

WHC Nomination Documentation

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SITE NAME ("TITLE") Summer Palace, an Imperial Garden in Beijing

DATE OF INSCRIPTION ("SUBJECT") 5 / 12 / 1998

STATE PARTY ("AUTHOR") CHINA

CRITERIA ("KEY WORDS") C (i)(ii)(iii)

DECISION OF THE WORLD HERITAGE COMMITTEE:

22nd Session

The Committee inscribed this site on the World Heritage List on the basis of criteria (i), (ii), and (iii):

Criterion (i): The Summer Palace in Beijing is an outstanding expression of the creative art of Chinese landscape garden design, incorporating the works of humankind and nature in a harmonious whole.

Criterion (ii): The Summer Palace epitomizes the philosophy and practice of Chinese garden design, which played a key role in the development of this cultural form throughout the east.

Criterion (iii): The Imperial Chinese Garden, illustrated by the Summer Palace, is a potent symbol of one of the major world civilizations.

The Delegate of Thailand suggested that the wording of the citation from criterion (iii) would read better and also add dignity to this site if the proposed wording would read: "The Imperial Chinese Garden, together with the Summer Palace, is a potent symbol of one of the major world civilizations". In short, the wording "illustrated by" be substituted by "together with".

BRIEF DESCRIPTION:

The Summer Palace in Beijing, which was first built in 1750, largely destroyed in the war of 1860, and restored on its original foundation in 1886, is a masterpiece of Chinese landscape garden design, integrating the natural landscape of hills and open water with manmade features such as pavilions, halls, palaces, temples and bridges into a harmonious and aesthetically exceptional whole.

1.b. State, province or region: Beijing

1.d Exact location: Long. 116°16' E ; Lat. 39°59' N

WORLD HERITAGE LIST

NOMINATION OF CULTURAL PROPERTY: CHINA

THE SUMMER PALACE

AN IMPERIAL GARDEN IN BEIJING

STATE BUREAU OF CULTURAL RELICS
MINISTRY OF CONSTRUCTION
THE PEOPLE'S REPUBLIC OF CHINA

World Heritage List
Nomination of Cultural Property: China

The Summer Palace— An Imperial Garden in Beijing

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I Specific location

1 Country

The People's Republic of China

2 State, province or region

Beijing

3 Name of property

The Summer Palace, an imperial garden in Beijing

4 Exact location on the map and geographical position

116° 16' east longitude, 39° 59' north latitude

5 Maps and tables

- (1) Geographical Position of Beijing in China
- (2) Geographical Position of the Summer Palace in Beijing
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A LIST OF MAJOR ANCIENT BUILDINGS OF THE SUMMER PALACE

Unit: (square meters)

Name	Area of individual structures	Area of roofed corridors	Area of pavilions	Area of decorated archways	Area of bridges	Area of floral-pendant gates	Total
The East Palace Gate	5617.8			57.8	135.14		5810.74
The Hall of Benevolence and Longevity	1511.7			30.9			1542.6
The Hall of Happiness in Longevity	2269.9	416.6			17.8	2704.28	
The Hall of Jade Ripples	852.5	190.58					1043.08
The Hall of Yiyun	1007.7	149.96				24.84	
The Garden of Virtue and Harmony	3577.5	581.46				21.63	4180.59
City-gate of the Wenchang Pavilion	543.4						543.4
The Temple of Yelü Chucai	474.9		75.69		157.82		708.41
The Hall that Dispels the Clouds	5273.36	1063.87	73.81	62.3	110.78	43.06	6627.18
The Hall of Virtuous Light	201.3						201.3
The Tower of the Fragrance of Buddha	109.7	321.08	1420.2				1850.98
The Sea of Wisdom Temple	424.6			41.17			465.77
Revolving Archive	286.64	277.2	380.2	80.6			1024.64
Wu Fang Pavilion	209.6	61.34	146.2	41.67			458.81
Baoyun Bronze Pavilion			186.68				186.68
The Long Corridor	678.18	2362.8	293.59			31.3	
The Hall for Nourishing Clouds; The House of Lingering Interest	869.74	89.98			48.95	18.41	1027.08
Yuanlang Hall	537.84	79.85	223.19				840.88
The Pavilion of Blessed Scenery	1349.3	92.56	38.54			23.46	1503.86
The Garden of Harmonious Pleasure	3530.67	731.48	291.69	6.9	328.24	25.24	914.18
The Four Great Regions	4783.2	46.94	633.07	66.72	386.53	17.76	5934.22
The Hall for Listening to the Orioles	3164.57	401.36	62.02			48.3	3676.25
Strolling through a Picture-Scroll	870.51	295.66	206.03	17.56		7.9	1397.66
Xisuo Trade Street	5433.22	74.48	15.69		237.12		5760.51
The South Lake Island	2321.72			108.89		75.45	2506.06
The 17-arch Bridge			384.95		1273.7		1658.65
The West Dike & its Six Bridges	3451.13	239.18	156.29		1755.8	41.32	5643.72
Total	49350.68	7476.38	4587.84	514.51	4434.08	396.41	66759.9

A LIST OF ANCIENT TREES AND PRECIOUS FLOWERS IN THE SUMMER PALACE

Grade	Name	Name in Latin	Quantity	Age	Height	Chest Measurement	Growing conditions
Grade I	Chinese pine	<i>Pinus tabulaeformis</i> Carr.	74	236 years	7 - 25 m	135 - 393 cm	Good
Grade I	Chinese juniper	<i>Sabina chinensis</i> (L.) Antoine	30	236 years	9 - 16 m	188.4 - 231.4 cm	Good
Grade I	Oriental arborvitae	<i>Platycladus orientalis</i> (L.) Franco	5	236 years	12 - 16m	180 - 201.5 cm	Good
Grade I	Lacebark pine	<i>Pinus bungeana</i> Zucc.ex.Endl	2	236 years	10.5 - 18.5 m	233 cm	Good
Grade I	Purple Erqiao magnolia	<i>Magnolia X Soulangeana</i> (Lindl.) Soull.-Bod	1	236 years	6.7 m	308 cm	Good
Grade II	Chinese pine	<i>Pinus tabulaeformis</i> Carr.	215	120 - 170 years	7 - 21 m	133 - 248 cm	Good
Grade II	Chinese juniper	<i>Sabina chinensis</i> (L.) Antoine	334	90 - 150 years	5 - 16 m	76.9 - 179 cm	Good
Grade II	Oriental arborvitae	<i>Platycladus orientalis</i> (L.) Franco	924	90 - 140 years	5 - 16 m	79.1 - 171 cm	Good
Grade II	Lacebark pine	<i>Pinus bungeana</i> Zucc.ex. Endl	16	120 - 150 years	10 - 18.5 m	109.2 - 209 cm	Good
Grade II	Chinese scholar tree	<i>Sophora japonica</i> L.	12	250 years	10 - 21.5 m	251.2 - 336 cm	Good
Grade II	Catalpa bongei	<i>Catalpa bongei</i> C.A. Mey	6	250 years	9.8 - 17.5 m	129.3 - 278 cm	Good
Grade II	White magnolia	<i>Magnolia denudata</i> Desr.	2	50 - 236 years	5 - 8.9 m	82 - 154 cm	Good
Grade II	White mulberry	<i>Morus alba</i> L.	1	247 years	16.5 m	220 cm	Good

A LIST OF IMPERIAL STONE TABLETS AND STONE INSCRIPTIONS IN THE SUMMER PALACE

Number	Name	Age	Quantity	Size	Status of Preservation
1	Stone inscription by Emperor Qianlong imitating calligraphic works by Mi Fu	1736 - 1795	1	1.25m long 0.47m wide	Good
2	Stone inscription by Emperor Qianlong imitating calligraphic works by Yan Zhenqing	1736 - 1795	1	1.18m long 0.47m wide	Good
3	Stone inscription by Emperor Qianlong imitating calligraphic works by Zhao Zi'ang	1736 - 1795	1	1.30m long 0.48m wide	Good
4	Stone inscription by Emperor Qianlong imitating the work titled "Ode to Xiangyang"	1736 - 1795	1	1.28m long 0.48m wide	Good
5	Stone inscription by Emperor Qianlong imitating calligraphic works by Dong Qichang	1736 - 1795	1	1.17m long 0.475m wide	Good
6	Stone inscription by Emperor Qianlong imitating calligraphic works by Zhao Zi'ang	1736 - 1795	1	1.28m long 0.48m wide	Good
7	Stone inscription by Emperor Qianlong imitating calligraphic works by Yan Zhenqing	1736 - 1795	1	1.28m long 0.48m wide	Good
8	Stone inscription by Emperor Qianlong imitating calligrapher Mi Fu	1736 - 1795	1	1.285m long 0.47m wide	Good
9	Stone inscription by Emperor Qianlong imitating calligrapher Wang Xizhi	1736 - 1795	1	1.28m long 0.48m wide	Good
10	Stone inscription by Emperor Qianlong imitating calligraphic works of Dong Qichang	1736 - 1795	1	1.28m long 0.465m wide	Good
11	Stone tablet at Kunming Lake, Longevity Hill	1736 - 1795	1	0.875m high 1.09m thick	Good
12	Stone tablet commemorating the putting down of Zhungaar Rebellion	1736 - 1795	1	2.89m high 2.21m wide 1m thick	Good
13	Stone tablet in praise of the Multi-treasure Pagoda at Longevity Hill	1736 - 1795	1	2.89m high 0.815m wide 1m thick	Good
14	Stone pillar inscribed with Buddhist scriptures	1736 - 1795	1	7.43m high 0.46m wide	Good
15	Stone tablet inscribed with farming and weaving picture	1736 - 1795	1	2.45m long 1.10m wide	Good
16	Kunlun stone (Xiuyi Bridge)	1736 - 1795	1	1.95m high 0.93m wide 0.64m thick	Good
17	Kunlun stone (north of the Bronze Ox)	1736 - 1795	1	1.85m high 0.93m wide 0.58m thick	Good
18	Tombstone at the tomb of Yelü Chucai	1736 - 1795	1	3.10m high 1.10m wide 0.35m thick	Good
19	Stone tablet at the poem-composing path	1736 - 1795	1	1.98m high 0.24m wide at top 0.33m wide at bottom	Good
20	Stone tablet for composing extempore verses	1736 - 1795	1	2.43m high 2.08m wide	Good

II. Juridical data

1 Owner

The People's Republic of China

2 Legal status

Owned by the People's Republic of China.

Under the protection of related legal clauses of the Constitution of the People's Republic of China, the Criminal Law of the People's Republic of China, the Law of the People's Republic of China on the Protection of Cultural Relics, Law of the People's Republic of China on Environmental Protection and Law of the People's Republic of China on City Planning.

On March 4, 1961, the State Council of the People's Republic of China announced that the Summer Palace was included in the first group of important monuments and sites protected at national level.

3 Responsible national agency

State Bureau of Cultural Relics, the People's Republic of China

Address: 29 Wusi Dajie, Dongcheng District, Beijing 100009, China

Ministry of Construction of the People's Republic of China

Address: 9 Sanliheli, Haidian District, Beijing 100835, China

4 Responsible local agency

Beijing Municipal Bureau of Cultural Relics

Address: 26 Fuxue Hutong, Dongcheng District, Beijing 100007, China

Beijing Municipal Bureau of Parks & Gardens

Address: 143 Xizhimenwai Dajie, Xicheng District, Beijing 100044, China

III. Identification

1. History

During the reigns from Emperor Kangxi to Emperor Qianlong (A.D. 1663–1795), the Qing Dynasty of China constructed several imperial gardens around Beijing, and the Summer Palace was the final one constructed. Located in the northwestern suburb of Beijing, it is mainly composed of the Longevity Hill and Kunming Lake. The Longevity Hill was originally called Wengshan Hill, a branch range of West Hill of Beijing. Kunming Lake was originally named Wengshan Pond and Xihu Lake, which was formed when springs in the West Hill area converged here. The lake has a history of 3,500 years since the formation of the lake, was used for such purposes as water conservancy, farm irrigation and transportation in the ancient city, and was a historical witness to Beijing's urban construction. In 1291, the Wengshan Pond was developed into a reservoir of Yuan Dadu (capital of the Yuan Dynasty) under the instruction of a then renowned scientist Guo Shoujing, and its function in supplying water continues to the present day. The Wengshan Hill and Wengshan Pond were famous natural scenic areas in the northwestern of Beijing during China's Jin (A.D. 1115–1234), Yuan (A.D. 1271–1368) and Ming dynasties (1115–1643). In Qing Dynasty, Emperor Qianlong, based on the existing lake and hill terrain, made improvement to the lake, further expanded the water area, and completed the construction of the Garden of Clear Ripples from 1750 to 1764. The garden became the imperial garden for four emperors Qianlong, Jiaqing, Daoguang and Xianfeng. The garden was burnt and destroyed by the Anglo-French Allied Forces in 1860 during the Second Opium War. From 1886 to 1895, Emperor Guangxu reconstructed the garden according to the original scale of the Garden of Clear Ripples, and renamed it the Summer Palace in 1888, that is, the summer palace for Empress Dowager Cixi. In 1900, the garden was seriously damaged by the Eight-power Allied Forces from Britain, the USA, France, Germany, Russia, Italy, Japan and Austria, and then was restored in 1902, with a scale of the present day Summer Palace. In 1924, the Summer Palace became a public park. Since the founding of the People's Republic of China in 1949, the hills and water, gardening, construction structures, trees and vegetation and cultural relics in the Summer Palace have been well preserved.

2. Summary

The Summer Palace occupies an area of 2.97 square kilometers, with water area accounting for about three-fourths of the total, and is a large garden composed of hills and water. The Longevity Hill and Kunming Lake form the main framework of this imperial garden. Based on natural hills and water and coupled with man-made landscape, the garden is grand and large in scale, and elegant and artistic in the construction structures, fully demonstrating the imposing royal style as an imperial garden. The garden has more than 100 scenic spots, and is divided into three areas for the purposes of political activities, residence and sight-seeing.

The area for political activities is located inside the East Palace Gate, the central construction structure is the Hall of Benevolence and Longevity, which served as the principal site where Dowager Cixi and Emperor Guangxu conducted activities in internal and foreign affairs. The structure was constructed in a complete pattern, manifesting the grandeur and magnificence as an imperial palace. The cinerous roof and trees and flowers in the courtyard also convey the settings as a garden.

The residential area is located between the areas for political activities and sight-seeing. It includes three large complexes -- the Hall of Happiness in Longevity, the Hall of Jade Ripples and the Hall of Yiyun, which were the residential places of Dowager Cixi, Emperor Guangxu and the Empress and his concubines. The residential quarters were constructed against the hill and face the water area, all structures are connected one another with roofed corridors, leading to the Great Stage in the east and to the Long Corridor in the west. The wooden wharf in front of

Dowager Cixi's residence was the "door" through which the emperor and the empress entered and left the Summer Palace by water. Stones, man-made hills, and expressive arrangements, flowers and trees in the courtyard constituted the most ideal living environment cherished by the imperial gardening. More than 40,000 pieces of cultural relics are housed in these halls and palaces, all of them are the original objects used by the emperors and empresses.

The sight-seeing area accounts for nine-tenths of the total area of the garden, and is formed by the front side of the Longevity Hill, Kunming Lake, the rear side and the rear brook. The front side of the Longevity Hill, not high and facing the vast water area of Kunming Lake, offers a broad view. The rear side is steep and zigzagging, and a brook flows like a snake at the foot of the hill, and the rear side is extremely tranquil. Halls and pavilions of various styles, temples and construction structures at scenic spots, totalling 70,000 square meters, are distributed on the framework formed by water and hills, they reveal the grand style of imperial gardens and are also natural. The garden fully manifests the Chinese gardening principle -- "man-made yet natural." With the Tower of the Fragrance of Buddha as the center, construction structures on the front side form a splendid pivotal complex, manifesting the imperial gardening theme. The eight-faced and three-storey Tower of the Fragrance of Buddha is 41 meters high. Inside the pavilion, eight full-length *lignumvitae* pillars prop up the building, the roof is built with 184,172 pieces of glazed tiles in 35 kinds, and is a gem in ancient China's architectural technique. East of the tower are the Revolving Archive and the huge stone tablet inscribed with "The Longevity Hill, Kunming Lake," west of the tower are the Wu Fang Pavilion and the Baoyun Bronze Pavilion which was built with 207 tons of bronze, all of them are the outstanding representatives of China's traditional engineering and construction techniques. Surrounding the pavilion are numerous pavilions, towers, buildings and halls, from which visitors can get a bird's-eye view of Kunming Lake. In between the lake and hill, there is the colorfully painted Long Corridor as long as 728 meters, connecting the construction structures of the front hill, with more than 14,000 colour paintings, it is the typical representative of long, huge decorated corridor in the Chinese gardening. The Kunming Lake is natural and crystal, and has the features of natural scenery south of the Yangtze River. There are three big islands in the lake, manifesting the expressive traditional gardening pattern of "fairy hills in the sea." Of them, the South Lake Island is linked up with the East Dike by the 150-meter-long 17-arch Bridge, creating a splendid picture in the Kunming Lake. The West Dike of Kunming Lake was constructed by imitating the famous Sudi Dike built in the West Lake in Hangzhou in Song Dynasty. Six bridges of different styles were constructed on the dike, and it is well blended with the scenery of the West Hill, forming a beautiful water-mountain painting. The ranges of Beijing's West Hills are the natural western horizon of the Summer Palace, and constitute an important part in the framework of the Summer Palace. The Summer Palace "borrows" the natural scenery of the West Hill, and is regarded as the most successful example in borrowing scenery among all existing ancient gardens. In the central part of the rear hill of the Longevity Hill, a complex of the Han and Tibetan style temples and monasteries, an imitation of a famous ancient monastery in China's Tibet, was constructed; the central part of the Back Lake is a fair street built in imitation of the water-front street in areas south of the Yangtze River, and the eastern part is the Garden of Harmonious Pleasure built in imitation of private gardens in Wuxi, the natural scenery from western China's plateau to the river-interwoven south China are harmoniously blended into the scenery of this imperial garden. Its construction structures in the styles of all Chinese nationalities demonstrate the superb level of the Chinese gardening techniques. In the rear hill, there used to be several more small gardens, but brutality of imperialists in 1860 and 1900 damaged them to ruins.

The gardening techniques of the Summer Palace integrated the essence of Chinese painting, poetry and literature, successfully created the grandeur of imperial gardens, splendid colour and harmonious relationship with greenery environment. The Summer Palace is deemed an important example in the Chinese imperial gardening. In 1995, a national scientific and technical assessment on Kunming Lake was conducted, and the study confirms that data on the lake's historical climate, vegetation, water quality, remains of organisms and evolution of geomagnetism are of practical value to Beijing's environmental protection.

3. Photographic Documentation

Photo Captions

- (1) A full view of the Summer Palace: The Summer Palace (full view) consists of the Longevity Hill and Kunming Lake, occupies a land area totalling 290 hectares and has more than 3,000 ancient buildings.
- (2) The East Palace Gate: The East Palace Gate is the front gate through which emperors and empresses entered or left the Summer Palace.
- (3) An inside picture of the Hall of Benevolence and Longevity: an inside picture of the Hall of Benevolence and Longevity.
- (4) The Bronze Dragon: The Bronze Dragon is a display object on the platform in front of the Hall of Benevolence and Longevity, and is a symbol of power.
- (5) The Hall of Benevolence and Longevity: The Hall of Benevolence and Longevity is the place where Emperor Guangxu and Empress Dowager Cixi handled the state affairs.
- (6) A bird's-eye view of the complex of the Hall that Dispels the Clouds and the Tower of the Fragrance of Buddha.
- (7) A view of the Hall that Dispels the Clouds and Kunming Lake from the Tower of the Fragrance of Buddha.
- (8) The Long Corridor: The Long Corridor is 728 meters long and consists of 273 chambers. More than 10,000 paintings were painted on the corridor.
- (9) Painting on the Long Corridor.
- (10) The Great Stage: The Great Stage is the site exclusively for emperors and empresses to entertain themselves and to listen to opera.
- (11) The Garden of Harmonious Pleasure: The Garden of Harmonious Pleasure is beautifully and exquisitely built, and is nicknamed "the Garden within a Garden."
- (12) The Sea of Wisdom Temple: The Sea of Wisdom Temple is a religious structure constructed with bricks and stones.
- (13) Revolving Archive: The Revolving Archive is a Buddhist structure, the words inscribed on the stone tablet were written by the emperor, recording to history in constructing the lake and hills.
- (14) Baoyun Bronze Pavilion: The Baoyun Bronze Pavilion, 7.5 meters high and weighing at 207 tons, is built completely with pure bronze.
- (15) Wind of Virtue: The Wind of Virtue is a fan-shaped construction structure.
- (16) The Pavilion Herald Spring: The Pavilion Herald Spring is the place to enjoy spring scenery.
- (17) The 17-arch Bridge: The 17-arch Bridge is 150 meters long, and is the largest and longest stone bridge in the Summer Palace.
- (18) The Bronze Ox: The Bronze Ox sits on the East Dike of the lake, and is a traditional Chinese symbol guarding against water.
- (19) The Pavilion of Literary-Prosperity: The Pavilion of Literary-Prosperity is one of the four buildings similar to city gates in the Summer Palace.
- (20) Castle of the Cloud-entertaining Eaves: the Castle of the Cloud-entertaining Eaves.
- (21) The Marble Boat: The Marble Boat is a two-storey boat-shaped building.
- (22) The Jade Belt Bridge: The Jade Belt Bridge is one of the six bridges on the West Dike.
- (23) Old pines on the rear hill: These are the ancient pine trees growing on the rear hill.
- (24) Morning scene of the rear brooking: a morning scene of the rear brook.

Catalog of archives

Number	Name	Number of volume	Age	Author	Version
1	Travellers' Talks in Changan	3	Reign of Emperor Wanli (1537-1620), Ming Dynasty	Jiang Yikui	Wood carving
2	Miscellaneous Records of Wanshu	1	Reign of Emperor Wanli (1537-1620), Ming Dynasty	Shen Bang	Wood carving, 21st Year in the Reign of Emperor Wanli (1593)
3	Brief Account of Scenery in Imperial Capital	1	Reign of Emperor Chongzheng (1628-1644), Ming Dynasty	Liu Tong and others	Wood carving
4	Records of Spring Dreams	70	Late Ming and early Qing Dynasties (1529-1676)	Sun Chengze	Wood carving
5	Poems composed by Emperor Qianlong	7	Reign of Emperor Qianlong, Qing Dynasty	Emperor Qianlong	Wood carving
6	Poems composed by Emperor Jiaqing	1	Reign of Emperor Jiaging, Qing Dynasty	Emperor Jiaqing	Wood carving
7	Poems composed by Emperor Daoguang	1	Reign of Emperor Daoguang, Qing Dynasty	Emperor Daoguang	Wood carving
8	Poems composed by Emperor Xianfeng	1	Reign of Emperor Xianfeng, Qing Dynasty	Emperor Xianfeng	Wood carving
9	Records on the Celebrating Activities at All Scenic Spots at 60th Birthday of Dowager Cixi		Qing Dynasty (1644-1911)		Hand-written
10	Documents on Dowager Cixi's birthday celebrations		Qing Dynasty (1644-1911)	Ministry of Rites	Hand-written
11	Rules on Longevity Hill Engineering		Qing Dynasty (1644-1911)	Ministry of Works	Hand-written
12	A True Record of Emperor Dezong of Qing Dynasty		Qing Dynasty (1644-1911)	Ministry of Internal Affairs	Hand-written
13	Profile of Dowager Cixi	1	Modern times	Carl (US)	Commercial Press (1915)
14	Catalog of Verified Scenic Spots of Longevity Hill	1	Modern times	Wu Zhisheng	Zhonghua Book Company (1920)
15	Miscellaneous Records about Imperial Palaces	1	Modern times	Gao Shu	Zhonghua Book Company (1925)
16	A Brief Account on Cultural Relics of Ancient Capital	1	Modern times	Secretariat of Beijing Municipal Government	Zhonghua Book Company (1935)

Number	Name	Number of volume	Age	Author	Version
17	Surveying and Mapping Atlas of Summer Palace	1	Modern times	Engineering Department of Qinghua University	Beijing People's Publishing House (1953)
18	Records of Yangji Hall	1	Qing Dynasty (1644-1911)	Wu Zhenxie	Beijing Archive Publishing House (1953)
19	Introduction to Palace Walls	1	Qing Dynasty (1644-1911)	Wu Changyuan	Beijing Archive Publishing House (1983)
20	Study on Records of Imperial Dates	4	Qing Dynasty (1644-1911)	Yu Minzhong	Beijing Archive Publishing House (1985)
21	Summer Palace	1	Modern times	Management Office of Summer Palace, Institute of Qing History Studies under the People's University of China	Beijing Publishing House (1985)
22	Dragon King Temple — a study on scenic spots in Summer Palace	1	Modern times	Zhang jinqiu	Vol. 1 of Theses on Construction History, Qinghua University Press (1983)
23	Gardens in Beijing's north-western suburb	1	Modern times	Zhou Weiquan	Vol. 2 of Theses on Construction History, Qinghua University Press (1979)
24	Tower of the Fragrance of Buddha, Hall that Dispels the Clouds	1	Modern times	Zhou Weiquan	Vol. 4 of Theses on Construction History, Qinghua University Press (1980)
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26	Front hill and front lake of Summer Palace	1	Modern times	Zhou Weiquan	Vol. 5 of Theses on Construction History, Qinghua University Press (1981)
27	Garden of Harmonious Pleasure and Garden for Ease of Mind	1	Modern times	Feng Zhongping	Vol. 5 of Theses on Construction History, Qinghua University Press (1981)
28	Puning Temple in Chengde and Sumeru Temple of the Summer Palace in Beijing	1	Modern times	Zhou Weiquan	Vol. 8 of Theses on Construction History, Qinghua University Press (1982)
29	History of Summer Palace	1	Modern times	Tian Li	Zhonghua Book Company (1981)
30	Interpretations of scroll couplets in Summer Palace	1	Modern times	Beijing Forestry College	Reference materials for teaching the history of gardening (1982)
31	Scenic Spots in West Hills of Beijing	1	Modern times	Mei Cun	Beijing Tourism Publishing House (1983)
32	History of China's Ancient Engineering	1	Modern times	Liu Dunzheng	China Construction Industry Publishing House (1984)

Number	Name	Number of volume	Age	Author	Version
33	China's Ancient Buildings	1	Modern times	Engineering Department of Qinghua University	Qinghua University Publishing House (1985)
34	History of Chinese Gardening	1	Modern times	Zhang Jiaji	Heilongjiang People's Press (1986)
35	A True Record of Qing Dynasty	48	Qing Dynasty (1644-1911)	Zhao Erxun and Others	Zhonghua Book Company (1986)
36	Brief History of Gardens in Beijing Area	1	Modern times	Zhao Guanghua	Ancient Building & Gardening Technique, Issue 9, 10 (1986)
37	Brief Summary of the Art of Chinese Gardening	1	Modern times	Zong Baihua	Jiangsu People's Publishing House (1987)
38	Brief History on Garden of Clear Ripples	1	Modern times	Zhou Weiquan	Yuanmingyuan, Issue 3, China Construction Industry Publishing House (1987)
39	Diary of Wong Tonghe	4	Qing Dynasty (1644-1911)	Wong Tonghe	Zhonghua Book Company (1989)
40	Ancient Buildings of China	1	Modern times	Luo Zhewen	Shanghai Archive Publishing House (1990)
41	Top 10 Gardens	1	Modern times	Liu Tianhua	Shanghai Archive Publishing House (1990)
42	History of China's Classic Gardens	1	Modern times	Zhou Weiquan	Qinghua University Publishing House (1990)
43	Summer Palace — a Gem of China's Imperial Garden Construction	2	Modern times	Engineering School of Qinghua University	Taipei Architects Association Proess (1990)
44	Encyclopaedia Endorsed by the Emperor	12	Qing Dynasty (1644-1911)		Zhonghua Book Company (1991)
45	Research on Lake Deposits in 3,500 Years of Kunming Lake in Summer Palace	1	Modern times	Huang Chengyan	Oceanic Publishing House (1996)
46	Tranquillity and Harmony of Summer Palace	1	Modern times	Liu Baojun, Gao Dawei	Beijing Park Study, Issue (1996)
47	Pursuit of nature in China's Ancient Garden as Reflected through Summer Palace	1	Modern times	Geng Liutong	Collection of Theses of Interational Eco-environment Planning Seminar (February 1997) Seoul

IV State of preservation/convervation

1 Diagnosis

The Summer Palace was included on the list of the first group of key cultural relics under State protection announced by the State Council of the People's Republic of China on March 3, 1961. The existing hill and water systems, ancient buildings, ancient trees and precious flowers as well as the display of cultural relics basically reflect the history on the construction activities of the Summer Palace and the model as an imperial garden, and well preserved.

Existing problems:

Wood-structured buildings, stone-engravings and outdoor cultural relics are vulnerable to natural and climatic corrosion, and advanced technologies are required to protect them.

Due to the fast-growing tourism industry, the main tourist-attraction areas as the Eastn Palace Gate and the Long Corridor receive too big a volume of tourists, causing a negative impact on the protection of cultural relics.

2 Protective agency

The Management Office of the Summer Palace under Beijing Municipal Bureau of Parks & Gardens

3 History of protection

From 1750 to 1924, the Summer Palace was administered by the Ministry of Internal Affairs of the Qing Dynasty government. From 1924 to 1949, the government was responsible for its refurbishment and maintenance. The Management Office of the Summer Palace was set up in April 1949, and the State invested heavily for the restoration and maintenance of the Summer Palace. On October 20, 1957, Beijing Municipal Government declared the Summer Palace a key cultural relics under protection. On March 4, 1961, the State Council of the People's Republic of China announced that the Summer Palace was one of the key cultural relics under State protection. The protective work on the Summer Palace had the high concern of the State and the local government. The Summer Palace has organizations for garden management and the protection of cultural relics, which are in charge of the protection, management and research of cultural relics. Each year, maintenance of the Summer Palace is carried out as planned. To date, records on the 70,000-square-meter of ancient buildings, more than 40,000 pieces of cultural relics and 1,622 ancient trees aging at or more than 200 years have been established. The restoration and maintenance of the ancient buildings are conducted as scheduled each year, and every restoration and maintenance project is studied by experts and approved by the competent authorities in charge of cultural relics. Keeping the integrity of its hill and water system is one of the key project in the protection of the Summer Palace, the massive sediment-removing project of the rear Kunming Lake and the vegetation arrangement on the Longevity Hill are helpful in maintaining the original landscape effect of the imperial garden. The daily maintenance on cultural relics in stock never ceased. The computer system for the management of cultural relics and archives has become operational. In addition to continuing the aforementioned protective measures, studies on the anti-weathering technology for stone cultural relics, anti-rusting technology for metal cultural relics and technologies for monitoring climate and water quality will be further strengthened and implemented.

4 Methods of protection

(1) Legal protection

The existing related laws include: the Constitution of the People's Republic of China, the Criminal Law of the People's Republic of China, the Law of the People's Republic of China on the Protection of Cultural Relics, the Law of the People's Republic of China on Environmental Protection, the Law of the People's Republic on City Planning, etc.

The existing related rules and regulations include: Operational Guidelines for the Implementa-

tion of the Law of the People's Republic of China on the Protection of Cultural Relics, Measures Governing the Restoration and Maintenance Projects of Memorial Buildings, Ancient Buildings and Grotto Temples, Regulations on Urban Greening, Rules on Fire Prevention of Ancient Buildings, Regulations of the People's Republic of China on the Prevention and Control of Environmental Noise Pollution, Rules on Environmental Protection Designing of Construction Projects, the Master Plan of Urban Planning of Beijing, Regulations on the Protection and Management of Cultural Relics of Beijing, Rules of the Beijing Municipal People's Government on Strictly Controlling Construction Projects in the Areas of the Summer Palace and the Relic Garden of Yuan Ming Yuan, Name List of 120 key cultural relics under State protection in Beijing for Which the Protective Areas and Construction Control Zones Have Been Demarcated, and Provisional Rules of Beijing on the Protection and Management of Ancient Trees and Precious Flowers.

(2) Existing technological methods

The protection of cultural relics, based on historical archives, adopts the traditional techniques. The restoration and maintenance of ancient buildings strictly observe the principle of "not altering the original look." When a restoration and maintenance project is to be carried out, the times of the existing buildings and their original structure at the time of their construction or restoration will be analyzed and verified according to the historical records on the styles and pattern of the buildings, quality of materials, construction techniques, historic archives or tablet engravings or inscriptions, and restoration or maintenance will be conducted or protective measures will be taken in line with the styles and features in their structures. Modern management means are adopted for the efforts as research, monitoring, security and fire prevention and fighting. The environmental protection outside the Summer Palace is assumed by the local government according to relevant laws and regulations. The environment inside the palace is protected with the concerted efforts of professionals and technical personnel from different departments of the management office, the quality of water and climate are monitored, and various management measures are formulated so as to maintain the quality of the environment inside the Summer Palace.

(3) Protective agency

The Management Office of the Summer Palace consists of science and technology committee, cultural relics protection department, gardening administrative department, park administrative department, construction and protection department as the archives department, and these departments are respectively in charge of establishing records for ancient trees, cultural relics, ancient buildings, ecology and environment, scientific researches, the formulation and implementation of protective measures, organizing tours, directing and guiding the tourists, and supervising and maintaining a good order for the sight-seeing process. The Management Office of the Summer Palace now employ 1,517 staffs, and 70% of them are professionals and technical personnel.

(4) Expenses on protection

The costs for the protection of the Summer Palace mainly come from such sources as the State, social donations and self-raised fund. In the future, efforts will be made to set up a foundation for the protection of the Summer Palace.

5 Management plan

(1) External environment

Based on the Law of the People's Republic of China on the Protection of Cultural Relics and the Master Plan of Beijing's Urban Planning, the protection and management of the Summer Palace are deemed an important part in protecting Beijing, a city of rich historical cultural legacy. Publicity and education will be enhanced to improve the awareness on the protection of cultural relics in the society, protecting the historical cultural legacy of the Summer Palace is our history obligations.

A three-layer protective management system is adopted. The area within the walls of the Summer Palace is the key protective area, the principle of maintaining the original look is strictly observed in this area, the environment of the imperial garden is protected, including the general layout of the hill and water system, buildings, stone engravings, ancient trees and precious flowers, atmosphere, water quality, natural environment, land surface and cultural relics in stock. The area outside the walls is the second-layer buffer zone, is the important environment from where the Summer Palace "borrows" views and landscape. In this zone, only greenery and the construction of fire-fighting passages are allowed, no buildings may be altered or no buildings may be constructed without approval. In the third-layer construction control zone, the style, height and color of any construction structure must harmonize with the this unit under cultural relics protection.

Rules and regulations on its management are made and improved. According to the requirements of relevant State laws and the World Cultural and Natural Heritage Convention, the protection of cultural relics and environment is the key task, the management and examination systems are gradually established and improved.

(2) Internal environment

The general plan of the Management Office of the Summer Palace is: Divide the palace into exhibition and sight-seeing areas with the line from Wenchang Pavilion to the Half-wall Bridge as the division line to limit the volume of travelers; Open the Southwest New Palace Gate and West Palace Gate as entrances to distribute travelers; Explore the cultural essence and rearrange the display; Mulch the ancient trees and maintain the original style; Establish a regular maintenance system; Set up a complete and highly-efficient computer network management center and manage the Summer Palace with advanced scientific management means; Establish a research center to carry on the culture of imperial garden and explore the cultural essence, and to engage in academic research and promote the establishment and development of the studies on the Summer Palace; Strengthen the work of the training center to conducting cultural, history, science and technology training for all staff, in accordance with the characteristics of their positions; The three "centers" will cooperate and promote one another to bring the management level of the Summer Palace to a new high.

The main management rules and regulations formulated by the Management Office of the Summer Palace include: Responsibility System for Safety Production of the Management Office of the Summer Palace, Measures on the Management of Ancient Buildings, Measures on the Management of Cultural Relics, Rules on the Safety of Crucial Departments and Positions, Specific Measures on Implementing the 10 Standards on Key Fire-prevention Tasks, Measures on the Management of Safe Electric Power Supply, Rules on the Use of Electrical Appliances, Measures on the Management of Safe Water Supply, Several Rules on Strengthening the Work in Maintaining Public Order, Mandate on Carrying out Assessment by Travelers, Measures on the Management of the Look and Sanitation of the Palace, Working Procedures for Hygiene Professional Forces, Measures on Greening and Beautifying, Measures on the Management of Public Facilities, Measures on the Management of Ancient Trees and Precious Trees, Rules on the Quality and Operation of Tree-planting Projects, Technical Rules on the Maintenance and Management of Trees, Operation Rules on Trimming Trees, Technical Rules on the Prevention and Control of Pests, Rules on the Management of Vehicles Driving in the Palace, Measures of the Management of Gates, Measures on the Management Temporary Passes, Matters of Attention for Travelers, and 30 Prohibitory Rules of the Summer Palace.

6 Public awareness

The Summer Palace is the treasured historical and cultural legacy. In addition to the efforts by the government, the awareness of the citizens to protect is one of the main factors that makes it possible for its survival and continuation. The residents of Beijing have a strong sense to participate in its protection, many of them volunteer to take part in activities to clean and beautify the

Summer Palace. The residents also offer a lot applicable advice for the protection of the garden and cultural relics. Some of them volunteered to donate money to protect the cultural relics. The residents conscientiously abide by the State's regulations and rules, and volunteer to publicize these regulations, few accident damaging cultural relic have happened. In 1991, 180,000 residents joined to remove the sediments in the Kunming Lake, making their contributions in maintaining an ideal look for the Summer Palace. In 1993, International Group of the US purchased the 10 windows of the Baoyun Bronze Pavilion from overseas and donated to the Summer Palace, making the pavilion complete.

V. Justification for inclusion in the World Heritage List

The imperial gardens of China are the important branch in the Chinese gardening system. Such gardens were constructed by mustering the national strength in terms of materials, man power, know-how, craft and art, and have developed into an independent and unique school in the gardening history of mankind. As the last imperial garden in China, the Summer Palace can fully reflect the theories and practices in the Chinese gardening techniques. It has remained intact up till now, and is under the effective protection of the government and the people. The historical and cultural essence as an imperial garden has qualified itself as a world cultural heritage, and the reasons are as follows:

1 The Summer Palace has its unique position and value in the gardening history of the world

Differences exist in gardening between the West and the East. The Summer Palace, from its gardening objective to its actual landscape, fully represents the unique features of the Oriental gardening system. First of all, the relationship between the yin and yang, the genuine and the artificial in the traditional Chinese philosophy, through the layout by integrating hills and water, is highly harmonious. At the same time, the arrangement and composition of palace structures across the country abided by the feudal order as laid down in the Confucianism; and the construction of the three fairy isles in the Kunming Lake reflects the Taoist philosophy of pursuing longevity and immortality; the religious structures constructed atop of the Longevity Hill manifest the desire of praying for Buddhist protection. All these are integrated into beautiful lake-mountain landscapes. The Summer Palace, with natural hills and water as its framework, is an extraordinary example of the Oriental gardening system in making use of and transforming the nature, and is the most ideal example for the study of the differences in gardening between the East and the West.

2 The Summer Palace represents the highest accomplishment in the imperial gardening techniques of China

The Chinese nation, in the process of its several thousand years of history, has developed its unique cultural model. The Summer Palace, as the last imperial garden constructed in the feudal society of China, serves as an epitome of architectural techniques and gardening techniques in the several thousand years of imperial gardening. The construction of the garden made use of numerous scientific and artistic achievements in various fields as mankind, nature and humanities. It is complete in structure and remains intact, and its

gardening layout represents the most ideal harmony between the functions of palace structures and gardening techniques. The garden inherited the artistic traditions of all dynasties in China, borrowed the skills and advantages in gardening in all localities, integrates the magnificence of the north and the exquisite flavour of the south, combines the magnificence of imperial palaces, the exquisite features of fold residence and the solemnness of religious temples and monasteries, its landscapes and views are diversified and yet constitute a harmonious whole with the natural environment. Its splendid palaces and halls, magnificent construction structure groups, exquisite gardening and superb craftsmanship represent the highest level in imperial gardening in China.

3 The Summer Palace has a significant influence on the development of the Chinese society in recent history

In about 200 years from 1750 to 1911, the Summer Palace was the arena of the top echelon of rulers of the Qing Dynasty for their political activities, their daily court life and many important historical events. It, from one aspect, reflects the process of China's social, political, economic and cultural development, and is an epitome of China's modern history. The rich historical and cultural essence of this garden is also a research subjects on China's modern history, gardening, architecture, aesthetics, religion, social life, humanities and environmental protection.

4 The Summer Palace highlights the level of creativity of China's traditional craft and technology

The Summer Palace, constructed with traditional Chinese techniques, reflects the technical attainment of the Chinese nation in architecture, environment, the growing of plants and vegetation landscape, and still is of practical significance. Various engineering techniques in gardening evidence the wisdom and competence of Chinese artisans and craftsmen in ancient China. Even today, their creativity in handling many buildings, hills and water areas in the garden still amazes the world, some of their techniques could hardly be copied and imitated. A set of complete engineering records and technical standards on the construction of the Summer Palace and its predecessor the Garden of Clear Ripples are preserved, and are the most important cultural relic evidences to the art of Chinese gardening.

In conclusion, the Summer Palace is the outstanding representative of China's imperial gardens, is the crystallization of the wisdom and hard work of the Chinese people. Its unique position and universal value satisfy the standards laid down in Criteria (i), (ii), (iii) and (iv) of the Convention. The inclusion on the catalog of world cultural heritage will be beneficial to protect the national cultural traditions of this imperial garden, and will make the important value of the Summer Palace recognized by and known to the entire world.

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Appendices

1. The Constitution of the People's Republic of China (Excerpts)
2. The Law of the People's Republic of China on the Protection of Cultural Relics(Excerpts)
3. Operational Guidelines for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics (excerpts)
4. The State Council's Official Reply to "The Overall City Plan of Beijing"
5. The Regulations of Beijing Municipality on the Protection of Cultural Relics
6. The Notice of Beijing Municipal Government on Endorsing the Report Submitted by the Municipal Bureau of Construction Planning and the Bureau of Cultural Relics Concerning the Delimitation of Protection Ranges and Construction Control Areas of the Second Group of 120 Units of Cultural Relics under Protection (Excerpts)
7. Provisional Rules of Beijing Municipality on the Protection and Management of Ancient Trees and Famous Plants
8. Stipulations of Beijing Municipal Government on Strictly Controlling the Construction Projects in the Vicinity of the Summer Palace and the Relic Garden of Yuan Ming Yuan

1. The Constitution of the People's Republic of China

(Extracts)

(Adopted at the Fifth Session of the Fifth National People's Congress of the People's Republic of China on December 4, 1982)

Article 22 The state promotes the development of art and literature, the press, radio and television, broadcasting, publishing and distribution services, libraries, museums, cultural centres and other cultural undertakings that serve the people and socialism, and it sponsors mass cultural activities.

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

2. The Law of the People's Republic of China on the Protection of Cultural Relics

(Extracts)

(Promulgated on November 19, 1982)

Chapter I General Provisions

Article 2 The state shall place under its protection, within the boundaries of the People's Republic of China, the following cultural relics of historical, artistic or scientific value:

(1) sites of ancient culture, ancient tombs, ancient architectural structures, cave temples and stone carvings that are of historical, artistic or scientific value;

(2) buildings, memorial sites and memorial objects related to major historical events, revolutionary movements or famous people that are highly memorable or are of great significance for education or for the preservation of historical data;

(3) valuable works of art and handicraft articles dating from various historical periods;

(4) important revolutionary documents as well as manuscripts and ancient or old books and materials, etc., that are of historical, artistic or scientific value; and

(5) typical material objects reflecting the social system, social production or the life of various nationalities in different historical periods.

The criteria and measures for the verification of cultural relics shall be formulated by the state department for cultural administration, which shall report them to the State Council for approval.

Fossils of paleovertebrates and paleoanthropoids of scientific value shall be protected by the state in the same way as cultural relics.

Article 3 The state department for cultural administration shall take charge of the work concerning cultural relics throughout the country.

Local people's governments at various levels shall place under their protection cultural relics in their respective administrative areas. Provinces, autonomous regions, and municipalities directly under the central government as well as autonomous prefectures, counties, autonomous counties and cities where there are relatively large amounts of cultural relics may set up organs for the protection and control of the cultural relics within their respective administrative areas.

All government organs, public organizations and individuals have the obligation to protect the country's cultural relics.

Article 4 All cultural relics remaining underground or in the inland waters or territorial seas within the boundaries of the People's Republic of China 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, stone carvings, etc., designated for protection by the state, unless governed by other state regulations, shall be owned by the state.

Cultural relics in the collection of state organs, armed forces, enterprises owned by the whole people and public institutions shall be owned by the state.

Article 6 The expenses for the protection and control of cultural relics shall be listed in the budgets of the central and local governments.

Chapter II Sites to Be Protected for Their Historical and Cultural Value

Article 7 Cultural relics, such as sites related to revolutionary history, memorial buildings, sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings, etc., shall be designated as sites to be protected for their historical and cultural value at different levels according to their historical, artistic or scientific value.

Sites to be protected for their historical and cultural value at the level of counties, autonomous counties and cities shall be approved and announced by the people's governments at the same level and reported to the people's governments of provinces, autonomous regions, or municipalities directly under the central government for the record.

Sites to be protected for their historical and cultural value at the level of provinces, autonomous regions, and municipalities directly under the central government shall be approved and announced by the people's governments at the same level and reported to the State Council for the record.

The state department for cultural administration shall select, from among the sites to be protected at different levels, those which have a significant historical, artistic or scientific value as major sites to be protected at the national level, or shall directly designate such sites and report them to the State Council for approval and announcement.

Article 9 The people's governments of provinces, autonomous regions, and municipalities directly under the central government and of counties, autonomous counties and cities shall delimit the necessary scope of protection, put up signs and notices, and establish records and files for the historical and cultural sites to be protected at different levels and shall, in the light of different circumstances, establish special organs or assign fulltime personnel to be responsible for the administration of these sites. The scope of protection and records and files for the major sites to be protected at the national level shall be reported by the departments for cultural administration of the provinces, autonomous regions, and municipalities directly under the central government to the state department for cultural administration for the record.

Article 10 When drawing up plans for urban and rural construction, the people's governments at various levels must see to it that protective measures for the historical and cultural sites to be protected at different levels are first worked out through consultation between the departments for urban and rural planning and the departments for cultural administration and that such measures are included in the plans.

Article 11 No additional construction project may be undertaken within the scope of protection for a historical and cultural site. In case of a special need, consent must be obtained from the people's government which made the original announcement on the designation of such a site and from the department for cultural administration at the next higher level. If an additional construction project is to be undertaken within the scope of protection for a major historical and cultural site to be protected at the national level, consent must be obtained from the people's government of the relevant province, autonomous region, or municipality directly under the central government and from the state department for cultural administration.

Article 12 On the basis of the actual needs for the protection of cultural relics and with the approval of the people's government of a province, an autonomous region or a municipality directly under the central government, a certain area for the control of construction may be delimited around a site to be protected for its historical and cultural value. Construction of new buildings or other structures in such an area shall not deform the environmental features of the historical and cultural site. The design for construction must be agreed upon by the department for cultural administration before it is submitted to the department for urban and rural planning for approval.

Article 13 While choosing a construction site and designing a project, if the project involves a site to be protected for its historical and cultural value, the construction unit shall first work out the protective measures jointly with the department for cultural administration of a province, an autonomous region, or a municipality directly under the central government or of a county, an autonomous county or a city, and such measures shall be written into the planning project description.

Any removal or dismantling involving a site to be protected for its historical and cultural value, if considered specially necessary for a project, shall be agreed to by the people's government at the same level as the site itself and by the department for cultural administration at the next higher level. Any removal or dismantling involving a major site to be protected at the national level shall be referred to the State Council by the people's government of a province, an autonomous region or a municipality directly under the central government for decision. The expenses and workforce required for the removal or dismantling shall be included in the investment and labour plans of the construction unit.

Article 14 The principle of keeping the cultural relics in their original state must be adhered to in the repairs and maintenance at the sites designated as the ones to be protected for their historical and cultural value and in any removal involving these sites, such as sites related to revolutionary history, memorial buildings, ancient tombs, ancient architectural structures, cave temples, stone carvings, etc. (including attachments to the structures).

3. Operational Guidelines for the Implementation of the Law of the People's Republic of China on Protection of Cultural Relics

(Extracts)

(Promulgated on May 5, 1992)

Chapter I General Provisions

Article 2 The cultural sites such as relics related to revolutionary history, memorial buildings, sites of ancient culture, ancient tombs, ancient architectural structures, cave temples and stone carvings are classified into 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 level of provinces, autonomous regions, municipalities directly under the Central government and sites to be protected for their historical and cultural value at the level of counties, autonomous counties and cities.

Cultural relics such as memorial objects, works of art, handicraft articles, revolutionary documents, manuscripts, ancient or old books and materials, and typical material objects, are classified into valuable cultural relics and ordinary cultural relics. Valuable cultural relics are classified into Grades one, two and three.

Local people's governments at various levels shall place under their protection cultural relics in their respective administrative areas.

The organs for protection and control of cultural relics set up by the local people's governments at the level of county and at various levels higher than it are the administrative departments for cultural relics; where there are no organs for protection and control of cultural relics, the departments for cultural administration at various levels administer the work concerning the cultural relics within their respective administrative areas.

Article 4 The public security organs, the administrative departments for industry and commerce, the departments in charge of urban and rural planning and the customs at various levels shall, in accordance with the provisions of the Law on Protection of Cultural Relics, and within their respective competence, see to it that the work concerning protection of cultural relics be well done.

Article 5 The operating expenses for cultural relics undertakings and the capital construction for cultural relics shall be listed in the respective financial budgets of the financial departments of the people's governments at the level of county and at the various levels higher than it and administered in a unified manner by the administrative department of cultural relics at the same levels. The expenditure of capital construction for cultural relics, the expenses for repair and maintenance and the expenses for archaeological excavations shall be earmarked as special funds for such specified purposes only and be controlled strictly. All the income of the cultural relics institutions and enterprises which belong to the administrative departments for cultural relics at various levels shall be used for cultural relics undertakings only as supplementary funds for protection and control of cultural relics, and may not be used for any other purposes.

Chapter II Sites to be Protected for Their Historical and Cultural Value

Article 7 The protective scope of sites to be protected for their historical and cultural value at various levels shall, in accordance with the provisions of Article 9 of the Law on Protection of Cultural Relics, be delimited and signs and notices be put up within a year from the date of approval and announcement.

The protective scope of major sites to be protected for their historical and cultural value at the national level and sites to be protected for their historical and cultural value at the level of provinces, autonomous regions, and municipalities directly under the central government shall be delimited and announced by the people's governments of provinces, autonomous regions, and municipalities directly under the central government.

The protective scope of sites to be protected for their historical and cultural value at the level of counties, autonomous counties and cities shall be delimited and announced by the people's governments at the same level.

Article 8 The people's governments at the level of county or above shall prescribe the concrete protective measures for the historical and cultural sites to be protected in accordance with the different needs for protection of cultural relics, and promulgate them for implementation.

The protective measures for major sites to be protected for their historical and cultural value at national level and at the level of provinces, autonomous regions and municipalities directly under the central government shall be prescribed by the people's governments of provinces, autonomous regions and municipalities directly under the central government.

The protective measures for the historical and cultural sites to be protected at the level of counties, autonomous counties and cities shall be prescribed by the people's governments of counties, autonomous counties and cities.

Article 9 Special administrative institutes for protection, such as preservation institutes of cultural relics or museums, may be set up for memorial buildings and ancient architectural structures owned by the state at the places designated as sites to be protected for their historical and cultural value by the administrative departments for cultural relics, the units which use them or their administrative departments at higher levels, and shall take charge of the protection. Where there are no special administrative institutes for protection, the relevant people's governments at the level of county or above shall instruct the units which use sites to be protected for their historical and cultural value or the relevant departments to take charge of a protection or invite guardians for the protection of cultural relics to take charge thereof.

Article 11 The opening of a site to be protected for its historical and cultural value to the society shall be in conformity with the conditions prescribed by the State Administration of Cultural Relics and reported to the administrative department for cultural relics at the level corresponding the relic level for approval.

Article 12 On the basis of the actual needs for the protection of cultural relics, an area for the control of construction may be delimited and announced around a site to be protected for its historical and cultural value.

The area for the control of construction around a major site to be protected at the national level or a site to be protected at the level of province, autonomous region or municipality directly under the central government shall be delimited by the administrative department for cultural relics of the people's government of the relevant province, autonomous region or municipality directly under the central government in conjunction with the department for urban and rural planning and reported to the people's government of the province, autonomous region or municipality directly under the central government for approval.

The area for the control of construction around a site to be protected at the level of county, autonomous county or city shall be delimited by the administrative department for cultural relics of the people's government of the relevant county, autonomous county or city in conjunction with the department for urban and rural planning and reported to the people's government of the province, autonomous region or municipality directly under the central government for approval or to the people's government of the county, autonomous county or city authorized by the people's government of the province, autonomous region or municipality directly under the central government for approval.

Article 13 In an area for the control of construction, the installation of any device which endanger the safety of cultural relics or the construction of any building or structure of which the style, height, size and colour are out of harmony with the environmental features of historical and cultural sites shall be impermissible.

The design for the construction of new buildings or structures in an area for the control of construction shall be, on the basis of the level of the site to be protected for its historical and cultural value, agreed upon by the administrative department for cultural relics at the same level before it is submitted to the department of urban and rural planning at that level for approval.

Article 15 The repairing plans and the designing and working programmes for the major sites to be protected for their historical and cultural value at the national level and those for the sites to be protected at the level of provinces, autonomous regions and municipalities directly under the central government, which the State Administration of Cultural Relics deems it necessary to be examined and approved by the Administration itself shall be examined and approved by the Administration of Cultural Relics.

The repairing plan and the designing and working programmes for the sites to be protected at the level of provinces, autonomous regions, and municipalities directly under the central government and at the level of counties, autonomous counties and cities shall be examined and approved by the administrative departments for cultural relics of the people's government of provinces, autonomous regions and municipalities directly under the central government. The repair and protection projects for cultural relics shall be subjected to the supervision and guidance of the examining and approving department. The completion of the projects shall be reported to the same department for check and acceptance.

Article 16 The units for exploration and designing and the units of construction in charge of the repair and protection projects for cultural relics shall observe the relevant regulations of the state and ensure the quality of the projects.

4. The State Council's Official Reply to "The Overall City Plan of Beijing"

Beijing municipal government,

"The Overall City Plan of Beijing (draft)" (Document No. 83, Beijing Municipality, 1992) submitted by you requesting for instruction was duly received. The State Council has approved of the "Overall City Plan of Beijing (1992 - 2010) as amended (Hereinafter referred to as the Overall Plan)." "The Overall Plan implements the basic line of "The Official Reply of the Central Committee of the Communist Party of China and the State Council" to the overall Plan for Beijing's Urban Construction"(Document No. 29, 1983), conforms to the spirit of the 14th National Party Congress and specific conditions of Beijing municipality, and can thus serve as a guideline to the construction and development of the capital in the days to come. It is expected that conscientious efforts will be made to put the plan into practice. The reply to the issues concerned are as follows:

I. Beijing is the capital of our great socialist country and the political and cultural centre of China.

the Planning, construction and development of the city should guarantee to meet the requirements of the Party Central Committee and the State Council in exercising leadership in the whole country and developing international contacts under the new situation; steadily improve the residents' working and living conditions, promote coordinated economic and social development so that Beijing could be built into a most advanced city in terms of cultural education, science and technology and the best city in respect of morality and the construction of a democratic legal system. Guided by "The Overall City Plan," assiduous efforts should be made to build Beijing into a historical and cultural city and a modernized international metropolis with a prosperous economy and social stability, and with all its infrastructural facilities and the ecological environment up to the first class standards in the world.

II. Give prominence to the capital's special features and fully display its advantages. Vigorously adjust industrial setups and the distribution of land, promote the development of new, high technology and tertiary industry and work hard for the realization of the unity of economic benefits, social benefits and environmental effects.

In the light of water, energy and land resources and the environmental conditions of Beijing municipality, the State Council reiterates its view, that is, Beijing will not develop any more heavy industries, especially those which consume much energy and water, occupy much land, involve a great freight volume, cause environmental pollution and disturb local residents. The existing enterprises of this type in the urban district are not entitled to a site - expansion. It is imperative to improve the environment and readjust the use of land.

The State Planning Commission will, jointly with the Ministry of Construction, call together organizations and districts concerned to conduct an investigation of the development of the capital area and boost the adjustment of industrial setups and the rational distribution of resources in the Beijing - Tianjin - Hebei area, make overall arrangements for the regional urban system and regional infrastructure so as to bring about a complementary and coordinated development of the entire region.

III. Strictly control the growth of population and the scale of land development.

By 2010, permanent residents in Beijing are to be stabilized at about 12,500,000 (about 6,500,000 in the urban areas). The key to population control in the urban areas is the control of the increase of the migration of population. The Beijing municipal government will work out specific measures to control the growth of population in the urban areas. These measures should be strictly carried out after they are ratified by the State Council.

In urban construction, land should be used in a rational and economic way. By 2010, the area for urban construction will be limited to 6,100,000 square kilometres.

IV. It is approved by the State Council that the city areas defined and planned in "The Overall Plan" are the whole area under the administrative jurisdiction (16,800 square kilometres).

A further step must be taken to perfect and optimize the layout of the urban system and exercise centralized planning and management of both urban and suburban areas.

The city proper should adhere to the distribution principle of "scattered groups," preventing the city's central areas from being linked with the periphery. Urban districts should be thinned down and the periphery should be extended for the sake of a centralized and compact development. The focal point for urban construction should be turned from the city proper to the outskirts. A rapid communication system between the urban district and the outlying towns should be built as early as possible, the development of the outlying towns as well as the mountain areas should be speeded up so as to bring about a rational distribution of population and industries and give impetus to the coordinated development of urban and rural economy and the society. The task in the near future is to do a good job to develop key satellite towns like Yizhuang New Town.

V. Conscientiously protect and improve the ecological environment of the capital

It is essential to construct a perfect urban afforestation system, make, carry out and perfect plans as soon as possible for the building of isolation green zones among the different parts in the city in order to ensure enough green area for the urban district and evolve a rational urban framework and development setup. Continue to pay close attention to the improvement of the atmosphere, water and tackle noise pollution and pollution by industrial waste and other daily waste. Strictly control the development of pollutant industries in the urban district, especially in such areas as located along the upstream of the river and the upwind side. As for the existing factories that create pollution and disturb the residents, measures must be taken to readjust their industrial setup or gradually move them out of the city. The requirements defined in "The Overall Plan" for distribution layout, density and height must be strictly carried out and must not be violated. Make full use of the underground space of the city and improve the congested and crowded conditions of ground-based traffic and buildings. Take further steps to enhance water resource protection and soil and water conservation, and tackle in a comprehensive way especially the upstreams of Guanting and Miyun reservoirs and the environments of other important areas.

VI. In regard to the protection of this ancient capital's special features, the relevant principles, measures and details as defined in "The Overall Plan" are feasible and must be implemented earnestly.

Beijing is a well-known ancient capital and one of China's famous historical and cultural cities. The planning, construction and development of the city should be in line with the maintenance of the ancient capital's historical and cultural traditions and its whole setup. They should reflect the integration of national traditions, local flavour and the spirit of the time. Efforts should be made to raise the level of planning and designing in order to be able to portray a glorious image of our great capital. Continue to define the limits of historical and cultural protection zones on the basis of now available and delimit protection boundaries for the units in charge of the preservation of cultural relics. Set up control zones and formulate regulations for protection and administration.

VII. Speed up the modernized development of the city's infrastructural facilities.

Measures must be taken to thoroughly solve the knotty problems confronting the capital, such as water and energy shortages, traffic congestion, etc. Under the leadership of the State Planning Commission, research should be made by the departments and districts concerned as early as possible. Planning and construction programs and enforcement measures for major projects, such as the project to divert water from the south to the north, the transportation of natural gas from Shaanxi-Gansu-Ningxia to Beijing, the project to link up Beijing and Tianjin canals, etc. Take resolute measures to save water, energy and readjust industrial structure so as to alleviate water and energy shortages. Intensify the implementation of the development strategy of the capital's traffic and put into effect the relevant policies. Devote major efforts to developing subway transport facilities, light rail transport facilities and other big volume public transit. Further improve fast roadnet and modernize transport facilities to construct a modernized comprehensive communication network as quickly as possible. Study and forecast the vistas for the development of cars and their impact on urban traffic so that necessary countermeasures could be taken in advance. Do well in the planning and construction of the capital's international airport. In order to give full play to the potential of the airport, the Beijing municipal government should coordinate with departments concerned to investigate and solve the problem of air traffic control over urban areas. Speed up the research and investigation for the selection of the capital's second civil airport as early as possible.

Beijing is a key fortified city. To assure the security of the capital, it is imperative for the city to construct an overall anti-disaster system step by step.

VIII. Make conscientious arrangements to put "The Overall Plan" into practice.

"The Overall Plan" is the basis for the construction and administration of the city. Drawing up of details and various specific plans should be made as soon as possible. Further effort should be made to perfect pertinent laws and regulations relating to the city's planning, construction and administration. In accordance with the requirements for establishing a market-oriented socialist economy, the leading role of city planning should be played to the full and the macro regulation and control on land utilization, development and construction should be intensified. Executive departments in charge of city planning, should strengthen the centralized management, exercise powers within the framework of the laws and strictly enforce them to guarantee the implementation of the city plan.

The Capital Planning Commission should further reinforce its leadership in the planning and construction of the capital, giving full play to its organizing and coordinating functions to ensure that various construction projects of the capital will be carried out orderly and in accordance with the city plan. All departments of the Party Central Committee, the government, the army and the masses, and all the units based in Beijing should exemplarily comply with the city plan and the relevant laws and regulations, respect and support the work of the Capital Planning Commission. They should work closely with Beijing municipal government to build Beijing into a highly civilized and modernized city.

The State Council
October 6, 1993

5. The Regulations of Beijing Municipality on the Protection of Cultural Relics

(Extracts)

(Adopted at the Standing Committee of the Eighth Beijing Municipal People's Congress at its 37th Session on June 23, 1987)

Chapter I General Provisions

Article 1 The regulations are formulated for the implementation of the "Law of the People's Republic of China on the Protection of Cultural Relics" (hereinafter referred to as "the Protection Law") and the enhancement of the protection and administration of historical and cultural relics in line with the practical conditions of the city.

Article 2 The following cultural relics of historical, artistic and scientific values within the city's administrative limits are under state protection:

- (1) Ancient cultural sites, graves, buildings, cave temples and stone inscriptions of historical, artistic and scientific values;
- (2) Buildings, sites, and mementos of memorable, instructive and historical data values as connected with major historical events, revolutionary movements and celebrities;
- (3) Precious historical works of art and handicrafts from different ages in history;
- (4) Important revolutionary documents and manuscripts, antiquated books and other materials of historical, artistic and scientific values;
- (5) Representative objects that reflect the social system, production and life of different ethnic peoples at different ages in history.

Fossils like vertebrates and the ancients of scientific values, ancient trees and well-known plants of historical and memorable interests enjoy state protection as well as cultural relics.

Article 3 All historical and cultural relics under the ground as well as under the water within the city's administrative limits are owned by the state. Ancient cultural cities, graves and cave temples are owned by the state. Cultural relics confirmed to be under protection by the state like memorial buildings, ancient buildings and stone inscriptions belong to the state (except the ones stipulated by other regulations).

Historical and cultural relics collected and stored up by government departments, military units, state-owned enterprises, institutions and organizations belong to the state.

Article 4 The proprietary rights of memorial buildings, ancient buildings and cultural relics handed down from ancient times which are now in the possession of collectives and individuals are protected by state laws.

When there is a shift of ownership of the memorial buildings, ancient buildings owned by the collectives and individuals, a registration must be made with relevant administrative offices in charge of the cultural relics.

Article 5 People's governments at different levels in the city protect the historical and cultural relics within their administrative limits.

Each and every organization and individual have the obligation to protect the historical and cultural relics of the state.

Chapter II Administrations in Charge of Cultural Relics

Article 6 Beijing Bureau of Cultural Relics Undertakings Bureau (hereinafter referred to as "the Bureau") is the administration in charge of the protection and administration cultural relics in the whole city.

Under the guidance of the Bureau, administrative offices at the district and county levels are responsible for the protection and administration of the cultural relics within the limits of their respective authorities.

Article 7 Under the supervision and guidance of the Bureau, administrative offices in charge of gardens, religion, housing and education etc. are to strengthen their administration over those units which enjoy the use of cultural relics and do a good job for the protection of cultural relics by law.

Article 8 For historical and cultural sites under state protection which are confirmed by "the Protection Law," special organs should be set up, full-time and part-time workers should be assigned, in accordance with their different conditions, to take charge of the protection of cultural relics in the sites under the guidance of the administrative offices.

Article 9 The municipal government is to form a historical and cultural relics protection committee composed of selected specialists, scholars and leading cadres from departments concerned to give assistance to the people's government in its study and review of major issues relating to the protection of cultural relics.

Chapter IV Cultural Sites under Protection

Article 15 Cultural sites under protection within the city's administrative limits fall into the following categories: key cultural relics under state protection, those under city protection and those under district and county protection.

Cultural sites under city protection are nominated by the Bureau and published after being appraised and ratified by the municipal government and then reported to the State Council for the record.

Cultural sites under district and county protection are nominated by the corresponding administrative offices, and published after being approved by the Bureau and appraised and ratified by the district and county governments, and then reported to the municipal government for the record.

Article 16 The cancellation of the cultural sites at the district and county protection level must be approved by the Bureau and the original appraising and ratifying governments at the district and county level.

Article 17 To protect cultural sites with undefined value, the district and county governments may announce that they are under temporary protection and therefore should be treated the same as those under district and county protection.

The appraisal of the cultural sites must be made within a period of two years after the announcement that they are under temporary protection. Should that time limit be exceeded, they are canceled automatically.

Article 19 For cultural sites enjoying protection at different levels, necessary protection limits should be delimited by law, and construction control limits should be designated according to actual needs.

For key cultural sites under state and city protection, the designation of protection and the construction control limits is subject to the joint effort of the Bureau and the City Planning and Administrative Bureau (hereinafter referred to as "the Planning Bureau") and it must be approved and published by the municipal government. For the cultural sites under district and county protection, the designation of the above limits must be jointly approved and published by the corresponding administrative offices and the district and county governments.

Article 21 Within the protection limits of the cultural sites, any change in the original state of the cultural relics is forbidden; no damage, no reconstruction and no demolition are allowed to the ancient buildings and their accessories; no other construction projects are allowed; storage of explosive substances, inflammables and any other substances that might endanger the cultural relics is absolutely forbidden in the buildings and their adjacencies.

Non-cultural-relic buildings within the protection limits should be renovated or demolished step by step according to the actual conditions.

Article 28 Units occupying the cultural relic buildings should follow strictly the relevant rules and regulations regarding fire prevention for ancient buildings and strengthen management and control of all fire and power sources. Necessary fire extinguishing facilities should be equipped; automatic alarming and fire-extinguishing facilities should be installed at vital points according to the actual needs.

Circular of Beijing Municipal Government on Endorsing the Report Submitted by the Bureau of Construction Planning and the Bureau of Cultural Relics Concerning the Delimitation of Protection Ranges and Construction Control Areas of the Second Group of 120 Units of Cultural Relics under Protection

(Dec. 19, 1987)

All districts, counties; all committees, offices and bureaus of the municipal government; all corporations and all institutions of higher learning:

The municipal government endorses "The Report Concerning the Delimitation of Protection Ranges and Construction Control Areas of the Second Batch of 120 Units of Cultural Relics under Protection and a Change in the Delimitation of Construction Control Areas of the First Batch of Units of Cultural Relics under Protection," and hereby transmits it to you. Please do as required.

The decree promulgated by the municipal government in 1984 concerning the delimitation of protection ranges and construction control areas of the first batch of 60 units of cultural relics under protection has played a positive role in the work of protecting cultural relics, constructing the city and preserving the original look of the ancient city. To better protect Beijing, a famous historical and cultural city, the municipal government requires all departments concerned strictly follow "The Administrative Regulations Concerning the Protection of Cultural Relics in Beijing" and "The Administrative Regulations Concerning the Protection Ranges and Construction Control Areas of the Units of Cultural Relics under Protection in Beijing," and strengthen the management of the units of cultural relics under protection. No department or individual is allowed to do any construction that goes against the regulations in the protection ranges and the construction control areas.

The explanation and the drawing concerning the delimitation of protection ranges and construction control areas of the second batch of 120 units of cultural relics under protection will be printed and distributed separately by the Bureau of Construction Planning and the Bureau of Cultural Relics.

6. The Notice of Beijing Municipal Government on Endorsing the Report Submitted by the Municipal Bureau of Construction Planning and the Bureau of Cultural Relics Concerning the Delimitation of Protection Ranges and Construction Control Areas of the Second Group of 120 Units of Cultural Relics under Protection

(Excerpts)

The explanation concerning the delimitation of protection ranges and construction control areas of Jingyi Garden, Shuangqing Villa, the Temple of Azure Clouds, the Temple of Shifang Pujue, Jingming Garden, the Summer Palace, the Relic Garden of Yuan Ming Yuan, the Garden of Da Yuan Garden, the March 18th Monument to Martyrs

I. Protection Ranges

1. Jingyi Garden and Shuangqing Villa: the area enclosed within the existing walls.
2. The Temple of Azure Clouds: the area enclosed within the existing walls.
3. The Temple of Shifang Pujue: the area enclosed within the existing walls.
4. Jingming Garden: the area enclosed within the existing walls.
5. The Summer Palace: the area enclosed within the existing walls and the area used and occupied by Factory No. 1233.
6. The Relic Garden of Yuan Ming Yuan and the March 18th Movement to Martyrs: the area enclosed within the enclosing walls of the original Garden No. 3 of the Relic Garden of Yuan Ming Yuan.
7. The Da Yuan Garden: the area enclosed within the walls of the Guest House No. 7089

II. Construction control areas:

Category II:

1. East of the Eastern Gate of the Summer Palace: to the planned red line of the Eastern Yiheyuan Road in the north and the northeast; to the auxiliary road in the south; to the planned red line of the Kunming Lake Road in the west.
2. North of the Summer Palace: to the Northern Yiheyuan Road in the east; to the protection range in the south; to the western boundary of the protection range of the Summer Palace in the west; to the midpoint of the east-west line of the small hill in the north.
3. South of the Eastern Xiangshan Road: to the Southern Xiangshan Road in the east; to the planned boundary in the south; to the intersection of the Xiangshan Road in the west; to the Xiangshan Road in the north.

Category III:

1. East of Yuquanshan Hill: the construction land between Yuquanshan Road and Yixiang Road.
2. The planned construction area along the hill to the north of Yixiang Road.
3. The area between the Northern Yiheyuan Road and the enclosing walls of the Central Party School.
4. To the south of the eastern section of the Northern Yiheyuan Road; to the north of the planned green belt.
5. The Planned construction area between Wanquanhe Road and the Kunming Lake Road.

Category IV:

1. The land for the use of the Central Party School.
2. The planned construction area at the foot of the hill to the west of Haishanhu Road.
3. The planned construction area to the north of the highway loop, to the east of the Haishanhu Road, to the west of the Badaling expressway and to the south of Dongbeiwang Road.
4. East and south of the Relic Garden of Yuan Ming Yuan: To the north of the east-west main road of Qinghua University; to the point 400 metres from the planned red line and its southern extension line of the northern section of the Eastern Yuanmingyuan Road. To the south of east-west main road of Qinghua University; the northern section is to the place 600 metres east of the planned red line of Xiyi Road; the southern section is to the place 700 metres east of the planned red line of Suzhou Road. To the place 400 metres south of the Eastern Yiheyuan Road and the east-west main road of Qinghua University. To the planned red line of the Eastern Yuanmingyuan Road in the northwest.
5. To the planned red line of Suzhou Street in the east. To the planned red line of the Fourth Ring Road in the south. To the planned greenbelt to the east of Wanquanhe Road in the west. To the planned red line of the Eastern Yiheyuan Road in the north.
6. The planned construction area to the south of the northern section of the Fourth Ring Road and to the west of the Kunming Lake Road.

Category V:

To the Southern Qinghua Road and its northern extension line in the east. To the passageway in the southern part of Qinghua University in the south. To the planned red line of Suzhou Road in the west. To Category IV in the north.

Maximum height of buildings in this area should not exceed 30 metres.

III. Planned greenbelts:

The planned green belts in this area are placed under special greenbelt control plans.

IV. Planned slope woods and farmlands

The planned area refers to the land covered within the Badaling expressway, the northern highway loop, the Eastern Yuanmingyuan Road, the Eastern Yiheyuan Road, the Northern Fourth Ring Road, the Northern Xijiao Airport Road, up to Nanmachang, Dayingwa, Shuangshidong, Sanzhuxiang and the ridges of Sanzhao Hill, Wangner Hill and their extension lines. Single-storey houses in the rural area may be built in places of slope woods and farmlands not included in the above planned areas. If buildings higher (including farm houses) than 4.5 metres are to be constructed, procedures for examination and approval must be carried out in conformity with the stipulations laid down by the departments in charge of construction planning, cultural relics and gardening.

7. Provisional Rules of Beijing Municipality on the Protection and Management of Ancient Trees and Famous Plants

(Adopted by Beijing people's government on May 14, 1986)

Article 1 In accordance with the state's pertinent regulations, these measures are formulated to strengthen the protection of ancient trees and famous plants.

Article 2 The ancient trees and famous plants mentioned in these measures refer to the trees aged more than 100 years, rare and precious trees and those of historical and commemorative value.

The ancient trees and famous plants may be divided into grades I and II according to the ages of different variety of trees as well as the degree of preciousness. The standards shall be specified by the Municipal Bureau of Gardens together with Municipal Bureau of Forestry and Bureau of Cultural Relics.

Article 3 All the ancient trees and famous plants in the city's administrative area shall be managed according to these measures.

Article 4 The competent departments of ancient trees and famous plants are the Municipal Bureau of Gardens and Bureau of Forestry. The garden management units at various levels shall be responsible for the management work of the city's ancient trees and famous plants; the forestry administration departments at various levels shall be responsible for this work in the rural area.

Article 5 The units where the anc with the cultural relics departments. The responsible protection units shall thus be specified. Signs shall be set up which mark the trees' name, scientific name, family, age, their rarity and characteristics and responsible units. The said signs shall be worked out by Municipal Bureau of Garden and Bureau of Forestry.

Article 7 The responsible units must, according to the technical standards formulated by the Bureau of Garden and Bureau of Forestry, take good care of the ancient trees and famous plants to ensure their normal growth. The natural death of ancient trees and famous plants shall be reported by the responsible units to the garden and forestry departments for disposal. Article 8 The responsible units shall take specific measures to intensify the protection work and prohibit any behaviour which damages the ancient and famous plants.

(1) Etching, nailing or rope winding are prohibited on the tree trunks;

(2) Using trees as the supporters for construction is prohibited;

(3) Piling of materials, potholing for earth and dumping of waste water or rubbish which may harm the trees are prohibited within three-metre area around the crown of the tree;

(4) Picking fruits or collecting seeds are not allowed, unless approve by the garden or forestry departments;

(5) Felling or replanting ancient trees are prohibited. In case the trees need to be felled or replanted due to special circumstance, it should be reported to the Bureau of Gardens and Bureau of Forestry for examination and then to the municipal government for approval

Article 9 Should the planned or on-going urban construction projects be involved in the protection of ancient trees and famous plants, the urban planning department or construction unit shall propose the protection or disposal plans and report them to the garden and forestry departments for approval before implementing them.

Article 10 It is the duty of everyone to protect the ancient and famous trees. Any units or individuals have the right to dissuade and prevent any one who injures or damages the ancient trees, or report the case to the competent department. The competent department shall give commendations and rewards to units or individuals who made outstanding contribution to protecting ancient trees and famous plants.

Article 11 Following punishments shall be imposed on those who have violated these measures according to the seriousness of the circumstances:

(1) The responsible unit which fails to keep and protect the trees according to the technical standards which harms their normal growth, or dispose of the tree which are dead naturally shall be imposed a fine not more than RMB 1,000 yuan.

(2) Whoever violate sections 1, 2, 3 and 4 of Article 8 of these measures but causing no injury to the ancient trees shall be criticized and enjoined from breaking the rules and regulations; in case the ancient trees have been damaged, the responsible person shall be enjoined from violating these measure and the directly responsible person shall be imposed a fine of not more than RMB100 yuan; the unit where the directly responsible person works with and being held liable for the damage of the tree shall be imposed a fine of not more than RMB 5,000 yuan; in case such violation resulted in the death of the ancient tree, those directly responsible shall make compensation for

the loss thus incurred according to the value of the ancient tree (15 to 20 times as much as the compensation for the ordinary tree) and be imposed a fine equivalent to or twice as much as the compensation the unit where the directly responsible person works with and being held liable for the death of the tree shall be imposed a fine of not more than RMB 10,000 yuan..

The unit responsible for the protection, who fails to stop the acts in violation of regulations, which causes the injury or death of the ancient trees, shall be imposed a fine of not more than RMB 5,000 yuan.

(3) Whoever fells or replants the ancient trees or famous plants without authorization shall make compensation for the loss thus incurred and be imposed a fine twice to five times as much as the compensation. If the case is serious and constitutes a crime, whose criminal responsibility. Shall be investigated by the judicial authorities according to law.

In addition to the punishment specified by these measures, the act also in violation of the Security Administration Punishment Act shall be dealt with by the public security organs; if it constitutes a crime, whose criminal responsibility shall be investigated by the judicial authorities.

Article 12 The fine imposed according to these measures by the competent department at the municipal-level shall be turned over to the municipal financial department; the fine imposed by the competent departments at the district or county level shall be turned over to the financial department of the same level. The fine imposed on the unit being held liable shall be paid by its own fund. The fine imposed on the directly responsible person may not be reimbursed by his working unit.

Article 13 Any specific issue in implementing these measures shall be interpreted by Municipal Bureau of Gardens and Bureau of Forestry according to the division of their work in urban and rural areas.

Article 14 These measures shall go into effect on June 1, 1986.

8. Stipulations of Beijing Municipal Government on Strictly Controlling the Construction Projects in the Vicinity of the Summer Palace and the Relic Garden of Yuan Ming Yuan

Decree of Beijing Municipal Government No. 20 (1991)

“Stipulations of Beijing Municipal Government on Strictly Controlling the Construction Projects in the Vicinity of the Summer Palace and the Relic Garden of Yuan Ming Yuan” is hereby issued, and shall become effective from August 1, 1991.

(July 13, 1991)

Article 1 This stipulation is formulated in accordance with the laws, rules and regulations of the state and Beijing Municipality concerning the protection of cultural relics and the urban and rural planning with the aim of protecting the beautiful scenery in the area of the Summer Palace and the Relic Garden of Yuan Ming Yuan and preserving the city's originality as an ancient capital.

Article 2 The area of the Summer Palace and the Relic Garden of Yuanmingyuan as designated in this stipulation refers to the Jingming Garden of the Jade Spring Hill, the Summer Palace, the Relic Garden of Yuan Ming Yuan, Garden of Yan Yuan i.e. the Weiming Lake of Yanjing University, the Garden of Qinghua Yuan and its neighbourhood.

Article 3 The following area within the scope of the Summer Palace and the Relic Garden of Yuan Ming Yuan are managed in line with Category II of construction control areas as defined in the “Management Stipulations Concerning the Protection Ranges and Construction Areas of the Units of Cultural Relics under Protection.”

1. The area within 50 metres to the east and north of the planned road of the Eastern Yuquanshan Road;
2. The area with 50 metres to the west of the isolation belt of the planned west river course of the Jing - Mi Canal between the Northern Yiheyuan Road and Xiangshan Road; to the east of the isolation belt of the planned east river course; the area within 50 metres to the east and north of the eastern section of the Northern Yiheyuan Road the Xiangshen Road. and its northern extension line (from the northern wall of the Central Party School to the West Yuanmingyuan Road).
3. The southwestern part of the Relic Garden of Yuan Ming Yuan i.e. the area of Yimuyuan and the area enclosed between Yiheyuan Road and the middle section of Xiyuan Road.
4. The area within 50 metres to the south of the planned road of Yiheyuan Road i.e. from the isolation belt of Wanguanhe Road to the starting point of the Western Qinghuayuan Road.
5. The area within 50 metres to the south of the planned road of the Western Qinghuayuan Road namely from the eastern wall of Beijing University to the Southern Qinghua Road.
6. The area between the planned road of the southern section of the Eastern Yuanmingyuan Road and the south - north extension line of the eastern wall of the dormitory for foreign students at Qinghua University.
7. The area within the 25 metres to the east of the planned road of the Eastern Yuanmingyuan Road i.e. from the northern wall of Qinghua University to the highway loop.

Article 4 The provisions listed below must be followed when construction is to be done within the planned construction areas in the vicinity of the Summer Palace and the Relic Garden of Yuan Ming Yuan:

1. New construction, reconstruction or renovation projects are to follow strictly the “Management Stipulations Concerning the Protection Ranges and Construction Belts of the Units of Cultural Relics under Protection.” The content, layout and scale of construction projects should conform with the overall planning of the city; the size, height, material and colour of the buildings should match with the surrounding environment. New construction projects to be built within the construction control areas of Category II must adopt the traditional Chinese architectural forms; and those within the construction control areas of Category III and IV must maintain traditional Chinese architectural styles.
2. Projects like overhauling the roof, or decorating the door and house walls should be done in accordance with the relevant articles of this stipulation, if they are within the construction control areas of Category II.
3. Key scenic points on both sides of the road including the enclosing walls, gates, screen walls and decorated archways of Jade Spring Hill, the Summer Palace, the Relic Garden of Yuan Ming Yuan, the Garden of Yan Yuan and other protected buildings belonging to the units of cultural relics under protection, as well as the enclosing walls of the branch campus of the Central Party School and those of the Garden of Wei Xiu Yuan should be well protected.

4. High standard green areas should be added to the new construction projects. The existing rivers, lakes, green areas should be preserved. Damaged ones should be restored together with new construction projects.
5. New construction projects are not allowed in zones not planned for construction in the area of the Summer Palace and the Relic Garden of Yuan Ming Yuan. When the original buildings are to be renovated, relevant articles of this stipulation must be followed.
6. When construction and decoration of house walls are to be done in the area of the Summer Palace and the Relic Garden of Yuan Ming Yuan, permission from the administrative departments of cultural relics and ratification by the administrative departments of city planning must be obtained.
7. Construction done without the permission of the administrative departments of city planning, or without the planning licence of construction projects, or without following the stipulations as defined in the planning licence of construction projects will be ordered to lay - off by the administrative departments of city planning; and such projects shall be severely dealt with as the unlawful constructions.
8. This stipulation will be interpreted by the Bureau of City Planning together with the Bureau of Cultural Relics.
9. This stipulation becomes effective from August 1, 1991

**World Heritage List
Nomination of Cultural Property: China**

**The Summer Palace -An Imperial Garden in
Beijing**

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Evaluation and Comparison of the Summer Palace with its Counterparts

The construction of imperial gardens in China began with “Lingyou” in the 11th. century B.C. and ended with the Summer Palace in the 19th. century A.D., enjoying a long history of 3,000 years. The Summer Palace, the last of China’s imperial gardens , holds such an important historical place and serves as such a link between the past and future that its historical role can not be replaced by any other gardens.

Imperial gardens constituted an important part in the living environment of the imperial family. The most remarkable feature of these gardens is their grand style in respect of planning, landscape-building, architecture, art and etc. In China, only 2 imperial gardens may be compared with the Summer Palace both in time of construction and in size. One is Yuan Ming Yuan which is located in the northwestern suburb of Beijing. The other one is the Summer Mountain Resort which is situated in Chengde, Hebei Province.

By comparison of landscape: Yuan Ming Yuan is a scenic spot with “man-made gardens” on level ground; the Summer Mountain Resort is a summer resort with scenery of northern China characteristics. While the Summer Palace is a large garden with natural scenery, whose general layout and imposing manners are unrivaled by the other imperial gardens mentioned above.

By comparison of landscape-building and architecture: Yuan Ming Yuan is a collection of choice landscapes with small gardens within big ones; the Summer Mountain Resort has small groups of buildings scattered among its beautiful hills and waters. No large groups of buildings can be found in those gardens. However, the large assemblage of group buildings in the Summer Palace (with the Tower of the Fragrance of Buddha as its center) built by taking advantages of the natural hills and waters demonstrates its splendor in imposing manners and unique architectural techniques. The whole landscape of the Summer Palace was centered around this assemblage of group buildings, which not only commands the whole garden but also interconnects harmoniously with the Western Hill and the Yuquan Hill, thus condensing several dozen kilometers of vast space in the northwestern suburb of Beijing into a magnificent masterpiece

of Chinese wash painting. Its grandeur is rarely found in other imperial gardens. The great unity of superb structural technique with rich artistic treatment fully reflects the remarkable accomplishments of the Chinese traditional garden-building.

By comparison of history and political importance: The Summer Palace, Yuan Ming Yuan and the Summer Mountain Resort are all “summer palaces” for the emperors of the Qing dynasty (1644-1911). They all have connotative social and political meaning. However, they were built in different years. Yuan Ming Yuan and the Summer Mountain Resort were political centers of the early period of the Qing dynasty (during the reign of Kangxi and Qianlong 1622-1795), while the Summer Palace was a mirror of the historical and social life during the late period of the Qing dynasty (during the reign of Guangxu 1875-1908).

By comparison of the cultural relic collection on display: Of the three imperial gardens, the one that possessed the largest collection of cultural relics was Yuan Ming Yuan, but it was plundered and burnt down by the Anglo-French Allied Forces and all its treasures were lost. And the other imperial garden only has a limited number of cultural relics in its preserve. But in the Summer Palace alone, some 40,000 pieces of cultural relics have been preserved. They are important evidences for the study of the major historical events and vestiges of the imperial gardens.

The difference between western and eastern classical gardens lies in where the focus is put: on natural landscapes or on man-made ones. Western classical garden-building (with the French imperial gardens as fine examples) “forces nature to accept the principle of symmetry”. Chinese classical garden-building, however, makes use of natural landscape as the main body of the garden. The Summer Palace is a fine example of the unity of natural and artificial beauties, a goal that Chinese garden-building has always pursued. It is a masterpiece of creativity and the embodiment of the artistry of China’s ancient garden-building and horticulture.

Protection and Management Plans for the Summer Palace

The Summer Palace is one of the first-batch units of cultural relics under special protection promulgated in 1961 by the State Council of the People's Republic of China. The State Bureau of Cultural Relics and the Ministry of Construction of China, as responsible departments for the work of protecting China's cultural relics and gardens, carry out protection and management work by following "The Law of the People's Republic of China on the Protection of Cultural Relics", "The State Council's Official Reply to the Overall City Plan of Beijing", and other relevant laws and regulations, and by consulting "the World's Cultural and Natural Heritage Convention" and other international conventions, principals and charters concerning the protection of cultural relics. After a thorough investigation in the status quo of garden protection, construction area, pipeline layout of municipal works, maintenance and protection of ancient trees, distribution of tourists and traffic situation on different roads, the following protection and management plans for the Summer Palace were formulated:

1. In order to re-enforce administration, the protection area and construction control zones have been delimited. The protection area is divided into three classes. The core protection area refers to the area enclosed by the walls, including the hills, lake, architecture, plants, atmosphere and environment, with an emphasis on protecting the layout of the Palace. The area outside the walls is the second-class buffer zone, which is important to the security and protection of environment and landscape of the Summer Palace. Only trees are allowed to be planted and fire passages built. Adding to or altering the original architecture is forbidden. The third-class protection zone is the outer area, which covers the area within field of vision. On the basis of the three-class protection zone system, various management rules for the core zone of the Summer Palace should be continually perfected with an emphasis on relics protection, environmental improvement, scientific management and public education. In the second-class buffer zone, protection and management duties for the Summer Palace should be carefully carried out. Key protection and management should be strictly implemented according to relevant State laws and regulations. Within the third-class protection area "The Regulation by the Beijing Municipal Government on the Control of Construction Projects in the Summer Palace and Yuan Ming Yuan

Area" should be implemented. Projects within the planned construction zone of the Summer Palace area must strictly abide by the above regulation. All buildings constructed, their layout and size, must be in accordance with the city plan, construction size, height, materials, colours and the environment. The key scenic spots, including the walls, the gates, the screen walls and archways of the Summer Palace must be protected. The original rivers, lakes, grassed areas and green belts must be retained, while those areas which have been destroyed must be restored to their former state.

2. In accordance with the "The Law of the People's Republic of China on the Protection of Cultural Relics", four important steps have been taken. A necessary protection zone has been designated, signs and explanations have been made, records and files established, and special institutions set up, or special persons assigned when situations differ, for the responsibility. A dynamic record has been set up for every ancient building of the Summer Palace. Protection signs have also been made.

3. The mountain and water system is a key protection content for the Summer Palace. In order to protect the hills and terrain, it is prohibited to either excavate and remove or bury any form of discarded material or rubbish. Retaining slopes and drainage systems have been constructed, while green areas have been protected in order to prevent soil erosion. In order to protect the lakes and ponds, these area are regularly dredged without changing the shape of the lake or altering the water flow. The shape and landforms of the Longevity Hill and original coastline of the Kunming Lake have been protected. It is prohibited to dig trenches or to dump polluted water, soil or garbage. All water entrances and exits are regularly checked to ensure the water source is clean and free flowing.

4. According to the "Law on the Protection of Cultural Relics", the Summer Palace has formulated and carried out "Measures for the Protection of Ancient Buildings" for the protection and management of heritage. Periodic maintenance plans have been made on that basis. The protection principal of "protection as the chief goal, rescue first" has been observed earnestly. In the protection and maintenance projects of ancient buildings, the principal of "not altering the original look" has been strictly followed. While doing restoration or taking preventive measures to

protect these ancient structures, work has been done in conformity with their original style, quality, material and artistic technique. Maintenance has been carried out strictly according to laws and regulations and the procedure for renovating ancient buildings. Plans are made first, which are then proved by experts, and finally approved by the State Cultural Relics Bureau. A project begins only after being approved. It is checked during construction and after before acceptance. Building materials, construction procedure and technological process are examined. The construction team must pass the qualifications examination to guarantee its work quality. A stable fund for the maintenance of ancient buildings is put aside. New construction materials used in the past as substitutes, that are cement surface and roads in courtyards, will be replaces step by step.

5. According to "the Regulations on Planting Trees in Cities" promulgated by the State Council and "the Interim Provisions on the Protection and Management of Ancient and Famous Trees" by the Beijing Municipality, the Summer Palace has formulated and put into effect "Measures on Planting Trees and Decorations" and "Measures on Ancient and Famous Trees". After a general nationwide survey of trees, it has established files for its ancient, well-known trees, a record book for its trees, flowers and grasses, and documents on specific features on special species and the tree planting work for certain areas. All the ancient trees are being protected, the original distribution of plants are being retained, and it has been emphasized that not a tree or a grass should be removed without consideration. At the meantime, conservation and managerial work are focused on "firstly ancient trees, secondly courtyard trees, and thirdly evergreen trees". A professional contingent has been formed, which carry out the responsibility system with personnel assigned for designated areas. A detailed conservation and management plan is made every year. Research groups have been set up for the guarantee of ancient trees' lives, shapes and growth, as well as the prevention of plant diseases and insect pests. The research groups have carried out thorough investigations in diseases and insect pests that harming garden plants and grasped their regular rules. They have adopted a comprehensive method of prevention, a new technology with an emphasis on biological control. Believing that prevention is better than cure, they also promote the awareness of the importance to protect ancient trees among employees and visitors. In addition to "Measures on Tree Planting and Decoration", "Measures for

Beautiful and Clean Gardens" along with various service criteria is also formulated and put into effect. The standards put forward by the Beijing Municipal Government are adopted by the Summer Palace to keep the gardens beautiful and clean. All work is carried out "thoroughly, regularly and carefully". The task has been assigned to every unit to keep clean certain spots, routes and areas. Likewise, every unit has assigned the work to personnel.

6. On fire prevention: Fire prevention is the most important factor when it comes to the protection of ancient buildings of the Summer Palace. As the ancient buildings were built with timber, anti-lightening facilities and emergency fire equipment have been installed. A fire fighting system has been formed and improved among people. Fire hoses are reasonably distributed in different areas and special persons are assigned to look after them. Fire drills are held regularly in order to improve the professional skills of fire fighters and examine how the fire equipment functions. Prevention is the priority in protecting ancient buildings against fire. Strict rules have been made for the control of power distribution and naked fire, and are regularly checked.

7. "The Measures on the Cultural Relics of the Summer Palace" has been formulated and carried out, with detailed requirement for exhibit storerooms, exhibition halls, exposed cultural relics, as well as responsibilities of storehouse managers and exhibition hall personnel. The Summer Palace collection of cultural relics are put into different protection classes after state-level appraisal. First and second class items are put into specially made bags or caskets and stored in cabinet. On-the-ground cultural relics are protected as required. Protection records are set up for all relics. The contents of exhibitions are also changed in order to reflect their cultural significance. In the Hall of Benevolence and Longevity, the Hall of Jade Ripples, and the Hall of Happiness in Longevity, where emperors and empresses used to live, all relics are displayed in their original way, and theme exhibitions are held on that basis. The exhibits at current shows, "the Exhibition of Cultural Treasures at the Qinghua Chamber" and "the Exhibition of Emperors and Empresses Articles for Daily Use at the Garden of Virtue and Harmony", have been readjusted and complemented. Series of exhibitions are held according to the features of the Summer Palace, its cultural value, and the situation of its

collection of relics. The academic value of the Summer Palace has been promoted and the sight-seeing has been made a cultural experience.

8. On the management of sight-seeing: The Summer Palace has been delimited into two areas, exhibition area and sight-seeing area, to minimize the negative effect of sight-seeing on ancient buildings and relics. The purpose is to distribute visitors with different goals to different areas by setting different admission fees and different items. Institutions stationed in the Summer Palace which are unfavorable to the protection of cultural relics and scenic spots are being moved out gradually to make the garden a complete sight-seeing place. Signs are made on carefully selected sight-seeing routes for ancient buildings, cultural relics and ancient trees which are not supposed to be touched. Protection measures are taken, too. A network of service, security and protection has been formed throughout the garden along with administrative rules, so that the order for sight-seeing and safety of relics are guaranteed. Visitors are supplied with fast food and drinks service. However, food service is not available in main buildings. Supply and service facilities are arranged in a way to guarantee that the landscape and environment of the Summer Palace are not affected. "The Service Rules" for staff have been formulated. They make it clear that the staff have the responsibility and duty to promote the visitors' awareness in protecting cultural relics. The Summer Palace management respects the public opinion on the protection of this former imperial garden. Constructive comments and suggestions have been adopted. Beijing citizens are encouraged to take part in the promotional activities regarding the protection of the Summer Palace.

9. Scientific research on the Summer Palace has been reinforced to better recognize its values. Research institutions on special subjects have been improved. A scientific protection and management center has been set up, where work on the garden management, cultural relics protection and maintenance of ancient buildings are done on networked computers. There are special personnel who regularly monitor the water and atmosphere. More funds have been invested to consolidate the achievements in the dredging of the Kunming Lake and the forestation of the Longevity Hill to ensure a sustainable development of the ecological environment. Efforts have been made to modernize the management and increase the quality and efficiency of protection work.

10. Staff are educated and trained for better work quality. Criteria for staff at various positions, training plans and a system to encourage and award good performance are made to meet the development needs of the Palace. A number of employees are trained to become experts in the protection of cultural relics by being educated both in the Palace and in schools with teachers from both the Palace and outside. An "apprentice-master" system (the succession of skills from the master to the apprentice) has been set up to ensure the correct application of traditional techniques and skills in the maintenance of ancient buildings and restoration of cultural relics. Efforts have been strengthened to educate the employees on the laws concerning the protection of cultural relics and to educate, as well, domestic and foreign tourists on the protection of cultural relics in the course of their sight-seeing visits. An awareness for the protection of cultural relics should be cultivated in the minds of all the people.

Photo Captions

1. A panorama of the Summer Palace: The Summer Palace, originally known as the Garden of Clear Ripples, consists of the Longevity Hill and the Kunming Lake. The imperial garden was first built in 1750. It was burned down by the Anglo-French Allied Forces in 1860 and was reconstructed in 1886. It covers an area of 290 hectares and has more than 3000 ancient buildings.

(Taken in 1996, unpublished)

2. The East Palace Gate: The five-columned East Palace Gate, which faces east, is the front gate through which emperors and empresses entered or left the Summer Palace. The Chinese characters "颐和园" (Yiheyuan) on the tablet atop the gate were inscribed by Emperor Guangxu.

(Taken in 1996, unpublished)

3. An interior view of the Hall of Benevolence and Longevity: All the objects in the hall remain unchanged as in the Qing Dynasty. Set in the middle of a podium is the throne, which is surrounded by such ornaments as incense burners and crane-shaped lanterns.

(Taken in 1992, published in 1992)

4. The Bronze Dragon: The Bronze Dragon is a display object on the platform outside the Hall of Benevolence and Longevity. A symbol of imperial power, it was cast during the reign of Emperor Guangxu.

(Taken in 1996, unpublished)

5. The Hall of Benevolence and Longevity: The Hall of Benevolence and Longevity is the place where Emperor Guangxu and Empress Dowager Cixi administered state affairs. The hall consists of 7 large chambers, with a gray tilt roof. Displayed on the platform in front of the hall are bronze dragons, bronze phoenixes, incense burners and bronze vats.

(Taken in 1996, unpublished)

6. A bird's-eye view of the Tower of the Fragrance of Buddha and the Hall that Dispels the Clouds: A bird's-eye view of the complex of the Tower of the Fragrance of Buddha and the Hall that Dispels the Clouds.

Located in the Longevity Hill, the group of buildings served as the sites where Empress Dowager Cixi held her birthday celebrations. The Hall of the Fragrance of Buddha is a 3-storeyed octagonal structure with tiers of eaves. The tower stands high on the hill, commanding a good view of the surrounding landscape.

(Taken in 1993, published in 1996)

7. A view of the Hall that Dispels the Clouds from the Tower of the Fragrance of Buddha: The hall's name comes from 2 lines in a poem by Guo Pu, a poet in the Eastern Jin Dynasty(317-420A.D.):

When fairies dispel the clouds and descend,
The gold and silver terraces loom large.

It was especially built for Cixi to receive congratulations on her birthdays. The grand hall, connected with the side halls, consists of 21 bays with red pillars and a golden tile roof, shining and magnificent.

(Taken in 1996, published in 1996)

8. The Long Corridor: The 728-metre-long corridor, divided into 273 sections, starts at the Invite-the-Moon Gate in the east and ends at Ten-Foot Stone Pavilion in the west. On its roof beams are painted over 10,000 colour paintings which depict landscapes, figures and legends.

(Taken in 1991, unpublished)

9. Paintings on the Long Corridor: Colour paintings, a decorative art of Chinese wooden architecture, are magnificent and splendid. Paintings along the Long Corridor depict a wide range of themes, such as mountains and forests, flowers and birds, figures and legends. Most of them are enclosed within a semicircular line, which is vividly called a "bundle". The combination of the ornamental designs and the paintings bring about a strong dimensional effect.

(Taken in 1990, published)

10. The Great Stage: The Great Stage is the site exclusively for emperors and empresses to enjoy theatrical performances. The three-storeyed theatrical building is 21 meters high and 17 meters wide on the lowest floor. Dramas can be played simultaneously on the stages of the three storeys.

(Taken in 1996, unpublished)

11. The Garden of Harmonious Pleasure: The Garden of Harmonious Pleasure is an imitation of a famous South China garden in Wuxi called Jichang yuan. Praised as "the Garden within a Garden", it assembled hundreds of various architectural pieces, including buildings, pavilions, verandas, halls, bridges and bays of promenades.

(Taken in 1994, unpublished)

12. The Sea of Wisdom Temple: The Sea of Wisdom Temple is a religious structure. It was constructed entirely with glazed bricks and tiles in 1755. Enshrined inside the temple is the bronze statue of Guanyin.

(Taken in 1991, published in 1996)

13. Revolving Archive: Built in 1750, the Revolving Archive is a religious architecture. The main building has two storeys, with two attached archive towers on both sides. Standing upright in front of the main building is a large stone tablet, the words on which were written by Emperor Qianlong (reigned 1736-1795), recording the process of the expansion of the Longevity Hill and the Kunming Lake.

(Taken in 1991, published in 1993)

14. Baoyun Bronze Pavilion: The Baoyun Bronze Pavilion, cast in 1755, is 7.5 meters high and weighs 207 tons. It is a bronze reproduction of a wooden pavilion. A statue of Buddha was once enshrined in the pavilion, where only one bronze altar remains now.

(Taken in 1994, unpublished)

15. Wind of Virtue: The Wind of Virtue is a fan-shaped ancient Chinese structure. The ingenious design and unique shapes are typical of the traditional ancient architecture.

(Taken in 1995, published in 1996)

16. The Pavilion Heralding Spring: The Pavilion Heralding Spring is the site to enjoy spring scenery. It stands on the east bank of the Kunming Lake. The pavilion is ample in dimensions, affording a wide field of vision.

(Taken in 1995, published in 1996)

17. The 17-arch Bridge: The 17-arch Bridge connects the Spacious Pavilion in the east and South Lake Island in the west. The 150-metre-long

bridge is the largest stone bridge on the lake. The bridge has on the top of its balusters 544 carved little stone lions of lively postures.

(Taken in 1995, unpublished)

18. The Bronze Ox: The Bronze Ox, cast in 1755, is a symbol to calm down flood. The words "The Gold Ox Scripture" cast on its back were written by Emperor Qianlong.

(Taken in 1993, unpublished)

19. The Pavilion of Literary-Prosperity: The Pavilion of Literary-Prosperity is one of the six city-gate structures in the Summer Palace. Inside the second floor is enshrined the bronze statue of the God of Literary Prosperity. The pavilion stands on the east bank of Kunming Lake.

(Taken in 1993, unpublished)

20. Castle of the Cloud-entertaining Eaves: Castle of the Cloud-entertaining Eaves, on the western slope of the Longevity Hill, is symmetrically located with the Pavilion of Literary-Prosperity which stands afar on the east bank of the Kunming Lake. This arrangement implies "Civil God on the left and Military God on the right".

(Taken in 1995, published in 1996)

21. The Marble Boat: The Marble Boat was formerly known as "Boat of Purity and Ease". The boat was constructed with white marble slabs in 1750. The building on the boat is a two-storeyed wooden structure.

(Taken in 1994, unpublished)

22. The Jade Belt Bridge: The Jade Belt Bridge is one of the bridges on the West Dike. The bridge is entirely built of white marble. The beautifully-shaped, high-arched bridge was the entrance through which emperors entered or left the Kunming Lake by water.

(Taken in 1993, unpublished)

23. Old pines on the rear hill: Growing on the rear hill of the Longevity Hill are about 700 ancient pine trees aged more than 200 years.

(Taken in 1992, published in 1996)

24. Morning scene of the Back Lake: All the independent garden

complexes formerly on either side of the Back Lake were destroyed by the Anglo-French Allied Forces in 1860. There are only a few extant ruins to which visitors can pay a visit.

(Taken in 1995, unpublished)

Note: All the photos above are taken by Yao Tianxin.

Captions for Slides

1. The Summer Palace in summer: The Summer Palace made the best use of its natural hills and water, with the Longevity Hill and Kunming Lake forming the topographic structure in which the buildings are based on the hill at the back and surrounded by the lake. The layout not only presents a beautiful natural landscape but also creates a good ecological environment. In the Qing Dynasty, this imperial garden served as a summer resort for emperors and empresses.

(Taken by Yao Tianxin in 1989, unpublished)

2. The Great Stage: The Great Stage is located in the Garden of Virtue and Harmony. The grand 3-storeyed stage was ingeniously constructed. It is the largest and the best preserved extant theatrical building in China. The Great Stage played an important role in the formation and development of Beijing Opera.

(Published in 1988)

3. The archway of Gorgeous Clouds and Jade Eaves: This archway stands right at the lakeside. On its front side was inscribed "Gorgeous Clouds and Jade Eaves" and on its back side "Stars Surrounding the Jade Hub", meaning that the place is like a richly decorated jade palace in wonderland.

(Taken by Yao Tianxin in 1992, unpublished)

4. The Complex of the Tower of the Fragrance of Buddha and the Hall that Dispels the Clouds: Making use of the undulant hilly terrain, buildings of various styles were ingeniously constructed and harmoniously integrated. The impressive complex arises from the water one level after another to the summit. With prominent axis and symmetrical distribution, this group of buildings can be rated as the cream of Chinese garden architecture.

(Published in 1988)

5. The Tower of the Fragrance of Buddha: The tower, 36.48 metres high, is a 3-storeyed octagonal structure with 4 tiers of eaves. The golden glazed tile roof, the upturned eaves and the gilded top combine to create an imposing effect.

(Taken by Yao Tianxin in 1996, unpublished)

6. Baoyun Bronze Pavilion: Baoyun Bronze Pavilion was constructed in the middle of the 18th century. It is a pure bronze building, 7.5 meters high and weighing 207 tons. The beautiful shape and exquisite workmanship made it a superb piece of bronze architecture.

(Taken by Yao Tianxin in 1994, unpublished)

7. Revolving Archive: The group of buildings along the eastern slope of the Tower of the Fragrance of Buddha consists of the main building, the attached pavilions and the large stone tablet bearing the inscription "Longevity Hill, Kunming Lake". This was where the emperors and empresses kept copies of Confucian classics, Buddhas and where they recited scriptures and said their prayers.

(Taken by Yao Tianxin in 1996, unpublished)

8. Boat of Purity and Ease: Formerly known as the Marble Boat, the Boat of Purity and Ease is a large boat carved from massive stone slabs. The boat moors in the northwest of the Kunming Lake. The two-storeyed boat is the most famous structure on the water.

(Taken by Yao Tianxin in 1992, unpublished)

9. The Long Corridor: The Long Corridor, divided into 273 sections, is 728 meters long. In the Long Corridor, there are over 14,000 colour paintings with unique Chinese features. Visitors can walk along the long corridor and experience a feeling of strolling through a picture.

(Published in 1988)

10. The 17-arch Bridge: The 150-metre-long bridge links the Spacious Pavilion in the east and South Lake Island in the west. Just like a long rainbow arching over the waves, the bridge presents a magnificent sight.

(Taken by Yao Tianxin in 1993, published in 1994)

11. The Spacious Pavilion, an eight-sided and double-eaved structure, occupies an area of 130 square metres. It is supported by 24 round pillars and 16 square pillars, which are arranged in 3 rings from the center. The pavilion is spacious and steady and is the largest of its kind in China.

(Taken by Yao Tianxin in 1991, unpublished)

12. The Bronze Ox: It sits on the east bank of the Kunming Lake, east of the 17-arch Bridge. The Bronze Ox, a symbol of calming down flood, is famous for its perfect workmanship and vivid posture.

(Published in 1988)

13. The Jade Belt Bridge: The Jade Belt Bridge is one of the six bridges on the West Dike. The white marble, the high arch, the pretty structure, are reminiscent of a pure white and attractive ribbon. It is a reflection of the excellent Chinese bridge-building art.

(Taken by Yao Tianxin in 1993, unpublished)

14. Willow Bridge: The bridge was named after a line in a poem: "Willow Bridge brightens with catkins". In summertime, the drooping willows cast their shades on the dyke. The lake is covered with lotus leaves and green reeds. The picturesque Jade Fountain Hill and the pagoda, together with the screen-like peaks of the Western Hills, afford a delicate and graceful scene of South China.

(Taken by Mao Jinling in 1996, unpublished)

15. Hall of Magnificent View: The Hall of Magnificent View is a group of buildings west of the Kunming Lake, consisting of a main building, 2 attached halls and 2 pavilions. The Hall of Magnificent View faces Kunming Lake on the east, with a wide vision and a peaceful and elegant environment.

(Taken by Mao Jinling in 1993, unpublished)

16. The Glazed Tile Pagoda of Many Treasures: The 16-metre-high pagoda is a 7-storeyed, eight-faceted building, which was constructed entirely with glazed bricks. The pagoda rests on a white stone platform and crowned with a gilded pinnacle. Hanging from the top of the pagoda are bronze bells, which give forth a melodic sound in the breeze. In front of the pagoda, there is a stone tablet, on which is carved with "Ode to the Imperially Constructed Pagoda of Many Treasures of the Longevity Hill" in Chinese, Manchu, Mongolian and Tibetan.

(Taken by Yao Tianxin in 1991, unpublished)

17. The Garden of Harmonious Pleasure in summer: The Garden of Harmonious Pleasure was modelled after a famous South China garden

called Jichang Yuan at the foot of Huishan, Wuxi. It is known as "the Garden within a Garden". There are 5 halls, 7 pavilions, about 100 verandas and 5 small bridges in the garden. All the buildings are arrayed around a pond. The delicate and beautiful scene has a strong flavour of South China gardens.

(Published in 1988)

18. The Garden of Harmonious Pleasure in winter: The sky has just cleared after snow. It is a poetic treat to enjoy the landscape while treading on snow.

(Taken by Yao Tianxin in 1991, unpublished)

19. Wind of Virtue: Wind of Virtue is a sideyard west of the Hall of Happiness in Longevity. Built on the slope is the fan-shaped Fan Hall in which all windows on walls and all palace lanterns are in the shape of various unique patterns of fans.

(Taken by Yao Tianxin in 1991, unpublished)

20. The East Palace Gate: The East Palace Gate is the front entrance through which emperors and empresses entered or left the Summer Palace. The 486 bronze nails are an emblem of the majesty of imperial power.

(Taken by Yao Tianxin in 1991, unpublished)

21. Purple magnolia flowers: The magnolia flowers in the yard of the Hall of Happiness in Longevity are very famous. The flowers were transplanted from south China during Qianlong's time and have had a history of more than 200 years. Before 1860, there was in the yard a forest of magnolia flowers which enjoyed the reputation of "The Sea of magnolia Fragrance".

(Taken by Yao Tianxin in 1992, unpublished)

22. Interior view of the Hall of Happiness in Longevity: The hall was Empress Dowager Cixi's living quarters. It is close to the Great Stage in the east and links with the Long Corridor in the west. The layout is exquisite and the environment beautiful. The interior decorations are majestic and elegant.

(Published in 1988)

23. Interior view of the Hall that Dispels the Clouds: The hall is the place exclusively for Empress Dowager Cixi to receive kowtows of Emperor Guangxu, the empress, imperial princes and court ministers. Displayed in the hall are the rare jewels and precious stones presented by princes and ministers for Cixi's birthday.

(Published in 1988)

24. The Summer Palace in the moonlight: The Longevity Hill and Kunming Lake are shrouded in the moonlight. A touch of peacefulness and beauty is added to the former imperial garden.

(Published in 1988)

The Additional Document Concerning the Extension to the Construction Control Areas (Protective Buffer Areas) of the Summer Palace

I. Graphical Illustration:

Based on “The Law of the People’s Republic of China on the Protection of Cultural Relics” and “The Overall City Plan of Beijing”, the Summer Palace is an important component of Beijing, a well-known historical and cultural city. In conformity with “The Administrative Regulations of Beijing Municipality on the Protection Ranges and Construction Control Zones of Cultural Relic Sites under Protection” and “Stipulations Concerning Implementing Strict Control on Construction Projects in the Vicinity of the Summer Palace and the Relic Garden of Yuan Ming Yuan” ratified by Beijing Municipal Government, the protection ranges and construction control areas (protective buffer areas) of the Summer Palace fall into three categories (see illustration).

1. Core Protection Zone: This refers to the area within the walls of the Summer Palace proper. On the principle of maintaining its original appearance in history, the landscape environment of the imperial garden is strictly protected and managed, which includes the general layout of the hill and water system, buildings, stone engravings, ancient trees and precious plants, atmosphere, water quality and ecological environment.

2. Construction Control Zone: This refers to the area outside the walls of the Summer Palace. It is an important supplementary environment for the Summer Palace. The buildings which impair the formation of the landscape environment will be demolished step by step. The zone will be greened and fire-fighting passages are under construction. Strict limitations on the height, layout, size

and architectural style of necessary service facilities will be exercised. The height of the buildings to be constructed within the construction control areas will be strictly controlled.




3. Outlying Buffer Area: This refers to the area (extended protective buffer area) northwest of the Summer Palace. It is part of the protection and management zone of the National West Hills Scenic Spot. The green ecological environment formed over many years is maintained with very good management measures. Rigid limitations on the height of construction structures are imposed. With a view to protect the landscape environment of the Summer Palace, a plan for the building of large-area green isolation zones in the northeastern and eastern areas is being drawn up and carried out. The height of the buildings within the planned construction areas will be strictly controlled.

II. Legal Guarantee:

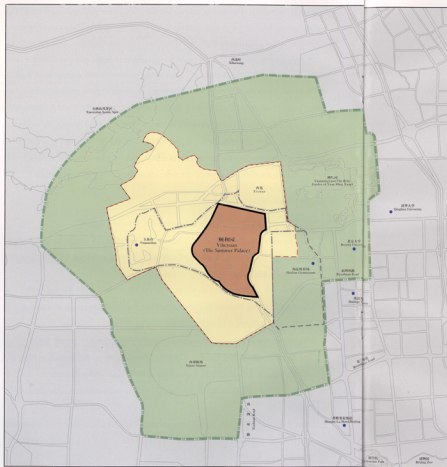
- 1 . The Constitution of the People's Republic of China (excerpts).
- 2 . The Law of the People's Republic of China on the Protection of Cultural Relics(excerpts)
- 3 . Operational Guidelines for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics(excerpts)
4. The State Council's Official Reply to "The Overall City Plan of Beijing"
5. The Overall City Plan of Beijing - Protection and Management of the Famous Historical and Cultural City
- 6 . The Regulations of Beijing Municipality on the Protection of Cultural Relics
- 7 . The Administrative Regulations of Beijing Municipality on the Protection Ranges and Construction Control Zones of Cultural Relic Sites under Protection
8. An Illustration of the Protection Ranges and Construction Control Areas of the Summer Palace
- 9 . Stipulations of Beijing Municipal Government on "Strictly Controlling the Construction Projects in the Vicinity of the Summer Palace and the Relic Garden of Yuan Ming Yuan"



图例 Legend

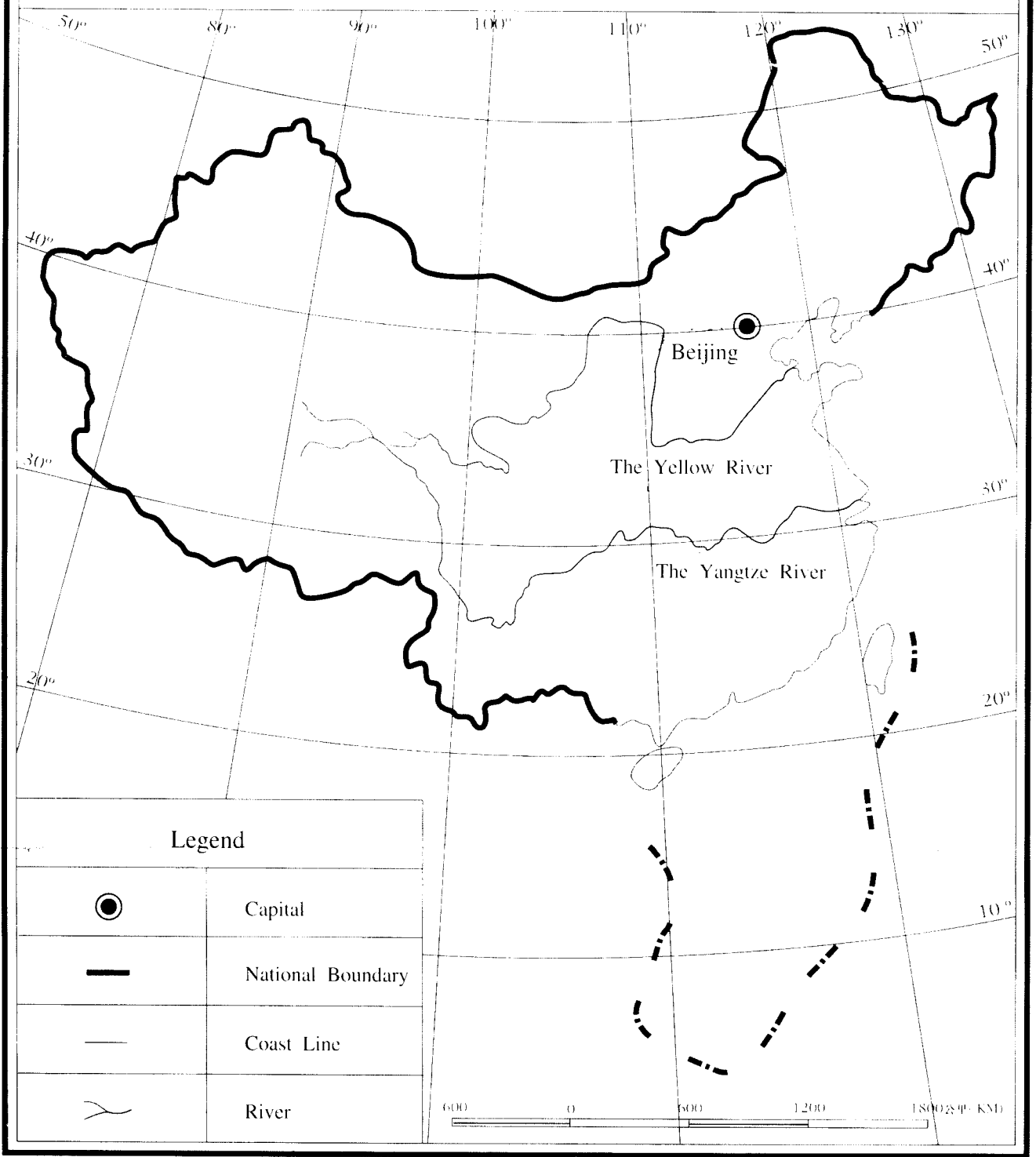
-  核心保护区
Core Protection Zone
-  建设控制地带
Construction Control Zone
-  外围缓冲区
Outlying Buffer Area

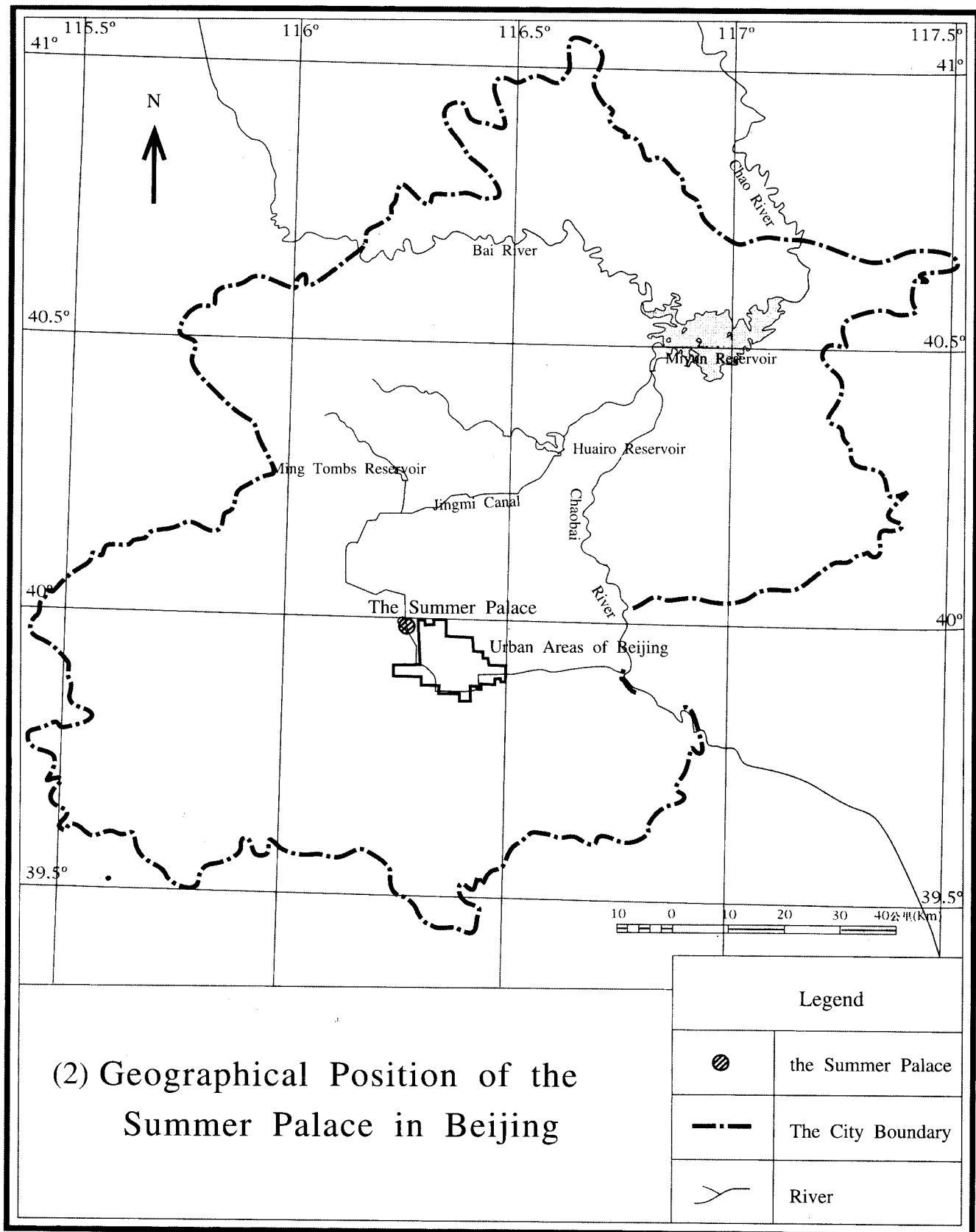
0 500 1000 1500 2000m

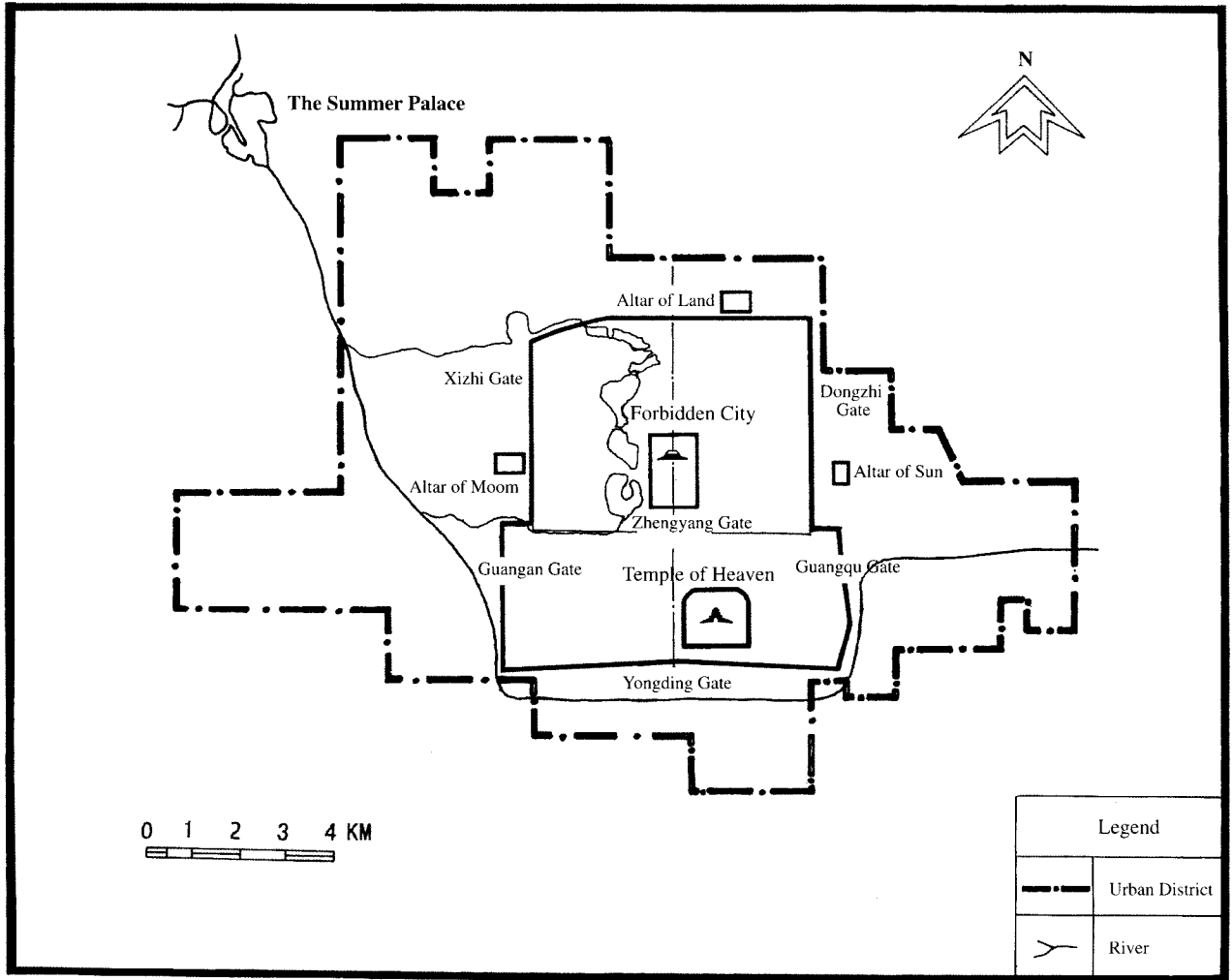


颐和园保护缓冲区图
Protective Buffer Zones around the Summer Palace

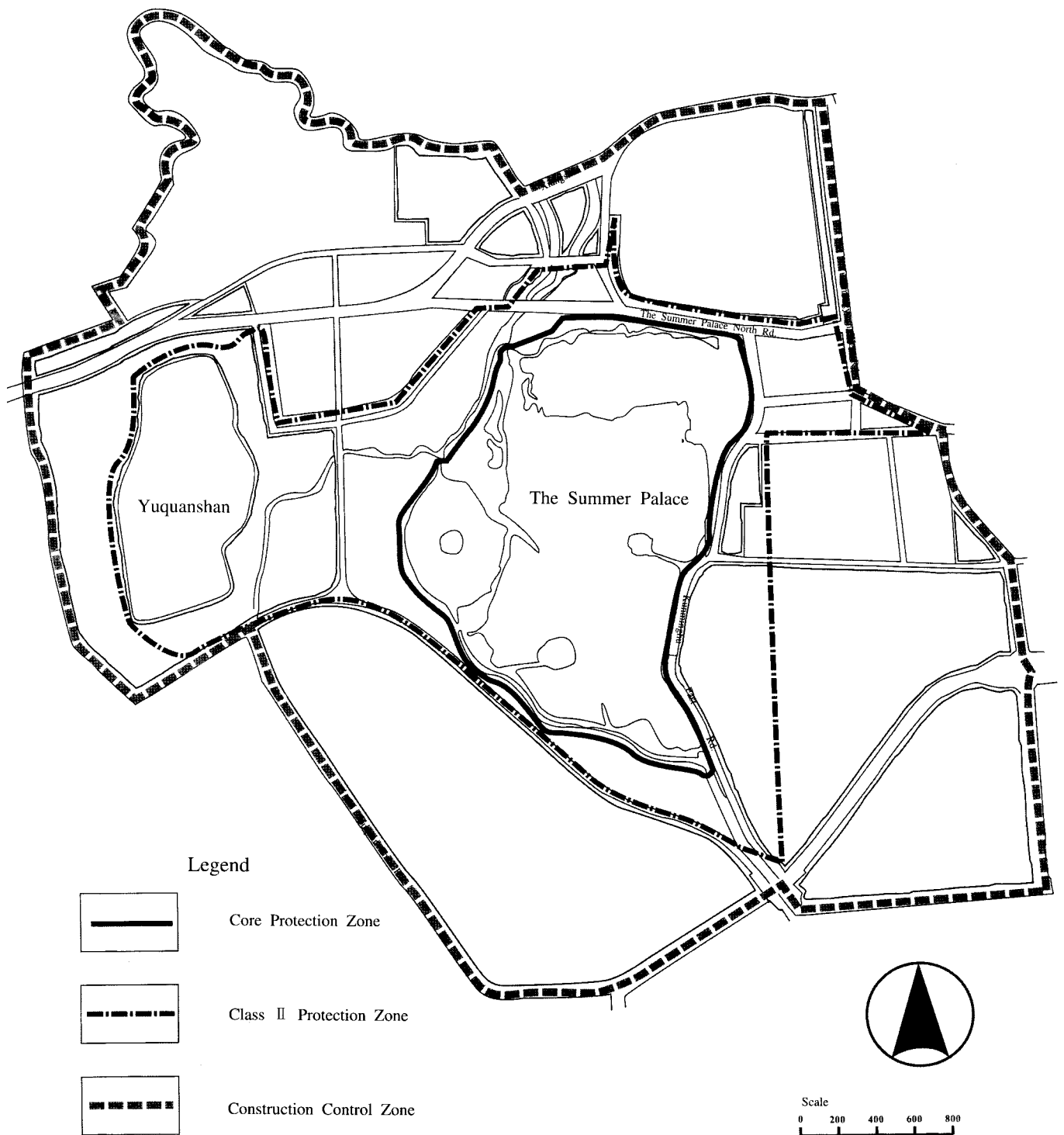
(1) Geographical Position of Beijing in China





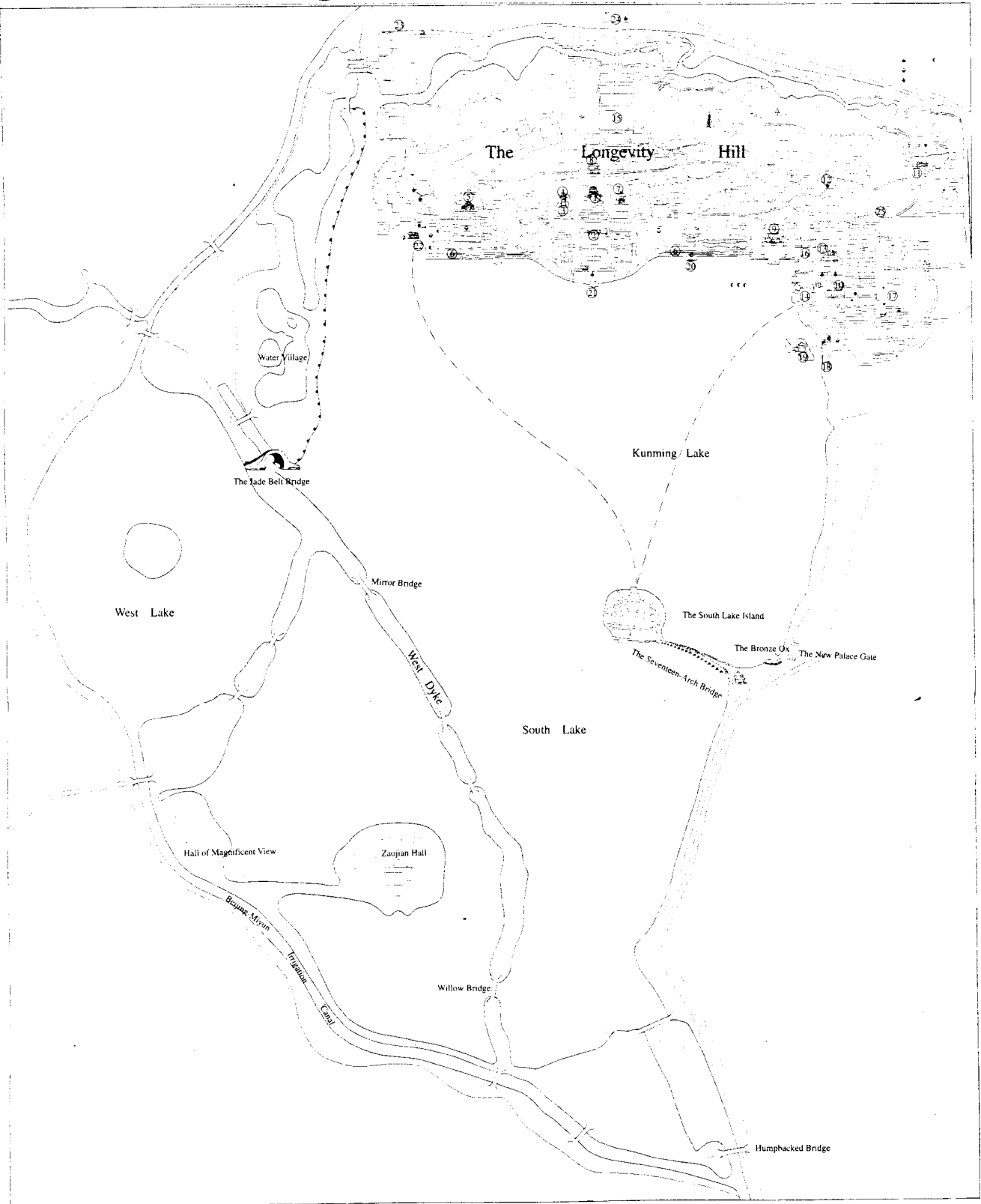


(3) Geographical Position of the Summer Palace in the Urban District of Beijing

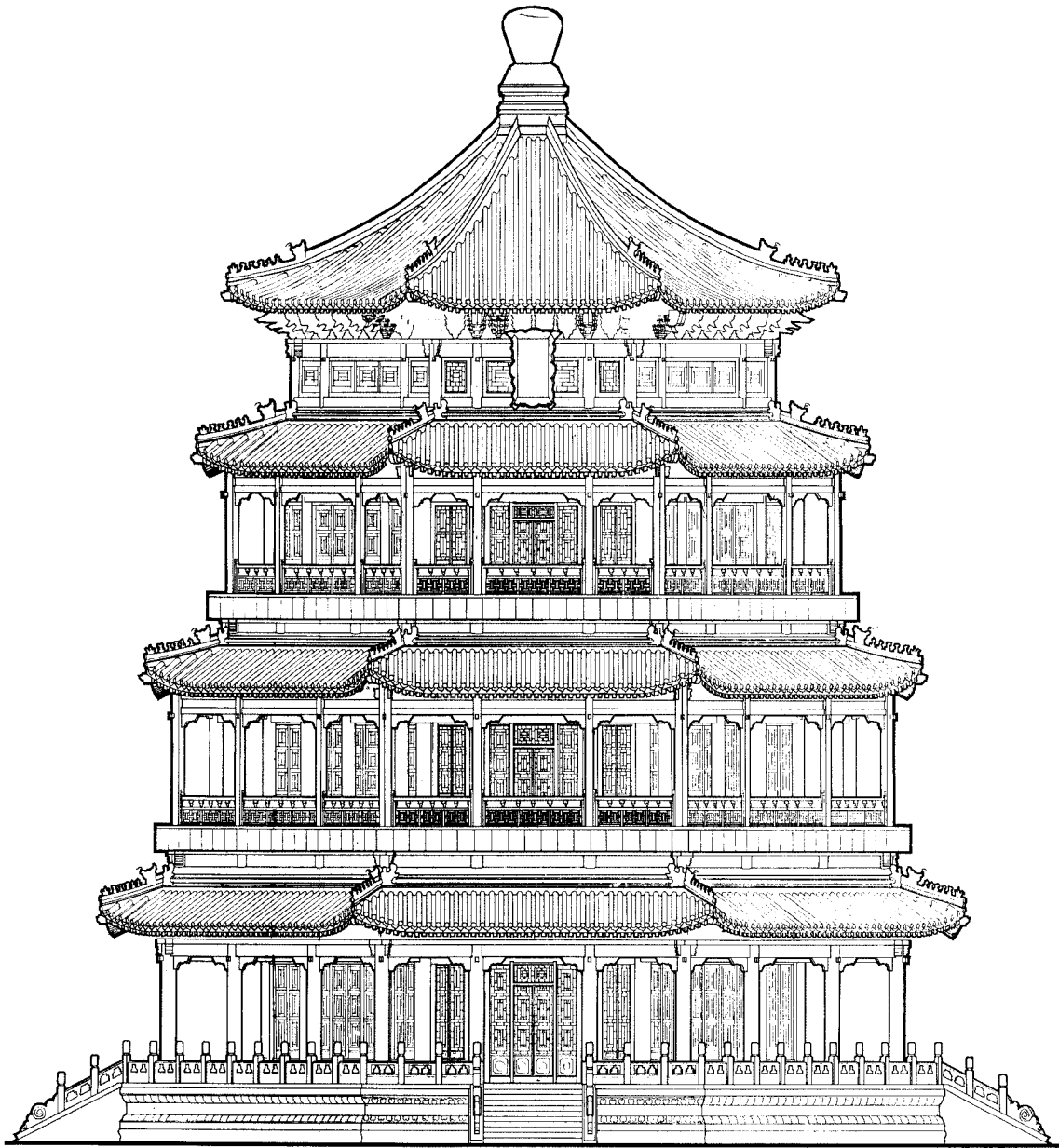


(4) A Map of the Protection Area and Construction Control Zone around the Summer Palace

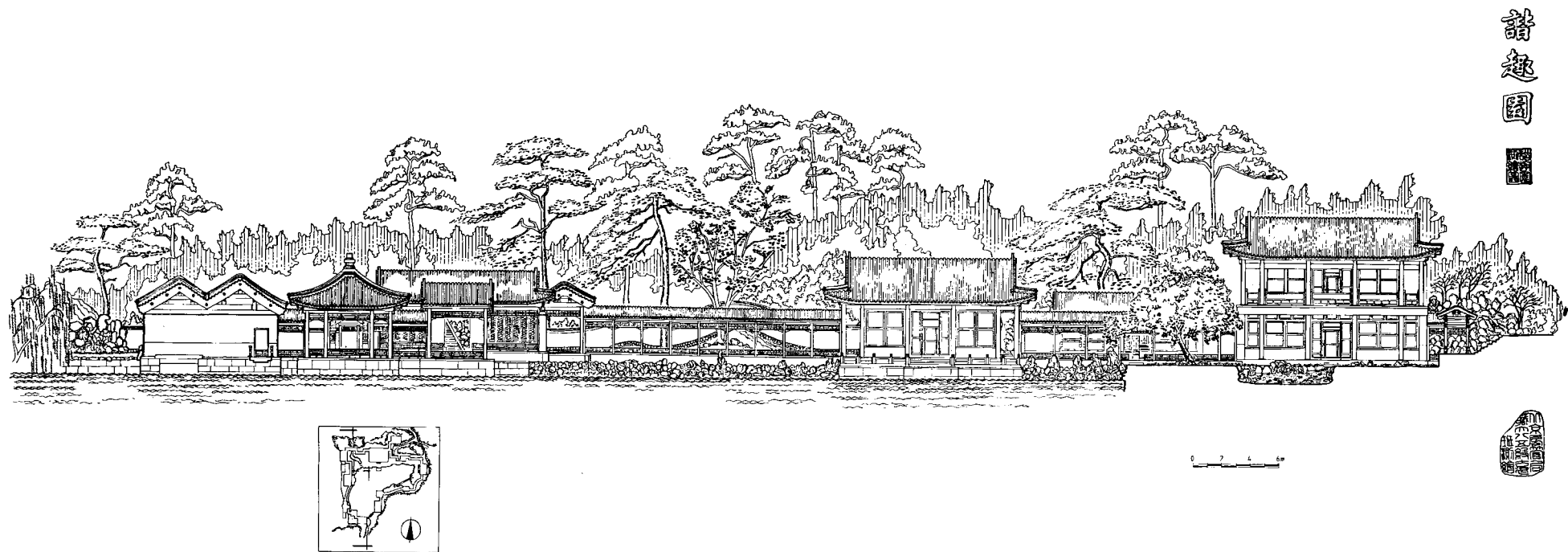
Plane Figure of the Summer Palace



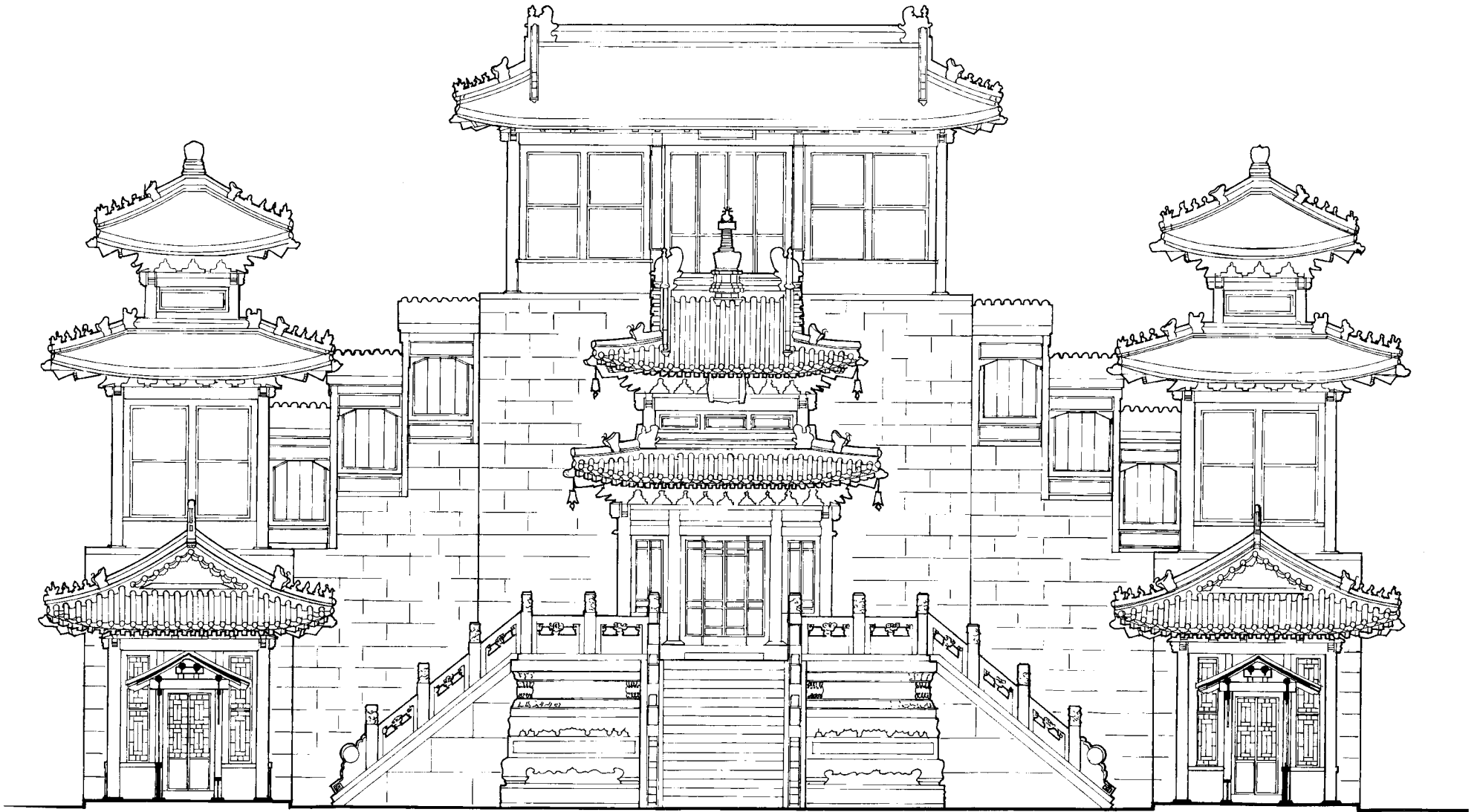
- | | |
|---|-----------------------------------|
| ① The Tower of the Fragrance of Buddha | ⑭ The Hall of Jade Ripples |
| ② The Hall that Dispels the Clouds | ⑮ The Four Great Regions |
| ③ Baoyun Bronze Pavilion | ⑯ The Hall of Yiyun |
| ④ Wu Fang Pavilion | ⑰ The East Palace Gate |
| ⑤ Strolling through a Picture-Scroll | ⑱ Pavilion-of-Literary-Prosperity |
| ⑥ The Long Corridor | ⑲ The Pavilion Heralding Spring |
| ⑦ Revolving Archive | ⑳ Facing the Seagulls |
| ⑧ The Sea of Wisdom Temple | ㉑ Gorgeous Clouds and Jade Eave |
| ⑨ The Hall of Happiness in Longevity | ㉒ The Marble Boat |
| ⑩ The Hall of Benevolence and Longevity | ㉓ North Ruyi Gate |
| ⑪ The Garden of Harmonious Pleasure | ㉔ The North Palace Gate |
| ⑫ The Pavilion of Blessed Scenery | ㉕ Tower of Purple from the East |



(7) A Front-view Elevation Map of the Tower of the Fragrance of Buddha



(8) A Front-view Elevation Map of the Garden of Harmonious Pleasure



(9) A Southern Elevation Map of the Construction Complex of the Baoyun Bronze Pavilion



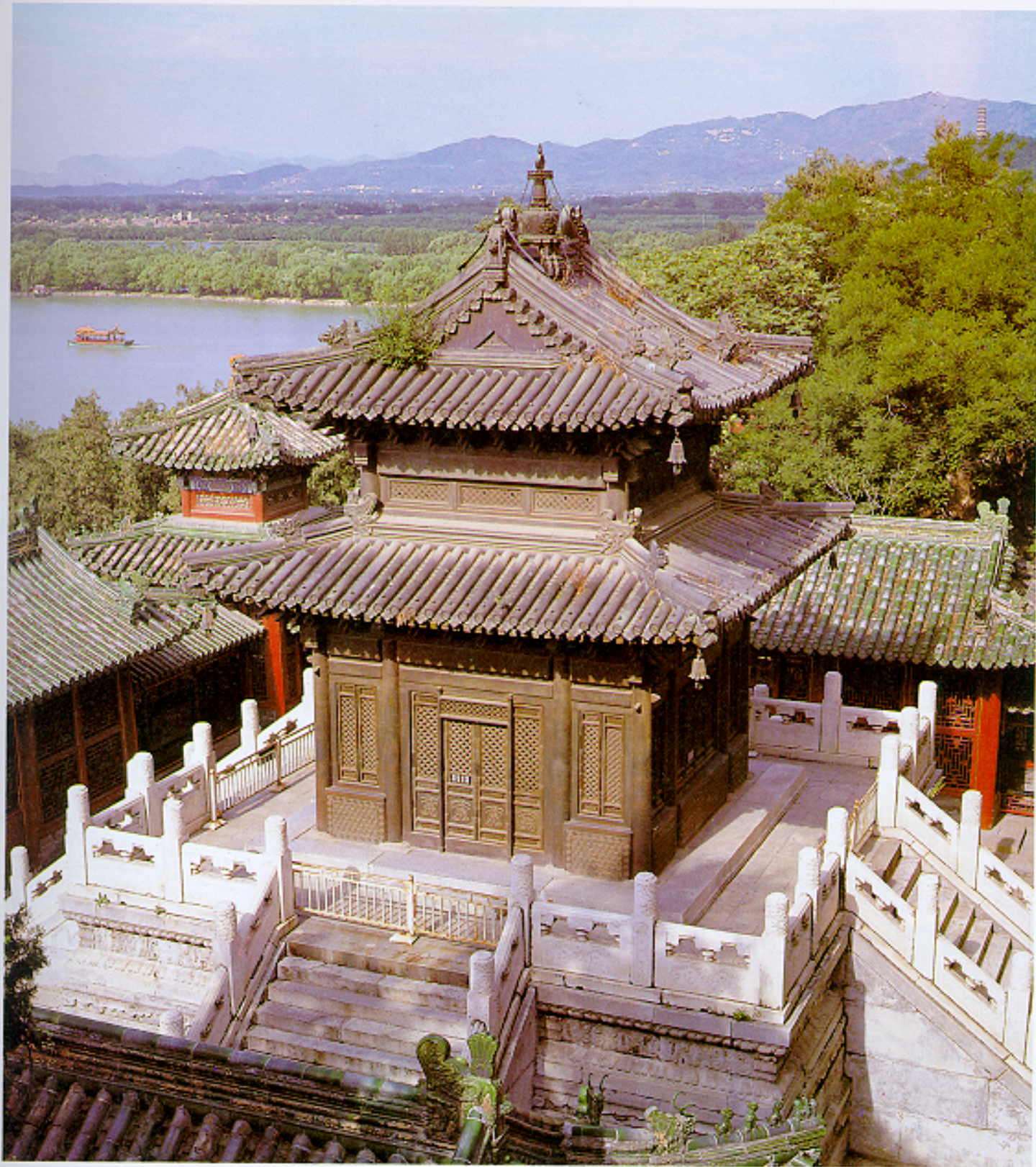
(1) A full view of the Summer Palace: The Summer Palace (full view) consists of the Longevity Hill and Kunming Lake, occupies a land area totalling 290 hectares and has more than 3,000 ancient buildings.



(3) An inside picture of the Hall of Benevolence and Longevity: an inside picture of the Hall of Benevolence and Longevity.



(4) The Bronze Dragon: The Bronze Dragon is a display object on the platform in front of the Hall of Benevolence and Longevity, and is a symbol of power.



(14) Baoyun Bronze Pavilion: The Baoyun Bronze Pavilion, 7.5 meters high and weighing at 207 tons, is built completely with pure bronze.



An Aerial View of the Summer Palace

WORLD HERITAGE LIST

Summer Palace (China)

No 880

Identification

<i>Nomination</i>	The Summer Palace, an imperial garden in Beijing
<i>Location</i>	Beijing
<i>State Party</i>	People's Republic of China
<i>Date</i>	4 July 1997

Justification by State Party

The imperial gardens are an important branch of Chinese gardening. They were created by bringing together the best of materials, manpower, know-how, craft, and art, and developed into an independent and unique school. As the last imperial garden in China, the Summer Palace fully reflects the theories and practices of Chinese gardening. It has survived intact to the present day and is protected effectively by the Chinese government and people.

The Summer Palace has a unique position and value in world garden history. There are differences between the west and the east; because of its conception the Summer Palace is fully representative of the oriental garden tradition. The relationships between the *yin* and the *yang*, between the genuine and the artificial in traditional Chinese philosophy, and the integration of hills and water are very harmonious. The layout and nature of palace structures in China conform with the feudal system laid down by Confucius. The construction of the three fairy islands in the Kunming Lake reflects the Taoist philosophy of seeking longevity and immortality. The religious structures on the summit of the Hill of Longevity manifest the wish to pray for Buddhist protection. All these elements are integrated into a beautiful landscape of lakes and mountains. The Summer Palace, using natural hills and water as a framework, is an exceptional example of Oriental gardening for the way in which it makes use of and transforms nature, and it serves as the ideal illustration of the differences between east and west.

Over its several thousand years of history the Chinese nation has developed its own unique cultural model. As the last imperial garden created during the feudal period, the Summer Palace epitomizes the architectural

and garden techniques of that long history, making use of many scientific and artistic achievements. Its structure is complete and intact, demonstrating an ideal harmony between the functions of palace buildings and gardening techniques. It inherits the artistic traditions of all the Chinese ruling dynasties and the gardening skills of all the regions of China, from the splendour of the north to the exquisite charm of the south. It combines the magnificence of imperial palaces with the beauties of private residences and the solemnity of temples and monasteries. Its landscapes and views are diversified and constitute a harmonious whole with the natural environment.

For nearly two centuries the Qing rulers used the Summer Palace for their political activities and the daily life of their courts, and it witnessed many important historical events. It thus reflects and epitomizes the social, political, economic, and cultural development and the modern history of China. Its wealth of history and culture is a rich source for research into the modern history, garden technology, architecture, aesthetics, religion, social life, humanities, and environmental protection of China.

The Summer Palace, constructed using traditional Chinese methods, illustrates the technical achievements of the Chinese nation in architecture and in the cultivation of plants in the landscape. The engineering technique used bear witness to the skills of the craftsmen of ancient China. Even today, the creativity shown in the handling of many buildings, hills, and stretches of water within the garden is the source of worldwide admiration. Complete engineering records and technical standards used in the creation of the Summer Palace and its predecessor, the Garden of Clear Ripples, have been preserved and constitute the most important testimony to the art of Chinese gardening.

Criteria i, ii, iii, and iv

Category of property

In terms of the categories of cultural property set out in the 1972 World Heritage Convention, this is a *site*.

History and Description

History

During the reigns of the Qing Emperors Kangxi and Qianlong (1663-1795) several imperial gardens were created around Beijing, the last of them being the Summer Palace, based on the Hill of Longevity and Kunming Lake in the north-western suburbs of the city.

Kunming Lake (known earlier as Wengshan Pond and Xihu Lake) had been used as a source of water for irrigation and for supplying the city for some 3500 years. It was developed as a reservoir for Yuan Dadu, capital of the Yuan Dynasty, by Guo Shoujing, a famous scientist of the period, in 1291. Between 1750 and 1764 Emperor Qianlong created the Garden of Clear Ripples, extending the area of the lake and carrying out other improvements based on the hill and its landscape. It was to serve as the imperial garden for

him and for his successors, Jiaqing, Daoguang, and Xianfeng.

During the Second Opium War (1856-60) the garden and its buildings were destroyed by the allied forces. Between 1886 and 1895 it was reconstructed by Emperor Guangxu and renamed the Summer Palace, for use by Empress Dowager Cixi. It was badly damaged in 1900 by the international expeditionary force during the suppression of the Boxer Rising, in which Cixi had played a significant role, and restored two years later.

The Summer Palace became a public park in 1924 and has continued as such to the present day.

Description

The Summer Palace covers an area of 2.97km², three-quarters of which is covered by water. The main framework is supplied by the Hill of Longevity and Kunming Lake, complemented by man-made features. It is designed on a grandiose scale, commensurate with its role as an imperial garden.

It is divided into three areas, each with its particular function: political and administrative activities, residence, and recreation and sightseeing.

The political area is reached by means of the monumental East Palace Gate. The central feature is the Hall of Benevolence and Longevity, where matters of state were dealt with by Guangxu and Cixi; it is an imposing structure with its own courtyard garden.

This area connects directly with the residential area, which is made up of three complexes of buildings. The Hall of Happiness in Longevity was the palace of Cixi and the Hall of Jade Ripples that of Guangxu and his Empress, whilst the Hall of Yiyun housed his concubines. They are all built up against the Hill of Longevity, with fine views over the lake, and are connected to one another by means of roofed corridors. These communicate with the Great Stage to the east and the Long Corridor (728m), with more than 10,000 paintings on its walls and ceilings, to the west. In front of the Hall of Happiness in Longevity there is a wooden quay giving access by water to their quarters for the imperial family.

The remainder of the Summer Palace, some 90% of the total area, is given over to recreation and sightseeing. The steeper northern side of the Hill of Longevity is a tranquil area, through which a stream follows a winding course. From the gentle slopes of the southern side there is a magnificent view over the lake and the rest of the Garden.

There are many halls and pavilions disposed within the overall frame provided by the lake and the low hills around them, in accordance with the basic principle of Chinese garden design - "man-made yet natural."

The Tower of the Fragrance of Buddha forms the centre of the structures on the south side of the hill. It is octagonal in plan and its three storeys rise to a height of 41m. It is supported on eight massive pillars of *lignum vitae* and roofed with a great variety of glazed tiles. East of the Tower is the Revolving Archive, a Buddhist structure with a pillar on which is carved an account of the creation of the garden. To the west are the Wu Fang Pavilion and the Baoyun Bronze Pavilion, the latter

7.5m high and constructed entirely in bronze. Between the Tower and the lake is the complex known as the Hall that Dispels the Clouds. Other pavilions and halls cluster around these main features.

Kunming Lake has many of the features of the natural scenery of the region south of the Yangtze River. It contains three large islands, corresponding with the traditional Chinese garden element, the "fairy hill within the sea." The South Lake Island is linked to the East Dike by the stately Seventeen Arch Bridge. The West Dike consciously follows the style of the famous Sudi Dike built in the West Lake at Hangzhou during the Song Dynasty in the 13th century; six bridges in different styles along its length lend variety to the view as seen up against the background of the West Hill, which is an essential feature of the overall design of the Garden.

Other notable features are the temples and monasteries in Han and Tibetan style on the north side of the Hill of Longevity and the Garden of Harmonious Pleasure (familarly known as "The Garden within a Garden"), built in imitation of private gardens in Wuxi, in the north-eastern part of the Garden. There are more than three thousand buildings within the total area of the Garden.

Management and Protection

Legal status

The Summer Palace is protected by various legislative measures, notably the 1982 Law on Protection of Cultural Relics (amended 1991); this is elaborated in the 1992 Operational Guidelines for the Implementation of the Law of the People's Republic of China on Protection of Cultural Relics. Certain provisions of the Laws on Environmental Protection and on City Planning are also applicable. Violations are punishable under the provisions of the Criminal Law of the People's Republic of China.

On 4 March 1961 the Summer Palace was included by the State Council of the People's Republic of China on the first group of important monuments and sites to be protected at national level. It had already been declared a key cultural monument under protection by the Beijing National Government on 20 October 1957.

At municipal level, the Regulations of Beijing Municipality of the Protection of Cultural Relics (1987) reinforce the national protection. In 1987 the Summer Palace was specifically mentioned and its boundaries defined in the Notice of Beijing Municipal Government on Endorsing the Report submitted by the Municipal Bureau of Construction Planning and the Bureau of Cultural Relics concerning the Delimitation of Protection Ranges and Construction Control Areas of the Second Group of 120 Cultural Relics under Protection (1987).

Management

The Garden is owned by the People's Republic of China. Overall management is the responsibility of the State Bureau of Cultural Relics and the Ministry of Construction of the People's Republic of China. At local level, management is in the hands of the Summer

Palace Management Office (created in 1949), an agency of the Beijing Municipal Bureau of Parks and Gardens, which works in collaboration with the Municipal Bureau of Cultural Relics. The Management Office, which employs over 1500 people, 70% of them professional and technical staff, has a number of departments covering, *inter alia*, relics protection, gardening, park administration, construction and protection, and archives.

The Management Office has a general management plan which includes a number of management rules and regulations for different aspects of its work. These measures are kept under constant review. The plan provides for the active involvement of three centres, for computer networks, research and training, working in collaboration.

The Summer Palace itself, which is the area nominated for inscription, forms the centre of three protection zones. Outside this there is a second protection zone, which provides the green landscape background for the Summer Palace and within which no buildings may be altered or constructed with authorization. In the outermost zone there is control over the height and colour of any new constructions. The two outer zones constitute an effective buffer zone, as required by the *Operational Guidelines for the Implementation of the World Heritage Convention* (1997).

Conservation and Authenticity

Conservation history

The Summer Palace was administered by the Ministry of Internal Affairs of the Qing Dynasty government from 1750 to 1924. During this period it was twice severely damaged by foreign military expeditions, both times being reconstructed and restored with scrupulous respect for its original design. From 1924 to 1949 by the Government of the Republic of China, which continued the policy of meticulous conservation and restoration. The effects of a period of neglect during World War II were remedied after 1949 when the Management Office was set up. Since that time there has been an ongoing programme of systematic conservation of the buildings, the lake and the associated water systems, and the vegetation of the Palace. Research and development projects are continuing for improving the protection of stone and metal components and monitoring techniques for climatic conditions and water quality.

Authenticity

The authenticity of the ensemble of the Summer Palace - the overall landscape and the relationships between its topographical and man-made components - is high, since the original design has been faithfully preserved over more than two centuries despite the severe damage resulting from the foreign incursions of the 19th century.

Most of the buildings were destroyed following the repression of the Boxer Rising in 1900. However, the detailed archives maintained over the preceding century made it possible for these to be rebuilt to the original design using appropriate materials and techniques. This

is keeping with the traditional Chinese conservation policy which may be expressed as “not altering the original appearance.” Against this cultural background, therefore, and in keeping with the Nara Declaration, the buildings and other structures may be adjudged to possess a high level of authenticity.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited the property in February 1998.

Qualities

Chinese garden design is universally recognized to be one of the most significant manifestations of this form of art. It may be divided into two groups. The first is the urban garden, in which natural landscapes are created in miniature. This type is already represented on the World Heritage List by four of the historic gardens in Suzhou (No 811, inscribed 1997).

The second type of Chinese garden is the large-scale “imperial” garden, in which an existing landscape is adapted so as to harmonize with manmade elements such as temples, palaces, pavilions, bridges, etc, and plantings of trees, shrubs, and flowers. The Summer Palace falls within this category of Chinese garden.

Comparative analysis

The nearest comparative garden of this type is the West Lake Scenic Zone (Xihu) at Hangzhou. This is considerably larger than the Summer Palace (70km²), the West Lake itself stretching over an area of 33km by 2.8km. It was also subject to human intervention earlier, since it was originally embellished with manmade features in the Southern Song Dynasty (1127-1267). It is acknowledged to have been used as the model for the Summer Palace by the Qing Emperors Kangxi and Qianlong, who also made important additions to the West Lake.

The West Lake Scenic Area is on the Tentative List of the People’s Republic of China. It may be argued that its qualities are in some ways superior to those of the Summer Palace. However, ICOMOS is of the opinion that there is a case for the inscription of the latter, since its smaller size and the concentration of buildings gives it a greater quality of artificiality than Hangzhou West Lake. It epitomizes more explicitly the principles of Chinese garden design and in many ways may be seen as being more representative.

ICOMOS recommendations for future action

The ICOMOS expert mission recommended an extension of the buffer zone, so as better to protect the ambience of the site. This proposal was accepted by the Chinese authorities, and a revised map was handed to a second ICOMOS expert mission to the property in September 1998.

Brief description

The Summer Palace in Beijing, created in the 17th century and extended and embellished for over two hundred years, is a masterpiece of Chinese landscape garden design, integrating the natural landscape of hills and open water with manmade features such as halls, palaces, temples, and bridges into a harmonious and aesthetically outstanding whole.

Recommendation

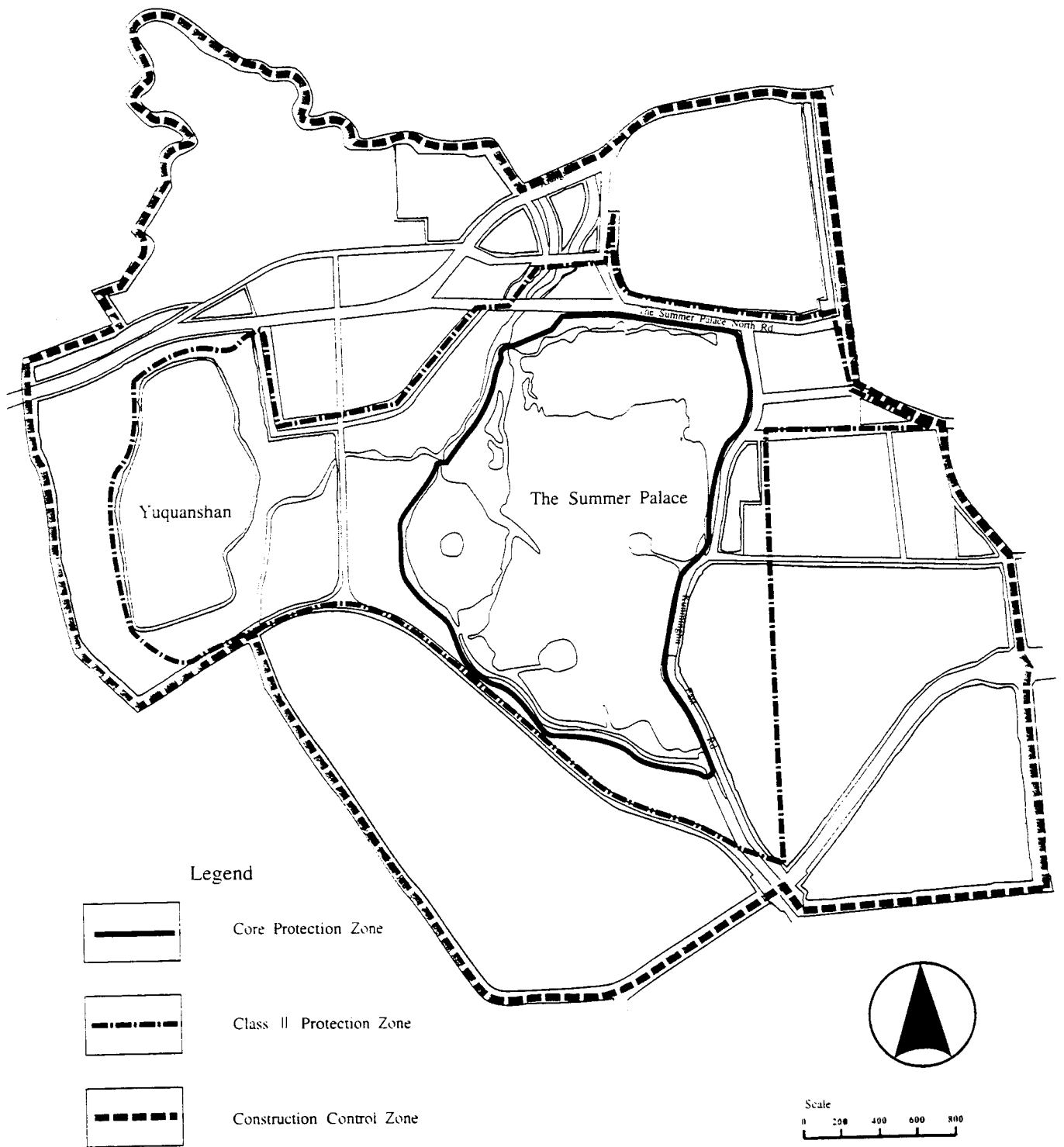
That this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iii*:

Criterion i: The Summer Palace in Beijing is an outstanding expression of the creative art of Chinese landscape garden design, incorporating the works of humankind and nature in a harmonious whole.

Criterion ii: The Summer Palace epitomizes the philosophy and practice of Chinese garden design, which played a key role in the development of this cultural form throughout the east.

Criterion iii: The imperial Chinese garden, illustrated by the Summer Palace, is a potent symbol of one of the major world civilizations.

ICOMOS, October 1998



Le Palais d'Eté, jardin impérial de Beijing / The Summer Palace, an imperial garden in Beijing :
Carte de la zone de protection et de la zone tampon autour du Palais d'Eté /
Map of the protection area and buffer zone around the Summer Palace

LISTE DU PATRIMOINE MONDIAL

Palais d'Été (Chine)

N° 880

Identification

<i>Bien proposé</i>	Le Palais d'Été, jardin impérial de Beijing
<i>Lieu</i>	Beijing
<i>Etat Partie</i>	République Populaire de Chine
<i>Date</i>	4 juillet 1997

Justification émanant de l'Etat Partie

En Chine, les jardins impériaux constituent une tradition importante. Fruit de la rencontre entre le meilleur des matériaux, des hommes, des connaissances, de l'habileté et de l'art, ils sont à l'origine d'une école unique. Le Palais d'Été, dernier jardin impérial de Chine, témoigne des théories et pratiques de l'art paysagiste chinois. Jusqu'à ce jour, il est demeuré intact et a bénéficié de la protection du gouvernement comme du peuple chinois.

Le Palais d'Été bénéficie d'une position et d'une valeur uniques dans l'histoire mondiale des jardins. Sa conception le rend pleinement représentatif de la tradition des jardins d'Extrême-Orient et illustre les différences entre est et ouest. Dans la philosophie traditionnelle chinoise, l'harmonie émane des relations entre le *yin* et le *yang*, le naturel et l'artificiel ; l'intégration des collines et plans d'eau constitue ainsi une harmonie. En Chine, l'agencement et la nature des structures des palais se conforment au système féodal établi par Confucius. La construction des trois "îles féeriques" du lac Kunming est le fruit de la philosophie taoïste, en quête de longévité et d'immortalité. Des structures religieuses du sommet de la Colline de la Longévité émane le désir de prier pour la protection bouddhique. Tous ces éléments sont réunis en un magnifique paysage de lacs et de montagnes. Avec son utilisation et sa transformation des éléments naturels, le Palais d'Été, articulé autour de ses collines et plans d'eaux naturels, est un exemple exceptionnel des jardins extrême-orientaux et constitue une illustration idéale des différences entre est et ouest.

A travers ses milliers d'années d'histoire, la nation chinoise a élaboré un modèle culturel qui lui est propre. Dernier jardin impérial créé au cours de la période féodale, le Palais d'Été est l'archétype des techniques architecturales et paysagistes de cette longue histoire et exploite de nombreuses réalisations

scientifiques et techniques. Sa structure est complète et intacte. Elle témoigne d'une harmonie idéale entre les fonctions des bâtiments des palais et des techniques de l'art paysagiste. Elle est le fruit des traditions artistiques de toutes les dynasties chinoises régnaient comme de l'art paysagiste de toutes les régions de Chine, de la splendeur du nord au charme délicat du sud. Le Palais d'Été allie la magnificence des palais impériaux à la beauté des résidences privées et à la solennité des temples et des monastères. Dans toute leur diversité, ses paysages et panoramas constituent un environnement harmonieusement marié à l'environnement naturel.

Pendant près de deux siècles au cours desquels les empereurs Qing l'ont utilisé pour leurs activités politiques comme pour la vie quotidienne de la cour, le Palais d'Été a été le théâtre de nombreux événements politiques et historiques importants. Il représente donc un témoignage condensé tant du développement politique, économique et culturel que de l'histoire moderne de la Chine. Sa grande richesse historique et culturelle est une source abondante offerte à la recherche et consacrée à l'histoire moderne, à la technologie des jardins, à l'architecture, au sens esthétique, à la religion, à la vie sociale, à l'humanisme et à la protection environnementale de la Chine.

Le Palais d'Été, construit selon les méthodes chinoises traditionnelles, illustre les réalisations techniques de la nation chinoise en matière d'architecture et de culture intégrée au paysage. Les techniques utilisées témoignent de l'habileté des artisans de la Chine ancienne. Aujourd'hui encore, la créativité du traitement de nombreux bâtiments, collines et plans d'eau au sein du jardin suscite l'admiration du monde entier. Les registres complets et normes techniques utilisés pour la création du Palais d'Été et de son prédécesseur, le Jardin des Ondes Claires, ont été préservés et constituent le témoignage le plus important de l'art chinois des jardins.

Critères i, ii, iii et iv

Catégorie de bien

En termes de catégories de biens, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, le Palais d'Été est un *site*.

Histoire et description

Histoire

Au cours du règne des empereurs Qing Kangxi et Qianlong (1663-1795), plusieurs jardins impériaux sont créés autour de Beijing, dont le dernier est le Palais d'Été, qui repose sur la Colline de la Longévité et le lac Kunming, dans les faubourgs nord-ouest de la ville.

Le lac Kunming (anciennement connu sous les noms d'étang Wenshang et de lac Xihu) a été utilisé pendant

quelque 3 500 années comme source d'eau affectée à l'irrigation et à la desserte de la ville. En 1291, Guo Shoujing, célèbre scientifique de l'époque, en fait un réservoir pour Yuan Dadu, capitale de la dynastie Yuan. De 1750 à 1764, l'empereur Qianlong crée le Jardin des Ondes Claires en étendant la zone du lac et en apportant des améliorations fondées sur la colline et son paysage. Il devait servir de jardin impérial tant pour lui-même que pour ses successeurs, Jiaqing, Daoguang et Xianfeng.

Pendant la Deuxième Guerre de l'Opium (1856-1860), le jardin et ses bâtiments sont détruits par les forces alliées. Entre 1886 et 1895, l'empereur Guangxu le reconstruit et le rebaptise "Palais d'Été", le destinant à l'impératrice douairière Ci Xi. Il est gravement endommagé en 1900, lors de la répression de l'insurrection des Boxeurs, dans laquelle Ci Xi avait joué un rôle déterminant, et restauré deux ans plus tard. Depuis 1924, il est ouvert en tant que parc public.

Description

Le Palais d'Été couvre une superficie de 2,97 km², dont les trois-quarts sont occupés par l'eau. La Colline de la Longévité et le lac Kunming en constituent les principaux éléments, auxquels s'ajoutent des éléments créés par l'homme. Il a été conçu à une échelle grandiose, en accord avec son rang de jardin impérial.

Il se divise en trois secteurs, dont chacun est investi d'une fonction particulière : activités politiques et administratives, résidence, détente et promenade.

L'entrée du secteur politique passe par la monumentale Porte Est du Palais. Le bâtiment central, avec son imposante structure et le jardin particulier de sa cour, est le Hall de la Bienveillance et de la Longévité, où Guangxu et Ci Xi traitaient les affaires de l'État.

Ce secteur communique directement avec le secteur résidentiel, constitué de trois groupes d'édifices. Le Hall de la Félicité dans la Longévité était le palais de Ci Xi alors que le Hall des Ondes de Jade était celui de Guangxu et de son impératrice et que le Hall de Yiyun abritait ses concubines. Ces bâtiments, construits avec pour arrière-plan la Colline de la Longévité et offrant une magnifique vue sur le lac, communiquent entre eux par des galeries couvertes, qui communiquent elles-mêmes à l'est avec la Grande Scène et à l'ouest avec le Long Corridor (728 m), dont les murs et plafonds sont ornés de plus de 10 000 peintures. Face au Hall de la Félicité, un ponton de bois offrait à la famille impériale l'accès à l'eau depuis ses appartements privés.

Le reste du Palais d'Été, soit 90 % environ de la superficie totale, est consacré au délassement et à la promenade. Plus escarpée, la face nord de la Colline de la Longévité est un endroit tranquille, traversé par un torrent sinueux. Les pentes douces de la face sud offrent une vue magnifique sur le lac et le reste du jardin.

De nombreux halls et pavillons sont implantés dans l'ensemble du site défini par le lac et les collines basses environnantes, conformément au principe fondamental de l'art chinois des jardins : "créé par l'homme tout en restant naturel".

Au sud de la colline, la Tour de la Fragrance du Bouddha occupe le centre des structures. Construits sur un plan octogonal, ses trois niveaux s'élèvent à 41 mètres. Cette tour repose sur huit piliers massifs en *gaiac* et est ornée d'une grande variété de tuiles émaillées. L'Archive Tournante, structure bouddhiste sur laquelle est gravée le récit de la création du jardin, se tient à l'est de la tour, alors que le pavillon Wu Fang et le pavillon Baoyun de Bronze, d'une hauteur de 7,5 mètres et entièrement construit en bronze, se trouvent à l'ouest. Le complexe connu sous le nom de "Hall qui Dissipe les Nuages" est implanté entre la tour et le lac. D'autres pavillons et halls sont groupés autour de ces éléments principaux.

Le lac Kunming intègre nombre des particularités du paysage naturel de la région méridionale du fleuve Yangtze. Ses trois grandes îles correspondent à l'élément traditionnel du jardin chinois : "la colline merveilleuse au sein de la mer". L'Île du Lac Sud est reliée à la Digue Est par le majestueux Pont aux Dix-Sept Arches. La Digue Ouest épouse fidèlement le style de la célèbre Digue Sudi, construite sur le Lac Ouest de Hangzhou sous la dynastie Song, au 13^{ème} siècle, c'est-à-dire six ponts de styles différents jalonnant toute sa longueur et conférant une grande diversité à la vue, avec pour arrière-plan la Colline Ouest, élément essentiel de la conception générale du Jardin.

Autres éléments remarquables, les temples et monastères, de styles Han et tibétain, se trouvent au nord de la Colline de la Longévité et du Jardin du Plaisir Harmonieux (connu familièrement sous le nom de "Jardin dans le Jardin"), dont la construction imite les jardins privés de Wuxi, dans le secteur nord-est du Jardin. Au total, le Jardin abrite plus de trois mille bâtiments.

Gestion et protection

Statut juridique

Le Palais d'Été est protégé par différentes mesures légales, notamment la loi de 1982 sur la protection des vestiges culturels (amendée en 1991), qui est élaborée dans les orientations de 1992 pour l'application de la loi de la République Populaire de Chine sur la protection des vestiges culturels. Certaines dispositions des lois relatives à la protection de l'environnement et à la planification urbaine s'appliquent également. Les dispositions de la loi pénale de la République Populaire de Chine punissent toute violation.

Le 4 mars 1961, le Conseil d'État de la République Populaire de Chine a inclus le Palais d'Été au premier groupe de monuments et sites importants à protéger sur le plan national. Le 20 octobre 1957, il avait déjà

été déclaré "monument culturel déterminant" placé sous la protection du gouvernement national de Beijing.

Au niveau municipal, les réglementations de la municipalité de Beijing sur la Protection des Vestiges Culturels (1987) renforcent la protection nationale. En 1987, le Palais d'Été est spécifiquement mentionné et ses limites sont définies dans la notification du gouvernement municipal de Beijing sur l'approbation du rapport soumis par le Bureau municipal de planification de la construction et le Bureau des vestiges culturels, consacré à la délimitation des zones protégées et aux secteurs de contrôle de construction du second Groupe de 120 vestiges culturels protégés (1987).

Gestion

Le Jardin est la propriété de la République Populaire de Chine. La responsabilité de la gestion globale incombe au Bureau national des vestiges culturels et au ministère de la Construction de la République Populaire de Chine. Sur le plan local, la gestion est assurée par le Bureau de gestion du Palais d'Été (constitué en 1949), émanation du Bureau municipal des parcs et jardins de Beijing, qui agit en collaboration avec le Bureau municipal des vestiges culturels. Le bureau de gestion, qui emploie plus de 1 500 personnes, dont 70 % de professionnels et techniciens qualifiés, est scindé en différents départements gérant, entre autres, la protection des vestiges, l'entretien du jardin, l'administration du parc, la construction et la protection ainsi que les archives.

Le bureau de gestion dispose d'un plan de gestion global qui intègre de nombreuses normes et réglementations couvrant les différents aspects de sa tâche. Ces mesures sont soumises à un examen continu. Le plan prévoit la participation active de trois centres afin que les réseaux informatiques, la recherche et la formation fonctionnent en collaboration.

Le Palais d'Été lui-même, c'est-à-dire le secteur proposé pour inscription, constitue le centre des trois secteurs protégés. À l'extérieur se trouve un autre secteur protégé, qui fournit au Palais d'Été son arrière-plan verdoyant et à l'intérieur duquel aucun bâtiment ne peut être modifié ni construit sans autorisation. En marge du secteur, la hauteur et la couleur de toute nouvelle construction sont sévèrement contrôlées. Les deux secteurs externes constituent une zone tampon efficace, conformément aux *Orientations devant guider la mise en œuvre de la Convention du Patrimoine mondial* (1998).

Conservation et authenticité

Historique de la conservation

De 1750 à 1924, le Palais d'Été est administré par le ministère des Affaires intérieures du gouvernement de la dynastie Qing, période au cours de laquelle il est deux fois gravement endommagé par des expéditions

militaires étrangères, puis reconstruit et restauré dans un respect scrupuleux de sa conception originelle. De 1924 à 1949, il est géré par le gouvernement de la République de Chine, qui poursuit l'effort méticuleux de conservation et de restauration. Les conséquences de la période d'abandon pendant la Deuxième Guerre mondiale sont traitées après 1949, avec la création du bureau de gestion. Depuis lors, un programme permanent de conservation systématique des bâtiments, du lac et des cours d'eau associés ainsi que de la végétation du palais est en œuvre. Certains projets de recherche et développement en cours visent à améliorer la protection de la pierre et des éléments métalliques ainsi que les techniques de surveillance des conditions climatiques et de la qualité de l'eau.

Authenticité

L'authenticité de l'ensemble du Palais d'Été - paysage global et relations entre ses éléments topographiques et de fabrication humaine - est élevée. En effet, sa conception originelle a été fidèlement préservée pendant plus de deux siècles, malgré les graves dommages dus aux incursions étrangères du XIXe siècle.

La plupart des bâtiments ont été détruits à la suite du soulèvement des Boxeurs, en 1900. Les archives détaillées tenues au cours du siècle précédent ont cependant permis, au moyen des matériaux et techniques appropriés, une reconstruction fidèle à la conception d'origine. Ceci est conforme à la politique de conservation chinoise traditionnelle, qui peut être définie comme "ne modifiant pas l'aspect originel". Dans un tel cadre culturel et conformément à la Déclaration de Nara, les édifices et autres structures peuvent donc être considérés comme possédant un degré d'authenticité élevé.

Evaluation

Action de l'ICOMOS

Une mission d'expert de l'ICOMOS a visité le bien en février 1998.

Caractéristiques

La conception des jardins chinois est mondialement reconnue comme l'une des manifestations les plus représentatives de cette forme d'art, qui peut être divisée en deux groupes, dont le premier est le jardin urbain, qui reproduit en miniature les paysages naturels. Ce type est déjà représenté sur la Liste du Patrimoine mondial par quatre des jardins historiques de Suzhou (N° 811, inscrit en 1997).

Le second type de jardin chinois est le jardin "impérial" à grande échelle, dans lequel un paysage existant est adapté de manière à s'harmoniser avec les éléments de fabrication humaine tels que temples, palais, pavillons, ponts, etc. et la plantation d'arbres, bosquets et fleurs. Le Palais d'Été s'inscrit dans cette catégorie de jardins chinois.

Analyse comparative

Le jardin semblable le plus proche est la Zone du Panorama du Lac Ouest (Xihu), à Hangzhou, nettement plus vaste que le Palais d'Été (70 km²) puisque le Lac Ouest couvre à lui seul un secteur de 33 kilomètres sur 2,8 kilomètres. Il a également fait l'objet d'une intervention humaine antérieure : en effet, à l'origine, il a été embelli par des éléments de fabrication humaine au cours de la dynastie Song du sud (1127-1267). Il est reconnu que les empereurs Qing Kangxi et Qianlong, qui ont également apporté d'importants ajouts au Lac Ouest, l'ont pris comme modèle pour le Palais d'Été.

La Zone du Panorama du Lac Ouest est inscrite sur la liste indicative de la République Populaire de Chine. Sous certains aspects, la supériorité de ses qualités sur celles du Palais d'Été peut être discutée. L'ICOMOS estime toutefois que l'inscription de ce dernier site est justifiée en raison de sa taille plus réduite et de la concentration des édifices qui lui confèrent un caractère artificiel plus marqué que le Lac Ouest d'Hangzhou. Il illustre de manière plus explicite les principes conceptuels du jardin chinois et, sous de nombreux aspects, peut être considéré comme plus représentatif.

Recommandations de l'ICOMOS pour des actions futures

La mission d'expert de l'ICOMOS a recommandé que la zone tampon soit étendue afin que la qualité du site soit mieux protégée. Cette proposition a été acceptée par les autorités chinoises et une carte révisée a été fournie à l'occasion d'une deuxième mission de l'ICOMOS sur le site en septembre 1998.

Brève description

Créé au XVII^e siècle puis étendu et embelli pendant plus de deux cents ans, le Palais d'Été de Beijing est un chef-d'œuvre de l'art des jardins paysagers chinois. Il intègre le paysage naturel des collines et des plans d'eau à des éléments de fabrication humaine tels que halls, palais, temples et ponts, suscitant ainsi un ensemble d'une harmonie et d'une esthétique exceptionnelles.

Recommandation

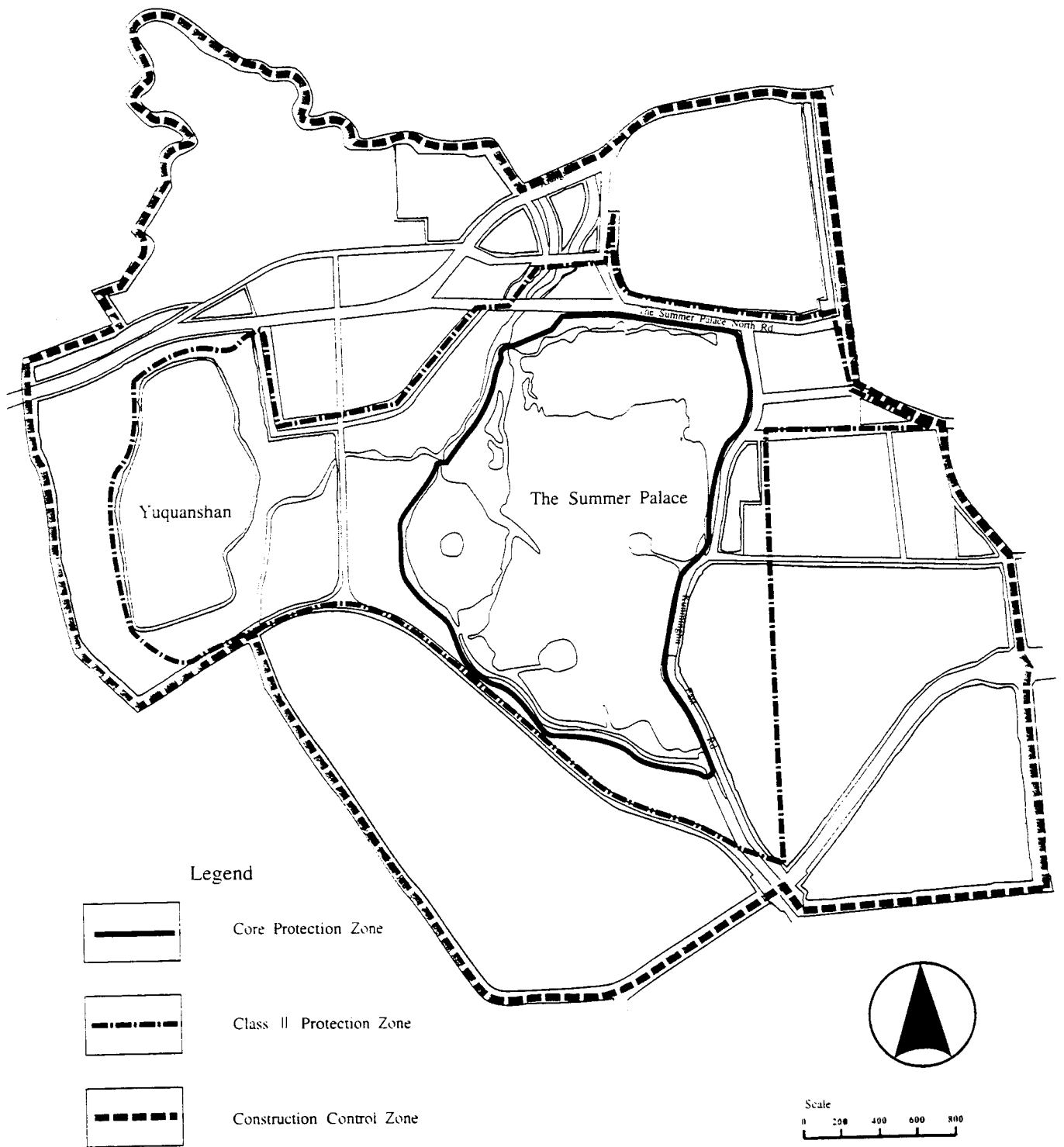
Que ce bien soit inscrit sur la Liste du Patrimoine mondial sur la base des *critères i, ii et iii* :

Critère i : le Palais d'Été de Beijing est une expression exceptionnelle de l'art créatif du jardin paysager chinois. Il intègre réalisations humaines et nature en un tout harmonieux.

Critère ii : le Palais d'Été est l'archétype de la philosophie et de la pratique des jardins chinois, qui ont joué un rôle déterminant dans le développement de cette culture dans tout l'Extrême-Orient.

Critère iii : les jardins impériaux chinois, illustrés par le Palais d'Été, constituent un puissant symbole de l'une des principales civilisations du monde.

ICOMOS, octobre 1998



Le Palais d'Eté, jardin impérial de Beijing / The Summer Palace, an imperial garden in Beijing :
Carte de la zone de protection et de la zone tampon autour du Palais d'Eté /
Map of the protection area and buffer zone around the Summer Palace