at the buildings without any prospective major hazards in the short run. Monitoring and recordkeeping are carried out continuously, for instance, testing the changes in the humidity, erosion and deformity of wood structures, testing the air pollution and concentration of acid rain in the area where brick-stone structures are located, checking the sedimentation and deformity of structures, and carrying out maintenance works based on relevant standards.

(2) Category B, minor restoration Accounting for 45% of all cultural heritage buildings, it includes the mitigation of the damages to cultural heritage buildings on the basis of keeping the original pattern, the correction of the inclined, collapsed and disordered structures, the repair of worn parts and the removal of contemporary additions with no value.

(3) Category C, rescue restoration Accounting for 5% of all cultural heritage buildings, it mainly includes the reinstatement of the stability of structures, the addition of necessary consolidation structures, the repair of worn structures and the supply of missing parts.

Measures for projects in Category B and C shall be taken in light of the principles of reversibility and identifiability. Entities with surveying and designing qualification for cultural heritage conservation shall conduct the survey prior to the implementation, determine the level of the protection measures, and formulate a special plan or design, which shall be checked and ratified according to the law. Special protection measures in the plan shall be subject to professional and technical demonstration. Detailed project files shall be established and submitted by Henan Provincial Administration of Cultural Heritage to the State Administration of Cultural Heritage for reference.

#### Chapter Four Protective Measures

##### **Article 10** Conservation projects for the historic buildings

The measures for conserving the historic monuments of Mount Songshan are classified into the following three categories according to the value and status quo evaluation of the cultural heritage buildings:

(1) Category A, routine maintenance Accounting for 50% of all cultural heritage buildings, it is aimed at the buildings without any prospective major hazards in the short run. Monitoring and recordkeeping are carried out continuously, for instance, testing the changes in the humidity, erosion and deformity of wood structures, testing the air pollution and concentration of acid rain in the area where brick-stone structures are located, checking the sedimentation and deformity of structures, and carrying out maintenance works based on relevant standards.

(2) Category B, minor restoration Accounting for 45% of all cultural heritage buildings, it includes the mitigation of the damages to cultural heritage buildings on the basis of keeping the original pattern, the correction of the inclined, collapsed and disordered structures, the repair of worn parts and the removal of contemporary additions with no value.

(3) Category C, rescue restoration Accounting for 5% of all cultural heritage buildings, it mainly includes the reinstatement of the stability of structures, the addition of necessary consolidation structures, the repair of worn structures and the supply of missing parts.

Measures for projects in Category B and C shall be taken in light of the principles of reversibility and identifiability. Entities with surveying and designing qualification for cultural



heritage conservation shall conduct the survey prior to the implementation, determine the level of the protection measures, and formulate a special plan or design, which shall be checked and ratified according to the law. Special protection measures in the plan shall be subject to professional and technical demonstration. Detailed project files shall be established and submitted by Henan Provincial Administration of Cultural Heritage to the State Administration of Cultural Heritage for reference.

**Article 11** Conservation projects for environmental safety of cultural heritage buildings

The protection and consolidation measures for preventing the damage of heritage sites shall not cause damage to the original heritages, and shall maintain the features of the original environment as much as possible.

(1) Construct protective buildings

Rebuild the dilapidated protective buildings of Taishi Que Gates so that it can also be used as a museum to highlight the culture of Que Gates of the Han Dynasty; rebuild the dilapidated protective buildings of Shaoshi Que Gates; reconstruct the existing protective buildings of Qimu Que Gates.

(2) Improve the surroundings of cultural heritage properties

a. Change the course of Shaoxi River, to mitigate the flood threat posed by the river to the Pagoda Forest of Shaolin Temple;

b. Manage the river course behind Shaoshi Que Gates which poses potential threat of flood, and construct a dam at upper reaches;

c. Construct an underground vibration isolation belt along the boundaries of the protected area around the Observatory where there is no ruins of Yangcheng as shown by archaeological survey, so as to isolate the vibration of the Observatory caused by coal excavation.

(3) Add new protective facilities

All the protected historic sites shall add or improve monitoring equipment, establish digital management system for daily management, and make contingency plans for theft.

All the protected historic sites shall add or improve fire-fighting facilities, and make contingency plans for fire and flood.

**Article 12** Conservation of ancient and famous trees

The ancient and famous trees within the boundaries of the protected historic sites shall be protected and managed routinely by the management organizations of the protected historic sites.

(1) Formulate routine management and protection measures

Management organizations of the protected historic sites shall report to administrative department in charge of gardening of Dengfeng Municipality about the ancient and famous trees that are weak or worn. The administrative department in charge of gardening of Dengfeng Municipality shall organize professionals to make and implement the rescue plan.

(2) Formulate specific management measures concerning activities that damage ancient and famous trees

Prohibit scratching, posting notices, or hanging things on these trees;

Prohibit using these trees to prop or fix something during construction operations;

Prohibit climbing, breaking branches, uprooting, picking up fruit or seeds, or damaging the branch, trunk and bark;

Prohibit stacking goods, digging holes, constructing temporary facilities or buildings, pouring harmful waste water or rubbish, using open fire, or discharging smoke within 5 meter of



vertical projection of the tree crown;

Prohibit replanting, cutting, buying or selling trees without permission.

(3) Maintain the original topographic features and landscapes of the area where historic monuments of Mount Songshan are located

Vegetation on mountain slopes already destroyed to a certain degree shall be restored; the original natural landscapes of farmlands and forests shall be preserved;

#### Chapter Five Environmental Planning

#### **Article 13** Plan for environment and landscape improvement

##### (1) Protection of original mountain environment and water environment

There shall be no quarrying, tunnel construction, or other activities damaging the structure or environment of the mountain within the construction control zone on the mountain.

When constructing and reconstructing the road around the mountain, the width and cross section shall be harmonious with the environment and atmosphere of the foot of Mount Songshan. The road shall not be widened at will.

Establish dams on the ravine channel to guarantee water storage; establish unified waste water discharge system and garbage disposal field to prevent water pollution.

##### (2) Protection of the surrounding environment of cultural heritage properties

Inharmonious buildings such as simple living houses of residents, abandoned factories, etc. within the protected area of cultural heritage shall be moved; inharmonious structures shall be demolished.

##### (3) Protection of environment on the two sides of the landscape boulevard

Simple buildings that affect the landscape shall be decorated and arranged, so that their colours, styles, and sizes can be in harmony with the traditional historical atmosphere.

##### (4) Protection of visual corridors of the protected area

The protected historic sites shall keep visual corridors and spatial views according to their own specific conditions. The visual corridors between the peaks of Mount Songshan shall be protected. No buildings shall be added in between at will. Necessary construction activities shall be examined and approved by the department of cultural heritage.

The obstacle in visual corridor between the back of Qimu Que Gates and Qimu Stone shall be eliminated under the precondition of maintaining the original topographic features and landscapes at the foot of Mount Songshan.

##### (5) The general principles of green landscape arrangement

“Harmonious on the whole and special in part” can ensure that the landscape of the plants of historic monuments of Mount Songshan has a general style, and each protected historic site has its own particularity. Plants in and around ritual buildings and Buddhist monasteries shall create a sacred atmosphere, and some fall-colour-plants shall be matched with evergreen trees in the background to create an elegant and serene atmosphere; plants with distinctive seasonal effects shall be chosen for roadside green spaces in tourist activity areas and on both sides of the landscape boulevard of cultural heritage, and many planting and design techniques shall be used for the arrangement of plants;

a) Keep and use properly the existing valuable trees to preserve information of historical environment;

b) Mainly choose indigenous tree species to guarantee the sustainability of the landscape of plants;





- c) Choose plant species according to the space particularity of landscape;
- d) Choose tree species properly; pay attention to the shape, flower colour and aspect change of plants; create a colourful landscape of plants so as to create a proper atmosphere;
- e) Pay attention to the long-term and short-term effects of the landscape of plants; match properly the quick-growing and slow-growing tree species;
- f) The ratio of evergreen plants to deciduous plants shall be around 1:3;

(6) Afforestation and planting within and around the protected historic sites

Avoid modern garden design and building too many parks, except those defined as theme parks or recreation parks in the plan, to prevent any harm to the historical atmosphere of historical sites and any damage to the cultural heritage caused by afforestation.

(7) Green belts on both sides of the landscape boulevard of cultural heritage

Plant street trees within the setback line, and these trees can be ginkgo, Chinese Scholar Tree, *Ailanthus altissima* Qiantou, or *Acer truncatum*; farmland or fruit trees on both sides shall be kept.

**Article 14** Plan for ecology protection and environment improvement

(1) Construct the protective forest around Dengfeng Municipality in the Master Plan of Dengfeng Municipality; protect the vegetation on Mount Songshan with natural forests

The greening of Mount Songshan shall be coordinated with urban construction of Dengfeng Municipality, Gaocheng Town, Ludian Town, Tangzhuang Township, etc. to form a green area covering the whole municipality and a green shield for the periphery of the city.

(2) Greening of the cultural heritage boulevard and cultural heritage sites

Sort out the green patches of the cultural heritage sites to form a three-level “green nodes”; improve the greening on both sides of the boulevard of cultural heritage to form a green line; with the support of the green areas of Mount Songshan, form a greening and ecological framework combining points, lines and plans.

(3) Control of environment pollution, such as industrial environment pollution around or within the area of historic monuments of Mount Songshan

a) Delimit control areas of environment pollution according to the Master Plan of Dengfeng Municipality. Delimit key areas of environment pollution control with Gaocheng Town and Yangcheng industry area at the centre; delimit a larger control area of environment pollution, including Ludian Town, to control environment pollution comprehensively.

b) Improve the polluted Naihe River within the protected area to the south of Taishi Que Gates. The beer factory at upper reaches of the Naihe River shall be moved. The landscape of the Naihe River shall be planned and designed again.

c) Take systematic measures to dispose of rubbish around historic monuments of Mount Songshan and on both sides of the landscape boulevard, instead of burning the rubbish at will.

(4) The macro-environment affecting historic monuments of Mount Songshan shall also be monitored and improved

The smoke, sulphur dioxide, waste gas etc. discharged by Faxiang thermal power plant within the industrial area south of Gaocheng Town affect the protection of the Observatory to a certain extent. At present, professionals need to analyze the reasons for the damage of the material on the Observatory and put forward requirements for discharge standard of the thermal power plant so that the discharge indexes will comply with relevant environmental protection regulations of the state in the short term; the thermal power plant will be moved in the long term



according to the plan.

**Article 15** Plans for the regulation of land use

Adjustment of the use of land around historic monuments of Mount Songshan is as follows:

(1) Demolish improperly constructed and abandoned houses and use the land as green areas for cultural heritage protection

a The abandoned school on the east side of the Observatory shall be used for offices and astronomical park.

b The abandoned factory and the school for further study of teachers on the west side of Songyang Academy of Classical Learning shall used as land for greening.

c The primary school in Gaocheng Town to the southwest of the Observatory shall be moved to another location, while the former address shall be used as farm land.

(2) Houses not used for cultural heritage protection shall be demolished and used as land for cultural heritage protection.

a Office buildings of the government along the street to the east of the Observatory shall be used as land for astronomical museum.

b Office buildings of the government and scattered commercial buildings along the street to the south of the Observatory shall be used as tourist commercial land for the display of cultural heritages.

(3) Move villagers and use their residences as green areas

a Zhongyue Temple Village between Taishi Que Gates and Zhongyue Temple

b Residences beside Qimu Que Gates

c Residences on the west and south side of the Observatory

After they move, the land shall be used for green areas for cultural heritage conservation (some areas can be used as farmland) .

(4) Take back the houses near the protected historic sites and use the land for conservation and management of cultural heritages properties

a Villagers' residences on the east side of the Songyang Academy of Classical Learning

b The office buildings for the forest fire fighting team in the east yard of the Huishan Temple shall be used as the house for conservation and management of cultural heritages.

(5) Demolish the buildings that damage the landscapes within or around cultural heritage sites

a The ropeway on the west side of the Pagoda Forest of Shaolin Temple shall be demolished. The ropeway station shall be used for greening.

b The houses in Chuzu Temple built at will by monks or nuns shall be demolished.

Chapter Six Plan for infrastructure

**Article 16** Road system

(1) Landscape boulevard of cultural heritage

The landscape boulevard of cultural heritage shall be built in accordance with the plan by making use of the existing open national highways and county roads, dividing it into 9 sections and making only partial adjustment. The total length of the landscape boulevard of cultural heritage is 31,412m. The road shall be covered with asphalt. Maintain the original state of Section A, B, D, and E; properly adjust the other sections. The widths of these sections are as follows:

Section A: from the Observatory to Ludian Town; 7,460m in length; 36m in width; finished.



Section B: from Ludian Town to Zhongyue Temple; 7,862m in length; 36m in width; finished.

Section C: from Zhongyue Temple to Huandao of Dengfeng Municipality; 1,755m in length; 50m in width; finished, but it needs to be changed into the subsidence type.

Section D: from Huandao of Dengfeng Municipality to the mountain foot in the north; 1,148m in length; 53m in width; finished.

Section E: from the mountain foot westward; 826m in length, 53m in width; finished.

Section F: on both sides of Qimu Que Gates; 2,105m in length; 8.5m in width at present. Pavements shall be constructed; street lamps shall be installed; and the width shall be adjusted to 11.5m.

Section G: from Songyang Academy of Classical Learning westward; 512m in length; 26.5m in width. The river landscape beside the road shall be changed.

Section H: the road in front of Huishan Temple; 4,585m in length; 11.5m in width. street lamps shall be added.

Section I: the national highway to Shaolin Temple; 5,159m in length; 20m in width. The landscapes of some restaurant buildings on both sides of the road are unsatisfactory, and need to be changed.

#### (2) Interior road system of protected historic sites

Improve and build roads on the basis of the current conditions. There are three classes generally.

a Class I road: 6m in width; the road at the entrance of cultural heritage site paved with concrete.

b Class II road: 4-5m in width; the fire lane around the cultural heritage site paved with water permeable bricks. Some of these roads also used as pavements for visitors can be paved with slabs.

c Class III road: 1.2-2.5m in width; pavements for visitors paved with cobbles or slabs.

Inside the Pagoda Forest of Shaolin Temple, a plank road shall be built. Details of the specific design will be specified otherwise.

#### **Article 17** Fire-extinguishing system

##### (1) Establish a fire-extinguishing system in some cultural heritage sites

At present, 11 cultural heritage sites don't have a complete fire-extinguishing system, such as fire passage, hydrant, fire extinguisher, fire pool, etc., including:

a Taishi Que Gates: establish a fire-extinguishing system while constructing protective buildings.

b Qimu Que Gates: extinguish the fire of the surrounding forests with the hydrant.

c Shaoshi Que Gates: establish a fire-extinguishing system while constructing protective buildings.

d Pagoda Forest of Shaolin Temple: build a fire pool within the on the hill to the northwest of the temple, and connect it with the hydrant in the temple.

e The Observatory: set a hydrant in the yard; get water form the urban water supply network. Build fire passages around the Observatory.

f Songyang Academy of Classical Learning: add hydrants on the basis of current conditions; build a fire pool on the north of the academy; build fire passages around the academy.

##### (2) Add fire-extinguishing equipment in some cultural heritage sites



a Songyue Temple Pagoda: place dry powder fire extinguishers in the wood-structure buildings in the pagoda yard; build a fire pool in the houses for management in the northeast of the pagoda yard. The road for logistics transportation is also used as fire lane. Fire engines can reach the east gate of the pagoda yard.

b Huishan Temple: place dry powder fire extinguishers in the wood-structure buildings; connect the hydrant in the temple with the fire pool built by the temple.

c Shaolin Temple: place dry powder fire extinguishers in the wood-structure buildings; build a fire pool on the hill to the northwest of the pagoda yard, and connect it with the hydrant in the temple. Build fire passages around the temple.

d Chuzu Temple: place dry powder fire extinguishers in the wood-structure buildings; share the fire pool with Shaolin Temple, and connect the hydrant in the temple with the fire pool.

e Zhongyue Temple: place dry powder fire extinguishers in the wood-structure buildings; the hydrant has already been set in the temple; get water from the urban water supply network.

f Songyang Academy of Classical Learning: place dry powder fire extinguishers in the wood-structure buildings of the academy.

#### **Article 18** Security system

Security system shall be established for each heritage site. All the security equipment shall be monitored collectively via network, so that public security personnel can be notified quickly to stop the thief. The protected historic sites that are rather far away shall form an integral system with its neighbouring ones to facilitate the monitoring.

#### **Article 19** Power and Telecom System

The method generally adopted by the cultural heritage sites that have completed the protection plans is to connect with urban power supply network of Dengfeng Municipality. Chuzu Temple and Shaolin Temple are integrated. Light current systems of cultural heritage sites shall set and control separately. Establish a network centre of the whole area.

The new power transformation and distribution facilities dependent on the urban power grid are as follows:

(1) Taishi Que Gates: The power source is Zhongyue transformer station. After the museum in Taishi Que Gates is built, a two-circuit dry transformer & distribution box with a voltage of 10/0.4kV and a capacity of 400kVA for power supply will be installed in the museum, and a dry transformer & distribution box with a voltage of 10/0.4kV and a capacity of 180kVA in the surrounding protection zone. A 150kW emergency diesel generating set will be added in the museum.

Telecom line is from the 4x6hole urban telephone communication channel on Zhongyue Street. Establish a telecom centre in the museum of Taishi Que Gates. Install in the centre an 80-pair wire connection box and a broadband network with cultural heritage and tourism information search & retrieval system. Optical fiber cable line is from the long-distance optical fiber cable on Zhongyue Street.

(2) Qimu Que Gates: The power source is Zhongyue transformer station. Install a two-circuit dry transformer & distribution box with a voltage of 10/0.4kV and a capacity of 100kVA for power supply on the north side of the parking lot. Add a 20kW emergency diesel generating set in the comprehensive service building.

Telecom line is from the urban telephone communication channel on Chongfu Road.

Install a broadband network with cultural heritage and tourism information search &





retrieval system in the comprehensive service building. Connect the monitoring centre with the central control room of the protection system for historical buildings at Mount Songshan.

(3) Shaoshi Que Gates: The power source is from Mazhuang transformer station. Install a two-circuit dry transformer & distribution box with a voltage of 10/0.4kV and a capacity of 100kVA in the protective house. Add a 20kW emergency diesel generating set in the comprehensive service building.

Telecom line is from the urban telephone communication channel on the Chongfu Road.

Install a broadband network with cultural heritage and tourism information search & retrieval system in the comprehensive service building. Connect the monitoring centre with the central control room of the protection system for historical buildings at Mount Songshan.

(4) The Observatory: The power source is Yangcheng transformer station. Install a two-circuit dry transformer & distribution room with a voltage of 10/0.4kV and a capacity of 180kVA and a 300kW emergency diesel generating set in the newly built office area to the east of the Observatory. In the long run, the transformer will be transformed into a dry transformer room with a capacity of 1250kVA and a voltage of 10/0.4kV.

Telecom line is from Gaocheng Telecom Office. The long term run, a telecom centre will be established in the museum with a 120-pair wire connection box and a broadband network with cultural heritage and tourism information search & retrieval system.

All of the power lines of the area shall go through PE pipes and be buried under the ground.

All light current lines of telecom, etc. of the area shall go through PE pipes or 4-hole pipe blocks and be buried under the ground.

#### **Article 20** Water supply and drainage system

##### (1) Water supply

###### a Domestic water

Water for sites close to the urban water supply network such as Zhongyue Temple and Observatory is from the urban water supply system. Water for cultural heritage sites that far from the urban water supply network such as Songyang Academy of Classical Learning, Shaolin Temple and Huishan Temple is from deep wells and pump houses in the zone of protection. A closed pool of about 350 square meters is built 1m under the ground to supply domestic water. It also supplies water for the water users within the protected area.

Water supply facilities are yet to be built for Chuzu Temple, Taishi Que Gates, Qimu Que Gates and Shaoshi Que Gates to supply domestic water.

###### b Water for fire fighting

1) Water for sites close to the urban water supply network such as Qimu Temple, Zhongyue Temple, Taishi Temple and Observatory is from the urban water supply system.

2) Deep wells and pump houses are built in the zone of protection to ensure water supply for protected historic sites far from the urban water supply network such as Songyang Academy of Classical Learning and Huishan Temple. A closed fire pool of about 250 square meters is built 1m under the ground. Some cultural heritage sites such as Shaolin Temple use the high-positioned pool formed by water from the mountains as water for fire-fighting. A high-positioned pool will also be built on hill to the northwest of the Pagoda Forest.

##### (2) Water drainage

###### a Short term:

The protected area is an independent drainage sub-area. The drainage pipeline is buried



underground along the main roads for rain water drainage in combination with road renovation. The pipeline for rain water leads to the ravine stream and river way.

Domestic sewage is disposed of in three ways:

1) Water from sites close to the urban water drainage network such as Zhongyue Temple, Taishi Temple, Observatory and Qimu Temple is discharged into the urban water drainage system.

2) Anaerobic septic tanks can be built at public toilets with high tourist flow on such sites as Shaolin Temple, Pagoda Forest and Songyang Academy of Classical Learning. After anaerobic treatment, sewage is discharged into nearby rivers. Solid residues are cleared every 3 months.

3) Septic tanks can be built for sites with low tourist flow such as Chuzu Temple and Shaoshi Que Gates.

b Long term

In combination with urban construction, a complete water supply and drainage pipeline system will be built in the whole area to solve the problem of water supply and drainage completely.

#### **Article 21** Lightning protection system

The down lead of the existing lightning protection facility of historic monuments of Mount Songshan must be thoroughly examined. The damages and the ruptures must be repaired. Ground resistance of the existing lightning-protection facility must be tested. If it does not meet requirement for lightning protection, earth poles must be added. Related facilities must be provided for cultural heritage sites without a complete lightning-protection system such as the Observatory.

#### **Article 22** Flood control system

Shaoxi River at the Pagoda Forest of Shaolin Temple will be floodway channel in flood period. Therefore, the river way must be moved 25m south of the inflection point of the planned wall for Pagoda Forest to reduce threat of mountain torrent to Pagoda Forest and the wall. The embankment structure must be reinforced to prevent collapse and soil and water loss. As is calculated on the basis of the structure of the mountains to the north of the Pagoda Forest and surface catchment area, the existing floodway channel is enough for flood drainage and sectional dimension of the existing channel must be maintained.

The existing ravine streams and river ways can be used as floodway channels for Songyue Temple Pagoda to ensure smooth discharge of floods.

A 96m long dyke must be built for the old riverbed behind Shaoshi Que Gates to prevent mountain torrents from threatening the Que Gates.

#### **Article 23** Earthquake resistant measure

Seismic fortification intensity for Dengfeng Municipality is 8. As is stipulated in Standard for Classification of Seismic Protection of Buildings (GB 50223-95), the seismic fortification intensity for all newly-built supporting buildings in the protected area must be calculated according to the local seismic fortification intensity and construction must be carried out according to related regulations. Seismic surveillance for cultural heritage buildings (especially the endangered ancient pagodas in the Pagoda Forest of Shaolin Temple) must be strengthened.

### Chapter Seven The Exhibition Planning

#### **Article 24** Exhibition principle

Historic monuments of Mount Songshan are the crystallization of the wisdom of ancient



Chinese labouring people, cultural heritages Chinese people are pride of, perfect teaching materials for patriotic education for teenagers as well as places for cultural exchange with foreign countries. The common wealth of human culture should be shared by people of all circles both at home and abroad. A lot of chiefs and officials of foreign countries visited there. We should try to attract more visitors. On the basis of protection, all-round and introductory exhibition will be carried out and promotion activities with this theme at various levels in various forms will be conducted to change the simple mode of explanation by tour guides and to improve the understanding of cultural heritage.

The forms and scale of the exhibition must be in conformity with the spirit of cultural heritage protection, and excessive commercialization, philistinism and urbanization and destructive development must be avoided.

The department in charge of culture heritage must supervise and examine the management of sightseeing service of cultural heritage sites involved in the plan.

**Article 25** Purpose of exhibition

(1) All cultural heritage sites of the historic monuments of Mount Songshan can be opened and displayed.

(2) The form and content of exhibition should form local characteristics of Mount Songshan. Importance must be attached to both depth and interest to display the value and history of cultural relics and heritages to the tourists more effectively.

**Article 26** Forms of exhibition

(1) Customize exhibition activities at different levels for different visitors

a. For high-class groups: convene academic symposia attended by international or domestic scholars.

b. For cultural heritage lovers: establish the investigation team of “Cultural Heritage Tour to Mount Songshan”, and hold regular activities.

c. For ordinary visitors: make introductions that both academic and interesting.

d. For students of primary and high schools: carry out some academic activities that have certain scientific and technological contents and combine teaching and entertainment, for example, carry out simulated astronomical observation at the Observatory.

(2) Display and utilize the protected cultural heritage sites in different ways according to their different functions and properties:

a. Display the original forms of cultural heritage buildings: currently, there are a great number of cultural heritage buildings and ancient trees among the historic monuments of Mount Songshan displayed in this way.

b. Display ruins: after cleaning up the existing ruins of historic buildings, the large amount of remaining tiles or bricks of the existing ruins can be used to make small articles with the function of signs. After archaeological excavation, proper signs shall be set up the ground in light of specific conditions to display its layout features.

c. Display in museum: use the protective buildings of Taishi Que Gates, Shaoshi Que Gates and Qimu Que Gates as museums of different sizes to display the culture of Que Gates of the Han Dynasty, traditional Chinese ritual culture and mountain sacrificial culture. Introduce ancient towers in the outdoor field or indoor space.

d. Digital display: create digital display spaces of different sizes for the protected cultural heritage sites. On the basis of detailed and solid historical research, let the tourists know the



layout and scale of historic buildings in the typical period by virtual means.

e. Display by means of activities and performances: hold Buddhist ceremonies in religious buildings such as Buddhist temple; hold regular traditional temple fair at the square in front of Zhongyue Temple so that tourists can experience the cultural connotations of historic monuments of Mount Songshan through the ceremonies that are still held today and folk-custom activities. Display activities also include the annual “Cultural Heritage Day”, “Songyang Cultural Festival”, “International Festival of Martial art” of Shaolin Temple, etc.

f. Landscape display: the rivulet, mountain, forest, garden and farmland of the protected cultural heritage sites shall be displayed mainly as natural scenery. Give prominence to the special view of the surrounding natural scenery and good location of the scenic area; display the visual corridors of Taishi Que Gates, Shaoshi Que Gates, Junji Peak, etc. with proper signs to further incorporate the protected area with the whole scenic area of Mount Songshan.

(3) Set up sign boards, guide maps of cultural heritages, digital consultation sites on both sides of the landscape boulevard of cultural heritage to introduce background information.

(4) Post maps of cultural heritages and introductions of important cultural heritages at public places, bus stops, phone booths, etc. in Dengfeng Municipality to promote and display them.

#### **Article 27** Functional division of display zones

With the landscape boulevard of cultural heritage as the link, the historic monuments of Mount Songshan are divided into 3 main display zones.

(1) With the Observatory as the centre, the south will be built into a science, technology and architectural culture display zone for the astronomical park and the astronomical museum.

(2) Taishi Que Gates and Zhongyue Temple in the middle (the centre) and Qimu Que Gates and Songyang Academy of Classical Learning will form a mountain sacrifice and Confucian culture display zone themed.

(3) Shaolin Temple in the west and Huishan Temple and Songyue Temple Pagoda will form a religious building display zone, with Shaolin Temple as the centre.

#### **Article 28** Routes and transfer points for display

Tourists from other places enter Dengfeng Municipality from three directions: exit of Zhengzhou-Dengfeng (Shaolin) Highway in the east, exit of Luoyang-Shaolin Highway in the west and National Highway 207 in the north. Most of the tourists from other places visiting the historic monuments of Mount Songshan arrive in Dengfeng Municipality from the exits of Zhengzhou-Dengfeng Highway and Luoyang-Shaolin Highway. Therefore, Dengfeng Municipality has become an important tourist transfer point from where tourists pass the landscape boulevard of cultural heritage and enter the historical buildings and minor tourist transfer points nearby. A display system combining lines and points is thus established.

(1) The urban area of Dengfeng is the level-1 tourist transfer point

Tourists stay, do shopping, dine and drink here. As Taishi Que Gates and Zhongyue Temple are close to the urban area of Dengfeng between the new and old urban areas in the master plan of Dengfeng Municipality, they are regarded as scenic spots within the level-1 transfer point. From the level-1 transfer point, two routes, namely the southern route and the northern route, run along the landscape boulevard of cultural heritage.

(2) Southern route

The Observatory is the main scenic spot along the southern route. The route centres on scientific and technological building display. The Observatory is a level-2 transfer point where





the tourists can do shopping, dine and drink and from where they can head for scenic spots not included in the plan such as the site of ancient Yangcheng.

(3) Northern route

The northern route is for visiting the scenic spots at the foot of Mount Songshan involving the Confucian culture display zone and religious culture display zone. Tourists can do shopping, dine and enter other scenic spots from the level-2 transfer point in front of Songyang Academy of Classical Learning and the level-2 transfer point in front of Shaolin scenic area.

(4) Minor tourist routes

Enter from the northern end of National Highway 207, visit Shaolin scenic area first and then enter the landscape boulevard of cultural heritage, or visit the cultural heritage buildings one by one or enter the urban area of Dengfeng Municipality for transfer.

There is a branch route transformed from the existing roads to the east and west of the landscape boulevard of cultural heritage, where the tourists can visit other natural scenic spots not included in the plan such as Luya Waterfall and Qingliang Temple.

**Article 29** Tourist service facilities and control of tourist capacity

There are three levels of tourist service facilities:

(1) Level-1 tourist transfer point

The existing tourist service facilities of Dengfeng Municipality are upgraded and improved to form the largest tourist service base in the whole display system, which includes complete facilities for food and beverage, accommodation, medical assistance, bank exchange, recreation and shopping, parking, transfer, communication, inquiry, museum, etc.

(2) Level-2 tourist transfer points

There are three level-2 transfer points: the Observatory, Songyang Academy of Classical Learning and Shaolin scenic area. No accommodation and recreation facility is provided for the level-2 point. Shopping facilities only sell souvenirs of the scenic spots. Food and beverage facilities are small and medium ones for quick meal.

(3) Level-3 tourist points

There are six level-3 transfer points at some cultural heritage sites: Zhongyue Temple and Taishi Que Gates, Qimu Que Gates, Songyue Temple Pagoda, Huishan Temple and Shaoshi Que Gates. Only indispensable service facilities closely related to cultural heritage display such as those for rest, inquiry, ticket sales, exchange, parking, souvenir sales, etc. are allowed to be established. In principle, facilities that cause greater disturbance to the environment of cultural heritages such as facilities for food and beverage and accommodation will not be built.

A map showing the positions of all cultural heritages shall be posted for each transfer point, including the accurate name of the cultural heritage site, the key protected zone, the construction-control zone and the sign board for cultural heritage buildings of the protection organization in Chinese (simplified), Chinese (traditional), English and Japanese at least. Facilities such as public telephone, electronic inquiry system, automatic exchange machine, etc. shall be provided for all transfer points gradually.

(4) Control of tourist capacity

In order that the tourist display will not affect the safety of cultural heritages, the number of tourists at each protected historic site must be controlled when it is opened so that the number of tourists staying momentarily at the scenic spot will not exceed its tourist capacity. The so called tourist capacity means momentary tourist number at weekends of busy seasons of tourism.



Environmental capacity shall be learned from the network centre established for the whole area to carry out dynamic control.

The tourist capacity of each cultural heritage site is as follows. Number of tourists for “the whole area” means the number of tourists momentarily admitted into the whole scenic area of the open cultural heritage site. Number of tourists inside the walls of cultural heritage means the number of tourists momentarily admitted into the historic buildings, protective buildings and important display places.

Observatory: 1490 for the whole area, including 111 inside the walls of cultural heritage and 8 on the observatory.

Taishi Que Gates and Zhongyue Temple: 3650 for the whole area, including 400 in the museum of Taishi Que Gates and 1340 inside the walls of Zhongyue Temple cultural heritage.

Qimu Que Gates: 150 for the whole area, including 60 in the cultural heritage buildings under protection and 90 in the archaeological excavation and survey zone.

Songyang Academy of Classical Learning and Tang stone tablet: 640 for the whole area, including 380 inside the walls of cultural heritage.

Songyue Temple Pagoda: 900 for the whole area, including 250 inside the walls of cultural heritage and 100 in the archaeological excavation and survey zone.

Huishan Temple: 620 for the whole area (inside the walls of cultural heritage) .

Shaoshi Que Gates: 90 for whole area, including 60 in the cultural heritage buildings under protection.

Kernel Compound of Shaolin Temple: 1420 for the whole area (inside the walls of cultural heritage) .

Pagoda Forest of Shaolin Temple: 250 for the whole area, including 95 inside the walls of cultural heritage.

Chuzu Temple: 65 for the whole area (inside the walls of cultural heritage) .

Historic monuments of Mount Songshan: 9705 for the whole area.

Touring Mount Songshan: the tourist capacity is 2550 as determined according to the ecological principle. (The number of tourists at the scenic spots not included in the plan such as Luya Temple, Luya Waterfall, Qingliang Temple, etc. is not included.)

When a cultural heritage site is opened, the number of tourists in the whole scenic spot at any given moment must not exceed its capacity. Momentary number of tourists in the cultural heritage must be controlled so that it will not exceed the tourist capacity of the cultural heritage.

It is suggested that “dynamic system for monitoring tourist distribution” be used to control the number of tourists. The dynamic monitoring systems of the open sites and the overall dynamic monitoring system of all historic monuments of Mount Songshan work at the same time to realize the real-time monitoring of tourist distribution at different scenic spots. Distribution of tourists is balanced by means of ticket control. Tourists can check current tourist distribution at different scenic spots in the inquiry system along the landscape boulevard of cultural heritage and adjust their plans.

For popular tourist attractions such as Kernel Compound of Shaolin Temple and Pagoda Forest of Shaolin Temple where the momentary number of tourists at weekends of busy seasons of tourism exceeds the tourist capacity that needs to be controlled for cultural heritage protection, the departments of cultural heritage, the departments of scenic area management and the users of cultural heritages must strengthen their control.



## Chapter Eight The Management Planning

### **Article 30** Basic principles

#### (1) Having the right guidelines for cultural heritage protection and management

Handle the relations between protection and utilization, between long-term benefit and immediate benefit and between overall benefit and local benefit correctly. Unrestrained development and utilization shall be avoided.

#### (2) Strengthening the sense of responsibility of local governments at all levels

Responsibility system for object management and administrative responsibility investigation system shall be established to ensure that both work and measures are implemented well; coordination system for protection and management shall also be established to coordinate and guide local protection and management work.

#### (3) Improving laws and rules and standard management

The local government shall resolutely implement relevant national regulations on cultural heritage conservation and formulate special local regulations and management rules for historic monuments of Mount Songshan to clarify the specific system requirements, conservation standards, targets and relevant legal responsibilities of conservation and management work.

#### (4) Strengthening the building of management team

To increase the quality of conservation and management personnel as well as the scientific level of conservation and management work, a special law enforcement and supervision team shall be built and improved to ensure the effective implementation of conservation and management measures.

#### (5) Strengthening promotion and education

Promotion and education shall be carried out to popularize the regulations, laws and knowledge related to world cultural heritage so that the rich value embodied in world cultural heritage could be shared among more people, common people's awareness of the conservation of world cultural heritage could be strengthened and the social atmosphere of caring for, cherishing and participating in heritage conservation could be formed.

(6) Input and management of funds for the conservation of cultural heritage shall be increased and strengthened.

### **Article 31** Management body, funds and staffing

#### (1) Improve the management body

Dengfeng Municipal Administration of Cultural Heritage and cultural property preservation offices of Huishan Temple, Songyang Academy of Classical Learning, the Observatory, etc. under Dengfeng Municipal Administration of Cultural Heritage, shall be responsible for organizing and coordinating the administrative management of historic monuments of Mount Songshan and the implementation of protection and management of historic monuments of Mount Songshan.

Dengfeng Municipal Administration of Cultural Heritage has 9 cultural property preservation offices at Taishi Que Gates, Zhongyue Temple, Shaoshi Que Gates, Qimu Que Gates, Observatory, Songyang Academy of Classical Learning (including Tang stone tablet), Huishan Temple, Songyue Temple Pagoda, and Pagoda Forest of Shaolin Temple (including Chuzu Temple and Kernel Compound of Shaolin Temple). Full-time professional personnel are responsible for daily conservation of cultural heritages.

To honour religious beliefs and to retain the function and cultural symbol of religious buildings, Taoists and Buddhist monks and nuns can keep on using cultural heritage sites such



as Zhongyue Temple, Kernel Compound of Shaolin Temple, Chuzu Temple, and Pagoda Forest of Shaolin Temple, that have long been used by religious institutions, but the supervision and management by cultural heritage conservation and management departments are required.

(2) Conservation funds

Zhengzhou Municipal People's Government and Dengfeng Municipal People's Government shall incorporate the funds needed for the conservation and management of historic monuments of Mount Songshan into its financial budget.

Revenues from ticket sales of historic monuments of Mount Songshan shall be put under centralized and unified management using a single account and most of the revenues shall be used for the conservation and management of historic monuments of Mount Songshan.

Conservation funds for historic monuments of Mount Songshan shall be set up to attract donations by various sectors of the society.

(3) Staffing

Staff members of the protection organizations of historic monuments of Mount Songshan shall have relevant post certificates and major principals shall have qualification certificate issued by State Administration of Cultural Heritage.

a. At least 3 full-time workers for conservation and management of cultural heritage shall be designated for separate cultural heritage buildings (Qimu Que Gates and Shaoshi Que Gates) ;

b. More than 10 full-time workers for conservation and management of cultural heritage shall be designated for cultural heritage buildings (Taishi Que Gates Museum, Tang stone tablet and Songyang Academy of Classical Learning, Huishan Temple, Songyue Temple Pagoda and Observatory) ;

c. At least 3 full-time workers for conservation and management of cultural heritage shall be designated for the supervision and management of daily use of cultural heritage buildings which are under joint management of the cultural heritage department and religion department (Zhongyue Temple, Kernel Compound of Shaolin Temple and Chuzu Temple and Pagoda Forest of Shaolin Temple) .

In addition to full-time management personnel, a volunteer working system for the conservation of historic monuments of Mount Songshan can also be established to attract volunteers, who have been trained in and have post certificates of cultural heritage conservation, to participate in the daily management, especially during busy period of tourism.

**Article 32** Requirements for the formulation of management regulations

(1) Clarification of property right, management right and the right to use

The ownership of all historic monuments of Mount Songshan belongs to the state. The cultural heritage management department is the only management body for historic monuments of Mount Songshan. Religious organizations only have limited right to use and shall strictly abide by management regulations formulated by the cultural heritage department.

(2) Clarification of responsibilities for protecting and utilizing historic buildings

The protected historic sites shall not be leased, contracted or transferred to any individuals, social organizations, enterprises or institutions. Those that have been leased, contracted or transferred shall be reclaimed within the time limit. Concessionary use or franchise shall be carried out on operation items within the protected area of historic monuments of Mount Songshan and revenues from compensatory transfer of the right to use or right to operate shall be used for the conservation of cultural heritage.





(3) Necessary conditions for implementation of the plan

The requirements of the master plan on the conservation of historic monuments of Mount Songshan and each specific conservation plan must be included in the national economic and social development plan, overall plan of land utilization and urban and rural planning of Zhengzhou City and Dengfeng Municipality. Relevant functional departments such as the planning and construction departments shall carry out industrial management on entity resources within the planned area of historic monuments of Mount Songshan and establish an effective conservation and management coordination system according to relevant regulations, laws and conservation plans. For instance, any new construction or reconstruction project within the planned area shall be carried out with the approval of a variety of parties according to the approved master plan for the conservation of cultural heritage.

(4) Formulation of legal provisions for management

Control regulations especially for sections with potential safety hazards shall be formulated, for instance, it shall be confirmed in the form of law that no coal exploitation shall be carried out within its protected area or construction-control zone of the Observatory located on a coal bed, and regular inspection shall be carried out.

(5) Management measures for tourism development projects, ways of sightseeing, etc.

**Article 33** Responsibilities and duties of management organizations

(1) Day-to-day Management

Systematic daily maintenance and inspection shall be conducted for each protected cultural heritage site of historic monuments of Mount Songshan. Maintenance of historic buildings shall be carefully recorded and be regularly reported to Dengfeng Municipal Administration of Cultural Heritage, Zhengzhou Municipal Administration of Cultural Heritage, Henan Provincial Administration of Cultural Heritage and the People's Government of Henan Province. The People's Government of Henan Province shall make conservation archival records of historic monuments of Mount Songshan and the department in charge of cultural heritage of Henan Province shall submit them to the State Administration of Cultural Heritage for reference. Any abnormal situation found in the daily inspection shall be immediately reported to Dengfeng Municipal Administration of Cultural Heritage, Zhengzhou Municipal Administration of Cultural Heritage, Henan Provincial Administration of Cultural Heritage and the People's Government of Henan Province, and the report shall be submitted to experts for solution.

(2) Management of emergency events

When historic monuments of Mount Songshan are endangered or likely to be endangered by emergencies, the protection organization shall immediately take necessary measures to control the emergencies and report to Dengfeng Municipal People's Government, Zhengzhou Municipal People's Government and Henan Provincial Administration of Cultural Heritage. Henan Provincial Administration of Cultural Heritage shall report to the People's Government of Henan Province and the State Administration of Cultural Heritage within 2 hours after receiving the report.

(3) Management of protection works

Conservation works for each protected cultural heritage site of historic monuments of Mount Songshan such as fencing and reinforcement, renovation of existing cultural heritage, key restoration and so on must be declared to the Henan Provincial Administration of Cultural Heritage and State Administration of Cultural Heritage and shall not be carried out without



approval. Neither the using organization nor the management organization has right to decide. Practices that change appearance of cultural heritages by the using and management organizations shall be censored and clarified by the department in charge of cultural heritage. The organizations shall be ordered to make corrections and restore the appearance of cultural heritage sites.

(4) Tourism management

It shall be responsible for supervision and management of daily use of historic monuments of Mount Songshan during religious activities or tourist receptions as well as tourist capacity control; blindfold development or utilization of historic buildings by any individual or organization is strictly forbidden.

**Article 34** Daily works of management organizations

(1) Keeping historic monuments of Mount Songshan tidy and clean and maintaining gardens and green areas within its management scope.

(2) Carrying out seepage and moisture prevention works

It shall be responsible for repairing and replacing broken tiles and removing weeds before the rainy season each year.

(3) Management of fire-fighting equipment, lightning protection equipment, etc.

Take charge of routine maintenance and inspection of equipment, work out plans for dealing with fire and disasters, carry out patrol and examination immediately in case of strong winds, heavy rain or snow, and check whether or not the cultural heritages are damaged.

(4) Around-the-clock monitoring of the security system

The security system of all heritage sites shall be interconnected for central monitoring so that any illegal activity by tourists such as destruction or theft can be immediately reported to law enforcement officials and be stopped.

(5) Routine maintenance works

Carrying out small-scale patching and reinforcement to deal with daily problems, such as taking out dusts from rows of tiles, preservation of paint decoration, grounding patching and so on;

(6) Daily monitoring

Carrying out regular monitoring on changes of cultural heritage buildings and subsidiary cultural heritages by technological means; carrying out digital management and taking corresponding conservation measures to deal with the problems observed, for instance, detection on humidity change of wood structure, detection on rot change of wood structure, detection on deformation change of wood structure, detection on air pollution and acid rain concentration within the region of brick-stone structure, inspection on structure settlement and deformation and so on;

Carrying out long-term monitoring on mountain slope-break zone where all historic monuments of Mount Songshan are located to prevent landslide.

(7) Monitoring of the special environment of cultural heritage buildings

At the Observatory, vibration strength is now measured at the edge of the construction-control zone to determine whether or not mining will affect the safety of the brick-laid structure of the Observatory.

**Article 35** Training programme

(1) Short-term plan



Between 2007 and 2009, Zhengzhou Municipal Administration of Cultural Heritage and Dengfeng Municipal Administration of Cultural Heritage must organize systematic training on cultural heritage conservation one to two times each year to improve professional quality of the management of protected cultural heritage sites and to make everybody realize his/her own duty; post certificates shall be issued to those who have passed the training test and those who fail shall not be engaged in on-site management of protected cultural heritage sites any more.

(2) Plan for the period after inscription on the World Heritage List

After 2010, the management organizations of historic monuments of Mount Songshan shall provide daily occupation training and education at least once in every six months so that the number of professionals can increase and account for 40% of the staff. The post certificate system for conservation and management staff of cultural heritages shall be fully implemented.

(3) Advanced training

Main principals of the protection and management organizations of cultural heritages shall receive relatively advanced and systematic training in batches so that they can obtain qualification certificates issued by the administrative department of cultural heritage of the State Council as soon as possible.

(4) Details of training

The training programme shall at least contain: regulations and laws related to cultural heritage conservation and cases of their implementation, the high value and priority of the conservation of historic monuments of Mount Songshan, and the operation of digital monitoring and management system.

**Article 36** Promotion and education plans and activities

(1) Promotional activities

a. Conservation and Promotion of Historic Monuments of Mount Songshan postcard series shall be made and given to citizens and visiting tourists to deepen people's understanding of the historic and cultural value of historic monuments of Mount Songshan and attract more people to share the high value embodied in historic monuments of Mount Songshan.

b. Introduction of the value of the cultural heritages of historic monuments of Mount Songshan and the protective measures shall be added into the tourist maps and various tourist booklets of Zhengzhou City and Dengfeng Municipality.

c. International seminar and photography festival on "Historic Monuments of Mount Songshan" and activities such as "Cultural Heritage Tour to Mount Songshan" shall be held to make the historic monuments of Mount Songshan more well-known;

d. Exhibitions of cultural heritage protection shall be held regularly at public places of Zhengzhou City and Dengfeng Municipality.

(2) Educational activities

a. All-round promotion and education for local people and tourists shall be carried out for improving people's awareness of the protection of historic monuments of Mount Songshan. Related laws, regulations and knowledge about world cultural heritage shall be popularized so that people will love and learn the general knowledge of cultural heritage protection and an environment where people care about, love and participate in the protection of cultural heritages will be created.

b. The work of organizing, guiding and training volunteers shall be carried out in Zhengzhou City and the recruitment scope shall be gradually expended so that the whole society can be



extensively mobilized to care for and support the conservation of historic monuments of Mount Songshan.

c. Give full play to the monitoring role of the media and the mass and establish the Historic monuments of Mount Songshan Conservation Forum so that the work of world cultural heritage could be supervised and supported by the whole society.

#### Chapter Nine The Division of Planning Periods

##### **Article 37** Basis for the division of planning periods

According to the schedule of the World Heritage application of historic monuments of Mount Songshan, the implementation of conservation plan for historic monuments of Mount Songshan has two stages, with 2009 as the division line:

- (1) Short term: from 2006 to 2009;
- (2) Long term: from 2010 to 2020.

##### **Article 38** Priorities and measures of the short-term plan

The priorities of the short-term plan are projects closely related to the safety of cultural heritages, the safety of surrounding environment and landscape and the management system. They can be classified into the following types:

- (1) Restore cultural heritages on different scales;
- (2) Clear and improve the landscape of the yard of cultural heritage;
- (3) Improve the cultural heritage conservation facilities of each unit such as fire fighting facilities, security facilities and monitoring records;
- (4) Prevent and eliminate the threats to the safety of cultural heritage in the surrounding environment;
- (5) Remove the elements of landscape that are inharmonious with the surrounding environment of cultural heritage, and carry out the initial development of the environmental landscape to fully meet the requirements of culture heritage conservation and basically meet the needs of cultural display and tourism;
- (6) Improve the roads around the cultural heritages to facilitate the display and promotion of the value of cultural heritages;
- (7) Improve the management system and staffing of each cultural heritage site;
- (8) Establish a cultural heritage monitoring and recording mechanism;
- (9) Complete the initial phase of the landscape boulevard of cultural heritage and establish the initial projects of tourist transfer points at all levels;
- (10) Establish the initial promotion and exhibition framework for cultural heritages and cultural heritage buildings in the urban area of Dengfeng Municipality and its surrounding towns.

##### **Article 39** Priorities and measures of the long-term plan

Based on the short-term plan, the priorities of the long-term plan are important projects related to the improvement of cultural atmosphere and tourism benefits. They can be classified into the following types:

- (1) Complete the digital network for the conservation and monitoring of historic monuments of Mount Songshan;
- (2) Improve the landscape of the surrounding environment of each cultural heritage site to fully meet the needs of cultural display and tourism;
- (3) Build supporting exhibition and promotion facilities needed by some protected cultural heritage sites such as the Astronomical Park, the Astronomical Museum, the small museum at the





entrance of Songyue Temple Pagoda, etc.;

(4) Complete the promotion and exhibition framework for cultural heritages and cultural heritage buildings in the urban area of Dengfeng Municipality and its surrounding towns.

#### Chapter Ten Supplementary Provisions

**Article 40** The plan consists of four parts, namely plan text, plan drawing, plan illustration and collection of basic materials and data.

**Article 41** This plan will be implemented by the People's Government of Henan Province after it is approved by the State Administration of Cultural Heritage.

**Article 42** The department of Zhengzhou City in charge of cultural heritage is responsible for interpreting the plan.

**Article 43** The plan will come into force on the date of approval.

### 7.b-16 Regulations on the Conservation and Management of Historic Monuments of Mount Songshan in Zhengzhou City

(Passed at the 30th Meeting of the Standing Committee of the 12th Zhengzhou Municipal People's Congress on Aug. 30, 2007; approved at the 34th Meeting of the Standing Committee of the 10th People's Congress of Henan Province on Dec. 3, 2007; promulgated by the Standing Committee of Zhengzhou Municipal People's Congress, put into force as of Jan. 1, 2008 )

**Article 1** These regulations are formulated in accordance with relevant laws and regulations such as the Law of the People's Republic of China on the Protection of Cultural Relics in light of the actual conditions to strengthen the conservation and management of historic monuments of Mount Songshan.

**Article 2** The historic monuments of Mount Songshan in these regulations include historic buildings, namely, Zhongyue Temple, Shaoshi Que Gates, Qimu Que Gates, Songyue Temple Pagoda, Historic buildings of Shaolin Temple (Kernel Compound, Chuzu Temple, Pagoda Forest) , Huishan Temple, Songyang Academy of Classical Learning and Observatory, approved as state priority protected historic sites and as province protected historic sites within administrative region of Dengfeng Municipality.

**Article 3** All organizations and individuals engaged in conservation & management, production & operation, development & construction, sight-seeing, survey, religious & cultural activities, etc. in the protected area of historic monuments of Mount Songshan shall observe these regulations.

**Article 4** Zhengzhou Municipal People's Government is responsible for leading the conservation and management of historic monuments of Mount Songshan. Zhengzhou municipal administrative department of cultural heritage is responsible for reinforcing the supervision and guidance of the conservation and management of historic monuments of Mount Songshan.

Dengfeng Municipal People's Government is fully responsible for the conservation and management of historic monuments of Mount Songshan. The government shall highlight the mechanism building and increase funding support for the conservation and management work, and incorporate it into plans for national economic and social development, formulate protection plans for it, and incorporate it into overall plans for use of land and plans for urban and rural development.

Dengfeng municipal administrative department of cultural heritage is responsible for the



conservation and management work of historic monuments of Mount Songshan. Its subordinate culture heritage conservation institutions are responsible for the specific ordinary work of conservation and management of historic monuments of Mount Songshan.

Relevant departments of Dengfeng Municipality such as departments of finance, religion, tourism, planning and construction, land and resources, environmental protection, forestry, public security, transportation, water administration, industry and commerce administration, etc. and the people's governments at the town and township level, and neighbourhood offices in the areas where historic monuments of Mount Songshan are located shall fulfil their own responsibilities to protect the historic monuments of Mount Songshan together.

**Article 5** The conservation and management of the historic monuments of Mount Songshan should adhere to the principle of scientific planning, effective protection, reasonable utilization and reinforced management, by combining conservation and utilization, overall environment control and special protection, special management and public participation to reproduce the authenticity and integrity of the historic monuments of Mount Songshan.

**Article 6** Historic monuments of Mount Songshan are state-owned and shall not be rented, transferred or mortgaged. They shall not be managed as enterprise assets. Activities not conducive to the protection of cultural heritages are prohibited.

**Article 7** All units and individuals have the obligation to protect historic monuments of Mount Songshan, and the right to stop, report, and accuse any acts that violate these regulations. Units and individuals that have made outstanding achievements in conservation and management of historic monuments of Mount Songshan shall be commended and rewarded by Zhengzhou Municipal People's Government or Dengfeng Municipal People's Government.

**Article 8** The protected areas of historic monuments of Mount Songshan include protected area and construction-control zone. The protected area and construction-control zone are subject to the area publicized by the provincial people's government. The signs and boundary posts on the four boundaries of the protected area and construction-control zone of historic monuments of Mount Songshan shall be set up by Dengfeng Municipal People's Government. No unit or individual is allowed to move or destroy the sign and boundary post.

**Article 9** The protection targets of historic monuments of Mount Songshan include:

(1) The historic buildings, structures, affiliated buildings and their ruins within the protected area;

(2) The subordinate cultural heritages to the historic monuments;

(3) Cultural heritages and important materials stored and exhibited by historic building conservation and management organizations;

(4) Underground cultural heritages within the protected area;

(5) Ancient and famous trees within the protected area;

(6) Historical landscape and natural environment that form an integral part of the historic buildings;

(7) Other cultural heritages that shall be protected according to the law.

**Article 10** Dengfeng Municipal People's Government and other relevant departments such as departments of cultural heritage, religion, tourism, planning and construction, land and resources, etc. shall organize and implement the conservation and management work of historic monuments of Mount Songshan in accordance with the master plan on the conservation of historic monuments of Mount Songshan approved by the administrative department of cultural



heritage of the state.

The master plan on the conservation of historic monuments of Mount Songshan should be strictly implemented without unauthorized adaptation. Necessary adaptation shall be approved by the original approval authority.

The master plan on the Scenic Area of Mount Songshan should be in accordance with that of historic monuments of Mount Songshan.

**Article 11** Zhengzhou municipal administrative department of cultural heritage shall coordinate with relevant functional departments and Dengfeng Municipal People's Government to monitor the protection of historic monuments of Mount Songshan periodically, present monitoring and assessment report, and submit it to Zhengzhou Municipal People's Government and administrative departments of cultural heritage at higher levels.

**Article 12** Dengfeng Municipal People's Government shall organize relevant departments such as departments of cultural heritage, land and resources, water administration, etc. to strengthen the geological survey and geological hazard evaluation around historic monuments of Mount Songshan, delimit mineral mining prohibition area, and prevent calamities such as landslide, ground sink, etc. so as to ensure the safety of cultural heritages.

**Article 13** Relevant authorities and units of Dengfeng Municipality shall undertake the greening work in the protected area and construction-control zone of historic monuments of Mount Songshan according to the requirements of the master plan, to strengthen ecological environment protection and the supervision and management of pollution prevention, and maintain natural environment & landscape.

**Article 14** The planting of trees in the protected area of historic monuments of Mount Songshan shall not endanger the historic buildings. In case there are trees that endanger the historic buildings, cultural heritage conservation and management organizations or the user shall replant or remove them in time after having been approved by the forestry administrative department.

The conservation and management bodies or management organizations of historic monuments of Mount Songshan shall strengthen the conservation and management of the ancient and famous trees within the protected area.

**Article 15** Construction in areas where the historic monuments of Mount Songshan are located shall meet the requirements of the master plan on the conservation of historic monuments of Mount Songshan and shall not harm the safety of the cultural heritages or damage the historic landscape and natural environment that form an integral part of the historic buildings.

Construction projects or activities such as explosion, drilling, and excavation irrelevant to the conservation of cultural heritages are prohibited in the protected area of historic monuments of Mount Songshan.

The following construction activities are prohibited in the protected area and construction-control zone of historic monuments of Mount Songshan:

- (1) Construction of buildings or structures with style, height, size, colour, etc. inharmonious with the cultural heritages and their surroundings;
- (2) Installation of facilities that cause strong vibration and might endanger the cultural heritages or pollute cultural heritages and their surroundings;
- (3) Activities that cause strong vibration and might endanger the cultural heritages;
- (4) Other project construction activities that might harm the historical landscape or endanger



the cultural heritages.

If existing buildings, structures or facilities in the protected area and construction-control zone of historic monuments of Mount Songshan do not comply with the above clause, Dengfeng Municipal People's Government shall order in accordance with the law that they be demolished or moved within the time limit.

**Article 16** Archaeological excavation in the protected area and construction-control zone of historic monuments of Mount Songshan shall be conducted only if archaeological excavation plan approved by State Council or the administrative department of cultural heritage under the State Council has been obtained. After the archaeological excavation is completed, situation of excavation, list of cultural heritages excavated and opinions on protection shall be reported to local administrative department of cultural heritage.

**Article 17** Large-scale cultural or sports activities or other organized mass activities to be held in the protected area of historic monuments of Mount Songshan or against the backdrop of historic monuments of Mount Songshan shall be submitted to relevant departments for approval after the consultation with the administrative department of cultural heritage of Dengfeng Municipality. Activities shall be held at the approved time, place and range. The organizer shall take measures to protect cultural heritages and ensure their safety.

**Article 18** Shooting of exterior or part of the sight of historic monuments of Mount Songshan, and mapping, copying or rubbing of historic monuments of Mount Songshan or other single heritage during the shooting of a film, teleplay, professional video or professional photo shall be conducted with approval document of the state or provincial administrative department of cultural heritage and under the supervision of the management staff of the administrative department of cultural heritage.

Activities above to be held in religious places shall be consulted with religious place administrative organization and religious affair department before being submitted for approval.

**Article 19** Historic buildings under the management of the administrative department of cultural heritage shall be observed by conservation and management organizations set up by the administrative department of cultural heritage; historic buildings located within places for religious activities shall be conserved and managed by the management organizations of these places.

The conservation and management bodies and management organizations of historic monuments of Mount Songshan shall establish a complete management system for the safety of cultural heritages, and formulate emergency measures for disasters such as fire, flood, earthquake, etc. At important or key places, distinct "No Fire" signs shall be set up, and safety facilities of cultural heritage such as fire fighting facilities, anti-theft facilities and natural damage prevention facilities shall be provided and kept in good condition and in effect.

The conservation and management bodies and management organizations of historic monuments of Mount Songshan shall establish a daily patrol and inspection system for historic buildings to discover potential threats to the safety of historic buildings, and report or deal with them in time.

**Article 20** The following activities affecting the safety of cultural heritages are prohibited in the protected area of historic monuments of Mount Songshan:

(1) Damaging fire fighting facilities, anti-theft facilities and natural damage prevention facilities;





- (2) Jamming or occupying drainage channels;
- (3) Smoking, burning paper money, and burning joss sticks in areas with “No Fire” signs;
- (4) Setting off fireworks and firecrackers;
- (5) Picnicking, burning leaves, straws and stalks, wild grass, rubbish, etc;
- (6) Storing or using gas, liquefied petroleum gas and other inflammable and explosive materials;
- (7) Installing lighting equipment and other electrical equipment in violation of regulations;
- (8) Jamming or occupying fire passages;
- (9) Other activities affecting the safety of cultural heritages.

**Article 21** The following activities that damage or destroy cultural heritages, their protection facilities or the environment are prohibited in the protected area and construction-control zone of historic monuments of Mount Songshan:

- (1) Climbing cultural heritages and their protection facilities where climbing is prohibited;
- (2) Scratching, daubing and posting notices on cultural heritages and their protection facilities;
- (3) Spitting, urinating, defecating or littering at will;
- (4) Dumping rubbish or discharging waste water anywhere;
- (5) Placing outdoor advertisements;
- (6) Digging wells to get water without permission;
- (7) Building tombs;
- (8) Cutting trees and destroying vegetation without permission;
- (9) Other activities that damage cultural heritages, their protection facilities or the environment.

**Article 22** The restoration and maintenance of historic monuments of Mount Songshan shall be in line with the principle of “maintaining its original shape and appearance”, and relevant approval procedures shall be carried out in accordance with the law.

The administrative department of cultural heritage is responsible for the restoration and maintenance of historic buildings that shall be managed by the administrative department of cultural heritage; the management organizations of places for religious activities where historic buildings are located are responsible for the restoration and maintenance of these historic buildings under the guidance and supervision of the administrative department of cultural heritage.

The management organizations of historic buildings located in places for religious activities shall fulfill the obligation to restore and maintain these buildings according to the requirements of the administrative department of cultural heritage. The administrative department of cultural heritage shall order those that refuse to fulfill the obligation of restoration and maintenance to make corrections within the time limit. The People’s Government of Dengfeng Municipality shall take over the unfulfilled obligation of restoration and maintenance with the time limit with cost afforded by the user.

**Article 23** Funds for restoration and maintenance of historic monuments of Mount Songshan shall be raised by the People’s Government of Dengfeng Municipality or the user.

Sources of funds for restoration and maintenance of historic monuments of Mount Songshan include:



- (1) Special funds allocated by the state and province;
- (2) Financial assistance of Zhengzhou City;
- (3) Financial budget of Dengfeng Municipality;
- (4) The special fund for conservation of historic monuments of Mount Songshan;
- (5) Operating revenue;
- (6) Donation and other legal incomes.

The funds for restoration and maintenance shall be used under the supervision of financial and audit authorities for special purposes.

**Article 24** Survey, design and construction for restoring and maintaining historic monuments of Mount Songshan shall be entrusted to units that possess the corresponding certificates of qualifications for cultural heritage conservation projects.

The restoration and maintenance project of historic monuments of Mount Songshan shall be inspected for acceptance after completion by the administrative department of culture heritage or its client by regulations; the receiving inspection of principal restoration and maintenance projects shall be conducted by stages according to working process.

**Article 25** Municipal administrative department of cultural heritage shall create an archive for the historic monuments of Mount Songshan, and perfect the collection, compilation and management system for written and video materials related to academic studies, historical records, repair, monitoring, etc.

**Article 26** Administrative department of culture heritage shall build expert counseling system for the conservation and management of historic monuments of Mount Songshan for obtaining expert advice about planning, restoration, maintenance, and project receiving inspection.

**Article 27** Dengfeng municipal administrative department of cultural heritage shall order those violating the stipulations in Clause 2 of Article 8 of these regulations to restore the original state or compensate for the loss within the time limit, and may impose a fine of no less than 50 yuan but no more than 200 yuan.

**Article 28** Dengfeng municipal administrative department of cultural heritage shall order those violating the stipulations in Article 22 of these regulations to make corrections, and shall punish them according to the following stipulations:

(1) Those conducting activities of the Item (1) or Item (2) shall be ordered restore the original state or compensate for the loss within the time limit, and be fined no less than 50 yuan but no more than 200 yuan;

(2) Those conducting activities of the Item (3) shall be fined no less than 20 yuan but no more than 50 yuan;

(3) Those conducting activities of the Item (4) or Item (5) shall be fined no less than 50 yuan but no more than 200 yuan.

**Article 29** Dengfeng municipal administrative department of cultural heritage shall order those violating the stipulations in Article 21 of these regulations to make corrections, and shall be punished according to the following stipulations:

(1) Those conducting activities of the Item (1), Item (2), or Item (4) shall be fined no less than 50 yuan but no more than 200 yuan;

(2) Those conducting activities of the Item (3) shall be fined no less than 20 yuan but no more than 50 yuan.



**Article 30** Those conducting activities that violate these regulations and other laws, regulations or rules shall be punished by relevant authorities in accordance with relevant laws, regulations or rules.

**Article 31** If the working personnel engaged in the conservation and management of historic monuments of Mount Songshan conducts one of the following activities, they shall be given administrative disciplinary punishment in accordance with the law. If the offence constitutes a crime, they shall be held accountable for criminal liabilities:

- (1) Seizing or embezzling funds for conservation of cultural heritages;
- (2) Borrowing state-owned cultural heritages in violation of rules or seizing them illegally;
- (3) Taking advantage of their posts or work to peculate or steal state-owned cultural heritages;
- (4) Entrusting units with no corresponding qualifications to take charge of the restoration and maintenance;
- (5) Failing to investigate and deal with the illegal activities discovered in time or failing to fulfill other duties in accordance with the law, causing damage, theft or loss of historic buildings or other cultural heritages;
- (6) Failing to report or deal with the potential threats to historic buildings discovered in time, causing serious consequences;
- (7) Implementing administrative punishment and administrative permission in violation of legal authority and procedures;
- (8) Other activities of dereliction of duty, abuse of authority and malpractice for personal interests;

The user of historic monuments of Mount Songshan with conducting activities of the Item (1), Item (2), Item (3), Item (4) or Item (5) shall be punished by law by relevant department; the user who causes loss or damage to culture heritages shall bear civil liability by law; the user whose activity constitutes a crime shall be prosecuted for criminal liability.

**Article 32** These regulations shall come into effect as of January 1, 2008. The “Regulations Concerning the Management and Conservation of the Observatory, Songyue Temple Pagoda and Shaolin Temple's Pagoda Forest in Dengfeng, Zhengzhou City”, passed at the 38th Meeting of the Standing Committee of the 11th People’s Congress of Zhengzhou City on June 27, 2003 and approved at the 5th Meeting of the Standing Committee of the 10th People’s Congress of Henan Province on September 27, 2003, shall be repealed simultaneously.

#### **7.b-17. Circular of Dengfeng People’s Government on Conservation and Management of Historic Monuments of Mount Songshan**

In order to strengthen the conservation and management of historic monuments of Mount Songshan, in accordance with the requirements of Convention Concerning the Protection of the World Cultural and Natural Heritage as well as relevant laws and regulations such as the Law of the People’s Republic of China on the Protection of Cultural Relics and Administrative Measures for the Protection of World Culture Heritages issued by the Ministry of Culture, and in light of the actual conditions of Dengfeng Municipality, the Circular on matters concerned is hereby given as below:



I. The historic monuments of Mount Songshan mainly include those historic buildings that have been listed in the China's Tentative List for World Heritage Sites and have been approved as state priority protected historic sites and as province protected historic sites within administrative region of Dengfeng Municipality, such as Taishi Que Gates, Zhongyue Temple, Shaoshi Que Gates, Qimu Que Gates, Songyue Temple Pagoda, architectural complex of Shaolin Temple (including Kernel Compound of Shaolin Temple, Chuzu Temple and Pagoda Forest of Shaolin Temple), Huishan Temple, Songyang Academy of Classic Learning, Observatory, etc.

II. Conservation and management of historic monuments of Mount Songshan shall be in line with the principle of "scientific planning, effective protection, reasonable use, and strengthened management", combining protection with utilization, control of the overall environmental landscape with protection of key sites, and special management with mass participation. Relevant departments of Dengfeng Municipality such as departments in charge of finance, religion, tourism, planning, construction, land and resources, environmental protection, forestry, public security, transportation, water resources, industry and commerce administration, etc. as well as the people's governments at the town (township) level and sub-district offices in the areas where historic monuments of Mount Songshan are located shall fulfil their own responsibilities to protect the historic monuments of Mount Songshan together with Dengfeng administrative department of cultural heritage.

The governmental bodies, societies, enterprises and institutions and other organizations and individuals within administrative region of Dengfeng Municipality are in duty bound to protect the historic monuments of Mount Songshan. All organizations and individuals engaged in sight-seeing, survey and other activities in the historic monuments of Mount Songshan as well as in its protected area and construction-control zone shall observe the regulations in this notification.

People's governments at the town (township) level, subdistrict offices, and villagers and residents' committees in the areas where historic monuments of Mount Songshan are located shall establish Organizations of Cultural Relics Preservation, employ personnel to carry out protection of cultural relics, and coordinate with administrative department of cultural relics to protect the historic monuments of Mount Songshan.

III. Construction in areas where the historic monuments of Mount Songshan are located shall meet the requirements of the master plan on the conservation of historic monuments of Mount Songshan and shall not harm the safety of the cultural heritages or damage the historic landscape and natural environment that form an integral part of the historic monuments.

Construction projects or activities such as explosion, drilling and excavation irrelevant to the conservation of cultural heritages are prohibited in the protected area and construction-control zone of historic monuments of Mount Songshan.

IV. The following activities affecting the safety of cultural heritages are prohibited in the protected area of historic monuments of Mount Songshan:

1. Damaging fire fighting facilities, anti-theft facilities and natural damage prevention facilities;
2. Jamming or occupying drainage channels;
3. Smoking, burning paper money, and burning joss sticks in areas with "No Fire" signs;
4. Setting off fireworks and firecrackers;





5. Picnicking, burning leaves, stalks, wild grass, and rubbish, etc;
6. Storing or using gas, liquefied petroleum gas and other inflammable and explosive materials;
7. Installing lighting equipment and other electrical equipment in violation of regulations;
8. Jamming or occupying fire passages;
9. Other activities affecting the safety of cultural heritages.

The following activities that damage or destroy cultural heritages, their protection facilities or the environment are prohibited in the protected area and construction-control zone of historic monuments of Mount Songshan:

1. Climbing cultural heritages and their protection facilities where climbing is prohibited;
2. Scratching, daubing and posting notices on cultural heritages and their protection facilities;
3. Spitting, urinating, defecating or littering at will;
4. Dumping rubbish or discharging waste water anywhere;
5. Placing outdoor advertisements;
6. Digging wells to get water without permission;
7. Building tombs;
8. Cutting trees and destroying vegetation without permission;
9. Other activities that damage cultural heritages, their protection facilities or the environment.

V. Protection and Utilization Plan for historic monuments of Mount Songshan, jointly prepared by Dengfeng administrative department of cultural heritage and the department of construction planning, shall be incorporated into overall plans for urban and rural development. Protection and Utilization Plan for historic monuments of Mount Songshan shall not only ensure the safety and reasonable utilization of historic buildings and make sure the historical landscape and natural environment surrounding the historic buildings would not be changed, but also take into consideration the development of small cities and towns, tourism development and practical demand for production and living of residents.

VI. Units and individuals that have made outstanding achievements in conservation and management of historic monuments of Mount Songshan shall be commended and rewarded by Dengfeng People's Government. While, units and individuals that have conducted one of the activities against the above notification shall be given punishment by the Dengfeng administrative department of cultural heritage in accordance with the law. If the offence constitutes a crime, they shall be held accountable for criminal liabilities.

10 September 2007

#### **7.b-18. Rules and Regulations of Dengfeng Municipal Administration of Culture Heritage on Cultural Heritage Conservation and Management (Extract)**

Dengfeng Municipality is rich in precious cultural heritage resources of great value and there are 15 key cultural heritages under state protection, among which the historic buildings such as Taishi Que Gates, Zhongyue Temple, Shaoshi Que Gates, Qimu Que Gates, Songyue Temple



Pagoda, architectural complex of Shaolin Temple (including the Kernel Compound of Shaolin Temple, Chuzu Temple and Pagoda Forest of Shaolin Temple), Huishan Temple, Songyang Academy of Classic Learning, Observatory, etc. have been listed in China's Tentative List for World Heritage Sites. This "Rules and Regulations" is formulated in accordance with relevant laws and regulations such as Law of the People's Republic of China on the Protection of Cultural Relics, Measures on the Protection and Management of the World Cultural Heritage issued by the Ministry of Culture and Regulations of China on Monitoring and Perambulation Management of the World Cultural Heritage as well as the relevant requirements of Convention Concerning the Protection of the World Cultural and Natural Heritage to strengthen the conservation and management of cultural heritages in our city, improve the level of conservation and management and satisfactorily protect the numerous precious cultural heritages within administrative region of our city.

#### I. Duties of Cultural Heritage Management Office

1. Ensure the safety of cultural heritages, pay good attention to the fire protection of historic buildings, and prevent the inflammable and explosive materials from being brought in or stacked in the proximity of protected historic sites.

2. Prevent the activities that may endanger the safety of cultural heritages, such as unauthorized digging and construction, blasting mountains and quarrying stones, borrowing soil for kilning, chopping ancient trees and famous trees, discharging "three wastes" (i.e. waste gas, waste water and industrial residue) from occurring in the protected area and construction-control zone.

3. Supervise and check the safety inspection performed by non-professional conservator in the key parts of field cultural heritages, examine the patrol records the persons on duty, and treat and report the problems found in good time.

4. Make a careful and favourable performance in conservation, management, restoration and maintenance of historic buildings.

#### II. Safety Protection Measures of Cultural Heritage Protection Units at Different Levels

1. Security Section of Administration of Culture Heritage is responsible for inspecting, supervising and instructing the safety protection of cultural heritages in the whole city and various Cultural Heritage Management Departments are responsible for executing and carrying out the safety protection of cultural heritages in their respective administrative regions.

All units shall attach great importance to the safety protection of cultural heritages, be fully aware of the significance and urgency of safety protection of cultural heritages, practically strengthen the guidance on safety protection of cultural heritages, and clearly define and ascertain the responsibilities of each level. And also, all units shall enhance the education on cultural heritage safety for their personnel, so as to make them establish the consciousness of cultural heritage safety and personal safety.

2. Establish a complete three-level management system for cultural heritage protection network. Appoint full-time, part-time or non-professional cultural heritage conservators with advanced thought and strong sense of responsibility and ask them to sign the responsibility agreements for safety protection work. Regular study and training shall be organized, so as to constantly improve the safety consciousness, eliminate any potential threats to the safety of



cultural heritages and avoid the occurrence of any accident. Security Section of Administration of Culture Heritage shall take the safety protection and fire protection of historic monuments of Mount Songshan as an important part of their duties and special persons and full-time conservators shall be appointed to take responsibility of such work.

3. All units shall, in light of the practical conditions, set up complete rules and regulations, take precautions to prevent the occurrence of any accident, prepare the countermeasures to various emergencies, and arrange regular drilling to strengthen the capability of dealing with emergencies.

4. The safety protection of protected historic sites that are not occupied by the cultural heritage protection departments, especially those belonging to the historic monuments of Mount Songshan, must be governed by the Administration of Cultural Heritage. The responsibility agreements concerning cultural heritage safety and fire protection shall be signed and the inspection and supervision shall be strengthened.

5. Full consideration shall be taken when approving large-scale activities to be held in the protected historic sites, especially in the historic monuments of Mount Songshan. Before the activities are held, safety protection measures must be set down and then submitted to Security Section of Administration of Culture Heritage for approval. Unless approved, no activities shall be held.

6. Ensure the safety of archaeological excavation site. Security Section of Administration of Culture Heritage must cooperate in establishing the regulations on security protection of all archaeological excavation sites in strict accordance with Regulation on Field Archaeology. Or else, the site supervisor shall take the responsibility for any consequence.

7. Before the commencement, the units carrying out construction of cultural heritages in our city must first establish the management system for cultural heritage protection and construction safety, prepare emergency response scheme, and submit them to Security Section of Administration of Culture Heritage for the record.

8. The cases and matters concerning the safety of cultural heritages reported by the grassroots units shall be given prompt treatment without denial or delay and shall be reported to the responsible leaders immediately for investigation and treatment if necessary.

### III. Watch System of Cultural Heritage Management Office and Major Cultural Heritage Protection Units

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#### IV. Patrol and Check System of Each Unit

1. The watch keepers of storehouse and museum shall patrol and check for at least two times at night (before sleep, watch keepers of the storehouse shall check the conditions from first floor to the fourth floor) . The storehouse shall be checked twice per week and the inventory of the account and articles shall be checked twice per year, which shall be recorded; in the museum, watch keepers shall check and count the real objects when taking over and related procedures concerning the shift shall be handled.

2. The Cultural Heritage Management Offices shall check important cultural heritages within respective administrative regions for two times according to the distribution of cultural heritages (the night shift of each Cultural Heritage Management Office must check once or twice) . As for



Fawang Temple Pagoda and Pagodas of Yongtai Temple, check shall be performed for at least two times with even time intervals at night and patrol and check records shall be made carefully.

3. The environmental inspection, safety inspection of cultural heritages and inspection on fire safety of historic buildings within the administrative region of each Cultural Heritage Management Office shall be performed for 1 or 2 times per week in light of the practical conditions (Shaolin Temple, Zhongyue Temple, Observatory, Songyang Academy of Classic Learning and the key protected historic sites within the administrative region of Yingyang Cultural Heritage Management Office shall be inspected for at least three times with equal time per week) .

4. Emphasis shall be placed upon the safety inspection, fire safety inspection and disaster prevention inspection of historic monuments of Mount Songshan; make efforts to know the safety conditions of and potential safety threat to the historic buildings promptly and correctly, so as to timely take countermeasures to stifle any hazard in the cradle.

#### V. Supervision system of Security Section

The supervisors of Cultural Heritage Security Section or Administration of Cultural Heritages shall supervise and inspect the patrol and check performance of each unit on the cultural heritage safety, fire safety of historic buildings and environment improvement of protected historic sites (wrongdoings include building in defiance of regulations, discharging three wastes, blasting mountains and quarrying stones, borrowing soil for kilning or chopping ancient trees and famous trees) . In addition to collecting the Safety Statements on the 15th day and the last day of every month from the Cultural Heritage Management Offices, the Security Section shall also perform night inspection for three times per month (irregular inspection is adopted and Security Section can make phone call to check if the Cultural Heritage Management Office has a landline telephone) and shall supervise the cultural heritage safety, fire safety of historic buildings and environment improvement two times per month as for the major parts and one time per month as for the protected historic sites of governments at lower levels than Zhengzhou Municipal Government.

#### VI. Award and Punishment System

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16 September 2007

### **7.b-19. Rules and Regulations on Cultural Heritage Conservation and Management at Worship Places in Dengfeng Municipality**

**Article 1** This “Rules and Regulations” is formulated in accordance with relevant laws and regulations such as Law of the People’s Republic of China on the Protection of Cultural Relics and Regulations on Religious Affairs issued by the State Council to strengthen the conservation and management of cultural heritages in religious places of our city.

**Article 2** A leading group for cultural heritage conservation led by the person in charge of the democratic management organization in each religious place shall be established to regularly study and arrange the conservation and management of cultural heritages.

**Article 3** The religious personnel and employees shall be organized to learn the Law





of the People's Republic of China on the Protection of Cultural Relics and Regulation for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics in Henan Province to improve the understanding about the significance of the conservation and management of cultural heritages and to strengthen the sense of responsibility to protect the cultural heritages.

**Article 4** Intensify promotion of protecting the cultural heritages among the pilgrims and visitors, so as to make them realize that everyone is in duty bound to protect the cultural heritages.

**Article 5** Records and systems for all cultural heritages, ancient trees and famous trees, and inscriptions shall be established, so as to make sure that everything is recorded and has its assured source.

**Article 6** Protection signs for the immovable cultural heritages shall be set in conspicuous places to indicate that random scratching and daubing on the cultural heritages and their protection facilities is prohibited; special persons shall be assigned to manage the movable cultural heritages, so as to make sure they would not be lost.

**Article 7** The religious furnishings in each palace shall be cleaned by attendants of each palace, so as to make sure the cleanliness.

**Article 8** Security personnel shall be assigned to patrol every night and when making the shift, special care shall be taken to prevent the cultural heritages from being lost or stolen.

**Article 9** All kinds of fire-fighting appliances shall be well equipped, the aged lines shall be replaced as soon as they are found, and make a good performance in fire safety protection, especially the fire prevention, in accordance with the *Fire Control Regulation*.

**Article 10** It shall be prohibited to store inflammable and explosive materials in palaces or set off fireworks in courtyards of temples.

**Article 11** It shall be prohibited to lithograph and reproduce ancient stone inscriptions and tablet inscriptions. If exceptional circumstances require so, report shall be submitted to higher authorities for rigid examination and approval and the quantity shall be controlled in a strict manner.

**Article 12** If candlelight is needed when attendants are on duty, the alight candle must be protected with hood and must be extinguished when everyone is leaving, making sure no light is out of the people's control.

**Article 13** Professional fire-fighting team shall be organized to receive professional technical training from fire departments and made themselves masters of the performance and operating techniques of various fire-fighting apparatuses, so as to stifle any hazard in the cradle.

**Article 14** Special protective measures shall be taken to protect the extremely precious cultural heritages in key areas and key parts and the specific protection scheme shall be discussed and determined by religious department and cultural heritage protection department.

**Article 15** It shall be prohibited to use strong light to take photos in palaces. All Movies, TVs and other promotional films must be taken according to relevant regulations; or else, it shall not be allowed.

**Article 16** Each management system of cultural heritage protection shall be executed practically under the guidance of Dengfeng Bureau of Ethnic and Religious Affairs, and accept the supervision and direction from Cultural Heritage Protection Department.

**Article 17** Those who have failed to follow the rules and regulations on cultural heritage



conservation and management and conducted one of the activities against the relevant laws and regulations resulting in damage to the cultural heritages shall be punished correspondingly according to degree of the damage. If serious consequences were caused, they shall be held accountable for criminal liabilities by judicial department.

Bureau of Ethnic and Religious Affairs of Dengfeng Municipality  
2 December 2007

### **7.b-20. Circular of Dengfeng People's Government on Reinforcing Fire Protection Management of Historic Monuments of Mount Songshan**

Having been included in China's Tentative List for World Heritage Sites, the historic monuments of Mount Songshan are precious historical and cultural heritage of China. In order to reinforce the fire protection management of historic monuments of Mount Songshan, some relevant matters are notified as follows in accordance with the *Law of the People's Republic of China on the Protection of Cultural Relics*, the *Measures on the Protection and Management of the World Cultural Heritage* issued by Ministry of Culture, *Regulations of China on Monitoring and Perambulation Management of the World Cultural Heritage* and relevant laws and regulations and in light of actual conditions.

I. The historic monuments of Mount Songshan refer to the 11 historic buildings of state priority protected historic sites and of province protected historic sites, located at 8 different places within the administrative region of Dengfeng Municipality, and they have been included in China's Tentative List for World Heritage Sites, including Taishi Que Gates, Zhongyue Temple, Qimu Que Gates, Shaoshi Que Gates, Songyang Academy of Classic Learning, Songyue Temple Pagoda, Huishan Temple, architectural complex of Shaolin Temple (Kernel Compound of Shaolin Temple, Pagoda Forest of Shaolin Temple, Chuzu Temple), Observatory.

II. All organs, social groups, enterprises and institutions, other organizations and individuals within the administrative region of Dengfeng Municipality have the obligation to protect historic monuments of Mount Songshan. All units and individuals engaged in sight-seeing, survey or other activities in the protected area and construction-control zone of historic monuments of Mount Songshan shall observe this notification.

III. Relevant departments of Dengfeng Municipality such as departments in charge of finance, religion, tourism, planning, construction, land and resources, environmental protection, forestry, public security, transportation, water resources, industry and commerce and people's governments at the town (township) level, sub-district offices in the areas where historic monuments of Mount Songshan are located shall fulfil their responsibilities to coordinate with the administrative department of cultural relics to perform the fire protection and safety management of the historic monuments of Mount Songshan.

People's governments at the town (township) level, sub-district offices and villagers and residents' committees in the areas where historic monuments of Mount Songshan are located shall establish a mass volunteer organization to assist fire protection.



IV. The fire protection management of historic monuments of Mount Songshan shall follow the principle of strict management and early precaution. All relevant units shall list fire prevention as an important part of their routine to make it regularized and systemized. They shall follow the pattern of combing special person management with mass participation, establish fire protection organization supervised, managed and instructed by departments of public security and fire protection. All employees of historic building unit and people who undertake religious work there shall have basic fire protection knowledge and participate in fire protection actively.

V. All management and occupant units shall actively guard against fire and take detailed measures for fire protection and safety management in light of the actual conditions.

1. Establish a complete system of fire protection and safety management of historic monuments of Mount Songshan and put it into effect; strictly fulfil the post duty, carry out regulations and rules of safe operation; regularly renew daily fire protection equipments such as extinguishers, emergency lanterns and signs of evacuation guide, so as to enhance the fire resisting capacity comprehensively; hold training courses of general knowledge about fire protection periodically; strictly implement the rules and regulations of fire prevention inspection and the system of night shift inspection and holiday duty inspection; strictly carry out the system of internal fire and electricity usage, the system of on site management by special persons in areas of visible fire, and the system of fire protection training and work with permit, gradually establish the long-term system of “self-safety-inspection, self-hidden trouble-elimination, self-responsibility-bearing” and enhance the level of fire protection management for historic monuments of Mount Songshan completely. Carry out the system of fire protection supervision, prepare all kinds of precaution plans on fire prevention, fire fighting at initial stages, emergency evacuation, escape and self rescue; eliminate the potential threat of fire in time. According to relevant requirements of fire protection, the internal fire protection routes shall all be clear, infrared rays shall be used to monitor all day long, and water resource shall be monitored for standard pressure.

2. All management and occupant units of historic monuments shall be equipped with corresponding fire precaution and fire fighting equipments and facilities, which shall be tested periodically and maintained intact. Necessary lightning conductors shall be installed on buildings as soon as possible, and shall be tested and maintained periodically. Automatic alarming or automatic fire extinguishing facilities shall be installed for precious cultural relics, which shall not be applied to work that has nothing to do with fire fighting and succour. The setting of fire fighting equipments shall neither cause damage to historic buildings nor affect the original style and features of the historic building.

3. All management and occupant units of historic monuments shall strengthen the management of all fire and electricity sources, and place the sign of “No Fire or Smoking” at distinctive sites. Paper money and incense shall be burned at appointed sites that are equipped with fire extinguishers around and managed by special persons. The stacking and storage of flammable and explosive articles such as firewood, timbers, coal gas and liquefied petroleum gas, etc. in the protected area of historic buildings are strictly forbidden. Activities like electric light and other electric equipments installation, and daily fire usage setup, etc. shall be conducted by strictly abiding by the technical regulations of electrical safety and shall be authorized



by administrative department of cultural relics and departments of public security and fire protection. Those key protected historic sites with electricity available shall be examined and approved afterwards. All those that are acting against the requirements of fire protection shall be removed within a period of time. The passages, exits and entrances of the protected area of historic buildings shall be kept clear without any jam and occupation.

4. If any necessary construction needs to be done within the protected area of historic monuments of Mount Songshan and inside the historic building, management and occupant units shall formulate fire protection measures together with the construction unit, strictly carry out the management system, clarify responsibilities, report to and be approved by superior management department and local department of public security before starting the construction. There should be fire precaution personnel on duty for inspection and dealing with emergency. The construction shall be inspected when completed and put into use after it's proved to be eligible.

5. If grand activities such as fete, temple fair, park celebration and exhibition, etc. which are possible to cause fire were to be held in the protected area of historic buildings, the hosting unit shall submit the activity plan, fire precaution and emergency evacuation plan, etc. to the local departments of public security and fire fighting for their approval before starting. Movies and teleplays shall be examined and approved according to relevant regulations before they are shot in the protected area of historic buildings and inside cultural relics building.

VI. All units and individuals engaged in sight-seeing, survey or other activities in the protected area and construction-control zone of historic monuments of Mount Songshan shall not commit any of the following acts that will cause danger or potential danger to the fire protection of historic building:

1. Cause damage to fire protection equipments or fire extinguishing and alarming facilities;
2. Change the usage of fire protection equipments and facilities;
3. Jam or occupy the fire passage;
4. Smoke or burn paper money or incenses in areas with "No Fire or Smoking" signs;
5. Set off fireworks and firecrackers;
6. Picnicking or burn leaves, stalks, wild grass or garbage, etc.
7. Stack, store or use flammable and explosive articles such as coal gas, liquefied petroleum gas;
8. Install or use lighting and other electric equipments against regulations;
9. Neglect the duty on fire protection;
10. Other behaviours that encumber fire protection of historic buildings.

VII. Everyone has the right to persuade and deter behaviours that endanger the fire protection of cultural relics building in the protected area of historic monuments of Mount Songshan. Everyone has the obligation to call the police immediately when finding cultural relics building in danger of fire.

The departments of public security and fire control shall take immediate action when receiving the fire alarm. The people in charge of the unit on fire shall organize manpower instantly to put out the fire effectively and immediately, to stop the fire from spreading and to minimize loss. Neighbouring units and mass should help the fire fighting actively; no unit or individual shall shuffle or prevaricate with any reason and in any form.





VIII. Departments at all levels shall fully realize the importance of reinforcing the fire protection management for historic monuments of Mount Songshan, incorporate it as an important part into the agenda, and strengthen guidance to it. Dengfeng municipal government shall establish a joint meeting system for the fire protection of historic monuments of Mount Songshan, departments in charge of public security, fire protection, tourism, cultural relics, scenic spots, construction, water resources, finance, etc. shall attend the meeting, to study the situation periodically, solve problems existing in fire protection, establish a long-term system for fire protection of historic monuments of Mount Songshan.

IX. Dengfeng municipal government will honour and encourage units and individuals that have made an outstanding contribution to management and fire fighting of historic monuments of Mount Songshan. Those who, acting against this notification, cause fire and damage state property due to dereliction of duty will be punished by the administrative department of cultural relics, or investigated and handled by departments of public security and judicature until being claimed against criminal liability.

20 September 2007

#### **7.b-21. Circular of Dengfeng People's Government on Conservation and Management of Ancient and Famous Trees of Historic Monuments of Mount Songshan**

Ancient and famous trees are precious treasure of our country. The City has favorable natural conditions for many rare ancient and famous trees, most of which are within historic monuments of Mount Songshan with richest categories. Known as "living heritage", ancient and famous trees not only beautify environment, but also provide important physical materials and evidences for studying history, meteorology, hydrology, geography, vegetation, etc. Related issues are informed as follows in accordance with relevant laws and regulations such as the *Law of the People's Republic of China on the Protection of Cultural Relics*, the *Forest Law of the Peoples Republic of China* and the *Regulations on Urban Afforestation* issued by the State Council and in light of the actual conditions of the City to strengthen the conservation and management of ancient and famous trees within historic monuments of Mount Songshan.

I. Ancient and famous trees within historic monuments of Mount Songshan refer to those growing in such state priority protected historic sites and province protected historic sites within Mount Songshan in the City as the Taishi Que Gates, the Zhongyue Temple, the Shaoshi Que Gates, the Qimu Que Gates, the Songyue Temple Pagoda, architectural complex of Shaolin Temple (including the Kernel Compound of Shaolin Temple, the Chuzu Temple, the Pagoda Forest) , the Huishan Temple, the Songyang Academy of Classic Learning, the Observatory, etc.

II. Ancient trees mentioned herein refer to those with more than 100-year-history. Among them, tress which have grown for over 500 years and over 300 years are categorized in the first-grade and second grade protection respectively, while other younger ones are protected as third-grade.

Famous trees mentioned herein are those with precious seeds, odd and rare shapes, important



value of historic, cultural and scientific research, historical significance or great decorative effect in scenic spots.

III. Ancient and famous trees will be evaluated and classified by Dengfeng administrative departments of cultural relics on the basis of unified standards, and then registered, numbered, archived and arranged with signs. For those to be conserved, related administrative departments, maintenance units or individuals shall, in light of actual conditions, prepare and implement schemes of maintenance and management for each tree, and their implementation shall be examined and guided.

The management agencies of protected heritage sites within historic monuments of Mount Songshan shall take the responsibility of daily conservation and maintenance on ancient and famous trees within their scope of management.

The ancient and famous trees being utilized by some units shall be maintained by them who shall be inspected, supervised and directed by the departments in charge and cooperate with them.

For the ancient and famous trees damaged or increasingly weakening, related administrative departments of cultural heritages shall organize specialists to formulate treatment plans and cure them.

IV. All relative units shall carefully investigate and collect data of ancient and famous trees, looking into and documenting detailed number, current state and characteristics within their scope of management.

1. Establish records and files in a scientific and normative way, involving tree no., family, genus, level, common name, scientific name, place, detailed location, elevation, height of tree, height of trunk, chest circumference, range of crown, measurement of age, current state, features, management measures, historic evidence, pictures, etc.

2. Divide protected area into three levels, that is, at least 5m out of vertical projection of crown for ancient and famous trees in first-grade protection, at least 3m out of vertical projection of crown for those in second-grade protection, and at least 2m out of vertical projection of crown for those in third-grade protection.

3. Set protective signs, wording No., species, age, protection level, unit in charge, etc.

V. Take necessary measures to conserve and manage ancient and famous trees.

1. Install necessary guard rails. Within the range of crown, set some guard rails in harmony with surrounding environment.

2. Use necessary props. In case the main trunks of ancient and famous trees are empty and their main branches are cracked, they shall be propped, strutted or consolidated through filling to avoid tilting of crown due to unbalance, decay of roots, etc.

3. Erect necessary lightning protection facilities. Since these trees are easy to stricken by lightning due to their huge body, lightning facilities shall be installed for those of great height and with over 1,000-year-history. Meanwhile, remedial measures shall be taken to protect those already stricken by lightning.

VI. Organize specialized maintenance teams provided with specialized staff and equipment



to perform scientific protection

1. Loosen surface soil regularly to make soil air well exchange with ambient air, and thus roots may breathe smoothly to help sprouting and increasing of new roots; Add required microelement, which has been confirmed to be lacked in soil by soil tests, after removing construction materials laid around ancient trees and directly affecting the growing of these trees; Once such construction materials are cleared, plant turf or other vegetation help ancient trees to grow well.

2. Rejuvenate ancient trees and add nutrient for them in time. Based on species of trees and soil structure, rejuvenation scheme shall be worked out. In addition, enhance rejuvenation measures and prepare reasonable supplementary component to maintain element balance in soil.

3. Manage to exterminate disease and insect pest. In case diseases and insects hit ancient and famous trees, measures such as biological control, cultivation of natural enemy to exterminate them, utilization of chemical pesticide to cure them and irregular check by specially assigned staff shall be introduced.

4. Spray their bodies with water and crush by snow. Frequently spray them with water to wash out dust and timely clear snow accumulated on trees during heavily snowy period in winter.

5. Formulate scientific scheme and trim the trees in time under the instruction of technical personnel.

#### VII. Strictly prohibit activities possible to injury ancient and famous trees

1. Scrubbing, notice-posting and suspension on ancient and famous trees are strictly prohibited.

2. It is strictly prohibited to use these trees as supports or fixtures at the time of construction or other operations.

3. It is strictly prohibited to climb these trees, broke branches, dig roots, pick fruits or seeds, or strip and damage branches, trunks or barks.

4. It is strictly prohibited to stockpile materials, dig pits to borrow soil, build makeshift facilities and buildings, dump harmful sewage, dirt or garbage, use open fire or emit flue gas, within the area up to 5m away from vertical projection of crown.

5. Unauthorized transplanting, lumbering, transfer or transaction are prohibited.

VIII. All units and individuals have the obligation to protect ancient and famous trees, and the right to stop, report and accuse any act that injures these trees.

Units and individuals that have made outstanding achievements in conservation and management of ancient and famous trees shall be commended and rewarded.

IX. Units and individuals that have destroyed or transplanted ancient and famous trees resulting in their injuries or that have neglected one's duty resulting in these trees' injuries or deaths shall be punished in accordance with relative regulations. If the offence constitutes a crime, they shall be held accountable for criminal liabilities:

The Notice shall come into effect upon promulgation.

Dengfeng Municipal People's Government

2 October 2007

#### **7.b-22. Village Regulations of Zhongyue Village on the Conservation of Taishi Que Gates**



## and Zhongyue Temple

Taishi Que Gates and Zhongyue Temple, as state priority protected historic sites promulgated by the State Council on Mar 4, 1961 and Jun 25, 2001 respectively, are rare historic cultural heritages and international treasures. These regulations are formulated in accordance with *Convention Concerning the Protection of the World Cultural and Natural Heritage* to improve the awareness and inner quality of all villagers to protect world heritages.

### I. Village Regulations on the Conservation of Taishi Que Gates and Zhongyue Temple

1. All villagers shall carefully study *Convention Concerning the Protection of the World Cultural and Natural Heritage*, fully recognize the precious value of the Taishi Que Gates and the Zhongyue Temple, so as to protect cultural heritages consciously for ensuring their authenticity and integrity.

2. All villagers shall practically protect the cultural heritages from disasters, fire, destruction, etc., and share the huge responsibility of cultural heritage conservation.

3. Unauthorized digging and constructing are prohibited within the protected area of Taishi Que Gates and Zhongyue Temple. Prevent the environments of surrounding scenic sites from being destroyed. All construction activities shall be approved strictly in accordance to relevant regulations.

4. Stockpiling harmful to culture heritages within the protected area of Taishi Que Gates and Zhongyue Temple is strictly prohibited. Activities like burning stalks are also forbidden.

5. Keep the protected area clean. No littering, spitting or grazing.

6. Establish the sense of responsibility as master. Cherish common property. Maintain public order. Take good care of the environmental scenery and prevent stockpiling production and living appliances.

7. Villagers are strictly prohibited to deforest and destroy plants within the protected area.

8. All units and individuals are prohibited to discharge harmful substance like polluted air and wastewater in the protected area.

### II. Resident Civilization Convention

To enhance the conservation of Taishi Que Gates and Zhongyue Temple, to improve the overall cultural image of historic site and to be a civilized resident, the following conventions shall be observed:

1. Keep peaceful relations with neighbourhood. Be civilized, polite and honest, and treat others warmly;

2. Pay attention to hygiene. No spitting or dumping;

3. Take good care of common property and public facilities.

4. Keep public order. No pandemonium. Do not block passages or make trouble out of nothing.

5. Be properly attired. No exposing of chest and arms in public places.

6. Respect one's right, labour, religions and custom of different nationalities.

### III. Duty of village committee

1. As *Convention Concerning the Protection of the World Cultural and Natural Heritage*





required, supervise villagers' protection of world heritages. Rectify any problem in time if found. Educate violators and demand them for correction.

2. Organize law training for villagers on cultural relic protection and relative knowledge on historic cultural heritages, so as to increasingly raise the awareness of cultural relic conservation and ensure their safety.

3. Instruct villagers to maintain the order of protected area consciously. Take effective measures to prevent accidents, destruction and disasters.

4. Organize frequent environmental cleanup. Evaluate and confirm the achievements of maintaining environmental scenery within the protected area.

5. Assist governments and relevant departments to protect cultural heritages.

Upon promulgation, these regulations shall be observed and implemented by mutual supervision.

### **7.b-23 Village Regulations of Xishilipu Village on the Conservation of the Shaoshi Que Gates and Huishan Temple**

The Shaoshi Que Gates and the Huishan Temple in our village, as state priority protected historic sites, have been included in China's Tentative List for World Heritage Sites. It is not only our pride but also requires us to protect precious historic cultural heritages. These regulations are formulated in accordance with *Convention Concerning the Protection of the World Cultural and Natural Heritage* to enhance the conservation of cultural relics in Shaoshi Que Gates and Huishan Temple and regulate villagers' behaviour.

#### **I. Village Regulations on the Conservation of Shaoshi Que Gates and Huishan Temple**

1. All villagers shall consciously study and master historic cultural knowledge about Shaoshi Que Gates and Huishan Temple, observe *Convention Concerning the Protection of the World Cultural and Natural Heritage* and relevant laws and regulations, and actively protect cultural heritages.

2. Promote the historic cultural value of Shaoshi Que Gates and Huishan Temple forcefully. Reject all activities that damage and harm cultural heritages.

3. Unauthorized constructing within the protected area is prohibited. Construction activities or operations within construction-control zone shall follow relevant laws, regulations and policies and be reported for approval according to the procedures.

4. Stockpiling and burning stalks within the protected area are prohibited. It is strictly prohibited to stockpile flammable and explosive articles with potential danger to the safety of cultural heritages.

5. Activities harmful to cultural relics such as setting off fireworks and firecrackers, burning paper money and wild grass within the protected area are prohibited.

6. Highlight the learning of knowledge on fire and electricity operation safety. Unauthorized wiring is prohibited.

7. Discharging harmful substance like exhaust gas, wastewater and garbage to protected area is prohibited.



## II. Resident Civilization Convention

1. Strictly observe relevant governmental regulations. Take honour in protecting historic cultural heritages, and be shameful of damaging them.
2. Be honest, faithful, civilized and polite. Treat guests warmly. Keep peaceful relations with neighbourhood.
3. Pay attention to hygiene. Be properly attired. No spitting or dog-end disposing. No exposing of chest or arms in public places.
4. Take good care of common property and public facilities. No garbage dumping.
5. Keep the environment of the protected area clean and ordered. No stockpiling of production and living appliances at will.
6. Maintain public order. Do not block passageway. No pandemonium.
7. Respecting one's right, labour and various religions and custom.

## III. Duty of Village Committee

1. Organize villagers to learn Convention Concerning the Protection of the World Cultural and Natural Heritage. Check, supervise and guide the protection of historic cultural heritages. Find problems and settle them timely. Criticize and educate violators and demand them to correct.
2. Organize law training for villagers on cultural relic protection to learn and know relative historic and cultural knowledge about Shaoshi Que Gates and Huishan Temple, in order to increasingly improve their cultural qualities and senses of cultural relic protection.
3. Make the mass fulfil their responsibilities to keep cultural relics safe, and to prevent accidents, destructions and disasters, so as to eliminate adverse factors to cultural relic safety.
4. Arrange the mass to carry out environmental cleanup to maintain good environmental scenery within the protected area.
5. Assist governments and relevant departments to protect these heritages.

Upon promulgation, these regulations shall be observed and implemented by mutual supervision.

### **7.b-24. Convention of Songxiyuan Residents' Committee on the Conservation of Qimu Que Gates and Songyang Academy of Classical Learning**

This convention is formulated in accordance with the relevant regulations of the *Convention Concerning the Protection of the World Cultural and Natural Heritage* and in light of the practical conditions to promote the conservation and management of key cultural heritages under state protection, Qimu Que Gates and Songyang Academy of Classical Learning, and to strengthen residents' awareness of protecting world cultural and natural heritages, so as to protect the Qimu Que Gates and Songyang Academy of Classical Learning from being damaged.

#### I. Village Regulations on the Conservation of Qimu Que Gates and Songyang Academy of Classical Learning

1. All residents shall learn and know relevant knowledge of the *Convention Concerning the Protection of the World Cultural and Natural Heritage* and be fully aware of the precious value of Qimu Que Gates and Songyang Academy of Classical Learning, so as to intensify the public



promotion and improve the protection awareness.

2. All residents shall uncompromisingly fight against any behaviour that would damage the cultural heritages or harm the safety of cultural heritages.

3. Activities such as drilling, explosion, excavation, setting off fireworks and burning paper money that may harm the safety of the cultural heritages are prohibited in the protected area of Qimu Que Gates and Songyang Academy of Classical Learning.

4. Activities such as unauthorized construction and engineering activities that may destroy the landform or damage the features and style of cultural heritages are prohibited in the protected area of Qimu Que Gates and Songyang Academy of Classical Learning.

5. Activities such as breeding poultry and cattle that may pollute the environment of the scenic area are prohibited in the protected area.

6. Relevant regulations of *Convention Concerning the Protection of the World Cultural and Natural Heritage* shall be observed, so as to make sure everyone would cherish the world heritages. No graffiti or damage to the cultural heritages and surrounding landscapes.

## II. Resident Civilization Convention

1. Actively promote the value of heritages and protect the world heritages.

2. Be courteous, warm-hearted, civilized and polite. Be properly attired .

3. Pay attention to hygiene. No spitting or littering. Be a civilized resident.

4. Take care of common property and public facilities

5. Maintain order. Do not leave production and living utensils about.

6. Respect other's right. No forcible picture-taking or transaction with visitors.

7. No forcible occupation of public facilities. Respect various religions and custom. Keep harmonious relations with others.

## III. Duty of Residents' Committee

1. Take the responsibility of providing education on the *Convention Concerning the Protection of the World Cultural and Natural Heritage* and on cultural heritage law to raise residents' awareness and initiative of protecting world heritages.

2. Organize residents to hold activities of building civilized individuals and families. Build the social atmosphere of protecting cultural heritages.

3. Assist to protect the Qimu Que Gates and Songyang Academy of Classical Learning.

4. Supervise and push residents to prevent fire, burglary, accidents and damage. Organize regular inspection to eliminate adverse factors in time.

5. Supervise and guide residents' behaviour. Instruct the residents who have conducted adverse behaviour.

6. Take charge of inspecting the performance of regulations of the convention and rectify any problem if found. Criticize and educate offenders and demand them to correct.

Upon promulgation, these regulations shall be observed and implemented by mutual supervision.

### 7.b-25. Regulations of Songshan Village on the Conservation of Songyue Temple Pagoda

Songyue Temple Pagoda is the oldest pagoda with overlapped eaves of brick structure that



is now kept in our country, with a history of more than 1400 years. It is one of the key cultural heritages under state protection and has also been listed on China's Tentative List for World Heritage Sites. This convention is formulated in accordance with the relevant requirements of *Convention Concerning the Protection of the World Cultural and Natural Heritage* as well as the relevant regulations of *Law of the People's Republic of China on the Protection of Cultural Relics* and *Regulation for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics in Henan Province* and in light of the practical conditions of our village to strengthen the conservation and management of this precious world cultural heritage and to ensure the integrity and authenticity of Songyue Temple Pagoda.

#### I. Village Regulations on the Conservation of Songyue Temple Pagoda

1. Songyue Temple Pagoda is one of the key cultural heritages under state protection promulgated by the State Council. The protected area of the historic site has legal validity. Therefore, any organization or individual in the village shall abide by it strictly.

2. All villagers shall raise their awareness of protecting world heritages, take the initiatives to protect Songyue Temple Pagoda and fight against all acts of destruction in strict accordance with the regulations of *Convention Concerning the Protection of the World Cultural and Natural Heritage*.

3. Activities such as explosion, drilling, excavation or other construction work shall be prohibited in the protected area of cultural heritages, so as to protect the historic features, style and layout of Songyue Temple Pagoda from damage; construction activities within the construction-control zone shall be approved strictly in accordance with relevant regulations.

4. Unauthorized demolition, construction and reconstruction are prohibited in the protected area of Songyue Temple Pagoda; graffiti and notice-posting on the Pagoda and surrounding landscapes are prohibited.

5. Great emphasis shall be attached to the management of fire and power utilization. Unauthorized electrical wire connection is prohibited to eliminate the potential of fire.

6. No unit or individual is allowed to put up unauthorized stand or stall or perform illegal operation.

7. Discharging of harmful substance like exhaust gas and wastewater in protected area is prohibited.

8. Unauthorized lumbering and destroying vegetation in the protected area is prohibited.

#### II. Resident Civilization Convention

1. Observe disciplines and obey the law. Establish the moral value of "take honour in protecting world heritages and be ashamed of destroying world heritages".

2. Carry forward the traditional virtues. Be civilized and treat others with courtesy. Keep the environment clean.

3. No littering. Unauthorized construction activities are prohibited. Cherish and protect the features and style of world heritages.

4. Behave properly. Be properly attired without exposing arms or chest. Be civilized villagers.

5. Respect other's right. Do not take pictures or transact with foreign guests by force. Do not occupy public facilities. Respect religions and custom of different nationalities.

#### III. Duty of Village Committee





1. Organize villagers to carry out activities of building village civilization. Take measures to increasingly improve villagers' inner quality.

2. Provide periodical education on the *Convention Concerning the Protection of the World Cultural and Natural Heritage* and on cultural heritage law to raise villagers' awareness of taking the initiatives to protect cultural heritages.

3. Assist government and relevant departments to protect world cultural heritages.

4. Supervise and push villagers to prevent fire, burglary, accidents and damage. Organize regular inspection to eliminate adverse factors in time.

5. Be responsible for supervising the implementation of the prescribed regulations. Rectify any problem in time if found. Instruct violators and demand them for correction.

6. Assign spare-time conservators for cultural heritage to assist administrative departments of cultural heritage in coordinating the conservation of historic and cultural heritages.

Upon promulgation, these regulations shall be observed and implemented by mutual supervision.

#### **7.b-26. Regulations of Shaolinsi Residents' Committee on the Conservation of Architectural Complex of Shaolin Temple**

Architectural complex in Shaolin Temple includes Kernel Compound of Shaolin Temple, Chuzu Temple and Pagoda Forest of Shaolin Temple, which have been listed in China's tentative list for World Heritage Sites. This convention is formulated in accordance with the requirements of *Convention Concerning the Protection of the World Cultural and Natural Heritage* and in light of the practical conditions to raise the awareness and initiative of residents within the administrative region of Shaolinsi Residents' Committee to protect historic and cultural heritages and to maintain the authenticity and integrity of architectural complex of Shaolin Temple.

##### **I. Village Regulations on the Conservation of Architectural Complex of Shaolin Temple**

1. All residents shall learn the *Convention Concerning the Protection of the World Cultural and Natural Heritage* and relevant historical and cultural knowledge and be fully aware of the precious value of the architectural complex of Shaolin Temple, so as to raise the awareness of protecting world cultural heritages and to promote publicity.

2. All residents shall be familiar with the relevant laws and regulations concerning the conservation of cultural heritages, and take the initiatives to fight against illegal act of destroying the architectural complex of Shaolin Temple.

3. Unauthorized construction activities in the protected area of Kernel Compound of Shaolin Temple, Chuzu Temple and Pagoda Forest of Shaolin Temple are prohibited. All engineering and constructing activities shall be approved in strict accordance with relevant laws and regulations.

4. It is strictly prohibited to cut down ancient and famous trees. Any performance that destroys the ecological environment and the features and style of architectural complex of Shaolin Temple is prohibited.

5. Activities such as poultry breeding and cattle grazing are prohibited in the protected area.

6. It is prohibited to stockpiling sundries, dump rubbish and discharge wastewater in or around the architectural complex.

7. Setting off fireworks and burning paper money in or around the historic buildings shall be



prohibited.

8. No graffiti. Activities destroying the original appearance of historic and cultural heritages and surrounding landscapes are prohibited.

#### II. Resident Civilization Convention

To be a civilized resident is our mutual obligation. In order to create a civilized and harmonious tourism environment for visitors, please abide by the following regulations:

1. Actively promote the knowledge on world heritage conservation. Be civilized, polite and warm-hearted.

2. Pay attention to hygiene. Abandon bad habits. No spitting or littering.

3. Be honest and faithful to commitments. Perform lawful operations.

4. Maintain the public order and cherish public facilities.

5. Keep the environment neat and clean in an orderly fashion. Do not leave production and living utensils about.

6. Be properly attired. Behave properly. No exposing of chest or arms or loud talking in public places.

7. Respect other's right, fruit of labour and religions and custom of different nationalities.

#### III. Duty of Residents' Committee

1. Be responsible for providing education on the *Convention Concerning the Protection of the World Cultural and Natural Heritage* and on cultural heritage law to raise villagers' inner quality and awareness of protecting world heritages.

2. Be responsible for the implementation of village regulations. Promote supervision and publicity. Respond promptly to any problem if found. Instruct violators and demand them for correction. Individuals and families with good performance shall be awarded.

3. Supervise and push the public to maintain the public security and order in the historic monuments of Shaolin Temple. Be well prepared for accident and damage prevention.

4. Organize frequent environmental cleanup. Evaluate and confirm the achievements. Good performance shall be awarded.

5. Assist relevant departments in cultural heritage conservation of architectural complex of Shaolin Temple.

Upon promulgation, these regulations shall be observed and implemented by mutual supervision.

### 7.b-27. Village Regulations of Gaocheng Village on the Conservation of the Observatory

The Observatory is the oldest historic structure that is now kept in China for astronomical observation. It is one of the key cultural heritages under state protection, and has been listed on China's Tentative List for World Heritage Sites. These regulations are formulated to further raise the awareness of protecting world heritages, regulate all villagers' behaviours, reinforce the conservation and management of the Observatory, and ensure its integrity and authenticity.

#### I Village Regulations on the Conservation of the Observatory

1 All villagers shall learn the knowledge on world cultural heritages, fully recognize the important historical value of the Observatory site, observe the regulations of *Convention*



*Concerning the Protection of the World Cultural and Natural Heritage*, and raise the awareness and take the initiatives to protect the Observatory.

2. Unauthorized constructing in the protected area of the Observatory is prohibited. Necessary construction and reconstruction activities within construction-control zone shall follow relative laws, regulations and policies and be reported for approval according to the procedures.

3. Stockpiling and burning stalks within the protected area of the Observatory are prohibited. It is strictly prohibited to deposit flammable and explosive articles with potential danger to cultural heritages.

4. Activities such as setting off fireworks and firecrackers, and burning paper money within the protected area of the Observatory are prohibited.

5. All villagers shall raise the awareness of fire safety, and check the lighting circuit for residence regularly. Overloaded use of electric appliance shall be prohibited. Factors that endanger cultural heritage security shall be eliminated.

6. Discharging wastewater, garbage and contaminative gas in the protected area of the Observatory shall be prohibited for protecting the environmental scenery of the Observatory.

7. All villagers shall watch out, get done with safety control, and fight against any behaviour damaging the Observatory through mutual supervision.

## II. Resident Civilization Convention

1. Raise the awareness of protecting world cultural heritages and take the initiatives to protect the Observatory.

2. Pay attention to hygiene. Protect the environment. No spitting or littering.

3. Be civilized, polite, honest and faithful to commitments. Perform fair dealing

4. Cherish public property. Maintain the public order and do not occupy public facilities.

5. Keep the environment neat and clean in an orderly fashion. Perform civilized production, and do not leave production and living utensils about.

6. Activities such as poultry breeding and cattle raising are prohibited in the protected area of the historic site.

7. Respect other's right, religions and custom of different nationalities. Do not forcibly take pictures with foreign guests.

## III. Duty of Village Committee

1. Be responsible for providing education on the *Convention Concerning the Protection of the World Cultural and Natural Heritage* and raise the legal consciousness and safety awareness of world cultural heritage conservation.

2. Organize villagers for safety inspection, fire, burglary, accident and damage prevention of the Observatory. Eliminate the insecure factors in time.

3. Increasingly improve the inner quality of the public. Supervise and push sanitary inspection to protect the surrounding environment and landscape.

4. Be responsible for the implementation of village regulations. Respond promptly to any problem if found. Instruct violators for correction.

5. Assist government and relevant departments to protect the cultural heritages of the Observatory.

Upon promulgation, these regulations shall be observed and implemented by mutual supervision.



### **7.c. Form and date of most recent records or inventory of property**

Since the 1950s, the relevant departments of the state, the Henan Province, the Zhengzhou City, and Dengfeng Municipality in charge of cultural heritage have organized comprehensive and systematic investigation and research on the historic monuments of Mount Songshan. By means of surveying and mapping, text recording, photography, reference to literature, and interviews, and by combining general investigation with the surveying and mapping of key areas, the basic conditions of historic monuments of Mount Songshan have been thoroughly investigated.

Since the founding of the People's Republic of China in 1949, record files about historic monuments of Mount Songshan have been gradually improved. From 2004 to 2005, Henan Provincial Administration of Cultural Heritage established comprehensive files for historic monuments of Mount Songshan listed as state priority protected historic sites, and submitted the files to the State Administration of Cultural Heritage for reference. Dengfeng Municipal Administration of Cultural Heritage established comprehensive files for historic monuments of Mount Songshan listed as protected historic sites in Henan Province, and submitted the files to Henan Provincial Administration of Cultural Heritage for reference.

Latest forms and contents of heritage records include:

Written description: based on the investigation of 1954, a lot of investigation and research work has been carried out, complete text records have been established, and the records have been saved in the electronic format of Doc. The written description focuses on historical development, architectural characteristics, current state of property, protection and maintenance, environment, influence of natural disasters, regulations for protection and management, and protective and administrative organizations.

Surveying, mapping and drawings: in 2007, Zhengzhou Municipal Administration of Cultural Heritage and School of Architecture, Tsinghua University jointly carried out surveying and mapping for historic monuments of Mount Songshan. The results were saved as drawings and electronic files in Dwg format. The following maps and drawings were completed: the maps of the protected zone and construction-control zone, the general plan and general section plan of the buildings, the plan, front elevation, side elevation, back elevation, cross section, vertical section, local structures and detailed drawings for decoration of each individual building.

Pictures: from 2006 to 2007, professionals in cultural heritage, architecture and photography were organized to take pictures (including photos, lantern slides and electronic files in Jpeg and Tiff formats) for the nominated areas. The photos capture the technical and artistic characteristics of historic monuments of Mount Songshan and their relations with the environment.

Video: since 2007, historic buildings in the nominated areas have been videotaped from all sides and a complete and systematic file of video recordings has been established.

Statistics: the work began in the 1950s. From 2001 to 2006, Dengfeng Municipal People's Government organized all-round investigation and statistics collection, including the number, types and time of construction of the historic monuments of Mount Songshan, the number of residents in the historic buildings, the protected zone and the buffer zone, and the number, composition and source of tourists. Protection and research institutions and professionals compiled and published a large number of monographs and academic papers about historic monuments of Mount Songshan on this basis. These monographs and academic papers are also kept in Zhengzhou Municipal Administration of Cultural Heritage as a form of record files.





## 7.d. Address where inventory, records and archives are held

Address where records and drawings of historic monuments of Song Mountain are held:

Henan Provincial Administration of Cultural Heritage

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## 7.e. Bibliography

### 7.e-1 Books and Documents

No.	Title	Author	Edition
1	History of Yuan Dynasty: On Astronomy	Song Lian and others (Ming Dynasty)	
2	Chorography of Dengfeng County	Hou Tai (Ming Dynasty)	1529 (8 <sup>th</sup> year of Emperor Jiajing)
3	The History of Mount Songshan	Lu Jian (Ming Dynasty)	Zhongzhou Ancient Books Publishing House (2003)
4	The Book of Mount Songshan	Fu Mei (Ming Dynasty)	Zhongzhou Ancient Books Publishing House (2003)
5	The History of Mount Songshan	Ye Feng (Qing Dynasty)	Zhongzhou Ancient Books Publishing House (2003)
6	On Mount Songshan	Jing Rizhen (Qing Dynasty)	Zhongzhou Ancient Books Publishing House (2003)
7	Chorography of Dengfeng County	Hong Jiliang, Lu Ji'e	1787 (52 <sup>nd</sup> year of Emperor Qianlong)
8	Travel Notes of Mount Songshan	Xi Shujin (Republic of China)	Zhongzhou Ancient Books Publishing House (2003)
9	Survey Report on Zhougong Sundial Platform	Dong Zuobin, Liu Dunzhen and Gao Pingzi (Republic of China)	The Commercial Press (May 1939)
10	Shaolin Temple	Zhang Jiatai	Zhongzhou Calligraphy and Painting Studio (October 1981)
11	Collected Data of Shaolin Temple	Wu Gu, Liu Zhixue	Bibliography and Document Publishing House (July 1982)



No.	Title	Author	Edition
12	Shaolin Temple	Weng Yi, Ying Zi	South China Printing Co.(October 1982)
13	Shaolin Temple	Gong Xi	Cultural Relics Publishing House (December 1982)
14	Shaolin Temple	Zhao Baojun	Shanghai People's Publishing House (December 1982)
15	Mount Songshan, the Central Mountain	Zhang Jiatai	Zhong Hua Book Company (January 1983)
16	A Sequel to the Collected Data of Shaolin Temple	Wu Gu, Liu Zhixue	Bibliography and Document Publishing House (October 1984)
17	Chorography of Scenic Spots and Cultural Relics of Dengfeng	Office of the Dengfeng County' Chorography	Printed by Office of the Dengfeng County' Chorography (January 1985)
18	Shaolin Temple	Dengfeng Municipal Administration of Cultural Heritage	Henan People's Publishing House (January 1996)
19	Pagoda Forest of Shaolin Temple	Yang Huancheng	Zhong Hua Book Company (April 2003)
20	Shaolin Temple on Mount Songshan	Lü Hongjun	Henan People's Publishing House (May 2002)
21	Shaolin Temple	Dengfeng Municipal Administration of Cultural Heritage	Hong Kong International Publishing House (April 1997)
22	Shaolin Temple	Gong Xi	Printed by Henan Provincial Bureau of Scenic Area of Mount Songshan (1983)
23	A New Compilation of the History of Shaolin Temple	Office of the Dengfeng County' Chorography	Chinese Travelling Publishing House(October 1988)
24	Three Han Que Gates at Mount Songshan	Lü Pin	Cultural Relics Publishing House (August 1990)
25	Chorography of Dengfeng County	Office of the Dengfeng County' Chorography	Henan People's Publishing House (June 1990)
26	Shaolin Temple and Chinese Culture	Xu Changqing	Zhongzhou Ancient Books Publishing House (July 1993)
27	Guo Shoujing	Zhang Jiatai	Sichuan Juvenile and Children's Publishing House (June 1996)
28	Basic Information about Dengfeng, a Well-Known Historic and Cultural City	Gong Songtao	Printed by Dengfeng Municipal People's Government (October 1996)
29	Zhongyue Temple of Mount Songshan	Gong Songtao	Hong Kong International Publishing House (June 1997)
30	Yongtai Temple	Gong Songtao	Geological Publishing House (June 1988)
31	Zhongyue Temple	Gong Songtao	Hong Kong International Publishing House (September 1998)
32	Mount Songshan, the Central Mountain	Cui Yanshou	Yellow River Water Conservancy Press (September 2000)
33	Chinese Pagoda	Zhang Yuhuan	Shanxi People's Publishing House (December 2000)
34	Songyang Academy of Classical Learning	Gong Songtao	The Contemporary World Press (May 2001)
35	Architectures of Shaolin Temple	Zhang Jiatai	Zhong Hua Book Company (April 2003)
36	Observatory (Chinese and English Edition)	Gong Songtao	State Administration of Cultural Heritage (July 2004)



No.	Title	Author	Edition
37	Chinese Ancient Pagodas: Ancient Pagodas on Mount Songshan at Dengfeng (Songyue Temple Pagoda and Pagoda Forest of Shaolin Temple) (Chinese and English Edition)	Gong Songtao	State Administration of Cultural Heritage (July 2004)

### 7.e-2 Scientific research theses

No.	Title	Author	Edition
1	On the Positioning of the Centre of Earth in Ancient Times	Guo Yucai	Journal of Henan Provincial Museum, Issue 1936 (2)
2	Songyue Temple at Dengfeng County	Liu Dunzhen	Journal of China Building Society, 1937, 6 (4)
3	Shaolin Temple at Dengfeng County	Liu Dunzhen	Journal of China Building Society, 1937, 6 (4)
4	Zhougong Temple at Gaocheng Town of Dengfeng County	Liu Dunzhen	Journal of China Building Society, 1937, 6 (4)
5	On the Archaeological Sites of Shaolin Temple	Li Jianzhao	Journal of Henan Provincial Museum, 1937, 6 (10)
6	The Observatory of Dengfeng County	Zhengzhou Municipal Chorography Compiling Committee of Cultural Relics	Printed by <i>Chorography of Zhengzhou Municipal Cultural Relics</i> in July, 1961
7	Songyue Temple Pagoda of Dengfeng County	Zhengzhou Municipal Chorography Compiling Committee of Cultural Relics	Printed by <i>Chorography of Zhengzhou Municipal Cultural Relics</i> in July, 1961
8	Shaolin Temple at Dengfeng County	Zhengzhou Municipal Chorography Compiling Committee of Cultural Relics	Printed by <i>Chorography of Zhengzhou Municipal Cultural Relics</i> in July, 1961
9	Tiles Discovered at the Site of the Former Songyue Temple	Field Work Team of Henan Province Culture Department	<i>Cultural Relics</i> , 1965, (7)
10	“Dengfeng Observatory and Achievements in Astronomical Observation in Early Yuan Dynasty”	Zhang Jiatai	<i>Archaeology</i> , 1976, (2)
11	“Dengfeng Observatory”	Cultural Property Preservation Office of Dengfeng County	<i>Cultural Relics</i> , 1976, (9)
12	Songyue Temple Pagoda	Zhang Jiatai	Report of Henan Historical Relics, 1978, (3)
13	Observatory	Zhang Jiatai	Report of Henan Historical Relics, 1978, (3)
14	Songyue Temple Pagoda	Zhang Jiatai	<i>Cultural Relics</i> , 1976, (6)
15	Dengfeng Observatory in the Yuan Dynasty	Gao Mingyi	<i>Nature</i> , 1979, (12)
16	Shaolin Temple	Gong Xi	Report of Henan Historical Relics, 1980, (2)
17	Research on Pagoda for Master Xiaoguang of the Tang Dynasty in Shaolin Temple at Dengfeng - Discussion on Hexangular Pagoda	Zhang Jiatai	<i>Journal of the National Museum of Chinese History</i> , 1980, (2)



No.	Title	Author	Edition
18	Investigation of Craftsman Liu Tingxiu in the Yuan Dynasty and His Architectures	Zhang Jiatai	<i>Cultural Relics of Central China</i> , 1981, (2)
19	Data Analysis on Guo Shoujing's Sundial Observation	Chen Meidong	<i>Acta Astronomica Sinica</i> , 1982, (3)
20	A Probe into the Unsettled Questions about Guo Shoujing's Measuring Instrument	Bu Shuren	<i>Studies in the history of natural sciences</i> , 1982, (4)
21	An Analysis on the Accuracy of Ancient Observatory	Guo Shengchi, Quan Hejun, Zhang Jiatai, Jin Shixin	<i>Studies in the history of natural sciences</i> , 1983, 2 (2)
22	A Memory of the On-site Investigation on Ancient Yangcheng Sundial Platform and Observatory	Li Jiancheng	<i>China Historical Materials of Science and Technology</i> , 1984, (1)
23	Dengfeng Observatory	Zhang Jianzhong	<i>Weekly of China's Cultural Relics</i> , 1986-5-16 (1)
24	An Ancient Observatory—Zhougong Sundial Platform	Zhang Aitu	<i>The Zhengzhou Evening News</i> , 1986-6-3 (3)
25	The Biggest Ancient Pagoda Museum of China—Pagoda Forest of Shaolin Temple	Yang Huancheng, Tang Wenxing	<i>Cultural Relics of Central China</i> , 1986, (2)
26	The Oldest Tile Pagoda Existed in China—Songyue Temple Pagoda	Yang Huancheng	<i>Henan Pictorial</i> , 1986, (5)
27	Songshan Pagoda Forest	Yang Huancheng	<i>Cultural Relics of Central China</i> , 1987, (4)
28	Brief Survey Report of Songyue Temple at Dengfeng	Henan Research Institute of Ancient Architecture Protection	<i>Cultural Relics of Central China</i> , 1987, (4)
29	An Analysis of the Line Caving Picture on Pagoda of Master Tong Guang at Shaolin Temple	Su Siyi	<i>Cultural Relics of Central China</i> , 1987, (2)
30	The Repair and Preservation of Observatory	Wang Zhangong	<i>Amateur Astronomer</i> , 1990, (9)
31	First Pagoda of China-- Songyue Temple Pagoda	Du Qiming	<i>Henan Daily</i> , 1990-11-17 (3)
32	Observatory—A Monument of Ancient Astronomy	Zhang Jiatai	<i>Henan Daily</i> , 1990-11-17 (3)
33	Brief Report of the Clearing of Underground shrine of Songyue Temple Pagoda at Dengfeng	Henan Research Institute of Ancient Architecture Protection	<i>Cultural Relics</i> , 1992, (1)
34	Brief Report of the Clearing of Heavenly shrine in Songyue Temple Pagoda at Dengfeng	Henan Research Institute of Ancient Architecture Protection	<i>Cultural Relics</i> , 1992, (1)
35	The Accuracy of High Sundial in the Yuan Dynasty	Guo Shengchi	<i>Studies in the history of natural sciences</i> , 1992, (3)
	Observatory	Zhengzhou Municipal Administration of Cultural-relic Affairs	<i>Weekly of China's Cultural Relics</i> , 1993-3-28 (4)
37	The Tang Stele in Songyang Academy of Classical Learning	Gong Songtao	<i>Weekly of China's Cultural Relics</i> , 1994-5-22 (4)
29	New Astronomical Materials of Observatory Found in Dengfeng	Gong Songtao	<i>Weekly of China's Cultural Relics</i> , 1994-12-4 (1)





No.	Title	Author	Edition
30	Huishan Temple and Monk Yi Xing	Gong Songtao	China Tourism News, 1995-2-7 (3)
40	Shaolin Temple and Monk Shao Yuan	Gong Songtao	China Tourism News, 1996-3-12 (3)
41	Liu Yong's Inscription in Huishan Temple	Gong Songtao	China Tourism News, 1996-6-4 (3)
42	Songyang Academy of Classical Learning	Gong Songtao	Zhongzhou Today and Yesterday, 1997, (5)
43	Observatory	Gong Songtao	Zhongzhou Today and Yesterday, 1997, (5)
44	The Geographic Coordinate of Gaocheng Observatory in Dengfeng, Henan	Fu Delian, Zhang Huanzhi	Journal of Beijing Astronomical Observatory, p764, Volum7
45	"Dengfeng Observatory and the Improvement of Traditional Measuring Way by Guo Shoujing"	Guan Zengjian	Journal of Zhengzhou University, 1998 (2)
46	Dengfeng Observatory and the Astronomical Observation Achievements in Early Yuan Dynasty	Zhang Jiatai	In <i>Collected Inscriptions of Ancient Architecture</i> , Encyclopaedia Of China Publishing House (1999,7)
47	The Concept of the Centre of Earth in China's Astronomical History	Guan Zengjian	Studies in the history of natural sciences, 2000, 9 (3)

### 7.e-3 Chronological table of the Chinese Dynasties

Dynasty	Time
Xia	c 21st–16th century BCE
Shang	c 16th–11th century BCE
Western Zhou	c 11th century–770 BCE
Eastern Zhou (Spring & Autumn Period, Warring States Period)	770–221 BCE
Qin	221–207 BCE
Western Han	206 BCE–CE 24
Eastern Han	25–220
Three Kingdoms (Wei, Shu, Wu)	220–65
Western Jin	265–316
Eastern Jin	317–420
Southern and Northern Dynasties	420–589
Sui	581–618
Tang	618-907
Five Dynasties	907–60
Northern Song	960-1127
Southern Song	1127–1279
Yuan	1271–1368
Ming	1368–1644
Qing	1644–1911
Republic of China	1912–1949
People's Republic of China	1949–



## 8. Contact Information of Responsible Authorities

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Democratic Management Committee of Zhongyue Temple of Dengfeng Municipality

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### **8.d. Agencies involved in application for World Heritage**

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Historic Monuments of Mount Songshan

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### **8.e. Official Web Address**

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<http://www.zzcc.gov.cn>

Name: Zhengzhou Municipal Administration of Cultural Heritage

E-mail: [zzccxxzx@163.com](mailto:zzccxxzx@163.com)

<http://www.dengfeng.gov.cn>

Name: Dengfeng Municipal Government



## 9. Signature on behalf of the State Party

Signature of:

Shan Jixiang

Director General of State Administration of Cultural Heritage  
People's Republic of China  
September 2007, Beijing, China

Convention Concerning the Protection of the World Cultural and  
Natural Heritage

Cultural Heritage: China

**Complementary Information on Nomination  
of Historic Monuments of Mount Songshan  
for Inscription on the World Heritage List**

The State Administration of Cultural Heritage  
of the People's Republic of China

To: Miss Regina Durighello

Director

World Heritage Unit

ICOMOS

Co-copy to:

UNESCO World Heritage Center

National Commission of People's Republic of China for UNESCO

Permanent Delegation of People's Republic of China to UNESCO

# **Subject: Complementary Information on Nomination of Historic Monuments of Mount Songshan for Inscription on the World Heritage List**

Dear Regina,

On October 12<sup>th</sup>, we received questions from ICOMOS about the evaluation of the Historic Monuments of Mount Songshan. After the preliminary discussion, the additional information in reply to ICOMOS questions has been prepared as follows:

## **1. Coordinates**

1. Firstly, we express our regret sincerely to ICOMOS for the print error of Songshan's location in the nomination dossier. It is actually made up of Mount Taishi and Mount Shaoshi(N34°23'—34°33'; E112°53'—113°11' altitude 300–1512m), and the longitude covers a range of 18'.

## **2. Sacred Mountains**

Though both may be considered as significant Chinese heritage sites, the historic monuments of Mount Songshan and Mount Taishan differ greatly. Lying far from each other, they have their distinctive geological, geomorphic, vegetative and biological features. Moreover, their aesthetic features and values need respective analysis and research. As for the worship of the sacred mountain, there are great differences: Mount Taishan as the Eastern Sacred Mountain simply involves the worship of an oriental God. The few temples, together with the main peaks of the mountain, constitute a cultural and natural mixed site. Most of the historic monuments of Mount Songshan are scattered on the flat plains beneath the mountain. The significant buildings far exceed those of Mount Taishan in both number and type. They represent the great achievement of a convergence of traditional Chinese culture with the deep-rooted belief that Mount Songshan is the center of the Earth. The 11 nominated historic monuments represent significant cultural, scientific and technological achievements. Pos-



sessing unique and outstanding universal values, they are the exclusive proof of the historical value of the area. We shall not deny their individual, distinctive cultural values simply due to the concept of their inclusion in the five sacred mountains.

The comparison of these sacred mountains raises the question: which one is more famous, Mount Songshan or Mount Taishan? This is an academic question or a matter of individual interest. However, it has no adverse influence on the cultural value of the historic monuments of Mount Songshan as superb representations of Chinese civilization. Nor does it compromise them standing as prominent architectural, ideological and technological wonders.

Mount Songshan, located in the Central Plain of China, was considered as the place where “the ancestor of ten thousand mountains” dwelled since ancient times. The mountain, water, soil, life-forms, climate and geological location all favor for the formation of the culture, which plays a core role in China.

Human activities in the region can be traced back to the Paleolithic Period. And it was one of the regions with the most developed prehistoric culture in China in the Neolithic period. Afterwards, it evolved gradually into one of the important origins of Chinese civilization, which was the center for Yellow Emperor to carry out main activities.

Mount Songshan was the earliest region where states and capital cities emerged. Located at the foot of Mount Songshan, Wangchenggang site in Dengfeng was the ancient capital of Xia (21 century BC-16 century BC), the first state in China. Shang City in Zhengzhou at the eastern side of Mount Songshan was the capital of the Shang Dynasty (16 century BC- 11 century BC) since its foundation. Chengzhou site in Luoyang and the Eastern Zhou Royal City at the western foot of the mountain were respectively the eastern capital (Luoyi) of the Western Zhou Dynasty (11 century BC-771BC) and the capital of the Eastern Zhou Dynasty (770BC-256BC). As being the core area both in geology and culture, Mount Songshan gave birth to the concepts of “Central State” (“China” in Chinese means the “central state”) and “Central Plain”. There still remained abundant inscriptions and plaque brands reflecting contents of being “the center of heaven and earth”, and “the sacred mountain under the heaven”.

Since Mount Songshan was seen as the place where “the ancestor of ten thousand mountains” and immortals lived, it was used by emperors to offer sacrifices to heaven and earth, to communicate with gods, and to pray for the stability and prosperity of their countries in ancient times when the belief of “monarchical power delegated by God” was widely preached by the rulers and was believed by people. As recorded in Chinese Historical Records written in 2000 years ago, Yellow Emperor, the Chinese cultural ancestor, frequently “met the gods” at Mount Songshan. Ancient emperors such as Yao, Shun, and Yu (emperors around 4000 years ago) all visited the mountain. By no later than the early Western Zhou Dynasty (11 century BC-771BC), sacrifices had begun to be offered to the mountain. According to the inscription on a gui vessel (a bronze ware named tianwang-gui) made at that time (approximately 3000 years ago), King Wu of the Zhou Dynasty (around 11 century BC), “offered sacrifices to heaven and earth on Tianshi (Mount Taishi)” after his conquering the Shang Dynasty (16 century BC-11 century BC). The sacrificial ceremony opened up the grandest and most prestigious of sacrifices of this kind in China. From then on, emperors continuously offered sacrifices on the mountain. Statistics shows that from King Wu of the Zhou Dynasty to the end of the Qing Dynasty (1644AD-1911AD) , 68 emperors are recorded as having visited or offered sacrifice to Mount Songshan. Mount Songshan has become the earliest sacred mountain of the most significance in Chinese civilization due to its location privilege of being next to the capital, as well

as its perfect integration of natural and cultural landscapes.

Therefore, it is not difficult to understand that the historic monuments of Mount Songshan highly represent the essential Chinese culture and religions including Confucianism, Buddhism and Taoism, which have coexisted here for a history of thousand years. The long history, the rich diversity, the high rank, and the complete integrity of the historic monuments endow them with a logical uniqueness.

The concept of Mount Songshan as the sacred mountain in cultural consciousness is formed prior to the concept of Five Sacred Mountains. Although the culture of Mount Songshan connects in some way with the culture of the Five Sacred Mountain, it has its own distinctive origin and status.

China has an array of cultural notions, many of which are intimately and directly related, sharing identical attributes and values. The Silk Roads, the Imperial Palaces of the Ming and Qing Dynasties, the Imperial Tombs of the Ming and Qing Dynasties, the Ancient Villages in Southern Anhui Province are just a handful of examples. Though located geographically far from each other, they may be considered as a heritage series. On the contrary, some properties can not be nominated as a heritage series. For instance, the traditional residences with different cultural backgrounds and various characteristics can not be nominated in the name of “Chinese traditional residences”. Moreover, the nomination of ancient Chinese towers and ancient Chinese bridges by some researchers in the field are not accepted by most of the others.

The Five Sacred Mountains demonstrate a unified cultural and ideological concept. They have been included in China’s Tentative List for World Heritage Nomination as an extension project of Mount Taishan. However, apart from ideological concepts, the Five Sacred Mountains are geographically distant and share little in common in terms of natural and cultural conditions. Their internal relationship and the objective basis to be recognized as a unified property need further evidence and argumentation. To be exact, they should be recognized collectively as the five sacred mountains and the four famous rivers, including the Yellow River, the Yangtse River, the Huai River and the Ji River. No one knows whether it is feasible to take a group of properties as a serial nomination under different natural and cultural conditions though they are worshipped over a vast area. As a result, it is rational and necessary for all humanity to attach great importance to and protect the historic monuments of Mount Songshan with tangible outstanding universal value and meet the nomination requirements.

It is not uncommon to see such worship of similar sacred mountains and rivers in China, such as the four great mountains of Buddhism, the generally called 36 Taoist Fairylands, and the 72 Buddhist lands. To nominate them for the world heritage will no doubt involve complex discussions over a long period.

I hope the above mentioned explanation can help my foreign colleagues understand the unique value and integrity of the historic monuments of Mount Songshan as well as the rationality for their timely nomination and inscription on the World Heritage List.

### **3. Ancient Trees**

#### **(1) Details on tree species.**

Mount Songshan area is endowed with 1006 ancient and famous trees, falling into 26 species, involving primarily oriental arborvitae ( Photo 1-4 ) , Chinese juniper ( Photo 5 ) , Chinese scholar ( Photo 6-7 ) , and

Ginkgos (Photo 8-10), as well as some other species such as Chinese honey locust (Photo 11), Chinese horse chestnut (Photo 12), Chinese flowering quince (Photo 13), crape myrtle (Photo 14), almond (Photo 15), Chinese wingnut (Photo 16), poplar (Photo 17), *Juglans regia*, persimmon tree, *Quercus variabilis*, oriental white oak, waterelm, Chinese tallow tree, locust tree, *Quercus baronii* skan, glossy privet, wingceltis, mulberry, and so on. 659 trees are 100 to 1000 years old; 250 trees are over 1000 years old; 96 trees are considered as famous trees.

**(2) The trees have been recorded in three principal ways.**

a) Historical documents. For example, Chinese Scholar tree of the Qin Dynasty (221BC-206BC) in Shaolin Temple, “General” cypress in Songyang Academy of Classical Learning (Diagram 18), and cypress of the Han Dynasty in Zhongyue Temple.

b) Stele scriptures. For example, “General” cypress in Songyang Academy of Classical Learning (Diagram 19), and cypress planted presumably by Liuzu in Chuzu Temple (Diagram 20).

c) Legendary tales. For example, Monkey cypress and Crouching Sheep cypress in Zhongyue Temple.

**(3) The dating of trees is verified through three approaches.**

a) Historical records. Historical records come from two sources. One is historical books. For example, the dating of “General” cypress is recorded in the following books. *In A Tour to Mount Songshan*, Dumu of the Ming Dynasty (1368AD-1644AD) said that “The cypress has already been entitled around 1500 years ago since the period of Emperor Wu of the Han Dynasty (140BC-87BC). The exact dating of the tree is hard to identify. However, it should date from the Yin or Zhou Dynasty.” In *the History of Songyang Academy of Classical Learning*, compiled in the 22nd year of Emperor Kangxi’s reign in the Qing Dynasty (1661AD-1722AD), Gengjie said that “There used to be three cypresses in the Academy. Two of them are left until today. They are supposed to be entitled as “Generals” in the years of Emperor Wu of the Han Dynasty and have gone through more than three dynasties, witnessing immeasurable ups and downs of years and ages.” In *On Mount Songshan*, Jing Rizhen of the Qing Dynasty (1644AD-1911AD) said that “Cypresses grow slow yet enjoy longevity. This cypress is large in size with 35 chi in perimeter so it can be estimated that the cypress is planted neither in Tang Dynasty (618AD-907AD) nor in Han Dynasty (206BC-220AD). The tree must have a history over three dynasties.” The other source is stele scriptures. For example, the stone stele of the Jin Dynasty (265AD-420AD) in Huishan Temple records the dating of the historic trees in the temple; the picture stele about the “General” cypress entitled in the Han Dynasty in Songyang Academy of Classical Learning records the three “General” cypresses entitled in the period of Emperor Wu of the Han Dynasty; the stele in Zhongyue Temple records the historic trees in Zhongyue Temple; the stele scriptures in Chuzu Temple records the “Cypress Planted by Liuzu” as being brought from Guangdong and planted here by Liuzu approximately 1300 years ago.

b) Scientific methods such as estimation by “Annual Rings in Tree Bark”.

c) Judging from the estimation of experienced specialists through the growth rate of local trees of the same species.

(4) It is verified through survey and research that, the “General” cypress in Songyang Academy of Classical Learning is the only ancient cypress of 4500 years old, falling into the category of primitive cypress. No other cypress over 4500 years old has been found elsewhere. There are a number of 2000 years old historic cypresses, spotted in places such as Confucian Temple in Beijing & Shan-

dong as well as Zhongyue Temple in Dengfeng. Ancient Chinese Scholar trees of 2000 years old are comparatively rare. Several such trees are located in places such as Hebei, Shandong, Shanxi, and Dengfeng. Ancient ginkgos of 1500 years old are comparatively rare. So far, Mount Songshan area has 4 ancient ginkgos of 1500 years old.

(5) At present, similar collections of trees in documentary dating back to the Qin or the Han Dynasties involve cypress presumably planted by the Yellow Emperor in the Yellow Emperor Mausoleum in Shanxi Province and cypress dating from the Han Dynasty in Dai Temple at Mount Taishan.

(6) Mount Songshan has 56 trees dating from the Qin and Han dynasties. All are first class historic trees. The list is given below.

<b>Dossier No</b>	<b>Name</b>	<b>Age (year)</b>	<b>Dynasty</b>	<b>Location</b>
001	Chinese wingnut	2000	Han	Shaolin Temple
001	Dragon juniper	2500	Eastern Zhou	Huishan Temple
038	Chinese scholar	2000	Han	Songyue Temple
036	Chinese Juniper	2000	Han	Songyue Temple
119	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
130	Oriental arborvitae	2800	Western Zhou	Zhongyue Temple
105	Oriental arborvitae	2800	Western Zhou	Zhongyue Temple
091	Oriental arborvitae	2500	Eastern Zhou	Zhongyue Temple
083	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
082	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
055	Oriental arborvitae	2800	Western Zhou	Zhongyue Temple
024	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
087	Oriental arborvitae	3500	Shang	Zhongyue Temple
084	Oriental arborvitae	2800	Western Zhou	Zhongyue Temple
086	Oriental arborvitae	3000	Western Zhou	Zhongyue Temple
088	Oriental arborvitae	4000	Xia	Zhongyue Temple
071	Oriental arborvitae	2800	Western Zhou	Zhongyue Temple
075	Oriental arborvitae	3000	Western Zhou	Zhongyue Temple
081	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
090	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
092	Oriental arborvitae	2500	Eastern Zhou	Zhongyue Temple
096	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
097	Oriental arborvitae	2200	Qin	Zhongyue Temple
098	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
102	Oriental arborvitae	3500	Shang	Zhongyue Temple
103	Oriental arborvitae	2800	Western Zhou	Zhongyue Temple



<b>Dossier No</b>	<b>Name</b>	<b>Age (year)</b>	<b>Dynasty</b>	<b>Location</b>
106	Oriental arborvitae	3200	Shang	Zhongyue Temple
107	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
109	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
105	Oriental arborvitae	3500	Shang	Zhongyue Temple
265	Oriental arborvitae	2200	Qin	Zhongyue Temple
176	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
173	Oriental arborvitae	2800	Western Zhou	Zhongyue Temple
171	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
137	Oriental arborvitae	3000	Western Zhou	Zhongyue Temple
136	Oriental arborvitae	3000	Western Zhou	Zhongyue Temple
133	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
131	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple
129	Oriental arborvitae	3600	Shang	Zhongyue Temple
128	Oriental arborvitae	4000	Xia	Zhongyue Temple
122	Oriental arborvitae	2500	Eastern Zhou	Zhongyue Temple
113	Oriental arborvitae	2800	Western Zhou	Zhongyue Temple
112	Oriental arborvitae	3700	Xia	Zhongyue Temple
111	Oriental arborvitae	3500	Shang	Zhongyue Temple
110	Oriental arborvitae	2600	Eastern Zhou	Zhongyue Temple

The above information is our reply to the questions concerning three items proposed by ICOMOS. Herein, we would like to express our supreme respect and sincere gratitude to the international specialists for their diligent efforts dedicated to Historic Monuments of Mount Songshan. It is their very efforts that publicize the culture of Mount Songshan to the world. If you want to know anything else, please don't hesitate to ask. We will try our best to reply to the specialists' questions concerning the monuments. We believe the Mount Songshan culture will function like a bridge to connect our friendship and also enhance the cooperation in our working area further and deeper.

Best wishes,

Yours sincerely,

Gu Yucai

Director of Department for the Protection of Monuments and Sites,

State Administration of Cultural Heritage of China

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## Appendix: Photos of Ancient Trees



Photo 1 Oriental arborvitae of 2800 years in Zhongyue Temple



Photo 2 Oriental arborvitae of 2600 years in Zhongyue Temple





Photo 3 Oriental arborvitae of 2800 years in Zhongyue Temple





Photo 4 Oriental arborvitae of 2800 years in Zhongyue Temple





Photo 5 Chinese Juniper of 2000 years in Songyue Temple



Photo 6 Chinese Scholar Tree of 2000 years in Songyue Temple ( being under maintenance )



Photo 7 Chinese Scholar Tree of 2000 years in Songyue Temple (being under maintenance)





Photo 8 Ginkgos (Lohan Tree) of 1500 years in Shaolin Temple





Photo 9 Ginkgo of 1800 years in Huishan Temple





Photo 10 Ginkgo of 600 years in Songyue Temple





Photo 11 Chinese honey locust of 350 years in Huishan Temple





Photo 12 Chinese horse chestnut (Aescin Tree) of 1500 years in Shaolin Temple



Photo 13 Chinese flowering quince of 150 years in Huishan Temple



Photo 14 Crape myrtle of 150 years in Huishan Temple





Photo 15 Almond of 120 years in Songyang Academy of Classical Learning



Photo 16 Chinese wingnut of 2000 years in Shaolin Temple





Photo 17 Poplar of 1500 years in Shaolin Temple





Photo 18 “Secondary General” cypress of 4500 years



Photo 19 “General” cypress of 4500 years



Photo 20 cypress of 1300 years planted presumably by Liuzu



**中 华 人 民 共 和 国**  
**国 家 文 物 局**  
**State Administration of Cultural Heritage**  
**People's Republic of China**

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To: Miss Regina Durighello  
Director  
World Heritage Unit  
ICOMOS

23 February, 2009

Re: Reply to Suggestions and Questions of ICOMOS on the Nomination of Mount Wutai and Historic Monuments of Mount Songshan for Inscription on the World Heritage List

Dear Regina,

Thanks for forwarding the initial ICOMOS assessment concerning China's 2009 World Heritage nominations of Mount Wutai and Historic Monuments of Mount Songshan, which you mailed to Mrs. Shi Shuyun, ambassador of the Permanent Delegation of People's Republic of China to UNESCO on Dec. 9<sup>th</sup>, 19<sup>th</sup>, 2008 and Jan. 23<sup>rd</sup>, 2009. In addition, we'd like to thank ICOMOS for its careful and meticulous assessment, examination and active promotion on the nominations of Mount Wutai and Historic Monuments of Mount Songshan, and appreciate the suggestions ICOMOS put forward to further strengthen the protective measures on these two nominations. After consulting and discussing with local governments and regarded experts, and going through corresponding legal procedures, we have completely accepted and implemented the ICOMOS suggestions, and responded in detail to all the questions ICOMOS experts have raised in the attached document. Approved and signed by Mr. Tong Mingkang, Deputy Director General of the State Administration of Cultural Heritage of China (SACH), the reply is hereby submitted to you as *Complementary Information on Nomination of Mount Wutai for Inscription on the World Heritage List* and *Complementary Information on Nomination of Historic Monuments of Mount Songshan (Historic Monuments of Dengfeng in 'the Center of Heaven and Earth')* for

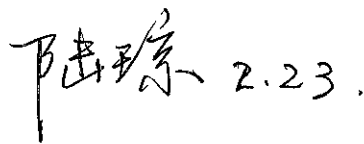
*Inscription on the World Heritage List.*

The document contains strengthened heritage protection measures and further clarification of certain issues as requested by ICOMOS. We sincerely hope it will help our colleagues in ICOMOS understand more clearly the value and the current protection and management of the nominated properties of Mount Wutai and Historic Monuments of Mount Songshan and the continuous efforts made by the government and public of the State Party for the proper, efficient and effective protection and management in accordance with the requirements for world heritage.

Thank you for your continued support and help to China's world heritage cause.

Please accept the assurances of my highest consideration.

Lu Qiong

Handwritten signature of Lu Qiong in black ink, followed by the date '2.23'.

Director

Division of World Cultural Heritage, SACH

Attachment:

Complementary Information on Nomination of Mount Wutai for Inscription on the World Heritage List—Reply to Suggestions and Questions of ICOMOS

Complementary Information on Nomination of Historic Monuments of Mount Songshan (Historic Monuments of Dengfeng in 'the Center of Heaven and Earth') for Inscription on the World Heritage List—Reply to Suggestions and Questions of ICOMOS

Co-copy to:

UNESCO World Heritage Center

National Commission of People's Republic of China for UNESCO

Permanent Delegation of People's Republic of China to UNESCO

**Convention Concerning the Protection of the World Cultural and Natural Heritage**  
**Cultural Heritage: China**

**Complementary Information on Nomination of  
Historic Monuments of Mount Songshan  
(Historic Monuments of Dengfeng  
in ‘the Center of Heaven and Earth’)  
for Inscription on the World Heritage List  
—Reply to Suggestions and Questions of ICOMOS**

The State Administration of Cultural Heritage  
Of the People’s Republic of China

Dear Regina and ICOMOS World Heritage Working Group,

We sincerely appreciate your letter noticing that ICOMOS requires the State Party to provide supplementary information on the nomination currently called *the Historic Monuments of Mount Songshan* for World Heritage listing in 2009. We are also grateful for your endeavors to give the State Party a chance to make up for the shortage and to clarify some misunderstood points in the original nomination dossier in interest of positive, efficient and timely implementation of the *Convention Concerning the Protection of the World Cultural and Natural Heritage*.

We considered that ICOMOS proposed the following questions to the State Party:

*In the complementary information you supplied it was said that:*

*Mount Songshan gave birth to the concepts of “Central State”...and “Central Plain”. There still remained abundant inscriptions and plaques reflecting the concept of being “the center of heaven and earth”, and “the sacred mountain under the heaven”. Since Mount Songshan was seen as the place where “the ancestor of ten thousand mountains” and immortals lived, it was used by emperors to offer sacrifices to heaven and earth, to communicate with gods, and to pray for the stability and prosperity of their countries in ancient times when the belief of “monarchical power delegated by God” was widely preached by the rulers and was believed by people”.*

*In the nomination dossier, it is clear how the Han Gates refer directly to the practice of Imperial sacrifices to the mountain as the centre of heaven and earth. It would be helpful if you could please substantiate which other parts of the nominated ensemble are considered to reflect directly the concept of the centre of heaven and earth as manifested in Mount Songshan, and which attributes demonstrate these reflections.*

It is the right time and opportunity for us to admit and explain, based on our sincerity, earnest and gratitude to the openness and seriousness of yours and of the world heritage community, that our previous dossier might lead to vagueness or bias in expression and that we are ready to provide complementary information to overcome the misunderstanding.

The first point crucial for the understanding of the nomination is that the spiritual and physical location of the “Center of Heaven and Earth” in oriental cultures, especially Chinese culture, had been exclusively ancient Yangcheng (present Dengfeng) for 3000 years. This further led to the definitions such as *Zhongyuan*



(Central Plain), while Mount Songshan--“the Central Sacred Mountain” did not play this role but merely regarded as a natural element that emphasize the center. Therefore the cultural values are not within Mount Songshan, which therefore is not included in the nomination.

Ancient Chinese culture doesn't evolve the notion of “Globe”. Instead, has the idea of “Heaven above, earth below” and “spherical/round heaven, plane/square earth” The spherical heaven is half full with water, on which the flat earth is floating. The center of the sphere (heaven) is at the same time the center of the earth. This concept never ceased to exist in people's mind until the introduction of the Western cosmological science. In this center of all is located *Zhongguo* (the central state) bearing the most advanced civilization. The original meaning of *Zhongguo* is “the country located in the center of the world”, which is taken wrongly when “China” in English pronounced.

From ancient times to the present day, the center of China has always been Henan Province, which therefore is named also as *Zhongyuan* (Central Plain), the center of China and the birthplace of civilization. While Dengfeng lies right in the center of *Zhongyuan*, as recorded and testified in a large number of archeological data and ancient literatures. The Zhougong Sundial Platform (built in 735AD, a heliodon meter and a monument as well, See Figure i) memorizes the origination of the concept in 1100BC and provides persuasive evidence of locating the “center of heaven and earth” and initiating astronomical activities in the area over 1000 years ago. Furthermore, in the same building complex the Dengfeng Observatory (See Figure ii) built in the Yuan Dynasty (13<sup>th</sup> century) marks the origination and continuity in belief of “the center of Heaven and Earth” and the astronomical activities in later centuries. (See Appendix 1.2 and 3.5)



Figure i Zhougong Sundial Platform



Figure ii Dengfeng Observatory

Due to being considered as the Center of Heaven and Earth, and since power and wisdom should originate from the center, Dengfeng was established as the capital city and the cultural center in the first three dynasties (See Figure iii). Afterwards, although the location of capitals shifted due to different factors, Dengfeng's status as the center of Heaven and Earth as well as the civilization center and education center has never changed in the hearts of ruling or civilian classes. As a result, people came here to observe the celestial heaven, measure the shadows, and calculate lunar calendar; prominent Indian monks came first here to disseminate Buddhism; people of mainstream cultures, namely Confucianism, Buddhism and Taoism came here to establish a base to disseminate their beliefs. In consequence, Dengfeng is endowed with a large number of outstanding historic architectural features, going through thousands of years of history and corroborate the worldview of the universe, which has far-reaching influences on the descendants. These have been all built here because of the universal centrality of the place.

Mount Songshan located in the center of Heaven and Earth, is therefore regarded as "Central Sacred Mountain" of the "Five Sacred Mountains" in China (All the five mountains are named according to their geographical positions). However, it can only be considered as a component deriving from the notion of "the center of Heaven and Earth" and the natural markers, or as the *Fengshui* factors lying behind many cultural markers, rather than the root of the notion of the "Center of Heaven and Earth" or an indispensable factor to the nomination for World Heritage site. Even the reason of building the Three-Que Gates of the Han Dynasty, which has the most direct relations with Mount Songshan, is the worshipping the ancestors of the first royal family of the Xia Dynasty, the first sovereignty in the Chinese civilization, and not worshipping Mount Songshan (i.e. the capital was built here because of the universal centrality and the gates were built to worship the royal ancestors). Mount Taishi, Mount Shaoshi, and a huge rock are worshiped as they are the incarnations of the first emperor's son and 2 wives (See Appendix 2.1 and 3.2). Mount Songshan is only a geomorphic background and *Fengshui* factor behind the Three-Que Gates (See the appendix 2.3. It is regretful that the description in this regard in the original nomination dossier submitted by the State Party is not clear enough and it leads to misunderstandings).

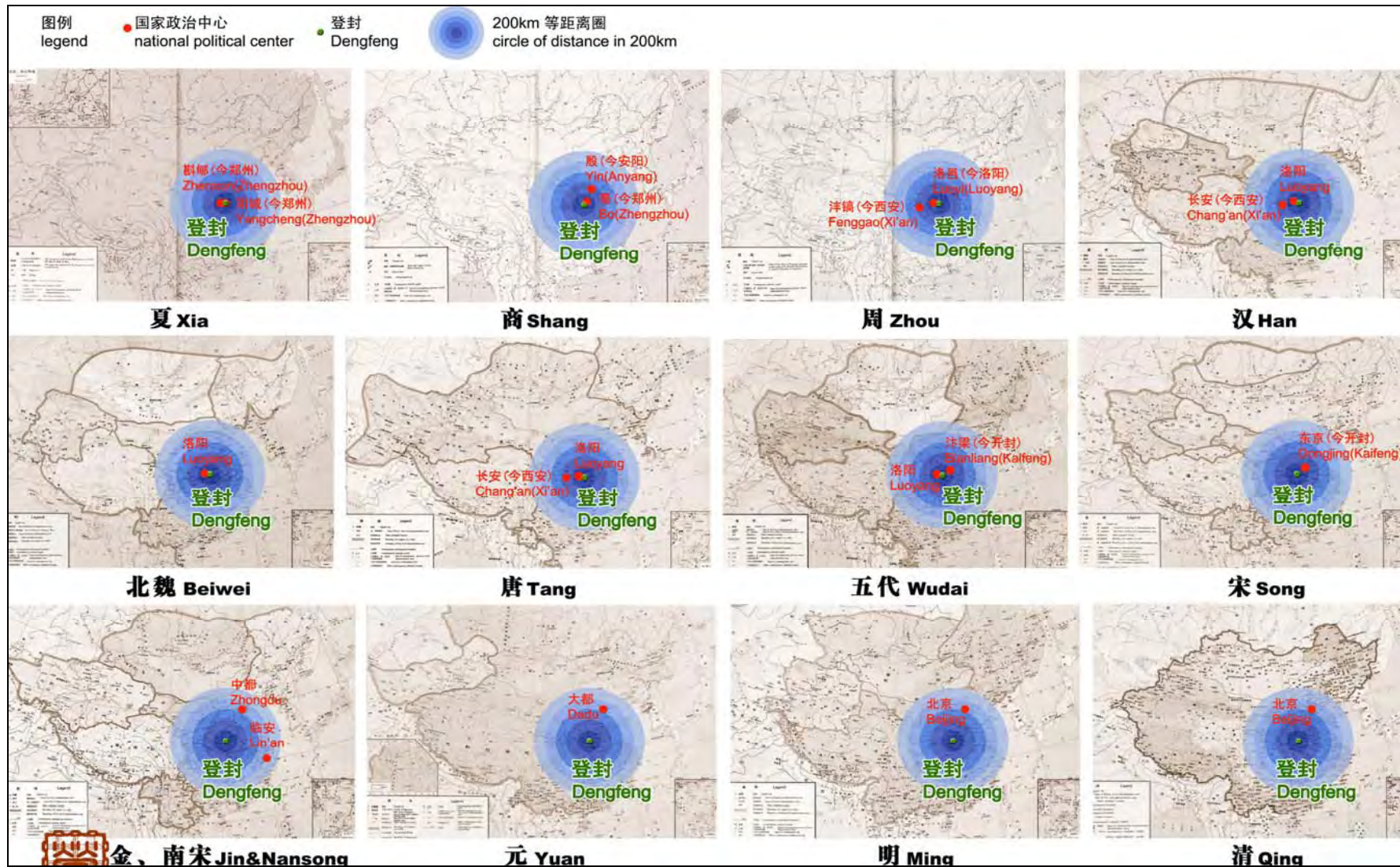


Figure iii the location of Capitals in each dynasty and Dengfeng area

Some Chinese colleagues are trying to propose a nomination of other four Sacred Mountains (including Mount Songshan) as an extension to Mount Taishan for World Heritage sites. However, we do not believe that this is relevant to the nomination of Dengfeng, and can be considered separately, whenever the state finds it appropriate. At the same time, Mount Songshan, being important element of the setting of the Dengfeng sites, is protected under the regulations concerning protection of national scenic area. The overall value, the inherent logic, authenticity, and integrity of nominating the historic monument of Dengfeng in the “Center of Heaven and Earth” will not be affected by excluding Mount Songshan which is a geomorphic and geomancy factor of the concept of the “Center of Heaven and Earth”.

After determining the basic core values and internal relations, it is a crucial to select the nomination elements and to confirm their boundaries. The selection of individual Historic Monuments of Dengfeng is based on principles as follows:

i . Whether they are located inside the area regarded as “the Center of Heaven and Earth”, and whether their formation, existence and continuation are related intimately with the cosmic notion of “the Center of Heaven and Earth”;

ii .Whether they all represent related traditional Chinese cultures;

iii. Whether they are not only the most outstanding representative and authentic remains of its type in traditional Chinese culture in the area, but also the excellent works of the same type in Oriental civilization;

iv . Whether they constitute full cultural complex;

v . Whether they are in good state of conservation and stewardship.

Certainly, the above mentioned principles are supposed to be combined with the elements of Chinese culture, namely Confucianism, Buddhism, Taoism and scientific technology. It is because of the high esteem and support from the imperial power together with the faith and ingratiation of the public people elicited by the traditional view of “the Center of Heaven and Earth” that these Chinese cultural elements are converged to be embodied here and their own typical historic architectures of the highest level were respectively built and reserved.



It ought to be said that the nominated properties and areas included in the State Party's nomination dossier completely embody and reflect the aforesaid reasonable and logical principles and cultural background; They were all brought together by the same cosmic notion with outstanding representative significance and epochal-regional features; their status of preservation, protection and management have already lived up to the relevant criteria of protecting and managing world heritage; they bear values, needs and relative conditions to be treated and protected as world heritage, followed by effective enhancement of monitoring and management by the local government in present and future; so it is appropriate, necessary and sufficient to nominate firstly the architectural ensemble embodying the cosmic notion of "the Center of Heaven and Earth".

From the above angle, it is obvious that the nominated items help to diversify the categories of *the World Heritage List*. Meanwhile through the further interpretation of the above-mentioned principles and reasons, we make clearer the integral value and intrinsic logical relations of the nominated sites, facilitating the comprehension of their Outstanding Universal Value, integrity, authenticity and the specific criteria they meet.

The comparative analysis in terms of integrity regarding the nominated sites should be put in priority. Although some places in China such as Shanxi Province and Zhumadian City were considered as the "Center of Heaven" in stories, and the Forbidden City where emperors resided in the Ming and Qing Dynasties (1420-1911) was also entitled the "center of Heaven and Earth", they have never received such consistent and universal acknowledgement from both central sovereignty and the public, spiritually or scientifically, across 3000 years as Dengfeng did; nor did they gather corresponding historic monuments in such a large number and such full categories, not to mention the glorious cultural achievements. That is to say, as a heritage with unique cultural significance, the historic monuments on the whole are the only ensemble of its kind existing in China. As far as we know, they are also the unique one in the whole Oriental world. In terms of their characteristics and conditions, they meet no match in the whole world.

As an ensemble their linkage is obvious and they are complementing each other. They are all connected with unique worldview of the universe and

they are the most typical representatives of the relevant cultural elements, composing an integral representative complex.

As individual properties, Zhougong Sundial Platform and Dengfeng Observatory corroborate an ancient cosmic view and astronomical history. The achievements represented by Dengfeng Observatory marks the peak of astronomical science in the 13<sup>th</sup> century. They are in most direct relationship to and bear the most persuading evidence of the cosmic view of “the Center of Heaven and Earth” in Chinese civilization. Many international specialists of the field believe that this set of astronomy scientific buildings alone is eligible enough to apply for world heritage site.

Songyue Temple Pagoda, Shaolin Temple and its Pagoda Forest, Zhongyue Temple (representing Buddhism, Taoism and Confucianism; See Figure iv to viii) are qualified to be involved in the nominated sites because they bear representativeness in terms of integral layout, unique and beautiful structural pattern, *Fengshui* factor, and aesthetic achievements; because they help to preserve and pass down tangible and intangible cultural heritages of large number and great value, carrying important historical information and traditions (such as Shaolin Kungfu); because they are in close relationship with traditional Chinese life and culture; and also they enjoy great reputation and widespread influence in China and even in East and South Asia. Above all – they were all created here because of the universal centrality of the place and the notion that knowledge and wisdom, same as political power, should come from the center.



Figure iv Songyue Temple Pagoda



Figure v the Gate of Shaolin Temple



Figure vi Pagoda Forest of Shaolin Temple



Figure vii Bird's eye view of Zhongyue Temple



Figure viii Structures of Zhongyue Temple

It's without any doubt that Songyang Academy of Classical Learning (See Figure ix), the essentially core component of Chinese civilization, should be located in this place as a result of the universally accepted ancient notion of "the Center of Heaven and Earth". Songyang academy ranks top among other most famous ancient academies of same kind for its integrity, authenticity, scale, and protection condition. The huge beautiful steles of the Tang Dynasty together with its historical value and calligraphy achievements are undoubtedly incomparable.





Figure ix Songyang Academy of Classical Learning and Tang Stone Tablet

Chuzu temple (See Figure x) was built here because of the notion of “the Center of Heaven and Earth”. It witnesses the important historical stages and the most famous tales of Chinese civilization and Buddhism dissemination, mirroring the cultural historical facts significant even to the world.



Figure x the Main Hall of Chuzu Temple

Three-Que Gates (See Figure xi, xii and xiii), the most ancient, perfect and completely preserved representative works of a creative and symbolic architecture, witnessed the early stages of the conviction of the “Center of Heaven and Earth”. They are the remains of the ancient capitals built here for the centrality. Apart from its unique appearance, its symbolic conception and its 3000-year history, the culture and tradition recorded and reflected in the carvings of the Three-Que Gates are also invaluable.





Figure xi Taishi Que Gates



Figure xii Qimu Que Gates



Figure xiii Shaoshi Que Gates

Huishan Temple (See Figure xiv), seemingly confined to its time and region, has inevitable historical, architectural, and technological values, for it was again confirmed as “the Center of Heaven and Earth” by Mongolian minorities in the Yuan Dynasty (1271-1368). In the 8th century, a local Monk named Yixing made incomparable achievements of his period in Astronomy,

and therefore contributed to the reconstruction of “Zhougong Sundial Platform” in the complex of the Observatory.



Figure xiv The Gate and Main Hall of Huishan Temple

The above conclusions are all well justified in the original nomination dossier and the present complementary material. We do not change any boundaries nor individually nominated elements, but we certainly felt that a clearer justification is required, to what to us was evident, but probably not sufficiently explained. It is the best time for the State Party to admit and remedy that the original nomination dossier wasn't explicit enough, and there were also possibilities of conflicted explanations due to incompetent coordination among different participants and possibly cultural differences, thus resulting in doubts and hesitations of our international colleagues. **We do suggest two minor changes to the original dossier: the first one to the title of the nomination which should be 'Historic Monuments of Dengfeng in “the Center of Heaven and Earth”’; the second one to alter the term “the Observatory” into “Zhougong Sundial Platform and Dengfeng Observatory”.**

We do understand that it's becoming more and more difficult to be considered as conforming to OUV Criteria I of World Heritage even if we truly feel that “Zhougong Sundial Platform and Dengfeng Observatory” appears to meet the criteria; also seemingly approximating the criteria are some other sacrificial, religious and academic architectures whose values are embodied in their structural patterns, architectural arts, integration with the environment and other historical and aesthetic aspects.

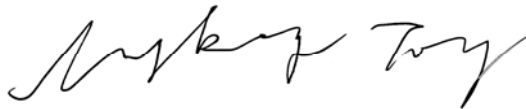
We need to express our gratitude to ICOMOS again for having given the State Party this valuable chance and we deeply apologize for the inadequacy

and misunderstanding in our original nomination dossier. We sincerely hope that the complementary material and corresponding appendices could effectively make up for the previous inadequacy and eliminate the misunderstanding so as to actively implement the *Convention* and strive for a more inspiring and a more positive result in favor of both our local government as well as common people.

In our point of view, of course, we sincerely hope that the altering of the title and the supply of supplementing materials will not lead to another evaluation mission of ICOMOS.

I hope that the explanation and complementary information hereinabove could answer insightful queries of yours and that of your colleagues. Moreover my colleagues summarized and compiled the historic evidences and literatures that had been mentioned or cited in the original dossier as the appendices of the letter, for the convenience of your extensive reference.

Best wishes,

A handwritten signature in black ink, appearing to read 'Mingkang Tong', written in a cursive style.

Mingkang Tong

Deputy Director-General of State Administration of Cultural Heritage of  
People's Republic of China

People's Republic of China  
Beijing, February 2009

## **APPENDICES:**

### **Sources and Explanation of Evidences and Literature**

The appendices reemphasize the evidences and literatures mentioned and cited in the original dossier. Herein below the sources and explanation of these evidences and literatures are compiled in order to explicate the concepts and reasons of the nomination.

#### **1. Evidences and Literature:**

##### **Dengfeng is “the center of Heaven and Earth” in Chinese Culture**

###### **1.1 What is “the center of Heaven and Earth”?**

The ancient idea of “Heaven above, Earth below” and “spherical/round heaven, plane/square earth” never ceased to persist in people’s mind until the introduction of the European cosmological science. As believed in ancient Chinese simplistic realization, since there is a center in the “heaven”, there should be a center on the “earth” and they coincide. Thus, *Zhongguo* (translated into “China” in English) was supposed to be located at the center of earth and heaven and bear the most advanced civilization. The original meaning of *Zhongguo* is “the country in the center of the world”.

The Canopy Theory and the Sphere Theory became dominative theory respectively in successive sequence.

###### **Theory of Canopy Heavens (6<sup>th</sup> century BC-5<sup>th</sup> century BC)**

Basic historic material: *Fayan Zhongli*, written by Yangxiong (53 BC-18 BC), recording the ancient book *Zhoubi*. The Heaven-Earth Model proposed in *Zhoubi* not only caters to people’s common sense of position, but also facilitates to account for the alternation of days and nights, to calculate the distance between the heaven and earth as well as the diameter of the sun and the moon, and even to make up the angle-to-pole<sup>1</sup>. Apart from the uniquely innovative way of calculation, the Model in *Zhoubi* facilitates to spot respective positions of the “Center of Heaven” and the “Center of Earth” stated as follows (See Figure 01).

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<sup>1</sup> Li, Zhichao. (1998). *The ancient meaning of “Tian Ren”*: summary of Chinese Science History. 2<sup>nd</sup> ed. Zhengzhou: Daxiang Press. Pp: 227-245



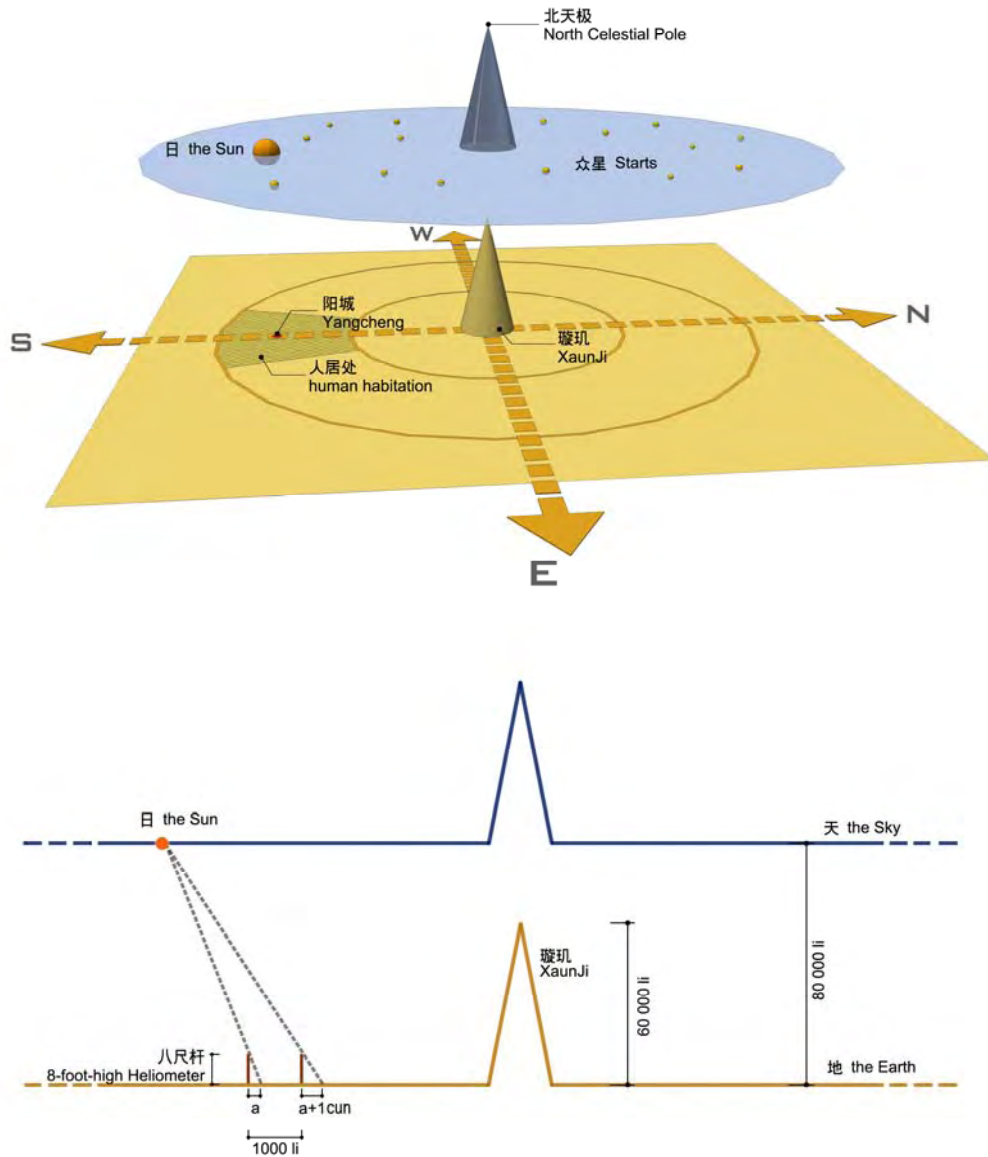


Figure 01: Heaven-Earth Model under the Theory of Canopy Heavens

**Theory of Sphere Heavens (1<sup>st</sup> century AD)**

Basic historic material: *Lingxian*, written by Zhang Heng (78-139)

The Sphere Theory (see Figure 02) argues that the heaven is in shape of sphere, in the middle of which located the earth in shape of a plane plank. The lower half of the sphere is water where the land floats while the upper part of the sphere is the celestial sky. Since Dengfeng is the “center of earth”, it is also the center of the spherical heavens.

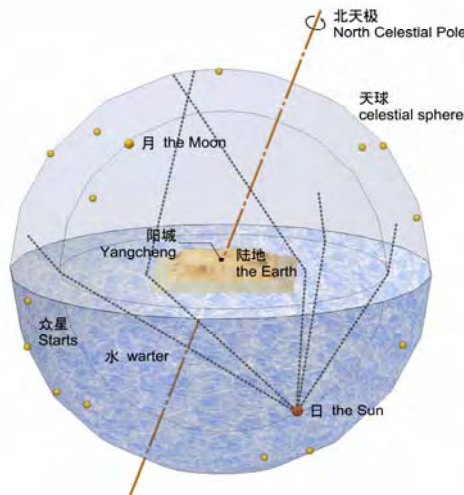


Figure 02: Heaven-Earth Model under the Theory of Sphere Heavens

Basically ancient Chinese capitals were always established in places adjacent to Dengfeng area from 21<sup>st</sup> century BC to 1127 AD, before the split sovereignty between the north nomadic minorities and the Southern Song Dynasty (See Figure 03)<sup>2</sup>.

### 1.2 Evidences and Literature

The formation of the notion of the “center of Heaven and Earth” dates back to the early period of the Western Zhou Dynasty (about 11<sup>th</sup> century BC) when Zhougong used a sundial, a heliometer to be more precise, to seek the centre of Earth. From 11<sup>th</sup> century BC to 20<sup>th</sup> century AD, a large number of historical literatures provide authentic evidence to reason the notion of the “center of heaven and earth” at Dengfeng (see Table 1).

**Table 1: Literature concerning the notion of “the Center of Heaven and Earth”**

Source	Year
He Zun and Inscription	1042 BC-1021 BC
Tianwang Gui	1046 BC-1043 BC
the Book of Hills and Seas	476 BC-256 BC
Xunzi.Dalue	313 BC-238 BC

<sup>2</sup> Arthur Cotterell. (2007). *The Imperial Capitals of China, An Inside View of the Celestial Empire*, London: PIMLICO.

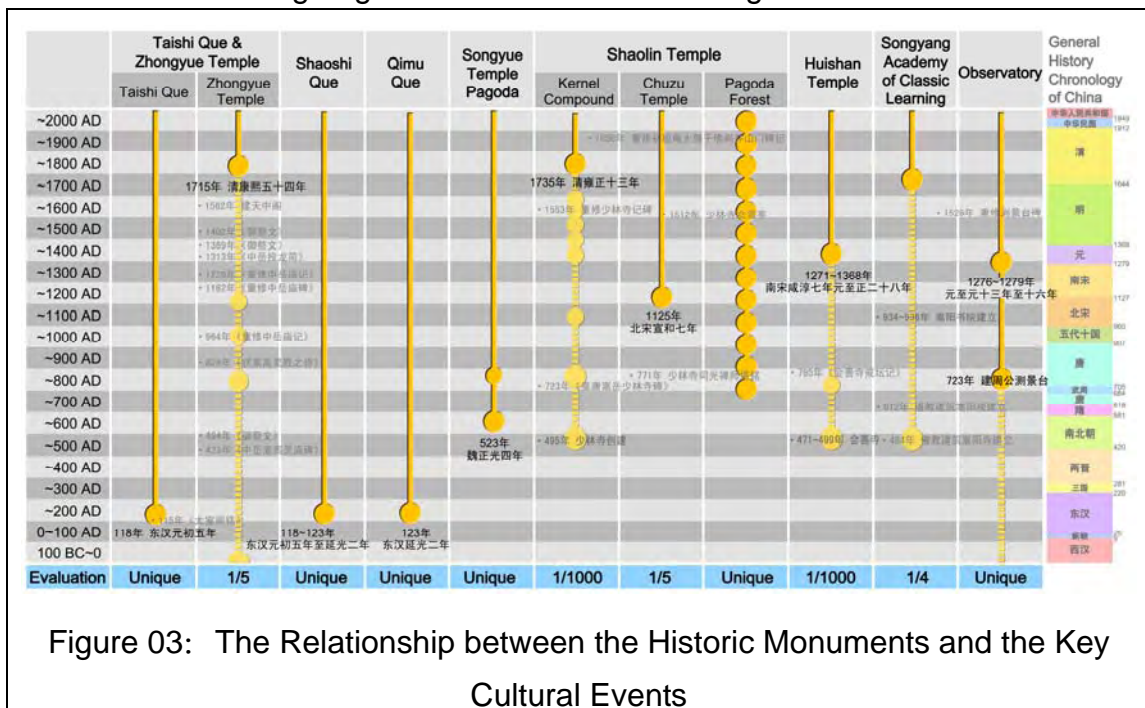
Source	Year
Rites of the Zhou Dynasty.Dasitu	476 BC- 256 BC
“Diguan Situ” in <i>Rites of the Zhou Dynasty</i>	476 BC-265 BC
Zhushu Jinian (Bamboo Annals)	476 BC-265 BC
“Sacrifices to Heaven and Earth” in <i>Historical Records</i>	145 BC-90 BC
Interpretation of “Annals of the Xia Dynasty” in <i>Historical Records</i>	127-200
“Annals of the Yin Dynasty” in <i>Historical Records</i>	145 BC-90 BC
Interpretation of “Annals of the Yin Dynasty” in <i>Historical Records</i>	127-200
“Annals of the Zhou Dynasty” in <i>Historical Records</i>	145 BC-90 BC
Inscription on Taishi Que Gates	115
Notes for Rites of the Zhou Dynasty	127-200
Stele of the Emperor’s Sacrificial Address	494
Geography in <i>History of Sui</i>	629
“Records of Rites” in <i>Old History of Tang</i>	696
Stele of Songyue Shaolin Temple of the Great Tang	723
Stele of the Jietan of Huishan Temple	795
General Institutions	801
A Poem on Sundial Platform	618 -896
Record of Restoring Zhongtianwang Temple	8 <sup>th</sup> century
Geography in New History of Tang	1007 -1072
Stele Inscription on the Rebuilding Zhongyue Temple	10 <sup>th</sup> century
Stele of Rebuilding Zhongyue Temple	1180
Records of Rebuilding Zhongyue Temple	1228
Poem Stele	1313

Source	Year
Records of Dengfeng Mountain	1279-1368
The Records of Zhongong Sundial Platform and New Temple	1368-1644
The Records of Tianzhong Pavilion	1564
Stele of the Emperor's Sacrificial Address	1639

## 2. Evidences and Literature:

### Historic Monuments of Dengfeng represent the dominative cultures in the Spiritual center at the “Centre of Heaven and Earth”

Although Dengfeng was not the capital city of the sequent dynasties, its location at the “center of Heaven and Earth” did not alter along with the shifts of capitals. Moreover, a cluster of structures were built in principal service of cosmology, religion, academy, and scientific observation. Dengfeng area became the spiritual-cultural center other than the political center. Historic Monuments at Dengfeng survived turmoil and changes.





## 2.1 The establishment of the “Center” based on primitive science

### Zhougong Sundial Platform (723AD)

Location:

In the courtyard of the Observatory in Dengfeng

Function:

A lithoid monument, also bears the function of a heliodon

Builder:

Nangong Yue, an astronomical official

It records the classical story of Zhougong measuring the sun shadow with a heliodon in the 11<sup>th</sup> century BC.

Although literatures and documents record that the activities offering sacrifices to Mount Songshan can be dated back to the period in the reign of the Yellow Emperor in ancient times, however, the mount was not regarded as unmatched status among all the sacrificial places until Dengfeng was deemed the only “center” by Zhougong. There were two persuasive historic facts to show Dengfeng’s Central position: Zhougong measured the shadow cast by the sun to seek the center of earth in the 11<sup>th</sup> century BC and Emperor Xuandi of the Han Dynasty denominated Mount Songshan as “the Central Sacred Mountain” in 61 BC.

## 2.2 From first-Emperor-worship to sacrificial and ritual culture

### Three-Que Gates in Dengfeng (118-123)

Function:

Worship for the First Family of the first dynasty in China; *Fengshui* factors.

Literature:

*The Book of Mount Songshan* (written by Fu Mei, 16<sup>th</sup> to 17<sup>th</sup> century), Mount Taishi and Mount Shaoshi represent *Qimu* and *Shaoyi* respectively<sup>3</sup>, two wives of *Yu*; namely, the birth mother and step mother of *Qi*.

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<sup>3</sup> Literature Editing and Compiling Committee of Zhengzhou Library. (2003). *The Book of Mount Songshan--Chapter Xing Zheng*. Zhengzhou: Zhongzhou Ancient Books Publishing House. (1):5

In other words, the worship system of the Three-Que Gates reflects people's reverence for the First Family of the first dynasty in China. It was Yu, the father of the First Family who established the first capital in Dengfeng in the first Dynasty in China, laying the foundation for the formation the ideas that Dengfeng was the "center of Heaven and Earth". They were facing the mountain as result of the Fengshui, and not sacredness.

The predecessor of nominated Taishi Que Gates and Zhongyue Temple was the Taishi Shrine, where sacrifices were offered to the God of Mount Taishi. The sacrificial activities last until today except interruptions during years of upheaval. The spatial relation between Taishi Que Gates and Zhongyue Temple reflect layout features of Taishi Shrine in the reign of Emperor Wu in the Han dynasty<sup>4</sup>.

Shaoshi Que Gates and Qimu Que Gates, together with Taishi Que Gates constitute ritual structural complex where sacrifices were offered to the imperial family of the Xia Dynasty in the Han Dynasties. They also reflect people's admiration for Confucianism at that time.

### **2.3 The origination of Chinese Buddhism and milestone of Taoism**

**Songyue Temple Pagoda** (originally built in 520 AD-525 AD)

**Shaolin Temple** (originally built in 495AD)

**Huishan Temple** (first built as detached palace in 471AD-499AD)

Significance:

Early Buddhist architectures built in the Northern Wei Dynasty

Reflect the fact that the emperor directed mainstream of Buddhism back to the spiritual world.

Shaolin Temple is the birthplace of Zen Sect.

Literature:

An imperial edict (491AD) reads, "The doctrine of religions esteems immateriality, desolation and stillness. A lot of temples had been built since the Han Dynasty. In the past, the Buddhist buildings were rare in the capital city, which now is overloaded, and therefore not the right place to revere God and exercise doctrine. The temples

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<sup>4</sup> "Biography of Emperor Wu" in *The History of Han*. Vol 6.

should find their eternal location south to river Sangqian and south to mountains (referring regions of natural landscape)... ”



Figure 04: Songyue Temple Pagoda

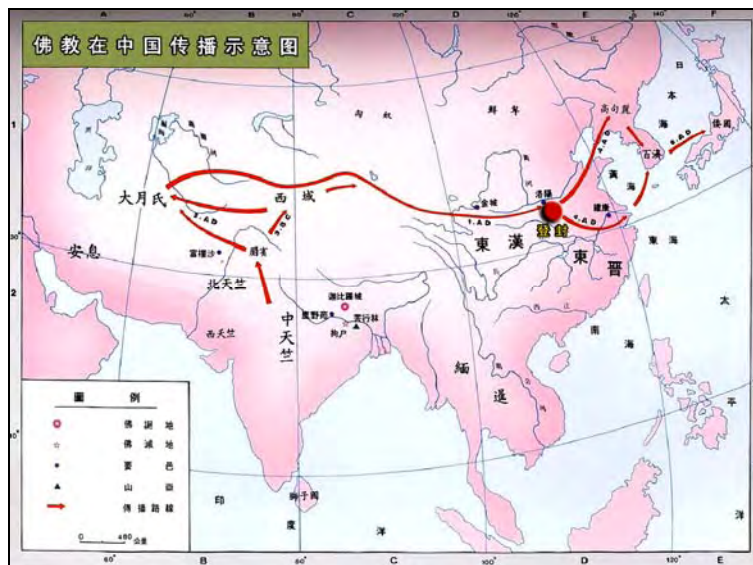


Figure 05: The routes Buddhism was disseminated in China

When the Buddhist temples approached nature and accessed people’s spiritual world, the notion of “the center or Heaven and Earth” showed for another time the greatness of cultural attractiveness. The temples at Dengfeng area are outstanding in terms of number and scale; moreover, their location in adjacency of the capital city Luoyang and the beautiful landscape accentuate their historical significance in addition to their contributions to the

dissemination and development of Buddhism.

### Zhongyue Temple (Occupied by Taoists in the 5<sup>th</sup> century)

Significance:

Kou Qianzhi, a noted Taoist, underwent self-cultivation here for several decades, establishing the Beitiانشi Dao Sect.

Kou Qianzhi's early activities were mainly engaged in astronomic numerology research

Literature:

“Records of Buddhists and Taoists” in the History of Wei

## 2.4 The forum of Neo-Confucianism

**Songyang Academy of Classical Learning** (originally built in 934-936AD)



Figure 06: the distribution of Four Academies in the Northern Song Dynasty

Significance:

Neo-Confucianism “climbs onto the summit”<sup>5</sup>

A milestone of education in Academies of Classical Learning

The representative of the 4 Academies of Classical Learning in

<sup>5</sup> Deng, Guangming,. (2003) the Waking of the Confucians in the Northern Wei Dynasty. cited form *New Perspective into the Song Dyansty*, Vol 2. Shanghai: Shanghai Lexicographic Publishing House



China

Center of Neo-Confucianism

Literature: *Yuhai* written by Wang Yinglin (1223-1296AC)

Related Celebrities:

Fan Zhongyan, Cheng Yi, Cheng Hao, Sima Guang, Lv Hui, Li Gang, Han Wei, Zhu Xi, Yuan Haowen, Gao Zhongzhen, Tang Bin, Geng Jie, Zhang Mu, Dou Keqin etc.

Being neither the national institution, nor the official institution, Songyang Academy of Classical Learning still stood out and became the genuine academy center at the spiritual center of Heaven and Earth, cultivating descendants in vast area for over thousand years. Replacing the Buddhism and Taoism prevalent in the Tang Dynasty and even before, the Academy played a key role in the process of establishing the orthodox status of Confucianism since the Northern Song Dynasty.

## **2.5 Return to science—the backbone of astronomical observation**

### **Zhougong Sundial Platform (723AD)**

Nangong Yue built the monument to identify the spot where Zhougong measured as the center of Heaven and Earth.

### **Zhongyue Temple**

Kou Qianzhi (365AD-448AD) calculated the mathematical model of the Canopy Theory.

### **The locus of Dengfeng Observatory**

He Chengtian (370AD-447AD) also measured the shadow cast by the sun in Dengfeng in 442 to testify and correct ancient theory under influence of Indian astronomy recorded in Sutra<sup>6</sup>.

### **Huishan Temple**

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<sup>6</sup> Niu, Weixing. (2004). *The Astronomical Foundation of Buddhist Scriptures translated into Chinese*. Shanghai: Shanghai Jiaoda Press

Yixing (683-727AD), an outstanding monk astronomer cultivated himself there.

Adopting trigonometric method applied in Indian *Jiuzhi Calendar*, Yixing published *Dayan Calendar*<sup>7</sup> in Xi'an.

### **Dengfeng Observatory (1276-1279AD)**

Guo Shoujing (1231-1316AD) chose Dengfeng as one of the two most significant sites for astronomical observation, for Dengfeng was regarded the “center of Heaven and Earth”.

*Shoushi Calendar*, published 1281 in Beijing.

## **2.6 Evidences and Literature**

The concept of “the center of Heaven and Earth” are also reflected by the characters on the plaques, couplets and steles directly recording the notion of the “center”. They are distributed in the large-scale architecture complex at 11 nominated sites or places, such as Zhougong Sundial Platform and Dengfeng Observatory, Zhongyue Temple, Huishan Temple, Songyang Academy of Classical Learning, and Shaolin Temple, etc. (See Table 2 and Figure 03).

**Table 2: Cultural Relics in Historic Monuments of Dengfeng related with the notion of the “Center of Heaven and Earth”**

<b>Complex</b>	<b>Monument/Cultural Relic</b>	<b>Year</b>
The Architectural Complex of the Observatory	Zhougong Sundial Platform	723
	The Observatory	1276–79
	The “Qianggu zhongzhuan” Granite Plaque	1748
	Stone Carving Couplet on the Main Entrance	1809
	Stele of Zhougong Shrine	1528
	Stele of Rebuilding Sundial Platform	1528
	Stele of Rebuilding Zhougong Temple	1676
Zhongyue Temple	Stele of Zhongtianwang Temple (Songyue)	618-907
	Stele of Rebuilding Zhongyue Temple	618-907

<sup>7</sup> Cullen, Christopher. *An Eighth Century Chinese Table of Tangents*. Chinese Science, 1982, 5:1-33; Qu, Anjing. (2005) *Traditional Chinese Calendar and Mathematics*. Beijing: Science Press. Pp 329-344.

Complex	Monument/Cultural Relic	Year
	Stele of Rebuilding Zhongyue Temple	964
	Stele Inscription on the Rebuilding Zhongyue Temple	973
	“zhongtian chongshengdi” Stele of Zhongyue Temple	1014
	Stele of Rebuilding Zhongyue Temple	1022
	Stele of Rebuilding Zhongyue Temple	1182
	Poem Stele	1313
	Stele of Rebuilding Zhongyue Temple	1271-1368
	Poem Stele	1368-1644
	Tianzhong Pavilion	1562
	“Yueli Tianzhong” Stele	1592
	Poem Stele of Zhongyue Temple	1574
	Stele of Rebuilding Imperial Palace of Huanggai Peak	1715
	“zhen zi zhongtu” Plaque	1868
	“zhongtian juzhen” Plaque	1868
	“weizhen tianzhong” Plaque	1917
Songyang Academy of Classical Learning	Tang Stele of Songyang Temple	744
	The Couplet on the Main Door	Written by Emperor Qianlong of the Qing Dynasty
Huishan Temple	“Tianzhongshan” Stele	618-907
Shaolin Temple	Stele of Songyue Shaolin Temple of the Great Tang	728
	Stele of the Pagoda of Master Tongguang in Shaolin Temple	771
	Stele of Poem on Thirty-six Peaks	1101
	Stele of Bronze Maitreya	1488
	Stone-carved Couplet of Shaolin Temple	1544
	Stele of Rebuilding the Shaolin Temple	1553
	Stele of Master Daogong	1609
	“Tianzhong fudi” Arch Door	1807
	Stele of Rebuilding Thousand Buddha Pavilion in the Hall of Chuzu Temple	1858



The “Qiangu zhongzhuān” Granite Plaque



“zhongtian juzhen” Plaque



“Yueli Tianzhong” Stele



Stele of Zhougong Shrine



“Tianzhongshan” Stele



“Tianzhong fudi” Arch Door



Stone-carved Couplet of Shaolin Temple

Figure 07: Plaques, Couplets and Steles Recording the Notion of the “Center”



### **3. Complementary Information for Justification: On Criteria and Comparative Analysis**

#### **3.1 Complementary Information concerning Criteria for Inscription**

Dengfeng area was identified as the “Center of Heaven and Earth” 11c BC. As the spiritual-cultural center of the country, it is an irreplaceably outstanding place holding every significant event that marks the shift of dominative culture in history. Endowed with the historic buildings and structures, the area provides a collective expression of mainstream belief, philosophy, and science in ancient China. The Historic Monuments of Dengfeng meet criteria (i), (ii), (iii), (iv), and (vi) as illustrated in the following complementary statement added to the nomination dossier.

**Criterion (I):** The Historic Monuments of Dengfeng provide “original pattern” and “paradigm pattern” of the kind, making great contributions to ancient Chinese architectures as well as the world architectural history. The monuments successfully embody the notion of “*zhong*” (meaning: being the center; moderate), reflect hierarchical status of the structures, combine practical utility with commemoration function, and integrate craftwork and nature. The architectures witnessed significant historic events at crucial moments of changes of dominative cultures through almost all ages, and therefore, become the finest examples embodying the ancient Chinese worldview of the universe.

**Criterion (II):** The architectures of ritual, religious, educational, and technological functions among the Historic Monuments of Dengfeng have far-reaching influence in China and even Asia. Apart from Confucianism and Buddhism, the Neo-Confucianism originated from Songyang Academy of Classical Learning also played an important role in the rulers’ autocratic control over people’s thinking. What’s more, astronomical observation facilitates and monuments bear testimony not only to the formation, promotion and application of astronomical theory but also the planning, construction, and development of astronomical structures. As a physical spot of the “center of Heaven and Earth”, Dengfeng has unmatched status and irreplaceable function over the observation spots in any other capital cities through all dynasties.

**Criterion (III):** Some cultural phenomena concerning rituals and academy at Dengfeng area, behind which lies the deep cultural notion of the “center of Heaven and Earth”, have vanished. The notion, revealing people’s worldview of the universe, philosophy and discipline in ancient China, also becomes vanished cultures under the cultural shock of western science and philosophy.

**Criterion (IV):** Regarding the universal features of classical ancient Chinese architectures, the component parts of Dengfeng Historic Monuments witnessed significant events taking place during the shifts of dominative cultures in ancient China. In such a case, the ritual, religious, educational and technological structures are typical works of breaking-through significance in an era. Their architectural achievements are embodied in their contributions to the design, planning, and construction of brick-stone structures and timber structures.

**Criterion (VI):** The core essence of the nominated sites lies in its status of Cultural-spiritual center—due to being considered as the “center of Heaven and Earth”, which is located in Dengfeng.

### **3.2 Complementary Information concerning Comparative Analysis**

The eight nominated monuments are a series of unique cultural heritages with its lengthy time span and various structural types reflecting the notion of “the Center of Heaven and Earth” and witness significant cultural events taking place in ancient China. In the following section of this supplementary report, comparative analysis will be given concerning the nominated sites at “the Center of Heaven and Earth”. Particularly the analysis will be centered on Zhougong Sundial Platform and Dengfeng Observatory which commemorate numerous astronomical activities and historic events.

**Firstly, the identification of Dengfeng as the “Center of Heaven and Earth” represents the orthodox Chinese cosmic view of the universe.**

Xi’an had been established as the capital across numerous dynasties since the Qin Dynasty and thus described as “the city sitting straight under the sun”, or “the center of heaven” in literatures; Beijing Forbidden City, the supreme imperial palace in the Ming and Qing Dynastis was also regarded as

the center of world and compared to *Ziwei Yuan*, (Stars and constellations of this group lie near the north celestial pole and visible all year from temperate latitudes in the Northern Hemisphere); Zhumadian, the neighborhood city of Dengfeng in Henan province also once proclaimed itself as the “the center of Henan Province” and “the center of the world”. However, throughout the overall history of Chinese Civilization, the status of Dengfeng as the “Center of Heaven and Earth”, undergoing numerous activities in respects of science, Confucianism, Buddhism, and Taoism, has never been wavered.

Speaking of the notion of “the Center of Heaven and Earth”, we have to mention that the concept of “Center” emerged in ancient alien cultures as well. The typical representative is the notion of “the Center of World” in Pre-Inca Culture and Inca Culture.

Among ancient Native American cultures in the Andes, the earliest central state in the northern highlands was the Kingdom of Chavin, which emerged and prospered between 950 BC and 450 BC. Generally known as “the womb of Andean civilization”, it now appears to have had Amazonic roots that may have led back to Mesoamerica.

The first Peruvian civilization, based on a theocracy and centered in the Chavin de Huantar temple, settled in Huantar, Ancash in around 1000 BC. Being more of a religious than political pan-Andean phenomenon, Chavin had been a center for a particular set of ideas, rituals, and art style. Moreover Chavin de Huantar in the Ancash highlands, whose elaborately carved stone masonry buildings oriented to the cardinal points of the solstice, indicates the belief of “being the center of the world” by the people of Chavin, the most holy and revered place of the Chavin culture. This concept of God and his elite tied to a geographical location at the center of the cosmos--the idea of spatial mysticism--was fundamental to Inca and pre-Inca beliefs which is later reflected in the city of Machu Picchu with its more than 100 acres of temples, plazas, barracks and homes, and with its astronomic implications 7,000 feet above sea level.

Compared with the cosmic view of “being the center of the world” in American Culture, the ancient Chinese view of “the Center of Heaven and Earth” is distinctive with the following characteristics.

1) the notion of “the Center of Heaven and Earth” are elaborately recorded in documents, archeological data and physical properties;

2) the notion of “the Center of Heaven and Earth” extends a wider time span from the 11<sup>th</sup> century BC to the present day;

3) the notion of “the Center of Heaven and Earth” gained theoretical roots in ancient Chinese astronomy; the “Center of Heaven” and “Center of Earth” are explicitly defined (the term “world” used in Inca culture seems to obscure the concept) and reflect the evolution of people’s cosmic view of the universe in a more explicit and straight way;

4) the “Center of Heaven and Earth” have shifted from the political center of secular sovereignty to the spiritual-cultural center; therefore, in such a place established a cluster of structures for variety of functions such as ritual, religion, science and education, recording correspondingly the development and shifts of dominative cultures in Chinese history.

**Secondly, the Observatory played a significant role in science development within the context of world astronomy history.**

In retrospect of the astronomy science since the 12<sup>th</sup> century, Islamic Egyptian began to build an observatory in 1120 yet failed 5 years later. Iranians built Maragha observatory in 1259 (now a ruined site). In Istanbul, another observatory was started in 1575, in the same year when Tycho Brahe, the genius Danish astronomer, built his Uraniborg. Unlike Tycho’s Uraniborg and Stejrnborg built to contain instruments, Islam astronomer believed larger instrument for observation would result in higher precision. Ancient Chinese astronomers did observe the constellations at night, as they made armillary spheres, but it is more essential and realistic for them to have a right calendar for agriculture. Thus they observe steadily and carefully the movement of the sun. In order to set up correctly the solstice, the vernal autumnal equinox and the midwinter, they chose the mid-day to measure years round the length of sun-shadow. By sophisticated calculation, and by the help of fenestral imaging, Guo Shoujing succeeded in compiling the *Shoushi Calendar*. In 1259, Mongolian monarch Hulagu in Iran, a brother of Mongolian emperor of China, Kubla Khan, built Maragha observatory, while from 1276 to 1279, Kubla Khan commanded Guo Shoujing and Wang Xun to build the Songshan Observatory.



Achievements of both sides came out at the end of 13th century and earned international fame, which are the book of *Zij* in Iran, and the *Shoushi Calendar* in China. Dengfeng Observatory is undoubtedly a milestone in the worldwide history of astronomy science.

As we know, in Gyeongju temple, Korea stands an astronomical observatory estimated to have been built in the period of Queen Seondeok (632-647) in Silla Era with clear influence from China. Situated near the Royal tomb of King Naemul, a 9.17m high stone bottle-shaped cylindrical building stands on a platform that plays a role of pedestal, and the Chinese character 井-shaped top is put on the highest part. It is guessed that there might have been some facilities for observation. But it is hard to reveal how it functioned as a heliometer or other instruments, and the theoretical discovery based on this observatory remain veiled. Though built around 600 years later than the Korean observatory, the Observatory in Dengfeng is clearly an instrument built for

astronomical observation that led to the publication of the *Shou Shi Calendar* in 1281, the most advanced calendar in the world at the time. This large structure, built in gray brick, was designed to function like a heliometer, 5 times as the standard



Figure 08: Chom-song-dae in Cheongju, Korea

one, in order to achieve higher relative resolution. The creativeness and building methodologies are vividly recorded and reflected; also unlike the observation platform in Beijing which was originally used as a stage for astronomical observation and whose function had been changed in history.

We also know that Ulugh Begh, the grandchild of Timur (the founder of Tamerlane Empire), established the Ulugh Begh Observatory in the Republic of Uzbekistan in Central Asia in 1403. After Ulugh Begh was murdered in 1449,

the Observatory was destroyed and the entire precious above-ground portion was damaged. Since the 20<sup>th</sup> century, the surviving underground chamber have been excavated, hence the discovery of the ancient giant sextant and the New Star Catalogue compiled at the time. Consequently, people discovered the ancient astronomical achievement: the summary of fundamentals of the astronomy science and determination of position of 1018 fixed stars, which provided the most accurate record



Figure 09: The Ulugh Beg Observatory

concerning the position of fixed stars since Hipparchus, an astronomer in ancient Greek. With regard to the Dengfeng Observatory, it could be inferred through thermo-luminescence test and other scientific approaches that the Observatory preserving its basic pattern of the Yuan Dynasty has undergone the maintenance from the Ming and Qing Dynasties till the present day. They have witnessed the scientific activities of the 13<sup>th</sup> century, the ups and downs of history over 7 centuries, as well as the approval and reverence for Dengfeng's status as the "Center of Heaven and Earth".

**Finally, Zhougong Sundial Platform (8<sup>th</sup> century) expresses directly and elaborately the notion of the "Center of Heaven and Earth".**

The main body of the Observatory built in the 13<sup>th</sup> century for calculating and establishing *Shoushi Calendar* play the similar historical role and make the similar contribution to astronomy science and astronomical architectures as Chom-song-dae built in the 7<sup>th</sup> century in Cheongju, Korea, Ulugh Beg Observatory built in 1430 in Uzbekistan, Beijing Ancient Observatory in the period of Zhengtong in the Ming Dynasty (around the year 1442), Kassel Observatory built in 1560 in Germany, the Greenwich Royal Observatory built in 1675 in Great Britain, the Jantar Mantar Observatory built in 1724 in Delhi,

India. If so, Zhougong Sundial Platform bears even profounder cultural connotations in that it is not only a heliodon but also a monument built in the 8<sup>th</sup> century to commemorate Zhougong's identification of the concept and location of the "Center of Heaven and Earth" on the basis of astronomical observation in the 11<sup>th</sup> century BC. Together with plentiful historic documents, the Platform provides evidence for people's persistent conviction of the notion and location of the "Center of Heaven and Earth" from the 11<sup>th</sup> century BC to the 8<sup>th</sup> century. Meanwhile, the Platform indicates the integration of scientific activities and cultural activities



Figure 10: Beijing Ancient Observatory

and reflects the unity as well as tolerance of ancient Chinese comic view. The cultural significance of the Observatory goes far beyond the scope of astronomical observation, imposing far-reaching influences in China and East Asia over a long run before the introduction of the Western astronomy science. Its influence can still be seen even today.

**Supplementary Information for the World Heritage Nomination  
of the Historic Monuments of Dengfeng  
in “The Centre of Heaven and Earth”  
(Originally *Historic Monuments of Mount Songshan, China*)**

## **I Background**

At its 33rd Session, the World Heritage Committee issued the following decision on the nomination of the Historic Monuments of Dengfeng in “The Centre of Heaven and Earth” (originally Historic Monuments of Mount Songshan)

Decision: 33 COM 8B.13

The World Heritage Committee,

1. Having examined Documents *WHC-09/33.COM/8B and WHC-09/33.COM/INF.8B1*,
2. Refers the nomination of Historic Monuments of Mount Songshan, China, back to the State Party in order to allow it to:
  - a) Consider further the relationship between some of the nominated sites and the central China sacred mountain, Mount Songshan and;
  - b) Consider how a nomination of some of the selected sites together with part of the mountain might reflect their value as an ensemble that manifests the power and influence the mountain had in constitutional, religious and ceremonial terms and how the simple worship of nature was transformed into a force that legitimized imperial power, under the guidance of Confucian thought;
  - c) Consider nominating the Observatory on its own as a site associated with technological development and the development of scientific ideas;
3. Recommends that, as the collection of ancient trees is a key quality of the area, greater recognition, survey and research should be provided to establish its cultural value as part of any future nominated ensemble.

## **II Overview**

On behalf of the State Party, the State Administration of Cultural Heritage of China provides the following supplementary information as further justification for the nomination:

We know that the nominated property of the historic monuments of Dengfeng in “The Centre of Heaven and Earth”, has caused some confusion in that each component of the ensemble belongs to different cultural and religious schools, appears to have no relationship between them and lacks a common theme and inner link. However, it is precisely this that we hope to be able to summarize and emphasize, namely that this seemingly confusing fact is exactly the feature and advantage of the nominated ensemble. The extraordinary combination formed by the serial cultural heritage



sites representing major Chinese cultural and religious schools and laid out in such a concentrated and harmonious way, is in effect a special reflection and an exclusive testimony of the “Centre of Heaven and Earth” cosmology, the thousands of years of relationship between the imperial power and the cultures and religions in China, the history of Chinese cultural and religious development, and the achievements of Chinese traditional architecture and planning. Only the much later derivative Mount Songshan mountain worship, easier to be understood by and to popularize in the public, succeeded in taking over the spotlight of the cosmology “Centre of Heaven and Earth”; and the thousands of years of relationship between the imperial power and cultures and religions in China has been always primarily a topic of academic research, leading to scant attention and insufficient understanding on the part of the general public of the more profound significance of the cosmology. However, the coherence and the attributes of outstanding universal value are indeed to be found in the concentrated area of Dengfeng in what may appear to be a strange way.

Moreover, this group of historic monuments are linked by a very special tradition and historic evolution, which may appear to be inexistent but which actually form a close and continuous inner relationship. Such a long-lasting internal relationship is not limited to a single religion or to a specific group; although it lacks a unified plan or a single cultural theme and is not restricted to a certain period of time, it nevertheless has a clear context and distinctive features, and it is this physical embodiment that is precisely what makes up this nomination. The components that cluster together in the region by virtue of this inner relationship mean that it differs from any other thematic sacred mountain cultural landscape system (such as Mounts Wutai and Wudang) or group of historic monuments of a single type or that share characteristics of the same period of time (such as the Historic Monuments of Ancient Nara). Without such an inner logic of cultural tradition and historic evolution, there will be no such unusual group of heritage sites.

The historic monuments of Dengfeng reflect the “Centre of Heaven and Earth” cosmology and belief of different leading schools, combining ancient science and technology with the needs of imperial power, and integrating achievements and traditions in various fields. They also illustrate the development sequence of the feudal social mechanism of China, which existed and evolved for more than 2000 years. Thanks to the “central core” status based on the inner belief and need, each component was created so as to be the finest example of the highest rank of its time. The combination of intrinsic element and physical manifestation must count as having unique value.

The State Party fully understands and accepts the request by the Committee for further information on the nomination of the Historic Monuments of Dengfeng in “The Centre of Heaven and Earth”, and greatly appreciates the Committee for having provided a chance for further justification, as well as for proposing various potential options.

In view of the fact that paragraph 2a) and 2b) of the Committee's decision both relate to the special significance and background of the nominated property as well as the reason, value and internal relationship of its overall combination, the State Party is pleased to make first a further summary of the original nomination in responding to the two requirements of the Committee.

It mainly involves three basic aspects of the nomination: First, nearly 3000 years of complex

historic processes and background regarding the perception, observation, summarization, and utilization of the laws of sky, earth, and universe intimately linked with scientific exploration, political promotion, and public support, as well as the formation and profound influence of the concept “Centre of Heaven and Earth”; secondly, the overall cultural significance of the nominated property (Historic monuments of Dengfeng in “The Centre of Heaven and Earth”), and the logic of the internal relationships between its components are closely related to the overarching framework composed of more than 2000 years of feudal social structure and historic context as well as its profound traditions; thirdly, the cultural convergence and achievements at the highest level based on the above two points.

The first point will be elucidated in what follows in response to 2a) of the Committee's decision.

Briefly speaking, before the advent in China of the modern geographical knowledge of the earth as a globe, traditional Chinese cosmology believed the earth to be flat, with a central point coinciding with the centre of the sky. This centre was calculated and determined to be over 20km south of the main peaks of Mount Songshan, in the centre of Yangcheng, today's Dengfeng Basin, precisely where the Dengfeng Observatory and the Zhougong Sundial Platform are located (see Annex 1 and 2).

That is why the region with Dengfeng (Yangcheng and Gaocheng) as the core has throughout Chinese history been considered “Zhongyuan (Central Plain)”; from here the country developed and expanded to become “Zhongguo”, literally “the state at the centre and core of the world”. Historical records claim that at least 3000 years ago the region of Zhongyuan (the Central Plain) was already called “Zhongguo”. The name *Zhongguo* itself reflects the continuation of this cosmological concept and history for millennia. The western use of the name “China” in fact derived from its famous export. In transliteration, China the country's name should be “中国” (*Zhongguo*) , “the state located in the centre of the world.”

Even though the location of imperial capitals in later dynasties was not limited to the Dengfeng Basin for various practical reasons, including territorial changes, different origins of imperial families, and geographical considerations, the area's identification and the features that subsequently developed as the Centre of Heaven and Earth, which originated from ancient scientific investigation and evolved through political authorization, followed by converging cultures and religions, won the nation's continuous recognition for the longest period and to the widest extent. No other temporary political or mythical declarations have ever succeeded in replacing it for this position.

On the second point, the State Party wishes to explain and elucidate a traditional social, political, and cultural phenomenon that is mentioned many times in the original nomination document, although without systematic emphasis. This phenomenon, and also the long historic context, reflects the close co-existing relationship between the imperial rule and the mainstream cultures in Chinese feudal society, featuring central power and high-ranking autocracy, for more than 2000 years.

In essence, it reflects the rulers' demand for, utilization of, and control over the mainstream cultures (including religions), i.e. official support and promotion at the time when they were in general use, and the constraints and suppression that were applied when they were out of control and causing threats, as well as the control and regulation of the relationship between different cultural and religious schools. On the other hand, it also reflects the positive role that different cultural and religious schools played in serving and being loyal to the feudal monarchy, and their own survival and development as well as their social status and influence on this premise.

In the long-lasting feudal society of China there was never any cultural school or religion that enjoyed equality with the imperial power, let alone exceeding it. This relationship featuring an absolute position of imperial power overriding culture and belief had a long history in China. In order to govern an enormous empire, the feudal power was obliged to attach as much importance to conquering and restricting its subjects in terms of morality and ideology as to the physical control over them. In *Zuo Zhuan (Chronicle of Zuo)*, a famous ancient book recording the Chinese history from 722 to 453 BCE, the sentence “the main concerns of a state are sacrificial rites and military affairs” which had appeared in an official text in 578 BCE became a maxim for statecraft and was passed down for thousands of years. In the Spring and Autumn Period of China around 2500 years ago, different cultural and ideological schools co-existed and thrived through active competition. However, in the Han Dynasty, around 300 years later, the emperors initiated a movement to eliminate all the other schools of thoughts and respect only Confucianism, which relegated all the other schools to an inferior and affiliated status. Buddhism was introduced in the later Han Dynasty and gradually sinicized. From the 7th to the 12th century, the imperial members of the Tang and Song dynasties venerated Taoism. In the Yuan and Qing dynasties the northern ethnic groups that had conquered the Central Plain controlled and made use of various local cultures, promoting Tibetan Buddhism in particular. All these historic events demonstrate the unique social structure and development sequences of the Chinese feudal society.

With regard to the third point, the following historic facts can be summarized. Over thousands of years of feudal monarchy and its unique system for the formulation and dissemination of cultures leading to the spreading of information and acceptance, cultures focusing on different themes converged. The related historic monuments became the true evidence of a process of repeated interaction, ever-changing evolution and development of certain beliefs, worship, sacrificial traditions, and cultural concepts among the members of the imperial court, cultural or religious schools, and the general public. The historic monuments of Dengfeng in the Centre of Heaven and Earth form an outstanding ensemble of such evidence and, moreover, they are unique because of their close connection with the history of ancient astronomical scientific development. The associated sacred Mount Songshan and its peaks constitute a branch of its natural attributes.

Differing as it does from some form of concentrated or single religious belief and worship, or from a centre or theme of cultural and natural landscapes in certain historic periods, ancient China was believed by traditional cultures to stand in the centre of the world. This relates not only to its geographical location, but also connects with and serves the concept that the feudal rulers needed to establish, promote and popularize, namely that “the ruling power of the emperor and its legitimacy are granted by God.” Location in the Centre of Heaven and Earth signifies being the

core and master of the world, the only orthodox power controlling the remote inferior regions in all four directions. One of the most sophisticated Confucian philosophers of the Warring States Period, Xun Kuang (313-238 BCE), wrote in *Xunzi, Chapter Dalue*: 'he who rules a country will remain successful if he respects standards and virtuous talents, prioritizes law enforcement, and loves his people; by contrast he will put his reign in danger if he behaves greedily and deceitfully. For exerting control in four directions nowhere is better than the centre, and so a ruler must be at the centre of the world, that is the right thing to do' According to orthodox Confucian teaching, ancient rulers must choose the Centre of Heaven and Earth as the site on which to build the imperial capital, in order to have a lasting and stable rule over a powerful and prosperous empire.

The major cultural and religious sects vied with one another for imperial favour and public support. Following fierce struggles between each other and coordination by the imperial power, Confucianism, Taoism, and Buddhism began to coexist and cooperate. That is one of the reasons why the major sects sought scientific and technological investigation and imperial favour and located their masterpieces here one after another.

This also provided the basis for a cultural convergence which embodied a time-honoured and profound cultural tradition and belief, and which also served as the internal bond for the clustering of cultural heritage sites which related to each other and yet were not similar. By its very nature, this sacred mountain, in its nature and attributes, differs from other sacred mountains in China and from the historic centres or representative historic monuments of certain periods in other countries.

With the exception of those capital cities which changed when dynasties changed and thus were marked by the times in which they flourished, Dengfeng is the only one that possessed the essential spirit of place "Centre of Heaven and Earth" and the dense concentration of cultural heritage that stemmed from it, which has been continuously recognized as a fact and proven by original astronomical developments and practical use throughout history. This explains why only three among the eleven sites in eight groups nominated by the State Party directly correspond with the peaks of Mount Songshan that form the natural components of "The Centre of Heaven and Earth", whilst the remainder have no relationship with peaks, or at the most only relative proximity, if any. It also explains why the heritage sites concentrated here demonstrate the highest levels in their respective periods of architecture and construction, as well as creativity, integration, and influence.

Two main clues can be discerned to this convergence of cultures, historic traditions, and heritage components: first, the scientific investigation, practice, and application of astronomy and the calendar system which started in the Zhou Dynasty before 1000 BCE, experienced several climactic periods in the Han Dynasty around the Christian Era, the Tang Dynasty in the 7th-9th centuries, and the Yuan Dynasty in the 13th-14th centuries, and came to an end in about the 16th century; secondly, the spiritual identification and cultural association that developed along a similar time line but which are still influential today. The precise literal translation for *Zhongguo* (China) should be "the state in the centre of the world" and the region with Dengfeng and Henan



the province as the core is still widely known as the “Central Plain Region”.<sup>1</sup>

### III Specific Response to each concern raised in the Committee's Decision

**Response to paragraph 2a) of the decision: Consider further the relationship between some of the nominated sites and the central China sacred mountain, Mount Songshan:**

In simple terms, the Historic Monuments of Dengfeng (comprising eleven monuments and sites, and previously called *the Historic Monuments of Mount Songshan*) that is nominated here all come within the overarching Spirit of Place framework of “The Centre of Heaven and Earth” (as an oriental cosmology, the earth's centre, coinciding with the centre of the canopy-shaped heaven, meaning the Centre of the Universe). Moreover, whilst the Central Sacred Mountain situated to the north-west of the wider area of “The Centre of Heaven and Earth” is connected with the mountain worship that evolved from this large framework much later, of the eleven nominated sites, only Zhongyue Temple and the Taishi Que and Shaoshi Que Gates may be considered to be secondary, derived from the worship of the Central Sacred Mountain, Mount Songshan.

Another key issue that requires clarification is the fact that Mount Songshan is very different from other systems associated purely with mountain worship. This is because of its unique and close links to the Spirit of Place (discussed in depth at the 16th session of ICOMOS 2008 in Québec, as a specific theme and cultural phenomenon), as embodied in the concepts and beliefs of “The Centre of Heaven and Earth,” which have exerted a profound influence on Chinese civilization for thousands of years.

As a consequence it is necessary to make a distinction between the Region of Songshan and Mount Songshan itself. The Region is a broad area centred on the Basin of Dengfeng (known in ancient times as Yangcheng and Gaocheng, or Yang City and Gao City), including the adjacent cities and their surroundings. This region lies geographically at the centre of China and historically has always been known as called *Zhongyuan* (Central Plain), understood to be the Centre of Heaven and Earth Region.

As stated above, the name “China” expressed in Chinese characters as *Zhongguo*, “the state at the centre of the world,” and acquired its name from being in this location. Such a perception of the universe testifies to a deep and lasting spirit of pursuing the truth and laws of nature, extending back into very ancient times. This distinguishes Mount Songshan from any other sacred mountain *per se*, or a sacred place that is prized for other core elements. This also endows Dengfeng with a Spirit of Place, and is the reason why so many monuments and sites of outstanding universal value are concentrated here. (For more information on the ancient Yangcheng, today's Dengfeng Region, being recognized as “The Centre of Heaven and Earth” for almost 3000 years, see Annex 1).

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<sup>1</sup> **The Central Plain** was also called the Central State. An old adage dating from a succession of dynasties in Chinese history asserted that those who control the Central Plain win the whole country. From this can be judged the important role the Centre of Heaven and Earth has played in Chinese politics and history.

The 72 peaks of Mount Songshan are magnificent in outline, grandiose and colourful, mysterious and worthy in themselves of reverence. However, even more importantly they are closely associated with Dengfeng, the core area of “The Centre of Heaven and Earth” and constitute an extension of the Centre. Being situated in this region, the Mount was given the name “Central Sacred Mountain” and as such is an integral natural element of the Centre (see Annex 2). In terms of the management of the natural environment, it is very different from the Taoist Building Complex in the Wudang Mountains and the Buddhist Building Complex and Cultural Landscape of Mount Wutai (both already inscribed on the World Heritage List). Although it is one of the Five Sacred Mountains on the Chinese Tentative List for World Heritage, Mount Songshan is different from the other four—Mount Taishan in the east (a mixed World Heritage property), Mount Huashan in the west, Mount Hengshan in the south, and Mount Hengshan in the north. These mountains have many buildings and traces of human activity from base through to their summits, thus demonstrating an intimate interaction between man and nature. By contrast, the peaks of Mount Songshan are steep and sheer, they are difficult to climb and impossible to build on: they constitute a spectacular remote backdrop, to be gazed upon with awe and reverence.

The fundamental reason for all the major religions and sects in China gathering together at this particular location is the oriental cosmology, “The Centre of Heaven and Earth”. This includes mainstream Confucianism, born in China with influences worldwide and incorporating theories of education, ethics, philosophy, culture, history and politics. The peaks themselves serve merely as geographical orientation marks of the monuments (see Annex 3).

The confusion between the Region of Songshan and the widely revered Sacred Central Mountain the imperially authorized 72 peaks of Mount Songshan—in the first nomination dossier submitted by the State Party resulted from either unclear wording or inadequate translation. This fundamental distinction was not made absolutely clear. The State Party is grateful to ICOMOS and the World Heritage Committee for their patience and for giving the State Party a chance to clarify this matter.

Political, religious, and secular mountain worship is much easier to popularize than the study of cosmology, astronomy, geography, and philosophy. As a result, the traditional concept of “The Centre of Heaven and Earth” gradually faded from popular consciousness and memory, particularly after the introduction of scientific theories of the terrestrial globe into China from Europe in the 15th and 16th centuries. Progressively the name and influence of Mount Songshan as “Central Sacred Mountain” came to surpass that of the Region of Songshan, “The Centre of Heaven and Earth” from which it had originally acquired its importance. Unfortunately in the original nomination dossier this was not adequately explained or translated. The chapter on Historic Evolution in the dossier did describe Mount Songshan at length, and stated that this term applied broadly to the Region of Songshan (i.e. Yangcheng-Gaocheng-Dengfeng), whilst Chapter 3-a-5 also stated that the Dengfeng Observatory in the ruins of Yangcheng was at the actual “centre”. However, the confusion still remained because of the confusing use of the popular name “Songshan” for both the Region and the “Central Sacred Mountain” itself. This has led to the misunderstanding that the supplementary materials submitted slightly contradicted the original nomination.

A fundamental point that needs to be further defined and emphasized is that the concept of “The Centre of Heaven and Earth” is not a religion; it is first and foremost a process resulting from the ancients searching for truth and inherent laws of their most basic natural environment—the earth and sky. Later, this idea was embraced by rulers as a way to legitimize their political power, and it was followed and accepted by the public. This process began at least over 3000 years ago and continued until the 16th century CE, when Western missionaries first introduced the idea of the terrestrial globe to China. However, the influence of those early beliefs has continued to the present day. This early scientific investigation, based on a primary understanding of the environment by means of laborious, complex, and painstaking observations, recordings, and calculations, resulted in a series of great achievements in terms of remarkably accurate data on cosmology and calendar system, with authentic and complete sets of evidence. The associated political and popular reverence in turn has resulted in many highly valuable historic monuments and sites, testifying a long and rich cultural tradition.

The spirit of this place, its evolution, components, importance, and prolonged influence are different from those of other similar sites and properties (see Annex 4).

Imperial designation and then the widespread worship of the 72 peaks of Mount Songshan as the Central Sacred Mountain, coupled with the belief system of mountain worship, as epitomized by the Five Sacred Mountains (World Heritage Mount Taishan in the east, Mount Huashan in the west, Mount Hengshan in the south, and Mount Hengshan in the north, the latter three on the Chinese Tentative List for World Heritage nomination) all came into existence about 1000 years after the occasion when Zhougong (or Lord Zhou) measured the shadow cast by the sun to determine the Centre of Heaven and Earth (see Annex 2).

The main peaks of Mount Songshan are recognized, accepted, and adequately protected by the Global Network of National Geoparks and Chinese National parks system (see Annex 8: Certificate of Mount Songshan Geopark and its protection area, the protection area of Mount Songshan National park). If needed, they can be included in the protection area or the buffer zone of the nominated property as an extension in the future, or considered as another landscape heritage site with attributes different from those that are centred on the Central Sacred Mountain, the natural element of the Centre of Heaven and Earth. In that case some of its heritage components will possess the following inevitable overlapping with the nominated ensemble of Historic Monuments of Dengfeng (often informally called Songshan Region by the local people) in “The Centre of Heaven and Earth”. The following diagram shows the relationship between these two terms, Dengfeng Historic Monuments and the Mount Songshan Peaks (Figure 01, 02).

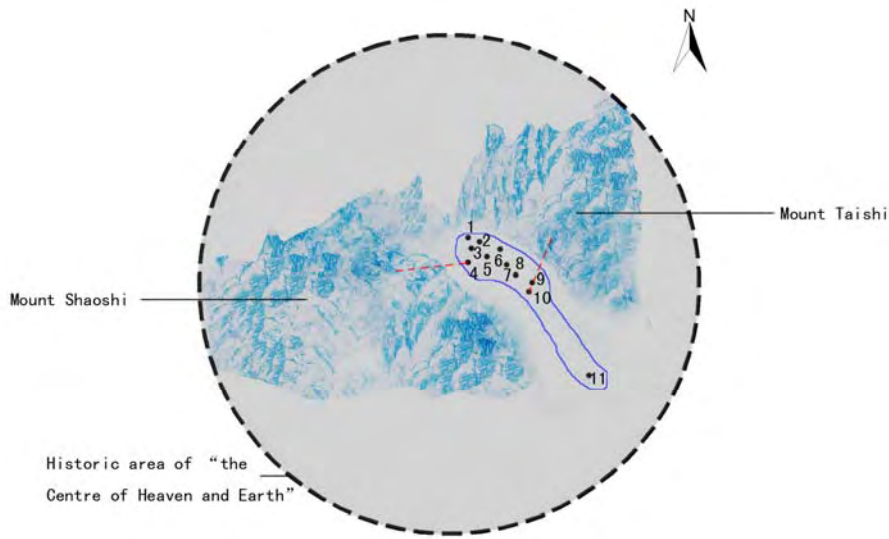


Figure 01 Relationship between the Peaks of the Central Sacred Mountain and nominated area of the Historic Monuments of Dengfeng in “the Center of Heaven and Earth”.

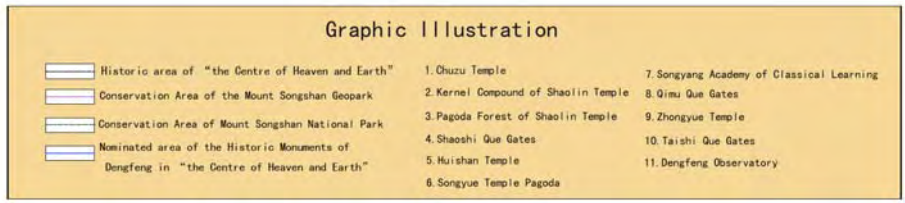
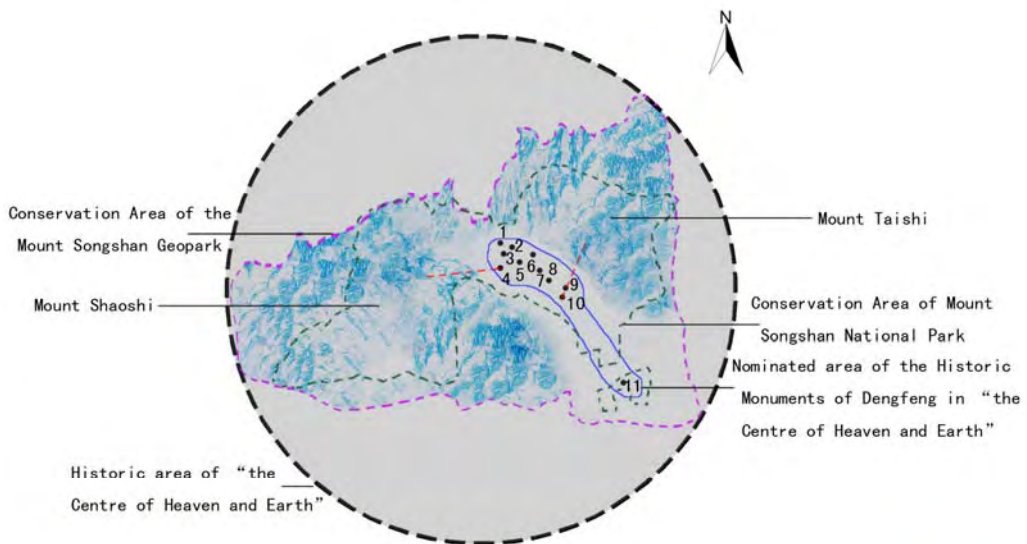


Figure 02 Relationship between Mount Songshan Geopark, Mount Songshan National Park, and the nominated area of Historic Monuments of Dengfeng in “the Center of Heaven and Earth”.



Once these relationships have been clarified, it becomes easier to understand how this group of historic monuments with completely different cultural features are in fact closely and logically linked with one another, giving them both authenticity and integrity. It is then not surprising that the whole ensemble has an outstanding universal value.

**The State Party then also agrees with the World Heritage Committee that a response is needed to paragraph 2b) of the decision: *Consider how a nomination of some of the selected sites together with part of the mountain might reflect their value as an ensemble that manifests the power and influence the mountain had in constitutional, religious and ceremonial terms and how the simple worship of nature was transformed into a force that legitimized imperial power, under the guidance of Confucian thought;***

In responding to the first concern in the Committee's decision, the State Party submits this clearer explanation of the relationship between the historic monuments of Dengfeng in the Centre of Heaven and Earth, and the Central Sacred Mountain.

As explained in the overview of the document, to understand the Spirit of Place as manifested in orthodox, constitutional, ceremonial, and popular terms, it is vital to understand that Confucianism, the mainstream philosophy, together with other main religions and schools of thought, have all maintained a harmonious relationship with the ruling power throughout history. By assisting the rulers in pursuing their political ideologies and needs they have acquired space to survive and grow. The sophisticated culture they represent acted as a bridge between the central power, the upper classes, and the broader population, evidenced by the clear chain of influence from imperial edicts passing through various schools of thought with their different interpretations, manifestations, and teachings, extending all the way down to popular social customs, local rules, and regulations.

The nominated ensemble of Historic Monuments of Dengfeng is first and foremost associated with the long-term exploration of the natural laws of earth and sky and *not* with mountain worship. Only after the confirmation of Dengfeng's location as "The Centre of Heaven and Earth" did the rulers, by virtue of their location in this central place and of their high status, use the concept to legitimize and perpetuate state ideology and power. Then, as the various schools of thought accepted this cosmological concept, they also sought to use it to strengthen their own positions, serve their own interests, and extend their influence, resulting in a whole series of activities and products in that region. That is why in this nomination the sacred mountain per se is not a core element, but a background attribute of only a small number of nominated sites. The ensemble of the historic monuments concentrated here testifies to this long and continuous process of historic development.

**Response to 2c): *Consider nominating the Observatory on its own as a site associated with technological development and the development of scientific ideas :***

The State Party agrees that this is indeed an option since the site has more obvious World Heritage qualities. Annex 6 is a comparative analysis of the Observatory with other known historic

astronomical sites around the world. The last round of supplementary materials and Annex 2 show that Dengfeng Observatory and its history have links with India, Persia, and Uzbekistan. It differs in shape, size, structure, and function from the Korean Observatory Chom-song-dae built in the 7th century CE. The historic sites of observatories in Europe and the Americas are also very different. The only comparable structure is the observatory built at the same period in what is now Beijing, which was modified in the Ming and Qing dynasties. Dengfeng Observatory, being a masterpiece of human creative genius with distinctive features and significance, could therefore reach the standard of a World Heritage site (see Annexes 5 and 6).

The Zhougong Sundial Platform, which is linked with the Observatory, was rebuilt in the Tang dynasty (8th century CE). However, thanks to China's long tradition of producing and protecting historical records, many ancient stone stelae and local annals have provided sufficient information for determining with certainty that this building is at the location exactly where in the 11th century BCE the ancients searched for and calculated the centre of the earth to be.

To first inscribe on the World Heritage List the Dengfeng Observatory, the Zhougong Sundial Platform, and probably Huishan Temple as possessing outstanding architectural and historic values since this is where the Tang Dynasty monk Yi Xing carried out astronomical work could be one less controversial option.

However, the State Party wishes to point out that, as an iconic structure used by the ancients to explore the laws of nature, and as the most direct physical testimony of the cosmological concept of “The Centre of Heaven and Earth”, as well as the achievements in ancient astronomy and the calendar system, the value of the Observatory and the Sundial Platform lies not just in the structures themselves, but also in the way they give material form to an ancient cosmology and to processes of scientific investigation. They also represent the way that these results deeply affected human production, life activities, politics, and society over centuries, gave rise to great cultural prosperity, and eventually led to an accumulation of rich cultural heritage.

The ancients believed that astronomical measurements taken at the Centre of Heaven and Earth were the most authoritative. For nearly 3000 years, Chinese astronomical scientific exploration was centred on Dengfeng. Although at the time people were unable to acquire an accurate knowledge of the shape of the earth, they were able, by relying on their theories and measurements, to figure out from another perspective the relative movements of the earth and sun, their trajectories, and cycles. Using the sites of the Observatory and the Zhougong Sundial Platform as their focal points, they were able to accumulate observations of the sun and planets, which they recorded, tabulated and used for complex yet accurate calculations. Among these early astronomers, Monk Yi Xing in the 8th century (whose living quarters and centre of activities were rebuilt 400 years later as Huishan Temple, which has a very high architectural value and is one of the nominated sites) is one to be particularly marked for his astronomical genius and achievements. Assisted by the court astronomical official Nangong Yue, he was the first in the world to measure and calculate the length of the meridian 1°. The British scientist Joseph Needham in his *Science and Civilization in China* states that this was one of the most noteworthy field measurements of early astronomy anywhere in the world. Based on this measurement Yi Xing compiled the *Dayan*

*Calendar.*

Working from the concept of Dengfeng being at the Centre of Heaven and Earth, the early *Taichu Calendar* was first compiled in 104 BCE in the Western Han dynasty. During the Yuan dynasty (13th century CE), Wang Xun, Guo Shoujing, and Xu Heng, taking Dengfeng Observatory and Zhougong Sundial Platform as their central points, built a total of 27 observation stations all over the country, in order to observe and measure the sky (out of the 27, only the Dengfeng Observatory and Zhougong Sundial Platform have been preserved in their most complete form). Their calculations produced the *Shoushi Calendar* in 1281 (the 18th year of the Zhiyuan Period of the Yuan Dynasty), the most advanced in the world at the time, with one solar year consisting of 365.2425 days, or 365 days, 5 hours, 49 minutes and 12 seconds. This is exactly the same as the *Gregorian Calendar* in use by many countries today, except that it was compiled 300 years later. The *Shoushi Calendar* is only 26 seconds off the present calendar calculated with modern scientific instrument.

The *Datong Calendar* issued in the Ming dynasty (1368-1644) is drawn mostly from the *Shoushi Calendar* and is still in use. Its division of year, month, the four seasons, farming cycles, and solar terms has made a profound impact on and afforded miraculously effective guidance for most Chinese ethnic groups for the precise timing of their agricultural production, and for festivals, religious holidays, customs, and daily life (Figure 03, 04). The *Calendar* later spread to neighbouring countries such as Korea and Japan.



Figure 03 A Chinese Calendar

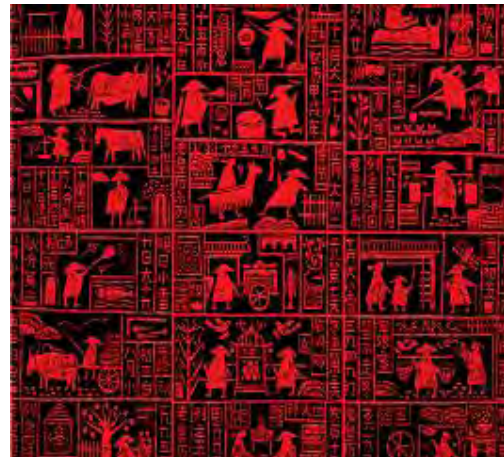


Figure 04 Old Chinese Lunar Calendar

The scale and structure of the Dengfeng Observatory also show influences of ancient Indian and Central Asian astronomical practices, demonstrating an interchange between human cultures (see Annex 5).

Consequently, almost all the domestic and international experts who have visited the Observatory and the Sundial Platform agree that the two monuments are worthy to be listed as World Heritage. They also fulfill the requirement in terms of authenticity, integrity, and conservation management of World Heritage properties.

However, the State Party wishes to summarize its views again here: whilst noting the outstanding universal value of the Observatory and the Sundial Platform as scientific instruments, it has every reason to believe that they also play a key role within the cosmological world view of “The Centre of Heaven and Earth.” It was precisely this view that not only influenced the development of early scientific thought, but also became embedded in the political orthodoxy that granted a ruler legitimacy by virtue of being at the centre. The subsequent popular acceptance and worship in turn produced many monuments of outstanding universal value. These demonstrate an internal link between the view of the universe and the physical remains of various sites in the current nomination.

The State Party expresses its appreciation of the specific attention paid to the ancient trees within the nominated sites in paragraph 3 of the decision, in which the Committee “Recommends that, as the collection of ancient trees is a key quality of the area, greater recognition, survey and research should be provided to establish its cultural value as part of any future nominated ensemble”.

These trees are important cultural elements of the site and testify to its long history. They are all under listed protection, accurately dated, with growth conditions detailed and continuously monitored, and they are managed with respect. Noteworthy examples are the 4500-year-old “General's Cypresses” in the Songyang Academy (Figure 05, 06), the 2000-year-old cypresses in Zhongyue Temple (Figure 07), and the 1500-year-old ginkgo tree in the Kernel Compound of Shaolin Temple (Figure 08). They are all living proof of the respect and the love of trees embedded in Chinese culture, and contribute to the integrity of the nominated sites. The related documents and materials have already been provided as requested by experts during the ICOMOS field evaluation mission.

The State Party especially appreciates and also attaches great importance to the fact that the World Heritage Committee has paid attention to this issue. Pursuant to the Committee's suggestion, it fully agrees to intensify efforts on the research and protection of the ancient trees on the basis of the great importance already attached and numerous researches already carried out and results achieved.



Figure 05 the “General’s Cypresses”  
(4,500 years old)



Figure 06 the “Vice General’s Cypresses”  
(4,500 years old)





Figure 07 the Cypresses in Zhongyue Temple (2800 years old)



Figure 08 the ginkgo tree in Kernel Compound, Shaolin Temple (1500 years old)

#### **IV Further Comparative Analysis**

Based on the above responses to the Committee's decision, to further summarize and make comparative analysis, the State Party wishes to reiterate that: the Historic Monuments of Dengfeng in “The Centre of Heaven and Earth” testify to an ancient cosmology of the centre of the earth/world, as well as to a process of scientific investigation and practice; they are evidence of how these ideas were subsequently adopted by rulers in order to serve the interests of political power, and how various schools of thought and religions venerated and transmitted them to the general public. No other heritage sites can compare with this spirit of place, whether by its ancient origins, unbroken history, popular acceptance, cultural richness, or influence on science, thought, production, and lifestyle in general. Its contribution to astronomy and calendar compilation is particularly outstanding. The sacredness of the place has ensured that the many different cultural structures collected here are of the highest scientific and artistic level, representing some of the finest examples of their times, forming together a cultural heritage series exhibiting and promoting the cosmology of the Centre of Heaven and Earth.

Obviously, this serial nomination refers not only to the simple monuments for a single or multiple beliefs or celebrities; moreover, each component was the supreme masterpiece of the times and remains the exclusive example of its type in today's world.

Among them, the three Que Gates built in the Han Dynasty nearly 2000 years ago were exquisitely carved with vivid scenes of historic events and daily life, manifesting irreplaceable artistic, architectural and historic values and planning features.

Qimu Que Gate, with a distinctive architectural form and artistic content, is representative of another Chinese tradition of thousands of years of history: ancestor worship. The tradition is a fundamental concept and principle of Chinese blood and kinship politics and family/clan-centred

ethical values.

In addition to the World Heritage property of the Temple and Cemetery of Confucius and the Kong Family Mansion in Qufu, which integrates the functions of commemorating and offering sacrifices to Confucius, the founder of Chinese Confucianism, China built four great academies of classical Confucian learning, as bases for Confucian research and promotion, after Confucianism became the most powerful and prominent mainstream educational and academic system for both officials and ordinary people. Songyang Academy of Classical Learning is one of the four most famous academies. In the well preserved Academy, the planning layout and physical remains show unique features. Moreover, there is a 4500-year-old cypress, and the massive stone stele set up in 748 CE in the Tang Dynasty, which records the interesting facts that the Taoists made elixir for the emperor, undoubtedly possessing outstanding historical, calligraphic, and architectural values. Both represent a time-honoured cultural tradition, unparalleled in the world.

Chuzu Temple in the complex of Shaolin Temple in memory of the eminent master Dharma from South Asia, founder of the Zen sect in the East, has exerted profound influence and extensive religious significance in China. Moreover, the structure is one of the rare brick-wood architectural masterpieces built in the Song Dynasty (10th-13th century) still intact in the world, and provides the earliest and most precious evidence in *Yingzao Fashi (Building Standards of Song Dynasty)*, the first official book of the technical regulations and standards on architectural grades, construction methods and craftsmanship in the architectural history of brick-wood structure in China). The 1300-year-old cypress and other ancient trees provide evidence of and add traditional features to the temple's values and landscape significance.

The pagoda forest of Shaolin Temple boasts 241 ancient pagodas built from 689 to 1820 and two modern pagodas built as the continuation of the time-honoured tradition of pagoda building for eminent monks. In such considerable quantity, the pagodas endow the large-scale landscape with a unique miniature landscape within, embodying exclusive historical, artistic, and landscape values.

Another highlight of the nomination is the Shaolin Temple because of its intact planning layout, large number of stelae of the previous dynasties, as well as their rich historical and artistic values, and with the wide influence of Shaolin-related stories and Shaolin martial arts.

For Taoism, one of the most important religions in the east, related structures that have been inscribed on the World Heritage List include the Ancient Building Complex in the Wudang Mountains and the Taoist architectures of Mount Qingcheng and the Dujiangyan Irrigation System, which were all integrated into the mountain landscape. The Zhongyue Temple of the nominated property takes the peak of Mount Taishi in the distance as a background; however, it was independently built in the basin plain in the Centre of Heaven and Earth, and formed an individual architectural system. Together with the intact planning layout and well preserved structures, Zhongyue Temple is the best preserved representative of Taoist architecture. Moreover, the iron statue of the immortal cast in the Song Dynasty and the ancient cypress trees enrich the historical, artistic, and traditional charm and unique values of the large Taoist temple.

From every perspective, be it of architecture or religion, landscape or aesthetics, Songyue Temple Pagoda is a precious work of human creativity that is unique in the world.

Of the nominated serial sites, the values that cause the least dispute lie in the time-honoured traditions, achievements, influences and roles of Zhougong Sundial Platform and Dengfeng Observatory. The related Huishan Temple, the historic residence of Monk Yixing, an ancient astronomer, is the most classical and precious masterpiece characteristic of the Yuan Dynasty (13th-14th centuries) buildings in architectural history.

A few more words about the overall comparative analysis are probably necessary. The recognized Centre of Heaven and Earth region might well further include the adjacent areas of Dengfeng. However, no historic monuments or physical evidence related to the Centre of Heaven and Earth cosmology are to be found there. All are concentrated in the Dengfeng Basin and in the forests at the foot of Mount Songshan. All the structures selected for nomination represent the most important types and are the best preserved examples. The Buddhist Fawang Temple, constructed in the 5th century CE at the height of the Northern Wei dynasty, is one of the four most holy temples in this area, on a par with Songyue Temple, Shaolin Temple, and Songyang Temple (later the Taoist Songyang Temple, and later still the Confucian Songyang Academy). Since the condition of Fawang Temple needs to be improved, it is not included in the current nomination. Close to the Dengfeng Observatory are the ruins of an ancient capital, of importance to “The Centre of Heaven and Earth”. Since insufficient studies have been conducted on the site, however, it is not included in this nomination, although it is under strict protection as a state-listed cultural heritage.

The 72 peaks of Mount Songshan, the “Central Sacred Mountain”, are the geographical indicators and background to a number of the nominated sites (all of them are included and adequately protected in the Mount Songshan Geopark under the UNESCO Global Network of National Geoparks, and by related Chinese laws and regulations governing National Parks-see Annex 8: Certificate of Mount Songshan Geopark and its Protection Area, the Protection Area of Mount Songshan National Park).

## **V Reconfirmation of the criteria for the assessment of the outstanding universal value**

From the perspective of fully presenting and preserving the traditions and the corresponding ensemble, the nominated property has all the types of component needed, and includes all the most representative ones among the existing and relevant sites. As a unique traditional combination, it deserves recognition and protection at international level. The natural peaks of the “Centre of Heaven and Earth” have been included in the Global Geoparks Network by the Chinese Government and the UNESCO Geoparks Committee in 2004. In addition, the area within the ridge line of the main peaks has been listed as a National Park and enjoys comprehensive conservation at national level. For that reason they do not need to be included in the current nomination; they should rather be treated as a background, and included in future as an extension to the current property or as part of the enlarged buffer zone. There may also be a possibility of and necessity for nominating them as the core of the ensemble of the sacred mountain cultural landscape in the

future.

As for the outstanding universal value and the criteria, although not all the sites included in the nomination meet criterion (i), because of the prominence and practicability of the original scientific achievements embodied by Zhougong Sundial Platform and Observatory in Dengfeng, the State Party wishes to apply this criterion to the nominated property. The State Party also wishes to reach a consensus that criteria (iii) and (vi) are the most prominent in justifying the nominated property. Moreover, the historic monuments of Dengfeng, the Centre of Heaven and Earth, meet criteria (ii) and (iv). Therefore, based on the decisions of the World Heritage Committee, the following explanation is provided to further justify the values of the nominated project:

**(i): The outstanding astronomical and calendar achievements of Dengfeng Observatory (Figure 09) and Zhougong Sundial Platform, as well as the high attributes of the other associated heritage properties, justify this criterion.**



Figure 09 Dengfeng Observatory

**(ii): The nominated sites demonstrate that they both received influence from foreign cultures and exerted influence on the development of other regions in culture, science, and technology. The Dengfeng Observatory shows evidence of astronomical instrument design from Indian and Central Asian (Figure 10), whilst calendars derived from the measurements at the Observatory spread to many other nations; many structures exhibit the introduction and diffusion of the highly influential Chan or Zen Buddhism (Figure 11), as well as the perfect fusion of Chinese and Indian architectural art and craft displayed through Songyue Temple Pagoda (Figure 12), and the largest Confucian Academy (Figure 13) founded herewith influence on the cultures of China and neighbouring countries.**





Figure 10 Ulugh Beg Observatory in Uzbekistan (Constructed between 1428-1429 CE)



Figure 11 Chuzu Temple



Figure 12 Detail of the niche and lion of Songyue Temple Pagoda



Figure 13 Songyang Academy of Classical Learning

**(iii): The scientific investigation and practice of the form of the universe began three millennia ago and only gradually faded from the 15th-16th centuries; many dynasties of advocating on the cosmology of “The Centre of Heaven and Earth,” promoted by the elite classes, and its acceptance by the general population; evidence of a scientific, educational and belief system that no longer exists today; the Buddhist cultural tradition that is living**

**and evolving. All these support the application of this criterion.**

There are a large number of stone stele (Figure 14) from the 7th century onwards record the religious beliefs and practices, history, and folklore of their times. The Tomb Pagoda Forest of Shaolin Temple (Figure 15) shows popular respect towards the deceased Buddhist masters.

Belief in “The Centre of Heaven and Earth” lasted over two millennia in Chinese history and this cultural tradition has continued to be respected and passed on. The sites included in the nominated property represent the mainstream cultures of different times, and are direct evidence of this cultural tradition and history.

The Dengfeng Observatory and Zhougong Sundial Platform (Figure 16) are direct evidence of the location and continuity of “The Centre of Heaven and Earth” cosmology and are the product of the interaction between science and religion or politics.

The development of Confucianism, Buddhism, and Taoism has all been substantially influenced by the belief in “The Centre of Heaven and Earth”.

Confucianism: The historic monuments of Dengfeng witnessed the two flourishing periods of Confucianism.

The Three Han Que Gates of Dengfeng (Figure 17) were erected after Confucianism became dominant in China, and are the only surviving feudal ceremonial structures dedicated to royalty of the first dynasty in China.

Songyang Academy of Classical Learning is a landmark of the revival of Confucianism after the 10th century.

Buddhism: The historic monuments of Dengfeng are testimony to the sinicization of Buddhism, which occurred in objects, sects, and key individuals.

Songyue Temple Pagoda is a witness to Buddhism's efforts to use the location of “The Centre of Heaven and Earth” to extend its teachings and recover its influence after China's first major “Buddhist Purge” (446 CE).

Shaolin Temple (Figure 18) was the home of the largest Buddhist sect that formed after the first major “Buddhist Purge” in China. By establishing itself at “The Centre of Heaven and Earth” it sought to extend its teachings and influence.

Huishan Temple (Figure 19) was built on the site of living quarters of Monk Yi Xing, the representative figure of Buddhist participation in astronomical research and practice and in shaping ancient Chinese cosmology. The temple complex itself is a masterpiece of Yuan dynasty's architecture over 800 years.

Taoism: The historic monuments of Dengfeng are testimony to the formation of Taoism into a religion.

Zhongyue Temple is situated on the spot where, in the 5th century CE during the Northern Wei, Kou Qianzhi, a key figure in Taoism, measured the movement of the celestial bodies and reorganized the Taoist preaching place.

The Three Han Que Gates and their original temples were constructed between the 2nd century BCE and the 2nd century CE. They are the only surviving ceremonial structures.

Among the sites included in the nominated property, a large number of stone stelae of the previous dynasties constitute another prominent feature. They record the astronomical science, religious belief and associated events, history, calligraphic art and folklores for over a millennium from the Tang to Qing dynasties.



Figure 14 Stele forest in Shaolin Temple



Figure 15 Detail of the Pagoda Forest of Shaolin Temple



Figure 16 Zhougong Sundial Platform



Figure 17 Qimu Que Gate



Figure 18 Entrance Hall of Shaolin Temple



Figure 19 Entrance Hall and Main Hall of Huishan Temple

**(iv): The nominated property as a whole is a comprehensive and outstanding masterpiece and testimony to a unique spirit of space with lasting impact of great scale and depth. The buildings of this ensemble were carefully located according to their individual cultural and religious features so as to echo one another and form a perfect combination. Under the influence of supreme imperial power and guided by academic and religious philosophy, they were exquisite in structure and layout, and were the most outstanding building complex at that time. The high standards in architecture and design helped to further extend the imperial power and its influence and to consolidate the rule.**

The integrity of the building complex and the achievements it demonstrates in building structure and design of different times further provide exceptional evidence. For example, the Gate of the 1st century and the Songyue Temple Pagoda of the 5th century are an outstanding example of building design and planning. This group of buildings testifies to the traditional design, layout, and style. Because of their remarkable status in science, politics, culture, and religion, each of the sites is a masterpiece and a classic exemplar of its type, demonstrating architectural art, technology, aesthetics, size and spatial configuration, and structure of world status. Many of these are the sole surviving examples of their type. This criterion is also met by such nominated sites as the exquisite Songyue Temple Pagoda (Figure 20), the Tomb Pagoda Forest of Shaolin Temple (Figure 21) with numerous and distinct pagodas, the Songyang Academy of Classical Learning, with many stone stelae of the 7th century with rich historic and calligraphic meaning (Figure 22), the Han Que Gates (Figures 23-25) with their lively carvings of life, sports, and legends dating back to 2000 years ago, and last but not least the Dengfeng Observatory.





Figure 20 Songyue Temple Pagoda



Figure 21 Overview of Tomb Pagoda Forest of Shaolin Temple



Figure 22 Stone Stele of Tang Dynasty



Figure 23 Taishi Que Gate



Figure 24 Qimu Que Gate



Figure 25 Shaoshi Que Gate

**(vi): This historic ensemble has direct and tangible relationships with associated historical events, current traditions, ideology, and beliefs. The associated beliefs include the exploration of and belief in the laws of astronomy and the universe; promotion of and belief in the status of God-granted imperial power; the affirmation of and belief in sacrificial rituals, and the existing traditional Taoist and Buddhist beliefs that replaced them in later generations; and the belief in the Zen Sect of Buddhism which originated from and developed in Shaolin Temple.**

The Confucian thought represented by the Songyang Academy of Classical Learning has had a great influence on the development of Chinese culture, whilst the Observatory demonstrates a close relationship between the scientific ideas on measuring the sun's shadow and the tradition of compiling a calendar and using it to guide agricultural production.

**The specific explanations are as follows:**

The 5th and 6th centuries CE were a key period in which Buddhism was being sinicized and was engaged in a struggle with Taoism for competing its influence. Songyue Temple Pagoda, Shaolin Temple, and Huishan Temple testify to this sinicization, which occurred in objects, sects, and key

individuals. Zen Buddhism, which originated and developed in Shaolin Temple, remains one of the main Buddhist sects today. Zhongyue Temple is situated on the spot where Kou Qianzhi measured the movement of celestial bodies and reorganized the Taoist preaching place.

The Songyang Academy of Classical Learning was where many renowned Confucian scholars learned and preached, including Zhu Xi, who was influential in both China and Japan, the landmark figures of the brothers Cheng Yi and Cheng Hao, as well as numerous great writers. After centuries of co-existence and competition, Confucianism reached a new height between the 10th and 12th centuries, and finally became the truly dominant belief system in China. The scale, buildings, and layout of the Songyang Academy made it the key place at this historical turning point, where influential people and schools of thought came together.

While the Observatory demonstrates the close relationship between the scientific idea of measuring the sun's shadow and the tradition of compiling calendars, and the use of the calendars-which mysteriously agrees with the natural laws of climate changes- to precisely and effectively guide the tradition of agricultural production that has lasted from generation to generation .

The Shaolin Temple is where thirteen fighting monks rescued Emperor Li Shimin of the Tang dynasty (Figure 26) and where the Shaolin martial arts developed (Figure 27, 28), and it is still very popular today. This criterion is also met by other intangible associations with the beliefs of heaven and earth, with the ancient calendars which continue to tell seasons, determine festivals and popular customs both in China and other countries (Figure 29).



Figure 26 Wall painting in Shaolin Temple depicting the story of 13 fighting monks rescuing Emperor Li Shimin





Figure 27 Shaolin monks practicing martial art  
(Foot pits in Qianfodian Hall resulted from repeated practices of martial art)



Figure 28 Martial art practicing in schools



Figure 29 Dragon Dance at Spring Festival

The nominated ensemble and each component part exhibit the highest level of **authenticity** and **integrity** as set out in the relevant paragraphs of the *Operational Guidelines for the Implementation of the World Heritage Convention*. The state of conservation also conforms with



the requirements. The State Party believes that these have already been confirmed by the experts of the Advisory Bodies during their field evaluation mission.

In terms of *integrity*, among the criteria proposed by the State Party under which the property is nominated, it is suggested that criterion ( i ) should be applied to the entire nominated property for its main function relating to ancient science as demonstrated in the formulation and development of this historic ensemble, as well as for its exceptional outstanding significances and remarkable achievements. The other four criteria ( ii ), (iii), (iv), and (vi) involve the incorporation of exotic cultural accomplishments in their own developments and influence back on other cultures, relate to significant development stages of major Chinese cultures and religious sects, and embody major Chinese cultures, beliefs, and traditional way of life. Each site represents the highest attainments in culture, religious architecture, planning, and art of its type, and is a masterpiece or the sole survivor of its type. The nominated property has been well preserved in regard to the general layout, individual design, structure, physical remains, landscape characteristics, spirit of the place, and emotional implication, and it meets the requirement of integrity.

In terms of *authenticity*, the spirit of the place and traditional meanings of all the components have preserved their original state; the planning and layout, the principal structures, affiliated cultural elements, ancient trees, and settings have retained their historical authenticity to a considerable extent. The nominated property serves as a unique testimony to the cultural heritage which has survived for 2000 years as a synthesis of major cultural schools from the 2nd to the 19th centuries and an embodiment of the Chinese feudal tradition of the Centre of Heaven and Earth.

These features and values have been set out in the original nomination document and the supplementary information. Apart from the two highly technical papers by astronomy experts, which provide references and citations to support the conclusions of national and international academics, and a diagram on the relationship between the present nomination and the “Central Sacred Mountain” system, the main body of this supplementary material is a reorganization and summary of previously submitted information. There is no need for any new field evaluation, no matter how the nominated sites are re-configured or chosen.

It is believed that this can be confirmed in the field evaluation report by the international advisors. The State Party realizes that the explanation may not have been clear enough and the summary not sufficiently precise, which may even have led to a certain degree of misunderstanding. Although firmly believing as they do in the excellence and uniqueness of the current historic ensemble and associated cultural phenomena and other elements, including admirable ancient trees, however, those responsible for preparing the nomination failed, perhaps because of this belief, to provide a satisfactory and more detailed summary, analysis, and introduction, even though a large number of historical data, along with details of the present condition and pictorial material, were supplied, and a more precise name for the nominated property was given in the first version of the supplementary information. Moreover, problems in translation and communication have worsened the situation. Therefore, the State Party would stress once more its gratitude to the World Heritage Committee and to ICOMOS for their maximum understanding, patience, and tolerance and for the

room they have left for modification.

**The State Party understands that the World Heritage process is dynamic, expanding, and upgrading. Based on the correct decisions of the World Heritage Committee, the State Party has submitted a much needed synthesis on the overall value of the nominated property and the intrinsic connections between its components. The State Party believes that, in accordance with the current requirements of the Committee, a better reasoned explanation and summary have been provided in response to the present situation.**

## **VI Conclusion**

1. As the most desired objective, the State Party would be extremely grateful and gratified should the World Heritage Committee consider this present response to be satisfactory, and, this nomination of the Historic Monuments of Dengfeng in “The Centre of Heaven and Earth” may proceed successfully. At some later date, the 72 Peaks of Mount Songshan “Central Sacred Mountain” may either be nominated as an extension of the current ensemble or be included as a part of its buffer zone.

2. Should there remain any misunderstanding about the cultural basis of this nomination leading to a failure of consensus on how to deal with the issue of Mount Songshan as the Central Sacred Mountain, the State Party may consider what is a less desired alternative. What in the opinion of the State Party would be a slightly weakened option would be to withdraw the three sites associated with the Central Sacred Mountain, Zhongyue Temple and the Taishi Que and Shaoshi Que Gates (Qimu Que Gate is similar in form and design to them but it belongs to the cosmology of “The Centre of Heaven and Earth” and has no connection with mountain worship- see Annex 7). That would leave eight sites as well as the heritage and buffer zones that have already been inspected and confirmed for the initial nomination. However, this might weaken the most feasible integral combination and the best protection of related property.

## ANNEXES

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# Annex 1

## The Concept of the Centre of the Earth in the History of Chinese Astronomy

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**ABSTRACT:** The concept of "the centre of the earth" constitutes an important part of the theory of cosmic structure of ancient China. Chinese ancestors asserted that the earth was flat and had a limited space. Based on this understanding, they developed the concept of the centre of the earth. There was a plethora of arguments about the location of the centre of the earth. The most prevailing hypotheses include the Gai Tian Model (canopy-shaped dome) which argued that the centre of the earth was located right beneath the North Star and the Hun Tian Model (celestial sphere) which, based on different ways of calculation, positioned the centre of the earth in Luoyi or Yangcheng (present-day Dengfeng whose central point is located in the basin plain some 20 kilometers southeast of Mount Songshan). The hypothesis positioning the centre of the earth in Yangcheng, corresponding to the heavenly dome (centre of the heavens), has been widest recognized as a dominant doctrine for the longest time in astronomical, scientific, political, cultural and religious sectors of ancient China. The concept of the centre of the earth embodied scientific research of Chinese ancestors in astronomy and calendar calculation and contributed to the intellectual evolution from the Gai Tian Model to the Hun Tian Model. This concept was closely involved with some significant events in the history of Chinese astronomy and had considerable influence on political, cultural and religious progress of ancient China. It had remained as a dominant outlook on the universe until the Ming Dynasty (1368-1644) when the modern theory on the science of the earth was introduced by Western missionaries and widely accepted by Chinese people.

The concept of the centre of the earth comprised an integral part of the theory of cosmic structure of ancient China and played a tremendous role in astronomic and calendar calculation of Chinese ancestors. Scientific explorations made with regard to this concept determined the direction of evolution of ancient astronomy and triggered out occurrence of some important events in the history of Chinese astronomy.

### I. Origin of the Concept of the centre of the Earth

The concept of the centre of the earth was developed based on Chinese ancestors' understanding of the shape of the earth and the heavens. Chinese ancestors developed the concept of "round heavens and square earth" in the pre-Qin period (prior to 221 BCE). They believed that the heavens and the earth are separated, the heavens are above the earth and the earth is flat. Based on this understanding, the concept of the centre of the earth is logical. The idea of infinity was beyond the scope of knowledge of Chinese people at that time. Since the earth is flat and has a limited space, its surface should have a centre. And that is the centre of the earth. In this sense, the



concept of the centre of the earth is consistent with the concept of the flat earth.

Where is the specific location of the centre of the earth then? Chinese ancestors offered several different versions. Some argued that the centre of the earth lay where Jian Mu stood. According to primitive religion, Jian Mu was a big tree through which deities ascended to the heavens. In the early period of ancient China, Chinese ancestors believed that the heavens and the earth were connected with each other. Many works of ancient literature recorded that Zhuan Yu, one of the five legendary emperors in pre-history China, delegated to Chong and Li the authority to govern the transportation between the heavens and the earth. From these historical records, we can learn that Chinese ancestors believed the heavens and the earth had been connected with each other before they were separated. Passages between the heavens and the earth were big trees or high mountains. And Jian Mu was one of the trees as the passage. The location and role of Jian Mu was recorded in the chapter *Form of the Earth*, *Huai Nan Zi*, a reliable historical works written more than 2000 years ago. A quotation from this philosophical classic reads,

*“Jian Mu is located in Duguan and all deities travel between the heavens and the earth through it.”*

Besides Jian Mu, there were several other trees working as channels linking the heavens and the earth, such as Ruo Mu, Fu Sang, Qiong Sang and Xun Mu. But only Jian Mu was associated with the centre of the earth. It is because Jian Mu, in addition to its function as a passage, was also endowed with astronomical characteristics. A quotation from the chapter *Beginning of History*, *Lvshi Chunqiu* (Spring and Autumn Annuals of Master Lv) reads,

*“The centre of the earth is located under Jian Mu in the south of Baimin. Here when you erect a pole upright in the moon, you can see no shadow of it and when the wind blows, there is no echo.”*

The same words appeared in *Huai Nan Zi*. Apparently therefore, besides mythological implications, the centre of the earth was endowed with important astronomical and physical characteristics.

However, “no shadow in the noon” was not an astronomical phenomenon occurring in ancient China. During the pre-Qin period, Chinese people mostly dwelled in the valley of the Yellow River (present-day north China). But “No shadow in the noon” is actually an astronomical phenomenon occurring along the Tropic of Cancer or farther south. The origin of that version on the location of the earth centre has remain unknown but its influence can be found in *A Chronicle of the Kings of Kashmir* which is quoted as follows,

*“He Chengtian was a renowned and knowledgeable scholar from the Song Dynasty (420-479 CE). One day, he asked Monk Huiyan, 'Base on what way of calendar calculation does the Kingdom of Buddhism (present-day India) claims that the centre of the earth is located in it?' The monk replied, 'On the Summer Solstice, you can see no shadow of the upright pole in the sun. That is why we say the centre of the earth is in India. However, in*

*China, calculations indicate considerable differences and thus it is obvious that the centre of the earth is not in China.' Having learned this fact, He Chengtian found no way to retort."*

Buddhism was introduced from India. Huiyan's words were consistent with India's geographical conditions. The Tropic of Cancer cuts across the middle part of India and the astronomical phenomenon of "no shadow in the noon" does occur at this latitude. Based on this fact, Huiyan argued that the centre of the earth is located in India in order to upgrade the status of the calendar system of the Kingdom of Buddhism. His arguments even made such a knowledgeable scholar as He Chengtian have nothing to say in reply. Thus, we can learn that "no shadow in the noon" as an inherent nature of the centre of the earth still had remained an influential criterion at least until the Northern and Southern Dynasties (420-589 CE). The debate between He Chengtian and Huiyan was also mentioned in the *Biography of Senior Monks* (1). All these historical records indicate this version continued partly because of the introduction of Buddhism.

Another version that was closely related with Buddhism assumed that the centre of the earth was located in Mount Sumeru. Mount Sumeru is not an existing mountain in China; it only appeared in Buddhist sutras. According to the famous *Loutan Sutra* from the Liang Dynasty (502-557 CE), Mount Sumeru stands high in middle of the world. It is 3.6 million *li* high and surrounded by seven connected peaks like concentric circles. The sun, the moon and all other stars rotate around Mount Sumeru along with winds, just like floating clouds (2). This version is recognized as an important Buddhist doctrine on astronomy and geography. But it had insignificant impacts on the evolution of astronomy of ancient China.

Among mountains within the territory of China, Mount Kunlun is endowed with similar functions as Mount Sumeru in Buddhist classics. A quotation from the *River Classic* reads, "Mount Kunlun is situated in the northwest. With the height of 50,000 *li*, the mountain is the centre of the earth." The reason why it was recognized as the centre of the earth is because ancient Chinese endowed it with mythological and astronomical characteristics. A quotation from the *Records of the Grand Historian* written by Sima Qian reads,

*"Mount Kunlun is the source of the Yellow River. It is 2500 li high and there are lakes and springs in it. The mountain is so high that even the light of the sun and the moon is shielded."*

A quotation from the *Bowu Zhi* (Account of wide ranging matters) reads,

*"The earth stretches three million and thirty-five thousand and five hundred li from north to south. Mount Kunlun is 11,000 li high and has an area of 10,000 square li. It is where divine objects are produced and deities dwell. It produces clouds of five colors and water of five colors. The white-colored water flows to the middle kingdom and is called the river. This mountain is in the centre of the earth and corresponds to the centre of the heavens."*

A quotation from the *Classic of Mountains and Seas* reads,

*"Mount Kunlun is 400 li away in the southwest. It is the dwelling of the Heavenly King when*

*he descends to the earth.”*

Based on the above descriptions, Mount Kunlun is truly an ideal option for the centre of the earth. But like the version of Mount Sumeru, the version of Mount Kunlun also had no significant impacts on the evolution of astronomy of ancient China.

## **II. The Hypothesis of the centre of the Earth in Luoyi**

The hypothesis of the centre of the earth in Luoyi is an influential theory in the history of Chinese astronomy. Many ancient works of literature record this hypothesis. For instance, a quotation from *Lun Heng* (Inquiries of Balance) reads,

*“Confucians hold that the world is composed of nine states located in the four directions of the east, the west, the south and the north. The territory of the nine states totals 5000 square li. When the Zhou Dynasty was founded, the King asked Lord Zhou to practice divination to determine the location of the palace. Lord Zhou consulted the Book of Changes which told him that the centre of earth was located in Luo.”*

Luo was renamed as Luoyi from the Zhou Dynasty (c. 11<sup>th</sup> century-221BCE) and is located in present-day Luoyang City. This quotation indicates that Luoyi was recognized as the centre of the earth from the Zhou Dynasty.

Luoyi as the centre of the earth is owed to the cultural background of the time. Luoyi is located at 34.5°N. It is known as one of the birthplaces of the ancient civilization of China for its geographical and climatic conditions in ancient times were favorable for human living. A quotation from the *Records of the Grand Historian* reads, “Chinese people lived around He and Luo from the Xia to the Zhou dynasties.” This account is credible which has been proved by archaeological excavations. In primitive times, the scope of human activities was relatively limited and thus people might believe that the place they dwelled was the centre of the world. The area of He and Luo developed a civilization earlier than other areas in China and their belief that Luo was the centre of the earth would inevitably had influence on cultures in underdeveloped areas. That can explain why the hypothesis of the centre of the earth in Luoyi prevailed.

This hypothesis was widely accepted also because Lord Zhou built the capital in Luoyi. In the decisive battle in Muye, Zhou people defeated Yin people and founded the Zhou Dynasty. Because Luoyi was believed to be in the centre of the earth, King Wuwang intended to build the dynasty's eastern capital here. A quotation from the *Records of the Grand Historian* reads, “King Wuwang founded the Zhou Dynasty. He had dwelled in Luoyi until he died.” But King Wuwang didn't complete the construction of the capital in Luoyi (3). After he died, his ambition was continued. Under the instruction of Lord Zhou, the construction was eventually completed (4). Lord Zhou had political consideration in making decisions on the construction of the capital in Luoyi. Zhou was a small clan. After overthrowing the Shang Dynasty, if it continued to keep its capital in Haojing in the west, instead of Luoyi in the middle, it would be difficult for its rulers to handle Yin people who refused to accept the fall of their dynasty, let alone to govern the whole kingdom.

Based on this consideration, it was decided to build their capital in Luoyi. Scholars of the Han Dynasty noted, “Why must rulers set their capitals in the centre of earth? It is all because in this place, it is easier to learn about both good deeds and evil doings and have closer communication with people from all directions.” (7) Lord Zhou has been respected as a model politician by Confucians. That fact that he built the capital in Luoyi offers a favorable reason for later generations to accept the hypothesis of the centre of the earth in Luoyi.

Luoyi's favorable climate is also a favorable element that contributes to its status as the centre of the earth. In the *Ode to the Eastern Capital*, renowned Eastern Han-Dynasty scholar Zhang Heng wrote, “When the founding king chose the location of the capital, it found Luoyi is a place with fertile land and favorable climate. Then he decided to set the capital here.” (8) Zhang Heng was a leading figure in the school of the *Hun Tian* hypothesis. His descriptions, highlighting Luoyi's astronomical and climatic features, are consistent with the criteria for the centre of the earth as prescribed in the *Rites of the Zhou*.

### **III. The Role of the Concept of the centre of the Earth in Debates between the Hun Tian Hypothesis and the Gai Tian Hypothesis**

The concept of the centre of the earth played a considerable role in debates between the Hun Tian hypothesis and the Gai Tian hypothesis. These two hypotheses are considered two important doctrines with practical values in the theory of cosmic structure of ancient China. Debates between these two hypotheses continued for several hundred years and the concept of the centre of the earth exerted its impacts on their debates.

The Gai Tian hypothesis emerged earlier than the Hun Tian hypothesis. According to the Gai Tian model, the earth and the heavens share similar shapes but are separated from each other, with the heavens above and the earth below. “The heavens are like a dome-shaped hat while the earth is like a plate. The centre of the heavens and the earth is right below the North Star.” (9) Apparently, the Gai Tian hypothesis does not accept the concept of the centre of the earth in Luoyi. The Gai Tian hypothesis also negates the concept of the centre of the earth in Mount Kunlun which prevailed in the pre-Qin period. When the Gai Tian hypothesis was substituted by the Hun Tian hypothesis, the former's concept on the centre of the earth was not abandoned but integrated with the concept on the centre of the earth in Mount Kunlun and used by Taoism. As a Japanese scholar said, “Mount Kunlun, as the centre of the earth and the heavens, corresponds to the North Star which is said to be the Purple Palace, the residence of the Supreme Emperor of Heaven. This doctrine was later used as the basis of the Taoist cosmology of the Southern and Northern Dynasties.” (10)

According to the Gai Tian hypothesis, the measuring approach used by the *Zhou Bi Suan Jing* (the Arithmetical Classic of the Gnomon and the Circular Paths of Heaven) is not accurate enough. The problem is related with the location of the centre of the earth determined by the Gai Tian hypothesis. If we measure with the method completely based on proportion, we need to do it in the centre of the earth so as to guarantee that the smaller circle in the earth fully corresponds to the greater circle in the heavens and that stars in the heavens can be correspondingly reflected on the



smaller circle in the earth. However, according to the Gai Tian hypothesis, the centre of the earth is right below the North Star and people cannot reach that point to do measurement. This contradiction thus cannot be solved within the theoretic system of the Gai Tian hypothesis.

The Hun Tian hypothesis appeared in the middle period of the Western Han Dynasty (206 BCE-25 CE). During the reign of Emperor Wudi, he established an expert panel, composed of a number of astronomers and led by great historian Sima Qian, to compile the *Taichu Calendar (Prime Calendar)*. Among these astronomers, Sima Qian believed in the Gai Tian hypothesis while others like Luo Xiahong and Deng Ping were advocators of the Hun Tian hypothesis. Eventually, the emperor chose the calendar compiled by the latter and promulgated it as the *Prime Calendar*. (13)

Based on the Hun Tian hypothesis, Luo Xiahong and his fellow astronomers used the celestial globe he invented to take observations of the heavens in the centre of the earth. The capital of the Western Han Dynasty was in Chang'an (present-day Xi'an) and throughout Chinese history, Chang'an has never been recognized as the centre of the earth. In fact, Luo Xiahong took observations in a place far away from Chang'an.

The historical works of the Han Dynasty, such as the *Records of the Grand Historian and the Chronicle of the Han Dynasty*, didn't record observations by Luo Xiahong. Only his calendric calculations were mentioned in those works. But astronomers of later generations safeguarding the Hun Tian hypothesis argued that Luo Xiahong did take observations in the centre of the earth, because they believed distances between the centre of the earth and all stars in the heavens, whenever measured, are the same.” (9) That is to say, the centre of the earth is an ideal place to conduct astronomic measurement. Conducting measurement in the centre of the earth meets the requirement for proportional measurement and thus the result is reliable and valuable. Measurement results obtained from places other than the centre of the earth can be hardly recognized. Therefore, the determination of the location and role of the centre of the earth was a highlight in debates between the Hun Tian hypothesis and the Gai Tian hypothesis. And the observations and measurements done by Luo Xiahong in the centre of the earth contributed to the final victory of the Hun Tian hypothesis over the Gai Tian hypothesis.

#### **IV. The Hypothesis of the centre of the Earth in Yangcheng**

Scholars in support of the Hun Tian hypothesis denied the concept of the centre of the earth proposed by the Gai Tian hypothesis. But where is the centre of the earth then according to their surveys? The Hun Tian hypothesis offered two versions of the location: Luoyi and Yangcheng. In particular, the hypothesis positioning the centre of the earth in Yangcheng had greater influence in the history of Chinese astronomy.

Yangcheng is present-day Gaocheng in Dengfeng, Henan Province. It is only tens of kilometers southwest of Zhengzhou, capital city of Henan Province. This place was recognized as the centre of the earth, partly because of the contribution by Lord Zhou. Historical works of literature recorded that when Lord Zhou launched the construction of Luoyi, he first conducted surveys to determine the centre of the earth. But according to his survey, the centre was not in Luoyi, but in

Yangcheng. The *Rites of Zhou* recorded the definition of the centre of the earth made by the people of the time.

*“In the centre of the earth, the pole erected upright in the sun will have a shadow of one chi (Chinese feet) and five cun (Chinese inch) on the noon of the Summer Solstice. The centre of earth is where the heavens and the earth meet, four seasons of the year rotate, winds and rains gather and the negative and the positive match. Here everything will develop in peace and prosperity and it is an ideal choice for the establishment of the kingdom's capital.”*

From this quotation, we can learn that the people of the Zhou Dynasty defined the centre of the earth based on the criterion that the pole shadow which would stretch one chi and five cun on the Summer Solstice. Xiao Liangqiong once offered an explanation about this criterion. He said that during the Shang Dynasty, the pole erected upright was used as the central coordinate point for astronomic and calendric measurement. People of the Shang Dynasty thought any place could be used as the central coordinate for astronomic measurement. But they gradually found that the length of pole shadow varied in different places and began to determine the centre of the earth through a fixed length of pole shadow. The criterion described in *the Rites of Zhou* thus came into being.

The above quotation from the *Rites of Zhou* indicates that the centre of the earth determined by Lord Zhou seems to be located in Luoyi. But scholars of later generations mostly argued that it should be in Yangcheng.

A quotation from the *Note on the centre of the Heavens* written by Chen Yaowen, a scholar of the Ming Dynasty, reads,

*“Yangcheng County in Henan Province is the centre of the earth. On the noon of the Summer Solstice, the shadow of the pole erected upright here will stretch one chi and five cun.”*

Chen Xuan, a scholar from Dengfeng wrote,

*“It was said that Luoyi should be centre of the earth. However, when Lord Zhou measured with the pole and the earth pile, he found that Luoyi was not the centre. When he went to Yangcheng, a place some 100 li southeast of Luoyi, the measurement result indicated that here was the very centre of the earth.” (17)*

This quotation indicates that Lord Zhou did measurement with the approach described in the *Rites of Zhou* and determined that Yangcheng was the centre of the earth. Chen Xuan was a scholar of the Ming Dynasty. Many scholars from previous dynasties also held that Yangcheng was the centre of the earth. For example, the poem “Twelve Verses on the Journey to Mount Songshan”, written by Fan Zhongyan, a renowned politician of the Northern Song Dynasty, reads, “When I ascended the peak of Mount Songshan, I looked back at the shadow and the sun and the moon and found that I was right in the centre of the earth.”<sup>(17)</sup> During the surveys launched by Guo Shoujing from the Yuan Dynasty (1206-1368) for the reform of the astronomic system, Yangcheng served as

an important base where an observatory was built and poles erected for observations and measurement. The observatory in Dengfeng, built by Guo Shoujing, is still preserved today. It is a historic monument testifying to the hypothesis of the centre of the earth in Yangcheng.

In the history of Chinese astronomy, the *Chronicle of Astronomy* from the *History of the Sui Dynasty*, compiled some 1400 years ago, has been long recognized as a classic works. A quotation from this works reads, “Lord Zhou measured the length of the shadow in Yangcheng as references for calendric calculation. All Confucians of past generations believe that when a 8-chi-long pole is erected upright on the Summer Solstice, its shadow will have the same length as the earth pile.” In the annotations made on the *Rites of Zhou* by Jia Gongyan from the Tang Dynasty and Zheng Xuan and Zheng Zhong from the Eastern Han Dynasty, all these scholars held that Yangcheng was the centre of the earth determined by Lord Zhou.

All those above quotations indicate how important the hypothesis of the centre of the earth in Yangcheng is in the history of Chinese astronomy. It is worthy noting that this hypothesis was developed based on certain cultural background. Yangcheng is a place often mentioned in ancient works of literature. Modern archaeological excavations also offered evidence for the existence of Yangcheng during the Spring and Autumn period and the Warring States period. The location of ancient Yangcheng is in present-day Gaocheng Township, Dengfeng City, Henan Province.

Yangcheng is close to Mount Songshan. Generally, more scholars agreed to the hypothesis positioning the centre of the earth in Yangcheng, which is proved by astronomic and calendric classics of past dynasties.

## **V. Positioning of the centre of the Earth**

Given the fact that the centre of the earth is an important concept in the Hun Tian hypothesis and that there are various versions about the location of the centre of the earth, scholars in support of this hypothesis thus tried to position the centre of the earth based on the definition described in the *Rites of Zhou* and by the approach of measuring the shadow of the upright pole. In fact, the method to position the centre of the earth was described in the *Rites of Zhou* as follows:

*“The centre of the earth can be positioned by measuring the depth of the pile and the length of the pole erected in it. To the south of the sun, the pole has a shorter shadow and there are more warm days. To the north of the sun, the pole has a longer shadow and there are more cold days. To the east of the sun, the day is like in the sunset and there are more winds. To the west of the sun, the day is like in the sunrise and there are more clouds. The centre of the earth is located in the place where the pole erected upright has a shadow one chi and five cun long on the Summer Solstice.”*

Astronomers in support of the Hun Tian hypothesis regarded this definition as the orthodox concept and the theoretic basis of the doctrine of the celestial sphere.<sup>(9)</sup> But this definition is not precise enough, because the positioning method described is lack of feasibility. If we positioned the centre of the earth by this definition, we will find infinite points that match the criteria,

because the earth is in fact a sphere and the length of pole shadow is the same when measured at the same latitude. For this reason, ancient Chinese found it would be difficult to position the centre of the earth by this approach. In the *Chapter of the Chronicle of Astronomy, History of the Sui Dynasty*, it is noted that “Explanations by Confucians of past generations on the approach of positioning the earth centre with the pole and the pile are not clear and precise.”

During the Northern and Southern Dynasties, however, great mathematician Zu Chongzhi invented a new method to position the centre of the earth. His method to position the centre of the earth with five poles is reasonable from a geometrical perspective and consistent with the hypothesis of the flat earth. According to Zu, both the direction from east to west and the direction from north to south are sole and thus the intersection point between these two directions is the centre of the earth. In order to determine the direction of due south and north, Zu resorted to the time meter. He used the sand glass to determine the exact noon time and then position due south and due north by comparing the position of shadow at noon with the position of the North Star at night. Meanwhile, Zu determined due east and due west through the position of the sun on the Spring Equinox and the Autumn Equinox. The cross point between the north-south direction and the east-west direction is the centre of the earth.

Zu's approach is to combine time with space to position the centre of the earth. His method was unprecedented and unassailable mathematically. Therefore, it was widely recognized by astronomers of later generations. The *Chapter of the Chronicle of Astronomy, History of the Sui Dynasty* gave a detailed account of this method.

Jia Gongyan from the Tang Dynasty also used the method of positioning the centre of the earth with five poles when annotating the *Rites of Zhou*. Jia held that Lord Zhou used this method to position the centre of the earth three thousand years ago. Jia wrote, “When Lord Zhou measured the shadow of the sun, he placed five poles in five different places. The central pole was placed in Yangcheng while other four poles were placed 1000 *li* away respectively in four directions of east, west, north and south.” With these poles, measurement was conducted to position the centre of the earth. Obviously, this account came from the imagination of Jia himself and was not true. But from this account, we can learn about the great influence of Zu's method.

Though Zu's five-pole method is a perfect mathematic model but the precondition this model is based, which argues that the earth is flat and has a centre, is wrong. If we used this method to measure, we would find the centre of the earth everywhere. Because of this reason, it is noted in the *Chapter of the Chronicle of Astronomy, History of the Sui Dynasty* that “The ancient method is simple and concise but the theory it is based has yet to be proved. When astronomers did measurement, they found different results.” This quotation expressed certain doubt about Zu's method.

During the Yuan Dynasty, the concept of the centre of the earth was still in use. In the early Yuan Dynasty, astronomer Zhao Youqin simplified the traditional five-pole method and only used one pole to position the centre of the earth. His method was described in the following account:



*“At noon, mark the short shadow of the pole on the ground and use it as the benchmark to indicate the direction of north. Then place a viewing tube on top of the pole in order to observe the North Star in light of the benchmark. When the North Star is seen from the viewing tube, the direction of due east and west will be positioned.” (20)*

The direction of due north and south can thus be positioned with this method, because the direction of due north and south is sole and located at the middle point of the direction of the due east and west, according to the concept that the earth is flat.

Indeed, if Zhao's model of the cosmic structure were correct, his method would be reasonable. Essentially, his method is consistent with Zu's method, both of which were based on geometric calculation. But because the theoretic precondition it was based are wrong, the measurement result would be not sole. In fact, in Chinese history, any attempts to position the centre of the earth by measurement were impractical. But according to the understanding of ancient Chinese, the precise positioning of the centre of the earth would have direct impacts on the accuracy of calendar calculation. Therefore, they had to continue their studies about the concept of the centre of the earth. But their studies couldn't avoid Zu's method from a mathematic perspective. Under the circumstance, ancient Chinese began to address this topic on an even more essential basis.

## **VI. The Concept of the centre of the Earth and Field Mapping**

Ancient Chinese eventually found that only with field mapping and surveying can the centre of the earth be positioned. In the 8<sup>th</sup> century CE during the Tang Dynasty, the first field survey was launched, which was led by Monk Yixing. The survey result indicated that Monk Yixing couldn't position the centre of the earth. The monk himself tended to adopt the traditional hypothesis that recognized Yangcheng as the centre of the earth. In the *Comments on the Dayan Calendar*, the monk referred to the shadow cast by the sun in Yanchang for many times, which indicated his preference of this hypothesis.

## **VII. Diversified Concepts on the centre of the Earth**

In the *New Book on Astronomical Phenomena* written in the 13<sup>th</sup> century during the Yuan Dynasty, the author Zhao Youqin elaborated on measurement methodologies and tried to explain the relationship between the hypothesis positioning the centre of the earth in Yangcheng and that positioning the centre of the earth in Mount Kunlun. He noted,

*“Ancient Chinese recognized Yangcheng as the centre. In fact, it is not the centre within the four seas but the centre below the dome of the heavens. In terms of the centre within the four seas, Mount Kunlun is the highest place in the earth. To its east, rivers flow eastward; to its west, rivers flow westward. It is the same for the north and the south. The mountain is 30,000 li away from the West Sea, less than 20,000 li away from the East Sea. Therefore, most lands on the earth are to the west of the centre of the earth and to the east of the centre, there are all seas. So Yangcheng is not the centre within the four seas. The centre is located to the north of Tianzhu (present-day India) and to the west of Mount Kulun. If we talk about the centre*

*under Heaven, it should be Yangcheng.”*

Zhao's explanations distinguished the centre of the earth in an astronomical sense from that in a geographic sense. He held that Yangcheng was the centre of the earth from an astronomical perspective and the centre of the earth from a geographic perspective should be located to the west of Mount Kunlun. Mount Kunlun was not the centre of the earth; it was only the highest point of the earth. Zhao's explanations defined the concept in a clear manner.

There were several other doctrines on the centre of the earth from a geographic perspective. The doctrine positioning the centre of Heaven in Ruyang is a typical example. In the General Knowledge, the author Fang Yizhi, a scholar from the late Ming Dynasty wrote,

*“Mount Tianzhong in Ruyang is the centre of Heaven. It is located in the middle of Henan Province. Accurate results have been obtained from measuring practices done here. It is not correct to say that there is no shadow from the pole on the noon time of the Summer Solstice in this place. In fact, this place is ten degrees north to the Tropic of Cancer. The phenomenon should happen in Guangzhou, which is farther south.”*

Ruyang mentioned in the works is located in present-day Runan County, Henan Province. The centre of Heaven mentioned in the works is actually the centre of the earth. This doctrine had little influence in the evolution of Chinese astronomy.

In ancient China, quite a number of scholars denied the existence of the centre of the earth. A quotation from *Zhuang Zi* reads, “I know that centre of the earth is to the north of Yan and the south of Yue.” In a certain sense, it is the negation of the concept of the centre of the earth. We do not know clearly about the basis of the negation. Perhaps it was associated with the influence of the doctrine of the earth as a sphere or the concept of infinite space. These two doctrines are incomparable to the hypothesis on the centre of the earth. Their contradiction was thoroughly reflected in the theory of cosmic structure of ancient China. For example, Xuan Yue argued that the world was infinite, which denied the concept of the centre of the earth.

Liu Zhongyuan, a great scholar from the Tang Dynasty, also agreed to the concept of the infinite space. He described the shape of the earth and the heavens as “infinite”. Based on this concept, the universe of course has no centre.

Cheng Hao, a renowned philosopher from the Song Dynasty, denied the concept of the centre of the earth in another way. He held that “The form of the earth varies in different places and therefore its centre cannot be determined.” His words are quite similar with the doctrine on the earth as a sphere.

Despite oppositions of the concept of the centre of the earth by many ancient scholars of China, none of their arguments were based on scientific research. Therefore, even during the Ming Dynasty, the concept still had its influence in astronomic practices. In the late Ming Dynasty, European commissioners introduced the Western doctrine on the earth as a sphere, which

triggered out great shock among Chinese elite scholars. After serious consideration, Chinese scholars accepted this doctrine and began to discuss astronomical issues based on the division of latitudes and longitudes. The traditional hypothesis on the centre of the earth was thus abandoned.

In conclusion, the concept of the centre of the earth was based on Chinese ancestors' outlook on the earth which they believed was flat. In the beginning, it was endowed with religious implications. Later, it was associated with governance of the kingdom. When astronomy evolved to a certain level, people offered several versions about the centre of the earth based on different ways of astronomic measurement. The doctrine on the centre of the earth had influence on the evolution of astronomy of ancient China primarily in the principle for measurement. Ancient Chinese believed that only data obtained from the measurement done in the centre of the earth were reliable. The concept also played an important role in debates between the Hun Tian hypothesis and the Gai Tian hypothesis. In order to accurately position the centre of the earth, Zu Chongzhi invented the five-pole method. Even though it was a perfect mathematic model, the precondition it was based on was wrong. In order to prove if the centre of the earth truly existed, Liu Zhuo proposed that field surveys should be conducted. His proposal became reality in the Tang Dynasty. There were also several doctrines denying the existence of the centre of the earth in dynastic China. The concept was completely abandoned during the late Ming Dynasty when European commissioners introduced the Western doctrine on the earth as a sphere.

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## Annex 2

### Origin of the “Centre of Heaven and Earth” and its Historical Difference from and Relationship with 72 Peaks of Mount Songshan as the Central Sacred Mountain

A conclusion can be drawn that ancient Yangcheng, or present-day Dengfeng, had been recognized as the “Centre of Heaven and Earth” no later than the early period of Western Zhou Dynasty (1042 —1021 BCE).

Both Dengfeng Observatory (built in the Yuan Dynasty) and Zhou Gong Sundial Platform (built in the Tang Dynasty) are located in the very place where Lord Zhou, a great politician, philosopher and scientist of the Western Zhou Dynasty, tried to determine the central position of the earth and conducted primitive astronomical explorations. The region including ancient Yangcheng (present-day Dengfeng) as well as its surrounding areas is thus called “Zhong Yuan” (literally meaning “Central Plain”), which had direct impacts on the name and meaning of China (meaning “State in the Centre of heaven and earth”).

The worship of the 72 peaks of Mount Songshan as a sacred mountain appeared later than the determination of the “Centre of Heaven and Earth”. Because it is located within the larger scope of the “Centre of Heaven and Earth”, this sacred mountain has been admired as the “Central Sacred Mountain”.

Bronze inscriptions of the same historical period indicate that the area of Dengfeng was recognized as the “Centre of Heaven and Earth” during the Shang and Zhou period.

#### 1. Inscriptions on *He Zun* Bronze Wine Vessel

*He Zun* is a bronze Wine Vessel carved with the surname of “He”. Cast during the early years of the Western Zhou Dynasty (1042 —1021 BCE), it has a height of 38.8cm, a mouth diameter of 28.8cm and a weight of 14.6 kilograms. Inside its bottom are 12 lines of carved inscriptions consisting of 122 characters. The inscriptions are translated as follows:

*“In April 1038, King Chengwang began to build the capital in Chengzhou in order to hold sacrificial rites in commemoration of his father, King Wuwang. On the day of Bing-Xu (Chinese calendar), King Chengwang gave a lecture to the royalty in the palace. The king mentioned that He's father followed King Wenwang in his Heaven-endowed mission to rule the world. When King Wuwang overthrew the Shang Dynasty, he offered sacrifices to Heaven and recognized the area of Luoyang and Dengfeng as the Centre of the world. King Wuwang bestowed to He 30 units of money as the reward and He used them to make this bronze Zun as a way of commemoration.”*

A quotation from the inscriptions, translated as “*I will live in the Centre of the world*”, not only indicated that the area of Dengfeng was the “Centre of Heaven and Earth” but also marked the

origin of the name of China (the State in the Centre of Heaven and Earth). This is the most authentic and credible record about the “Centre of Heaven and Earth”.

## **2. Historical Literature Testifying to the Location of Zhou Gong Sundial Platform.**

### **2.1 Historical literature recording Lord Zhou's activities to measure the shadow and position the Centre of the earth**

(1)*Rites of Zhou*, written during the Warring States period (476 —265 BCE)

Quotation: “*Lord Zhou measured the depth of the pile and the length of the shadow of the pole in order to determine the Centre of the earth. When the pole's shadow stretches 1 chi and 5 cun on the Summer Solstice, that place is the Centre of the earth. The Centre of the earth is where Heaven and Earth meet, four seasons of the year rotates, winds and rains fall and the positive and the negative match. Everything in the world grows with vibrancy and peace there and that is the perfect choice for the seat of the kingdom.*”

The place is present-day Zhou Gong Sundial Platform in Gaocheng Township, Dengfeng.

(2)*The Annotations on the Rites of Zhou*, written by Zheng Xuan, Eastern Han Dynasty (127 — 200 CE)

Quotation: “*The length of the earthen pile is 1 chi and 5 cun. On the Summer Solstice, a pole with the length of 8 chi is erected on top of the pile. When its shadow's length equals to that of the pile, that place is the Centre of the earth. Measurement results indicate that Yangcheng is the Centre of the earth.*”

Yangcheng is present-day Gaocheng, Dengfeng. In 696 CE, it was proclaimed as a county. During the Song Dynasty, it was reduced as a township within the jurisdiction of Dengfeng. Lord Zhou's Observatory is located there.

(3)*The Commentary to the River Classic*, written by Li Daoyuan, Northern Wei Dynasty (6<sup>th</sup> century CE)

Quotation: “*Ying River originates from Mount Shaoshi in the northwest of Yangcheng County, Yingchuan and flows southeastward through the south of the country*”. “*That place is where Lord Zhou measured the shadow of the sun with the pile and the pole.*”

(4)*The Chronicle of Astronomy, History of the Sui Dynasty*, compiled by Wei Zheng in 629 CE, Tang Dynasty

Quotation: “*Lord Zhou measured the shadow cast by the sun in Yangcheng as references for calendric calculation. All Confucians of past generations said, 'On the Summer Solstice, when an 8-chi-long pole is erected upright in Yangcheng, its shadow has the same length with the pile*

*below.”*

(5)*Zhou Li Yi Shu*, by Jia Gongyan, written between 650 CE and 654 CE, Tang Dynasty

Quotation: *“Yangcheng County in Yinchuan Prefecture is where Lord Zhou measured the shadow cast by the sun. The site is perhaps still preserved.”*

(6)*The General Codes*, written by Du You in 801 CE, Tang Dynasty

Quotation: *“In 679 CE, Yao Xuan was ordered to erect an 8-chi-long pole in the observatory in Yangcheng in light of the ancient method. When measured on the noon of the Summer Solstice, the shadow of the pole is 1 chi and 5 cun, the same result as done by the ancient people.”*

(7)*The Note on Mountains of Yangcheng*, written by Xu Youwang, Yuan Dynasty (1279—1368)

Quotation: *“At the foot of Mount Songshan lies the ancient town of Yangcheng. When Lord Zhou built the Eastern Capital, he determined the Centre of the earth in the observatory here. He made an earth pile in order to measure the shadow cast by the sun. The pole on top of it is 8 chi long, like a pillar. It is still preserved here.”*

(8)*The Chronicle of Dengfeng County*, the edition of the year 1529, Ming Dynasty

Quotation: *“It is said that the Centre of the earth should be in Luoyi. But when Lord Zhou measured with the earth pile, he found that it was not. According to the survey and measurement by Lord Zhou, Yangcheng, about 100 li southeast of Luoyi, is the Centre of the earth.”*

## **2.2 Artifacts recording Lord Zhou's activities to measure the shadow and position the Centre of the earth in Yangcheng**

(1)The stele recording the construction of the Temple of the Central Heavenly King in Mount Songshan, carved in 973 CE, Song Dynasty

The inscription reads, *“When you measure the shadow of the sun with the method of the earth pile in Yangcheng, you will learn that the Centre of the earth is located here.”*

(2)*The Record on Zhou Gong Sundial Platform and the New Temple*, written by Cheng Fengwu, Ming Dynasty (1368—1644)

A quotation reads, *“Lord Zhou assisted King Chengwang in ruling the kingdom and decided to set the capital in Luoyi. He made an earth pile and erected a pole on top of it to measure the shadow cast by the sun, with an aim to determine the Centre of the earth. The method is so sophisticated and precise that only great sages can do that.”*

(3)The stele in the Memorial Hall of Lord Zhou, carved in 1528, Ming Dynasty

The inscriptions carved in the stele record Lord Zhou's method to measure the shadow cast by the sun with the pile and the pole. In the inscriptions, it was mentioned that Yangcheng, Dengfeng was the Centre of Heaven and Earth.

(4)The stele recording the restoration and reconstruction of Zhou Gong Sundial Platform , carved in 1528, Ming Dynasty

The stele's inscriptions read, *“The Centre of Heaven and Earth can be determined with the earth pile. By measuring the shadow length of the pole, it was determined that the Centre was located Yangcheng.”*

(5)The stele recording the reconstruction of the Lord Zhou's Temple, carved in 1676, Qing Dynasty

The stele's inscriptions read, *“When Lord Zhou built the capital in Luoyi, he tried to determine the Centre of the earth by erecting poles upright and measuring their shadow length on the noon. Five poles were erected and the middle one was in Yangcheng, Yingchuan.”*

### **2.3 Historical literature recording the construction of Zhou Gong Sundial Platform by Nangong Yue, an imperial astronomer from the 8th century, Tang Dynasty**

(1)The *Chronicle of Astronomy, Old History of the Tang Dynasty*, written in 696 CE

An excerpt reads as follows:

*“On the 12<sup>th</sup> year of the Kaiyuan period in the Tang Dynasty, the imperial official in charge of astronomic affairs was ordered to measure the shadow cast by the sun in Jiaozhou. On the noon of the Summer Solstice, the shadow of the sun was to the south of the pole and had a length of 0.33 chi. This result is roughly the same with that obtained by He Chengtian, a famous astronomer from the Southern and Northern Dynasties, in 422 CE. Based on this measuring result, if one walks southward from Yangcheng to the point right under the sun, the linear distance may be less than 5000 li. Yuan Tai, who was dispatched to measure shadow length, said, 'When you observe the North Star in Jiaozhou, you will find that it is only 20 degrees above the surface of the earth. If you observe Canopus southward in the sea in the 8<sup>th</sup> lunar month, you will find Canopus is high above. Many shining big stars surround Canopus, which are not recorded in previous astronomic maps. No one knows their names. Almost all stars 20 degrees north to the South Pole can be seen. All these stars are in the celestial section that ancient scholars in support of the Hun Tian hypothesis thought were beneath the earth and could not be seen.’”*

(2)The *Chronicle of Astronomy, Old History of the Tang Dynasty*, written in 696 CE

An excerpt reads as follows:



*“In the 12<sup>th</sup> year of the Kaiyuan period in the Tang Dynasty, Nangong Yue, an imperial official in charge of astronomic affairs, chose a flat and even place in Henan to measure the horizontal distance with the method of benchmark measurement. Poles 8 chi high each were erected and the rope was used to measure the distance between any two poles from north to south. The measurement began in Baima County, Huaxian Prefecture. There, the length of the shadow of the pole was 1.57 chi on the Summer Solstice. When walking 198 li and 179 steps southward from the pole in Huaxian's observatory, one arrived at the pole in Juyi's ancient observatory in Bianzhou Prefecture. The length of the shadow of the pole there was 1.53 chi. When then walking 167 li and 281 steps southward from Juyi, one arrived at the pole in Fugou County, Xuzhou Prefecture. The length of the shadow of the pole there was 1.44 chi. When one continued to walk 160 li and 110 steps southward from Fugou, he arrived at the pole in Wujing, Shangcai, Yuzhou Prefecture. The length of the shadow of the pole there was 1.365 chi. There was a shadow length difference of about 2 cun within the distance of 526 li and 270 steps. However, according to ancient Confuciansim, there would be a shadow length difference of 1 cun within the distance of 1000 li from south to north. That is obviously flawed.”*

(3)The Chronicle of Geography, New History of the Tang Dynasty, written by Ouyang Xiu, Song Dynasty (1007—72CE)

An excerpt reads,

*“There is an observatory in Yangcheng. In 723 CE, Nangong Yue placed a stone-carved pole there.”*

(4)The Volume of the Tang Dynasty, Zi Zhi Tong Jian (Comprehensive Mirror in Aid of Government), written by Sima Guang, Northern Song Dynasty (1019—86 CE)

An excerpt reads,

*“Nangong Yue, an imperial official in charge of astronomical affairs, was ordered to measure the shadow of the sun and the height of the North Star from above the earth surface in flat and even places with the same distance away from both south and north banks of the Yellow River. Poles 8 chi high each were erected and measurement was conducted in four places simultaneously on the noon time of the Summer Solstice. The shadow of the pole in Yangcheng was 1.478 chi long and the height of the North Star from above the earth surface was 34.4 degrees. The figures obtained in Juyi were 1.53 chi and 34.8 degrees respectively. The figures obtained in Langzhou in the south were 0.77 chi and 29.5 degrees respectively. The figures obtained in Weizhou were 2.29 chi and 40 degrees respectively. The distance from Weizhou to Langzhou was 3688 li and 90 steps and the difference in shadow length was 1.53 chi and that in the height of the North Star was 10.5 degrees. In Jiaozhou, the shadow was cast to the south of the pole and had a length of 0.33 chi. In the 8th lunar month, if you look southward in the sea, you will find numerous shining stars below Canopus, all of which were not named in ancient times. Roughly, all the stars 20 degrees*

*away from the South Pole or farther can be seen.”*

### **3. The Time when the Title of the “Central Sacred Mountain” was Bestowed upon Mount Songshan**

It was during the Qin-and-Han period (after the 3<sup>rd</sup> century BCE) that Mount Songshan as the Central Sacred Mountain began to appear in literature and was officially recognized. Both *Er Ya* (The Literary Expositor) and *Shang Shu* (The Classic of History) recorded the Five Mountains, including Mount Taishan, Mount Huoshan, Mount Huashan, Mount Hengshan and Mount Songshan. In *Er Ya*, Mount Songshan was called the “Central Mountain”. In the *Records of the Grand Historian* written by Sima Qian (145 —90 BCE), the author wrote, “People from the Xia, Shang and Zhou dynasties all lived in an area between He and Luo (the Centre of the area is located in present-day Dengfeng). The highest mountain here is called the Central Mountain. According to the record of the *History of the Han Dynasty*, Emperor Xuandi of the Han Dynasty, issued the imperial mandate in 61 BCE that Mount Songshan be proclaimed as the Central Mountain.

## **Annex 3**

### **A Comparative Analysis of Cultural Heritage Sites in the Type of Sacred Mountains**

**A conclusion can be drawn that the 72 peaks of Mount Songshan, worshipped as a Central Sacred Mountain, are different from other sacred mountains solely known for their significance in religious or mysterious beliefs. Mount Songshan is located within the Centre of Heaven and Earth, a Spirit of Place with astronomical, geographical, political and cultural significance in ancient China. Mount Songshan and the Centre of Heaven and Earth are combined to constitute the natural and cultural context of the area. The mountain is in fact not suitable for human construction and climbing. Instead, it is recognized more as a mountain viewed, appreciated and worshipped from distance.**

**Among all the World Cultural Heritage sites, there are 30 entries related to mountains and 14 of them meet ICOMOS criteria on sites of sacred mountains (that is, mountain worship has nothing to do with human constructions attached)**

No.	Name of site	Time	Type of belief	Scope of influence	Major Characteristics	Type of architecture	Type of heritage	Criteria
1	Mount Taishan (China)	244 BCE — present	Combining Confucianism, Taoism and Buddhism, based on mountain worship	Throughout whole China	Represented by the main peak	Multi building complexes, cultural sites and Cultural landscape	Mixed	(i)(ii)(iii)(iv)(v)(vi)(vii)
2	Uluru-Kata Tjuta National Park	Unknown	Traditional belief of the Anangu Aboriginal people	Surrounding Aboriginal communities	Immense monolith and rock dome	N/A	Mixed	(v)(vi)(vii)(ix)
3	Mount Athos (Greece)	c. 1000 years ago	Orthodox Christianity	Countries and regions strictly practicing the orthodox Christianity	Mountain in a small island	Several monasteries	Mixed	(i)(ii)(iv)(v)(vi)(vii)
4	Tongariro National Park (New Zealand)	Unknown	Primitive belief of the Mori people	Surrounding Aboriginal areas	15 volcanoes standing linearly	N/A	Mixed	(vi)(vii)(viii)
5	Ancient Building Complex in the Wudang Mountains (China)	Most constructions built in the 15 <sup>th</sup> century	Taoism	Throughout whole China	Represented by the main peak	Tens of building complexes totaling a floor space of up to 1.6 million square metres	Cultural	(i)(ii)(vi)



No.	Name of site	Time	Type of belief	Scope of influence	Major Characteristics	Type of architecture	Type of heritage	Criteria
6	Mount Emei Scenic Area, including Leshan Giant Buddha Scenic Area (China)	8 <sup>th</sup> century – present	Buddhism	Throughout whole China	Represented by the main peak of Mount Emei	Tens of small Buddhist temples	Mixed	(iv)(vi)(x)
7	Mount Qingcheng and Dujiangyan Irrigation System	Originated from the 2 <sup>nd</sup> century and most constructions built between the 16 <sup>th</sup> century and modern time	Taoism	Throughout whole China	Peaks surrounding and facing each other	Tens of Taoist temples	Cultural	(ii)(iv)(vi)
8	Tsodilo (Botswana)	Part constructions built between 800 CE and 1300 CE	Aboriginal belief of the Bushman people	Communities of the Bushman people	Several small hills	N/A	Cultural	(i)(iii)(vi)
9	Sacri Monti of Piedmont and Lombardy (Italy)	Late 16 <sup>th</sup> Century 17 <sup>th</sup> century	Christianity	Christian culture circle of Europe	Nine adjacent small sacred mountains	A group of small church buildings	Cultural	(ii)(iv)
10	Gebel Barkal and the Sites of the Napatan Region (Sudan)	900 BCE– 350 CE	Ancient Egyptian and Nubian beliefs	Egypt, Nubia and surrounding areas	Small peaks within an area of 60 square kilometers	Pyramids, temples, palaces and residences	Cultural	(i)(ii)(iii)(iv)(vi)

No.	Name of site	Time	Type of belief	Scope of influence	Major Characteristics	Type of architecture	Type of heritage	Criteria
11	Matobo Hills (Zimbabwe)	25,000 years ago	Local religion	Southern Africa	Large mountain ranges	N/A	Cultural	(iii)(v)(vi)
12	Sacred Sites and Pilgrimage Routes in the Kii Mountain Range	Since the 9 <sup>th</sup> century	Shinto and its integration with Buddhism	Japan	Large mountain ranges	Numerous sites of ancient religious palaces	Cultural	(ii)(iii)(iv)(vi)
13	Mount Wutai (China)	From the 1 <sup>st</sup> century CE to the early 20 <sup>th</sup> century	Buddhism	All over China	5 flat peaks	53 monasteries	Cultural	(ii)(iii)(iv)(vi)
14	Sulaiman-Too Sacred Mountain (Kyrgyzstan)	Since 1500 CE	Pre-Islamic & Islamic beliefs	Central Asia	5 peaks and slopes	Numerous ancient places of worship and caves with petroglyphs, and two 16 <sup>th</sup> century mosques	Cultural	(iii)(vi)

No.	Name of site	Time	Type of belief	Scope of influence	Major Characteristics	Type of architecture	Type of heritage	Criteria
15	Mount Songshan (China )	3 <sup>rd</sup> century— present	Mount Songshan is located within the Centre of Heaven and Earth, a Spirit of Place with astronomical, geographical, political and cultural significance in ancient China. Mount Songshan and the Centre of Heaven and Earth are combined to constitute the natural and cultural setting of the area. It is related with Confucianism and Taoism developed in political and religious contexts	Throughout whole China	A large mountain range composed of 72 peaks. The granite mountain presents spectacular landscape with splendid colors. But the steep and high peaks are not suitable for human construction and climbing. It is recognized more as a mountain viewed from distance, appreciated and worshipped.	Three extant historic building complexes with ritual and religious functions	Cultural	(i) (ii) (iii) (iv) (vi)

## Annex 4

### Comparisons among the Places with Spirit of Place in the Type of the Centre of Heaven and Earth

A conclusion can be drawn that ancient Yangcheng, or present-day Dengfeng, as a Place of Spirit, enjoys time-honored traditions in the history of astronomy. It appeared so early and continued so long and has close relationship with politics, schools of thoughts and sects of religion. It also has had extensive social impacts and witnessed a rich reserve of historical and cultural accomplishments at high levels.

Time	Place	Formation of concept	Astronomy Tie	Philosophy Tie
11 <sup>th</sup> century BCE —present	Gaocheng, Dengfeng	“Lord Zhou measured the depth of the pile and the length of the shadow of the pole in order to determine the Centre of the earth. When the pole’s shadow stretches 1 chi and 5 cun on the Summer Solstice, that place is the Centre of the earth.” (corresponding to the Centre of Heaven)	Records of primitive astronomical observation	(1)Reflecting primitive activities of astronomic observation; (2)Reflecting metaphysical understanding of changes and principles so that a primitive view on the universe was developed; (3)Reflecting the impact of the universe view on political events such as the construction of the capital; (4)This view on the universe as well as its political functions had impacts on the development of Confucianism and Taoism in Dengfeng.
1 <sup>st</sup> century – 7 <sup>th</sup> century	Pre-Hispanic City of Teotihuacan (Mexico)	In biographies of the Aztec people, it was written that “The sun rises from Teotihuacan and move gradually to the Centre of the universe.”	The layout of the city, the sun pyramids as well as other constructions bear the function to mark the movement of celestial objects.	Reflecting the view of ancient people on the universe and having impacts on Aztec people’s view on the universe



Time	Place	Formation of concept	Astronomy Tie	Philosophy Tie
950 BCE to 450 BCE	Chavín de Huantar	Chavin de Huantar elaborately carved stone masonry buildings oriented to the cardinal points of the solstice, indicating the believe of “being the Centre of the world”	1.A religious ceremonial center, at the convergence of two rivers served as the meeting place of the natural and cosmic forces 2.Chavin de Huantar elaborately carved stone masonry buildings oriented to the cardinal points of the solstice	Reflecting local people's view on the universe
4 <sup>th</sup> century – 15 <sup>th</sup> century	Easter Island	Local people call it “the Navel of the World”	The seven stone statues facing the ocean will indicate the direction of the sunset on the Spring Equinox and the Autumn Equinox, reflecting the relationship between astronomical phenomenon and farming activities	Reflecting local people's view on the universe
1. Called “Zhuma Village” during the Han Dynasty; 2.Upgraded into “Zhuma Township” in 1457; 3. Name changed as “Zhumadian” in 1474	Zhumadian, Henan Province, China	Yuzhou is in the Centre of all the nine states of the world. Runan is located in the Centre of Yuzhou and thus recognized as the “Centre of Heaven”	N/A	Reflecting local development and self recognition

Time	Place	Formation of concept	Astronomy Tie	Philosophy Tie
Late Spring and Autumn period (770 — 475 BCE)	Dingtao County, Heze City, Shandong Province, China	The quotation from the Records of the Grand Historian: “Fan Li said the other day, ‘At home, I have gathered thousands of kilograms of gold. At court, I have been promoted as prime minister. If such situation continued, it would bring danger to me.’ He therefore resigned from his post and distributed his property to his friends and colleagues. He went back home and stopped at Tao, which he considered the Centre of the world.”	N/A	Reflecting local development and self recognition
624 BCE–168 CE	NA	NA	In astronomy of ancient Greece, the four major schools of thought gradually began to interpret astronomical phenomenon and movement of celestial globes.	(1) There is close relationship between philosophy and astronomy; (2) Studies highlight topics such as the mass of celestial globes, the mass of the earth and geometric relationship between celestial globes and the earth.
3000–332 BCE	NA	NA	Astronomy of ancient Egypt	Practical astronomy featuring calendric calculation and time counting
3000–64 BCE	NA	NA	Astronomy of ancient Babylon	Practical astronomy featuring calendric calculation and time counting

Time	Place	Formation of concept	Astronomy Tie	Philosophy Tie
2300–325 BCE	NA	NA	Before astronomy of ancient Greece was introduced to ancient India, practical astronomy featuring calendric calculation and time counting remained dominant in ancient India. The concept on celestial globes described in Buddhist classics is quite similar to the Gai Tian (Canopy) hypothesis of ancient China	Practical astronomy featuring calendric calculation and time counting

## Annex 5

### The Historical-Cultural Value of the Dengfeng Observatory

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**ABSTRACT:** This study analyses the historical developments and background documents of the Dengfeng Observatory (DFO) from four aspects. It is concluded that DFO is the physical evidence of traditional Chinese concept of the “Centre of the Earth”. It is also the physical evidence of major historical incidents that shaped the development of the Chinese Astronomy and a witness of the advancements in Chinese Astronomy during the Yuan Dynasty. Dengfeng Observatory played an important role in the interaction between Chinese and foreign Astronomy.

**KEY WORDS:** Dengfeng Observatory, History of Astronomy, Concept of the “Centre of the Earth”

The Dengfeng Observatory (113°81' E, 34°23'N) is located in Gaocheng Town, Dengfeng City, which is 81km south-west of Zhengzhou, the provincial capital of Henan Province. It is a great achievement of ancient Chinese astronomy and holds irreplaceable historical-cultural values.

DFO has been given academic attention for a long period of time. As early as the 1930s, Dong Zuobin (1895-1963) conducted a field study of the DFO and presented its history and state of the time in great detail, in his “Report on the Zhou Gong Sundial Platform”. After the foundation of the People's Republic of China, Zhang Jiatai (1939- ), Yin Shitong (1931- ), Guo Shengzhi (unknown), Chen Meidong (1942-2008) conducted in-depth research on the scientific value of the DFO. These researches reveal the scientific value of the DFO and provided basis for future research on it from the scientific perspective.

#### 1. DFO is the historical evidence of the Chinese traditional “Centre of the Earth” concept

DFO includes the Zhou Gong Sundial Platform, the Celestial Observatory and the Zhou Gong Temple. The Zhou Gong Sundial Platform was built in 723 CE by Nangong Yue (a. 8th century CE), the Imperial Astronomer, by order of the Tang Dynasty (618-907) emperor. The Celestial Observatory was built by famous Yuan Dynasty (1206-1368) Astronomer Guo Shoujing (1231-1316) in 1276 CE. The Zhou-Gong Temple was built in the Ming Dynasty (1368-1644), in commemoration of Zhou Gong's act of determining the “Centre of the Earth” by measuring the length of shadow. The historical-cultural value of the DFO is mainly represented by the Zhou Gong Sundial Platform and the Celestial Observatory.

The choice of the position for the DFO is closely related to the ancient Chinese “Centre of the Earth” concept. This concept is first and foremost a geographical concept. The ancient Chinese have long believed the Earth as a flat and limited plane. Hence, there must be a centre point on this plane and it is referred to as the *dizhong* (地中, Centre of the Earth). This concept existed in China for a very long period of time and was only washed out by the western understanding of a round Earth introduced by missionaries in the 17<sup>th</sup> century. (1) Under the influence of this concept, the Chinese developed the orthodox understanding that they are located in the “Centre of Heaven and Earth” and this is undeniably related to the establishment of the name Zhong Guo (中国 the Chinese name of China) which means “Central Kingdom”. Therefore, the concept of “Centre of the Earth” is of great historical importance in the development of orthodox thoughts.



The exact location of the “Centre of the Earth” was believed to be at Yangcheng. The earliest record of this is in *Mengzi*:

*Shun recommended Yu as the ruler. Seventeen years later, Shun passed away. After the funeral period of three years is finished, Yu avoided Shun's son and stayed at Yangcheng. People followed him, just like when Yao passed away people did not follow Yao's son, but followed Shun.*(2)

The exact location of Yangcheng where Yu resided is not exactly known and scholars hold different opinions. However, if we are referring to the Yangcheng which is the “Centre of the Earth”, there is no doubt that it is located at Gaocheng Town, Dengfeng, where the DFO is.

Mencius's documentation gave Yangcheng a political meaning, as the geographical concept is linked with the location of the country's capital, as well as the mandate of the people. According to the simple understanding of ancient people, the location of the capital should coincide with the “Centre of the Earth”. This is an evidence in an ancient Han Dynasty (202 BCE-8 CE) text *Baihutong*, which states that: *Why must the king select the Centre of the Earth as his capital? It is to convenience communication and transport, so that good and evil deeds can be known easily,* (3) is a good elaboration of the political meaning behind the geographical concept of “Centre of the Earth”.

Although the first dynasty of China, Xia (c. 21-17<sup>th</sup> century BCE), chose its capital at Yangcheng, the establishment of Yangcheng as the “Centre of the Earth” only originated much later with Zhou Gong (c. 12<sup>th</sup> century BCE) measuring the length of the sundial's shadow. After the overthrowing of Shang Dynasty (c. 17<sup>th</sup>-11<sup>th</sup> century BCE), Zhou Gong, who was the advisor of King Zhou Wu, felt that the original capital of Zhou (11<sup>th</sup> century 25-6 BCE) was too far to the west and not ideal for governing the newly united country. Hence he would need to select a new capital near the “Centre of the Earth”. The exact location of the “Centre of the Earth” had to be determined by measuring the shadows cast by the sundial. The *Dasitu* in the *Book of Zhou Rites* recorded the means of determining the “Centre of the Earth”:

*The “Centre of the Earth” is established by measuring the shadow of a Gui cast by the overhead sun...during Summer Solstice, if the shadow cast by the sun over an eight-chi sundial is exactly one chi and five cun, the location of the sundial is the “Centre of the Earth”. It is where the heaven and earth gather, where the seasons cross over, where the wind and the rain meet and where harmony is achieved between the yin and yang.*

However, we know that the Earth is spherical and thus if we measure the shadow of the sundial, the length of the shadow is consistent on the same latitude. Hence it is impossible for the method prescribed by the *Book of Zhou Rites* to define an exact spot on Earth. This method, however, has strong implications in Astronomy, as it requires the measurement of the shadows cast by the sun. Ancient Chinese had no concept of a spherical Earth, hence they were not aware of the illogicality of the concept of “Centre of the Earth”. In practice, they made their measurement as prescribed by the *Book of Zhou Rites* and decided that Yangcheng is the “Centre of the Earth”.

There were many records in books of Zhou Gong's act of establishing the “Centre of the Earth” via the measurement of the shadow. Ming Dynasty scholar Chen Yaowen (1573-1619) authored the *Tianzhongji*. In this book, he made reference to an earlier book, the *Taikangji*, which stated: *Yangcheng of Henan is a county which is found to be the Centre of the Earth. It was established so because the shadow of a sundial on Summer Solstice is exactly five cun.*(4) Another Ming Dynasty scholar Chen Xuan, from Dengfeng, made the following account on the establishment of Yangcheng as the “Centre of the Earth”:

*It was believed that Luoyang is the Centre of Heaven and Earth. Zhou Gong measured the shadow of the sundial and found it to be off-centre. 100 li to the south-east of Luoyang was what used to be Yangcheng. Zhou Gong measured, and confirmed that it is the Centre of the Earth.* (5)

Prior to these accounts, many scholars also agreed that Yangcheng is the “Centre of the Earth”, such as in the commentaries of the *Zhou Rites* by Eastern Han dynasty (25-220 CE) scholar Zheng Xuan (127-200 CE) and Tang dynasty scholar Jia Gongyan (c. 6th-7th century). It was also mentioned in a poem by a Northern Song (960-1127) politician Fan Zhongyan (989-1052) that “high on the lofty Mount Songshan, came rarely light-hearted travellers; looking at the shadows of the sun and moon, alas, it is right in the “Centre of heaven and earth”. In the astronomy section in the *History of the Sui Dynasty* which has been highly regarded in China's Astronomy, it is also recorded: “In ancient time, Zhou Gong measured the sundial at Yangcheng... to consult calendar...It is repeated by Confucians that set up an eight-*chi* pole at Yangcheng at the Summer Solstice, the length of its shadow is equal to its height.”

The act of measuring the shadow of the sundial to determine the “Centre of the Earth” by Zhou Gong was recorded in books much later. Yangcheng is the only location which is directly related to the measurement of shadow as documented in the *Book of Zhou Rites*, although other locations such as Jianmu, Jixia, Kunlun Shan, Luoyang, Yuetai, Ruyang etc. had been previously considered as the “Centre of the Earth”. It is also confirmed by archeological excavations that Yangcheng existed during the Spring-Autumn and Warring States era and was located at Gaocheng Town of Dengfeng, Henan.(6)

In view of the uniqueness of Yangcheng as the “Centre of the Earth” in Chinese Astronomy, the ancient Chinese considered Yangcheng as the best location for Astronomical observations. After the Western Zhou dynasty (11th century BCE-771 BCE), there were imperial astronomers performing astronomical observations and measurements in Yangcheng, and crafted calendars based on these data. These astronomers include Luoxia Hong (156-87 BCE), Zhang Heng (78-139 CE), Zheng Xuan from the Han Dynasty, Zu Chongzhi (429-500CE) from the Southern dynasties (420-589CE), Liu Zhuo (544-610CE) from the Sui Dynasty (581-618CE), Monk Yixing (673-727CE) from the Tang Dynasty and Guo Shoujing from the Yuan Dynasty. The astronomical data collected at Yangcheng is crucial to the creation of calendars for the ancient Chinese. Even in times when China was in a state of separation and the imperial astronomers of the southern empires, who could not take measurements personally at Yangcheng, would need to project the data collected at Yangcheng as a reference. This has been recorded by Tang Dynasty astronomer LI Chunfeng (606-70CE):

*The standard shadow measure by Jiang Ji from Jin is one chi and five cun. Song capital Jiankang, is in the south of Yangzi river, and shadow measure is adopted that of Yangcheng from far away, which is one zhang and three chi at the winter solstice. In the calendar of Zu Chongzhi established during the Daming reign of the Song dynasty, the shadow measure is one chi and five cun at the summer solstice. Song capital Moling adopted shadow measure as before, which is one zhang and three chi at the winter solstice. (7)*

Unquestionably, in this text, “one chi and five cun” and “one zhang and three chi” are both the shadow measurement data from Yangcheng.

Since ancient Chinese decided that Yangcheng was the place to take measurements of the sun's shadow, relevant observatories were to be built there to facilitate the measurements. These observatories survived time and became historical monuments for the future generations. For example, in the *Shuijingzhu (Commentary to the River Classic)* by LI Daoyuan (470-527), of Northern Wei (386-557), it is recorded that “ Ying water goes through Shaoshi Hill at north-west of Yingchuan in Yangcheng and its south, where Zhou Gong used to set up gnomons and measure shadows”;(8) and it is also recorded in the *Commentary to the Zhou Rites* by Jia Gongyan (c. 7th century) written during the Yonghui reign of the Tang dynasty (650-54) that “Yingchuan at Yangcheng is the place where Zhou Gong measured the shadow, the site is still remained”. Around twenty years after Jia's record of Yangcheng as where Zhou Gong measured the shadow of the sun, imperial astronomer Yao Xuan (unknown) conducted a shadow measurement in the year 679 CE at the sundial platform and it was documented in *Tongdian* by Du You (735-812):

*“In the fifth month of the fourth year of the Yifeng, official Taishi Yao Xuan followed the*

*ancient method and set up an eight-chi high pole at Yangcheng sundial platform, measured the shadow at the midday of the summer solstice. It is one chi and five cun, matching the ancient theory. In the eleventh month of the first year of Diaolu, measured the shadow at the winter solstice at Yangcheng, it is one zhang, two chi and seven cun.” (9)*

The fourth year of the Yifeng and the first year of Diaolu are the same year, and two measurements were made in this year by Yao Xuan, one on Summer Solstice and the other on Winter Solstice. These records proved that the role of Yangcheng as an important astronomical facility continued till the Tang Dynasty. In 723 CE, forty-four years after Yao's measurements, a stone tablet was built at Yangcheng by Nangong Yue under the order of the emperor, stating “The Sundial Platform of Zhou Gong”.(10) This tablet still exists today. Subsequently, Guo Shoujing of the Yuan Dynasty also built his Celestial Observatory in Yangcheng, which still stands today. These historical relics are the only remaining evidence of the ancient “Centre of the Earth” concept and to some extent, it is also the physical evidence of the concept of the “Central Kingdom”.

This view was shared by many ancient people. For example, in the Tang dynasty, Fan Rong (unknown) described the observatory in his poem *Cejing taifu* and mentioned it is in the Centre of the heaven and the earth;(11) and another Tang poet described the observatory “was setting right in the middle of the sky”.(11) A Yuan scholar Yang Huang (1186-1255) also mentioned this observatory in his poem during his visit in Yangcheng: “A piece of Kaiyuan stone, knows about the Centre of the Heaven and the Earth. In the dream of tonight, I might meet Zhou Gong”. (5, p. 50) To the Ming dynasty, Lun Wenxu (1467-1513) still emphasized Yangchang and the concept of the Heaven and the Earth in his poem *Cejingtai*. (11, p. 4008) It was only after the concept of a spherical Earth was introduced into China that the concept of “Centre of the Earth” was abandoned. The historical-cultural value of the Celestial Observatory was then gradually forgotten. This is the reason why this paper aims to remind people this point.

## **2. DFO is the historical evidence of major events in the Chinese history of Astronomy**

According to the imagination of ancient people, the “Centre of the Earth” is the ideal location for the origins of coordinates in astronomical observations. The ancient Chinese believed that the Sun, the Moon and the various stars and constellations were of the same distance from the “Centre of Earth”, no matter of the season or the time of the day.(12) Hence, the astronomical data collected at the “Centre of the Earth” is of unparalleled authority compared to data collected at other observation points. The development of Astronomy is inseparable from the collection of astronomical data and therefore, under the influence of the concept of “Centre of the Earth”, many crucial developments in Chinese Astronomy took place in Yangcheng and the DFO became the physical evidence of all these historical events.

Other than the historical incident of Zhou Gong's establishment of “Centre of the Earth” by measuring the length of shadow, the DFO also witnessed the following:

The creation of the *Taichuli* (Taichu Calendar)

The Western Han Dynasty began the creation of the *Tai Chu* Calendar in 104 BCE. In the process, a heated argument took place between two schools, namely the *Gaitian school* (theory of canopy heavens), represented by Sima Qian (145-87 BCE) and the *Huntian school* (theory of sphere heavens) represented by Luoxia Hong. Eventually, Luoxia Hong “demonstrated 'zhuan Huntian' at the Centre of the Earth for the Han Xiaowu emperor and drew the *Taichu Calendar*”. (13) “*Zhuan Huntian*” can be read as measure heaven by celestial globe. Measurement is crucial in this argument. The method of “fix the directions of east and west, set up sundial and louke (a metrology equipment)” (14) was proposed by Sima Qian at the beginning of the debate. The measurement method of the Gaitian theory is to “set up sundial in the Centre of north and south, tie the top...” (15), and it only made sense if they were done in the “Centre of the Earth” (16). The ancient Chinese were well aware of this requirement, for example, Tang Dynasty astronomer Li Chunfeng made a special footnote that the Western Han Dynasty scholar Liu Xiang (77-6 BCE)

“failed to specify the measurement location when he mentioned ‘The shadow at summer solstice is one Chi five Cun eight Fen’ in *Story of Hong Fan*. The capital of Han was at Chang’an and if the measurement was made there, it is not accurate.”<sup>(7)</sup> Luoxia Hong took the trouble and travelled a great distance to the “Centre of the Earth” to make measurements at Yangcheng is a demonstration of the authority of his data, as well as making it a point that the *Gaitian* Theory measurements were flawed theoretically. This is probably the reason why the *Taichu* Calendar proposed by the Huntian scholars eventually won the argument. In this instance, the concept of the “Centre of the Earth” played a significant role in the establishment of the *Taichu* Calendar, as well as in the centuries old debate between the *Gaitian* and Huntian scholars. The DFO, as a physical representation of the “Centre of the Earth” concept was closely related to this historical incident.

#### The measurement of the Meridian in Tang Dynasty

Monk Yixing was commissioned by the emperor to craft the *Dayanli* (*Dayan* Calendar) in 721 CE. A measurement of the Meridian was required for this task. According to the astronomy section of the *New History of the Tang Dynasty*, a series of eight Chi sundials were commissioned to compare the differences in measurements. The measurements took place in between 721 and 725 CE, with the sundials placed along a meridian of more than 3500 km stretching from Linyi (current Huê in Vietnam) and Weizhou (蔚州 Linqiu area, Shanxi province). A total of nine measurement stations were established and one of them is Yangcheng. Measurements of the length of shadows at summer and winter solstice were conducted, and compared with the data collected at Yangcheng, where the Zhou Gong Sundial Platform was constructed by the imperial astronomer in charge of the measurement, Nangong Yue in commemoration of the orthodox “Centre of the Earth”. This is the first ever measurement of 1 degree of the meridian in the world and the data collected was crucial to the establishment of the *Dayan* Calendar. Dr Joseph Needham commented “Of all organized field measurements carried out throughout the world in the Mid-Ancient eras, this is the one most worth paying attention to.”<sup>(17)</sup> In this measurement exercise, Yangcheng was an important point of measurement and the Zhou Gong Sundial Platform is the physical evidence of the ancient concept of the “Centre of the Earth”, as well as the monument of Monk Yixing and Nangong Yue’s meridian measurement in the Tang Dynasty.

Many other systematic Celestial observations and measurements were carried out by the ancient Chinese after the Tang Dynasty. At least five systematic observations were conducted within the Northern Song Dynasty, which lasted 167 years. All of these measurements took reference from the Zhou Gong Sundial Platform. In the calendar reforms carried out in the earlier years of the Yuan Dynasty, in order to provide accurate astronomical data for the establishment of a new calendar, Guo Shoujing led a large scale expedition for the measurement of the celestials called the “*sihai ceyan*” 四海测验, with an observation outpost every 10° from 15° N to 65° N, establishing 27 observation outposts. The DFO was constructed for this measurement exercise, and is the central observation outpost for this exercise. According to the archives, only Dadu (current Beijing) and Yangcheng (where the DFO is located) employed the *gaobiao* (gnomon) for measurement and Yangcheng was the only measurement outpost where a platform was constructed for this exercise. It happens to be the only remaining structure now. When Guo Shoujing organized this measurement exercise, Yangcheng was not the political centre, nor the economic centre or the cultural centre of China. GUO decided to build a measurement platform in Yangcheng because it is where the orthodox “Centre of the Earth” is believed to be located and the data collected here is more authoritative. The DFO constructed by Guo remains today and is the physical evidence of this massive Celestial measurement that took place in the Yuan Dynasty.

### 3. DFO highlights the technological advancement in astronomy during the Yuan Dynasty

Guo Shoujing devised a unique astronomical instrument, and conducted large-scale geodetic surveys and celestial observations (the *sihai ceyan*) during early Yuan Dynasty period.

Firstly, the height of the Dengfeng observatory gnomon is 40 *chi* high, which is 5 times the height of a traditional 8 *chi* high *gui biao* (gnomon) sundial. Guo Shoujing redesigned gnomon to a large instrument for solar meridian observations. Guo Shoujing’s rationale for constructing such a large



gnomon was simply to increase the accuracy of measurements and improvement of the ability to tell time almost precisely, according to his own argument:

*Use 36 chi high above the ground copper sundial, a beam mounted horizontally by two dragon shaped cabinets on the top, the distance between gui and biao surface is 40 chi high, which is 5 times of the traditional 8 chi high sundial. Readings are printed on the sundial and magnified by 5 times, offering more convenience to read the measurements. (18)*

The reason for such long gnomon is that the noon shadows would be long, and the small change in the length of the noon shadows of the gnomon around the times of the solstices could be observed. The improvements made by Guo Shoujing will invariably reduce error measurements. This was the first improvement Guo Shoujing brought into sundial shadow measure method.

Secondly, Guo Shoujing replaced the traditional single sundial top with a copper beam supported by two dragon-shaped struts. A waterway was designed and engraved in the middle of the copper beam to ensure the horizontal status of the beam during measurement processes. This has enabled direct shadow measurements from the centre of the sun. It is another great breakthrough compared to conventional sundials, which can only measure the sun's edge of a shadow.

Thirdly, the invention of a device called *jingfu* (the shadow definer). The shadow definer made use of the principle of the pinhole camera, which was able to produce a distinct shadow of the crossbar within a bright spot of light. This distinct shadow was then able to point out the actual reading for the length of the 40 feet gnomon's noon shadow on a measuring scale. The basic setting of the shadow definer consists of square based with rotating machinery shaft at one end. A copper leaf 2 inches wide and 4 inches long is embedded in the shaft that perforated in the middle. The copper leaf is inclined from north to south with adjustable angle depending on current position of the sun. The angle of the copper leaf will be adjusted to be perpendicular to the sun's rays when measuring the noon shadow. At this time, the inverted image of the sun will appear as projected image in the size of a rice grain at the north of the shadow definer. Then the beam shadow of the gnomon can be searched while moving the shadow definer along the surface of the gnomon. In a result, the shadow of the beam of the gnomon will appear as a fine black line below the shadow definer with high clarity. The fine black line is the invert image of the beam of the gnomon. Furthermore, if the shadow definer is moved towards the centre of the sun, i.e. diving the sun in half, the specific gnomon reading of that day could be measured by the position of the crossing of the invert image of the beam (the fine black line) and the surface of the surface of the gnomon.

For the time, it was a revolutionary step when Guo Shoujing made these improvements and obtained a large number of extremely accurate astronomical data through diligent observation. Basing on the record in the *Yuanshi* (*History of the Yuan Dynasty*), China's contemporary experts in history of astronomy has modeled on beam and measured in DFO. Practices showed that this high sundial measurement method innovated by Guo Shoujing is not only easy to measure, but also has an accuracy of  $\pm 2\text{mm}$ , equivalent to the sun zenith distance error of  $1/3$  degree. It was even more accurate than the most sophisticated western astronomical observation 300 years later. (19) Based on these observation results, in 1218 CE Wang Xun, Guo Shoujing, Xu Heng, etc finally developed the world's most advanced *Shoushili* (Season-Granting Calendar). The calendar year used is 365.2425 days, equivalent to 365 days, 5 hours, 49 minutes and 12 seconds, which is exactly the same as Gregorian calendar used by a lot of countries nowadays. While Pope Gregory's calendar reform was 300 years later than *Shoushili*. Compared with 365 days 5 hours 48 minutes and 46 seconds calendar year period as projected by modern science, *Shoushili* has only 26 seconds of difference.

Basically, the *Datongli* issued in the Ming dynasty contained the same content as the *Shoushili*. If these two calendars are taken as one kind, then the *Shoushili* has the longest prevalent period in China up till now. It lasted over 364 years. Later on, the *Shoushili* has spread to Korea, Japan and other countries, greatly facilitated the cultural communication between ancient China and foreign countries. Therefore, the *Shoushili* embodied the achievements of astronomical observations in early Yuan Dynasty, it was the product of highly developed astronomical calendar technology in

Yuan Dynasty, and it was the witness to the cultural communication between East Asian countries.

Many astronomical achievements obtained in early Yuan Dynasty were closely related with the high sundial measurement method innovated by Guo Shoujing. From the observation record left by Yuan Dynasty, it was found that only in Yuan Capital and Yang Cheng has Guo Shoujing implemented high sundial measurement method. However, the measurement facilities in Yuan Capital were all gone, Yang Cheng observatory is retained with basic integrity of its facilities so far. As a result, DFO is an important evidence of the Shoushili developed by Guo Shoujing etc, it is an important evidence of highly developed astronomy in Yuan Dynasty. Li Shide in Ming Dynasty has a poem stated “climbing up the high platform in spring time, the beautiful mountain scenes unfold on four side; flawless measurement in the centre of heaven, for thousands of years, the genius of the Yuan dynasty cannot be surpassed” (5, p. 71), which vividly illustrated the symbolic significance of DFO representing contribution of Guo Shoujing to astronomy.

Besides the function to measure the sun shadow, DFO can also be used to measure astrology. During the “*sihai ceyan*” in early Yuan Dynasty, the lodestar observation was recorded into the Astronomy Annals of the *Yuanshi*: “Fuyang City, Henan Province: Lodestar comes out of the skyline by 34 degree *tairuo* (eight twelfths of the ancient 1 degree)”. The *Dengfeng County Annals* developed in the eighth year of Jiajing, Ming Dynasty has collected a poem of Zhou Gong sundial platform written by a poet in Ming Dynasty, which mentioned “the gnomon at the sundial platform and the *ditonglong* at the observatory”. The so called “*ditonglong*” is the hourglass made in copper (5, p. 58) Another poem wrote “*jiheng* measurements show the universal phenomenon” (5, p. 65) The so called “*jiheng*” is the armillary sphere. Given the above, the observatory should be an astronomical observatory with the functionality of shadow measurement, star observation and timing. It is functional with a long history and has made indelible contributions to the well-development of ancient Chinese astronomy.

#### **4. DFO is the historical evidence of astronomical exchanges of astronomy between China and the outside world**

In the 13<sup>th</sup> century, the DFO was certainly an extremely large scale astronomical instrument. The reason for building such an enormous instrument is closely related to the social backgrounds in that period. According to the analysis done by Joseph H. Needham, the super-size sundial project was strongly influenced by the supersize trends of Arabic astronomical instruments. The project possibly involved traditional Arabic astronomers and was inspired by the prototype of the Persian Maraghah Observatory. (17, p. 284) The supersized sundial was built at the beginning of Yuan dynasty. However, long before this, Arabic astronomers already knew that the accuracy of the instrument is proportional to the size of the instruments. As early as the 11th century, Arabic astronomer Ibn Qaraqah had already attempted to propose to his sponsors for extra investment budget for supersized astronomical installation. After the Ancient Chinese Sundial project, the project of Ulugh Beg observatory in Samarkand was started in 1424, which later became the Leviathan among the Ancient observatories. (20) The development of the DFO can therefore be seen as part of the trend of supersized observatories constructions in the ancient world.

On the other hand, the DFO also gave a distinct impression to the missionaries of the *Societas Iesu* (the Society of Jesus i.e. the Jesuits) in the late Ming dynasty till early Qing dynasty. This encouraged the missionaries to pay special attentions to the DFO while they introduced traditional Chinese astrology to the western world. Missionary Martin Martini had commented about this in his *Novus Atlas Sinensis* published in 1655, “Dengfeng should not be briefly investigated since Chinese traditionally assumed it is the central of the Earth. Furthermore, the super sized sundial of the observatory is still intact in place. The vertical component of the sundial is divided into several parts which each related to the long division lines on the horizontal components. According to Chinese myths, Zhou Gong, an astrologer and calendarist, and a high-ranking mandarin imperial official at that time, had used this instrument for astronomical observation, such as investigation of the observable height of the North Pole. It is widely believe that he was born in 1120 BCE, and always came to this place to observe the astronomical cycle and monitor the cycle length of the stars. Therefore, the *guanxingtai* itself was actually an astronomical observatory.” (17) Although

this comment from the missionary Martin Martini is not fully accurate, he was confused between the construction facts of the observatory by Guo Shoujing in the Yuan dynasty with the myths of astronomical investigation by Zhou Gong in early Zhou dynasty. However, his description of the observatory is accurate. In fact, this particular description was a condensation of the great enthusiasm showed by the western astronomers to the observatory in the 17th century. Hence DFO is not just an ancient observatory site but also the evidence of the early cooperation of Chinese and Arabic scholars in astronomical developments. For that reason, the historical value of the DFO is exceptional and distinctive which should be preserved and could not be replaced by others.

#### Footnotes:

- (1) Guan Jianzeng 关增建. Zhongguo tianwenxue shishang de dizhong gainian 中国天文学史上的地中概念 (The Concept of “Centre of earth” in Chinese Astronomy History). In Ziran kexueshi yanjiu 自然科学史研究 (The study of the History of Natural Science), 2000, 3, pp. 251-63.
- (2) Meng Zi 孟子. Meng Zi, wanzhangpian shang 孟子·万章篇上 (The Book of Master Meng, Wanzhang section 1).
- (3) See Chen Li 陈立, Baihutong shuzheng 白虎通疏证 (Commentary to the Baihutong) vol. 1. Beijing: Zhonghua shuju, 1994, p. 157.
- (4) Chen Yaowen 陈耀文. Tianzhongji 天中记, vol. 1, in Siku quanshu, Zibu, Leishulei 文渊阁·四库全书·子部·类书类 (Complete Library of the Four Treasuries, Masters and philosophers, Encyclopedias, Wenyuange Edition).
- (5) Dengfeng xianzhi bangongshi 登封县志办公室 reprinted. Dengfeng xianzhi, Ming jiajing banianben 登封县志, 明嘉靖八年本 (Annals of county Dengfeng, the eighth year of Ming Jiajing edition), 1984, p. 112.
- (6) Zhongguo lishi bowuguan kaogu diaochazu 中国历史博物馆考古调查组 (Archaeological investigation team of the Chinese Historical Museum), Henansheng bowuguan dengfeng gongzuozhan 河南省博物馆登封工作站 (Dengfeng workstation of the Henan Provincial Museum), Henansheng dengfengxian wenwubaoguansuo 河南省登封县文物保管所 (Cultural Heritage Protection and Management Bureau of Dengfeng county, Henan Province). Henan dengfeng yangcheng yizhi de diaocha yu zhutie yizhi de shijue 河南登封阳城遗址的调查与铸铁遗址的试掘 (Investigation of Yangcheng site and excavation testing of iron-casting site in Henan Dengfeng). In Wenwu 文物 (Cultural Relics), 1997, 12, pp. 52–61.
- (7) See Li Chunfeng 李淳风 commentary to Zhoubei suanjing 周髀算经 (The Arithmetical Classic of the Gnomon and the Circular Paths) vol. 1.
- (8) Li Daoyuan 酈道元. Shuijingzhu, XXII, yingshui 水经注·卷二十二·颍水 (Commentary to the River Classic, vol. XXII, the Ying water). In Complete Library of the Four Treasuries, Wenyuange Edition 文渊阁·四库全书.
- (9) Du You 杜佑. Tongdian, XXVI, zhiguan VIII 通典·卷第二十六·职官八 (Comprehensive Institutions, vol. XXVI, state offices VIII).
- (10) See Ouyang Xiu 欧阳修, Xintangshu dili II 新唐书·地理二 (New History of the Tang Dynasty, Geography II): “阳城...有测景台, 开元十一年, 诏太史监南宮说刻石表焉 (There is a sundial platform in Yangcheng. In the eleventh year of the Kaiyuan reign, Nangong Yue, the taishijian official in charge of calendars, was commanded to carve a stone monument).”
- (11) Gujin tushu jicheng, lixiang huibian, lifadian 古今图书集成·历象汇编·历法典 (Complete Collection of Illustrations and Writings from the Earliest to Current Times, Compilation of Universal Phenomena, Works of Calendar), vol. 108. Beijing: Zhonghua shuju and Chengdu: Bashu shushe, reprinted, 1986, p. 4007.
- (12) Li Chunfeng 李淳风. Suishu, tianwenzhi shang, tianti 隋书·天文志上·天体 (History of the Sui Dynasty, Astronomy I, Celestial bodies).
- (13) Li Chunfeng 李淳风. Suishu, tianwenzhi shang, tianti 隋书·天文志上·浑天仪 (History of the Sui Dynasty, Astronomy I, celestial globe).
- (14) Ban Gu 班固. Hanshu, 1 黠 izhi diyi shang 汉书·律历志第一上 (Book of the Han

- Dynasty, Chapter of Calendars, The First, I).
- (15) Zhoubei suanjing 周髀算经 (The Arithmetical Classic of the Gnomon and the Circular Paths), vol. 1.
- (16) Guan Zengjian 关增建. Chuantong 365 1/4 fendu bushi jiaodu 传统 365 1/4 分度不是角度 (The Traditional Graduation into 365 1/4 Degrees Was Not an Angular Division). In Ziran bianzhengfa tongxun 自然辩证法通讯 (Journal of Dialectics of Nature), 1989, 5, pp. 77-79.
- (17) See Needham, Joseph 李约瑟, Zhongguo kexue jishushi fanyi xiaozu 中国科学技术史翻译小组 trans., Zhongguo kexue jishushi, IV, tianxue, 1 中国科学技术史, 第四卷, 天学, 第一分册 (Science and Civilization in China, vol. IV, The Sciences of the Heavens, 1). Beijing: Kexue chubanshe, 1975, p. 277.
- (18) Song Lian 宋濂. Yuanshi, lishi, shoushili yi shang, yanqi 元史·历志一·授时历议上·验气 (History of the Yuan Dynasty, Treatise of Calendar I, Discussion of the Season Granting, Air Measurement).
- (19) Zhang Jiatai 张家泰. Dengfeng guanxingtai he yuanchu tianwen guance de chengjiu 登封观星台和元初天文观测的成就 (Dengfeng Observatory and the Achievements of astronomical observation in the early Yuan dynasty). In Zhongguo tianwen xueshi wenji 中国天文学史文集 (Selected articles in History of Chinese Astronomy). Beijing: Kexue chubanshe, 1978, pp. 229-242.
- (20) See Thurston, Hugh, Early Astronomy. New York: Springer-Verlag, 1994, p. 32.

(Editor: Wang Daming)



## Annex 6

### Global Comparison of Astronomical Heritage Sites

**Key conclusion:**

In terms of the attribute, function and impact of the spirit of place, the time of construction, as well as the related astronomical achievements and associated cultural traditions, Dengfeng Observatory and Zhougong Sundial Platform are unique among the structures of the same kind.

They differ largely from the Korean Chom Seong Dae Observatory in size, structure, range of use and material.

Observatory location and name	Year of Construction	Dimensions and form	Material and color	Functions	Significance	Current maintenance and condition	Managing institution	Protection ranking
China, Dengfeng observatory and Zhougong Sundial Platform	Built respectively in 1276 CE and 823 CE, according to historic evidence, the latter's location is exactly as the original location of 1000 BCE	Dengfeng Observatory: height 12.62 m; base 16.55 m by 16.55 m Zhougong Sundial Platform: height 3.91m	Dengfeng Observatory: brick and stone, grey in color Zhougong Sundial Platform: stone monument	1. To mark the Centre of Heaven and Earth 2. To measure accurate year length, determine solar term, calibrate solar calendar	1. Symbolizing 2000 years of belief in the central Spot of Heaven and Earth 2. Reflecting the trend of astronomy being used for philosophical, theological, and political purposes 3. Representing impact of astronomical knowledge on a nation's cultural behavior 4. Important milestone in the history of ancient astronomy	Restored and Maintained in Ming dynasty, Qing dynasty, later in 1975, 1983 and 2004. In a good state of conservation	Dengfeng Municipal Administration of Cultural Heritage	State-level Listed Cultural Heritage

Observatory location and name	Year of Construction	Dimensions and form	Material and color	Functions	Significance	Current maintenance and condition	Managing institution	Protection ranking
China, Beijing Ancient Observatory	1442 CE	Height 14m Brick Base 20.4m by 23.9m	Brick and stone, Grey in color	Hosting astronomical instruments for various purposes including Calibrating calendar, Marking constellations	1.having the longest continuous history of functioning (500 years) 2. mature and complete in architecture and instrument equipment	Large-scale renovation in 1981 CE, 2004 CE. In a good state of conservation	Beijing Planetarium	State-level Listed Cultural Heritage
Korea Gyeongju Chom Seongdae Observatory	7 <sup>th</sup> century CE	Height: 9.4m, 365 granite blocks, in 27 layers	Granite	Determine solar term, mark direction	Earliest known observatory in Asia, important in the history of astronomy	In good state of conservation	N/A	Ranked 31 <sup>st</sup> in the national treasure list of Korea

Observatory location and name	Year of Construction	Dimensions and form	Material and color	Functions	Significance	Current maintenance and condition	Managing institution	Protection ranking
Cambodia Angkor Wat	12 <sup>th</sup> century CE	Courtyard 1025 m by 802 m,dense carvings on the facade wall	Sandstone	To observe the sunrise at special days on Lunar Calendar	Special astronomical function added in a Buddhist temple, highly symbolic and demonstrating the astronomical knowledge and measuring capability of the time	Under protection		World Cultural Heritage
India, Delhi, Jantar Mantar	1724 CE	14 large-size astronomical equipments of stone or metal structure	Stone, metal	Measuring time, forecasting eclipse, tracking astronomical objects, and determining planetary inclination	1. Allowing astronomical observations 2. Recording the astronomical knowledge of the time	Rebuilt in 1901, well protected now		National monument

Observatory location and name	Year of Construction	Dimensions and form	Material and color	Functions	Significance	Current maintenance and condition	Managing institution	Protection ranking
Uzbekistan, Ulugh Beg Observatory	1428 CE-1429 CE	Three-story round architecture, with 40 m radius marble sextant and horizontal limb	Brick and stone, color glaze	<ol style="list-style-type: none"> <li>1. Accommodating large sextant and horizontal limb</li> <li>2. Determining the length of a year</li> <li>3. Compiled and updated Ilkhanic table, tabulated positions of 1018 stars</li> </ol>	<ol style="list-style-type: none"> <li>1. Milestone in the history of astronomy</li> <li>2. Milestone in history of Islamic culture</li> </ol>	Well protected		World Cultural Heritage
Peru Machu Picchu Intihuatana	1460 CE	A stone tower formed by curving rock walls and with a carefully shaped replica stone of Huayna Picchu in its center.	Stone	<ol style="list-style-type: none"> <li>1. Sunlight reaches the centre stone through a window at summer solstice</li> <li>2. Observing Celaeno from the window</li> </ol>	<ol style="list-style-type: none"> <li>1. Recorded the astronomical knowledge of the time</li> <li>2. Witnessed the influence of astronomy on ancient Incan culture, production and life</li> </ol>	Well protected		World Cultural Heritage
Peru, Chankillo Ancient Observatory Site	300 BCE	13 well preserved rectangular stone towers, linearly aligned	Stone	Observing the position of the sun relating to different tower at the time of sunrise and sunset	Oldest known Solar Observatory, reflecting the astronomical level of the time	Well preserved		



Observatory location and name	Year of Construction	Dimensions and form	Material and color	Functions	Significance	Current maintenance and condition	Managing institution	Protection ranking
Mexico Teotihuacan	1 <sup>st</sup> to 7 <sup>th</sup> century	Intentionally planned urban grid, forming a giant geometrical pattern	Sandstone	Urban grid and the architecture like the sun pyramid marks the solar orbit	1. Records astronomical knowledge of the time 2. In the records of the later inhabitants the Aztecs, there are saying about how “the sun rises from Teotihuacan and slowly up to the Centre of the universe”	Well preserved		World Cultural Heritage

Observatory location and name	Year of Construction	Dimensions and form	Material and color	Functions	Significance	Current maintenance and condition	Managing institution	Protection ranking
Mexico Chichen Itza, El Caracol	After 5 <sup>th</sup> century	Cylinder-shaped structure of 12.5 m in height, Carefully designed staircase and observing holes; huge stone cups for observing stars through water reflection	Stone	Observing stars and determining calendar system	1. Records astronomical knowledge of the time 2. Demonstrating features of the culture of Maya and Aztecs	Well preserved		World Cultural Heritage
Mexico, Chichen Itza, El castillo	After 5 <sup>th</sup> century	30m in height, 9 stories, a temple on the top floor; the number of steps is 365 in total	Stone	Determining equinoxes and solstices	1. Records astronomical knowledge of the time 2. Reflecting the cultural features of Maya and Toltec	Well preserved		World Cultural Heritage

Observatory location and name	Year of Construction	Dimensions and form	Material and color	Functions	Significance	Current maintenance and condition	Managing institution	Protection ranking
Mexico, Yucatan, Uxmal	7 <sup>th</sup> century to 10 <sup>th</sup> century	Along the central axis, from south to north, situated successively the Southern Temple Hall, the Hall of Pegeons, the Square, the big pyramid, the Hall of Turtles and the Magician's Pyramids	Stone	1. Locations of the structures mark the positions of planets 2. Western stairs of the Magician's Pyramid faces directly to sunset at summer solstice	1. Records astronomical knowledge of the time 2. Demonstrating features and Maya culture	In good condition		World Cultural Heritage
USA, New Mexico, Chaco canyon, Casa Rinconada	10 <sup>th</sup> century to 12 <sup>th</sup> century	Chaco settlement Centre connects 75 surrounding villages	Stone	Precise location of the northern and southern gates of the temple implies sophisticated astronomical knowledge	Records astronomical knowledge of the time	Well preserved		World Cultural Heritage
USA, Wyoming, Big Horn medicine wheel	13 <sup>th</sup> century to 18 <sup>th</sup> century	Constructed by laying stones on the ground in a circular pattern with 25m diameter.	Stone	Centre spoke points to the direction of sun rise at summer solstice. Other spokes are in even and symmetric distribution	Represents astronomy observation of the time.	Well preserved		

Observatory location and name	Year of Construction	Dimensions and form	Material and color	Functions	Significance	Current maintenance and condition	Managing institution	Protection ranking
Chile, Easter island, Moais	4 <sup>th</sup> century to 15 century	880 statues of various sizes	Stone	7 Statues at the coast point at the direction of sunset at equinoxes	1.Records the relationship between astronomy and agriculture 2. Displaying the concept of the Navel of the world	In good condition		
Egypt Nabta Playa	4500 to 4000 BCE	0.8 mile wide, 1.8 mile long; including 10 stone slabs of 9 feet high, 30 rock-lined ovals, 9 burial sites for cows, and a stone "calendar circle" formed of rocks	Stone	Lies on the Tropic of Cancer, the sun is at the zenith near summer solstice; 5 major pairs of standing stones, one defining east-west direction	Records astronomy observation of the time	In good condition		



Observatory location and name	Year of Construction	Dimensions and form	Material and color	Functions	Significance	Current maintenance and condition	Managing institution	Protection ranking
Egypt Karnak temple complex	2055 BCE to 395 CE	Huge stone temple supported by densely built massive stone columns	Stone	Earliest axis included the famous Great Hypostyle Hall built by Ramses II on an east to west alignment. Summer solstice sunset aligns with the main axis of Amun-Re precinct. Directions of buildings calibrated by positions of stars	1. Records astronomical knowledge of the time 2. Records continuous Astronomy observation for 2000 years and its impact on agriculture	Well preserved		World Cultural Heritage
Egypt, Abu Simbel	1270– 1213 BCE	Twin temples were originally carved out of the rock mountainside	Stone	Only on Feb 21st and Oct 22nd (the two memorial days related to Rameses) will the sunlight shine into the temple halls.	Records astronomical knowledge of the time	Well protected, Relocated 300m above the original site		World Cultural Heritage
UK, Wiltshire, Stonehenge	3100 BCE	Massive stone slabs and standing rocks lined in a henge	Stone	Opening of the henge points at the direction of sunrise at summer solstice	Records astronomy observation of the time	In good condition		World Cultural Heritage
Ireland, Meath, Newgrange	3200 BCE	Newgrange mound is 76 m across and 12 m high, and covers one acre 97 pieces of stones with megalithic art consists the ring of the mound.	Stone	Sunlight reaches the inner chamber at winter solstice	Records astronomy observations of the time	In good condition		
Sweden, Gotland, Stone grooves	1000 BCE	Over 3600 known grooves; length 0.5 to 1m, width 5 to 10 cm, depth 1 to 10 cm	Stone	At least 1256 points at celestial bodies, most of the orient is east - west	Records astronomy observation of the time	In good condition		

**Note:** The source of information for the above table is from literatures on the mentioned astronomical heritage sites.

## **Annex 7**

### **Qimu Que Gate**

**Abstract:** Qimu Que Gate, an architectural masterpiece embodying a unique artistic expression, superb craftsmanship and worship traditions and included in the nomination dossier, is located at the Centre of Heaven and Earth and has no direct relationship with Mount Songshan as the Central Sacred Mountain.

Qimu Que Gate is a structure standing at the entrance of the Divine Passage leading to Qimu Temple. The temple was first built during the reign of Emperor Wudi of the Western Han Dynasty. It was renamed as Kaimu Temple for a certain period of time, for Emperor Jingdi's given name was Qi and any use of this character was forbidden. Inscriptions on the tower indicate that Qimu Que Gate was built in 123 CE during the reign of Emperor Andi of the Eastern Han Dynasty.

The inscriptions read, “*In 123 CE, Governor of Yingchuan Prefecture, Zhu Chong, built Qimu Que Gate to offer sacrifices to the mother of Qi, wife of Yu.*” Yu was the founder of the Xia Dynasty, the first dynasty in the history of China. Yu set the dynasty's capital in Yangcheng. The above literature and stele inscriptions as well as artifacts unearthed from archaeological excavations, all indicate that Yangcheng, the capital of the Xia Dynasty during the reign of Yu, was located in the core area of the Centre of Heaven and Earth.

Qimu Que Gate was built in commemoration of the mother of Qi in Yangcheng, because it was the Centre of Heaven and Earth. It has nothing to do with mountain worship.

#### **References on the Centre of Heaven and Earth**

1. The *Chronicle on Bamboo Slips*, written in the Warring States period

Quotation: “*Yu lived in Yangcheng.*”

Historical literature records that Yu was the common leader of all Chinese tribes in pre-history China. Thanks to Yu's successful control of floods, Emperor Shun abdicated and transferred the post of emperor to Yu. Yu thus founded the Xia Dynasty, the first dynasty in Chinese history.

2. *Records of the Grand Historian*, written by Sima Qian, Han Dynasty (145-90 BCE)

Quotation: “*People of all the three previous dynasties lived in an area between He and Luo. Mount Songshan is thus recognized as the Central Mountain.*”

The capitals of all the three dynasties, including the Xia (2070-1600 BCE), the Shang (1600 -1046 BCE) and the Zhou (1046 - 256 BCE), were set in an area between the Yellow River and the Luohe River, where Mount Taishi stands as the Centre of the Heaven and Earth. Thus, Mount Songshan is admired as the Middle Mountain.

3. The *Annotations on the Rites of Zhou*, written by Zheng Xuan, Eastern Han Dynasty (127 - 200 CE)

Quotation: “*The length of the earthen pile is 1 chi and 5 cun. On the Summer Solstice, a pole with the length of 8 chi is erected on top of the pile. When its shadow's length equals to that of the pile, that place is the Centre of the earth. Measurement results indicate that Yangcheng is the Centre of the earth.*”

Yangcheng is present-day Gaocheng, Dengfeng. In 696 CE, it was proclaimed as a county. During the Song Dynasty, it was reduced as a township within the jurisdiction of Dengfeng. Lord Zhou's Observatory is located there.

4. The stele recording the construction of the Temple of the Heavenly King in Mount Songshan, carved in 973 CE, Song Dynasty.

The inscription reads, *“When you measure the shadow of the sun with the method of the earth pile in Yancheng, you will learn that the Centre of the earth is located here.”*

5. The Toulong Slip Inscriptions on the Middle Mountain, compiled by Wu Quanjie in 1313, Yuan Dynasty.

Quotation: *“Yangcheng is in the Centre of Heaven and Earth and here the Middle Mountain functions as a venue to worship deities.”*

6. The stele in the Memorial Hall of Lord Zhou, carved in 1528, Ming Dynasty

The inscriptions carved in the stele record Lord Zhou's method to measure the shadow cast by the sun with the pile and the pole. In the inscriptions, it was mentioned that Yangcheng, Dengfeng was the Centre of Heaven and Earth.

## Annex 8

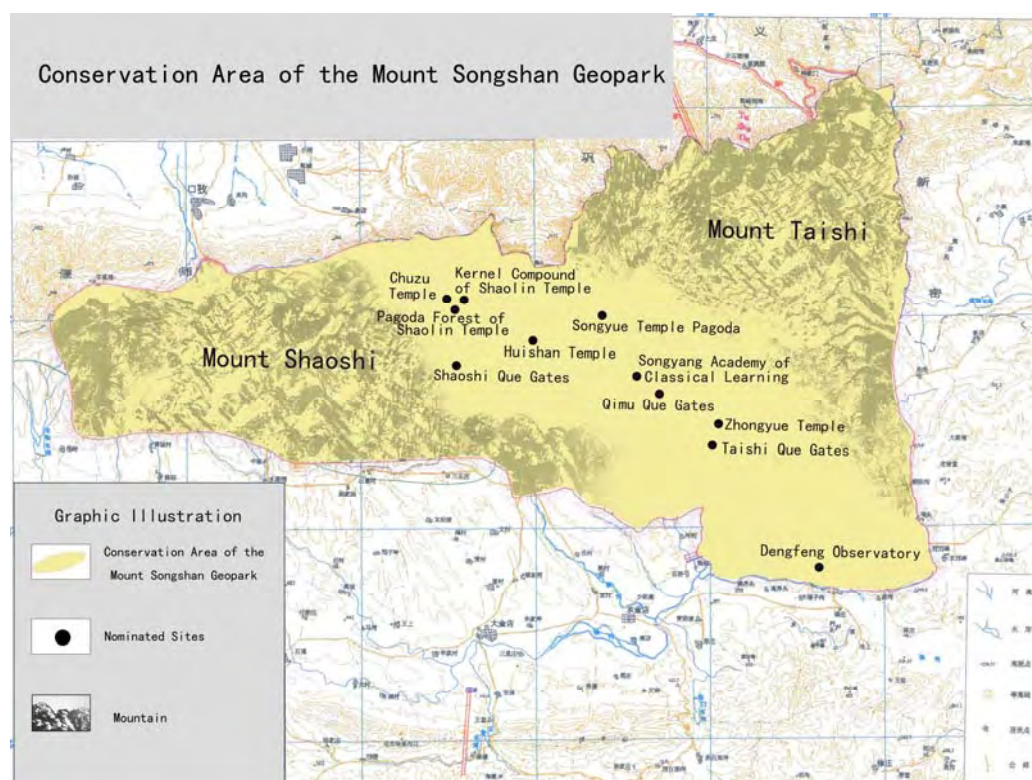
### Certificate of Mount Songshan Geopark and Its Protection Area, the Protection Area of Mount Songshan National Park

#### 1 Mount Songshan Geopark

##### 1.1 Conservation Area of Mount Songshan Geopark

Coordinate: Latitude  $34^{\circ} 23'31''$  -  $34^{\circ} 35'53''$  N  
Longitude  $112^{\circ} 56'07''$  -  $113^{\circ} 11'32''$  E  
Total Area: 465 square kilometers

##### 1.2 Master Plan of Mount Songshan Geopark





### 1.3 Certificate of Mount Songshan Geopark and the letter concerning the issuance of the Certificate

The certificate of recognition of Mount Songshan Geopark as a member of the Global Network of National Geoparks was issued together with the Global Geoparks Logo by UNESCO at 23:25, February 13, 2004.

**Margarete PATZAK**  
**Global Geoparks Secretariat**  
**Global Earth Observation Section**  
**Division of Ecological and Earth Sciences**  
**Natural Sciences Sector**  
**UNESCO**  
Tel.: +33 (0)1 45 68 41 18  
Fax: +33 (0)1 45 68 58 22  
E-mail: m.patzak@unesco.org  
1, Rue Miollis  
75732 Paris Cedex 15  
France

All Geoparks

12 August 2008

Ref. : SC/EES/GEO/GEOPARKS/

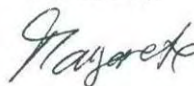
Subject : **Certificate of Membership in the Global Network of National Geoparks**

Dear Geopark, *dear friends,*

As announced during the GGN Members Meeting in Osnabrueck, June 2008, to all of you, I have now the pleasure to hand you over the official Certificate of your Membership in the Global Network of National Geoparks as well as the Global Geoparks Logo. The Certificate was created by Ivette Fabri, graphic designer in the Division of Geological and Earth Sciences.

We are looking forward to a continued fruitful cooperation.

Yours sincerely,

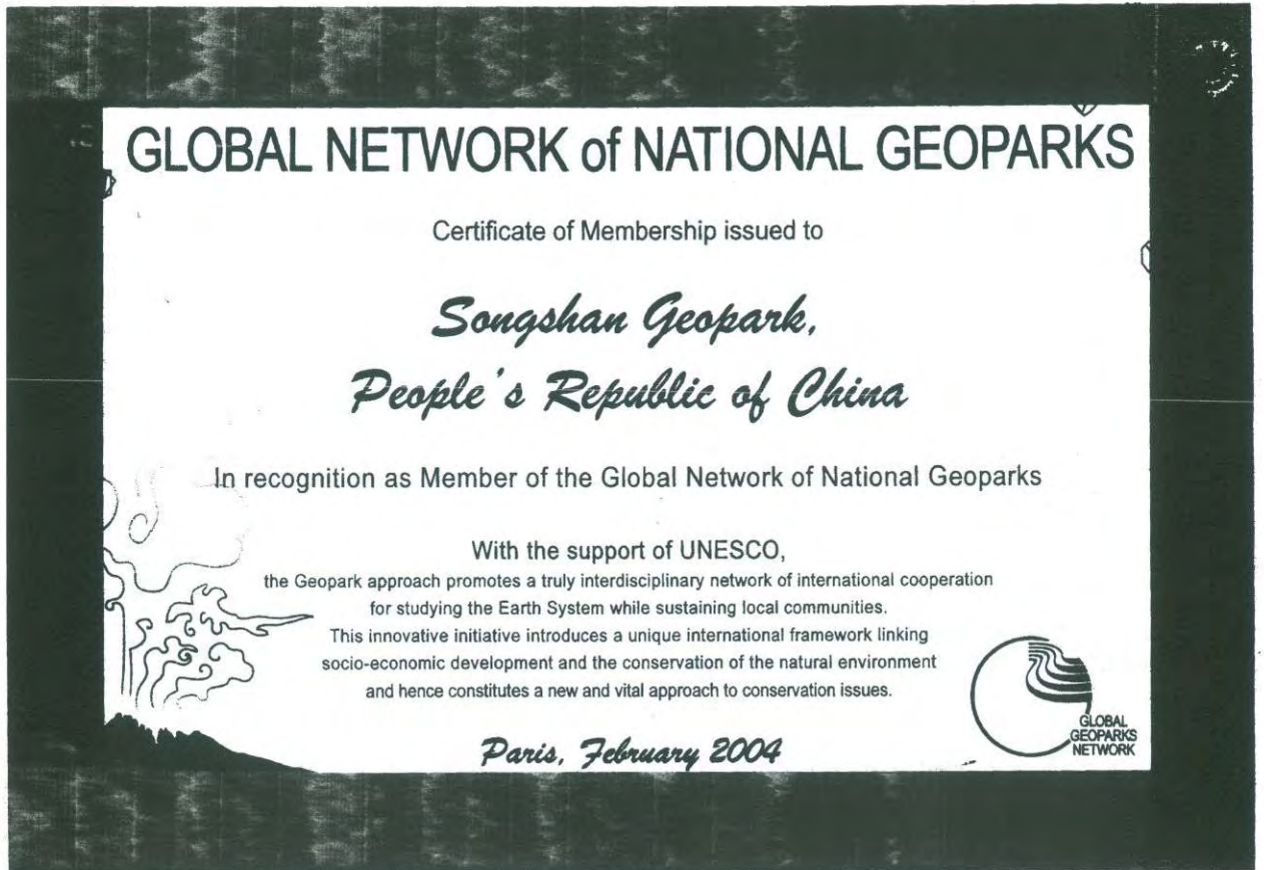


Margarete Patzak

**Attachments:** GGN certificate  
GGN logo

Original copy of the letter of UNESCO concerning the issuance of a certificate of the membership of Mount Songshan in the Global Network of National Geoparks

1.4 Certificate of the membership of Songshan Geopark in the Global Network of National Geoparks



# 国土资源部文件

国土资发〔2001〕65号

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## 关于批准云南石林岩溶峰林等 11 个 国家地质公园的通知

云南、湖南、河南、江西、四川、福建、陕西、黑龙江等省国土资源厅：

为了有效保护、合理开发、永续利用地质资源，经国家地质遗迹（地质公园）评审委员会评审通过，国家地质遗迹（地质公园）领导小组研究批准，云南石林岩溶峰林、黑龙江五大连池火山地貌等 11 个地质遗迹为首批国家地质公园。各级国土资源行政主管部门应加强地质遗迹保护和地质公园的监督管理，为促进该地区资源环境经济可持续发展做贡献。

— 1 —

附件

### 首批国家地质公园名单

- 云南石林岩溶峰林国家地质公园
- 湖南张家界砂岩峰林国家地质公园
- 河南嵩山地层构造国家地质公园
- 江西庐山第四纪冰川国家地质公园
- 云南澄江动物群古生物国家地质公园
- 黑龙江五大连池火山地貌国家地质公园
- 四川自贡恐龙古生物国家地质公园
- 福建彰州滨海火山地貌国家地质公园
- 陕西翠华山山崩地质灾害国家地质公园
- 四川龙门山构造地质国家地质公园
- 江西龙虎山丹霞地貌国家地质公园



## Translation

### A Circular Letter concerning the Approval of 11 National Geoparks including Yunnan Peak-forest Karst

by  
Ministry of Land and Resources  
Issue No. (2001) 65

Provincial Departments of Land and Resources in Yunnan, Hunan, Henan, Jianxi, Sichuan, Fujian, Shanxi, Heilongjiang, etc.,

Peak-forest Karst of Yunnan Province, Wudalianchi of Heilongjiang Province and other 9 places are recognized as the first members of National Geoparks under the approval from the National Geoparks Evaluation Committee and National Geoparks Leading Group in order to promote good protection and use of the geologic resources. The Administrative Departments at all levels related to land resources will reinforce their protection, supervision and management over geologic relics and geoparks, boosting the sustainable development of resources, environment and economics in the areas.

The list of the first members of 11 National Geoparks  
Peak-forest Karst of Yunnan Province  
Zhangjiajie Sandstone Peak Forest of Hunan Province  
Mount Songshan of Henan Province  
...

#### 1.6 Principles concerning the Protection of Mount Songshan Geopark

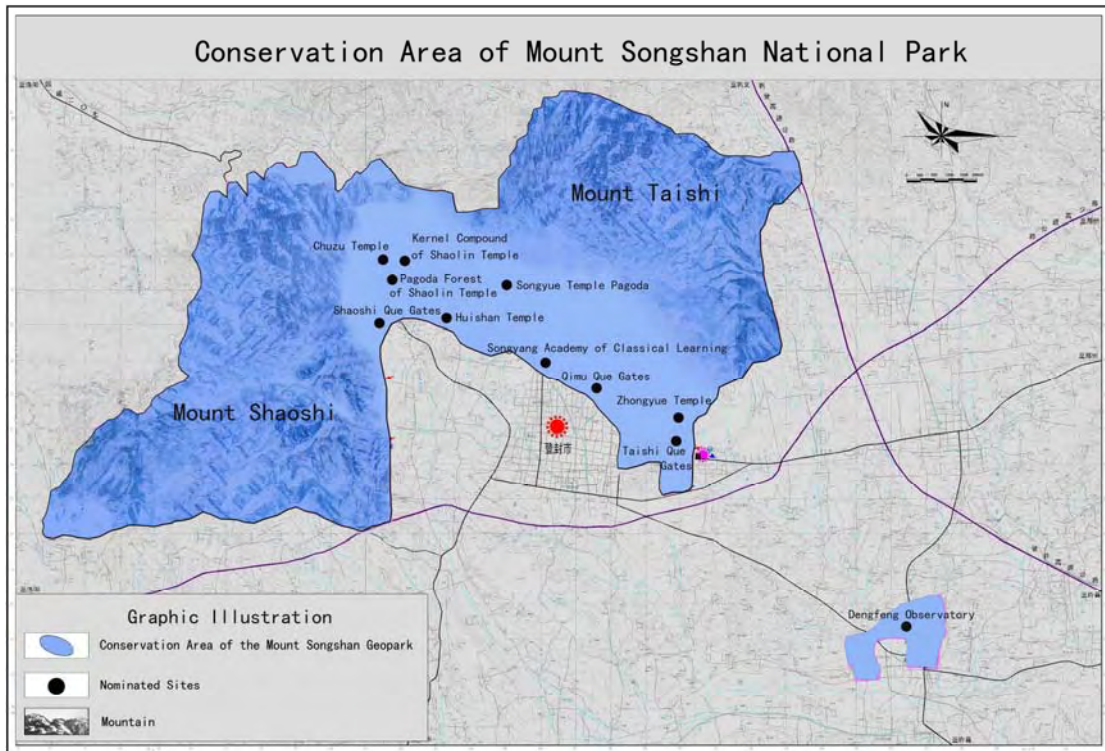
The geological heritages in Mount Songshan Region are very rare and have great scientific values. According to the *Environmental Protection Law of the People's Republic of China*, *Regulations of the People's Republic of China on Natural Reserves*, *Regulations on the Protection and Management of Geological Heritages*, and other complementary laws and regulations, we apply the First-grade Protection to Mount Songshan Geopark, define the protection area by adopting the methods of "combination of geological points and lines", as well as delimiting functional areas; meanwhile, strictly carry out each protection law and procedure on protection and management inside the protection area.

## 2 Mount Songshan National Park

### 2.1 Conservation Area of Mount Songshan National Park

coordinate: Latitude  $34^{\circ} 23' \sim 34^{\circ} 33'N$   
Longitude  $112^{\circ} 53' \sim 113^{\circ} 11'E$   
Total Area: 149.4 square kilometers

## 2.2 Master plan of Mount Songshan National Park



# 中华人民共和国住房和城乡建设部

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建城函〔2009〕127号

## 关于嵩山风景名胜区总体规划的函

河南省人民政府：

你省《关于嵩山风景名胜区总体规划（2003 - 2020年）的请示》收悉。经国务院同意，现函复如下：

一、原则同意修订后的《嵩山风景名胜区总体规划（2009年 - 2025年）》（以下简称《总体规划》）。嵩山风景名胜区面积为149.4平方公里。

二、要按照《风景名胜区条例》及《总体规划》确定的分区分级保护要求，严格保护风景名胜区内文物古迹、地质地貌、森林植被、瀑布水体等风景名胜资源，特别要加强对少林寺、卢崖瀑布等重要景观资源的保护管理，保护宗教文化特色风貌，确保风景名胜资源的真实性和完整性。风景名胜区内严禁开山采石、滥伐林木、污染水体、损毁文物古迹等行为。在风景名胜区外围保护地带要落实环境保护措施，协调好与城市发展的关系。

三、要依照《总体规划》要求，抓紧组织编制风景名胜区详细规划，按规定程序履行报批手续后，有计划、有步骤地进行景区内各项建设。景区内不得建设有损生态环境和自然景观的工程，核心景区内严禁建设任何与资源和环境保护无关的项目。对《总体规划》确定的重大建设项目，要认真做好可行性研究和论

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证，严格履行审批手续。对影响景观与环境的建筑和设施，要依照《总体规划》逐步改造、搬迁或拆除，恢复自然环境和景观风貌。

四、依托登封市市区建设风景名胜区旅游服务设施。按照远近期结合、分级布点的原则，严格控制景区内旅游服务设施的数量、用地和建筑规模，做好规划设计，做到建筑风格与景区环境相协调。妥善处理景区内居民生产生活与资源保护利用的关系。进一步完善风景名胜区内资源保护、游客安全设施以及环境卫生、污水处理、防灾减灾、道路交通、供水供电等基础设施。

五、《总体规划》是指导风景名胜区保护、利用和管理的重要依据。你省及郑州市人民政府要加强对嵩山风景名胜区工作的领导，抓紧制订风景名胜区保护和管理的实施细则。我部将会同国务院有关部门加强对《总体规划》实施工作的指导、监督和检查。



抄报：国务院办公厅

抄送：国务院有关部门，河南省住房和城乡建设厅，郑州市人民政府，登封市人民政府，嵩山风景名胜区管理委员会

校对：城市建设司 李振鹏



## Abstract

### **The Letter of Master Plan on Mount Songshan National Park** by Ministry of Housing and Urban-Rural Development of the PRC

File No. 2009 (127)

Henan Provincial People's Government,

Your “*Request on Master Plan of Mount Songshan National Park (2003-2020)*” has been received. Approved by the State Council, the reply is as follows:

1. The amended *Master Plan of Mount Songshan National Park (2009-2025)* is approved ...
2. The scenic and historic resources within the Mount Songshan National Park are strictly protected according to the *Regulations of the People's Republic of China on Natural Reserves*, and the *Master Plan*...so that the authenticity and integrity of the resources are ensured...The setting of the national park shall be protected and harmoniously incorporated in the urban development.
3. Detailed plans on Mount Songshan National Park shall be developed according to the specifications of the *Master Plan*, and submitted for approval following the official procedures. Upon approval, they should be implemented step by step in a well planned manner. Any project of adverse impact on ecology or natural landscape within the Park shall be prohibited. Any irrelevant project to the protection of resources or environment shall be banned in the core zone...Any existing structures or facilities negatively affect the landscape or environment shall be corrected, relocated or removed...
4. Tourist service facilities for the National Park should be constructed in the urban area of Dengfeng. They should be constructed step by step according to the long-term and short term plans. ... the architectural style should be in harmony with its environment... The relationship should be well dealt with between the living and production activities of the local communities and conservation and utilization of the resources. ... infrastructures should be constructed and installed.
5. The *Master Plan* is an important guide for the protection, utilization and management of the National park. People's governments at both provincial and municipal level are urged to strengthen the administration over Mount Songshan National Park and develop operational guidelines concerning the protection and management of the Park. The Ministry of Housing and Urban-Rural Development and relevant sections of State Council shall reinforce the guidance, supervision and examination of implementation of the *Master Plan*.

#### **2.4 Core Protection Principles for Mount Songshan National Park**

*Master Plan on Mount Songshan National Park* approved by the State Council provides a guideline for the construction and management in the area. The *Master Plan* specifies protection and planning principles pertaining to resources protection, ecology renewal, integration of humanity and nature, combination of culture and science, historic and cultural landscape protection, features accentuation, harmony with urban development and tourism economy.

The cultural heritages themselves and the surrounding areas within the Mount Songshan National Park boundary are under major protection. Within the protection area, any construction of projects and infrastructure facilities, any nearby activity, planting of vegetation must go through the procedures for approval. Any unnecessary or harmful construction or activity is strictly prohibited.

Outside the protection area, on consideration of the safety, environment and historical views of the cultural heritages, construction control area is set up for control of the construction. Any construction within the construction control area must meet the requirements of protection plans and go through the formalities to obtain the approval of the relevant administration units. Any activity within the construction control area must not negatively affect the protection of the cultural heritage and its environment and must go through the procedures to obtain approval.

SIGNATURE ON BEHALF OF THE STATE PARTY:

Signature:

A handwritten signature in black ink, appearing to read 'Mingkang Tong', written in a cursive style.

Mingkang Tong  
Deputy Director-General of State Administration of Cultural  
Heritage of People's Republic of China

People's Republic of China  
Beijing, January 2010



## The Culture Sector

United Nations  
Educational, Scientific and  
Cultural Organization

Organisation  
des Nations Unies  
pour l'éducation,  
la science et la culture

Organización  
de las Naciones Unidas  
para la Educación,  
la Ciencia y la Cultura

Организация  
Объединенных Наций по  
вопросам образования,  
науки и культуры

منظمة الأمم المتحدة  
للترقية والعلم والثقافة

联合国教育、  
科学及文化组织

H. E. Mrs SHI Shuyun  
Ambassador  
Permanent Delegate of China to  
UNESCO  
UNESCO House

WHC/74/MR/APA/10/365

06 OCT 2010

**Subject: Inscription of the *Historic Monuments of Dengfeng in "The Centre of Heaven and Earth"* (C 1305rev) (China) on the World Heritage List**

Dear Ambassador,

I have the pleasure to inform you that the World Heritage Committee, at its 34th session (Brasilia, Brazil, 25 July – 03 August 2010), examined the nomination of the *Historic Monuments of Dengfeng in "The Centre of Heaven and Earth"* and decided to inscribe the property on the World Heritage List. Please find below the Decision **34 COM 8B.24** adopted by the Committee.

I am confident that your government will take the necessary measures for the proper conservation of this new World Heritage property. The World Heritage Committee and its Secretariat, the World Heritage Centre, will do everything possible to collaborate with you in these efforts.

The *Operational Guidelines for the Implementation of the World Heritage Convention* (paragraph 168), request the Secretariat to send to each State Party with a newly inscribed property a map of the area(s) inscribed. Please examine the attached map and inform us of any discrepancies in the information by and not later than **15 December 2010**.

The inscription of the property on the World Heritage List is an excellent opportunity to draw the attention of visitors to, and remind local residents of, the *World Heritage Convention* and the outstanding universal value of the property. To this effect, you may wish to place a plaque displaying the World Heritage and the UNESCO emblems at the property. You will find suggestions on this subject in the *Operational Guidelines for the Implementation of the World Heritage Convention*.

In many cases States Parties decide to hold a ceremony to commemorate the inscription of a property on the World Heritage List. Upon request to the World Heritage Centre by the State Party, a World Heritage Certificate can be prepared for such an occasion.

I would be grateful if you could provide me with the name, address, telephone and fax numbers and e-mail address of the person or institution responsible for

the management of the property so that we may send them World Heritage publications.

Please find attached the brief descriptions of your site, prepared by ICOMOS and the World Heritage Centre, in both English and French. As these brief descriptions will be used in later publications, as well as on the World Heritage website, we would like to have your full concurrence with their wording. Please examine these descriptions and inform us, by and not later than **15 December 2010**, whether there are any changes that should be made. If we do not hear from you by this date, we will assume that you are in agreement with the text as prepared.

Furthermore, as you may know, the World Heritage Centre maintains a website at <http://whc.unesco.org/>, where standard information about each property on the World Heritage List can be found. Since we can only provide a limited amount of information about each property, we try to link our pages to those maintained by your World Heritage property or office, so as to provide the public with the most reliable and up-to-date information. If there is a website for the newly inscribed property, please send us its web address.

The full list of the Decisions adopted by the World Heritage Committee at its 34th session is available online at <http://whc.unesco.org/en/sessions/34COM/>.

As you know, according to paragraph 172 of the *Operational Guidelines for the Implementation of the World Heritage Convention*, the World Heritage Committee invites the States Parties to the *Convention* to inform the Committee, through the World Heritage Centre, of their intention to undertake or to authorize in the area protected under the *Convention* major restorations or new constructions which may affect the outstanding universal value of the property.

May I take this opportunity to thank you for your co-operation and for your support in the implementation of the *World Heritage Convention*.

Please accept, Madam, the assurances of my highest consideration.



Francesco Bandarin  
Director a.i.  
World Heritage Centre

cc: National Commission of China for UNESCO  
ICOMOS  
UNESCO Beijing Office



## BRIEF DESCRIPTION

Mount Songshang is considered to be the central sacred mountain of China. At the foot of this 1500 meter high mountain, close to the city of Dengfeng in Henan province and spread over a 40 square-kilometer circle, stand eight clusters of buildings and sites, including three Han Que gates - remains of the oldest religious edifices in China -, temples, the Zhougong Sundial Platform and the Dengfeng Observatory. Constructed over the course of nine dynasties, these buildings are reflections of different ways of perceiving the centre of heaven and earth and the power of the mountain as a centre for religious devotion. The historical monuments of Dengfeng include some of the best examples of ancient Chinese buildings devoted to ritual, science, technology and education.

## BREVE DESCRIPTION

Songshang est considéré comme le mont sacré central de la Chine. Au pied de cette montagne haute de 1500 mètres, à proximité de la ville de Dengfeng, dans la province du Henan, s'étendent sur 40 kilomètres carrés huit ensembles d'édifices, qui comprennent notamment trois portes Que Han -vestiges des plus anciens édifices religieux d'Etat chinois-, des temples, la plateforme du cadran solaire de Zhougong et l'observatoire de Dengfeng. Edifiées tout au long de neuf dynasties, ces constructions reflètent de différentes manières la perception du centre du ciel et de la terre et le pouvoir de la montagne comme centre de dévotion religieuse. Les monuments historiques de Dengfeng figurent parmi les meilleurs exemples de bâtiments anciens voués à des activités rituelles, scientifiques, technologiques et éducatives.

## Extract of the Decisions adopted by the 34th session of the World Heritage Committee (Brasilia, 2010)

### Decision: 34 COM 8B.24

The World Heritage Committee,

1. Having examined Documents WHC-10/34.COM/8B and WHC-10/34.COM/INF.8B1.Add,
2. Inscribes the **Historic Monuments of Dengfeng in "The Centre of Heaven and Earth", China**, on the World Heritage List on the basis of criteria (iii) and (vi);
3. Adopts the following Statement of Outstanding Universal Value:

#### Brief synthesis

For many centuries Dengfeng, one of the early capitals of China whose precise location is unknown, but whose name is now associated with an area to the south of Mount Shaoshi and Mount Taishi, two peaks of Mount Songshan, came to be associated with the concept of the centre of heaven and earth – the only point where astronomical observations were considered to be accurate. The natural attribute of the centre of heaven and earth was seen to be Mount Songshan and worship of Mount Songshan was used by the Emperors as a way of reinforcing their power.

The three ideas do therefore converge to some extent: the centre of heaven and earth in astronomical terms is used as a propitious place for a capital of terrestrial power, and Mount Songshan as the natural symbol of the centre of heaven and earth is used as the focus for sacred rituals that reinforce that earthly power. The buildings that clustered around Dengfeng were of the highest architectural standards when built and many were commissioned by Emperors. They thus reinforced the influence of the Dengfeng area.

Some of the sites in the nominated area relate closely to the mountain (Zhongyue Temple, Taishi Que and Shaoshi Que); the Observatory is very clearly associated with the astronomical observations made at the centre of heaven and earth, while the remainder of the buildings were built in the area perceived to be the centre of heaven and earth – for the status that this conferred.

**Criterion (iii):** The astronomical idea of the centre of heaven and earth is strongly linked with the idea of imperial power, with the propitiousness of establishing capitals at the centre of heaven and earth, and with its natural attribute, Mount Songshan and the ceremonies and ritual associated with it. The serial property reflects the significance of the area in terms of prestige and patronage.

**Criterion (vi):** The concentration of sacred and secular structures in the Dengfeng area reflects the strong and persistent tradition of the centre of heaven and earth linked to the sacred mountain which sustained imperial sacrifices and patronage over 1500 years and became of outstanding significance in Chinese culture. The Buddhist structures came to have a symbiotic relationship with the sacred mountain.

### **Integrity and authenticity**

The attributes necessary to represent Outstanding Universal Value are present within the boundaries although the area associated with the concept of heaven and earth is considerably larger than the nominated property and a full justification for the choice of sites within that larger area has not been provided. Within each individual site, sufficient attributes remain to reflect their original layout, even though in most sites many of the individual buildings have been subject to several periods of re-building.

Individually, there is no concern over the authenticity of the attributes in terms of their materials, religious associations, and spatial layout. Overall although some of the sites are related to the physical attributes of the concept of heaven and earth– the mountain and its associated religious practices – the series as a whole does not readily convey the concept in an obvious way and the links need to be strengthened.

### **Protection and Management requirements**

The majority of the monuments are protected as national monuments by the National Government. Only the Kernel compound of Shaolin Temple is protected at provincial level.

The Master Plan (Regulations for the Conservation and Management of Historic monuments of Mount Songshan in Zhengzhou City), approved in 2007, documents policies for protection and management of the nominated sites as well as directions for visitor capacity, circulation, facilities and the ongoing needs of the religious communities.

It is the responsibility of the Zhengzhou Municipal People's Government to lead the conservation and management of the property while the Dengfeng Municipal People's Government is fully responsible for implementing conservation and management work. In 2007 the Zhengzhou Municipal People's Government established the Zhengzhou Municipal Preservation and Management Office for the Historic Monuments of Mount Songshan. The Dengfeng Municipal Administration of Cultural Heritage was established in 1990 to open to public and protect the historic monuments. Beneath the administration are preservation offices for each of the monuments.

The nominated area lies within the Mount Songshan National Park and it is recommended that this becomes the buffer zone, absorbing the individual buffer zones proposed for the individual sites. The National Park has a Master Plan (2009-2025) to regulate its activities which are to protect both scenic and natural resources. Within the National Park, in addition to the provisions for individually protected monuments, there are construction control areas. The 'natural environment' within the Park provides the context and setting for the monuments and there is a

need to ensure that this is adequately classified and protected in order to avoid adverse development.

4. Recommends that the State Party:

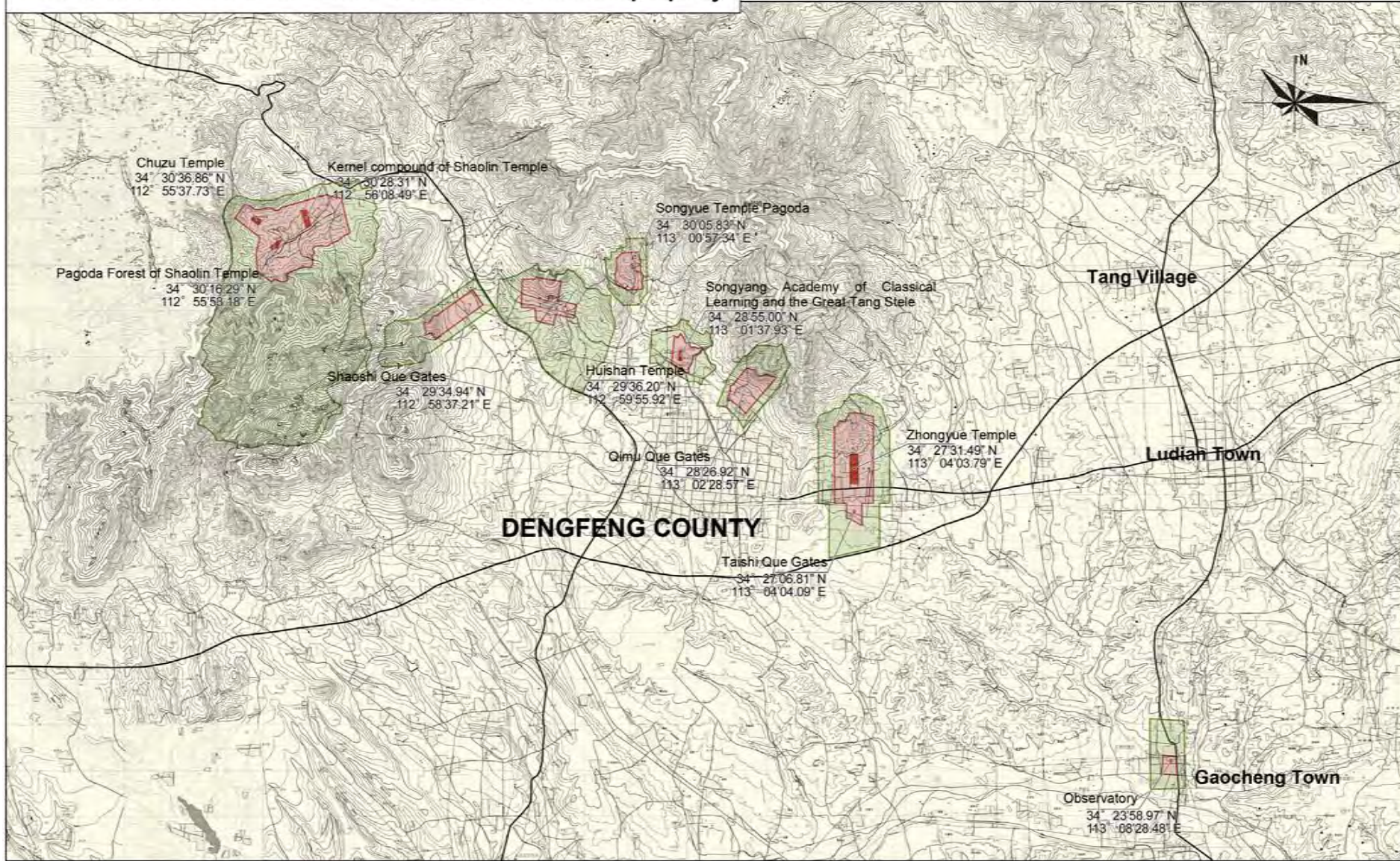
- a) Extend the buffer zones to coincide with the boundary of the Mount Songshan National Park, as suggested by the State Party;
- b) Provide adequate interpretation at the property to ensure that the link between the component sites and the concept of the centre of heaven and earth is adequately understood.

**Surface and coordinates of the property inscribed on the World Heritage List by the 34th session of the World Heritage Committee (Brasilia, 2010) in accordance with the *Operational Guidelines*.**

China				
C 1305 rev Historic Monuments of Dengfeng in "The Centre of Heaven and Earth"				
Serial ID No	Name	Property	Buffer zone	Centre point coordinates
1305rev-001	Taishi Que Gates, Zhongue Temple	372.3 ha	496.3 ha	N34 27 31.49 E113 04 03.79
1305rev-002	Shaoshi Que Gates	84 ha	222.4 ha	N34 29 34.94 E112 58 37.21
1305rev-003	Qimu Que Gates	40.4 ha	108.9 ha	N34 28 26.92 E113 02 28.48
1305rev-004	Songye Temple Pagoda	33.4 ha	47.9 ha	N34 30 05.83 E113 00 57.34
1305rev-005	Architectural Complex of Shaolin Temple (Kernel Compound, Chuzu Temple, Pagoda Forest)	182.6 ha	1939.6 ha	N34 30 26.06 E112 56 07.85
1305rev-006	Huishan Temple	68.2 ha	373 ha	N34 29 36.20 E112 59 55.92
1305rev-007	Songyang Academy of Classical Learning	27.8 ha	115.4 ha	N34 28 55 E113 01 37.93
1305rev-008	Observatory	16.3 ha	134.6 ha	N34 23 58.97 E113 08 28.48
<b>TOTAL</b>		<b>825 ha</b>	<b>3438.1 ha</b>	



1-e-6. The core zone and buffer zone of the nominated property



**Legend:** ■ Physical remaining of the property ■ Core zone ■ Buffer zone

