

World Heritage Convention
Cultural Heritage Nominated by People's Republic of China

West Lake Cultural Landscape of Hangzhou

State Administration of Cultural Heritage
of People's Republic of China

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- Fig. 3a-14 Bird's view of the Summer Palace with the similar layout of causeways and isles of West Lake
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- Fig. 3a-16 *West Lake* by Sesshu (1420-1506), Japan, collection of Seikado Bunko Art Museum, Tokyo
- Fig. 3a-17 Sketch map of the evolution of the shoreline of West Lake and the city wall of Hangzhou City
- Fig. 3b-1 *Map of the West Lake Temporary Palace (partly)*, Qianlong period (1736-1795), Qing Dynasty. The original map was of 14cm×518cm
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- Fig. 5c-2 Organizational chart of Hangzhou Administration of Gardens and Cultural Heritage (Management Committee of West Lake Scenic Area of Hangzhou)
- Fig. 5c-3 The map showing the relationship between the boundaries of nominated property and buffer zone and the existing zoning of conservation and management
- Fig. 5c-4 Outline of the Conservation and Management plan of West Lake Cultural Landscape of Hangzhou
- Fig. 5c-5 Some planings that have been compiled
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- Fig. 6a-3 Monitoring Room for the security of Leifeng Pagoda, photographed in 2002
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- Fig. 6c-1 Elevation of Feilaifeng Peak, 2000
- Fig. 6c-2 *Annals of Statistics in West Lake Scenic Area (1949-2007)*

EXECUTIVE SUMMARY

城郭園東山後西平湖烟水望
茫茫迷何物鏡忽分兩片有中
間一道隄 又泛湖心綠蓋船
徑其深拍任酒沿神信萬玉園
中景佳和冬人暮憶前

甲辰冬 畫堂前新陽見





Executive Summary

State Party

People's Republic of China

State, Province or Region

Hangzhou City, Zhejiang Province

Name of Property

West Lake Cultural Landscape of Hangzhou

Geographical coordinates to the nearest second

Coordinates of the center point of the nominated property:

30°14'00"N 120°07'00"E

Coordinates of the extent of the property area in four directions:

East: 30°14'25"N 120°10'1"E

South: 30°11'20"N 120° 6'52"E

West: 30°13'42"N 120° 4'46"E

North: 30°16'25"N 120° 6'54"E

Coordinates of the four corners of the buffer zone:

Northeast: 30°17'5"N 120°10'35"E

Southeast: 30°12'44"N 120°10'5"E

Northwest: 30°14'32"N 120° 2'36"E

Southwest: 30°10'6"N 120° 4'35"E

Textual description of the boundaries of the nominated property

The total area of the nominated property is 4235.76 hectares. It covers all 6 elements carrying the outstanding universal value of West Lake Cultural Landscape of Hangzhou (herein after referred to as ‘West Lake Landscape’), and is demarcated taking consideration of the topography of the property and complete views of Ten Poetically Named Scenic Places of West Lake – the core element of the nominated property (see Map 2, Map 3). The area of the nominated property is protected under the Law of the People’s Republic of China on the Protection of Cultural Relics, Regulations on Scenic Areas, Regulations on the Conservation and Management of World Cultural Heritage Sites (in China), and Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou.

The boundaries of the nominated property: on the east---starting from the north of the Children’s Palace Square, via Baisha street, Huanchengxi Road, Hubin Road, Nanshan Road, Wansongling Road, Siyi Road, Hefang Street, Dajing Alley, and east end of Wugong Hill; on the south---starting from the east end of Wugong Hill, via east feet of the Wushan Hill, Ziyang Hill, and Yunju Hill, through the ridge lines of Wansong Ridge, Fenghuang Hill, Jiangtai Hill, Yuhuang Hill, Dingpo Ridge, Daci Hill, Baita Ridge via the north approach span of the Qianjiang River Bridge, through the north shoreline of the Qiantang River, to the south of Jiuxi on the west---starting from the south of Jiuxi, via Xujiawu, the ridge lines of Wuyun Hill, Shouxingtou Hill, Tianzhu Hill, Shizilong Hill, Shiren Ridge, Longmen Hill, Meiren Peak, Beigao Peak, Taoyuan Ridge, Lingfeng Hill, and Jiangjun Hill, to the north end of Laohe Hill; on the north---starting from the north end of Laohe Hill, to the northern boundary of the Botanical Garden, via the north feet of the Qixia Ridge, Geling Hill, and Baoshi Hill, through the Baoshiyinong Street to the north of the Children’s Palace Square.

The 6 elements that embody the outstanding universal value of West Lake Landscape include: the natural waters and hills of West Lake, the spatial feature of ‘cloud-capped hills on three sides of the Lake and the City on the fourth’, the ‘two causeways and three isles’ layout of West Lake, ‘Ten Poetically Named Scenic Places’, historic monuments and sites, and distinctive flora.

1.Natural waters and hills

These comprise the water body of West Lake (559.30 hectares) and hills embracing it from north, west and south (about 3000 hectares), which are both the natural ‘carriers’ and components of the nominated property. The water body of West Lake consists of 5 small lakes namely Outer Lake, Lesser South Lake, West Inner Lake, Yuehu Lake and North Inner Lake.

2.Spatial feature between the Lake and the City

The unique spatial feature of ‘cloud-capped hills on three sides of the Lake and the City on the fourth’ took its initial shape in the 12th century, and remains unchanged ever since.



3. Layout of West Lake

It features the ‘two causeways and three isles’. The causeways are Bai Causeway, Su Causeway; the isles are Lesser Yingzhou Isle, Mid-lake Pavilion Isle and Ruangongdun Isle, all are products of repeated dredging of the Lake from the 9th to the 19th century. They have defined the overall layout of West Lake, and transformed it into a unique large-scale landscape with multiple layers of appreciation. Therefore they are the structural element of West Lake in the nominated property.

4. Ten Poetically Named Scenic Places of West Lake

Initiated in the Southern Song Dynasty (the 13th century) and continuously evolved till today, this series comprises ten poetically named scenic places: Su Causeway in the Morning of Spring, Breeze-ruffled Lotus at Winding Garden, Autumn Moon Over the Calm Lake, Lingering Snow on Broken Bridge, Viewing Fish at Flowery Pond, Orioles Singing in the Willows, Three Pools Mirroring the Moon, Twin Peaks Piercing the Cloud, Leifeng Pagoda in Evening Glow, and Evening Bell Ringing at Nanping Hill. Scattering in and around the Lake, these combined works of nature and man are the most classic, complete, and influential works of ‘poetically named scenic places’, a landscape design approach originated from Chinese landscape aesthetics (please refer to 2. Description). Each of them has its inherited particular place and view for appreciation, whether be it a historic site or a natural scene; they together demonstrate a series of themes for enjoyment and emotional association. Boasting a prominent associative cultural character, these places are the core element of the nominated property that testifies the outstanding creative spirit and value of artistic exemplar.

5. Historic Monuments and Sites

During its process of continuous evolution over a millennium, for various reasons such as political, historic, or geographic location, but more importantly, for its unique scenic attraction and cultural enchantment, West Lake Landscape has produced and gathered a great number of historic monuments and sites of various types, manifesting Confucianism, Buddhism and Taoism, the mainstreams of Chinese culture. Of the over a hundred heritage, the following 14 are the most representative and are included in the current nomination: Baochu Pagoda, Site of Leifeng Pagoda, Liuhe Pagoda, Jingci Temple, Lingyin Temple, Statues on Feilaifeng Peak, Yue Fei’s Tomb (and Temple), Wenlan Pavilion, Baopu Taoist Monastery, Site of the Qiantang Gate, Site of the Temporary Imperial Palace of the Qing Dynasty, Stele of Wu-he-fu and Lin Bu’s Tomb, Building Complex of Xiling Seal Engravers Society and Longjing Well. Dotted around the Lake and hills, these monuments and sites have embodied exceptional wealthy and diverse cultures and traditions, and are supporting component of the nominated property as a ‘lake with cultural meanings’.

6. Distinctive Flora

Boasting a time-honored history and outstanding cultural symbolic value, the distinctive flora of West Lake Landscape include three elements: Alternatively planted peach trees and willows along the causeways and shorelines of the Lake, the product of an unbroken tradition since the Song Dynasty (11th – 13th century); the ‘flowers of the four seasons’ corresponds to the seasonal characters of Ten Poetically

Named Scenic Places, which are peach blossom, lotus, sweet osmanthus and plum for spring, summer, autumn and winter respectively; and the traditional Longjing Tea Plantation and associated scenes scattering in the hills west to the Lake, which bears an important value of Chinese Tea-Zen cultural tradition.

The total area of the buffer zone is 6357.43 hectares. It is delineated for protecting the integrity of the values of the nominated property, and for withstanding the pressure from urban development. It is demarcated based on the peripheral protected zone of West Lake Scenic Area, and extended 928 hectares northeastward to the 'Tiesha River', the east boarder of Hangzhou City in the Ming Dynasty, in order to withstand the pressure of urban development. In addition, based on the feasibility of management, the south boundary is extended to the north bank of Qiantang River (see Map 4). The buffer zone is protected by the *Regulations on the Conservation and Management of World Cultural Heritage Sites (in China)*, *Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou*, *the Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou*, and *Master Plan for the Conservation of West Lake Scenic Area of Hangzhou*.

The boundaries of the buffer zone: on the east—starting from the East Ring Road, via the south section of Tiesha River, Zhegan Railway, Zhonghenan Road, and Fuxing Bridge; on the south—starting from the north bank of Qiantang River, via Zhijiang Road and Liuzhuan Road; on the west—Circling City Highway, on the north—starting from Xixi Road, via Tianmushan Road, Baochubei Road, Wensan Road and Wenhui Road.

A4 (or 'letter') size map of the nominated property, showing boundaries and buffer zone (if present)

Map 1, Location of the nominated property in the world and in china

Map 2, Topographic map showing the boundaries of the nominated property and buffer zone (see large format attached to the dossier, and a minimized version attached to this section)

Map 3, Map filled in color showing the nominated property and buffer zone

Map 4, Map showing the relationship between the boundaries of the nominated property and buffer zone and the existing zoning of conservation and management.

Justification Statement of Outstanding Universal Value

Brief Summary

The nominated property is located west of Hangzhou, a coastal city in southeast China, and covers an area of 4235.76 hectares. It comprises 6 elements: natural hills and waters, the spatial feature between the Lake and the City as the 'cloud-capped hills on three sides of the Lake and the City on the fourth', the layout of 'two causeways and three isles', Ten Poetically Named Scenic Places, historic



monuments and sites, and distinctive flora. It has inspired the creation of huge quantity of outstanding literatures and art works by numerous literary and art masters of China since the 9th century, represented by Bai Juyi, Su Shi and many other famous scholars and artists of the Tang and Song dynasties.

West Lake Landscape is the most classic work of landscape design of the Chinese landscape aesthetics, a product of the continuous creative process carried out by Chinese cultural elites throughout the history, based on the philosophy of pursuing ‘harmony between nature and man’, nourished from profound Chinese classical literatures and aesthetics of fine art, and utilized the art and skill of gardening. It manifests the artistic style of ‘poetic and picturesque appeal’ that has been persisted in by this Oriental design approach since the 13th century. With its prominent continuity and cultural association, it has occupied an outstanding and important position in and exerted a lasting and broad influence on the history of landscape design in the world and cultural exchange in the East between the 9th and 20th century. During its continuous evolution of over 10 centuries, it has been gradually refined and preserved authentically and integrally till today. With extremely rich landscape features, distinctive design, time-honoured history of development, and exceptional wealthy cultural content, this famous Oriental ‘lake with cultural meanings’ is a unique cultural landscape in the world.

The nominated property possesses the natures of all 3 types of cultural landscape at the same time: a landscape designed and created intentionally by man, a continuing landscape that has being organically evolved, and an associative cultural landscape.

Criteria

West Lake Landscape is an exceptional witness to the development and passing down of ancient and enduring Chinese cultures and traditions such as those of Buddhism, Taoism, loyalty and filial piety, hermitage life, book collection, Tea-Zen, and sphragistics that have been continued till today.

West Lake Landscape is an outstanding example of landscape design that reflects the theory of Chinese landscape aesthetics on achieving ‘harmony between nature and man’ and ‘projecting personal feelings into the landscape’. It demonstrates the artistic style of ‘poetic and picturesque appeal’ in Oriental landscape design since the Southern Song Dynasty (the 13th century). Both the Landscape and the design approach occupy a significant position in the history of landscape design in the world.

West Lake Landscape is an outstanding example of using an ancient lagoon to create beautiful scenery, which have significantly improved the living environment. It has been serving the ecological, cultural and tourism functions for the city of Hangzhou in the face of rapid process of urbanization.

West Lake Landscape has been the ‘spiritual home’ for the traditional cultural elites of China for over 10 centuries, and a ‘wonder land on earth’ in popular lore. It is the most famous and influential ‘lake with cultural meanings’ that has the longest history in China. It had exerted a broad influence on the culture of East Asia during the 9th to 18th centuries.

Integrity

West Lake Landscape has completely preserved its overall value in terms of

information, material and spirit. Within its current coverage of 4235.76 hectares, the elements contributing to its outstanding universal values, including the basic scale of the natural hills and waters and their ecological environment, the ‘two causeways and three isles’ layout, the spatial feature of ‘cloud-capped hills on three sides of the Lake and the City on the fourth’, Ten Poetically Named Scenic Places, a series of representative historic monuments and sites, and distinctive flora, have been retained intact. In addition, there have been well preserved a large quantity of historical documents and pictorial materials that record the continuous development of the nominated property for over a thousand years. West Lake Landscape has fully inherited and extended its cultural influence on the spiritual level, while also embraced and carried forward the three main cultural beliefs of China—Confucianism, Taoism and Buddhism. The nominated property has a very high degree of integrity.

Authenticity

West Lake Landscape, as a living heritage embracing all the 3 types of cultural landscape, during its millennium-long process of continuous evolution, and that of absorbing and accumulating cultural contents, has authentically maintained and transmitted the Chinese landscape aesthetic feature of ‘poetic and picturesque appeal’ embodied in it. It has authentically preserved all its 6 elements in terms of forms, materials, functions, traditional techniques and locations, the general layout, and inner connections between the elements. It has authentically inherited and passed down the important contents of Chinese mainstream cultures such as Confucianism, Buddhism, Taoism, hermitage life, loyalty and filial piety, book collection and sphragistics, and has continued its functions of serving as a spiritual home and of landscape appreciation. It has transmitted the value of the entire nominated property as a ‘lake with cultural meanings’. It has been one of the most popular places for local communities and visitors in China and abroad for appreciating the natural beauty, tracing the past, leisure recreation, and mind purification. The nominated property has a high degree of authenticity.

Conservation and Management of OUV

Located within a state-level scenic area, the nominated property is owned by the state and protected at national level by such national laws and regulations as the *Law of the People’s Republic of China on the Protection of Cultural Relics and the Regulations on Scenic Areas*. In addition, a complete set of policies and regulations have been developed, implemented, and amended for its protection, including the *Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou*. Moreover, a series of specialized conservation plans, *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* for instance, have been prepared and implemented. Monitoring of the site and its setting has been strengthened. Hangzhou Administration of Gardens and Cultural Heritage, a government agency designated for the conservation and management of the nominated property, has a clear-defined remit with well structured departments, an adequate professional team and staff, sufficient funds, and well-equipped facilities. These provide a comprehensive legal, institutional, administrative and management framework for the conservation of authenticity and integrity of the nominated property.

Long-term objectives for the conservation of West Lake Landscape:



To protect the classic image of Chinese landscape aesthetics expressed by West Lake Landscape, and authenticity and integrity of the nominated elements, by means of developing and implementing conservation management plans, conservation interventions on the elements, ecological conservation, and environmental improvement.

To implement all conservation and management regulations in a strict manner, so as to effectively control the environmental carrying capacity and activities on development and construction within the nominated property, to contain negative impacts from development pressure, to coordinate needs of all stakeholders, and to strike a rational and effective balance between conservation on one hand and tourism development and urban construction on the other hand.

To enhance research, interpretation and dissemination of values of the nominated property; to serve its multiple functions as a spiritual home, for cultural continuation, landscape appreciation and leisure, and ecological protection; to carry forward the millennium-long tradition on harmonious co-existence of man and nature, so as to achieve a sustainable and coordinated relation between the protection of West Lake Landscape and urban development of Hangzhou.

West Lake Landscape therefore meets Criteria (iii), (iv), (v), (vi), and the requirements on integrity and authenticity, has outstanding universal value, with sound state of conservation, and a comprehensive and reliable conservation and management system in place for its protection. It is eligible for inscription on the World Heritage List and should be protected at world level.

Criteria under which property is nominated

West Lake Landscape meets the criteria (iii), (iv), (v) and (vi) for the assessment of outstanding universal value as specified in Paragraph 77 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

Criterion (iii) *'bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared'.*

West Lake Landscape is an exceptional witness to the development and passing down of ancient and enduring Chinese cultures and traditions such as those of Buddhism, Taoism, loyalty and filial piety, hermitage life, book collection, Tea-Zen, and sphragistics that have been continued till today. Having experienced a long process of evolution it has transformed into a cultural landscape with unique landscape attraction and cultural enchantment. As a result, many historic monuments and sites have been found here, of which the most representative are Baochu Pagoda, Site of Leifeng Pagoda, Liuhe Pagoda, Jingci Temple, Lingyin Temple, Statues on Feilaifeng Peak, Yue Fei's Tomb (and Temple), Wenlan Pavilion, Baopu Taoist Monastery, Site of the Qiantang Gate, Site of the Temporary Imperial Palace of the Qing Dynasty, Stele of Wu-he-fu and Lin Bu's Tomb, Building Complex of Xiling Seal Engravers Society and Longjing Well. These historic monuments and sites brought the nominated property with a profound cultural content.

Criterion (iv) *'be an outstanding example of a type of building, architectural or*

technological ensemble or landscape which illustrates (a) significant stage(s) in human history’.

West Lake Landscape is an outstanding example of landscape design that reflects the theory of Chinese landscape aesthetics on achieving ‘harmony between nature and man’ and ‘projecting personal feelings into the landscape’. It has a marked continuity and associative character demonstrated in the creation of the landscape layout featuring ‘two causeways and three isles’, as well as Ten Poetically Named Scenic Places of West Lake. The latter is the most classic, complete, and influential exemplar of existing poetically named scenic places in the East. It manifests the artistic style of ‘poetic and picturesque appeal’ that has been persisted in by this Oriental design approach since the 13th century, reflecting the creative genius of Chinese official-scholars in landscape design in the heyday of Chinese agrarian civilization, and exerting a significant influence on the Qing-Dynasty imperial gardens in the 18th century and on landscape design and gardening art in China, Japan and the Korea Peninsula since the 9th century. The nominated property is unique and occupies an important position in the world history of landscape design.

Criterion (v): *‘be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change’.*

West Lake Landscape is an outstanding example of using an ancient lagoon to create beautiful scenery, which have significantly improved the living environment. It has retained its spatial feature of ‘cloud-capped hills on three sides of the Lake and the City on the fourth’, and witnessed how people organically transformed the ancient lagoon into this world-famous lake with beautiful scenery and cultural meanings, through active efforts against its natural process of swamping. It is a classic example of rational protection and use of water resources over a thousand years. It has been serving the ecological, cultural and tourism functions for the city of Hangzhou in the face of rapid process of urbanization. Boasting the history of over a millennium and world-acclaimed scenic area it remains in use today.

Criterion (vi): *‘be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria)’*

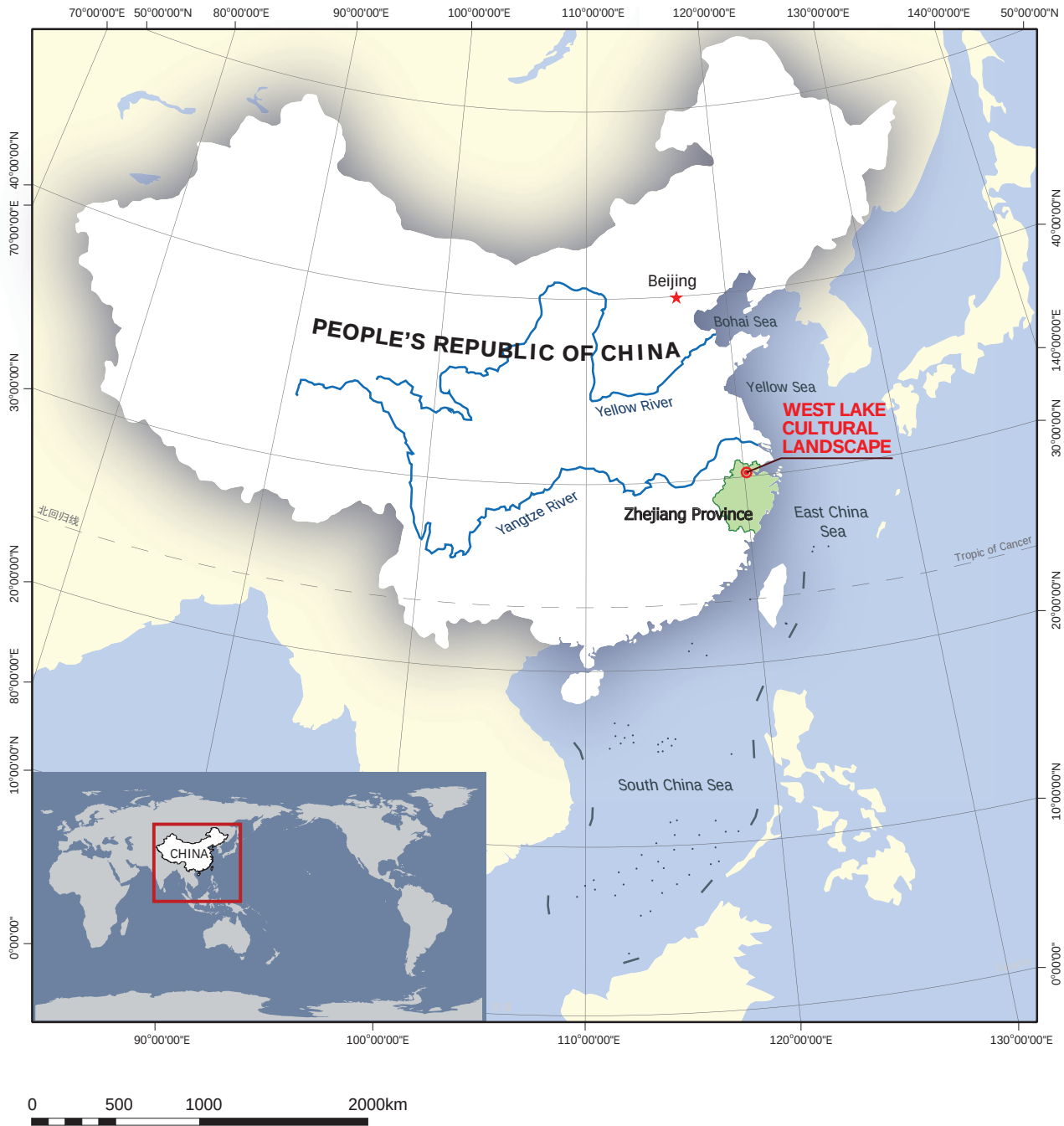
West Lake Landscape has been the ‘spiritual home’ for the Chinese traditional cultural elites for over 10 centuries, and a ‘wonderland on earth’ in popular lore. Its feature of ‘projecting personal feelings into the landscape’ has inspired creation of a great number of literary and art works appealing to both refined and popular tastes. It is the scene of the two of the four most famous Chinese traditional love stories - *Story of the White Snake* and *The Butterfly Lovers*, and is directly associated with the *Travels of Marco Polo* and other famous works in Chinese literary and art history. As China’s most enduring and influential lake with cultural meanings, it had exerted a broad influence on the culture of East Asia from the 9th to 18th century.



Name and contact information of official local institution/agency

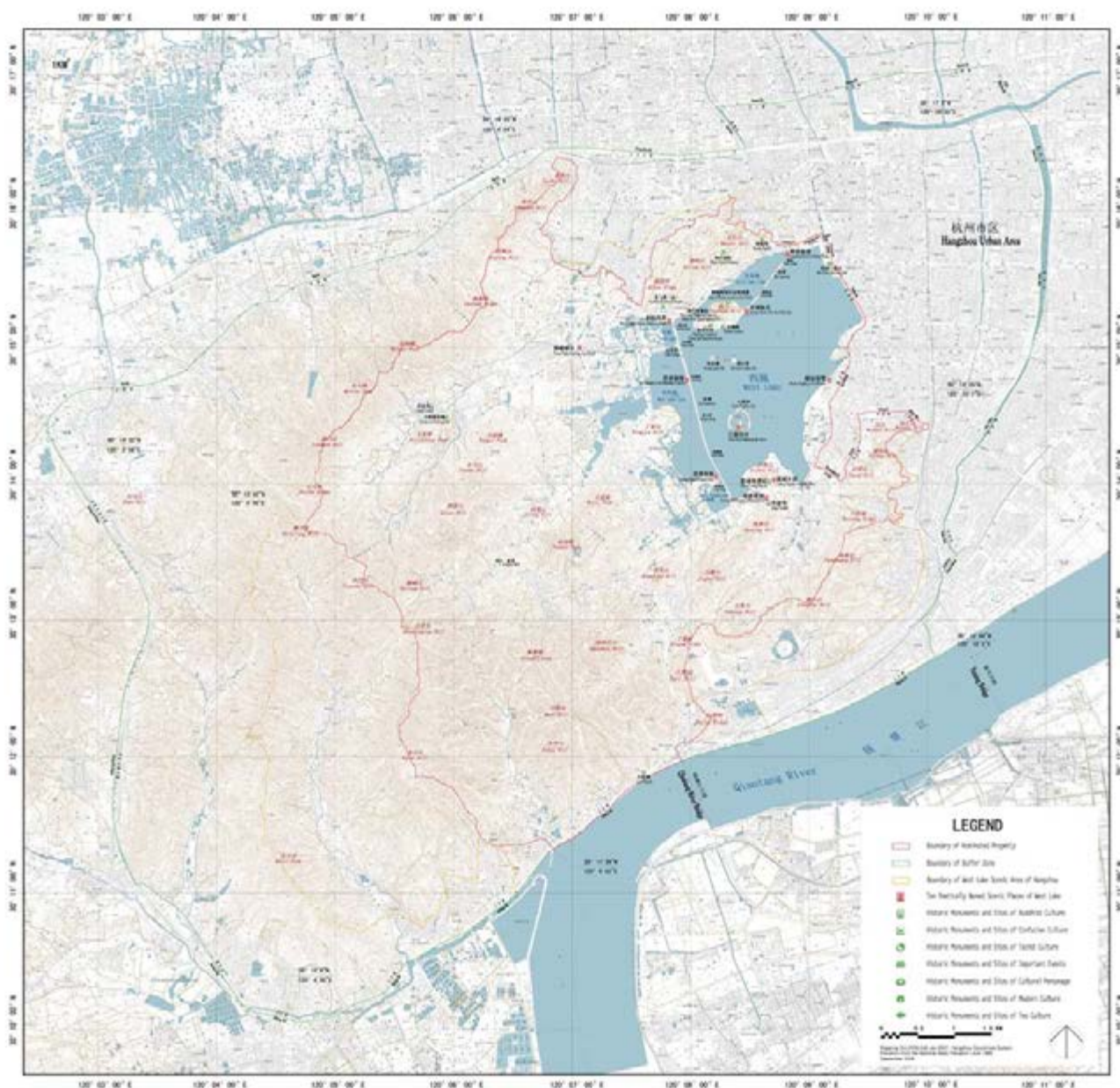
Agency: Hangzhou Administration of Gardens and Cultural Heritage
(Management Committee of West Lake Scenic Area of Hangzhou)
Director (Chief): Liu Ying
Address: 1#, Longjing Road, Hangzhou City, Zhejiang Province, China
Postcode: 310007
Tel:(86-571)87179596
Fax:(86-571)87179542
Email : ly@ywj.zh.gov.cn
Website : <http://www.hzwestlake.com/>

Map 1, Location of the nominated property in the world and in China



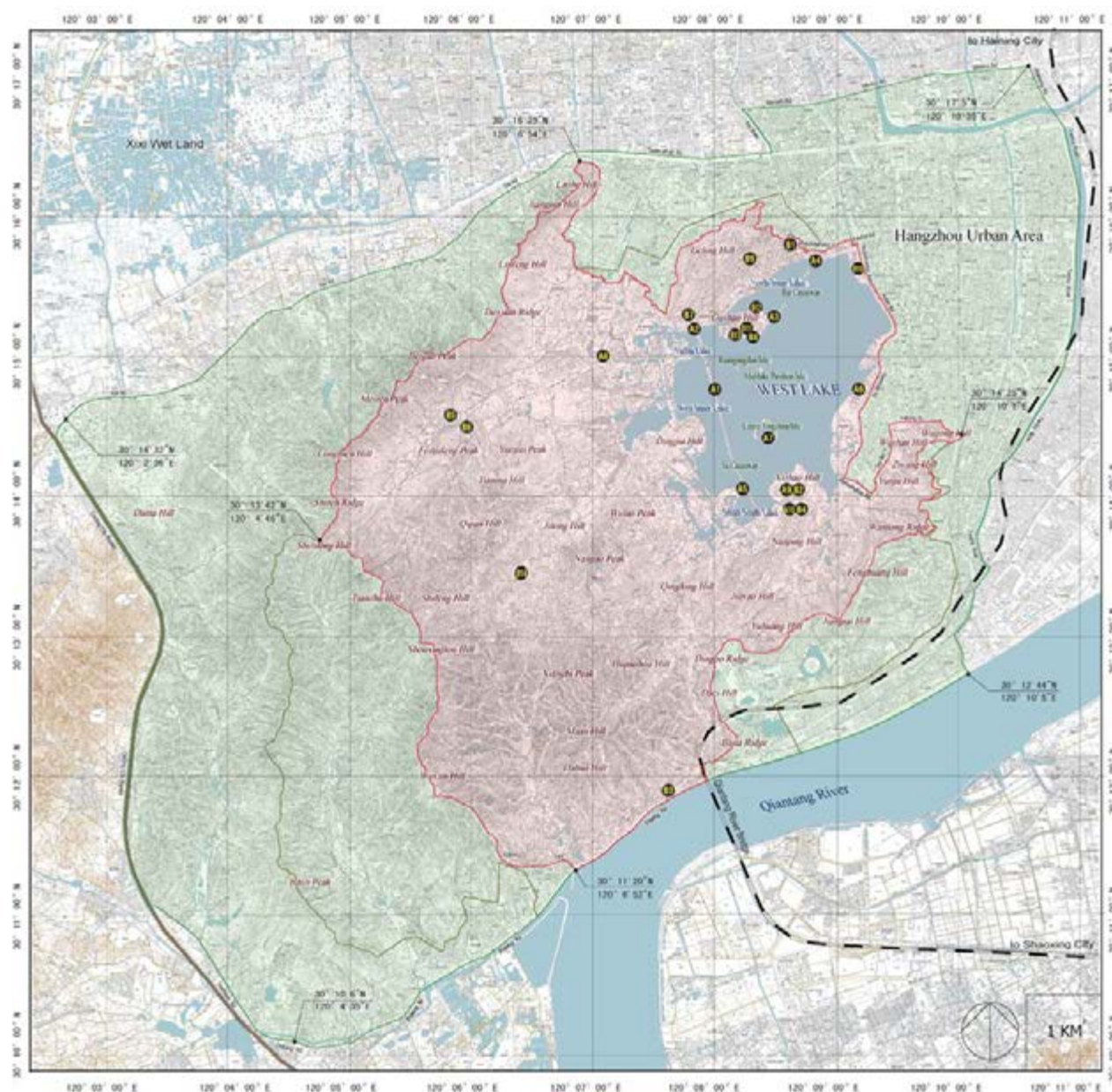


Map 2, Topographic map showing the boundaries of the nominated property and buffer zone



This is the A4 size reduction of the untrimmed topographic map attached in the Annex A.I, which shows the property nominated and buffer zone.

Map 3, Map filled in color showing the nominated property and buffer zone



圖例 LEGEND



Ten Poetically Named Scenic Places of West Lake

- 43 志在千里
Zhì zài qiānlǐ
Ambition-filled intent at Winding Spring
- 44 平波秋月
Píng bō qiū yuè
Autumn Moon Over the Calm Lake
- 45 路傍殘雪
Lù páng cán xuě
Lingering Snow on a Broken Bridge
- 46 花邊流水
Huā biān liú shuǐ
Flowing Water at Flowering Pond
- 47 柳邊啼鳥
Liǔ biān tí niǎo
Chirping in the Willow
- 48 江邊釣月
Jiāng biān diào yuè
Fishing Moon among the Water
- 49 江梅結子
Jiāng méi jié zǐ
Pearl-Pearl Picking the Chisel
- 50 雪滿孤村
Xuě mǎn gū cūn
Letting Regrets in Flowering Snow
- 51 夜江轉柁
Yè jiāng zhuǎn duò
Rowing Boat Rowing at Rowing Hill

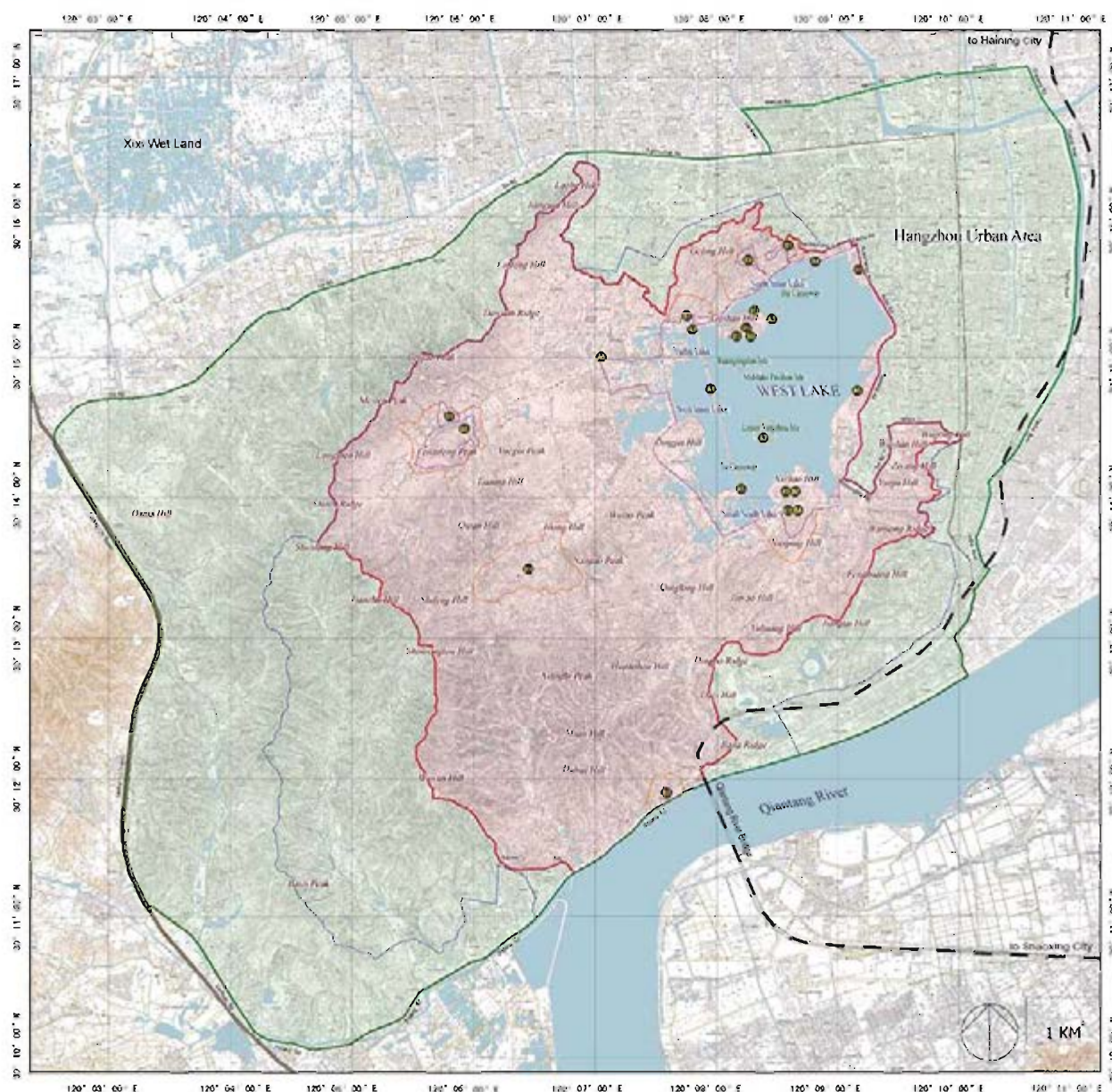
西園文化史跡
Historic Monuments and Sites of Cultures of West Lake

- [illegible]

-  西湖十景
Ten Poetically Named Scenic Places of West Lake
 西湖文化遗迹
Historic Monuments and Sites of Cultures of West Lake
 世界遗产申报区
Nominated Property
 世界遗产缓冲区
Buffer Zone
 铁路
Railway
 高速公路
Highway



Map 4, Map showing the relationship between the boundaries of the nominated property and buffer zone and the existing zoning of conservation and management



- 西湖十景**
Ten Poetically Named Scenic Places of West Lake
- 1. 断桥残雪 (Broken Bridge in the Morning of Snow)
 - 2. 平湖秋月 (Autumn Moon Over the Calm Lake)
 - 3. 曲院风荷 (Lotus in the Windy Garden)
 - 4. 花港观鱼 (Flower Port for Viewing Fish)
 - 5. 柳浪闻莺 (Willow Ripples and Yellowing)
 - 6. 雷峰夕照 (Sunset on Leifeng Pagoda)
 - 7. 双峰插云 (Two Peaks Piercing the Clouds)
 - 8. 三潭印月 (Three Pools Mirroring the Moon)
 - 9. 苏堤春晓 (Spring Dawn on Su Causeway)
 - 10. 阮墩放鹤 (Releasing Geese on Riantan)

- 西湖文化史迹**
Historic Monuments and Sites of Cultures of West Lake
- 1. 断桥 (Broken Bridge)
 - 2. 雷峰塔 (Leifeng Pagoda)
 - 3. 花港 (Flower Port)
 - 4. 柳浪 (Willow Ripples)
 - 5. 雷峰塔 (Leifeng Pagoda)
 - 6. 双峰 (Two Peaks)
 - 7. 三潭 (Three Pools)
 - 8. 苏堤 (Su Causeway)
 - 9. 阮墩 (Riantan)
 - 10. 阮墩 (Riantan)
 - 11. 阮墩 (Riantan)
 - 12. 阮墩 (Riantan)
 - 13. 阮墩 (Riantan)
 - 14. 阮墩 (Riantan)
 - 15. 阮墩 (Riantan)
 - 16. 阮墩 (Riantan)
 - 17. 阮墩 (Riantan)
 - 18. 阮墩 (Riantan)
 - 19. 阮墩 (Riantan)
 - 20. 阮墩 (Riantan)

图例 LEGEND

- 1. 西湖十景 (Ten Poetically Named Scenic Places of West Lake)
- 2. 西湖文化史迹 (Historic Monuments and Sites of Cultures of West Lake)
- 3. 世界遗产缓冲区 (Buffer Zone)
- 4. 文物保护单位保护范围 (Boundary of Protected Sites)
- 5. 文物保护单位建设控制地带 (Boundary of Construction Control Area of Protected Sites)
- 6. 西湖风景名胜区边界 (Boundary of West Lake Scenic Area of Hangzhou)
- 7. 风景名胜区外围保护地带 (Boundary of Peripheral Protected Zone of Scenic Area)
- 8. 铁路 (Railway)
- 9. 高速公路 (Expressway)

1

IDENTIFICATION OF THE PROPERTY

- 1.a State Party**
- 1.b Province or Region**
- 1.c Name of Property**
- 1.d Geographical Coordinates to the
Nearest Second**
- 1.e Maps and Plans, Showing the
Boundaries of the Nominated
Property and Buffer Zone**
- 1.f Area of Nominated Property (ha.)
and Proposed Buffer Zone (ha.)**



1. IDENTIFICATION OF THE PROPERTY

1.a State Party

People's Republic of China

1.b Province or Region

Hangzhou City, Zhejiang Province

1.c Name of Property

West Lake Cultural Landscape of Hangzhou

1.d Geographical Coordinates to the Nearest Second

Coordinates of the center point of the nominated property:

30°14'00"N 120°07'00"E

Coordinates of the extent of the property area in four directions:

East: 30°14'25"N 120°10'1"E South: 30°11'20"N 120° 6'52"E

West: 30°13'42"N 120° 4'46"E North: 30°16'25"N 120° 6'54"E

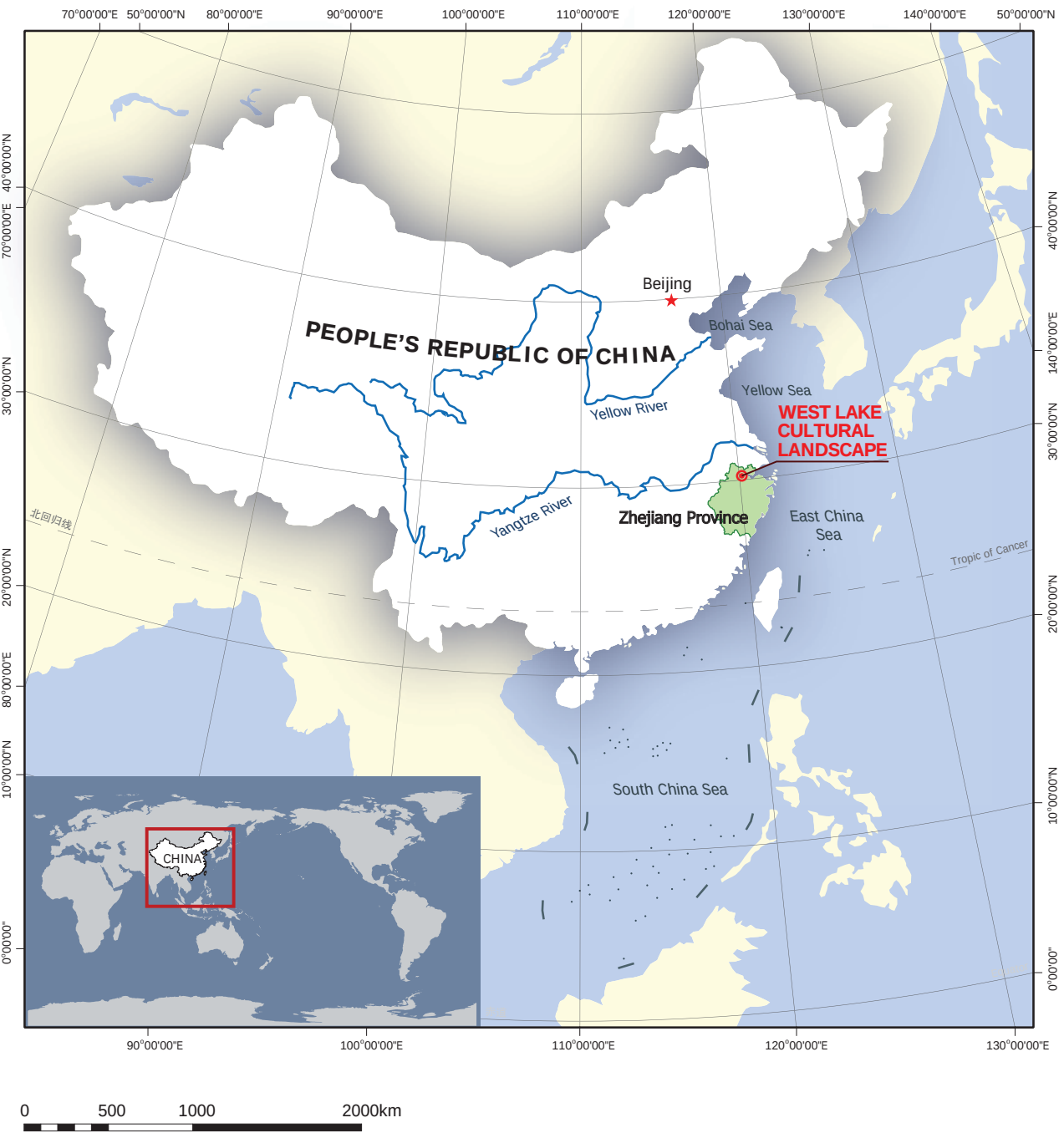
Coordinates of the four corners of the buffer zone:

Northeast: 30°17'5"N 120°10'35"E Southeast: 30°12'44"N 120°10'5"E

Northwest: 30°14'32"N 120° 2'36"E Southwest: 30°10'6"N 120° 4'35"E

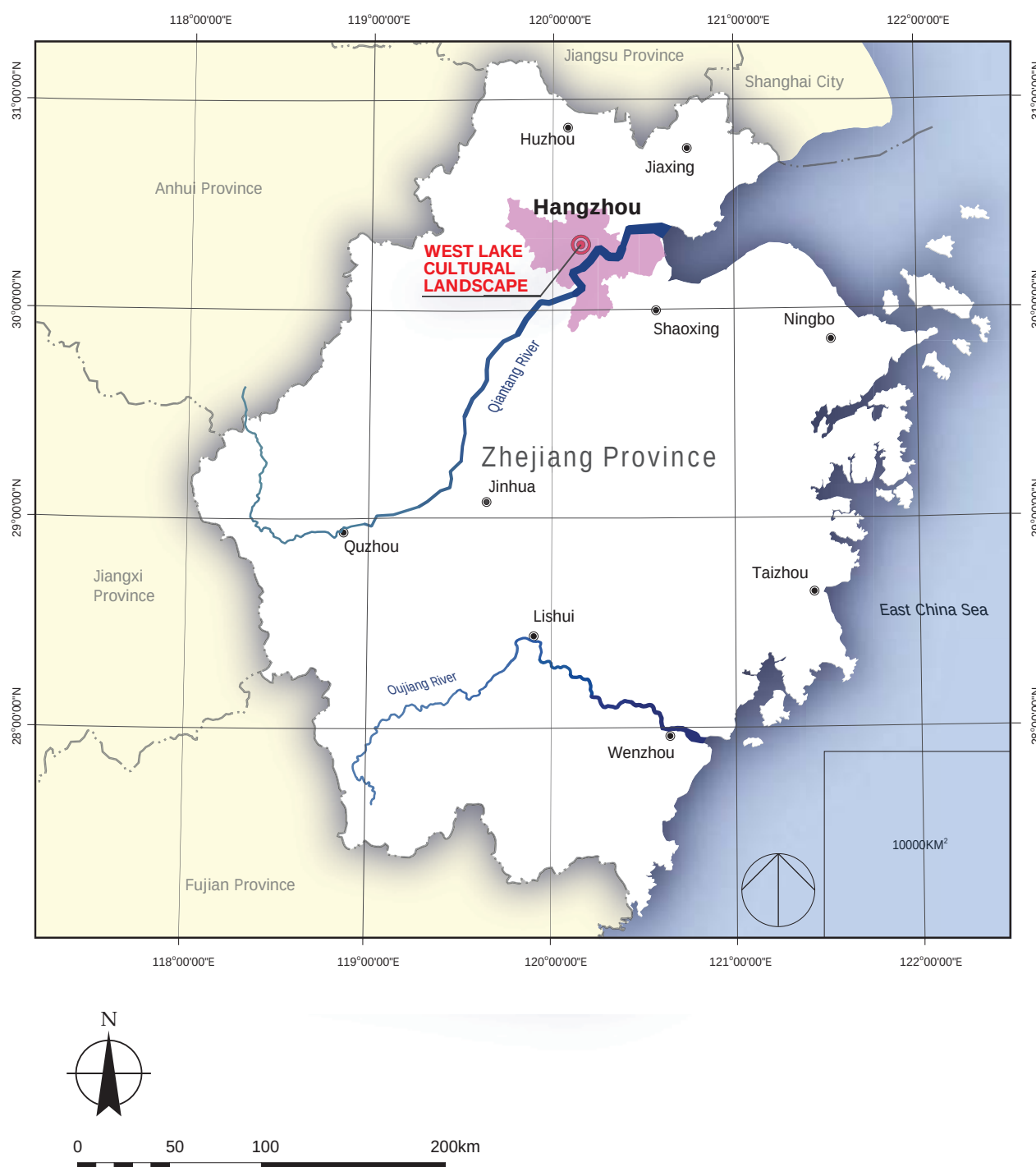
1.e Maps and Plans, Showing the Boundaries of the Nominated Property and Buffer Zone

1.e-1 Map 1, Location of the nominated property in the world and in China

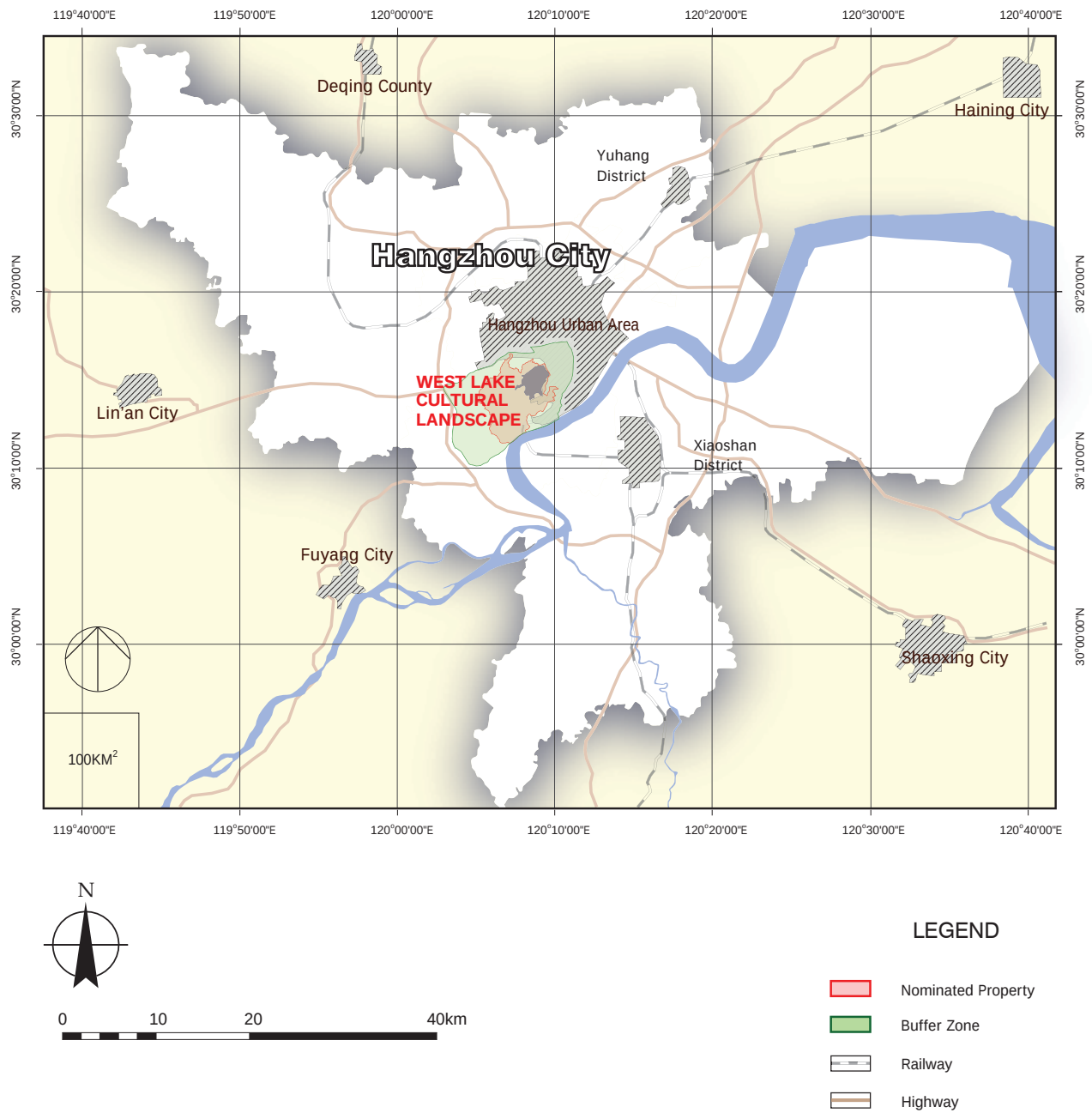




1.e-2 Map 2, Location of the nominated property in Zhejiang Province



1.e-3 Map 3, Location of the nominated property in Hangzhou City





1.e-4 Map 4, Location of the nominated property in Hangzhou Urban Area



0 5 10 20km

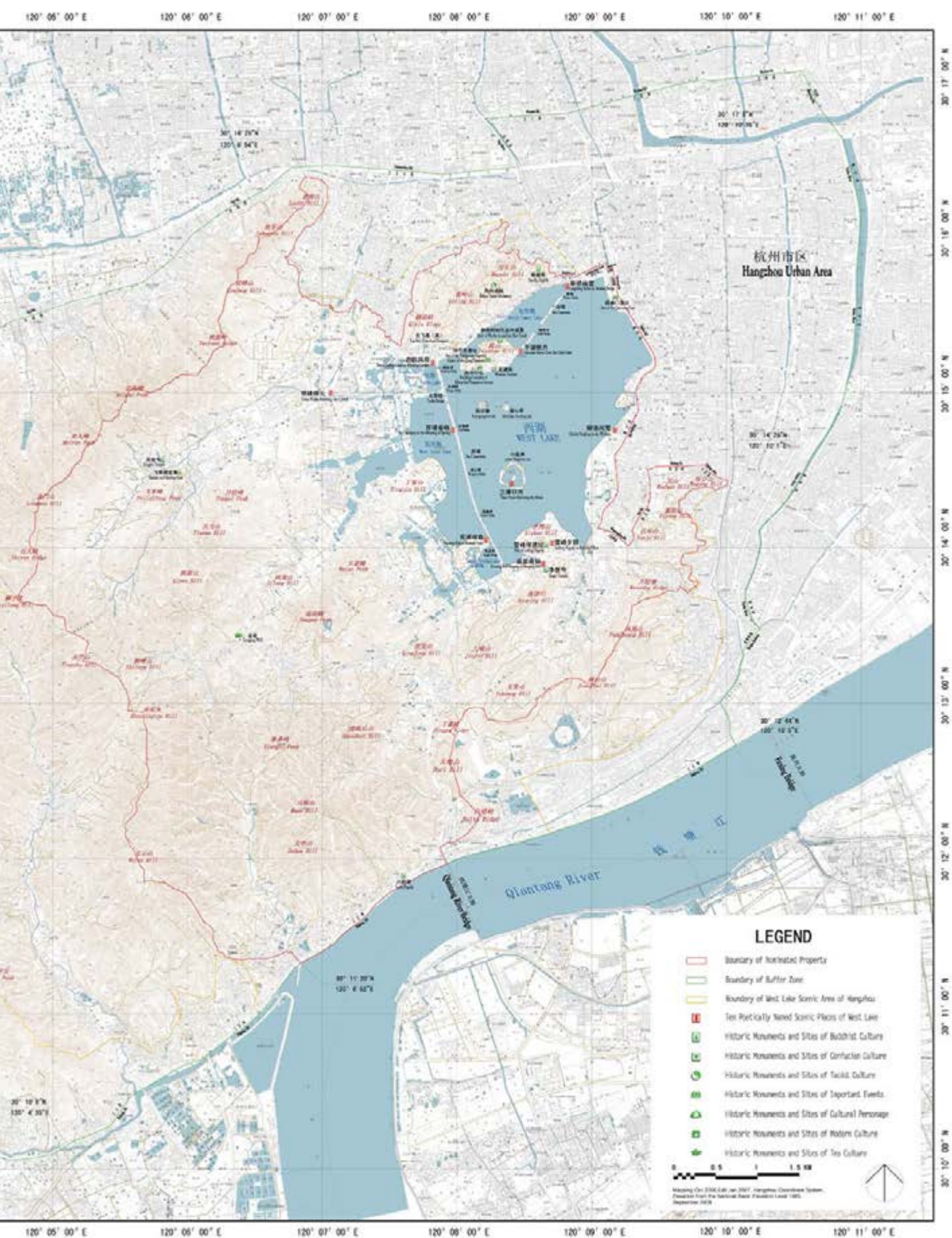
LEGEND

- Nominated Property
- Buffer Zone
- Railway
- Highway

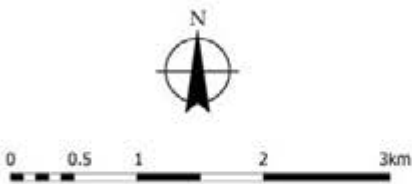
1.e-5 Map 5, Topographic map showing the boundaries of the nominated property and buffer zone



This is the A3 size reduction of the untrimmed topographic map attached in the Annex A.1.



1.e-6 Map 6, Map filled in color showing the nominated property and the buffer zone



西湖十景
Ten Poetically Named Scenic Places of West Lake

- A1 苏堤春晓
Su Causeway in the Morning of Spring
- A2 曲院风荷
Breeze-ruffled Lotus at Winding Garden
- A3 平湖秋月
Autumn Moon Over the Calm Lake
- A4 断桥残雪
Lingering Snow on Broken Bridge
- A5 花港观鱼
Viewing Fish at Flowery Pond
- A6 柳浪闻莺
Orioles Singing in the Willows
- A7 三潭印月
Three Pools Mirroring the Moon
- A8 双峰插云
Twin Peaks Piercing the Cloud
- A9 雷峰夕照
Leifeng Pagoda in Evening Glow
- A10 南屏晚钟
Evening Bell Ringing at Nanping Hill

西湖文化史迹
Historic Monuments and Sites of Cultures of West Lake

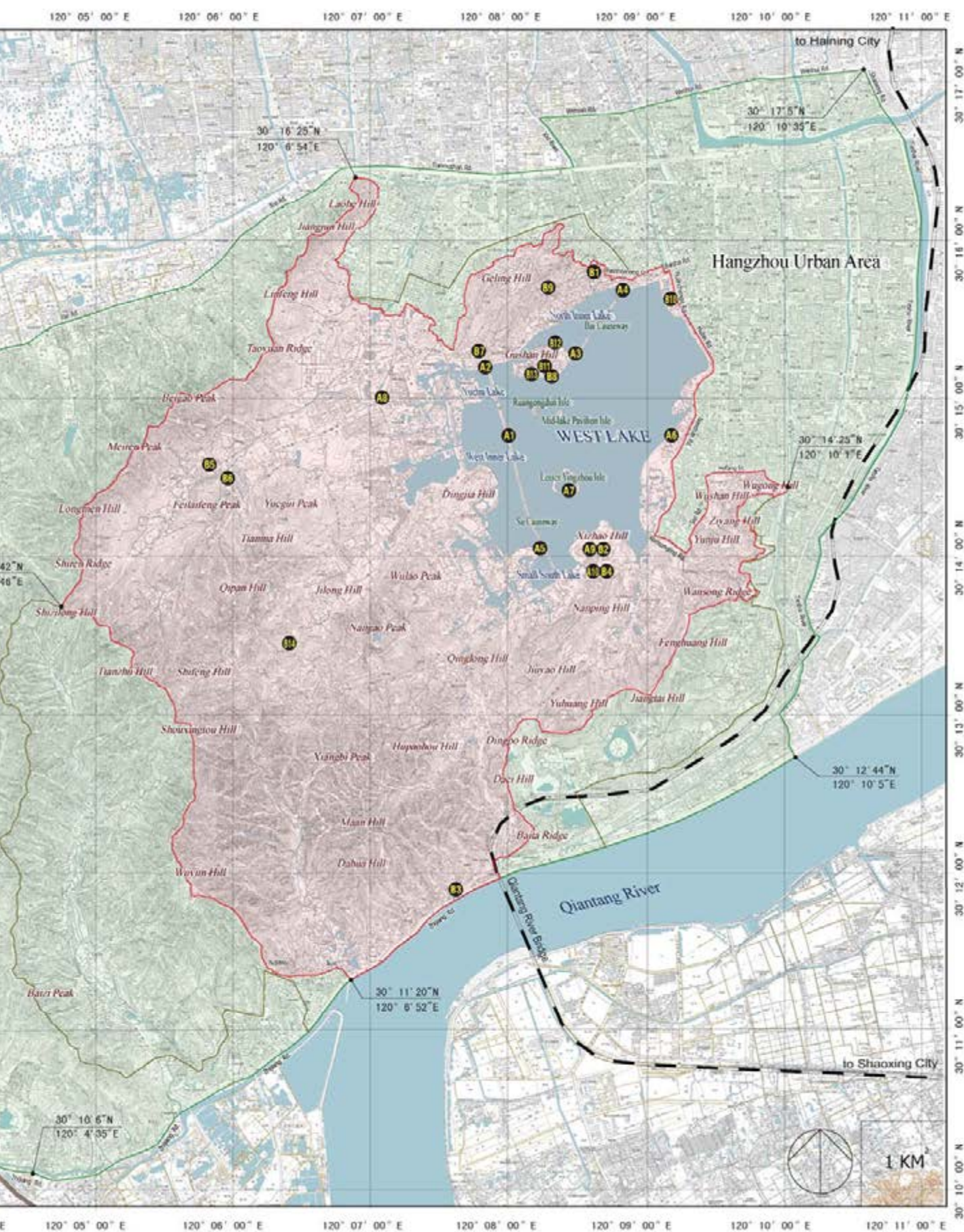
- B1 保俶塔
Baohu Pagoda
- B2 雷峰塔遗址
Site of Leifeng Pagoda
- B3 六和塔
Luhu Pagoda
- B4 净慈寺
Jingci Temple
- B5 灵隐寺
Lingyin Temple
- B6 飞来峰造像
Statues on Fliesong Peak
- B7 岳王墓(庙)
Yue Fei's Tomb (and Temple)
- B8 文澜阁
Wenlan Pavilion
- B9 韬光庵
Taoguang Taoist Monastery
- B10 钱谦益墓
Site of the Qiantang Gate
- B11 清行宫遗址
Site of the temporary imperial palace of the Qing Dynasty
- B12 魏氏墓
Site of Wei-he-fu and Lin Bu's Tomb
- B13 西泠印社
Building Complex of Xing Seal Engravers Society
- B14 龙井
Longjing Well

LEGEND

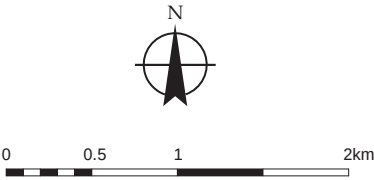
- Nominated Property
- Buffer Zone
- Boundary of West Lake Scenic Area of Hangzhou
- Nominated Properties of West Lake Landscape
- Railway
- Highway

Mapping Oct 2006, Edit Jan 2007, Hangzhou Coordinate System.
Elevation from the National Basic Elevation Level 1985.
September 2009.





1.e-7 Map 7, Satellite image of the nominated property



- A1

苏堤春晓
Su Causeway in the Morning of Spring
- A2

曲院风荷
Breeze-ruffled Lotus at Winding Garden
- A3

平湖秋月
Autumn Moon Over the Calm Lake
- A4

断桥残雪
Lingering Snow on Broken Bridge
- A5

花港观鱼
Viewing Fish at Flowery Pond
- A6

柳浪闻莺
Orioles Singing in the Willows
- A7

三潭印月
Three Pools Mirroring the Moon
- A8

双峰插云
Twin Peaks Piercing the Cloud
- A9

雷峰夕照
Leifeng Pagoda in Evening Glow
- A10

南屏晚钟
Evening Bell Ringing at Nanping Hill
- B1

保俶塔
Baochu Pagoda
- B2

雷峰塔遗址
Site of Leifeng Pagoda
- B3

六和塔
Liuhe Pagoda
- B4

净慈寺
Jingci Temple
- B5

灵隐寺
Lingyin Temple
- B6

飞来峰造像
Statues on Feilai Feng Peak
- B7

岳飞墓(庙)
Yue Fei's Tomb (and Temple)
- B8

文澜阁
Wenlan Pavilion
- B9

抱朴道院
Baopu Taoist Monastery
- B10

钱塘门遗址
Site of the Qiantang Gate
- B11

清行宫遗址
Site of the temporary imperial palace of the Qing Dynasty
- B12

舞鹤赋刻石及林逋墓
Stele of Wu-he-fu and Lin Bu's Tomb
- B13

西泠印社
Building Complex of Xiling Seal Engravers Society
- B14

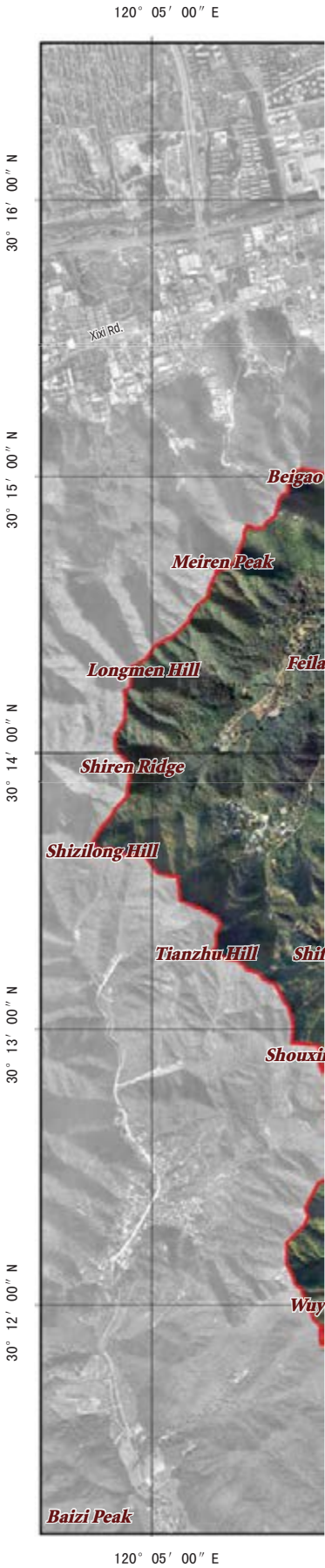
龙井
Longjing Well

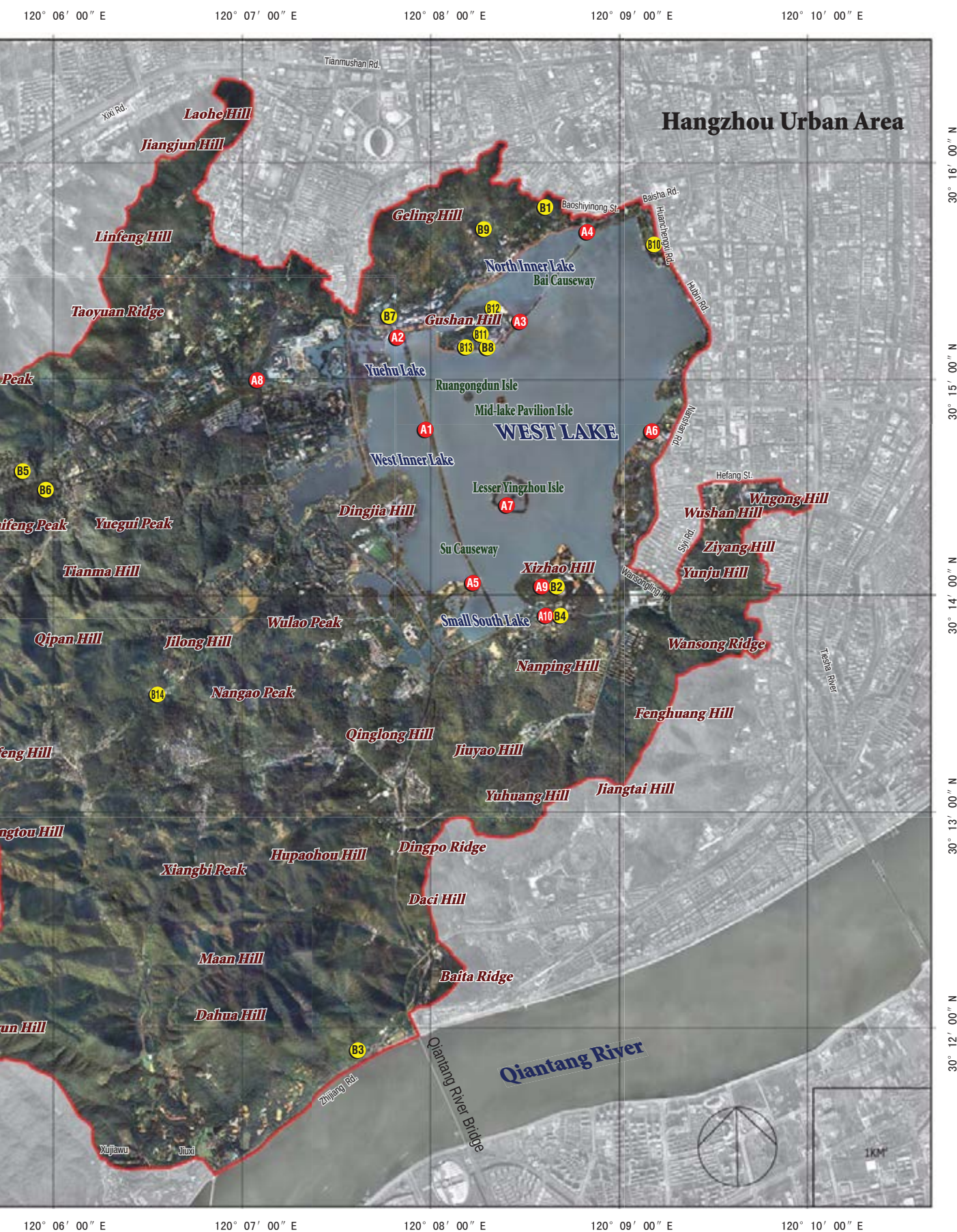
LEGEND

- Nominated Property
- A

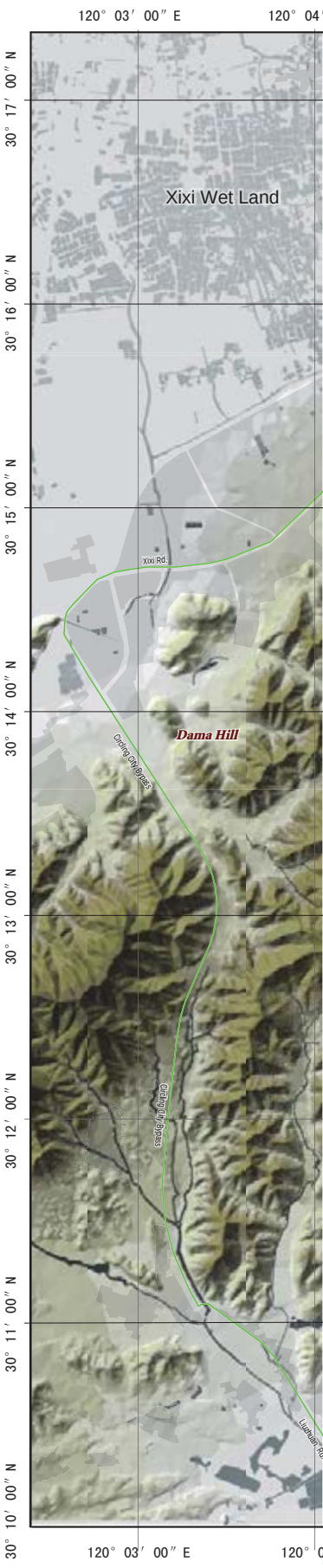
Ten Poetically Named Scenic Places of West Lake
- B

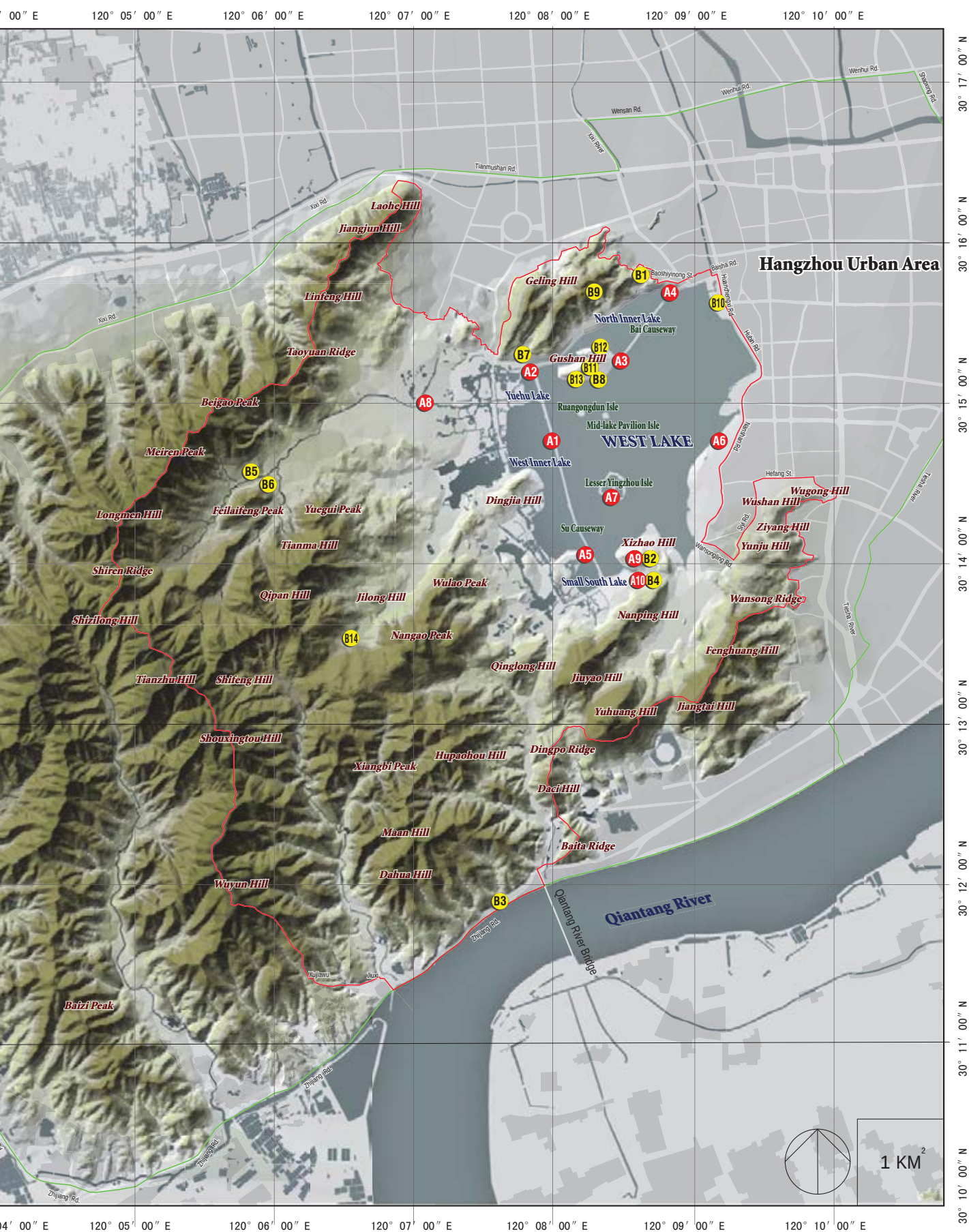
Historic Monuments and Sites of Cultures of West Lake





1.e-8 Map 8, GIS-processed topographic and geomorphologic map of the nominated property





1.f Area of nominated property (ha.) and proposed buffer zone (ha.)

Area of nominated property: 4235.76 ha.

Buffer zone: 6357.43 ha.

Total area: 10593.19 ha.

The area of nominated property covers the sites of all 6 elements, with boundaries demarcated taking consideration of the topography and collective views of Ten Poetically Named Scenic Places of West Lake – the core element of the nominated property.

The buffer zone is delineated based on the peripheral protected zone of West Lake Scenic Area, and extended 928 hectares northeastward to the ‘East River’, the east border of Hangzhou City in the Ming Dynasty, in order to withstand pressure of city development. In addition, based on the feasibility of management, the south boundary is extended to the north bank of Qiantang River.

2

DESCRIPTION

2.a Description of Property

2.b History and Development



2. DESCRIPTION

The nominated property ‘West Lake Cultural Landscape of Hangzhou’ (hereinafter referred to as ‘West Lake Landscape’), with the property area of 4235.76 hectares is located west to the urban center of Hangzhou City, Zhejiang Province. Known in the world for its elegant beauty of natural scenery, long history, profound culture and rich historic remains, West Lake Landscape boasts a ‘lake with cultural meanings’¹, the most recognized spiritual home in Chinese history, and enjoying great prestige at home and abroad as a ‘Heaven on Earth’. Being a cultural landscape of unique values, it represents the natures of all the three types of cultural landscape: a designed landscape, an organically evolved landscape and an associative cultural landscape.

West Lake Landscape, which evolved from as early as the 9th century, matured in the 13th century and thrived in the 18th century, has been well living through generations till today. Consisting of lake waters, hills on the west of the Lake, the landscape exhibits a supreme scenic beauty with the ever changing light and color on the lakes and the hills, and with over a hundred historic monuments and sites of all kinds scattering in the picturesque landscape. The most famous are ‘Su Causeway’ and ‘Bai Causeway’, a product of the dredging projects directed by two eminent Chinese men of letters Su Shi and Bai Juyi from the Song and Tang Dynasties respectively, as well as ‘Ten Poetically Named Scenic Places of West Lake’ which is a most classic example of the original Chinese landscape design approach ‘poetically named scenic places’ (see next paragraph for elaboration) and best represents the unique Chinese landscape aesthetics. Meanwhile, they are in great harmony with the time-honored culturally rich sceneries of the distinctive flora of West Lake such as the ‘flowers for the four seasons’² and the ‘Longjing Tea Plantation’. As a result, West Lake landscape is endowed with the aesthetic features typical for traditional Chinese landscape painting: misty, implicit and poetic, and generates the ‘poetic and picturesque appeal’³, which is the most classic concept of the oriental aesthetics. Therefore, West Lake Landscape, boasting the lake-hill scenery, four distinct seasons, rich cultures and long history, carries all kinds of aesthetic demands of people of all walks of life in all times. Moreover, under the background of the Chinese aesthetic tradition represented by ‘harmony between man and nature’ and ‘projecting personal feelings into landscape’⁴, West Lake Landscape has the outstanding function of being a spiritual home, which strongly attracted Chinese cultural elites since the Tang and Song Dynasties, as well as the intellectuals from the Eastern Asia, to continuously contribute to the creation and refinement of this very spiritual home.

¹Lake with cultural meanings differs from natural lake landscapes. It includes natural elements mainly embodied by water, and is mixed with rich human cultural elements, and the beautiful natural landscape and varied cultural contents supplement each other.

²In *Meng Liang Lu (Dreams of Hangchow)* by Wu Zimu in 1274 in the Southern Song Dynasty, he recorded the sceneries of the characteristic flowers around West Lake in four seasons: in spring there are flowers and willows, in summer there are lotuses and pomegranate blossoms, in autumn there are sweet osmanthus blossoms and in winter there are plums in the white snow. Though the beautiful sceneries vary, visitors still stream in to appreciate West Lake.

³The realm of the ‘poetic and picturesque appeal’ has been one of the major aesthetic criteria for landscape and garden design since the Tang and Song Dynasties. It was an improvised verse by Zhou Mi, a Ci poet in the Southern Song Dynasty, specifically responding to the landscape of West Lake. At beginning, it refers to the art of landscape and garden mainly. Later it evolved in all genres in art and literature. As a Chinese tradition of aesthetics, it has had outstanding contribution in the frame of the aesthetic theory of the East Asian culture zone. (see Annex A.2-1.5 Chinese Natural Aesthetics --- ‘Poetic and Picturesque’)

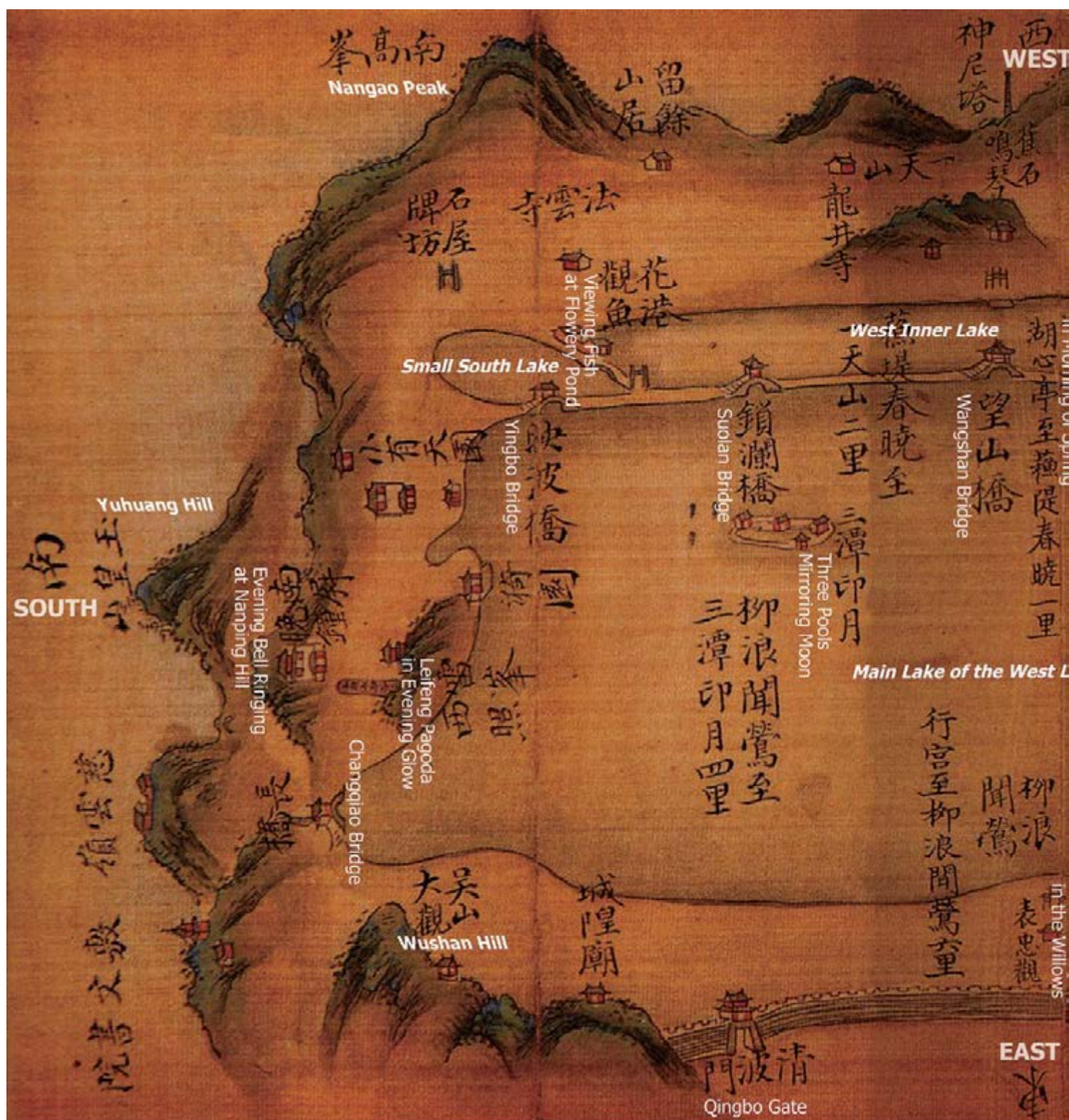


Fig. 2a-1 Map of the West Lake Temporary Palace, Qianlong period (1736-1795), Qing Dynasty. The original map was of 14cm×51.8cm, showcasing the layout of West Lake Landscape in its climax during the Qing Dynasty.



⁴‘Harmony between nature and man’ has been part of Chinese people’s original cosmology and cultural characteristic. This is represented in aesthetics as ‘fusion between man and object’. Compared with the Western aesthetic theory of empathy, this Oriental approach to aesthetic appreciation set more stress on the ‘fusion’ between the aesthetic ‘subject’ and ‘object’, rather than their distinction. Traditional Chinese landscape aesthetics, characteristic of the Oriental culture, have come into being by incorporating artistic theories on ‘landscape poetry’ and ‘landscape painting’ with ‘harmony between man and nature’ at the core. Traditional Chinese garden and landscape design has been chiefly influenced by this aesthetic theory. While designing or appreciating the landscape, architects or visitors seek to ‘cultivate themselves mentally’ and ‘project personal feelings into the landscape’, and to appreciate the poetic and picturesque beauty of those ‘nature’s paintings’ (which are none but sights) by determining ‘meaning before landscaping’ and ‘setting off views with surroundings’ (see Annex A.2-1.1 the ‘Unity and Harmony between Nature and Man’ Concept and West Lake Landscape Aesthetics)

⁵Chinese landscape painting is the manifestation in painting of the ancient Chinese philosophy that ‘man is an integral part of nature’. It came into being roughly in the 3rd century A.D. As an original Oriental form of art profound in spiritual meaning, it attaches great importance to the process in which the artist injects or ‘depicts’ his personal aesthetic conceptions and taste in his works. Therefore, Chinese landscape paintings have always impressed their viewers with profuse personal feelings and formed peculiar tradition of ‘seeking spiritual sustenance in landscape’ and ‘giving meaning to form’; they have represented a certain sort of ‘personified nature’, which distinguish them from those ordinary landscape paintings that portray natural landscape objectively. Therefore, in the process of their creation, more ‘creativity’ is involved or needed.

‘Poetically named scenic places’ are products of incorporating the arts of Chinese landscape painting and landscape poetry into landscape design⁵. First, based upon his or her personal aesthetic perception of natural landscape, especially famous scenic places, and on the ideas or feelings he intends to inject, a painter composes a work to capture an ‘enframed scenery’ of specific conception; then a poet gives the ‘enframed scenery’ a four-character poetic name according to the aesthetic features of the paintings. Hence a ‘scenic place with a 4-character poetic name’ came into being⁶; and finally viewers form a landscape unit out of the scenery represented by the painting. Meanwhile, due to the influences of the prevalent literary style of the Song Dynasty⁷, four-character poetically named scenic places tend to be grouped in 8 or 10 to constitute an integral series with intrinsic relations.

Therefore, the process of design of ‘poetically named scenic places’ starts with the creative work of painters and poets on famous scenic sites, hence the landscape is ‘designed’ by artists. This form of landscape integrates traditional Chinese painting and literature. Having been accepted and spread by wide audience, they gained their recognition and lasting influences. Such landscape usually turned out to be famous scenic places with local characteristics.

‘Poetically named scenic places’ appeared in a time when traditional Chinese culture and art were in their heyday--the Song Dynasty (the 11th-13th century). Moreover, as the direct influence of the theory on landscape paintings has given them aesthetic features peculiar to Chinese landscape aesthetics, they have taken on an ‘poetic and picturesque appeal’ style (the landscape is like a poem or a painting). This original design technique of traditional Chinese landscaping and gardening, which originated from painting and poetry, spread rapidly throughout China. It has been widely adopted in the design of various types of landscapes in famous scenic sites, imperial and private gardens, and temple gardens. In a time span of nearly 10 centuries, along with the spreading of Chinese culture it has extended its scope of influence all over Asia, shaping a classic Oriental aesthetic style, and made distinguished contributions to world art of landscape and garden design.

As a cultural landscape, the value of West Lake Landscape is mainly embodied in six aspects: the beautiful natural landscape, the unique landscape layout with the ‘two causeways and three isles’, the time-honoured City-Lake spatial relationship featuring ‘cloud-capped hills on three sides of the Lake and the City on the fourth’, ‘Ten Poetically Named Scenic Places of West Lake’ which are the most original and representative serial poetically named scenic places, the various historic monuments and sites bearing mainstream Chinese cultures such as Confucianism, Buddhism and Taoism, and the distinctive flora of both historic and cultural values such as ‘the flowers for the four seasons’, the ‘alternatively planted peaches and willows’ and the Longjing Tea Plantation.

All these carriers of the overall value of West Lake Landscape show differences in types and attributes, and thus becoming the six basic elements of West Lake Landscape.



1. Natural waters and hills

These comprise the water body of West Lake (559.30 hectares) and hills embracing it from north, west and south (about 3000 hectares), which are both the natural ‘carriers’ and components of the nominated property. The water body of West Lake consists of 5 parts namely Outer Lake, Lesser South Lake, West Inner Lake, Yuehu Lake and North Inner Lake.

2. Spatial feature between the Lake and the City

The unique spatial feature of ‘cloud-capped hills on three sides of the Lake and the City on the fourth’ took its initial shape in the 12th century, and has remained unchanged ever since.

3. Layout of West Lake

It features the ‘two causeways and three isles’. The causeways are Bai Causeway, Su Causeway; the isles are Lesser Yingzhou Isle, Mid-lake Pavilion Isle and Ruangongdun Isle, all are products of repeated dredging of the Lake from the 9th to the 19th centuries. They have defined the overall layout of West Lake, and transformed it into a unique large-scale landscape with multiple layers of appreciation. Therefore they are the structural element of West Lake in the nominated property.

4. Ten Poetically Named Scenic Places of West Lake

Initiated in the Southern Song Dynasty (the 13th century) and continuously evolved till today, this series of poetically named scenic places includes: Su Causeway in the Morning of Spring, Breeze-ruffled Lotus at Winding Garden, Autumn Moon Over the Calm Lake, Lingering Snow on Broken Bridge, Viewing Fish at Flowery Pond, Orioles Singing in the Willows, Three Pools Mirroring the Moon, Twin Peaks Piercing the Cloud, Leifeng Pagoda in Evening Glow, and Evening Bell Ringing at Nanping Hill. Each of these combined works of nature and man has its inherited particular place and view for appreciation, whether be it a historic site or a natural scene. They together demonstrate a series of themes for enjoyment and emotional association. Scattering in and around the Lake, they are the most classic, complete, and influential works of ‘poetically named scenic places’, a landscape design approach originated from Chinese landscape aesthetics. Boasting a prominent associative cultural character, these places are the core element of the nominated property that testifies the outstanding creative spirit and value of artistic exemplar.

5. Historic monuments and sites

During its process of continuous evolution over a millennium, for various reasons such as political, historic, or geographic location, but more importantly, for its unique scenic attraction and cultural enchantment, West Lake Landscape has produced and gathered a great number of historic monuments and sites of various types, manifesting

“4-character poetic name’ is the act of a painter giving title to his landscape painting with 4 characters, which originated in the Song Dynasty. Influenced by the poetry style of ‘Serial Poems’, paintings are normally grouped in 8 or 10 to constitute a series. Since the titles of these paintings are highly abstractive in the meanings and themes they express, and embody rich Chinese traditional cultures, spirits and meanings, the original landscapes after which the paintings are produced gain popular recognition and become widely known. Later, this approach was adopted by landscape design and transformed into the unique Chinese tradition ‘poetically named scenic places’, which is to assign a group of 4-character name with aesthetic and cultural meanings to a series of landscape units, to highlight the themes for appreciation, to form a series of poetically named scenic places with rich meaning. As recorded in *Hu Shan Bian Lan* by Zhai Ying and Zhai Han of the Qing Dynasty, ‘research shows that all 4-character poetic names originated from painters, who paint the scenes first, then give the title to express the meaning’.

⁷“Serial Poems’, a prevalent literary form in the Song Dynasty, involves the composition of several poems with one common tune. These poems are of the same tonal pattern and rhyme scheme.

Confucianism, Buddhism and Taoism, the mainstreams of Chinese culture. Of the over a hundred survivors, the following 14 are the most representative and are included in the current nomination: Baochu Pagoda, Site of Leifeng Pagoda, Liuhe Pagoda, Jingci Temple, Lingyin Temple, Statues on Feilaifeng Peak, Yue Fei's Tomb (and Temple), Wenlan Pavilion, Baopu Taoist Monastery, Site of the Qiantang Gate, Site of the Temporary Imperial Palace of the Qing Dynasty, Stele of Wu-he-fu and Lin Bu's Tomb, Building Complex of Xiling Seal Engravers Society and Longjing Well. Dotted around the Lake and hills, these monuments and sites have embodied exceptional wealthy and diverse cultures and traditions, and are supporting component of the nominated property as a 'lake with cultural meanings'.

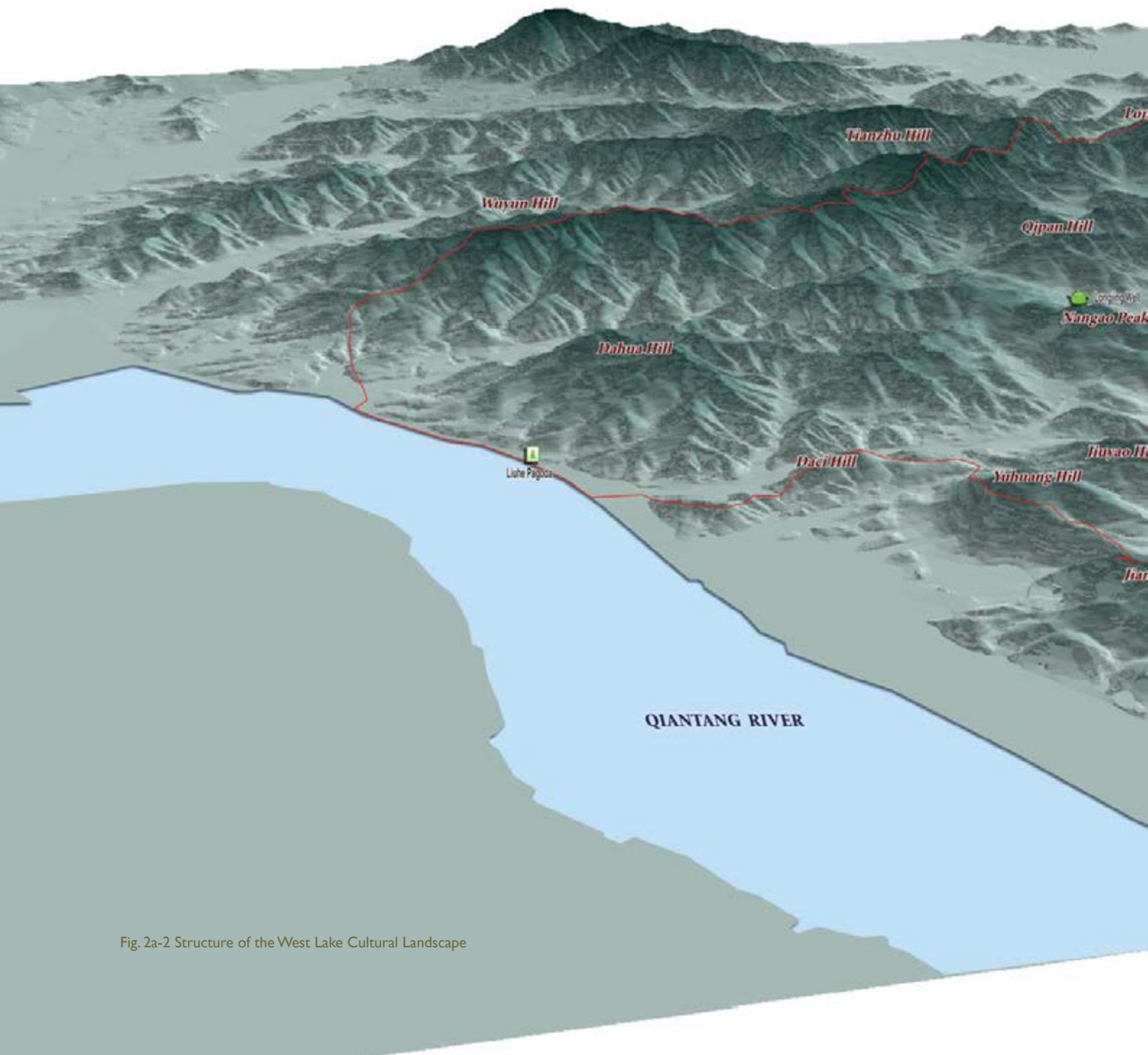


Fig. 2a-2 Structure of the West Lake Cultural Landscape

6. Distinctive Flora

Boasting a time-honored history and outstanding cultural symbolic value, the distinctive flora of West Lake Landscape include three elements: alternatively planted peach trees and willows along the causeways and shorelines of the Lake, the product of an unbroken tradition since the Song Dynasty (11th – 13th century); the ‘flowers of the four seasons’ corresponds to the seasonal characters of Ten Poetically Named Scenic Places, which are peach, lotus, sweet osmanthus and plum for spring, summer, autumn and winter respectively; and the traditional Longjing Tea Plantation and associated scenes scattering in the hills west to the Lake, which bears an important value of Chinese Tea-Zen culture.

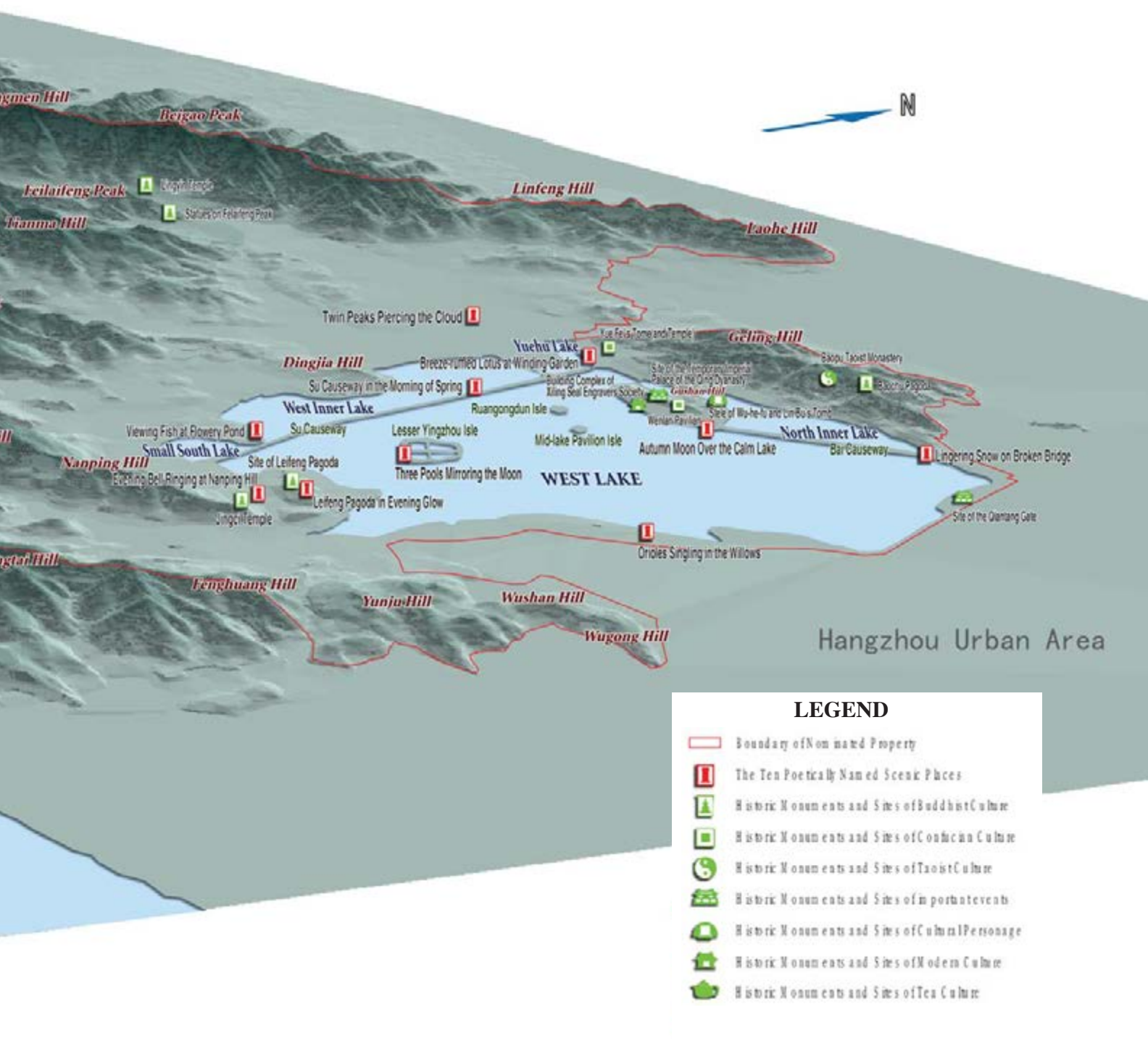


Fig 2-1 Essential elements of West Lake Landscape

Essential landscape elements	Type	Components	Time		Location	Area m ²	Attributes
			Year	Geological Age/Historic Period			
Natural Components	Waters	Main Lake, West Inner Lake, Lesser South Lake, Yuehu Lake, North Inner Lake	About 2600 years ago	Late Holocene Cenozoic Era	Between the southern and northern hills, to the west of Hangzhou City	water surface 5.6 km ²	Natural Component
	Southern hills	Wushan Hill, Ziyang Hill, Fenghuang Hill, Jiangtai Hill, Yuhuang Hill, Jiuyao Hill, Nanping Hill, Xizhao Hill, Qinglong Hill, Daci Hill, Dahua Hill, Wuyun Hill, Lion Hill, Tianzhu Hill, Qipan Hill, Nangao Peak, Dingjia Hill, etc.	About 250 million years ago	The end of the Mesozoic Triassic Era	Hills to the south and south-west of West Lake	-	
	Northern hills	Gushan Hill, Geling Ridge, Jiangjun Hill, Lingfeng Hill, Beigao Peak, Meiren Peak, Longmen Hill, Feilai Peak, Yuegui Peak, Tianma Hill, etc.			Hills to the west and north of West Lake	-	
General Layout	Two Causeways	Bai Causeway	822-824	2 nd -4 th year of Changqing in Tang Dynasty when Bai Juyi took office in Hangzhou	In the west of West Lake	26100	Artificial landscape creation resulted from dredging
		Su Causeway	1090	the 5 th year of Yuanyou in the Northern Song Dynasty when Su Shi took office as Governor of Hangzhou	In the north of West Lake	96600	
	Three Isles	Lesser Yingzhou Isle	936-944	Tianfu period of the Later Jin during the Five Dynasties	In the south-west of the Main Lake	76700	
		Mid-lake Pavilion Isle	1090	The 5 th year of Yuanyou in the Northern Song Dynasty	In the center of the Main Lake	5200	
		Ruangongdun Isle	1809	The 14 th year of Jiaqing in the Qing Dynasty	In the center of the Main Lake	6125	



Essential landscape elements	Type	Components	Time		Location	Area m ²	Attributes
			Year	Geological Age/Historic Period			
Poetically Named Scenic Places	Ten Poetically Named Scenic Places of West Lake Landscape	Su Causeway in the Morning of Spring	1253-1258	Came into shape in the Baoyou Period during the Southern Song Dynasty;	At and around Su Causeway	96600	Combined landscape work of Nature and of Man
		Breeze-ruffled Lotus at Winding Garden			To the west of the northern end of Su Causeway	614	
		Autumn Moon Over the Calm Lake			At the lakeside area in the south-east corner of Gushan Hill	1600	
		Lingering Snow on Broken Bridge			At and around the Duanqiao Bridge in the east end of Bai Causeway	26100	
		Viewing Fish at Flowery Pond			To the west of the south end of Su Causeway	2500	
		Orioles Singing in the Willows	1699-1751	matured in the Kangxi and Qianlong Reigns of the Qing Dynasty	At the lakeside area to the north of King Qian's Temple on the east shore of West Lake	5400	
		Three Pools Mirroring the Moon			The Lesser Yinzhou Isle in the south-east of the Main Lake, and the water area to the south of the Isle	76700	
		Twin Peaks Piercing the Cloud			The two highest peaks in the south and north among the hills west of the lake, and the viewpoint by Hongchun Bridge in the north-west corner of West Lake	-	
		Leifeng Pagoda in Evening Glow			At and around Xizhao Hill on the southern shore of West Lake	131900	
		Evening Bell Ringing at Nanping Hill			At and around Nanping Hill on the southern shore of West Lake	39100	

Essential landscape elements	Type	Components	Time		Location		Area m ²	Attributes
			Year	Geological Age/Historic Period				
Historic and cultural sites	Representative sites of Buddhist Culture	Baochu Pagoda	976	The 1 st year of Taiping Xingguo period in the Northern Song Dynasty	Wuyue Kingdom of Five dynasties	The Baoshi Hill on the north shore of West Lake	800	Monuments and Sites built by man
		The site of Leifeng pagoda	977	The 2 nd year of Taiping Xingguo period in the Northern Song Dynasty		Xizhao Hill on the south bank of West Lake	1400	
		Liuhe Pagoda	970	The 3 rd year of Kaibao period in the Northern Song Dynasty		The Yuelun Hill to the north of Qiantang River	12,622	
		Jingci Temple	954	The 1 st year of Xiande in the Late Zhou Dynasty		The south bank of West Lake	39100	
		Feilaifeng Peak	951	The 1 st year of Xianhe period of the Eastern Jin Dynasty		The south slope of Beigao Hill to the west of West Lake	63000	
		Lingyin Temple	326	The 1 st year of Guangshun period of Later Zhou	The south slope of Beigao Hill to the west of West Lake	63000		
	Representative sites of Confucian Culture	Yue Fei's Tomb (and Temple)	1221	The 14 th year of Jiading in the Southern Song Dynasty	The south slope of Qixia Ridge on the northern shore of the lake	288,725		
		Wenlan Pavilion	1782	The 46 th year of Qianlong's Reign of the Qing Dynasty	The south slope of Gushan Hill	15,842		
	Representative sites of Taoist culture	Baopu Monastery	317-420	the Eastern Jin Dynasty	Geling Hill on the north bank of West Lake	7,390		



Essential landscape elements	Type	Components	Time		Location	Area m ²	Attributes
			Year	Geological Age/Historic Period			
	Representative Sites of Historic events	Site of Qiantang Gate	1148	The 18 th year of Shaoxing in the Southern Song Dynasty	In the north of the eastern shore of West Lake	2000	
		Site of Temporary Palaces of Qing Dynasty	1705	The 44 th year of Kangxi's Reign of Qingthe Dynasty	The south slope of Gushan Hill	15700	
	Representative Sites of Personages	Stele of Wu-He-Fu Lin Bu's Tomb	1696 1028	The 35 th year of Kangxi, in the Qing Dynasty	The south slope of Gushan Hill in the north of West Lake	410	
	Representative sites of Modern Time	Building Complex of Xiling Engravers Society	1904	The 30 th year of Guangxu, in the Qing Dynasty	The southwest end of Gushan Hill in the north of West Lake	5758	
	Representative Sites of Tea Culture	Longjing	220-265	The Three Kingdoms Period	Fenghuang Ridge to the south-west of West Lake	2000	
Characteristic flora of West Lake	Special flowers of the four seasons	Peach in Spring \Lotus in Summer\Osmanthus in Autumn \Plum blossom in Winter	13 th century	Started from Southern Song Dynasty at the latest	Around and on the surface of West Lake	-	Natural Flora
	Intercropping Peaches and Willows	Su and Bai Causeways and lake shoreline	11 th century	Northern Song Dynasty when Su Shi was Governor of Hangzhou	On the shores of West Lake	-	
	Longjing Tea Plantation	the Longjing Village, the Manjuelong Village, the Jiuxi Village, the Wengjiashan Village, the Yangmeiling Village, the Shuangfeng Village, the Lingyin Village, and the Maojiabu Village	317-420	Eastern Jin Dynasty	Fenghuang Ridge to the south-west of West Lake	2400000	



2. a Description of Property

2. a-1 Natural hills and water

The natural hills and waters are both natural carriers and components of West Lake Landscape. From the perspective of geology, it has features of ancient lagoon and folded mountains. In terms of landscape, the natural landscape of West Lake is famous for its graceful beauty and close integration between the lake and encircling hills. The low hills rolling over to embrace the lake on three sides, created a soft and graceful skyline. The water is plentiful and peacefully lying in the arms of the hills. Such splendid scenery immensely stimulated inspiration of traditional Chinese scholars and has become an important subject matter in Chinese landscape painting and literature throughout history. West Lake natural Landscape thus bears a rich historic and cultural meaning, which becomes one of its irreplaceable characteristics. In nearly a millennium's development of civilization and culture, West Lake natural landscape has integrated with artificial constructions of various kinds, such as causeways, islands, bridges, pavilions, terraces, together they constitute the outstanding value of West Lake Landscape featuring beautiful landscape, numerous historic monuments and sites and profound cultural meanings.



Fig. 2a-3 View from West Lake to the hills surrounding, photographed in 2008

2. a-1-1 The Water

West Lake was originally a shallow sea bay linked to the Qiantang River. Later, as a result of the constant alluvial effect of the Yangtze and the Qiantang River, the large quantities of soil and sand the two rivers brought eventually silted up the passage of West Lake to the sea. And gradually, the lake evolved into a freshwater lake. Attributed to the dredging projects of previous times, it has been preserved as such today.

West Lake covers an area of 559.30 hectares in an oval layout. It extends eastward to Hubin Road, southward to Nanping Hill, Xizhao Hill and Jiuyao Hill, westward to Yucen Hill, Jiqing Hill, Dingjia Hill and Santai Hill, and northward to Qixia Ridge, Geling Hill and Baoshi Hill.

The water body is divided by Gushan Hill and Su Causeway and Bai Causeway into five parts: the Outer Lake, North Inner Lake, West Inner Lake, Yuehu Lake and Lesser South Lake. Each part is linked with others through bridge arch to form a pattern of 'lakes in a lake', which enhances the subtleness of the sense. The calm and elegant lake water is an essential landscape element bringing together all other elements, including causeways, islands, bridges and culverts, pagodas, temples and gardens.

West Lake, located west of Hangzhou city, has been a key to the city's water supply and ecological balance, and a guarantee for the people to live throughout history. Alongside its continued dredging that is still ongoing today, the function has evolved from irrigation, water supply to ecology and appreciation, reflecting the rationality in the choice of location for settlement, and integration between development and natural environment. This demonstrates well the traditional Chinese values on pursuing harmony between man and nature.(see Annex A.2-2.1 for details on functions of water areas)

Table 2-2 Water areas of West Lake

Name of the Water Area	Location	Area (m ²)	Volume (m ³)	Average Depth (m)
Outer Lake	The water area is defined by Hubin Road to its east, the Su Causeway to its west, Nanshan Road to its south and the Bai Causeway to its north.	4,399,225	9,066,288.75	2.06
West Inner Lake	The water area to the west of the Su Causeway	726,350	1,239,147.5	1.71
North Inner Lake	The water area extends eastward to the Broken Bridge, westward to Xiling Bridge, southward to Gushan Hill and northward to Beishan Street.	314,050	490,047.5	1.56
Yuehu Lake	The water area to the south of Yue Fei's Temple, west of the Su Causeway, and south of the 'Breeze-ruffled Lotus at Winding Garden'	64,125	70,535	1.10
Lesser South Lake	The water area to the north of Nanshan Road, west of the Su Causeway, and south to the scenic spot known as 'Viewing Fish at Flowery Pond'	89,275	133,537.5	1.50
Total		5,593,025	10,999,556.25	1.97

2. a-1-2 The Hills

The hills surrounding West Lake are a part of the Tianmu Mountain range. The folded hills have emerged as a result of tectonic movements alongside the ancient lagoon, creating rising and falling ridges and a sublime natural beauty. Jinsha Ravine, Longhong Ravine, Chishan Stream, Changqiao Stream, Jiuxi Stream and other streams are the main headwaters nurturing West Lake. Over the millennia from the Qin and the Han Dynasties (3rd century B.C.) to the Qing Dynasty (19th century A.D.), along with the development of habitation and urbanization, the hills around West Lake have gradually evolved into



a place with spectacular views for literati to enjoy and to live in, as well as a place for development of Buddhism, Confucianism, Taoism and other cultural and religious activities. As a result, the hills surrounding West Lake bear a rich cultural content, and have become an important component for West Lake Landscape. Measured by scope of view from scenic spots over West Lake, the surrounding hills cover an area of some 3000 hectares (see Annex A.2, Table 2-3 for details).

According to the evolution of cultural activities and their geographical locations in relation to West Lake, the hills encircling West Lake can be divided into two series: northern hills and southern hills,⁸ with Tianzhu Hill, the highest peak to the west of the Lake as the boundary. Based on the height of the peaks, these hills can be placed in four ranges. The first range consists mainly of hills closest to the Lake that are less than 50

⁸ See 2.b-1 Development of the natural landscape--- history of the hills around West Lake.



Fig. 2a-4 View from Nangao Peak to Xizhao Hill and other hills, photographed in 2008

⁹ The second category of hills includes Baoshi Hill, Geling Hill, Huajia Hill, Yucen Hill, Jiuyao Hill, Nanping Hill, Yunju Hill, and Wushan Hill.

¹⁰ The third category of hills includes Qixia Ridge, Qinting Hill, Lingfeng Peak, Jiqing Hill, Santai Hill, Nangao Peak, Yuhuang Hill, Jiangtai Hill, and Fenghuang Hill.

¹¹ The fourth category of hills includes Beigao Peak, Longmen Hill, Tianzhu Hill, Langdang Ridge, Wuyun Hill, Baizhijian Hill, Daren Peak, Li'an Hill, and Yuelun Hill.

¹² The annual mean temperature is 16.5°C, and the annual frost-free period reaches 245 days on average.

meters above sea level, including Gushan Hill, Dingjia Hill and Xizhao Hill; the second consists mainly of those between 50 and 150 meters⁹; the third is mainly made up of those between 150 and 250 meters;¹⁰ and the fourth comprises those mainly between 250 and 400 meters.¹¹

Meanwhile, the mountains can also be divided according to types of rocks. Those of the fourth range are of hard rocks that are resistant to weathering and erosion, thus featured by tall and strong shape and withstanding a large number of streams and brooks running through; while most hills in the other three ranges are low syncline ones susceptible to water dissolution, evidenced by a great number of water-eroded caves.

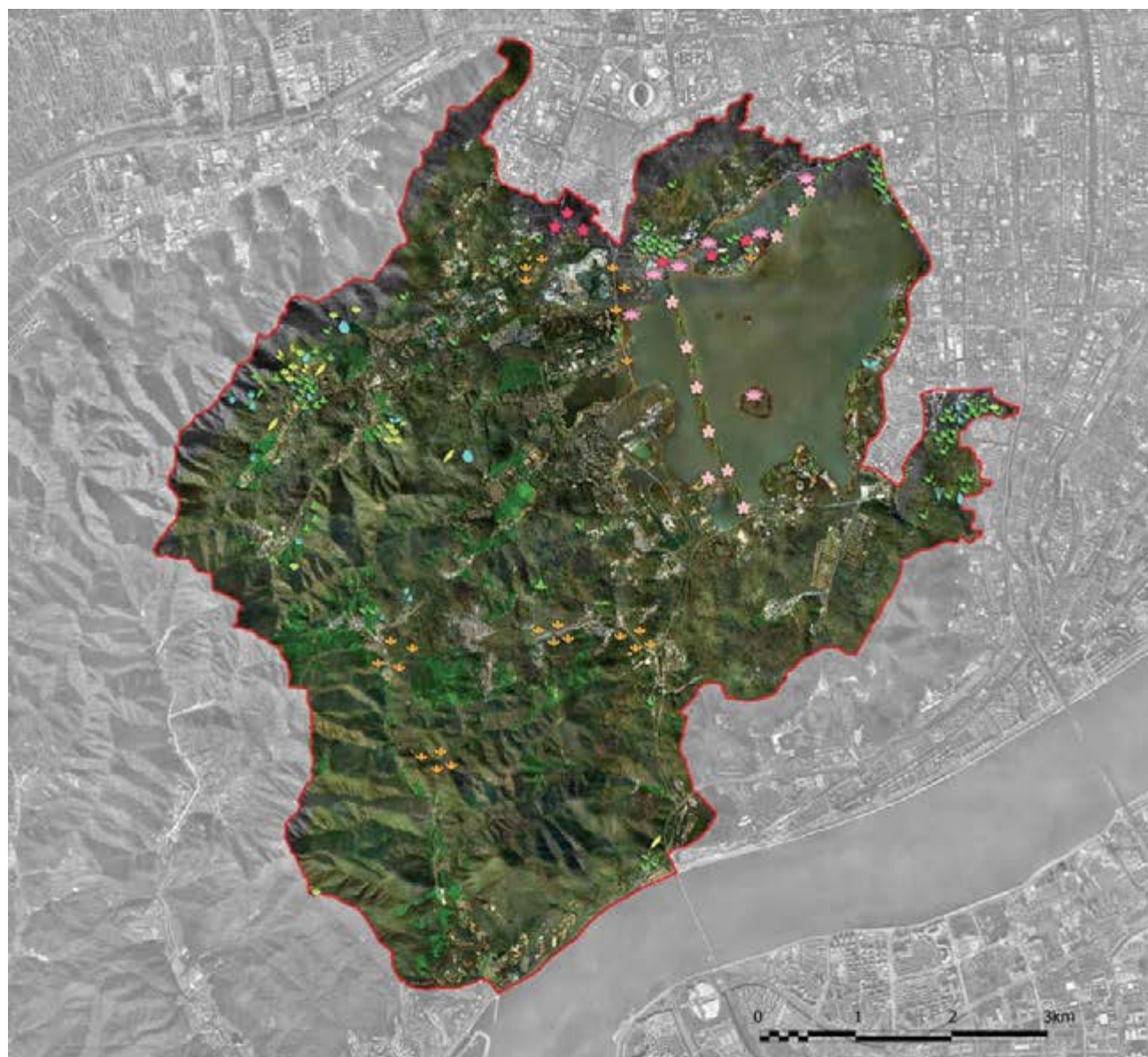
2. a-1-3 The Ecological Environment

West Lake Landscape features monsoonal humid climate of the northern subtropical regions. It is encircled by mountains on three sides, and faces sea on the southeast side. It is situated in the transitional area from the hilly region of west Zhejiang province to the plain region of Hangzhou, Jiaxing and Huzhou. There are four distinct seasons in the area with abundant rainfall, and the air is humid all year round.¹² Vegetation includes both subtropical evergreen broad-leaved forest and wetland flora.

The warm and humid climate and the varied natural environments within the area of the nominated property provide excellent living conditions for animals. Statistics show that there are 193 species of birds, 16 species of mammals, 26 species of reptiles, 11 amphibian species, 51 species of fish, and over 1,000 species of invertebrates.

West Lake is surrounded by lush and diversified vegetation. In the nominated area there are spermatophyte in 1,369 species, 739 genera of 184 families, including gymnosperm in 28 species, 19 genera of 7 families; angiosperm in 1,273 species, 675 genera of 150 families; and pteridophyte in 68 species, 45 genera of 27 families.

There are many old and rare trees around West Lake, most of which are closely associated with temples and monasteries, such as Lingyin Temple, Tianzhu Temple, as well as on Wushan Hill and Gushan Hill. Of these trees 125 of 22 species are over 300 years old. They are the witnesses to the excellent condition of ecology around West Lake in the past (see Annex E.1, Record of the Old and Rare Trees over 300 years old within the nominated Area, and Fig. 2a-5).



Old and Rare Trees

Species	Amount	Symbol	Species	Amount	Symbol
<i>Cinnamomum Camphora</i> (L.)Presl	69		<i>U.szechuanica</i> Fang	1	
<i>Liquidambar formosana</i> Hance	11		<i>Q.Myrsinaefolia</i> BL.	2	
<i>Ginkgo biloba</i> L.	13		<i>Cyclobalanopsis glauca</i> Oerst	1	
<i>Pistacia chinensis</i> Bge	4		<i>S.chinensis</i> (L.)Antoine cv.kaizuka	1	
<i>C.juljanae</i> Schneid	2		<i>Magnolia denudata</i> Dser	1	
<i>Castanopsis sclerophylla</i> schott	2		<i>Pedocarpus macrophyllus</i>	1	
<i>Aesculus chinensis</i> Bge	4		<i>Populus adenopoda</i> Maxim	1	
<i>C.fargesii</i> Bureau f.declouxii Peale	3		<i>Cimonanthus praecox</i>	1	
<i>S.Japonica</i> L.	1		<i>Ilex purpurea</i> Hassk	1	
<i>Celtis sinensis</i> Pers	2		<i>Gleditsia Sinensis</i>	1	
<i>Sorbus pohusashanensis</i>	2		<i>D.oleifera</i> Cheng	1	

Totally there are 125 trees of more than 300 years old within the nominated area, falling into 22 tree species.

Flowers of the Four Seasons

Species	Season of bloom	Symbol
Peach Blossom	Spring	
Lotus flower	Summer	
Sweet Osmanthus	Autumn	
Plum blossom	Winter	

Distinctive Flora

Species	Symbol
Longjing tea	
Willow	

Fig. 2a-5 Distributions of the old and rare trees, flowers, and Longjing tea plantation

¹³Four poems on West Lake by Zha Shenxing (1650-1727): the beautiful sceneries are natural, featuring cloud-capped hills on three sides and the city on one side. There is endless praise about West Lake, but I compose the poem for you.

2. a-2 The Spatial Feature

The spatial feature of West Lake Landscape in its setting is 'Cloud-capped hills on three sides of the Lake and the City on the fourth.'¹³

The hills embrace the Lake from north, west and south in a U-shape pattern. On the east, it is a plain on which rests the Hangzhou City of a-thousand-year history. This configuration of hills, water and town have blended into a three-dimensional and varied landscape, fully expressing the harmony between the natural environment and human settlement.

Though not massive, the hills around West Lake unfold in a series of ranges, conferring



Fig. 2a-6 A bird's eye view of a panorama of West lake, showing the spatial feature of 'cloud-capped hills on three sides of the lake and the city on the fourth', photographed in 2008



a sense of distance and space; at the same time, the calm body of water stretches towards visible banks, so the eye is not overwhelmed, and the dimensions and proportions convey a sense of closeness. On the eastern side, the vibrant city spreads along the shore, providing another interesting view.

The spatial dimensions and proportions of the hills and lake create a comfortable sense of intimacy and ease, making the whole landscape very pleasing and full of delicate natural details. In addition, the city leaning against the Lake and hills, forms an indispensable relation with them. This interplay of hills and water have for centuries given form to the ideal landscape beauty of Chinese intellectuals' beauty, and has been a much praised aesthetic model for the harmonious co-existence of man and nature.



2. a-3 General layout of West Lake

The layout of West Lake, characterized by the ‘two causeways and three isles’, is composed of five historical sites and the patterns they formed. The five heritage sites are: Bai Causeway, Su Causeway, Lesser Yingzhou Isle, Mid-lake Pavilion Isle, and Ruangongdun Isle, all artificial constructions added to the natural lake through repeated dredging projects of West Lake during the 9th-19th century. The two causeways not only help defining the layout, but also serve the function of traffic. The layout here refers to the pattern of West Lake featured by the ‘two causeways and three isles’, which not only demonstrates the characteristic design for the layout, but also defines the tourist patterns with its inter-linking traffic routes. By the two causeways, one longitudinal, one latitudinal, and three isles, the lake was divided into 5 parts, forming together a landscape framework. The way of using causeways and isles to divide water into an appropriate scale is an important approach in Chinese landscape design. Moreover, it applies the unique landscape feature of lakes and causeways in south China, and thereby sets up the classic landscape layout of West Lake. The three isles in the lake symbolize the scene of ‘three hills in a pool’ in the fairyland as described in legends since the Qin and Han dynasties, while the Su and Bai Causeways were respectively built by Su Shi and Bai Juyi, the two most eminent literary masters in Chinese history. The arrangement of causeways and isles has become the most prominent element within West Lake Landscape for its influence on landscape design and gardening in China and East Asia.

The two causeways

The Su Causeway, built with silt dredged from West Lake, connects the north and south shores of the Lake. It begins in the south from the northern foot of the Nanping Hill, and ends at the Northern Hill in the north. The traversing causeway is about 500 meters away from the western bank and 2,300 meters away from the eastern bank, and divides West Lake into two parts, with the eastern section about five times as large as the western. Currently, the causeway is 2,797 meters long, 30 to 40 meters wide, and some 40 centimeters above the surface of the Lake. There are six single-arched stone bridges first built in the Northern Song Dynasty (please see 2.a-4 (1) Su Causeway in the Morning of Spring for a detailed description).

The Bai Causeway extends from east to west. It connects the Broken Bridge in the east with the Gushan Hill in the west. It is about 300 meters away from the northern shore and 2,000 meters away from the southern, dividing West Lake into two parts, the southern of which is about twenty times as large as the northern. At present, the causeway is 987 meters long and 33 meters wide (please refer to 2.a-4(4) Lingering Snow on Broken Bridge for detailed information).

The three isles

Lesser Yingzhou Isle, located in the southern part of the centre of the lake, and 500 meters away from the southern shore, presents an overall layout similar to the Chinese character ‘田’, with the scene of ‘lakes in a lake’, and with a central isle and a circular



Fig. 2a-7 A bird's eye view of Su Causeway, photographed in 2006



Fig. 2a-8 A bird's eye view of Bai Causeway, photographed in 2006



external causeway interconnected by two crossed paths, and enclosing four smaller lakes between them. The entire Lesser Yingzhou complex, with pavilions and buildings covered in lush vegetations, occupies an area of 76,824 square meters, and constitutes a classic overwater landscape (please refer to 2.a-4 (7) Three Pools Mirroring the Moon for detailed information).

Mid-lake Pavilion Isle is located in the north of the centre of the Lake, 605 meters north of the Lesser Yingzhou Isle. It is a round isle covering an area of about 5,032 square meters. The extension and layout of the courtyard complex on the isle, which dates back to the Qing Dynasty, is well preserved today. The whole complex faces east, and a sightseeing pavilion was built at the lakefront in the southeast of the isle. In the south there stands a stele of which the rock is from the Taihu Lake, and the inscription reads in Chinese as ‘Chong Er’, meaning ‘charm is boundless.’ The major buildings from east to west along the axis of the complex are the Stone Archway, Xiqing Pavilion and Zhenlu Pavilion. The Stone Archway at the east end of the isle is a construction with three bays and four pillars, and between the architraves there is a plaque inscribed with the Chinese name of the isle, ‘Hu Xin Ting’ written in the 25th year of the Republic of China (1936). The Xiqing Pavilion, standing in the middle of the isle, was first built in the 31st year of Emperor Jiajing in the Ming Dynasty (1552), and the current building is a 2-storied Qing-style structure with a hip and gable roof. It is square with 3 bays on each side. The westernmost structure, Zhenlu Pavilion, is a lakefront sightseeing pavilion whose name has remained unchanged since the Ming Dynasty, and which was built by attaching two square-floored pavilions together with a pointed roof. During the reign of Emperor Yongzheng (1723-1735) of the Qing Dynasty, the Mid-lake Pavilion Isle was named Hu xin ping tiao (Level View from the Lake Center) as one of the 18 Scenes of West Lake¹⁴ during day time, the misty pavilions and isle rise from water, creating a sense of fairyland. While anyone who visits the isle at night, his soul would be purified and sublimed by the open and tranquil sky and Lake.

Located in the main lake of West Lake, 196 meters due west to the Mid-lake Pavilion Isle, Ruangongdun Isle is a round isle covering an area of about 6,253 square meters. When Ruan Yuan, governor of Zhejiang Province, presided over the dredging project of West Lake in the 14th year of Jiaqing in the Qing Dynasty (1809), this isle was constructed with the silt dug from the lake bottom. The construction of this isle marked the completion of the characteristic layout of West Lake Landscape featuring the ‘two causeways and three isles’. It further enriches the landscape on the surface of West Lake, and adds the cultural connotation of the three isles on West Lake as a symbol of the Three Fairy Hills in the Immortal Yaochi Lake. At present, Ruangongdun Isle is an ecological isle covered with lush plants, as well as a habitat for wild birds, with a surveillant hut made of bamboo.

The hills, water areas, causeways and isles described above compose the rhythmical landscape layout of West Lake where Ten Poetically Named Scenic Places and other historic monuments and sites are beautifully scattered. All these inter-related elements boast their own distinct characteristics, and together they make up the outstanding value of West Lake Landscape, marked by the harmonious integration of a beautiful natural landscape, an assemblage of talents and a rich cultural connotation.



Fig. 2a-9 A bird's eye view of Lesser Yingzhou Isle, photographed in 2006

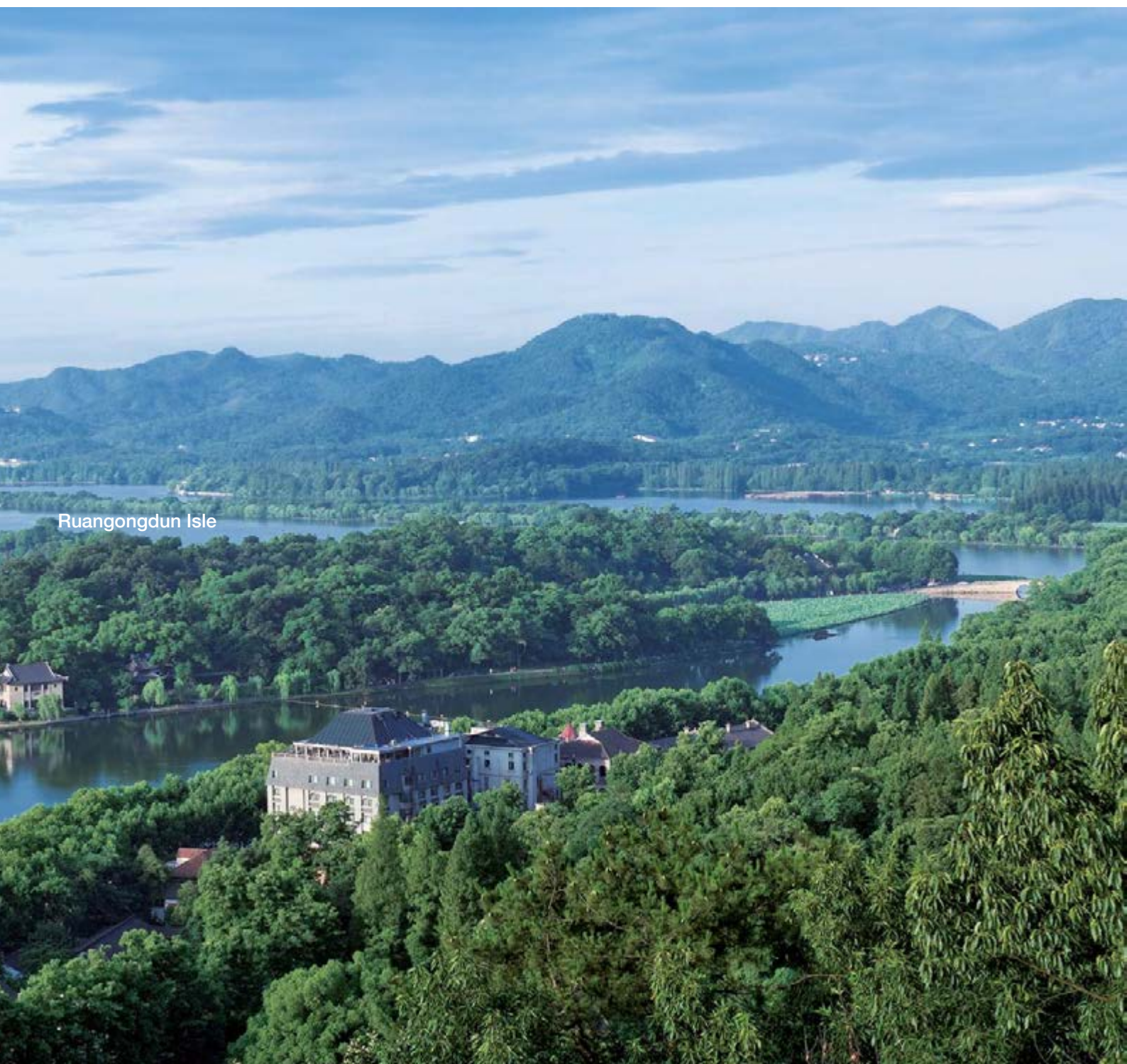
¹⁴The 18 Scenic Places of West Lake of the Qing Dynasty include: Temple of the God of Lake and Hills (Hu Shan Chun She), the Lofty Archway of Merits and Virtues, Rainbow over Jade Belt (Yudai) Bridge, Xishuang Pavilion West of Gushan Hill and West Lake, Cranes Returning to Plum Wood, Cotton Roses around the Pond in Autumn, Lotus Pond Nunnery, Phoenix Pavilion on Baoshi (Diamond) Hill, Horse Archery by the Pavilion at the Bay, Qin Music from Plantain-shaped Rocks, Fish at Yuquan (Jade Spring) Temple, Soughing Pines on Fengling (Phoenix) Ridge, Level View from Huxin (Lake-center) Pavilion, Terrace on Wushan Hill with a Bird's eye View, Pilgrimage at Tianzhu Temples, Foot Path Lined by Bamboo Woods, Viewing Tides at Taoguang Temple, and Plum Flowers along Xixi (West) Brook.



Fig. 2a-10 The causeways and isles of West Lake, and the two causeways and three isles can be clearly seen, photographed in 2008



Ruangongdun Isle



2. a-4 Ten Poetically Named Scenic Places

It is an early example of landscape design for ‘poetically named scenic place’ that originated in China. As outstanding representatives of the thousand-year-old tradition of ‘poetically named scenic place’ that have been preserved, they are the oldest in time, the largest in number, the most varied in content, the richest in cultural meaning, the most intact in form, and the most influential ones survived. As major aesthetic elements, they are carriers of the profound cultural meanings of West Lake Landscape. They formed in the Southern Song Dynasty (13th century) and have continually evolved till today, each with poetic names and aesthetic features of landscape paintings: 苏堤春晓 Su Causeway in the Morning of Spring, 曲院风荷 Breeze-ruffled Lotus at Winding Garden, 平湖秋月 Autumn Moon over the Calm Lake, 断桥残雪 Lingering Snow on Broken Bridge, 花港观鱼 Viewing Fish at Flowery Pond, 柳浪闻莺 Orioles Singing in the Willows, 三潭印月 Three Pools Mirroring the Moon, 双峰插云 Twin Peaks Piercing the Clouds, 雷峰夕照 Leifeng Pagoda in the Evening Glow, 南屏晚钟 Evening Bell Ringing at Nanping Hill.

Each of the scenic places consists of 5 basic elements: 1) viewing places (points) and scopes of sights chosen by painters for over 10 centuries (though a few of them underwent slight changes in the first half of the 18th century, the themes for appreciation have remained unchanged); 2) a stele with the name of the place inscribed on following emperors’ calligraphy of the 18th century and sheltered by a pavilion, serving as the mark of the place; 3) a four-character poetic name given by poets to the place which has passed down for over 10 centuries; 4) historic sites, cultural relics, characteristic plants and natural views within the specific scopes of the place that are directly associated to the name of the place; 5) Famous literatures, historic and artistic works, stories of associated historical figures, as inspired by the place, as well as the spiritual and emotional bonds of traditional Chinese culture these works and stories represent.

Ten Poetically Named Scenic Places embraces elements of all seasons of the year and all time in the day, They integrate with the most colorful weather as backdrop, with sun or mist, wind or snow. They depict a harmonious cohabitated world with birds and flowers, with fish and small insects. They also include all the rich elements of the landscape, such as the causeways, isles, bridges, gardens, courtyards, Buddhist temples, pagodas, pavilions, and gardens over the water. Each of them conveys specific aesthetic nature, such as vibrancy, tranquility, seclusion, mind free, desolation, the realm of Zen, or the world of wonderland.

It is often believed that the Chinese culture had acquired maturity and approached to the peak by the Song Dynasty. ‘Ten Poetically Named Scenic Places’ was the most significant cultural landscape design of this period. Owing to the influences of Chinese landscape aesthetics in the Northern Song Dynasty, it became the first landscape series to adopt different features of the four seasons as subjects of appreciation, to manifest the integration of poetry, painting and landscaping and the attainment of the consummate

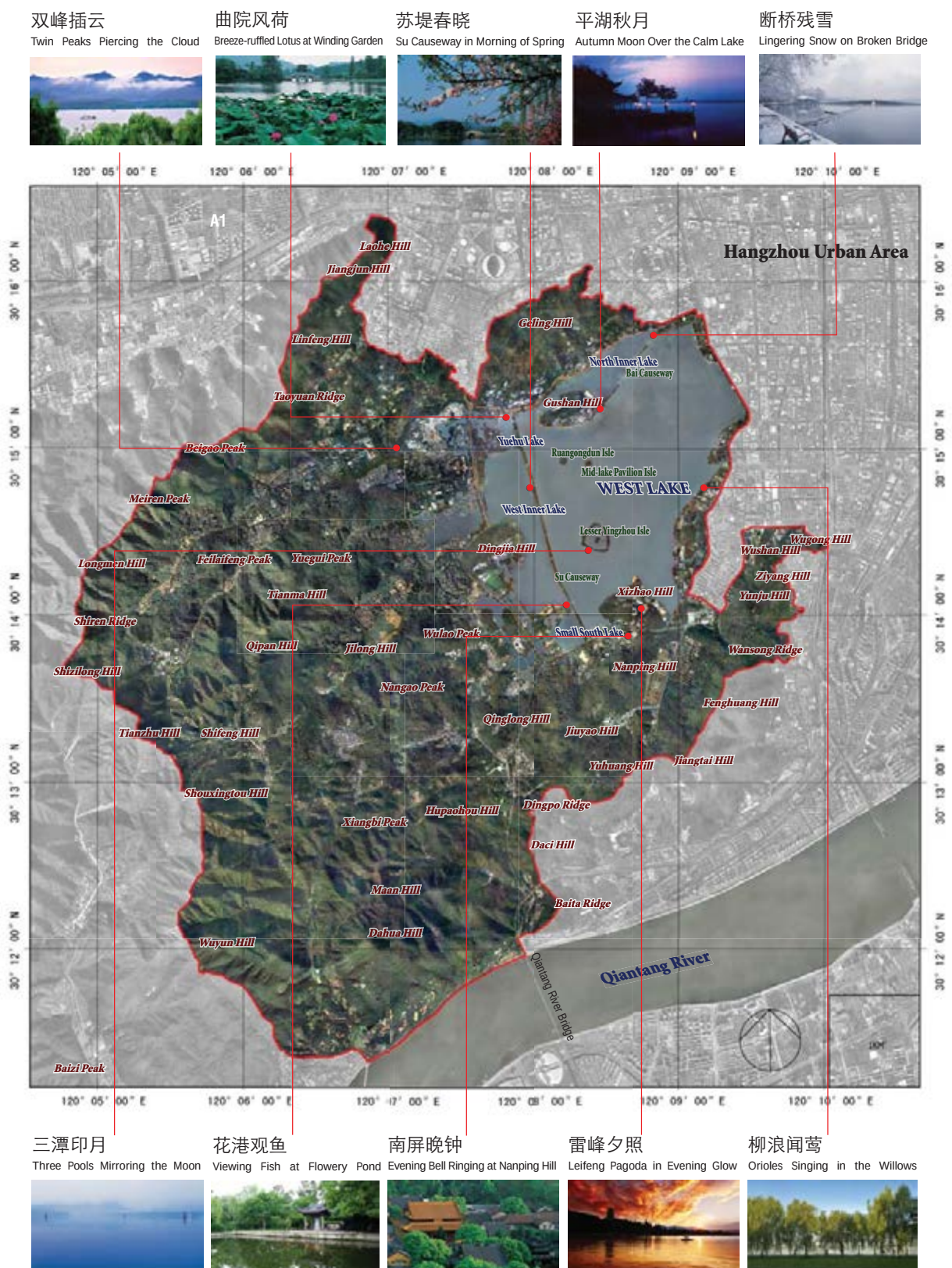


Fig. 2a-11 Pictorial distribution of the Ten Poetically Named Scenic Places of the West Lake Landscape

Figure 4. West Lake Nominated Properties

unity of these three arts, at aesthetic and philosophical levels. It is the most important work of landscape design in the history of Chinese classical landscape and gardens, a representative work of Oriental landscape design aesthetic feature since the 13th century which is able to convey ‘poetic and picturesque appeal’. It is not just the most representative and most influential ‘poetically named scenic places’ preserved today in China; furthermore, it has greatly influenced the Chinese literature, art and garden design. Along with the cultural encounter and exchanges, this approach has been further



Fig. 2a-12 Ten Views of West Lake, silk scroll, 169cm×45cm, by Lan Ying, Ming Dynasty (1368-1644) private possession



introduced to East Asia, and today is considered one of the most influential classic approaches of landscape design of the East.

Following is the description of ‘Ten Poetically Named Scenic Places’ of the Southern Song Dynasty (for the detailed registration of main architectures and constructions in each scenic place, please see Annex B.1 Table B.1-2 to B.1-11).

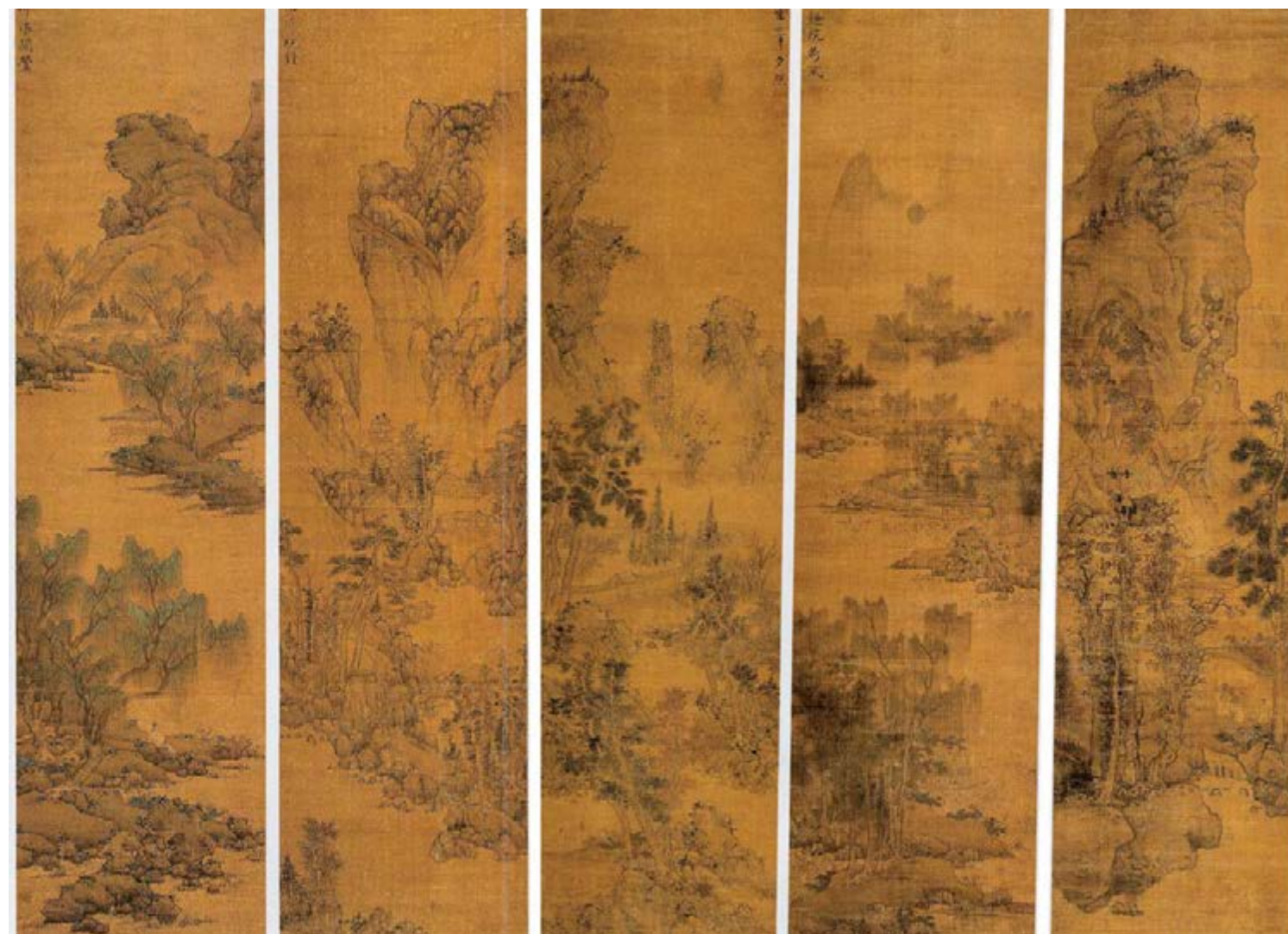


Table 2-3 List of the Ten Poetically Named Places

No.	Name	Series	Historical era	Location	Features for appreciation	Original fabric of Scenic Place		Landscape area	
						Elements	Area m ²	Landscape in viewing area	Area hectare
A1	Su Causeway in the Morning of Spring	The Ten Poetically Named Scenic Places of West Lake in Southern Song Dynasty	From the Southern Song Dynasty to the present (13th century to 21st century)	The section between the Outer Lake and Inner West Lake	The long causeway and vegetation in the morning of spring	The six bridges, willows and peach blossoms	96,600	The Outer Lake and three isles in the east, the Inner West Lake in the west and the hills west of the lake, the Yudai Bridge and Breeze-ruffled Lotus at Winding Garden west of the northern section of the causeway, Bai Causeway, Xiling Bridge and Gushan Hill east of the northern section of the causeway	2,052.12
A2	Breeze-ruffled Lotus at Winding Garden			West of the northern part of the Su causeway, and the lakeside area of Yuehu lake	Lotus in the summer and the gardens at the lakeside	a garden complet near the causeway, and lotus in the summer	614	The Yuehu Lake in the south, the hills and mountains in the west, Su Causeway in the east, Yudai Bridge in the south	655.51
A3	Autumn Moon over the Calm Lake			Lakeside area east of the southern side of the Gushan Hill, north of the Outer Lake	The clear and bright moon in autumn	The imperial library, the platform	1,600	The moon, Outer Lake and three isles, hills, hills and sceneries on the west, south and east sides of the West Lake, and Gushan Hill in the west	857.28
A4	Lingering Snow on Broken Bridge			East of the Bai Causeway, north of the Outer Lake	The snowscape of West Lake in winter	Duan Qiao Bridge, Bai Causeway	26,100	Views of the snowscape of West Lake, North Inner Lake and Geling Hill north of the bridge, Gushan Hill west of the bridge, sceneries south of the bridge, lakeside sceneries east and south of the bridge	917.25
A5	Viewing Fish at Flowery Pond			The section between the Small South Lake and Inner West Lake in the west	Animals and plants in private gardens	Fish pond, gardens, peach blossom, and willow	2,500	The West Inner Lake in the north, hills and mountains in the west, Su Causeway in the east	301.87



No.	Name	Series	Historical era	Location	Features for appreciation	Original fabric of Scenic Place		Landscape area	
						Elements	Area m ²	Landscape in viewing area	Area hectare
A6	Orioles Singing in the Willows	The Ten Poetically Named Scenic Places of West Lake in Southern Song Dynasty	From the Southern Song Dynasty to the present (13th century to 21st century)	Lakeside area north of King Qian's Temple, east of the lake	Willows in the breeze in the morning	Willows along the lake, and orioles' singing	5,400	The Outer Lake in the west and the hills in the north, west and south	997.81
A7	Three Pools Mirroring the Moon			Lesser Yingzhou isle and the section at its south side	The lake reflecting the moon and the tower	Lesser Yingzhou Isle, Three Stone Pagoda and the gardens and buildings on the isle	76,700	The Outer Lake around the Scenic Place, the moon reflection, the hills in the east, south and west of the Outer Lake, Su Causeway in the west	949.70
A8	Twin Peaks Piercing the Cloud			The Nangao and Beigao peaks southwest of the lake	The cloud and mist wreathing the peaks	Nangao peak, Beigao peak and Hongchun Bridge	N/A	Nangao Peak, Beigao Peak, hills wreathing with cloud west of West Lake	395.02
A9	Leifeng Pagoda in Evening Glow			North of the Jingci Temple, on the Xizhao Hill, south of the lake	Afterglow and the shadow of the old pagoda	Xizhao Hill, Leifeng Pagoda, the area between Xizhao Hill and Chang Bridge	131,900	The sunset, the afterglow, the water view of the West Lake and the two causeways and three isles in the north, the hills in the west, north and east of West Lake	787.75
A10	Evening Bell Ringing at Nanping Hill			At the foot of the Nanping Hill, south of the lake	The echo of the bell sounds from the temple in the evening	Jingci Temple, Nanping Hill	39,100	Nanping Hill, Xizhao Hill and Leifeng Pagoda in the south	29.39

(1) 苏堤春晓 Su Causeway in the Morning of Spring

It has been regarded as the top of the Ten Poetically Named Scenic Places of West Lake of the Southern Song Dynasty. It consists of the ancient Su Causeway across the Lake, of which the main features are the six bridges, the willows, and the peach blossoms. It was formed by silt from dredging the Lake. It is located in the western part of the Lake, about 500 meters from the western shore, with an area of about 9.66 hectares. In addition to the scenery of willows and bridges in the mist, there is also the beautiful landscape along the causeway, which resembles an unrolled scroll painting. It has been the best place to admire the panoramic view of the Lake since ancient times.

Features for appreciation

This scenic place boasts 4 features for appreciation: 1) The causeway divides the Lake into western and eastern areas while linking the southern and northern shores, and is a key elements in defining general layout of the ‘two causeways and three isles’; 2) the causeway crossing the entire Lake is the best place to view West Lake Landscape, which unfolds like a picture to one walking along the causeway and over the six bridges; 3) the causeway has long been known for the ‘misty willows with six bridges’ and the inter-cropped peach and willows. At dawn in spring, when the night fog still lingers, the causeway presents a lively picture of interlaced green willows and red peach blossoms. 4) Each of the six bridges commands a unique view. Yingbo Bridge, which is next to the scenic place known as Viewing Fish at Flowery Pond, features rain-washed weeping willows and misty waves. Suolan Bridge offers a nearby view of Lesser Yingzhou Isle and a distant view of Baochu Pagoda. Wangshan Bridge offers a view of the hills by the lake, which looks like a Chinese ink-wash painting, with the verdant Dingjia Hill nearby and the scenic place Twin Peaks Piercing the Clouds at a distance. Yadi Bridge at the golden section of the causeway was formerly a passage for boats going east or west, and to the south of it is the pavilion housing the stele bearing the words ‘Su Causeway in the Morning of Spring.’ Dongpu Bridge is one of the best places on the Lake to view the sunrise. After a rain, Kuahong Bridge offers a fairyland-like view of a rainbow as well as of the Lake and the hills in the sun.

Landscape Components

The complete landscape of Su Causeway in the Morning of Spring consists of a number of scenic elements and its landscape area. The former includes the causeway itself, the six bridges, the imperial stele and the stele pavilion, as well as the traditional vegetation of the intercropping peaches and willows. The latter includes the entire water area on the east and west of the causeway and the scenic places around the Lake - West Inner Lake on the west of the causeway and the hills in the west, the Outer Lake area on the east of the causeway, the three isles, the peaks to the south and north of the Lake, and the scenic places along the Lake in the east.(Fig.2a-13 for your reference)



Su Causeway and the six bridges

Su Causeway is the primary element of the whole scenic place. Originally called Su Gong Causeway, it was built in 1090, the fifth year of the Yuanyou's reign in the Northern Song Dynasty, under the supervision of Su Shi¹⁵, a famous scholar, when he was the prefect of Hangzhou. The causeway was built with silt dredged up from the bottom of the Lake. It crosses the Lake from the foot of Nanping Hill in the south to North Hill in the north, with a length of 2,797 meters and a width of 30-40 meters, rising about 0.4 meters from water surface. Crossing the entire lake as the only passage linking its southern and northern shores, it commands the best panoramic view of the Lake.

There are six single-arched stone bridges with a arch span of 6-8 meters on the Causeway built in the Northern Song Dynasty, the names of which are, from the south to the north, Yingbo Bridge, Suolan Bridge, Wangshan Bridge, Yadi Bridge, Dongpu Bridge and Kuahong Bridge. They were built with stone blocks, decorated with carvings on the railings, delicate in form and exquisite in craftsmanship.

The Imperial Stele and the Imperial Stele Pavilion

The imperial stele bearing the name 'Su Causeway in the Morning of Spring' is one of the major historic evidences of the scene. Located on the west edge of the causeway 21 meters south of Yadi Bridge, it was erected after Kangxi Emperor visited the Ten Scenic Places of West Lake and inscribed their names in 1699, the 38th year of his reign during the Qing Dynasty. Made of Taihu rock, it is 2.56 meters high, 1.05 meters wide and 0.22 meters thick. Relief of sea scenes and dragons in clouds are on the front and back side at the top section of the stele, which stands on a square pedestal. On the front are four characters reading 'Su Causeway in the Morning of Spring' written in semi-cursive script by Emperor Kangxi in 1699; on the back is a poem inscribed by Emperor Qianlong in 1751; on the lateral faces are two poems on the Su Causeway scene inscribed by Emperor Qianlong in 1757 and 1762. The Imperial Stele Pavilion, built to protect the stele, is a Qing-style square wooden pavilion with a pyramidal roof. Facing east, it has an area of 12.2 square meters and a height of 4.8 meters.

Features of Vegetation

Since it was built in the Northern Song Dynasty, Su Causeway has retained its variety of vegetation, which consists of intercropped peaches and willow trees on either side of the causeway. In spring, the green willows and the red peach blossoms make a splendid spectacle.

¹⁵ Su Shi (1037-1101), also known as Zizhan and Dongpo Jushi, was from Meishan, Sichuan. He was a famous poet, scholar, calligrapher and painter in the Northern Song Dynasty. In 1057, he became a Jinshi (former third degree candidate in the national civil service examination), and later held important offices in the court. He was appointed the official of Hangzhou twice.



Fig. 2a-13 The imperial stele of Su Causeway in the Morning of Spring, photographed in 2008

Fig. 2a-l4 Analysis graphics of the scenic place of Su Causeway in the Morning of Spring

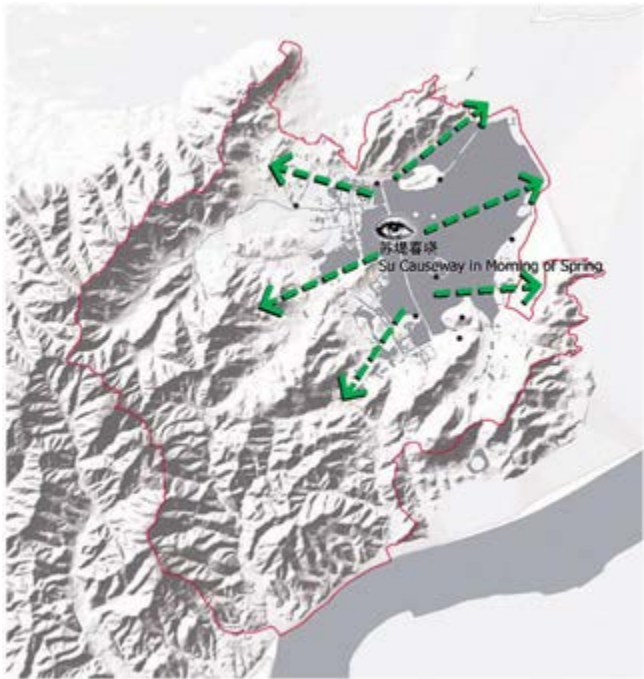
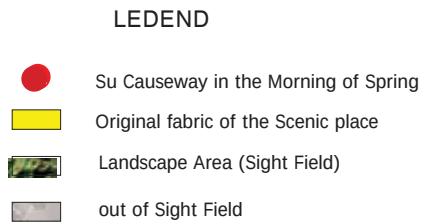


Fig. 2a-l5 The location of the landscape components of Su Causeway in the Morning of Spring





Jiangjun Hill

eng Hill

Geling Hill

North Inner Lake

Bai Causeway

Yinbo Bridge

Yuehu Lake

Gushan Hill

Suolan Bridge

Ruangongdun Isle

Mid-Lake Pavilion Isle

Wangshan Bridge

WEST LAKE

West Inner Lake

SU CAUSEWAY IN MORNING OF SPRING

Yadi Bridge

Dingjia Hill
Stele and Pavilion

Lesser Yingzhou Isle

Dongpu Bridge

Kuahong Bridge

Small South Lake

Nanping Hill

Wushan Hill

Ziyang Hill

Fenghuang Hill

Jiangtai Hill

Yuhuang Hill

Jiuhe Hill

Qinglong Hill

Nangao Peak

Yuegou Peak

Daci Hill

Dahua Hill

1 km²

Qiantang River



Fig. 2a-16 *Su Causeway in the Morning of Spring*, silk scroll, 23.9cm×20.2cm, by Ye Xiaoyan, Southern Song Dynasty (1127-1279), collection of National Palace Museum in Taipei



Fig. 2a-17 *Su Causeway in the Morning of Spring*, by Qi Min, Ming Dynasty (1368-1644)



Fig. 2a-18 Su Causeway in the Morning of Spring, from *A Collection of Records on West Lake*, ed. Shen Deqian, Qing Dynasty (1644-1911)



Fig. 2a-19 Historical photograph of Su Causeway in the Morning of Spring, photographed during the Republic of China (1912 -1949)



Fig. 2a-20 The landscape of Su Causeway in the Morning of Spring, photographed in 2006. With alternate peach trees and willow trees on either side of the causeway and delicate bridges over the calm lake, the spring here is of a splendid spectacle.



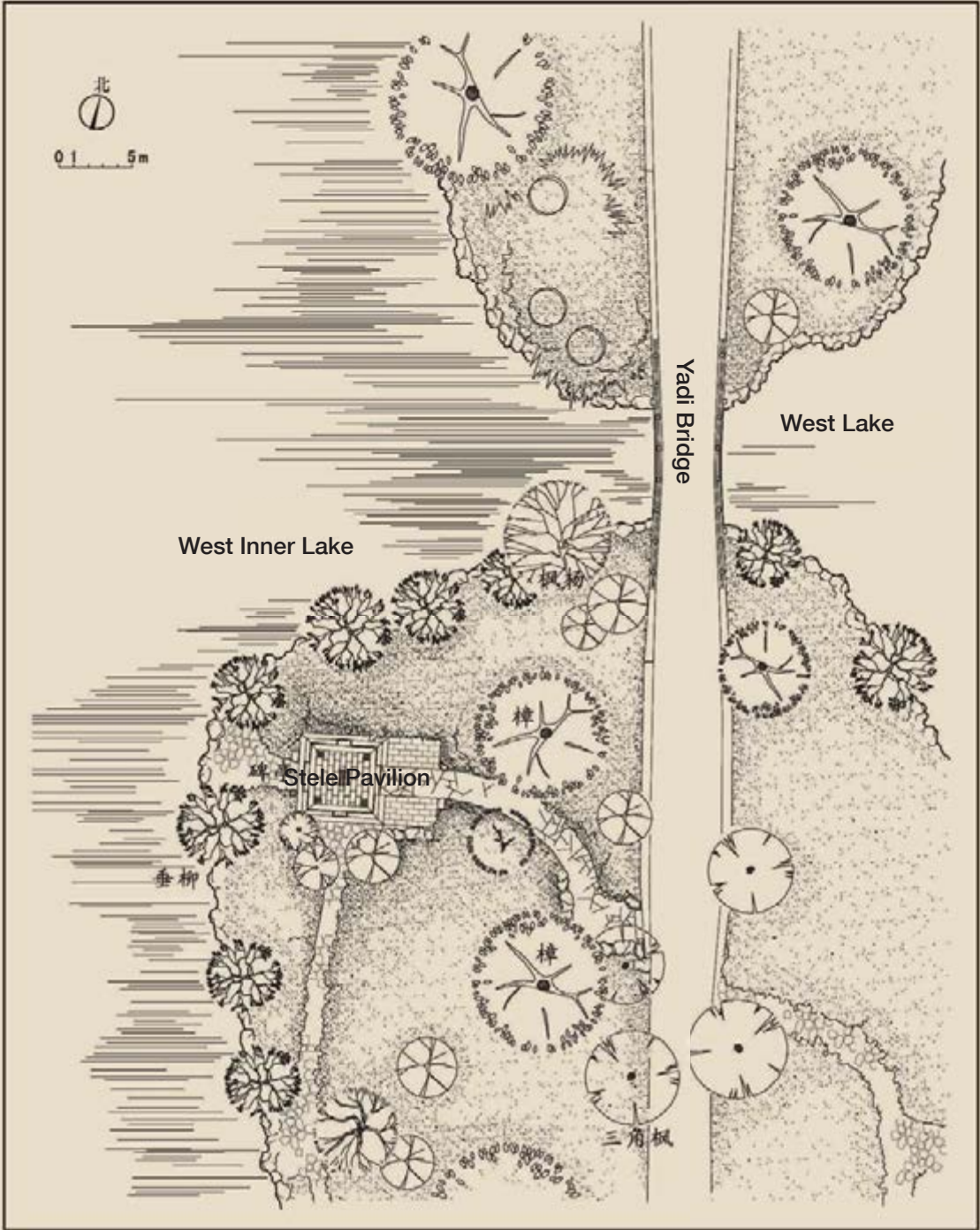


Fig. 2a-21 Plan of imperial stele section of the landscape components of Su Causeway in the Morning of Spring

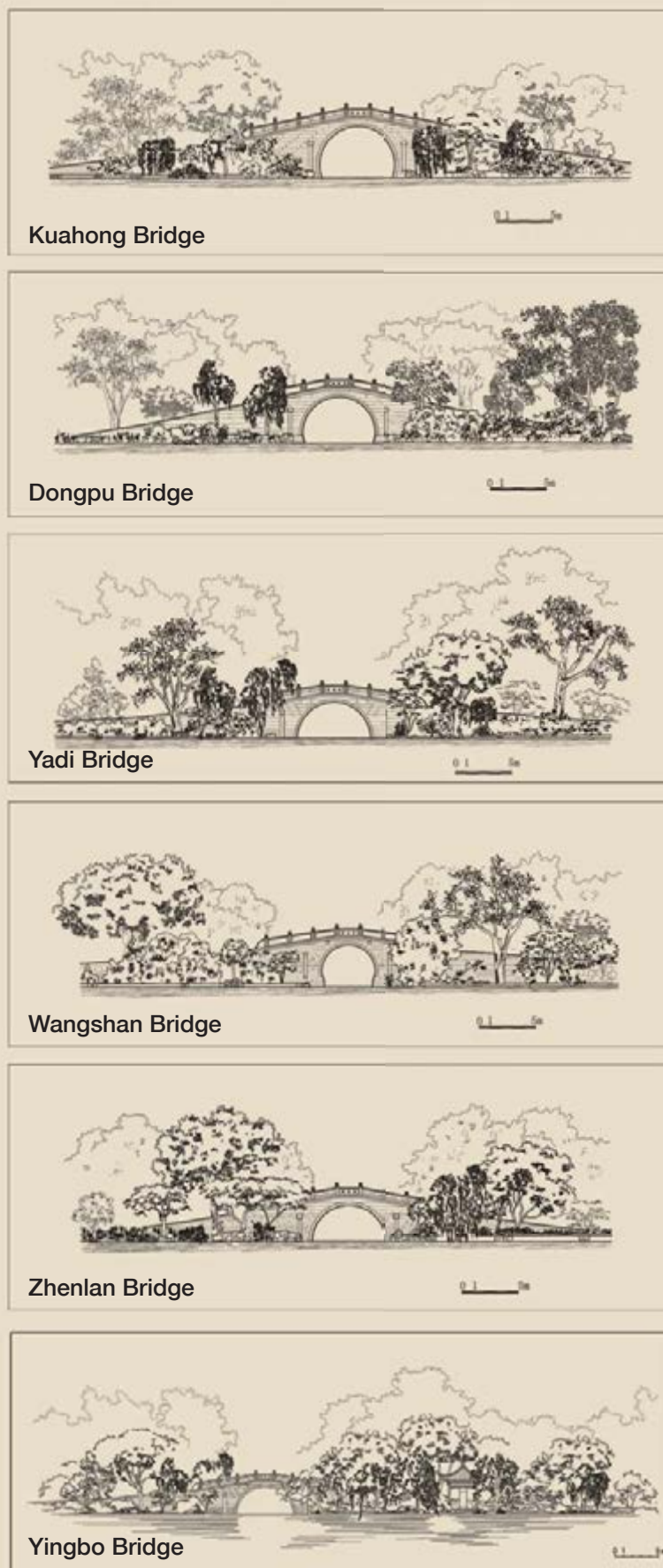


Fig. 2a-22 Elevation of the six bridges of Su Causeway in the Morning of Spring

(2) 曲院风荷 Breeze-ruffled Lotus at Winding Garden

It is located 22 meters west to the northern Su Causeway on the northern shore, with an area of about 0.06 hectares. This scenic place is mainly about viewing lotuses in summer.

It was known for Wining Garden, the distillery for making government-sold wine in the Southern Song Dynasty, and the lotus pond around it. After the Song Dynasty, the distillery was closed down and the place fell into decline. In 1699, the 38th year of Kangxi's reign in the Qing Dynasty, the place was revived due to the Emperor's travels in Hangzhou. The Winding Garden, which had been built to the northwest of Kuahong Bridge of the Su Causeway, with the same pronunciation of Wining Garden in Chinese, replaced the distillery, and became an important scenic place on the western end of the northern shore.

Features for appreciation

It has three features for enjoyment: 1) at the sensuous level one feels refreshed by the scenic place of leaves extending to the horizon and lotuses in the sun, and the aroma unique to lotus wafted by the wind; 2) at the spiritual level, the lotus, which is untainted by the silt out of which it grows, signifies a noble character in traditional Chinese culture. 3) it matches well and integrates with the scene of 'Rainbow over Yudai Bridge on Fine Day'. Therefore, this scene embodies both aesthetic interest and the ideal state of personality.

Landscape Components

It consists of a number of scenic elements and landscape areas. The former includes the open space of the garden, pavilions, stele and other constructions on the bank northwest to the Kuahong Bridge of the Su Causeway, which dates back to the period from the reign of Kangxi to Qianlong (17th-18th century) in the Qing Dynasty, as well as the traditional vegetation, including lotuses. The latter include the water area of Yuehu Lake, the hills to the west of it, Su Causeway to the east, and Yudai Bridge and Jinsha Causeway to the south.(Fig.2a-26 for your reference)

The Winding Garden

According to historical records, from the reign of Kangxi to Qianlong, this was a small traditional garden. Later the garden was severely damaged by wars. In the current scenic place there are remains indicating the extent of the boundaries of the garden of the



Fig. 2a-23 View from the stele pavilion of Breeze-ruffled Lotus at Winding Garden to Yudai Bridge, photographed in 2008



Qing Dynasty, the imperial stele and the stele pavilion, and remains of the foundations of buildings, which have been repaired and preserved. They are all important evidence showing that this scenic place used to be a traditional garden complex.

The imperial stele and the stele pavilion

The imperial stele at the center of the garden was erected in 1699 (the 38th year of Kangxi's reign), when the Ten Poetically Named Scenic Places of West Lake were designated with imperial approval. The stele, made of a Taihu Lake rock, is 2.33 meters high, 1.12 meters wide and 0.22 meters thick (the top is lost). The stele stands on a square pedestal, which bears four characters '*Breeze-ruffled Lotus at Winding Garden*,' written in semi-cursive script by Emperor Kangxi in 1699 on the front, a poem written by Emperor Qianlong in 1751 on the back, and two later poems on this scene also by Emperor Qianlong on both sides. The stele pavilion for protecting the imperial stele, located on the original site, is a wooden structure built in the Qing style, with a gable and hip roof. It faces south with an area of 13.6 square meters and a height of 5 meters.

Jinsha Causeway and Yudai Bridge

Created in the Qing Dynasty, Jinsha Causeway and Yudai Bridge possess the landscape elements of the poetically named scenic place of 'Rainbow over Yudai Bridge on Fine Days', which is located 350 meters south of the scenic place 'Breeze-ruffled Lotus at Winding Garden'.

Jinsha Causeway was first built during the Chunyou period (1241-1252) in the Southern Song Dynasty and was reconstructed by Governor Li Wei in 1731 (9th year of Qing Emperor Yongzheng's Reign). It extends westward from Dongpu Bridge of Su Causeway to the west bank of West Lake and separates Yuehu Lake from the West Inner Lake, both west of Su Causeway. Jinsha Causeway was built from the silt of West Lake and uses natural stones as its revetment. It is about 390 meters long, 10 to 40 meters wide, and 0.4 meters above the water surface.

Yudai Bridge (or Jade Belt Bridge) was first built in 1731 (9th year of Qing Emperor Yongzheng's reign). Lying at the central section of Jinsha Causeway, it was built to allow boats travelling between Yuehu Lake and West Inner Lake. A triple-arched design was adopted to cope with floods. The bridge acquired its name 'Jade Belt,' at the very beginning because the three arches resembled jade discs for a belt. The current bridge keeps the form from the Qing Dynasty. It is a beam-style stone bridge with three arches. Decorated with green tiles and red columns, a delicate pavilion in the Qing style, with a double-eaved gable and hip roof, is built on the bridge.

Features of vegetation

Since it was created, the scene has retained its tradition of lotus-planting. In summer, the breeze over the calm lake brings the aroma of lotuses in blossom, green leaves dotted with rosy flowers, forming a fantastic picture in the sun.



Fig. 2a-24 The imperial stele of Breeze-ruffled Lotus at Winding Garden, photographed in 2008



Fig. 2a-25 The stele pavilion of Breeze-ruffled Lotus at Winding Garden, with the imperial stele in the centre, photographed in 2008



Fig. 2a-26 Historical photograph of the Breeze-ruffled Lotus at Winding Garden, photographed during the Republic of China (1912-1949)

Fig. 2a-27 Analysis graphics of the scenic place and landscape area of Breeze-ruffled Lotus at Winding Garden

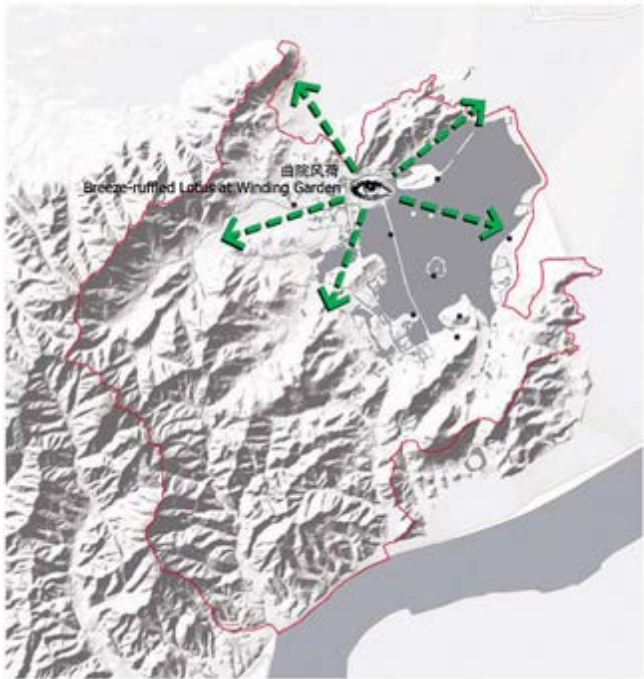
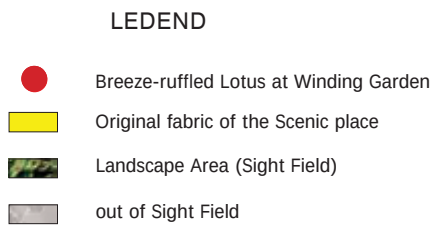


Fig. 2a-28 The location of the Breeze-ruffled Lotus at Winding Garden





Jiangjun Hill

eng Hill

Geling Hill

North Inner Lake

Bai Causeway

BREEZE-RUFFLED LOTUS AT WINDING GARDEN

Gushan Hill

Yuehu Lake

Ruangongdun Isle

Mid-Lake Pavilion Isle

WEST LAKE

West Inner Lake

Dingjia Hill

Su Causeway

Lesser Yingzhou Isle

Wushan Hill

Ziyang Hill

Xizhao Hill

Nanping Hill

Small South Lake

Nangao Peak

Qinglong Hill

Fenghuang Hill

Jiangtai Hill

Yuhuang Hill

Jiuhuo Hill

Daci Hill

Dahua Hill

1 km²

Qiantang River

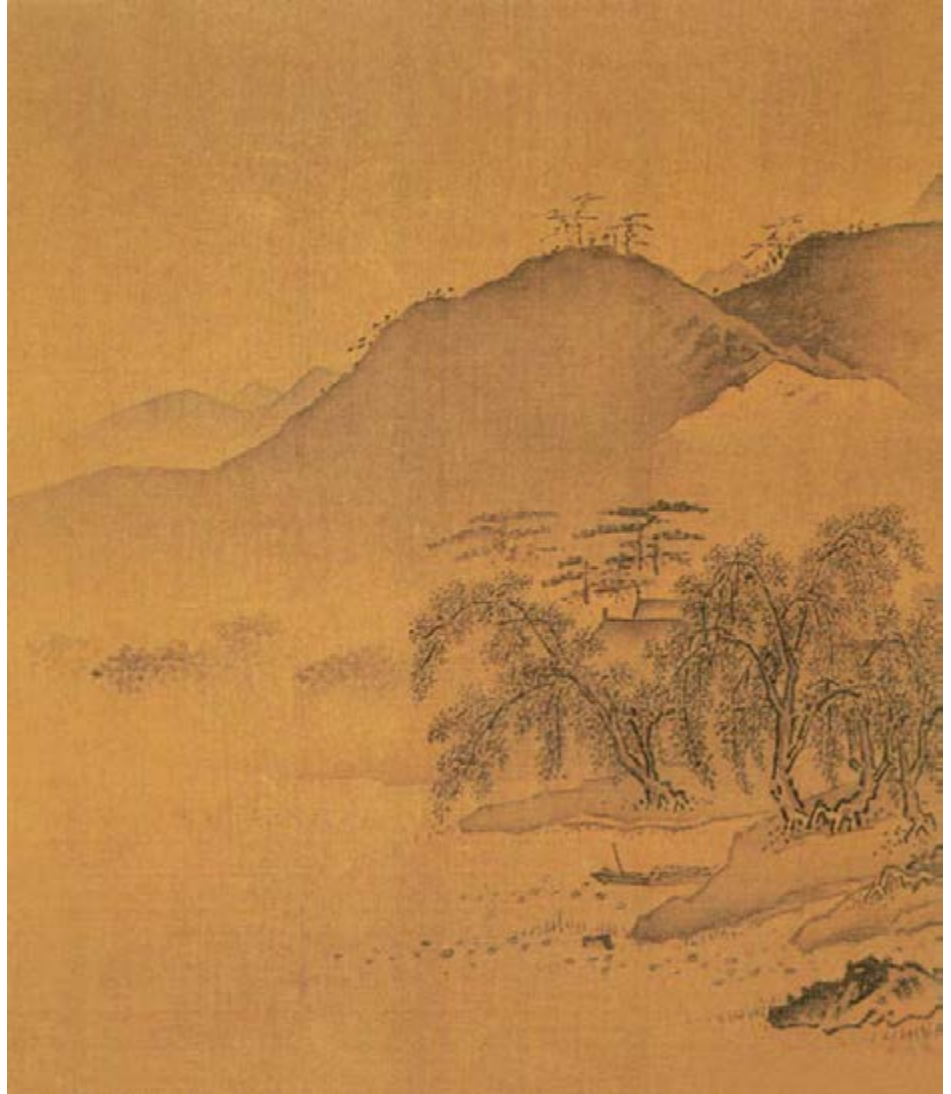


Fig. 2a-29 *Breeze-ruffled Lotus at Winding Garden*, silk scroll, 23.9cm×20.2cm, by Ye Xiaoyan, Southern Song Dynasty (1127-1279), collection of National Palace Museum in Taipei



Fig. 2a-30 *Breeze-ruffled Lotus at Winding Garden*, by Qi Min, Ming Dynasty (1368-1644)

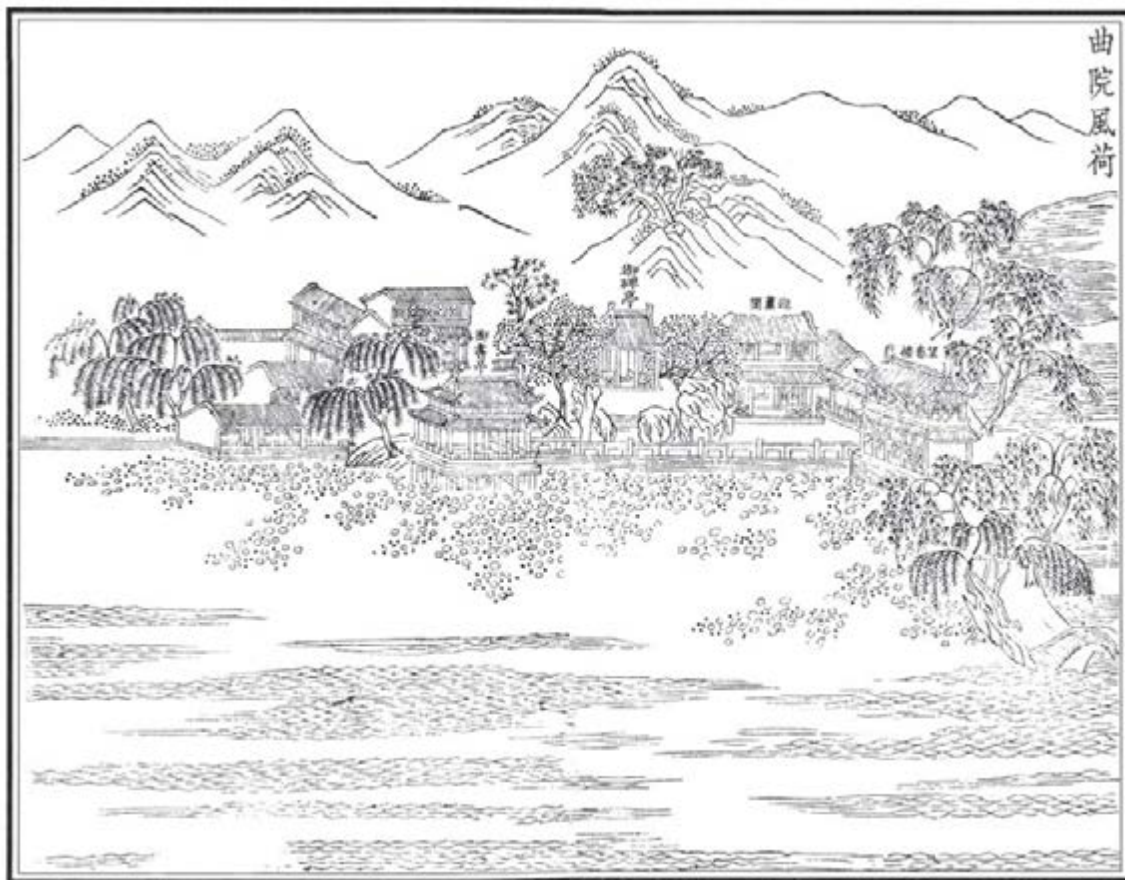


Fig. 2a-31 Breeze-ruffled Lotus at Winding Garden, from *A Collection of Records on West Lake*, ed. Shen Deqian, Qing Dynasty (1644-1911)



Fig. 2a-32 Historical photograph of Breeze-ruffled Lotus at Winding Garden, photographed during the Republic of China (1912 -1949)



Fig. 2a-33 Landscape of Breeze-ruffled Lotus at Winding Garden, photographed in 2006. When Lotus flowers bloom over the calm lake and perfectly match with Yudai Bridge in the distance, the appreciation features of landscape are enriched





Fig. 2a-34 Elevation of Yudai Bridge



Fig. 2a-35 Elevation of the imperial stele section of the landscape components of Breeze-ruffled Lotus at Winding Garden



Fig.2a-36 Plan of the landscape components of Breeze-ruffled Lotus at Winding Garden

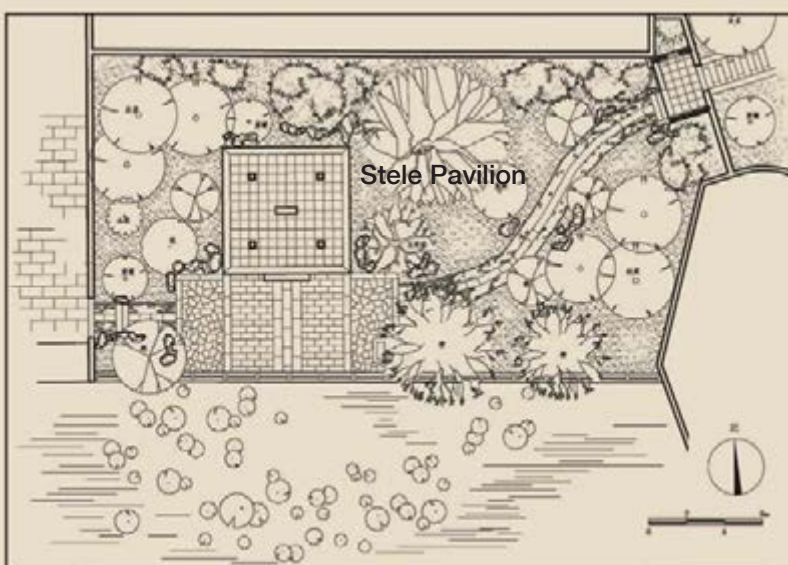


Fig. 2a-37 Plan of the imperial stele section of the landscape components of Breeze-ruffled Lotus at Winding Garden

3) 平湖秋月 Autumn Moon Over the Calm Lake

It is located by the Lake in the southeast corner of Gushan Hill, and on the southern side at the western end of the Bai Causeway. Covering an area of about 0.16 hectares, it is one of the best places offering a panoramic view of the waters of the lake from the north shore. This scenic place is noted mainly for the lake views in the bright moon in autumn.

In the Southern Song Dynasty, when the scenic place was first named, it was notable for its view of the moon from a boat on the lake in autumn nights. In the reign of Kangxi(1662-1722) in the Qing Dynasty, during his tour of West Lake, the Emperor inscribed the name of the scene, and designated the lakeside garden in the southeast corner of Gushan Hill as its site, which remains today.

Features for appreciation

There is an excellent and appropriate comment on the landscape of West Lake made by ancient Chinese scholars: 'It is better to appreciate West Lake on rainy days than on sunny days, on moonlit nights than on rainy days, and on snowy days than on moonlit nights.'¹⁶ The Scenic Places of West Lake are characterized, among other things, by the fact that they look even better in moonlight than during the day. This Poetically Named Scenic Place is known for its view of the lake in the moonlight of autumn, when it's full of poetic charm, with a lakeside pavilion, windows overlooking the lake, and a spacious platform with an unimpeded view. On an autumn night, one may ascend the platform and look into the distance when the moon, the lake and the breeze make one feel as if in the legendary Moon Palace. At the spiritual level, the lake in autumn is calmer and clearer than it is in the other three seasons, and the pristine autumn moon symbolizes the aspiration for a noble personality.¹⁷

Landscape Components

It consists of various scenic elements and landscape areas. The former includes constructions such as the Overwater Garden, the Pavilion for Imperial Calligraphy, a stele pavilion, a viewing platform, a winding bridge and a stele dating back to the reigns of Kangxi and Qianlong (17th-18th century), as well as a historic variety of vegetation, including lotuses, weeping willows and Xifu crabapples. The latter includes the Outer Lake, the three isles, the hills on the west and south of the Lake, the scenic places on the east shore, and the landscape on the south slope of Gushan Hill.(Fig.2a-38 for your reference)

Overwater Garden and the Pavilion for Imperial Calligraphy

The Overwater Garden is built on the Lake, consisting of a rectangular pool with encircling structures. The northern border of the pool is the lakeshore where a wall is built. It is bordered in the south by the Pavilion for Imperial Calligraphy, in the east by East Winding Bridge and the imperial stele pavilion, and in the west by West Winding Bridge and Yuebo (Moon Wave) Pavilion.

The south-facing Pavilion for Imperial Calligraphy stands in the middle of the southern



Fig. 2a-38 Historical photograph of the Autumn Moon over the Calm Lake, photographed during the Republic of China (1912-1949)

¹⁶ Recorded in an essay by Wang Keyu in the Ming Dynasty.

¹⁷ As recorded in the third volume of Annals of West Lake during Yongzheng's reign in the Qing Dynasty, in the autumn the lake is clearer, the moon is more gorgeous, adding radiance and beauty to each other, bringing out the essence of the Lake.



edge of the garden. Its entrance in the north faces the Overwater Garden and it is surrounded by the lake in the south, west and east. It is a two-storeyed wooden structure with a double-eave gable and hip roof. With a width of three bays, it is surrounded by a colonnade and opened towards the lake. It has an area of about 150.7 square meters on the first floor and an overall height of about 10.8 meters. At the entrance there is a plaque bearing the name of the scenic place inscribed by Emperor Kangxi on his tour of the Lake during his reign.

The Pavilion is connected to the shore in the north by a girder bridge at the entrance in the middle and two winding bridges in the west and east. To the south of the pavilion is a rectangular sightseeing platform over the Lake.

The Imperial Stele and the Imperial Stele Pavilion

Bearing important evidence to the historical significance of this scenic place, the imperial stele stands at the end of the East Winding Bridge in the garden. The original stele was erected after Emperor Kangxi admired the Ten Poetically Named Scenic Places and inscribed its name during his tour in 1699, the 38th year of his reign. The current stele was reproduced in 1980 with original size, shape, and inscription. The stele stands on a square pedestal and bears the name of the scenic place inscribed in the semi-cursive script by Emperor Kangxi in 1699 on its front and back. The pavilion, built to protect the stele, is a Qing-style square wooden pavilion with a pyramidal roof. It covers an area of 15.21 square meters and measures 5.6 meters high.

Yuebo (Moon Wave) Pavilion

Standing at the end of West Winding Bridge near the Pavilion for Imperial Calligraphy, it defines the western border of the Overwater Garden. It was originally built in 1699, the 38th year of Kangxi's reign. The current structure is a Qing-style open wooden pavilion with a gable and hip roof. Facing east and with three bays, the Pavilion is standing over the lake surface. Between the columns are railings with seats for viewing the lake.

Features of Vegetation

Since its creation, this scenic place has retained its variety of vegetation, which consists of lotuses in the lake, Xifu crabapples and sweet osmanthus trees by the water, and weeping willows on the shore. In autumn, there is a charming view of flowers and willows.

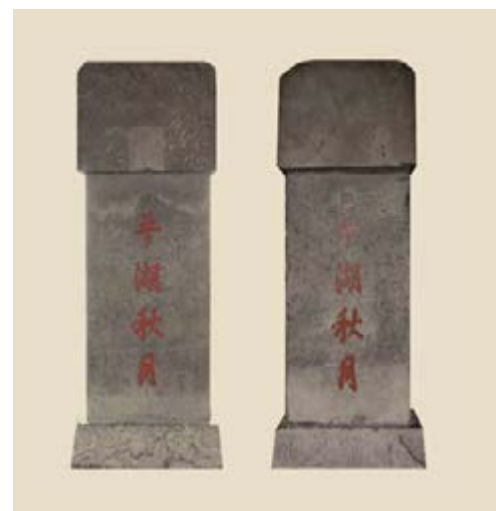


Fig. 2a-39 The imperial stele of the Autumn Moon over the Calm Lake, photographed in 2008

Fig. 2a-40 Analysis graphics of scenic place and landscape area of the Autumn Moon over the Calm Lake

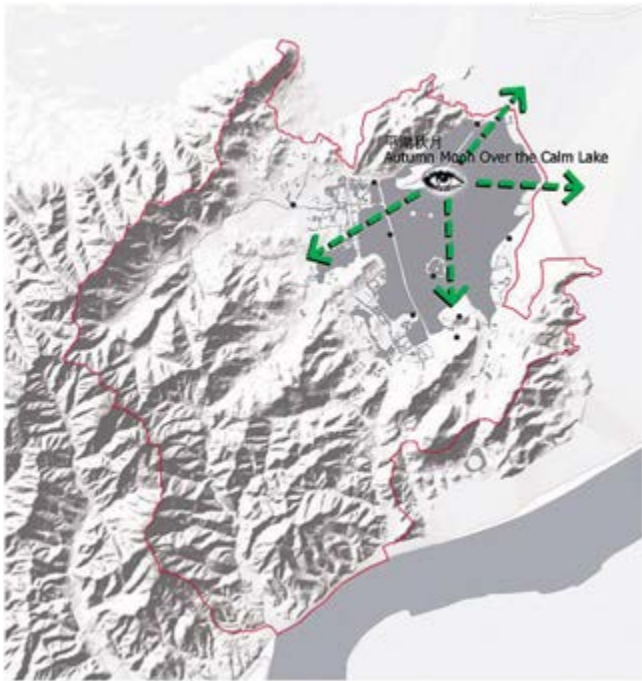
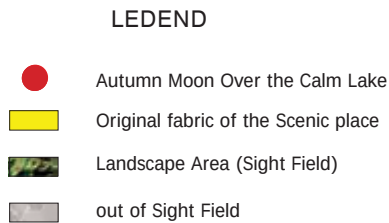


Fig. 2a-41 The location of the landscape components of Autumn Moon over the Calm Lake





Jiangjun Hill

eng Hill

Geling Hill

North Inner Lake

Bai Causeway

AUTUMN MOON OVER CALM LAKE

Yuehu Lake

Gushan Hill

Ruangongdun Isle

Mid-Lake Pavilion Isle

WEST LAKE

West Inner Lake

Dingjia Hill

Su Causeway

Lesser Yingzhou Isle

Yuegui Peak

Wushan Hill

Ziyang Hill

Xizhao Hill

Small South Lake

Nanping Hill

Nangao Peak

Qinglong Hill

Fenghuang Hill

Jiuhuo Hill

Jiangtai Hill

Yuhuang Hill

Daci Hill

Dahua Hill

1 km²

Qiantang River



Fig. 2a-42 *Autumn Moon over the Calm Lake*, silk scroll, 23.9cm×20.2cm, by Ye Xiaoyan, Southern Song Dynasty (1127-1279), collection of National Palace Museum in Taipei



Fig. 2a-43 *Autumn Moon over the Calm Lake*, by Qi Min, Ming Dynasty (1368-1644)

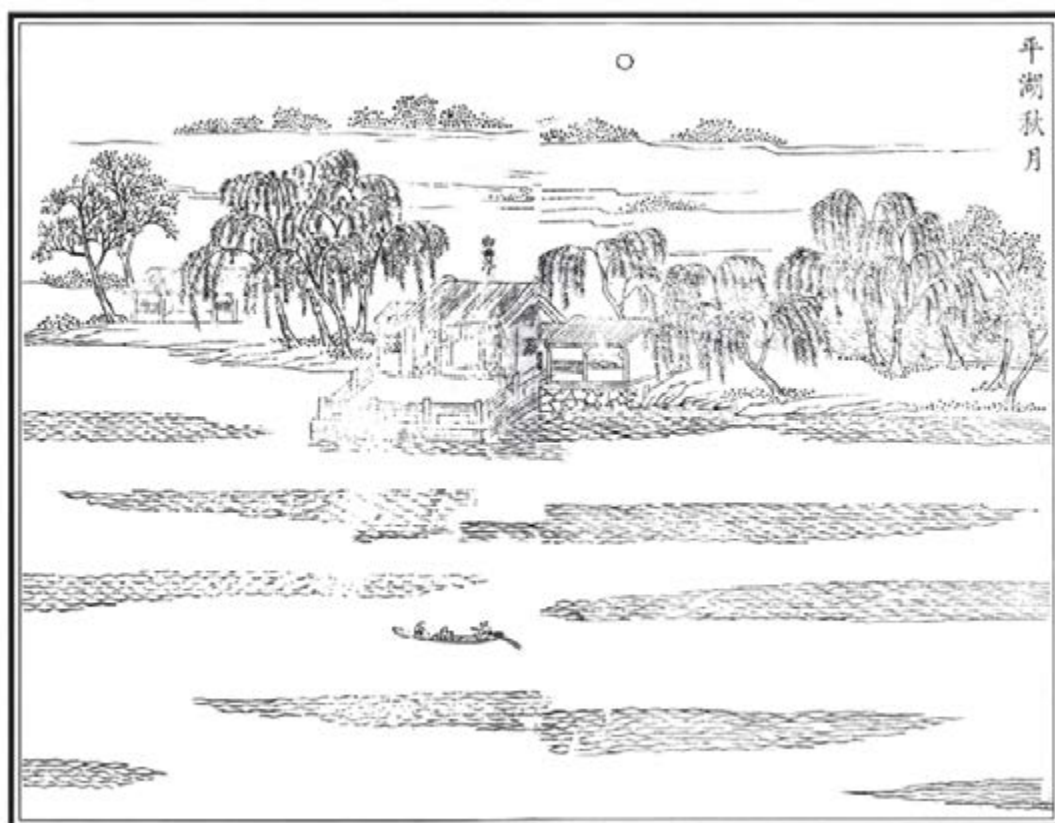


Fig. 2a-44 Autumn Moon over the Calm Lake, from *A Collection of Records on the West Lake*, ed. Shen Deqian, Qing Dynasty (1644-1911)



Fig. 2a-45 Historical photograph of Autumn Moon over the Calm Lake, photographed during the Republic of China (1912 -1949)



Fig. 2a-46 The landscape of Autumn Moon over the Calm Lake, photographed in 2006. On an autumn night, the moon and the lake create an illusion of calmness and aspiration for a noble personality.





Fig. 2a-47 Section of the landscape components of Autumn Moon over the Calm Lake



Fig. 2a-48 Elevation of the landscape components of Autumn Moon over the Calm Lake

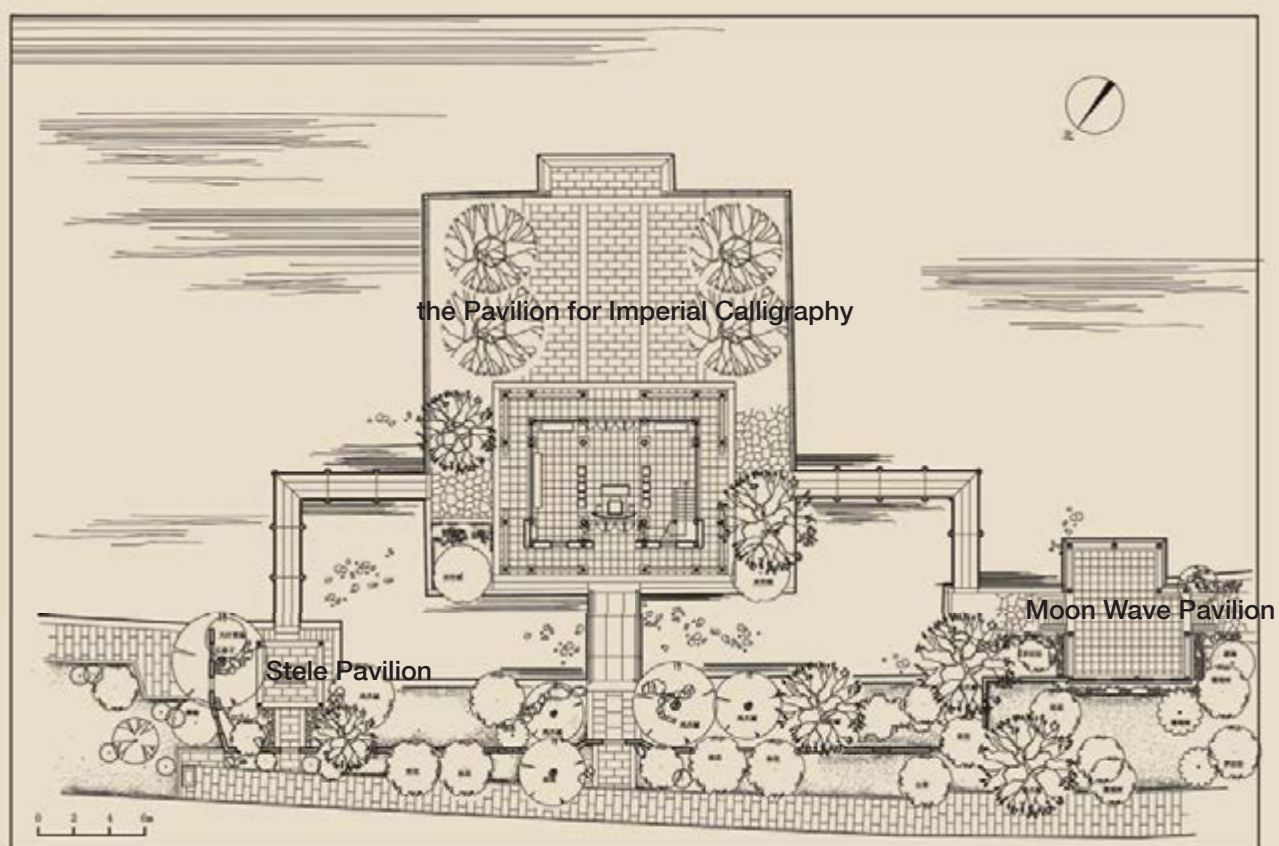


Fig. 2a-49 Plan of the landscape components of Autumn Moon over the Calm Lake

(4) 断桥残雪 Lingering Snow on Broken Bridge

It is located near Broken Bridge (pronounced as Duan Bridge in Chinese) at the east end of Bai Causeway in the north of the lake, with an area of about 2.61 hectares. Bai Causeway links Gushan Hill and the shore in the North-east corner of the lake, dividing the lake into northern and southern parts. Since Broken Bridge offers an unimpeded view on the east end of Bai Causeway, it is the best place to enjoy all the scenic places in the south and north parts of West Lake, especially in winter for the snow-covered lake

Since ancient times, Broken Bridge has been the most famous of all elements of West Lake. There have been several explanations for its name, including one that claims the bridge was originally named after a local family name Duan, and later became Broken Bridge because of the same pronunciations of the two characters in Chinese. Among these explanations, the most popular one is that when it is clear after a snowfall, the snow on the sunny side of the bridge melts and shows the brown floor, creating the illusion that the white chain along the Bai Causeway is broken. Therefore, it was named the Broken Bridge. The fame of the bridge also derives from one of the four most famous folk tales of China, *Story of the White snake*, as it was the site for several important story scenes between the hero and heroine.

Features for appreciation

It presents four features that can be enjoyed: 1) on a sunny day after snow there is a striking contrast between the silvery lingering snow and the dark frozen lake; 2) looking west from the bridge, there is an elegant view of the buildings at Gushan Hill and Geling Hill covered in crystal ice; 3) on a sunny day shortly after a heavy snow, Baoshi Hill offers a view of Bai Causeway lying across the lake, which looks like a silver chain in the south. In the sun, the snow on the sunny side of the bridge melts and shows the brown floor, creating the illusion that the chain is broken, hence the name Lingering Snow on Broken Bridge. 4) the bridge provides the setting for the first encounter between the hero and heroine in *Story of the White snake*, a folk story known to every household in China, which makes it a symbol of love and the best known of all the bridges on the lake.

Landscape Components

It comprises its scenic elements and landscape areas. The former includes Broken Bridge first built before the Tang Dynasty, the stele pavilion and waterside pavilion on the northern side of the Bridge first built during the Kangxi and Qianlong era (17th-18th century) of the Qing Dynasty, the Shihan Road which acted as the main road linking West Lake to the city before the Republic period¹, Bai Causeway and Jindai Bridge connected to Broken Bridge, and the traditional vegetation of inter-cropped peaches and willows. The landscape area includes the water areas to the south and the north of Bai Causeway and scenes along it, Gushan Hill, the North Inner Lake, Geling Hill and the Outer Lake, as well as the lakeside sights to its east and south. (Fig.2a-49 for your reference)



Broken Bridge

First built before the Tang Dynasty (before 7th century), the Broken Bridge has undergone many repairs throughout its history. What we see today is a bridge on a semi-circular arch built with rectangular stone blocks. The Chinese characters Duan Jia Qiao are inscribed on the top of the arch. The gradually sloping bridge floor is paved with asphalt. The bridge is 8.8 meters long, 8.6 meters wide, with a net arch span of 6.1 meters.

The Imperial Stele and the Stele Pavilion

Bearing important evidence of the historical significance of this scenic place, the imperial stele to the north of the east end of the bridge was erected in 1702, after the Ten Poetically Named Scenic Places of West Lake were granted imperial approval in 1699. The current imperial stele was made in 1977 following the original specifications and inscription. The stele stands on a square pedestal and bears the name of the scenic place inscribed in semi-cursive script by Emperor Kangxi in 1699 on the front and the back. The stele pavilion, built to protect the stele at the time it was erected, is a hexangular wooden pavilion with a pointed roof. It covers an area of 7.5 square meters and is 4.6 meters high.

Bai Causeway

Broken Bridge is connected to Bai Causeway, known as Baisha Causeway from the Tang Dynasty (when it was the only path between Gushan Hill and the lake shore) through to the Ming Dynasty. It acquired its current name in the Qing Dynasty in memory of the renowned Tang scholar Bai Juyi, who once served as a governor of Hangzhou. The present causeway is 987 meters long, and 33 meters wide. It has a 9 meter-wide asphalt road flanked by slab-paved pedestrian walkway. The causeway is beautifully intercropped with 450 peach and willow trees. Natural lake stones are used as a revetment to support the edge of the causeway.

Jindai Bridge

Jindai Bridge is located west of Bai Causeway. It was originally called Hanbi Bridge in the Song Dynasty (12th century) and was converted into a wooden bridge known as Jindai (Brocade Belt) during the reign of Wanli in the Ming Dynasty (16th century). It was reconstructed as a single-arched stone bridge during the reign of Qing Emperor Kangxi (17th century) which remains today. The present bridge has a semi-circular arch built of stone blocks.

Features of Vegetation

The vegetation, featuring interplanted peach trees and willow trees, has been maintained since the construction of the Bai Causeway. The lake alongside this scenic place is covered with lotus flowers.



Fig. 2a-50 Historical photograph of Lingering Snow on Broken Bridge, photographed during the Republic of China (1912-1949)



Fig. 2a-51 The imperial stele of Lingering Snow on Broken Bridge, photographed in 2008

Fig. 2a-52 Analysis graphics of scenic place and landscape area of Lingering Snow on Broken Bridge

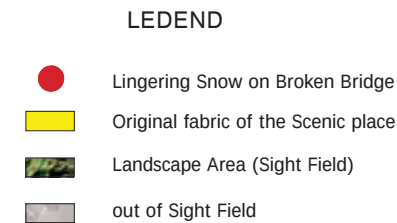


Fig. 2a-53 The location of the landscape components of Lingering Snow on Broken Bridge





Jiangjun Hill

eng Hill

Geling Hill

LINGERING SNOW ON BROKEN BRIDGE

North Inner Lake

Bai Causeway

Yuehu Lake

Gushan Hill

Ruangongdun Isle

Mid-Lake Pavilion Isle

WEST LAKE

West Inner Lake

Su Causeway

Dingjia Hill

Lesser Yingzhou Isle

Yuegu Peak

Wushan Hill

Ziyang Hill

Xizhao Hill

Small South Lake

Nanping Hill

Nangao Peak

Qinglong Hill

Fenghuang Hill

Jiuhuo Hill

Jiangtai Hill

Yuhuang Hill

Daci Hill

Dahua Hill

1 km²

Qiantang River

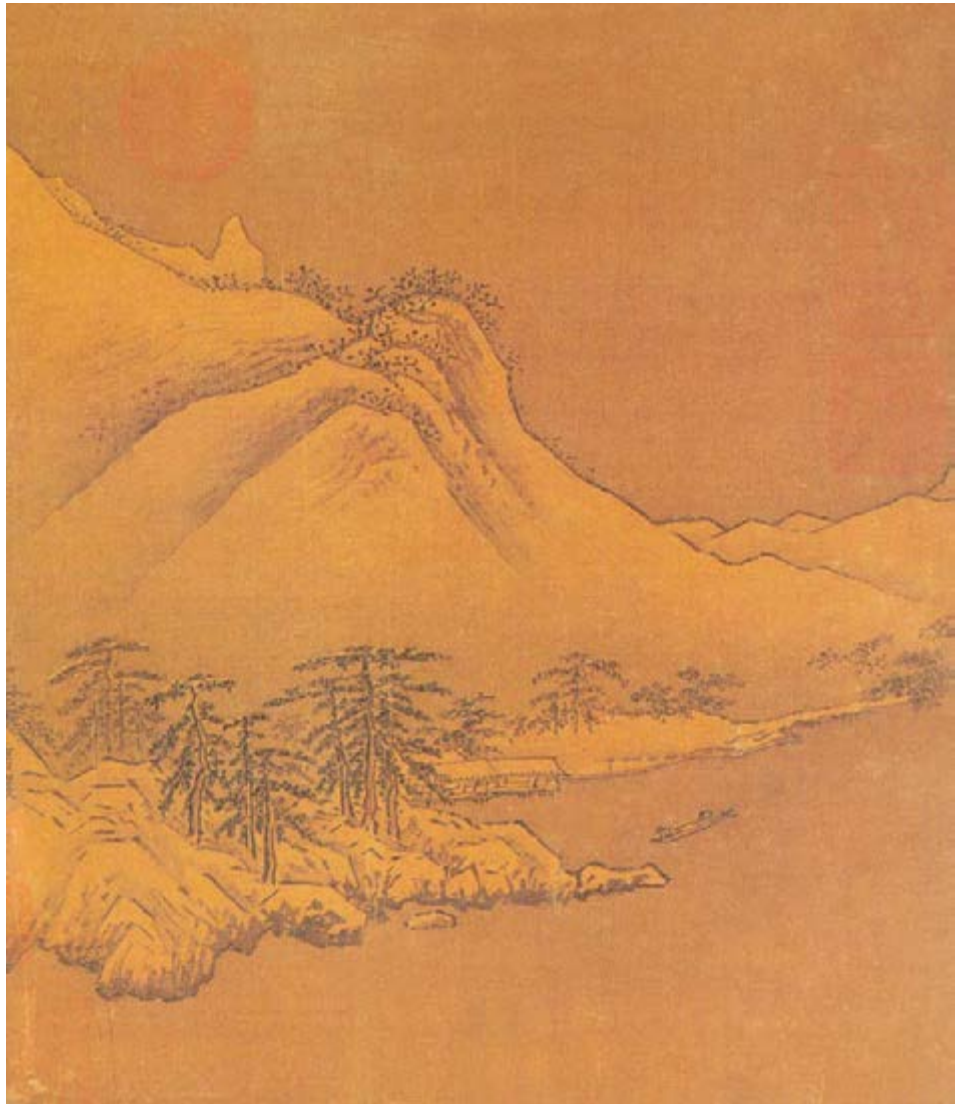


Fig. 2a-54 *Lingering Snow on Broken Bridge*, silk scroll, 23.9cm×20.2cm, by Ye Xiaoyan, Southern Song Dynasty (1127-1279), collection of National Palace Museum in Taipei



Fig. 2a-55 *Lingering Snow on Broken Bridge*, by Qi Min, Ming Dynasty (1368-1644)

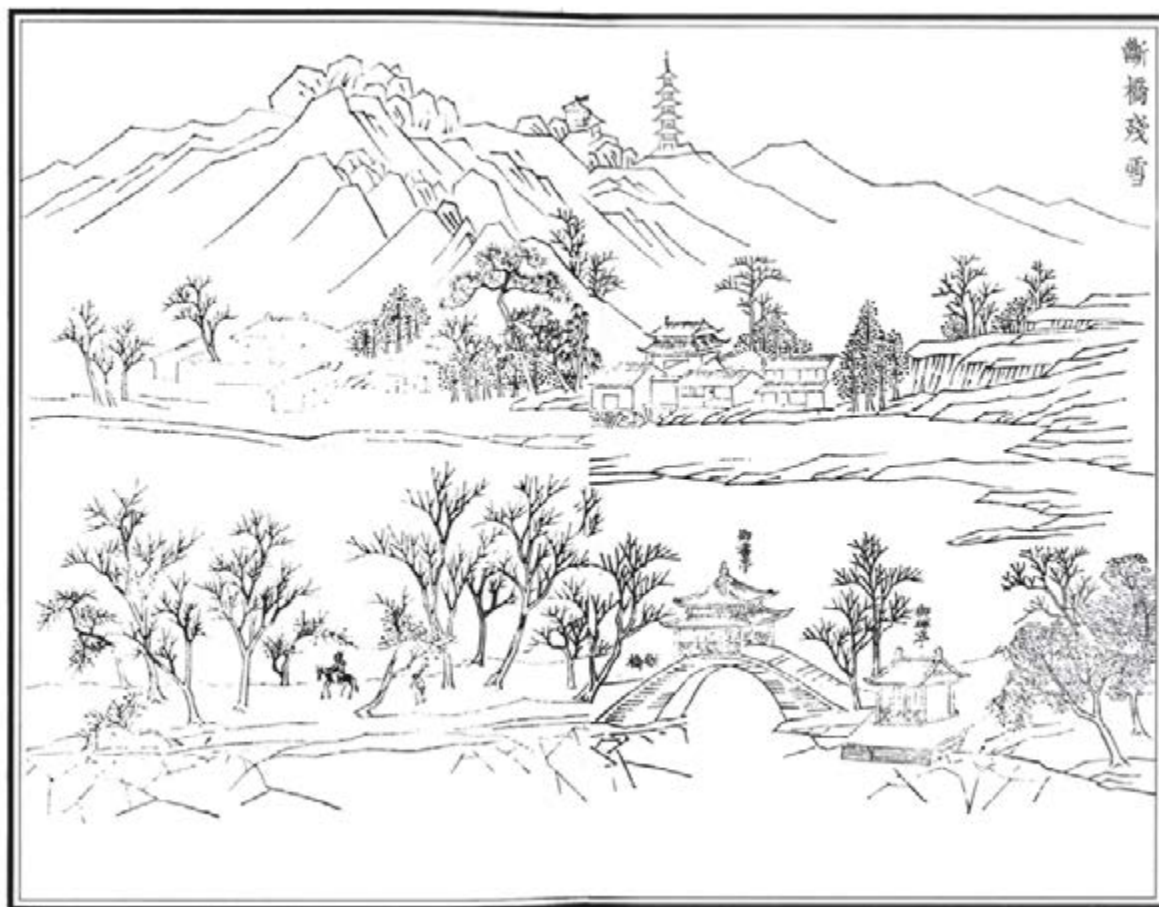


Fig. 2a-56 *Lingering Snow on Broken Bridge*, from *A Collection of Records on West Lake*, ed. Shen Deqian, Qing Dynasty (1644-1911)

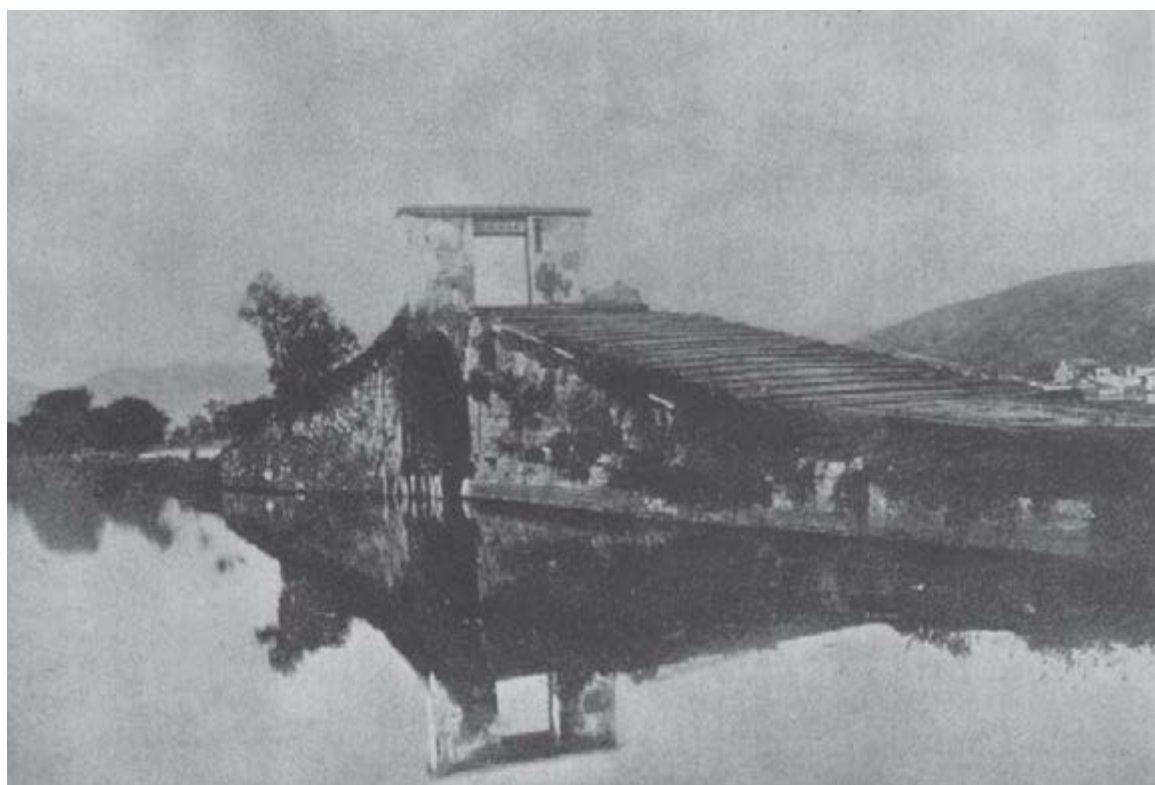


Fig. 2a-57 Historical photograph of *Lingering Snow on Broken Bridge*, photographed during the Republic of China (1912 -1949)



Fig. 2a-58 Lingering Snow on Broken Bridge: Snow scene of the Broken Bridge in winter, photographed in 2006



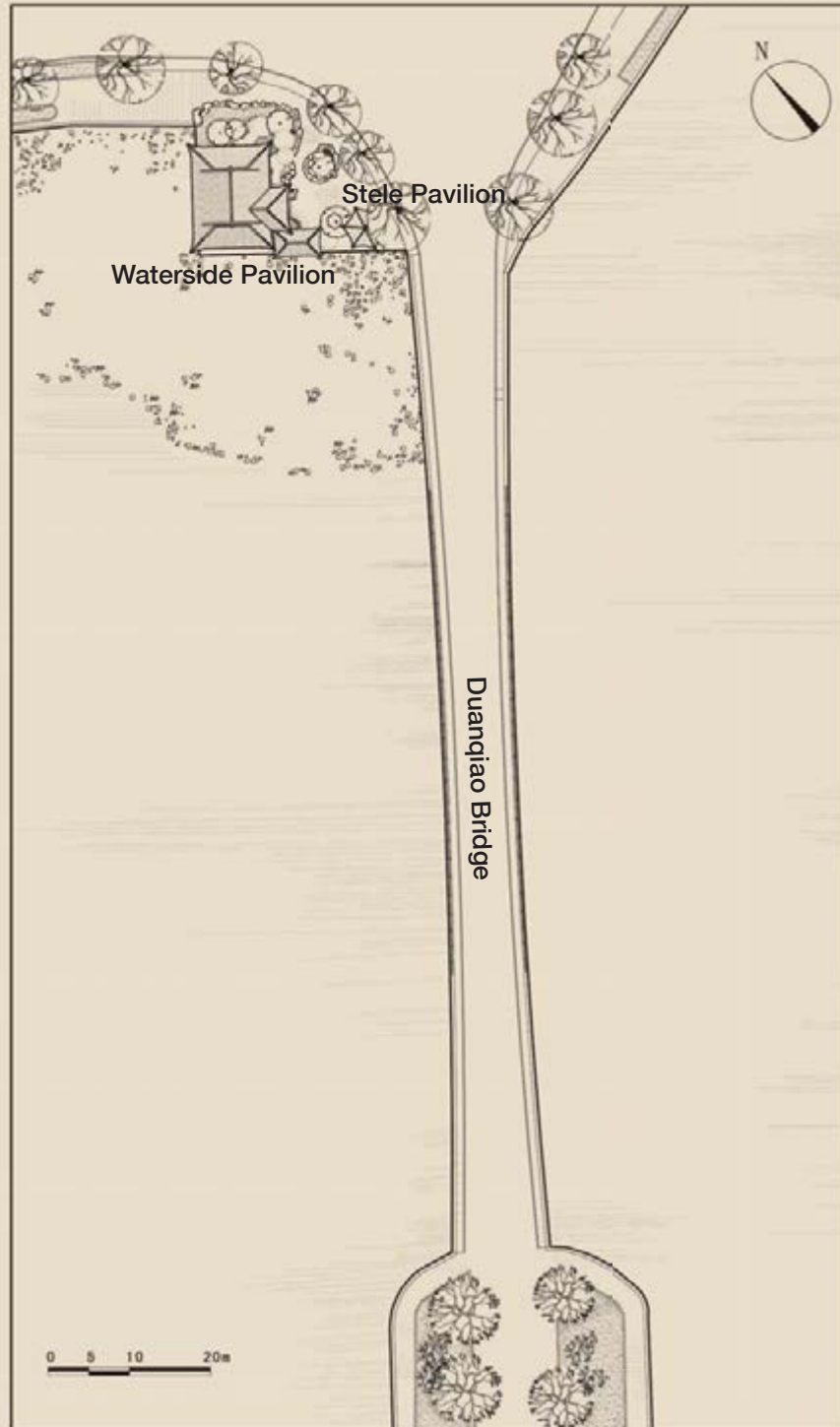


Fig. 2a-59 Plan of the landscape components of Lingering Snow on Broken Bridge

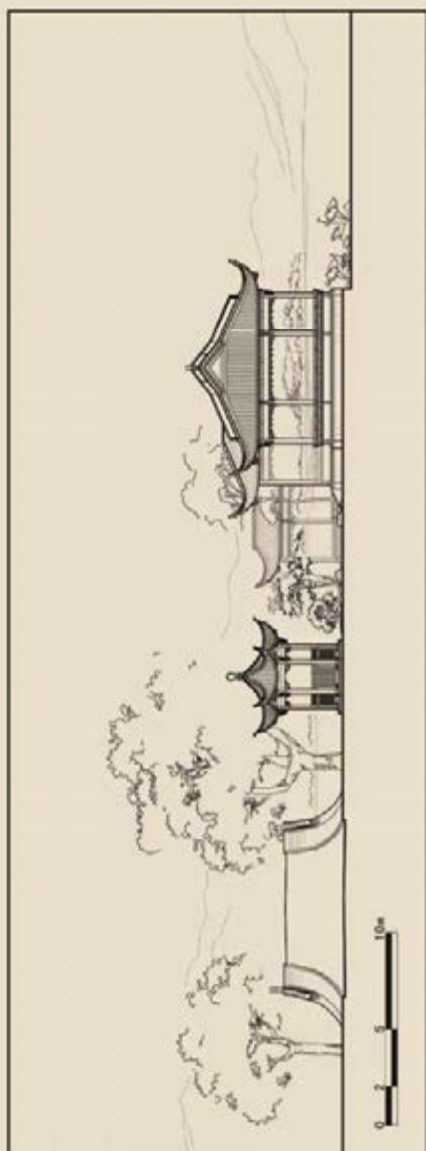


Fig. 2a-60 Elevations of the imperial stele pavilion and waterside pavilion of Lingering Snow on Broken Bridge

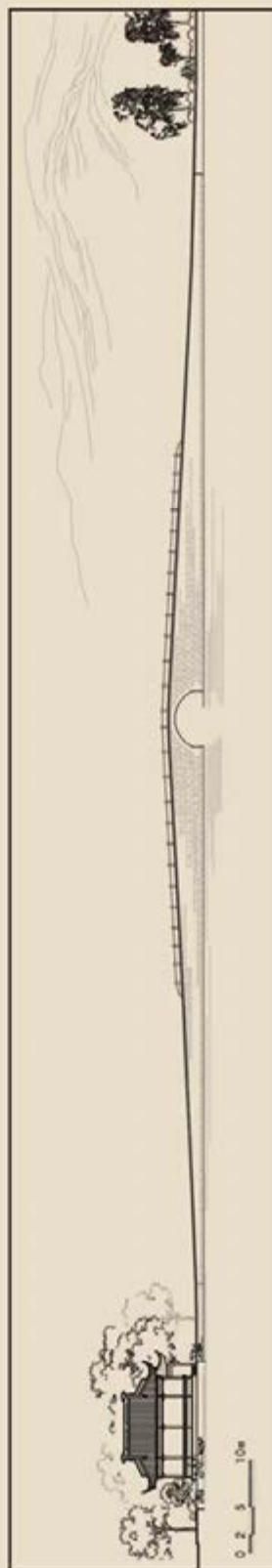


Fig. 2a-61 Elevation of Broken Bridge

(5) 花港观鱼 Viewing Fish at Flowery Pond

It lies to the west of the south end of Su Causeway between the Lesser South Lake and the West Inner Lake, with an area of about 0.25 hectares. This scenic place, where the vigor and vitality of nature can be keenly experienced, is noted for the characteristic flowers and fish in the private garden with rockery and a pond.

In the Southern Song Dynasty, this scenic place was in the villa of the eunuch Lu Yunsheng to the west of Wangshan Bridge on Su Causeway. It was so named because it was located in the water area known as Flowery Pond and because dozens of rare species of fish were kept in a pond in the villa. It declined towards the end of the Southern Song Dynasty. In 1699, the 38th year of Kangxi in the Qing Dynasty, the place was restored due to Kangxi Emperor's travels in Hangzhou. It was reconstructed as a traditional garden on the isle to the west of Su Causeway between Yingbo Bridge and Suolan Bridge. Towers and pavilions were erected, and rockeries and a fish pond were built.

Features for appreciation

Three landscape features for enjoyment: 1) it is characteristic of an age-old private lakeside villa, with a garden featuring rockeries and a pond with colourful fish on display. The most interesting scene is that of brocade carps vying for fallen petals of peach blossoms in spring; 2) the change of the place from a private garden to a resort for visitors and poets reflects the leisurely and uninhibited character of the traditional Chinese literati; 3) since this scenic place lies between the waters of the Lesser South



Fig. 2a-62 Aerial photo of the landscape components of Viewing Fish at Flowery Pond, photographed in 2008



Lake and the West Inner Lake, the fish pond within the wall and the West Inner Lake outside form an interesting contrast between the openness and confinement.

Landscape Components

It consists of scenic elements and landscape areas. The former includes constructions and sites such as the garden, the fish pond, rockeries, an imperial stele pavilion, and steles, which all date back to the reigns from Kangxi to Qianlong (the 17th-18th century) as well as aquatic vegetation such as algae and waterweeds, and fish for display in the pond. The landscape area includes the waters of the West Inner Lake, the hills to the south, and the Su Causeway lined with peach and willow trees.(Fig.2a-61 for your refrence)

Courtyards of the Gardens

According to historical record, Viewing Fish at Flowery Pond was a small garden compound between the reigns of Kangxi and Qianlong in the Qing Dynasty (1662-1795). The original layout and compound boundary remains. A delicately designed flat bridge links the Su Causeway and the compound gate facing east. In the north of the compound is a well-preserved rectangular pool used to hold colourful fish, with stone blocks as revetment. Measuring 30.8 meters from east to west and 23 meters from north to south, it has an area of 708.4 square meters. The foundation of original waterfront corridor has been kept north and east of the pool, measuring 5.6 meters in width. About 4.9 meters south of the pool are part of a rockery and pebble path paved with patterns, an important historical evidence of the existence of a garden compound in the past.

The Imperial Stele and the Stele Pavilion

As an important historic evidence, the imperial stele to the south of the fish pond was erected in 1699 (the 38th year of Kangxi's reign), after the Ten Scenic Places of West Lake had been granted imperial approval. The current stele was made in 1980 in original size and the inscription was carved using the original rubbing. The stele stands on a square pedestal and bears the name of this scenic place on the front and back in semi-cursive script by Emperor Kangxi in 1699. The pavilion built to protect the stele is a square wooden building with a gable and hip roof in the Qing style.

Featured flora and fauna

Since it was created, this scenic place has housed a variety of colourful fish in the pond. The vegetation of the pond consists mainly of waterweeds and algae. Around the pond there are ornamental peach trees, which, together with the peach trees and willow trees along Su Causeway form the vegetation of the area.



Fig. 2a-63 The imperial stele of Viewing Fish at Flowery Pond, photographed in 2008



Fig. 2a-64 The stele pavilion of Viewing Fish at Flowery Pond, with the imperial stele at the centre, photographed in 2008

Fig. 2a-65 Analysis graphics of scenic spots and landscape area of the Viewing Fish at Flowery Pond

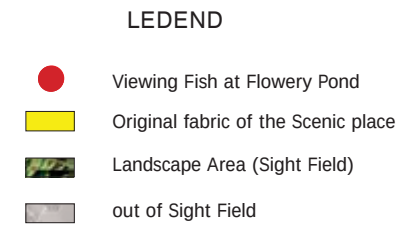


Fig. 2a-66 The location of the landscape components of Viewing Fish at Flowery Pond





Jiangjun Hill

eng Hill

Geling Hill

North Inner Lake

Bai Causeway

Yuehu Lake

Gushan Hill

Ruangongdun Isle

Mid-Lake Pavilion Isle

WEST LAKE

West Inner Lake

Dingjia Hill

Su Causeway

Lesser Yingzhou Isle

VIEWING FISH AT FLOWERY POND

Wushan Hill

Xizhao Hill

Small South Lake

Nanping Hill

Ziyang Hill

Nangao Peak

Qinglong Hill

Fenghuang Hill

Jiuhuo Hill

Yuhuang Hill

Jiangtai Hill

Daci Hill

Dahua Hill

1 km²

Qiantang River

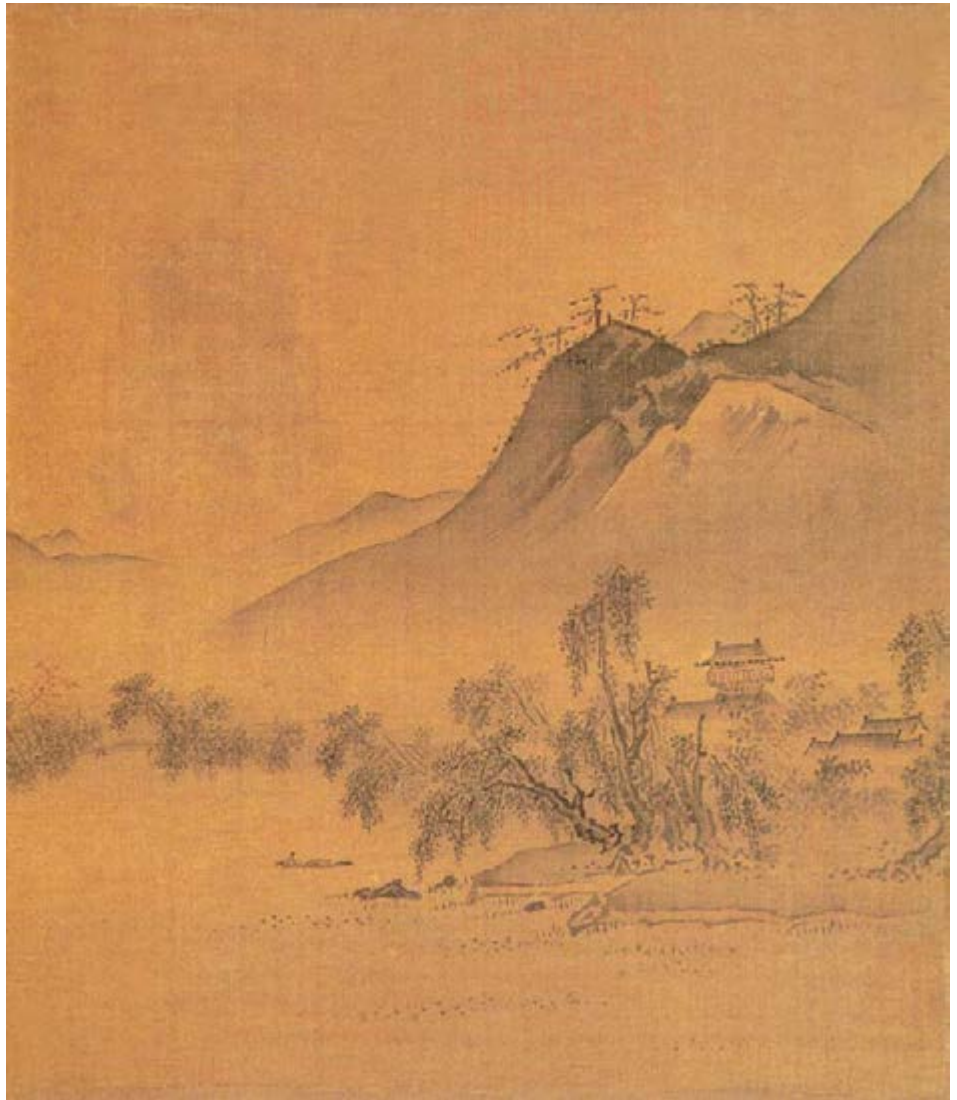


Fig. 2a-67 *Viewing Fish at Flowery Pond*, silk scroll, 23.9cm×20.2cm, by Ye Xiaoyan, Southern Song Dynasty (1127-1279), collection of National Palace Museum in Taipei



Fig. 2a-68 *Viewing Fish at Flowery Pond*, by Qi Min, Ming Dynasty (1368-1644)

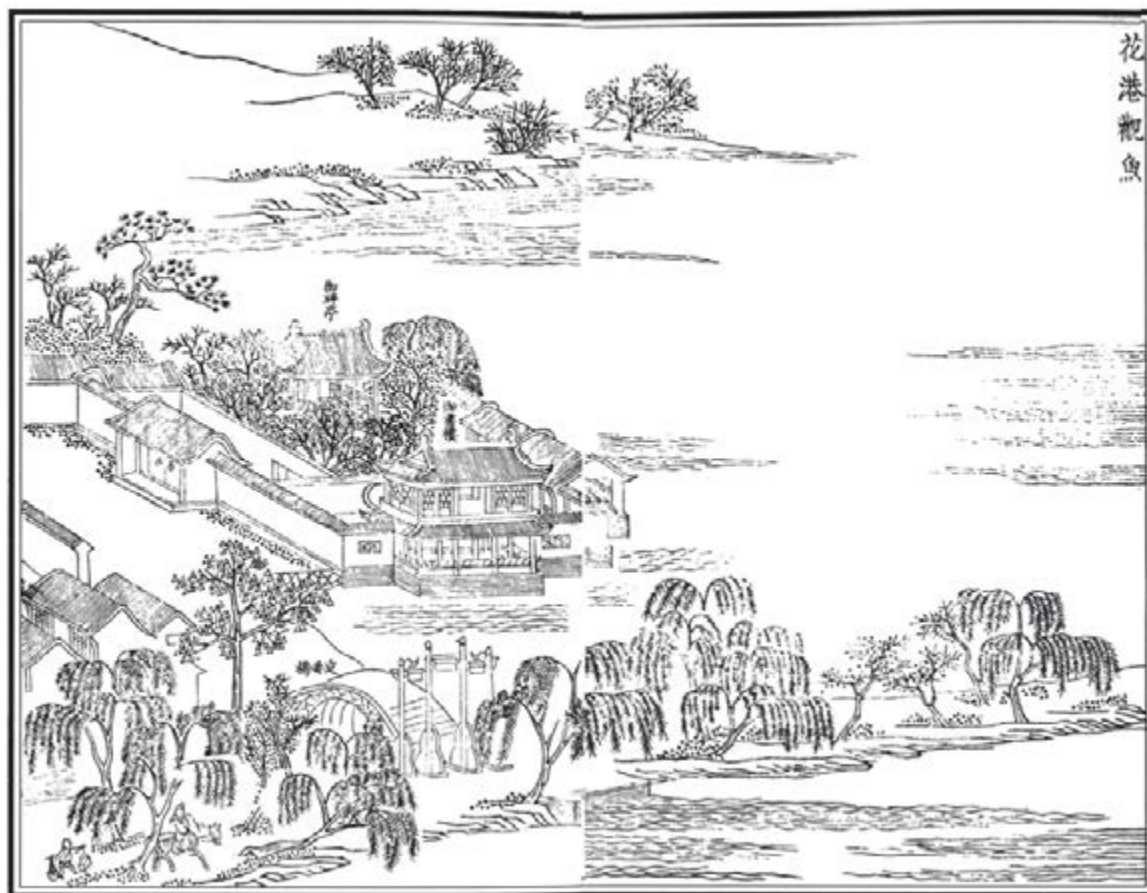


Fig. 2a-69 Viewing Fish at Flowery Pond, from *A Collection of Records on West Lake*, ed. Shen Deqian, Qing Dynasty (1644-1911)

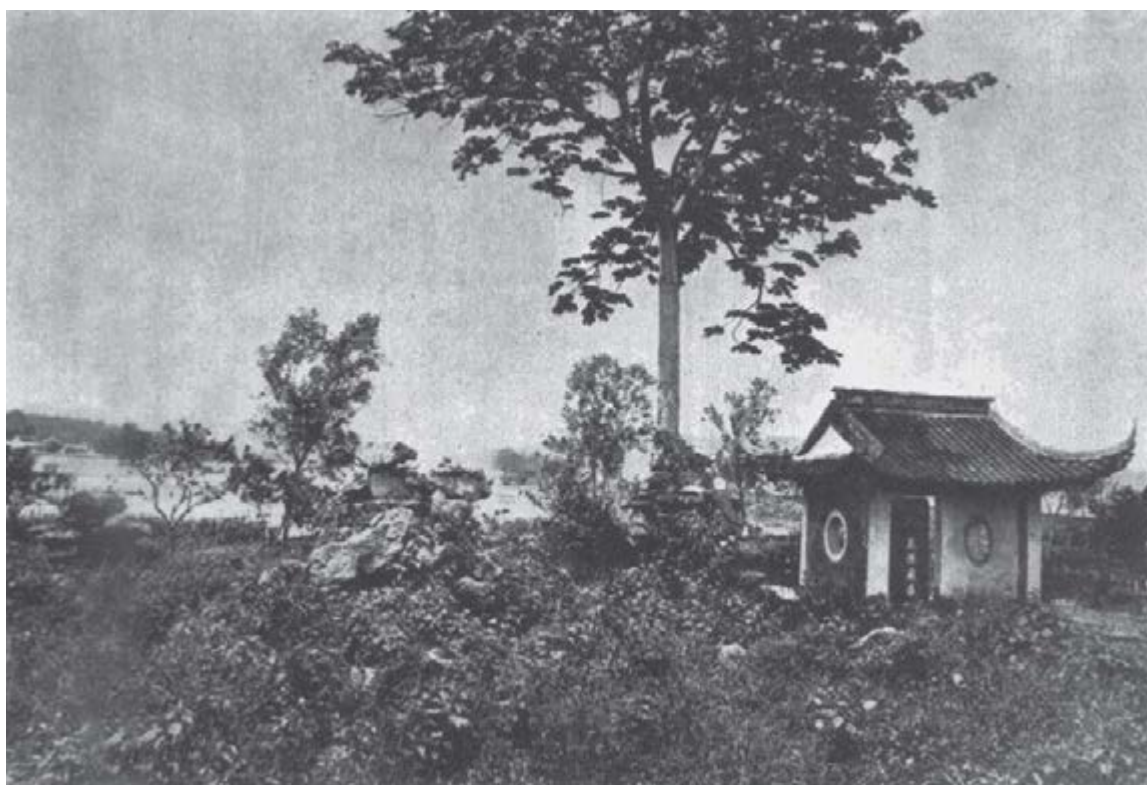


Fig. 2a-70 Historical photograph of Viewing Fish at Flowery Pond, taken during the Republic of China (1912 -1949)



Fig. 2a-71 Viewing Fish at Flowery Pond, photographed in 2006. There are a variety of colorful fishes of dozens of rare species for display in the pond



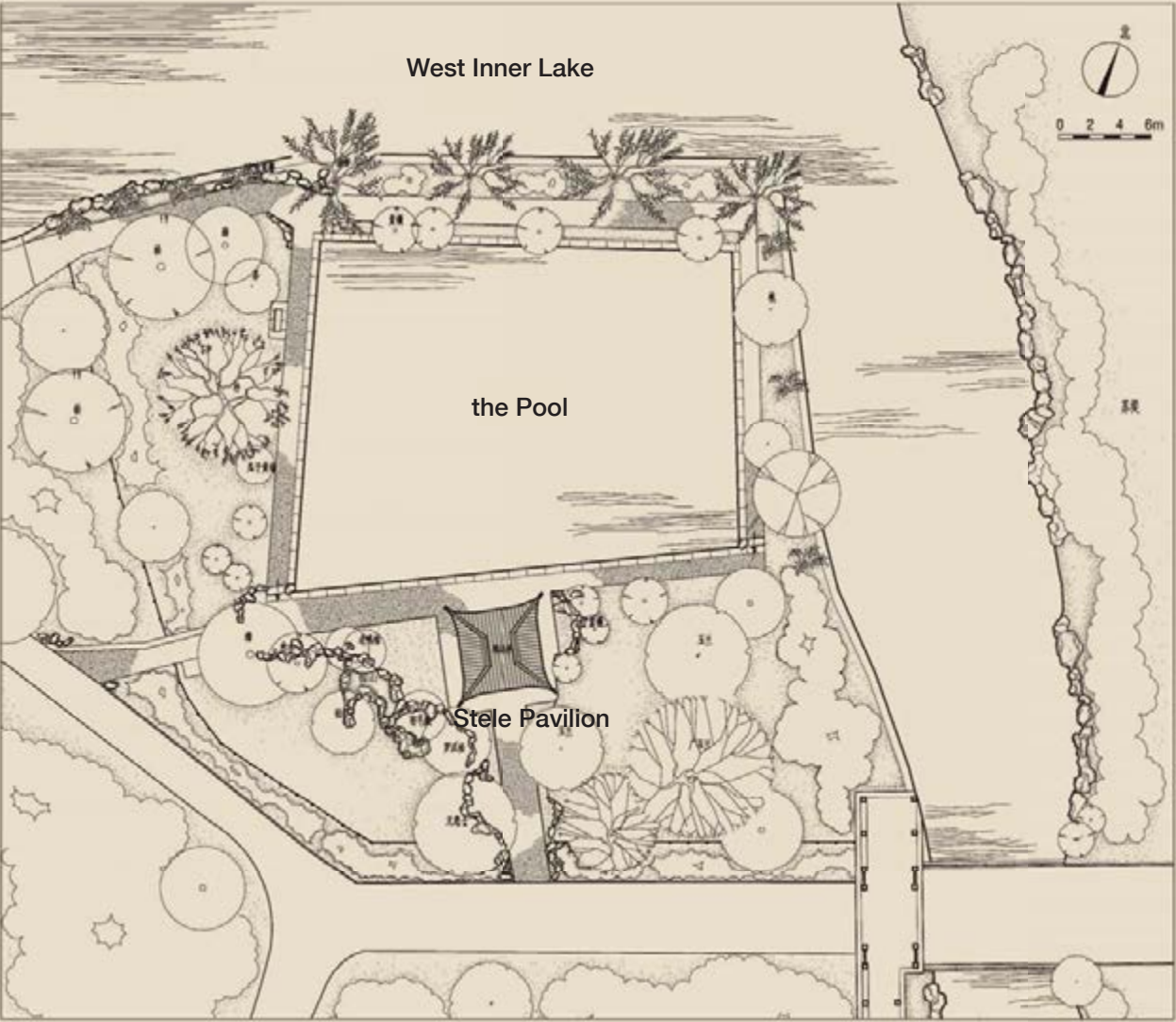


Fig. 2a-72 Plan of the landscape components of Viewing Fish at Flowery Pond



Fig. 2a-73 Sections of Viewing Fish at Flowery Pond



Fig. 2a-74 Elevations of Viewing Fish at Flowery Pond (the imperial stele pavilion in the centre)

(6) 柳浪闻莺 Orioles Singing in the Willows

It is in the lakeside area about 50 meters north of the Temple of King Qian on the eastern shore, with an area of about 0.54 hectares. This scenic place is most well-known for the lakefront views of willow woods.

In the Southern Song Dynasty, this scenic place was in Jujing Garden, an imperial garden built by Emperor Xiaozong outside Qingbo Gate (one of the west gates of Hangzhou city). It was so named because there were orioles singing in the willows in the garden. In 1699, the 38th year of Kangxi in the Qing Dynasty, it was restored attributing to the Emperor's travel in Hangzhou. The site lies to the south of Yongjin Gate.

Features for appreciation

There are two landscape features for enjoyment: 1) a traditional lakeside view of the willows, whose twigs swinging in the breeze looks like waves in the air; 2) the sound of orioles singing in the willows gives a strong sense of the vitality of nature.

Landscape Components

It consists of scenic elements and landscape areas. The former includes constructions





and sites such as the stele and the pavilion dating back from the reign of Kangxi to that of Qianlong (the 17th-18th century), the variety of historic vegetation of willows and other plants, and orioles and other birds. The x landscape areas include the waters of the Outer Lake and the hills on its north, west, and south. (Fig.2a-71 for your renference)

The Imperial Stele and the Stele Pavilion

As an important historic evidence the imperial stele is located 60 meters northeast to the pool in front of the Temple of King Qian. It was erected in 1699 (the 38th year of Kangxi) after the Ten Poetically Named Scenic Places of West Lake had been granted imperial approval. The current stele was made and erected in 1980 in original size and the inscription was carved using the original rubbing. It stands on a square pedestal and bears the name of the place on the front and back in semi-cursive script by Emperor Kangxi in 1699. The pavilion built to protect the stele is a square wooden structure with a gable and hip roof in the Qing style.

Featured flora and fauna

Since the scenic place was created, the dominant species have been the willow and the oriole.

Fig. 2a-75 Orioles Singing in the Willows, photographed in 2006. Willow twigs swinging in the breeze and orioles singing in the willows give a strong sense of the vitality of nature



Fig. 2a-76 Analysis graphics of scenic place and landscape area of Orioles Singing in the Willows

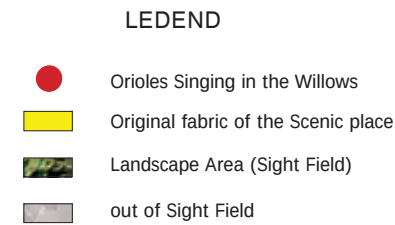


Fig. 2a-77 The location of the landscape components of Orioles Singing in the Willows





Jiangjun Hill

eng Hill

Geling Hill

North Inner Lake

Bai Causeway

Yuehu Lake

Gushan Hill

Ruangongdun Isle

Mid-Lake Pavilion Isle

WEST LAKE

West Inner Lake

ORIOLES SINGING IN WILLOWS

Dingjia Hill

Yuegui Peak

Su Causeway

Lesser Yingzhou Isle

Wushan Hill

Small South Lake

Xizhao Hill

Ziyang Hill

Nanping Hill

Nangao Peak

Qinglong Hill

Fenghuang Hill

Jiuhuo Hill

Jiantai Hill

Yuhuang Hill

Daci Hill

Dahua Hill

1 km²

Qiantang River



Fig. 2a-78 *Orioles Singing in the Willows*, silk scroll, 23.9cm×20.2cm, by Ye Xiaoyan, Southern Song Dynasty (1127-1279), collection of National Palace Museum in Taipei



Fig. 2a-79 *Orioles Singing in the Willows*, by Qi Min, Ming Dynasty (1368-1644)

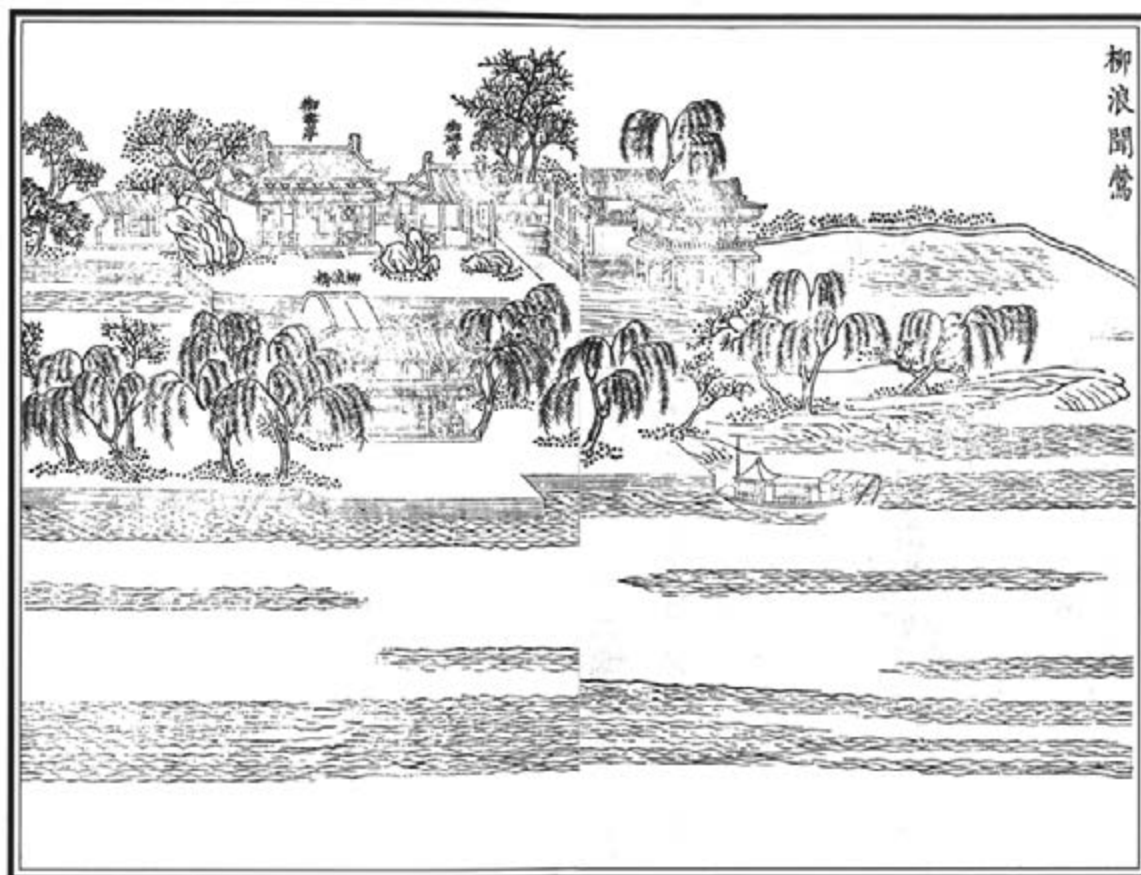


Fig. 2a-80 Orioles Singing in the Willows, from *A Collection of Records on the West Lake*, ed. Shen Deqian, Qing Dynasty (1644-1911)

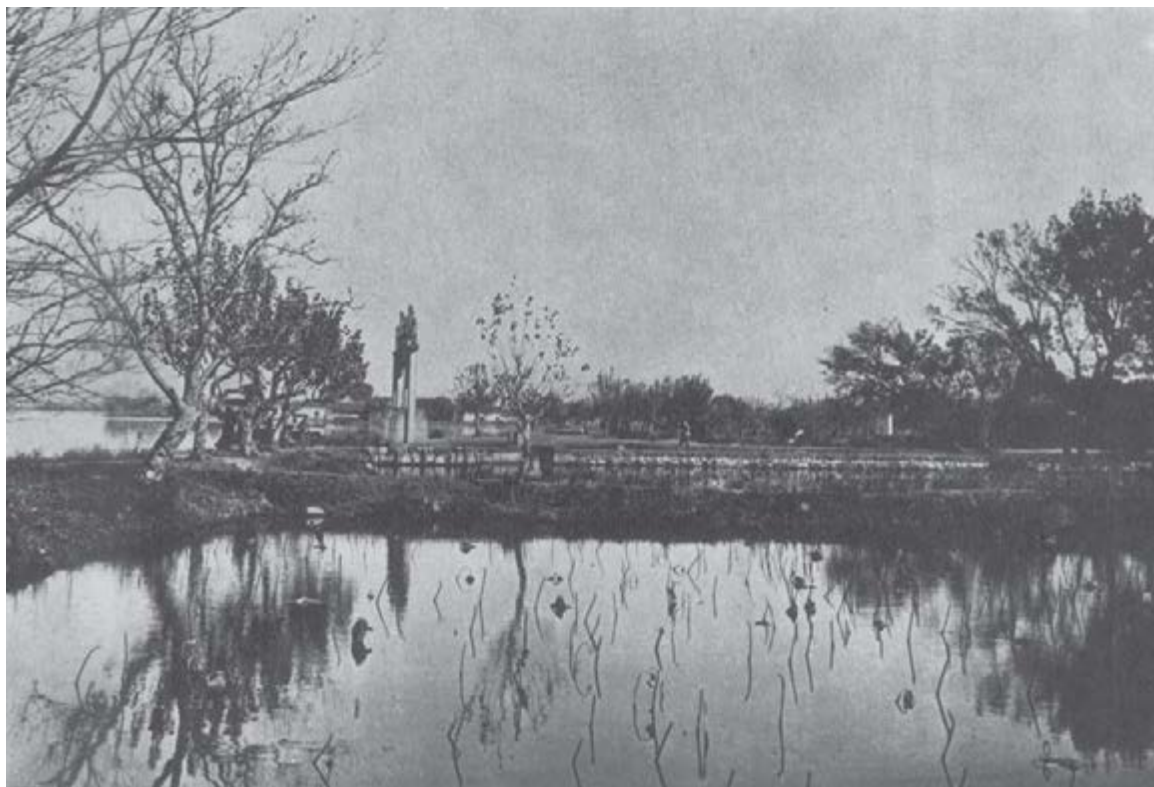


Fig. 2a-81 Historical photograph of Orioles Singing in the Willows, photographed during the Republic of China (1912-1949)



Fig. 2a-82 Historical photograph of the imperial stele pavilion and winding bridge at the landscape components of Three Pools Mirroring the Moon, photographed during the Republic of China (1912-1949)

(7) 三潭印月 Three Pools Mirroring the Moon

It is located at Lesser Yingzhou Isle in the southwest of the Outer Lake and in the waters to the south of the isle, with an area of about 7.67 hectares. It is notable as an inspiring overwater landscape. On moon-lit nights, the moon, the pagoda and the three pools work together to inspire tourists to attain spiritual enlightenment and to meditate.

Three stone pagodas were erected to mark off the 'no-planting' zone in the waters in the Northern Song Dynasty, and the original name referred to their reflections in the lake in moonlight, as well as the interplay between pagodas, lake and the moon. The pagodas were neglected and collapsed after the Song Dynasty. With the dredging of the lake and the evolution of the layout, the place has turned into a water garden on Lesser Yingzhou Isle with the three pagodas in the water to its south in the Ming Dynasty. It was significantly restored in the period from the reign of Kangxi to Qianlong (the 17th -18th century) in the Qing Dynasty and has been preserved ever since.

Features for appreciation

It is a classic among water gardens in south China, offering the best view in spring and autumn. It has three landscape features for enjoyment: 1) the layout of the garden, which resembles the Chinese character '田' as laid out in early 17th century in the Ming Dynasty, offers a view that is unique among the Ten Poetically Named Scenic Places, with part of the lake inside the isle. 2) The traditional plants on the isle, dominated by willows, lotuses, maples and cotton roses, form a spectacle that is colourful throughout the seasons together with the towers and pavilions. These, together with the sky and the waters around the isle, symbolize the legendary fairy isle of Penglai. 3) Candles lit in the three pagodas in the moonlight, through interplay with the moon in the sky, the reflected moon in the lake, the moon-shaped light in the pagodas, as well as the moon in viewers' heart, inspire the viewers to attain spiritual enlightenment and to meditate on life, and evoke longing for loved ones far away. This 'Three Pools' is therefore considered to be the most classic symbol of West Lake Landscape.

Landscape Components

It consists of scenic elements and landscape areas. The former includes the landscape layout of Lesser Yingzhou Isle formed in the early 17th century in the Ming Dynasty, towers, terraces, pavilions, corridors, bridges, steles and other gardening structures dating back to the 17th -19th centuries in the Qing Dynasty, the variety of traditional vegetation of willows, lotuses, maple trees and cotton roses, and the fish on display in the ponds on the isle. The landscape areas include the waters of the Outer Lake and the sights around the lake, the other two isles on the lake (i.e. the Mid-lake Pavilion Isle and the Ruangongdun Isle), Su Causeway and Gushan Hill, etc. (Fig.2a-79 for your reference)

Landscape Layout of Lesser Yingzhou Isle

Lesser Yingzhou Isle consists of a central isle and a ring-shaped causeway which are separated from each other by small lakes. Lesser Yingzhou Isle resembles the Chinese



character '田' when viewed from above, with two intersecting roads, one running north-south and the other east-west, linking the causeway and the central isle inside. The oblong central isle measures about 2,446 square meters, while the causeway is 26 meters wide with a circumference of about 928 meters. The north-south axis that runs through Lesser Yingzhou Isle is the main axis on the isle, on which three groups of structures with bridges and corridors are aligned along it in the north, middle and south. The east-west axis is actually a paved inner causeway which serves as a path. It measures 8.5 meters in width and 232 meters in length.

Building complex in the south of the isle

The buildings complex were first constructed in the Ming Dynasty (early 17th century) and the reign of Emperor Yongzheng in the Qing Dynasty (18th century). At the present time they include three pagodas on the lake to the south of the isle, a pavilion on the southern tip of the isle, an imperial stele and stele pavilion on the north of the pavilion, and a zigzagging bridge between the two pavilions.

Three pagodas: These are relics of the Ming Dynasty laid out in the form of an equilateral triangle, with a distance of 62 meters between each pair of pavilions. The main structure of these small stone pavilions is in the shape of a ball measuring 0.92 meters in diameter and 2.32 meters in overall height.

Woxinxiangyin Pavilion: roughly translated as Unspoken Consensus Pavilion, is a good place from which to view the scene of Three Pools Mirroring the Moon. It was first built in the Qing Dynasty. The current pavilion is a Qing style building, with three-bay concrete structure featuring a gable and hip roof, and two flanking pavilions. It is connected by a zigzagging bridge to the Imperial Stele Pavilion north to it.

The Imperial Stele and the Stele Pavilion: The Imperial Stele, as important historic evidence located about 21 meters to the north of Woxinxiangyin Pavilion, is a 1979 reproduction in original size and the inscription carved using the original rubbing. '*Three Pools Mirroring the Moon*,' written by Emperor Kangxi during his tour around West Lake in 1699 (the 38th year of his reign), are inscribed in regular script on both the front and the back. The protective structure sheltering the stele is a Qing-style pavilion, with a hexagonal pyramidal roof and stone columns.

Building complex in the middle of the Isle

Construction of this complex began during the reign of Qing Emperor Yongzheng in the 18th century, and was repaired later. There is a square wooden structure with a gable and hip roof named Nanshu Pavilion at the junction in the centre of the isle. Other buildings include Yingcui Veranda and Huaniao Hall in the architectural style of the Qing Dynasty.

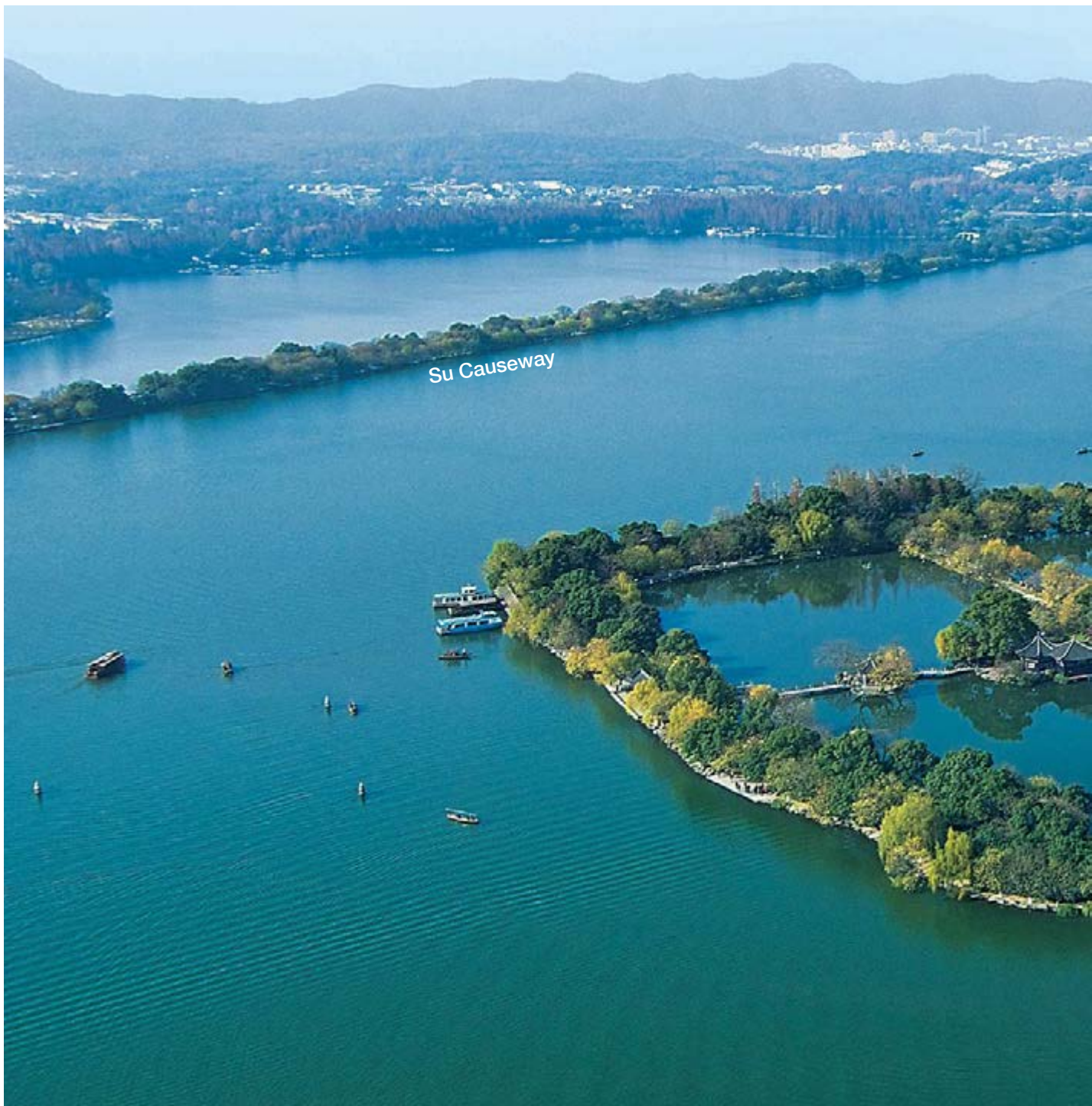
Nanshu Pavilion: covered with small green tiles, this is a Qing-Dynasty pavilion at the very heart of the isle. It has a gable and hip roof, supported by four stone columns.



Fig. 2a-83 The imperial stele of Three Pools Mirroring the Moon, photographed in 2008

Building complex in the north of the isle

First built during Emperor Guangxu's reign in the Qing Dynasty, in the 19th century, this complex includes the Wanzi Pavilion (a 卍 shaped pavilion), the Tingting Pavilion and Kaiwang Pavilion in the south, and the entrance to the Saints' Temple and the Main Hall in the north, and three winding bridges and two flat ones connecting the before mentioned buildings. Along the axis of the Saints' Temple southward is a pool decorated with a Nine-Lion Rockery laid out with lake stones. These buildings with varied shapes





artistically dot over the lake, causeway and Isle. Linked by winding bridges between them, they create a charming garden complex attributing to the ingenious use of space.

Featured flora and fauna

Ever since the isle was created, the main animal and plant species have been the willow, lotus, maple, cotton rose, and fish, and the isle is characterized by a profusion of flowers.

Fig. 2a-84 A bird's eye view of Lesser Yingzhou Isle, photographed in 2008, showing the landscape feature of the isles in the lake, and lakes in the isle



Fig. 2a-85 Analysis graphics of scenic place and landscape area of Three Pools Mirroring the Moon

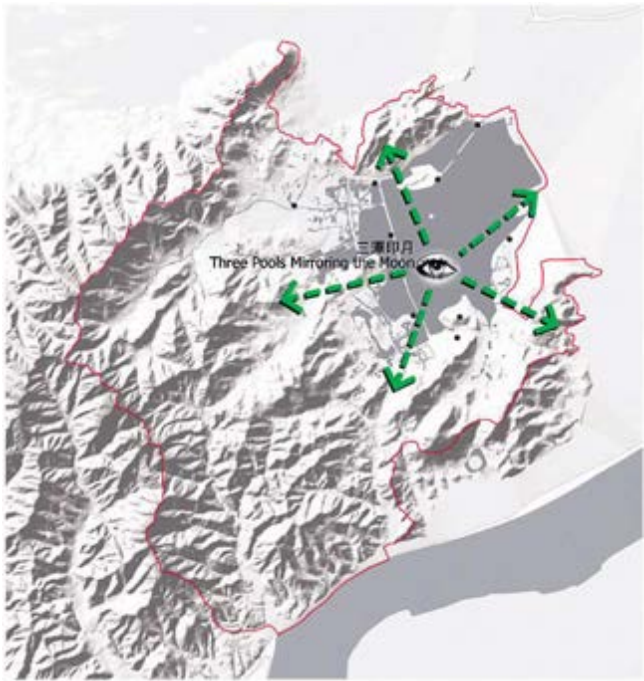
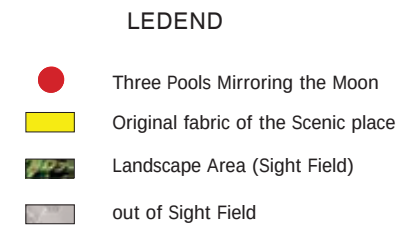


Fig. 2a-86 The location of the landscape components of Three Pools Mirroring the Moon







Fig. 2a-87 *Three Pools Mirroring the Moon*, silk scroll, 23.9cm×20.2cm, by Ye Xiaoyan, Southern Song Dynasty (1127-1279), collection of National Palace Museum in Taipei



Fig. 2a-88 *Three Pools Mirroring the Moon*, by Qi Min, Ming Dynasty (1368-1644)

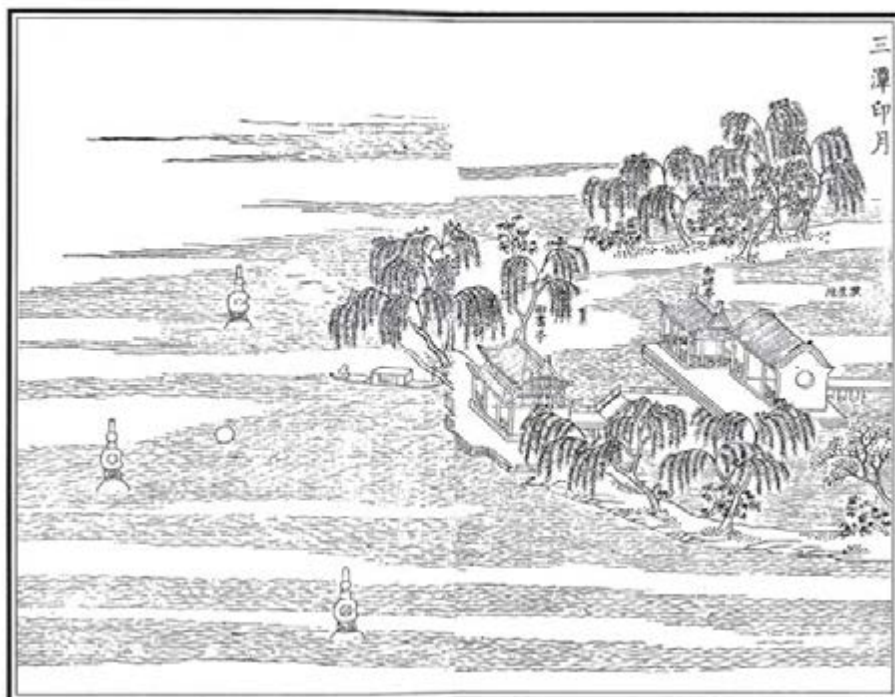


Fig. 2a-89 Three Pools Mirroring the Moon, from *A Collection of Records on West Lake*, ed. Shen Deqian, Qing Dynasty (1644-1911)

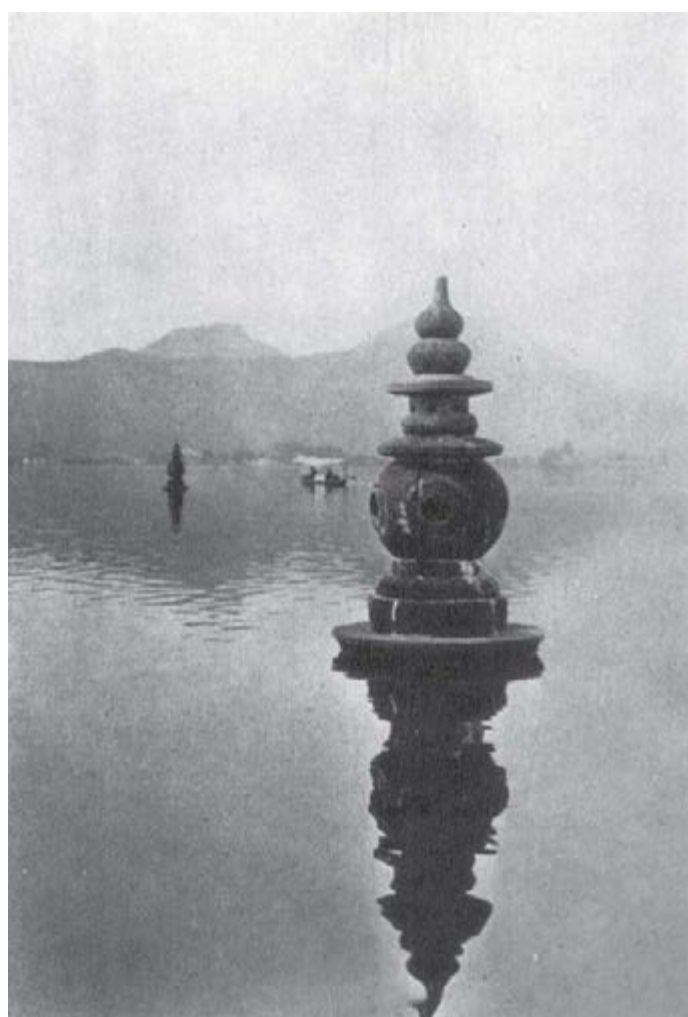


Fig. 2a-90 Historical photograph of Stone pagodas at Three Pools Mirroring the Moon, photographed during the Republic of China (1912-1949)



Fig. 2a-91 Three Pools Mirroring the Moon, photographed in 2006. In the moon night, when candles lit in the three pagodas, the moon in the sky and the virtual moons in the water, in the pagodas, and in human heart, create an illusion of Zen and human nature.



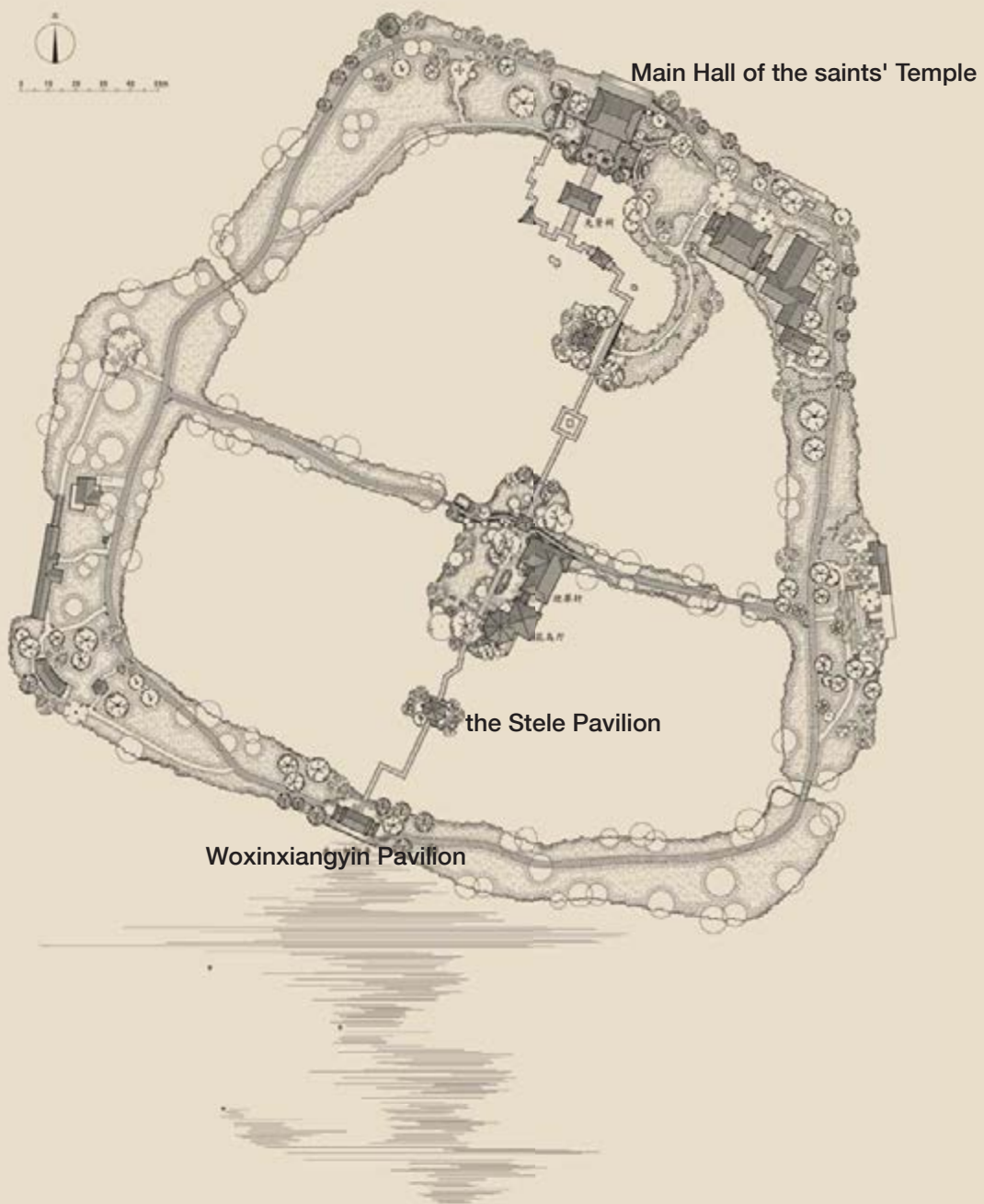


Fig. 2a-92 Plan of the landscape components of Three Pools Mirroring the Moon



Fig. 2a-93 Survey drawings of the stone pagodas



Fig. 2a-94 Section of the landscape components of Three Pools Mirroring the Moon

(8) 双峰插云 Twin Peaks Piercing the Clouds

It consists of the two highest peaks in the north and south among the hills to the west of the Lake, and the viewing place by Hongchun Bridge in the northwest corner of West Lake. This sight is most famous for cloud-capped hills surrounding West Lake.

The two peaks are 5 kilometers from one another, and each peak was topped by an historic pagoda in the Southern Song Dynasty. On a cloudy and misty day, looking west from the lake one can see the tips of the pagodas standing out from among the hazy peaks, hence the name Two Peaks Piercing the Clouds. Both pagodas collapsed in the Qing Dynasty. In 1699, in the 38th year of Kangxi, during the Emperor's tour of Hangzhou, a viewing pavilion and an imperial stele pavilion were built beside Hongchun Bridge to mark the viewing place. The landscape area includes the hills to the west of the lake and a panoramic view of the lake from the top of the two peaks. (Fig.2a-90 for your reference)

Features for appreciation

Two Buddhist pagodas marked the two highest peaks in the north and the south of West

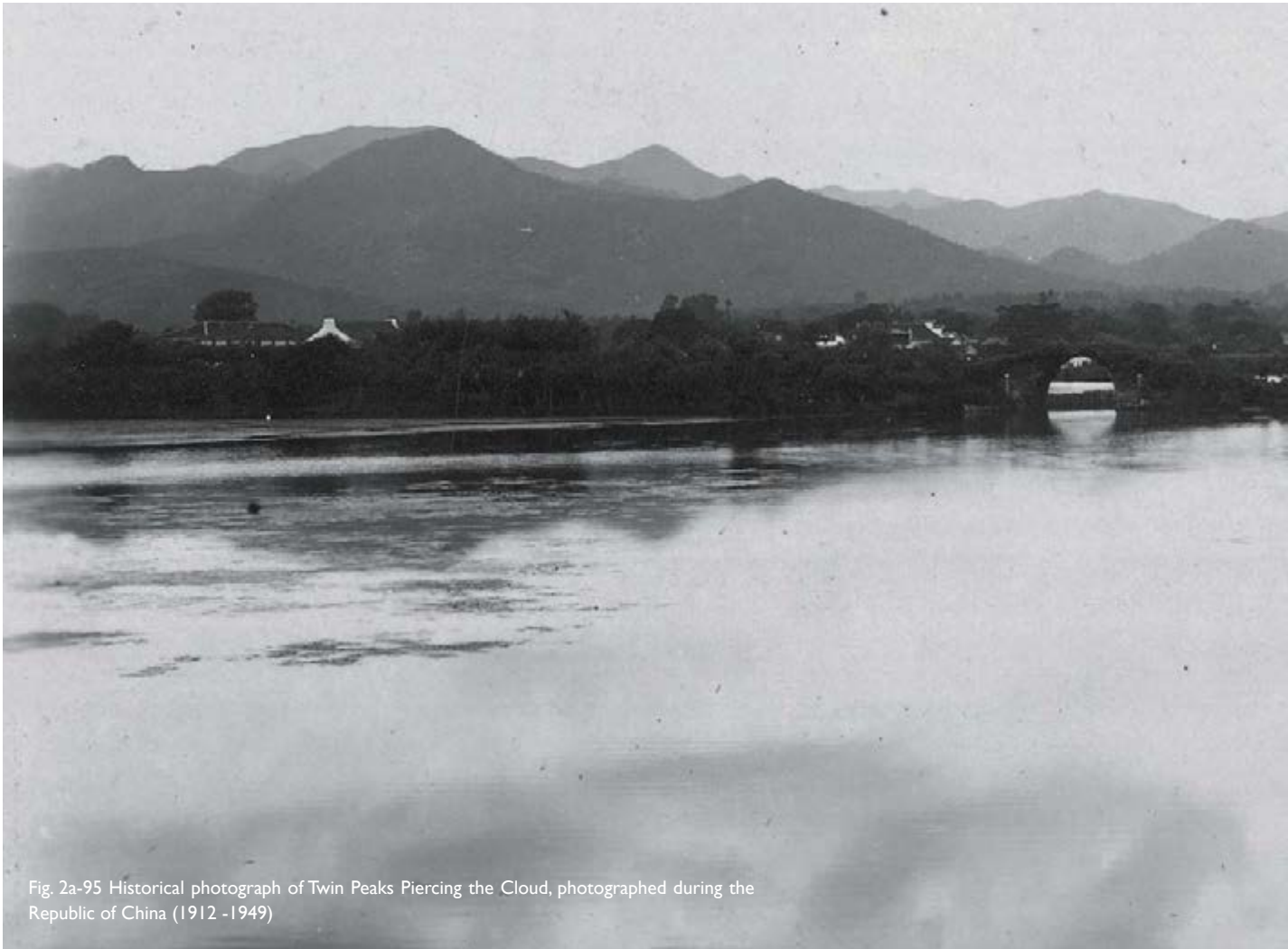


Fig. 2a-95 Historical photograph of Twin Peaks Piercing the Cloud, photographed during the Republic of China (1912 -1949)



Lake. Both hills have long been famous Buddhist mountains, and each was topped by a pagoda in the Tang and Song Dynasties. On a sunny day in spring or autumn, Fenghuang Hill, Wangshan Bridge on Su Causeway and Hongchun Bridge, all offer an unusually impressive view of the pagodas standing above the peaks. When shrouded in mist, they seem to belong to a heavenly land. After the pagodas collapsed, this remained a scenic place due to these two highest peaks.

The Imperial Stele and the Imperial Stele Pavilion

The imperial stele, located 14 meters to the north of Hongchun Bridge, was erected in 1699, the 38th year of Emperor Kangxi's reign, after the Ten Poetically-named Scenic Places of West Lake were given imperial approval. The current pavilion was rebuilt in 1980 in original size and the inscription was carved using the original rubbing. The stele stands on a square pedestal and bears the name of the place inscribed in semi-cursive script by Emperor Kangxi in 1699 on the front and the back. The pavilion built to protect the stele is a reinforced concrete pavilion with a pointed hexagonal roof in the Qing style.

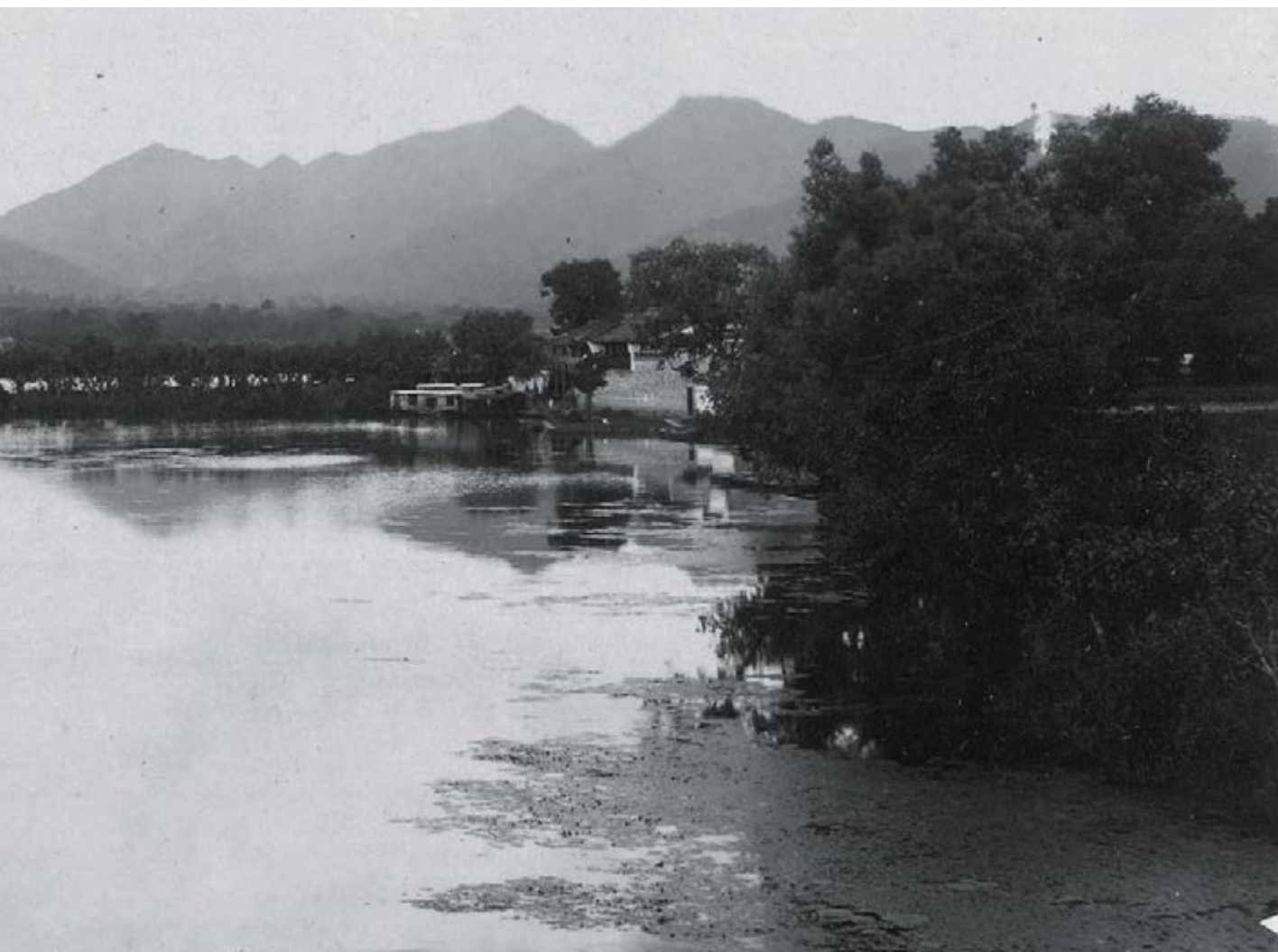


Fig. 2a-96 Analysis graphics of scenic place and landscape area of Twin Peaks Piercing the Cloud

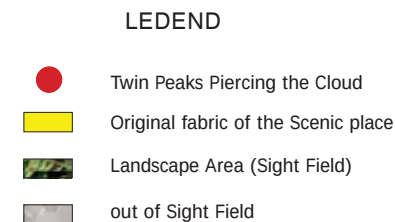
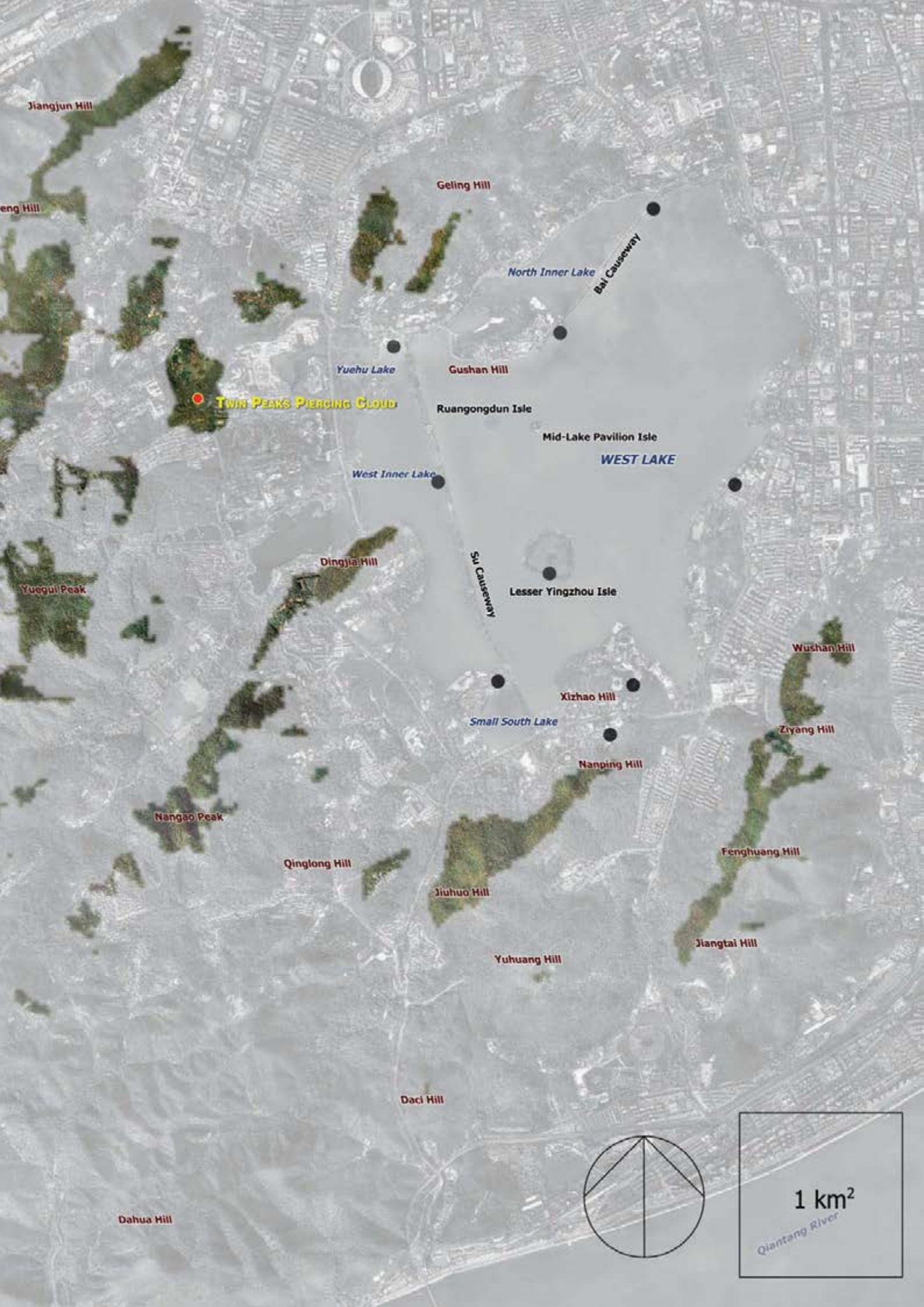


Fig. 2a-97 The location of the landscape components of Twin Peaks Piercing the Cloud





Jiangjun Hill

eng Hill

Geling Hill

North Inner Lake

Bai Causeway

Yuehu Lake

Gushan Hill

TWIN PEAKS PIERCING CLOUD

Ruangongdun Isle

Mid-Lake Pavilion Isle

WEST LAKE

West Inner Lake

Dingjia Hill

Yuegu Peak

Su Causeway

Lesser Yingzhou Isle

Wushan Hill

Ziyang Hill

Xizhao Hill

Nanping Hill

Small South Lake

Nangao Peak

Qinglong Hill

Fenghuang Hill

Jiuhuo Hill

Yuhuang Hill

Jiangtai Hill

Daci Hill

Dahua Hill

1 km²

Qiantang River

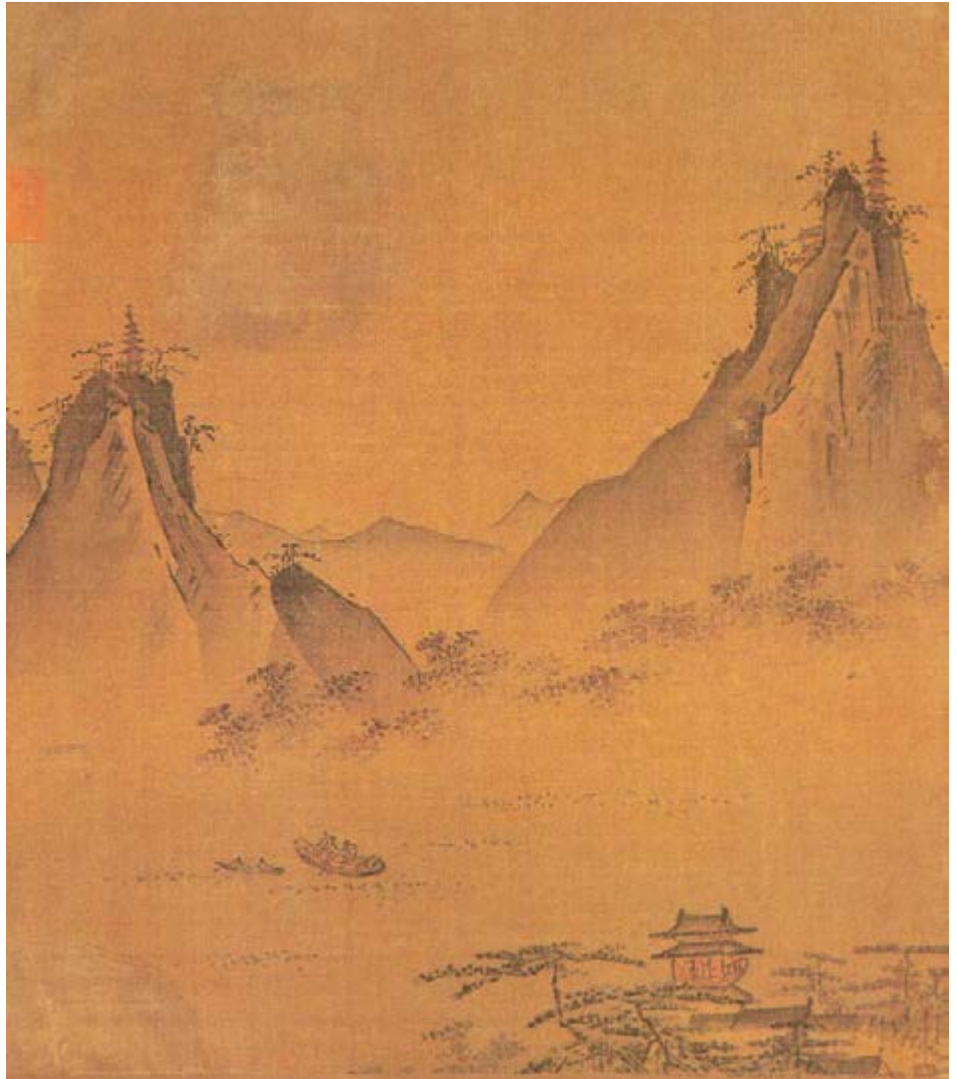


Fig. 2a-98 *Twin Peaks Piercing the Cloud*, silk scroll, 23.9cm×20.2cm, by Ye Xiaoyan, Southern Song Dynasty (1127-1279), collection of National Palace Museum in Taipei



Fig. 2a-99 *Twin Peaks Piercing the Cloud*, by Qi Min, Ming Dynasty (1368-1644)

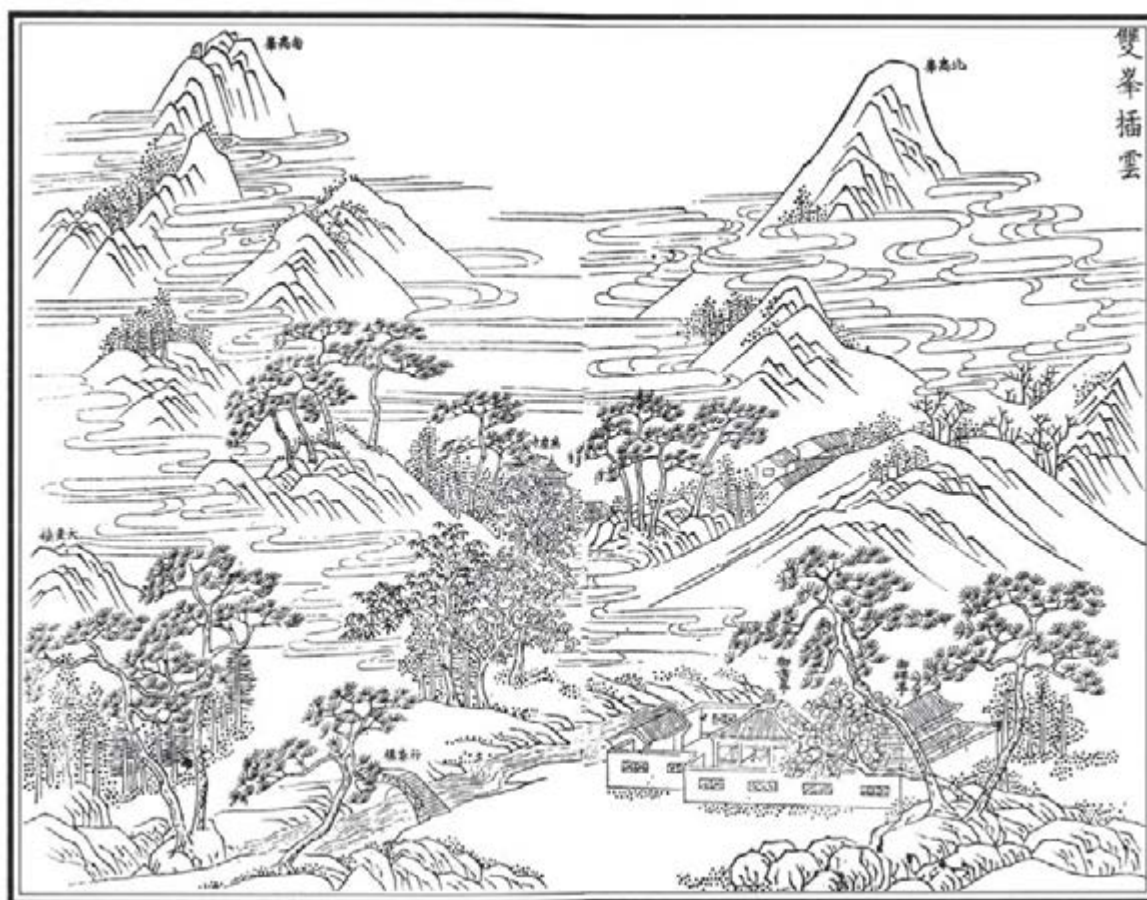


Fig. 2a-100 Twin Peaks Piercing the Cloud, from *A Collection of Records on West Lake*, ed. Shen Deqian, Qing Dynasty (1644-1911)



Fig. 2a-101 Historical photograph of Twin Peaks Piercing the Cloud, photographed during the Republic of China (1912 -1949)



Fig. 2a-102 Twin Peaks Piercing the Cloud, photographed in 2006. The two highest peaks in the north and south among the hills to the west of the lake offer an unusually impressive view. When shrouded in mist, they seem to belong to a heavenly land.



(9) 雷峰夕照 Leifeng Pagoda in the Evening Glow

It is located near Xizhao Hill on the south shore of West Lake, with an area of about 13.19 hectares. It is characterized by the silhouette of an historic pagoda on top of a peak at dusk.

Features for appreciation

This site is known all over China as the setting for the folk story *Story of the White Snake*, thereby is considered a traditional symbol of steadfast love. It has two features for appreciation: 1) The pagoda, which stands on top of a hill to the southwest of the lake, looks best at dusk against the sunlight, as well as its reflection in the lake, especially viewed from Changqiao Bridge. 2) The wooden eaves of the pagoda were destroyed during a war in the Ming Dynasty and only the solid brick body remains. The ruin of Leifeng Pagoda forms a contrast with the fresh and elegant Baochu Pagoda on the Baoshi Hill to the northeast of the lake, which has been a basic feature of the skylines of West Lake Landscape since the Qing Dynasty.

Fig. 2a-103 Aerial photo of the landscape components of Leifeng Pagoda in Evening Glow





Landscape Components

It consists of scenic elements and landscape areas. The former includes Xizhao Hill, constructions and sites such as Leifeng Pagoda first built in the Wuyue Kingdom (977), pavilions and the imperial stele dating back to the reigns from Emperor Kangxi to Emperor Qianlong (the 17th-18th century) in the Qing Dynasty, the historic vegetation variety of bamboos and pines, and modern infrastructures for protection and visit. The landscape areas include the water area of West Lake, the ‘two causeways and three isles’, and the hills on the west, north, and east of the lake.(Fig.2a-99 for your reference)

Site of Leifeng Pagoda

The most important architectural element of this scenic place is Leifeng Pagoda, which was originally built in 977 during the Wuyue Kingdom, and is located in the middle of the ridge of Xizhao Hill. It was repaired in later periods and has remained in a ruinous condition since its collapse in 1924 during the Republic period (for details of the Site of Leifeng Pagoda, please see 2.a-5 Historic Monuments and Sites of West Lake: Historic Monuments and Sites of Buddhist Culture)

Site of Leifeng Pagoda is a testimony to Hangzhou once as ‘the Buddhist Kingdom of southeast China’ during the Five Dynasties Period, and is the most important element to the scene of Leifeng Pagoda in Evening Glow, one of the Ten Poetically Named Scenic Places of West Lake. In history, Leifeng Pagoda and Baochu Pagoda, respectively on the southern and northern back of West Lake, formed a scene of contrast, and the two pagodas witnessed the direct impact of the prosperity of Buddhism on West Lake Landscape. Meanwhile, due to influence of *Story of the White Snake*, one of the top four folk love stories of China, it becomes the symbol of steadfast love, which contributes to the richness of the cultural and emotional contents of West Lake.

The garden of the Imperial Stele Pavilion

The garden of the Imperial Stele Pavilion stands 93 meters west of the Site of Leifeng Pagoda. Archeological excavation has revealed the sites of the entrance gate, the road leading to it, the grounds within the garden, and the foundations of the structures.

The imperial stele, as important physical evidence, is located 13 meters east of the entrance to the garden. There were formerly two steles inscribed by Emperor Kangxi and Emperor Qianlong respectively in 1699 and 1751 during their travels to West Lake. The current ones were reproduced and erected in 2002 in original sizes and the inscriptions were carved using the original rubbings. The pavilions built to protect the stelae are octagonal concrete buildings with double eaves and a pointed roof in the Qing style.

Featured flora

Since the scenic place was created, its vegetation has been dominated by lush pines and bamboo on Xizhao Hill.



Fig. 2a-104 Historical photograph of Leifeng Pagoda, photographed during the Republic of China (1912 -1924)

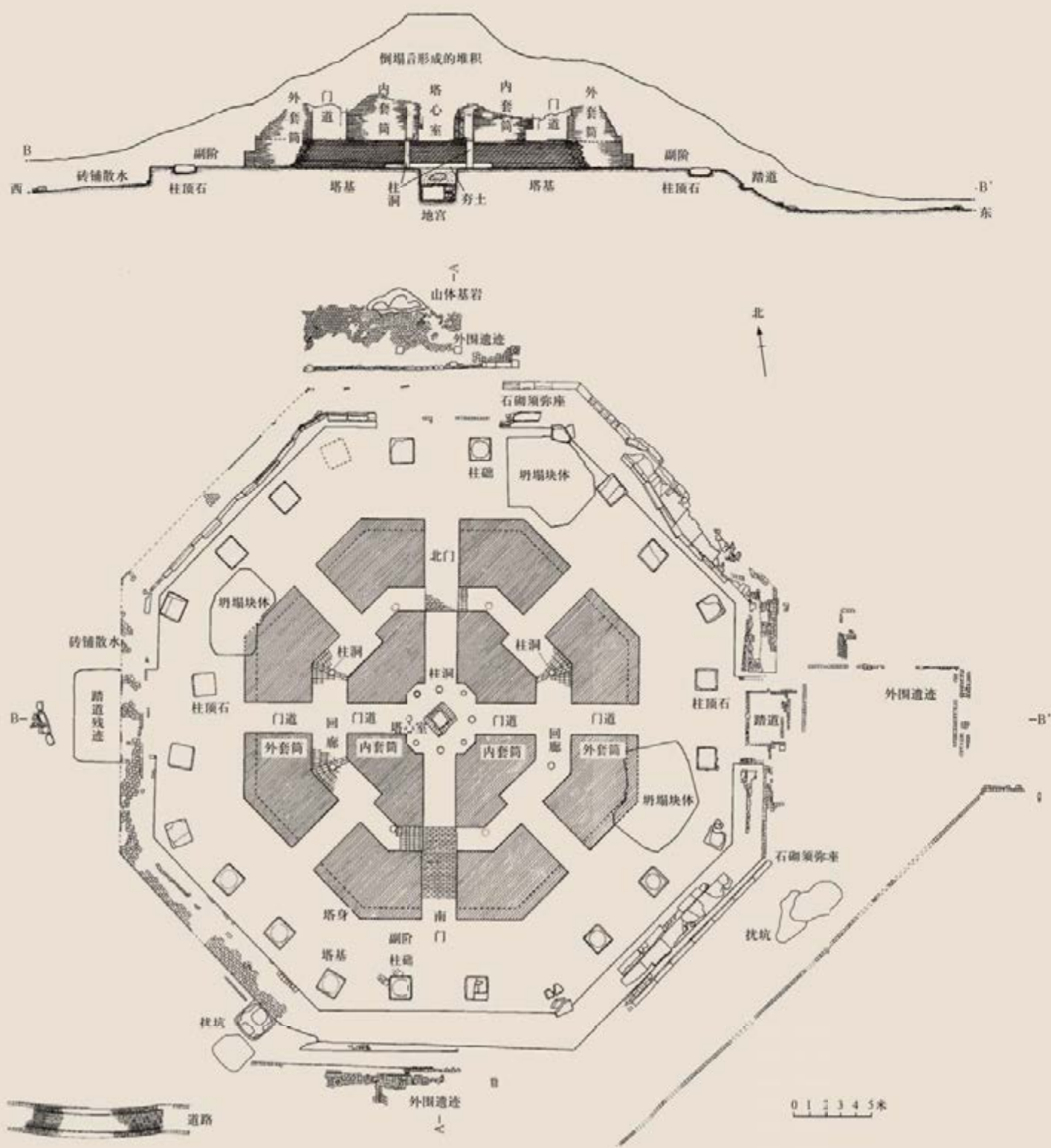


Fig. 2a-105 Archaeological Plan of the site of Leifeng Pagoda (2001)

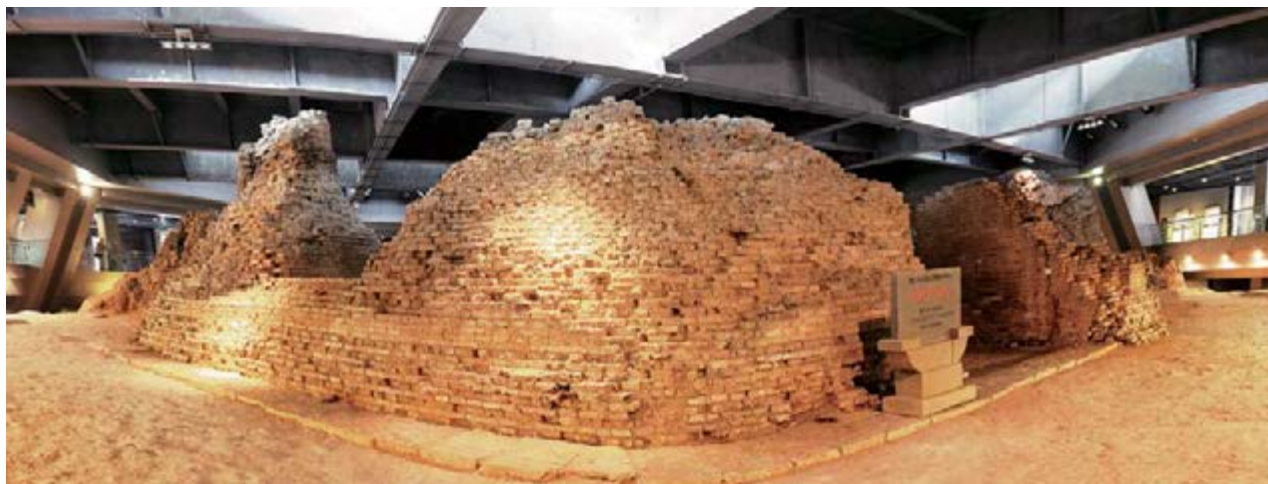


Fig. 2a-106 Current state of archaeological site of Leifeng Pagoda, photographed in 2006



Fig. 2a-107 Historical photograph of Leifeng Pagoda in Evening Glow, photographed during the Republic of China (1912 -1924)

Fig. 2a-108 Analysis graphics of scenic spots and landscape area of Leifeng Pagoda in Evening Glow

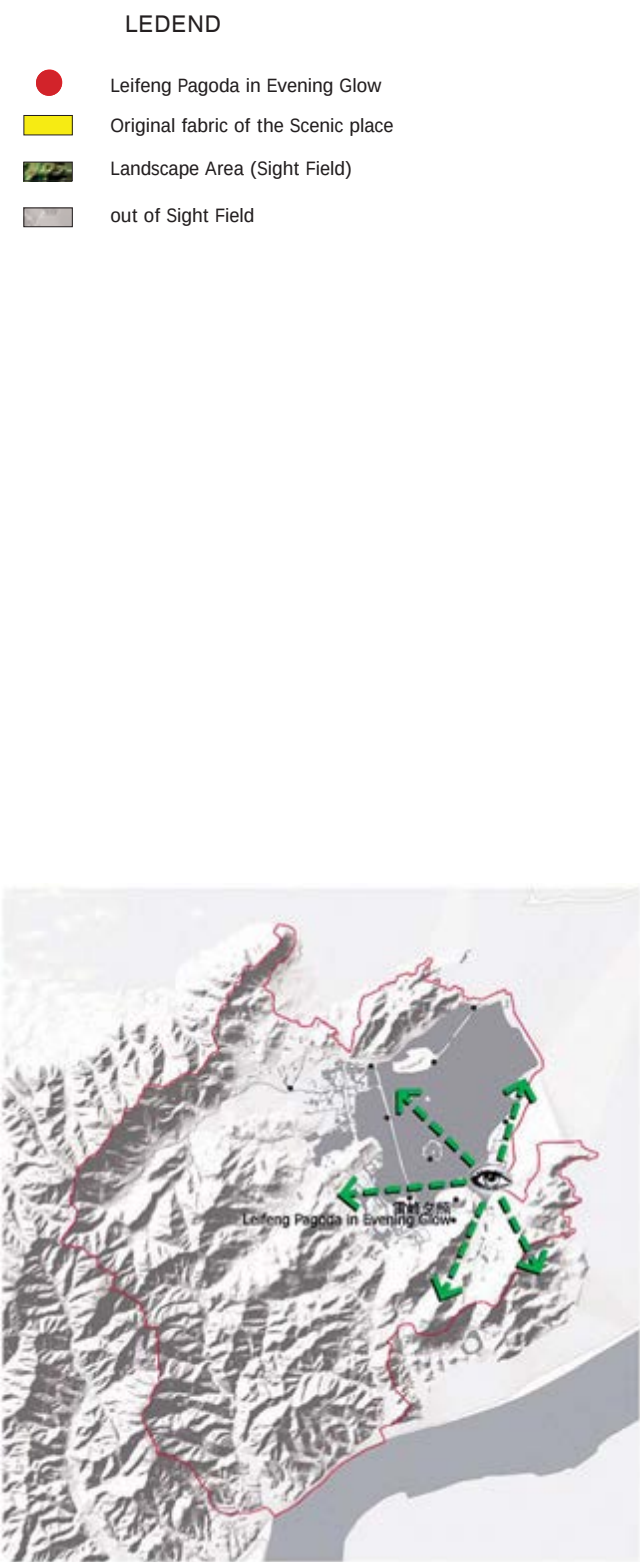
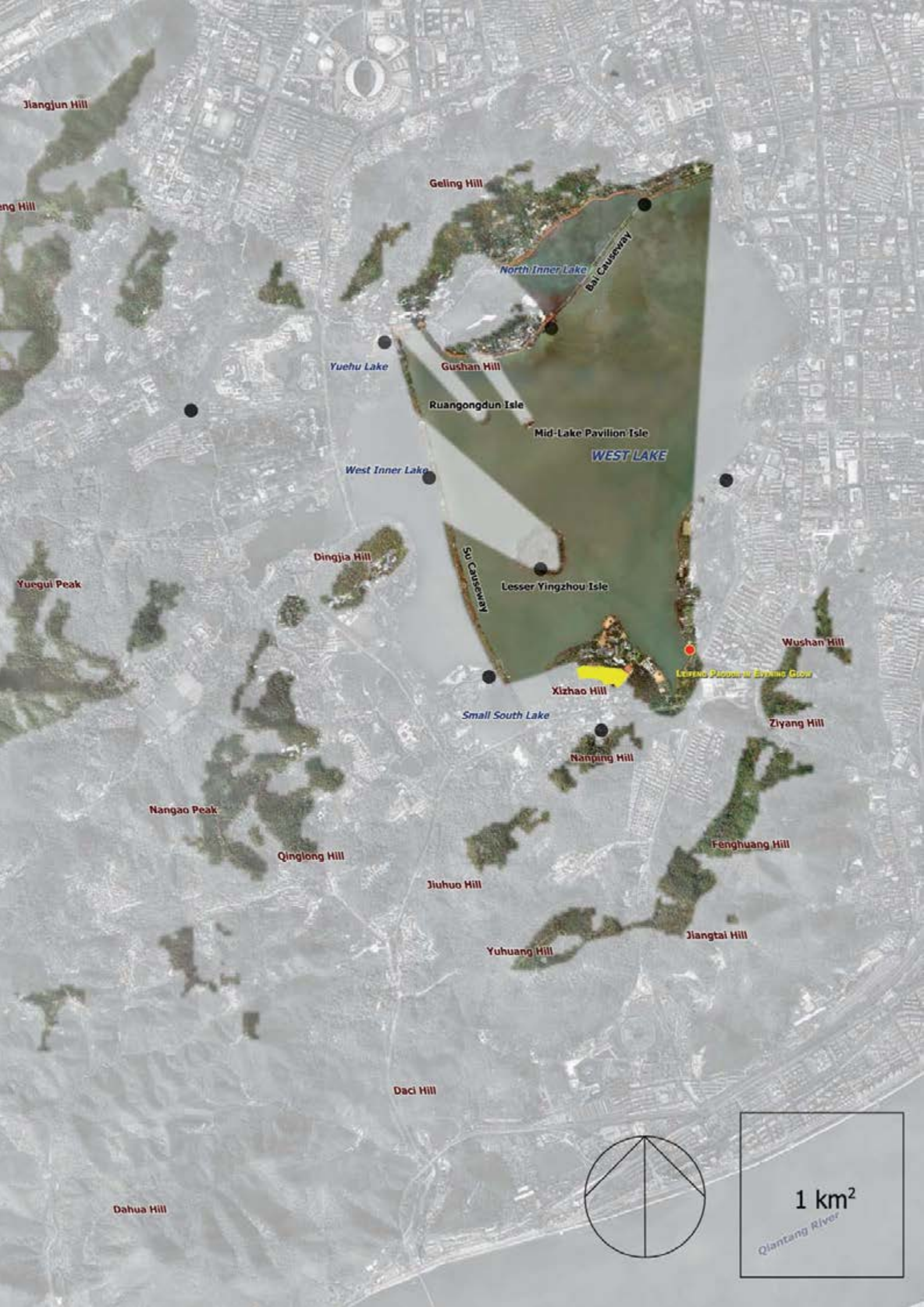


Fig. 2a-109 The location of the landscape components of Leifeng Pagoda in Evening Glow





Jiangjun Hill

eng Hill

Geling Hill

North Inner Lake

Bai Causeway

Yuehu Lake

Gushan Hill

Ruangongdun Isle

Mid-Lake Pavilion Isle

WEST LAKE

West Inner Lake

Dingjia Hill

Yuegui Peak

Lesser Yingzhou Isle

Su Causeway

Xizhao Hill

Small South Lake

Nanyang Hill

Nangao Peak

Qinglong Hill

Jiuhe Hill

Yuhuang Hill

Daci Hill

Dahua Hill

Wushan Hill

LEIFENG PAGODA - IN EVENING GLOW

Ziyang Hill

Fenghuang Hill

Jiantai Hill

1 km²

Qiantang River

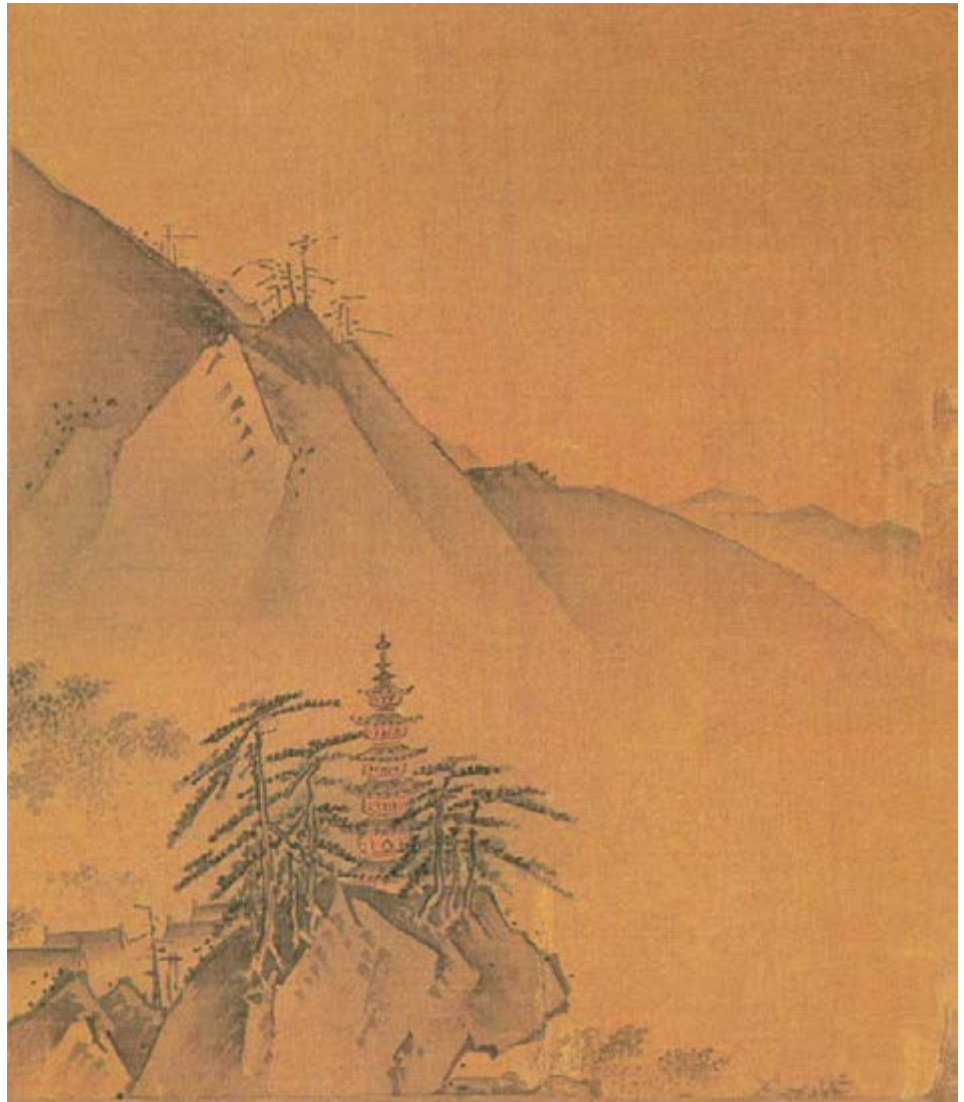


Fig. 2a-110 *Leifeng Pagoda in Evening Glow*, silk scroll, 23.9cm×20.2cm, by Ye Xiaoyan, Southern Song Dynasty (1127-1279), collection of National Palace Museum in Taipei



Fig. 2a-111 *Leifeng Pagoda in Evening Glow*, by Qi Min, Ming Dynasty (1368-1644)

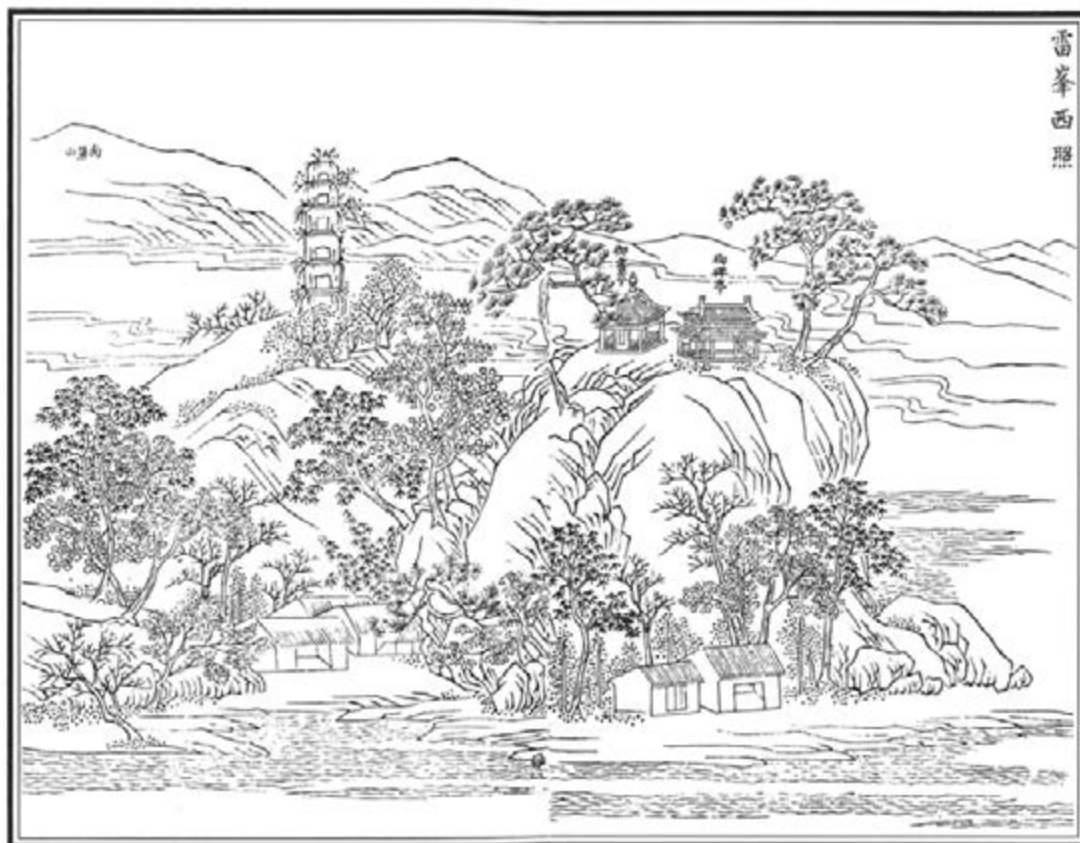


Fig. 2a-112 Leifeng Pagoda in Evening Glow, from *A Collection of Records on West Lake*, ed. Shen Deqian, Qing Dynasty (1644-1911)

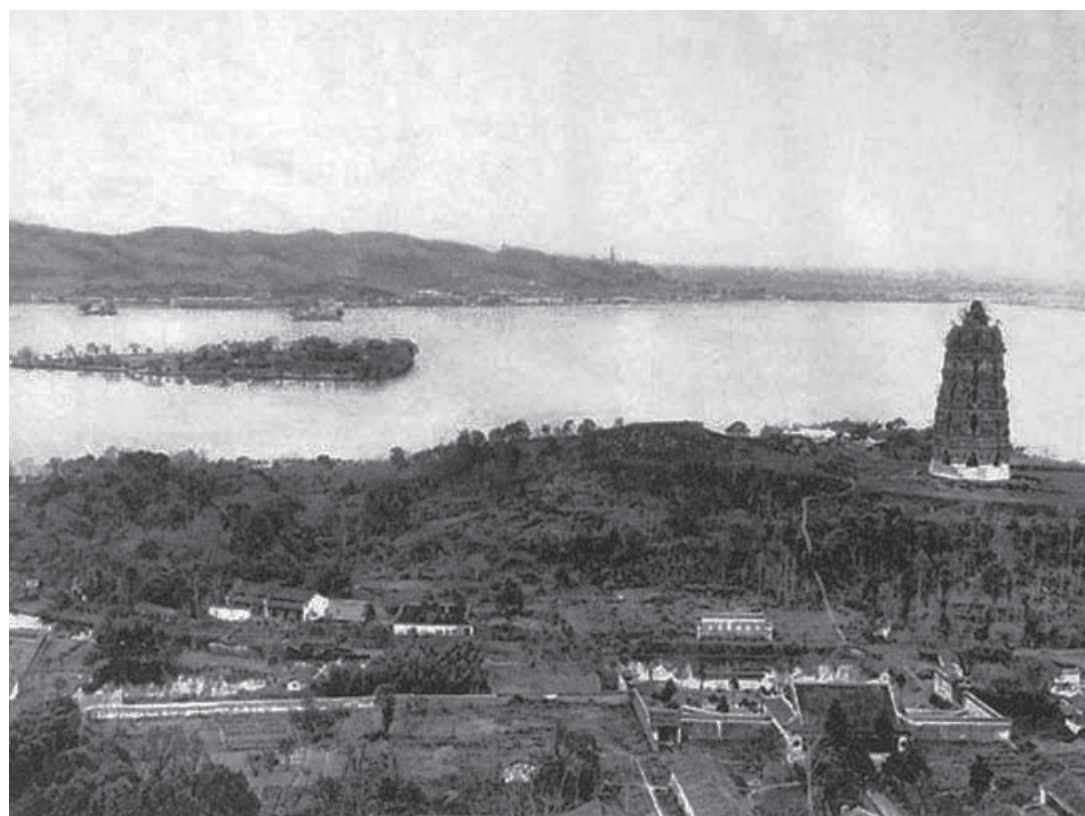


Fig. 2a-113 Historical photograph of Leifeng Pagoda in Evening Glow, photographed during the Republic of China (1912 -1949)



Fig. 2a-114 Leifeng Pagoda in Evening Glow. It is characterized by the silhouette of an historic pagoda on top of a peak at dusk, with sunset glow like Buddha light shining on all mankind.



(10) 南屏晚钟 Evening Bell Ringing at Nanping Hill

It is located at Nanping Hill on the south shore of West Lake, with an area of about 3.91 hectares. It is characterized by the aesthetic atmosphere fostered by sound of the bell from Jingci Temple on the north slope of the Nanping Hill, which can be heard all over the lake.

It may be the earliest one of the Ten Poetically Named Scenic Places, since as early as the late Northern Song Dynasty Zhang Zeduan(1085-1145), a famous painter, had created a painting entitled *Painting of Evening Bell Ringing at Nanping Hill*.

Features for appreciation

It is a historic site with Buddhist culture, mainly features the sound of the bell. The slope of Nanping Hill has been an important Buddhist site in Hangzhou since the Five dynasties Period (10th century) when the city enjoyed fame as 'the Buddhist Kingdom in Southeast China'. Jingci Temple, dating back to 954, is one of the two major places for performing Buddhist rites (the other is Lingyin Temple in the north). This popular religious place has attracted large crowds for Buddhist rites all the time, which made the Hill reputed as the 'Hill in Buddhist Kingdom'. The lingering sound of the evening bell resonates against the limestone hills that abound in caves and towering cliffs. The sound travels to the opposite shore and echoes when it meets Geling Hill of igneous stone, resulting in a long and resonant sound. Nowadays it is the very place that citizens of Hangzhou come to ring the

Fig. 2a-115 A bird's eye view of Jingci Temple, photographed in 2008





bell on the Chinese New Year's Eve to welcome the new year.

Landscape Components

This scenic place consists of scenic elements and landscape areas. The former includes Nanping Hill, the Jingci Temple dating back to the Five Dynasties Period (907-960), a bronze bell of the temple, structures such as the pavilion and stele dating back to the reign from Emperor Kangxi to Emperor Qianlong (the 17th -18th century). Traditional vegetation includes pine trees, cypress trees and bamboo. The landscape area includes the hills around the Nanping Hill.(Fig.2a-111 for your reference)

Jingci Temple

As an important element for the scenic place, Jingci Temple was initially built in the Five Dynasties Period (954). Located at the foot of Huiji Peak in the middle of Nanping Hill, its fame is equal to that of Lingyin Temple among all the prestigious temples by West Lake. The Temple was destroyed and restored many times during the Song and subsequent dynasties, with the current layout of the Qing Dynasty. Although the famous bell was damaged and recast repeatedly along with the temple, the chime has maintained unbroken throughout the times. Recently, local citizens and tourists gather outside the bell tower in the Temple on each eve of the Chinese New Year to peal the bell to ring out the old year and ring in the new, and the deep and extending sound of the bell is considered a symbol of auspice, happiness and stability (for details of Jingci Temple, please see 2.a-4 Historic Monuments and Sites of West Lake: Historic Monuments and Sites of Buddhist Culture)



Fig. 2a-116 The imperial stele of Evening Bell Ringing at Nanping Hill, photographed in 2008



Fig. 2a-117 The stele pavilion of the Evening Bell Ringing at Nanping Hill, with the imperial stele at the centre, photographed in 2006

¹⁸ Master Rujing was venerated as the 13th patriarch of the Soto School of Zen. In the 16th year of the Jiading period, Eihei Dogen, a Japanese monk, came to China and learned from Rujing. He founded the Japanese Soto School of Zen after he returned to Japan, and Rujing was regarded as the primogenitor. Rujing was abbot of Jingci Temple twice in his lifetime.

The Imperial Stele and the Stele Pavilion

The imperial stele, 17 meters east to the gate of Jingci Temple, was erected in 1699, the 38th year of the reign of Emperor Kangxi in the Qing Dynasty, after the Ten Poetically Named Scenic Places of West Lake were given imperial approval. It bears important testimony to the historical significance of this scenic place. The current stele was erected in 2002 in original size and the inscription was carved using the original rubbing. It stands on a square pedestal and bears the name of the scenic place inscribed in semi-cursive script by Emperor Kangxi in 1699 on the front. The pavilion erected to protect the stele is a hexangular wooden structure with a pointed roof in the Qing style. There are eight couplets carved during the period from the Qing Dynasty to the Republic of China period on the square columns of the pavilion.

Master Rujing's Tomb Pagoda

Located 70 meters to the east of the main hall of Jingci Temple, Master Rujing's Tomb Pagoda was initially built in the Southern Song Dynasty to commemorate the famous Buddhist master Rujing. It underwent a major restoration in the late Qing Dynasty. Rujing served twice as the abbot of Jingci Temple and is highly venerated by the Buddhist Soto school of Zen in Japan because the sect's founder, Eihei Dogen, was one of his disciples¹⁸. The 3.8 meter high tomb pagoda faces north and includes a tower and a baishi stone for praying.

Featured flora

Nanping Hill, the main component of this scenic place, has beautiful peaks, grotesque rocks, and lush pines and cypresses. The plants in Jingci Temple are mainly pines, bamboo and cypresses. Lotuses are grown in the pond for freeing captive animals in front of the temple. The temple and the hill complement each other.



Fig. 2a-118 The bronze bell in Jingci Temple, photographed in 2006



Fig. 2a-119 Historical photograph of the Main Hall of Jingci Temple, photographed during the Republic of China (1912 -1949)

Fig. 2a-120 Analysis graphics of scenic place and landscape area of Evening Bell Ringing at Nanping Hill

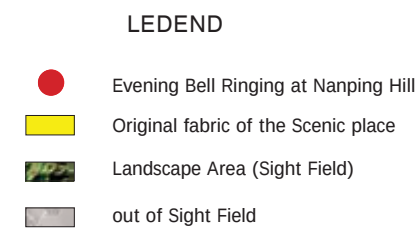
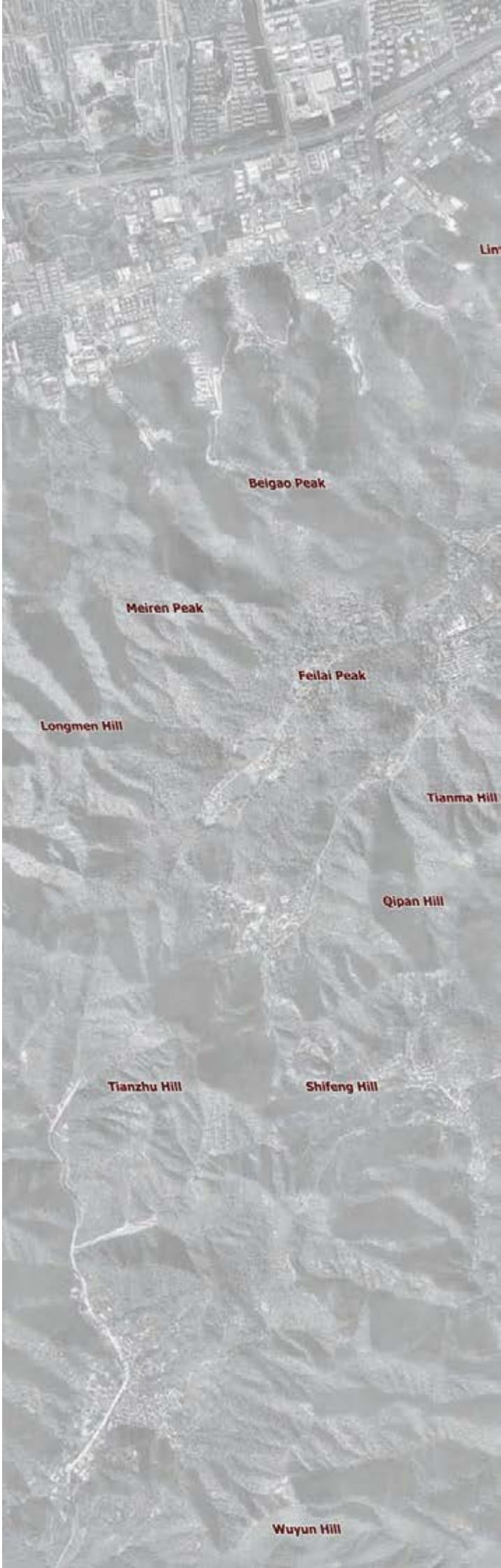


Fig. 2a-121 Location of the landscape components of Evening Bell Ringing at Nanping Hill





Jiangjun Hill

Yuegui Peak

Geling Hill

North Inner Lake

Bai Causeway

Yuehu Lake

Gushan Hill

Ruangongdun Isle

Mid-Lake Pavilion Isle

WEST LAKE

West Inner Lake

Dingjia Hill

Su Causeway

Lesser Yingzhou Isle

Wushan Hill

Ziyang Hill

EVENING BELL RINGING AT NANPING HILL

Xizhao Hill

Nanping Hill

Small South Lake

Nangao Peak

Qinglong Hill

Fenghuang Hill

Jiangtai Hill

Yuhuang Hill

Jiuhuo Hill

Daci Hill

Dahua Hill

1 km²

Qiantang River



Fig. 2a-122 *Evening Bell Ringing at Nanping Hill*, silk scroll, 23.9cm×20.2cm, by Ye Xiaoyan, Southern Song Dynasty (1127-1279), collection of National Palace Museum in Taipei



Fig. 2a-123 *Evening Bell Ringing at Nanping Hill*, by Qi Min, Ming Dynasty (1368-1644)

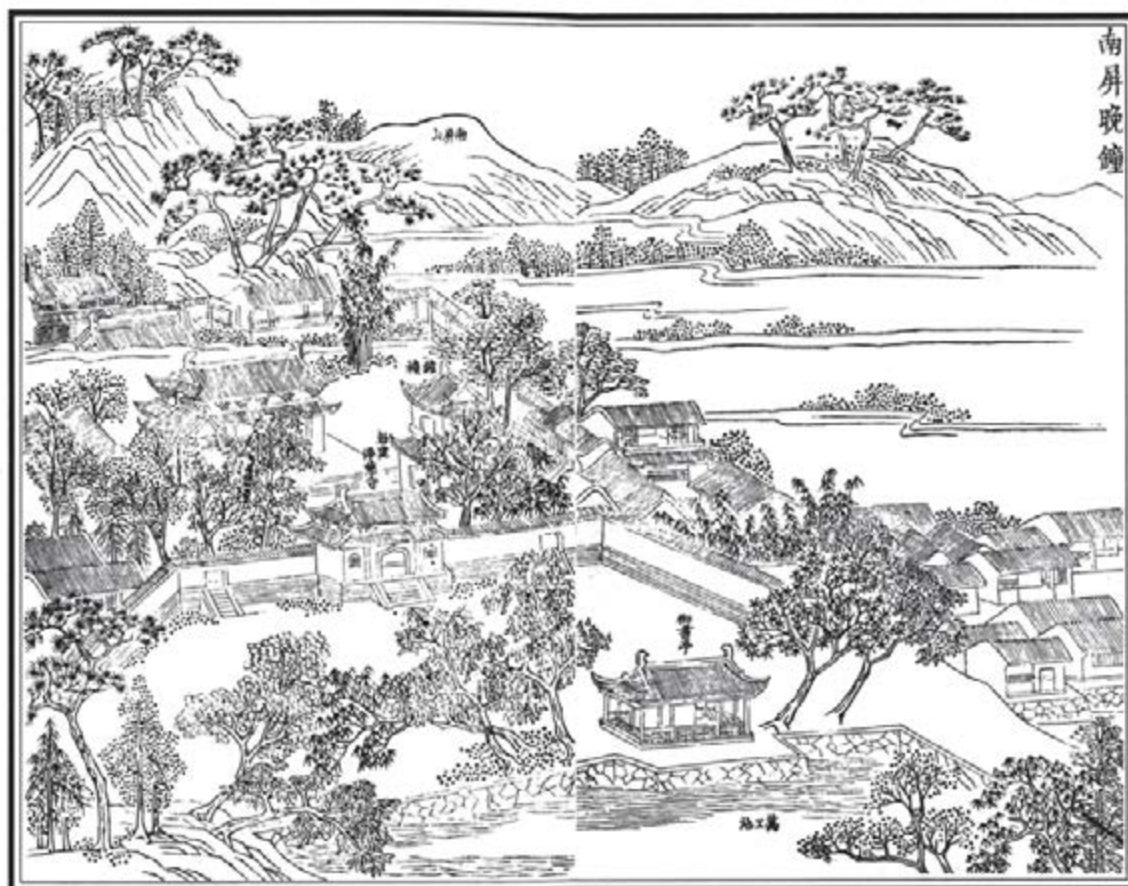


Fig. 2a-124 Evening Bell Ringing at Nanping Hill , from *A Collection of Records on West Lake*, ed. Shen Deqian, Qing Dynasty (1644-1911)



Fig. 2a-125 Historical photographed of Evening Bell Ringing at Nanping Hill, photographed during the Republic of China (1912 -1949)



Fig. 2a-126 Jingci Temple, photographed in 2006



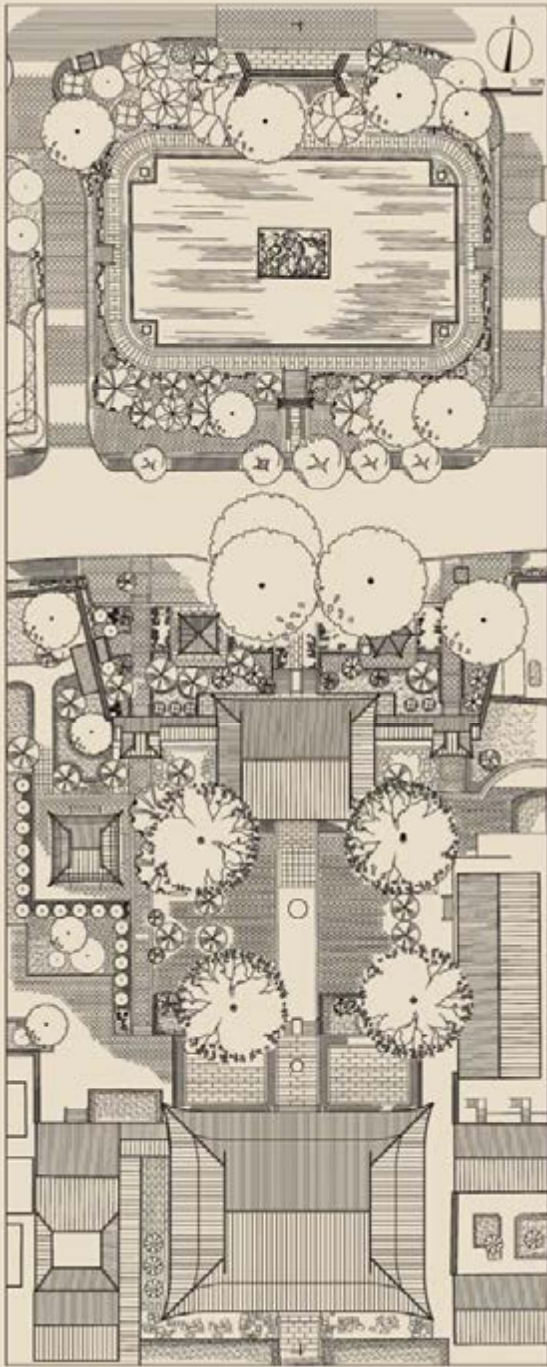


Fig. 2a-127 Plan of Jingci Temple



Fig. 2a-128 Section of Jingci Temple



2. a-5 Historic Monuments and Sites

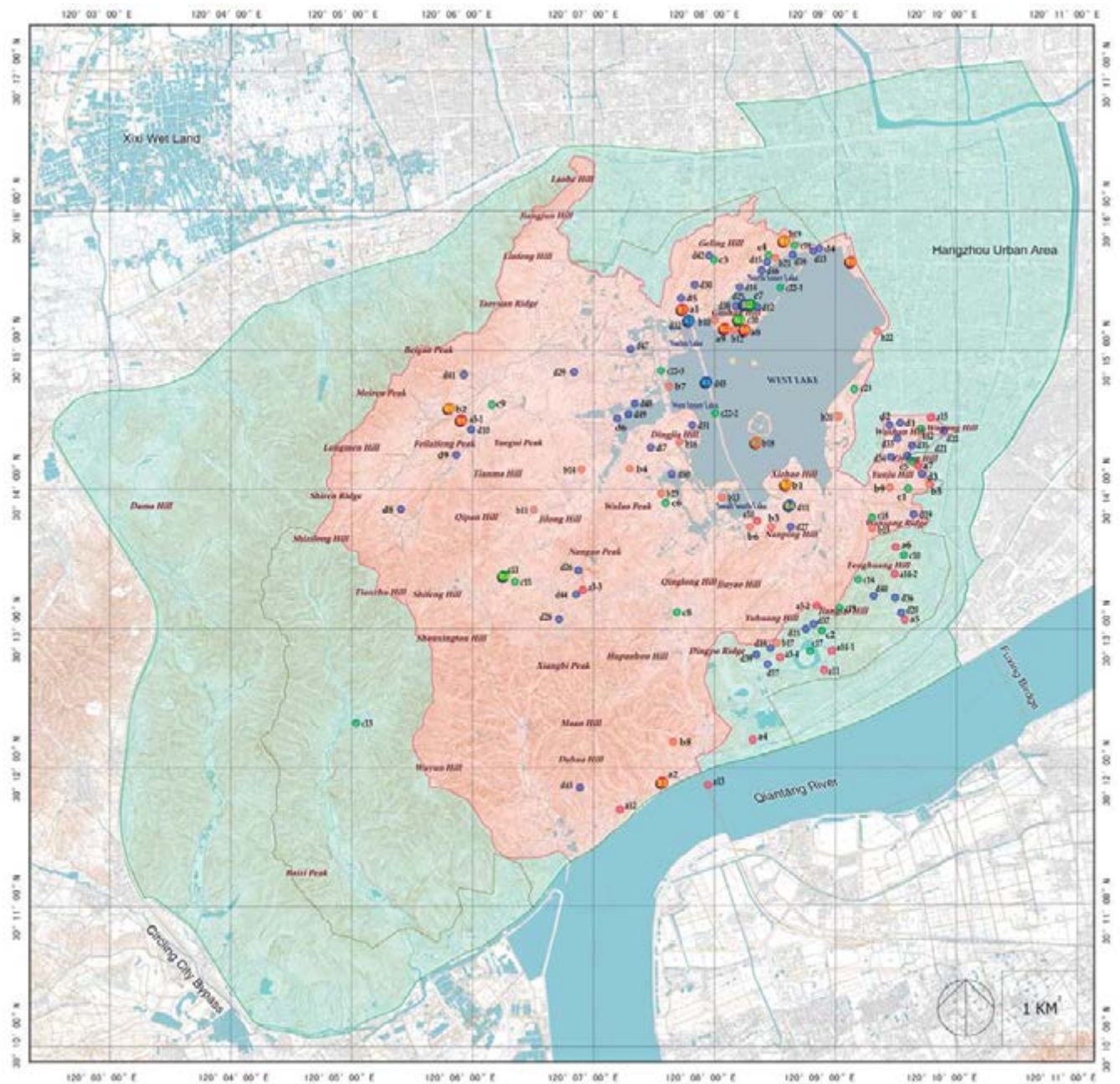
West Lake Landscape is the product of evolution for over one thousand years, with continuous contribution from elites of various fields in both physical and spiritual aspects. In addition, Hangzhou was made capital by Wuyue Kingdom and the Southern Song Dynasty, imperial members of Qing Dynasty visited West Lake several times, and the 'Ten Poetically Named Scenic Places' were imperially authorized. These significant historic events had great influence on the development of West Lake Landscape, and accumulated for it rich historic and cultural elements. Consequently, a series of monuments and sites appeared around West Lake, which either had direct relation with Chinese traditional cultures of Buddhism, Confucianism and Taoism or witnessed certain historic events. These have made West Lake Landscape one with unique scenic attraction and cultural charm. West Lake thus developed into a lake landscape with a profound historic and cultural deposition. In its beautiful natural setting of mountain and lake scattered a large number of fine monuments and sites, making it a cultural landscape perfectly combining splendid culture and natural scenery, a rare example among lake landscape sites in the world.

The cultural sites including pagodas, temples, stone statues, monasteries, remains of city gates, imperial palaces and libraries, as physical evidence of the long history of West Lake, demonstrate the important influence that the cultural elements of Confucianism, Taoism, Buddhism as well as historic events such as royal visits and urban transformation had on the development of West Lake Landscape. These provide strong evidence of the integrity, authenticity, continuity and manifest the diversity and wealthy of the cultural contents. Different kinds of representative cultural and historic relics that are closely related to the core value of West Lake Landscape are listed below (please see Annex A.2 Exposition of the Description, 2.4 Exposition of Historical Monuments and Sites of the West Lake Cultures and B.1-2 for the detailed descriptions and the table of their main buildings and components).

(1) Historic Monuments and Sites of Buddhist Culture

Buddhism has a long history around West Lake. Temples like Lingyin Temple and Tianzhu Temple were built in as early as the 4th Century. During the period of the Wuyue Kingdom in the Five Dynasties (907-960), the kings believed firmly in Buddhism, which led to the construction of a number of temples around West Lake, such as Jingci Temple on Nanping Hill, Yunqi Temple in Fan Village, Shangtianzhu Temple on Tianzhu Hill, and Liuhe Pagoda, Leifeng Pagoda, Baochu Pagoda. Stone Buddhist statues were also carved at Yanxia Cave, Shiwu Cave and Feilaifeng Peak. These made Hangzhou area the 'Buddhist Kingdom in Southeast China'. When Hangzhou was made the capital of the Southern Song Dynasty, the area around West Lake developed into an important base of Buddhism in China, and Lingyin Temple and Jingci Temple were included in the so called 'Five Mountains and Ten Temples'¹⁹, the top rank temples of Zen sect in China in the Southern Song Dynasty.

¹⁹ The 'Five Mountains and Ten Temples' refers to the highest grade temples in the hierarchy of China's Buddhist building system. During the early Five Dynasties (907--960), Qian Liu, king of Wuyue Kingdom, changed the temples in the kingdom into Zen temples. After the Southern Song Dynasty moved its capital to south China, a large number of Zen temples were built. During Emperor Ningzong's reign (1195--1224), Shi Miyuan suggested that the temples should be rated. During the Jiading period (1208--1224), temples in south China were graded and the system of 'Five Mountains and Ten Buddhist Temples' was established. The five mountain temples include Xingshengwanfu Temple on Jing-shan Hill, Jingci Temple on Nanping Hill, Lingyin Temple on Lingyin Hill in Hangzhou, Guangli Temple on Ashoka Hill and Jingde Temple on Tiantong Hill in Ningbo. The other ten temples include Yongzuo Temple at Zhongtianzhu of Hangzhou, Wan-shou Temple at Huzhou, Longxiang Temple at Wenzhou, Baolin Temple at Jinhua, Xuedouzisheng Temple at Fenghua, Guoqing Temple at Tiantai, Xuefeng Chongsheng Temple at Fuzhou, Linggu Temple at Jiangning, Baoenguanghua Temple at Suzhou and Lingyan Temple at Huqiu of Suzhou. These were places for Buddhists to learn preaching, exchange views and meet friends.



	Sites Protected in Nominated Property	Sites Protected in Buffer Zone	Totally
Sites Protected at National Level	12 Sites	6 Sites	18 Sites
Sites Protected at Provincial Level	22 Sites	1 Sites	23 Sites
Sites Protected at Municipal Level	17 Sites	6 Sites	23 Sites
Tentative List of Protected Sites	42 Sites	8 Sites	50 Sites
Totally	93 Sites	21 Sites	114 Sites

0 0.5 1 1.5 KM

Mapping Oct. 2006, Edit Jan. 2007, Hangzhou Coordinate System.
Elevation from the National Basic Elevation Level 1985.

LEGEND

- Nominated Property
- Buffer Zone
- Boundary of West Lake Scenic Area of Hangzhou
- Sites Protected at National Level
- Sites Protected at Provincial Level
- Sites Protected at Municipal Level
- Tentative List of Protected Sites
- Historic Monuments and Sites of Cultures of West Lake

Fig. 2a-129 Distribution of the Protected Sites in different levels

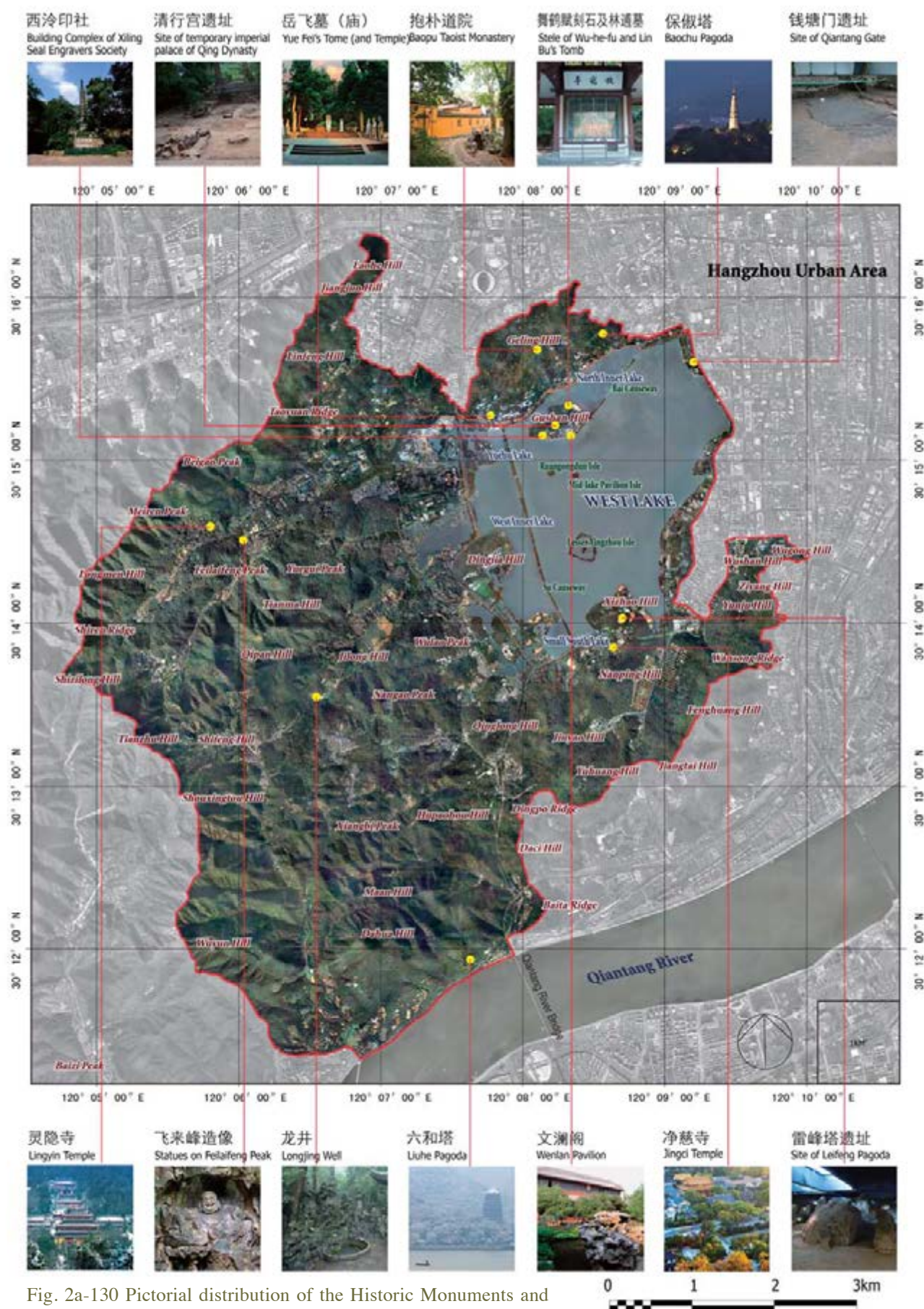


Fig. 2a-130 Pictorial distribution of the Historic Monuments and Sites of cultures of the West Lake Landscape



Fig. 2a-131 Elevation of Baochu Pagoda

Of the many Buddhist sites preserved around West Lake 30 have been listed as officially protected sites at different levels. They are important physical evidence of the richness of Buddhist culture, and reflected the past prosperity of Buddhism in this area and its influence on West Lake Landscape. Representative sites include Baochu Pagoda, Site of Leifeng Pagoda, Liuhe Pagoda, Jingci Temple, Lingyin Temple and Statues on Feilaifeng Peak.

Baochu Pagoda

Initially built in 976, the 1st year of Taiping Xingguo period in the Northern Song Dynasty²⁰, Baochu Pagoda has always been an important Buddhist landmark of West Lake Landscape. Within the panorama of the Landscape, Baochu Pagoda and Leifeng Pagoda echo each other in that Baochu resembles an elegant beauty while Leifeng an old monk. Baochu Pagoda perches on the east mountain range of Baoshi Hill north of West Lake. It was originally a storied building constructed using bricks and wood, but later was destroyed and reconstructed several times after the Song and Yuan dynasties. The current brick pagoda underwent a major restoration in 1933, the 22nd year of the Republic of China. The body of the pagoda was well proportioned and elegant. The octagonal pagoda comprises the base, the body and a finial. It has seven stories with overall height of 45.3m. The Baochu Pagoda, once named as ‘Bao-shi-feng-ting’, was one of the ‘Eighteen Scenic Places of West Lake’ and the ‘Twenty-four Scenic Places of Hangzhou’²¹ in the 18th century.

²⁰ On the 29th year of King Qianchu's reign of Wuyue Kingdom during the Five Dynasties period.

²¹ The 24 Sights of Hangzhou consist of 13 sights from the 18 Sights of West Lake during the Reign of Yongzheng and 11 other ones. They include: Temple of the God of Lake and Hills (Hu Shan Chun She), Phoenix Pavilion on Baoshi (Diamond) Hill, Rainbow over Jade Belt (Yudai) Bridge, Terrace on Wushan Hill with a Bird'-eye View, Cranes Returning to Plum Wood, Level View from Huxin (Lake-center) Pavilion, Qin Music from Plantain-shaped Rocks, Fish at Yuquan (Jade Spring) Temple, Soughing Pines on Fengling (Phoenix) Hill, Pilgrimage at Tianzhu Temples, Viewing Tides at Taoguang Temple, Foot Path Lined by Bamboo Woods, Plum Flowers along Xixi (West) Brook, Yellow Dragon in Lush Green, Liuhe Pagoda, Xiaoyoutian Garden, Pavilion on the Pond in Yiyuan Garden, Liuyu Mountain Villa, Winding Ridge on Fenghuang Hill, Villa of Lotus Fragrance, Ancient Cave in Ruishi (Auspicious Rock) Hill, Fragrance Terrace in Manao Temple, Chengguan Terrace, and Shugu Hall.

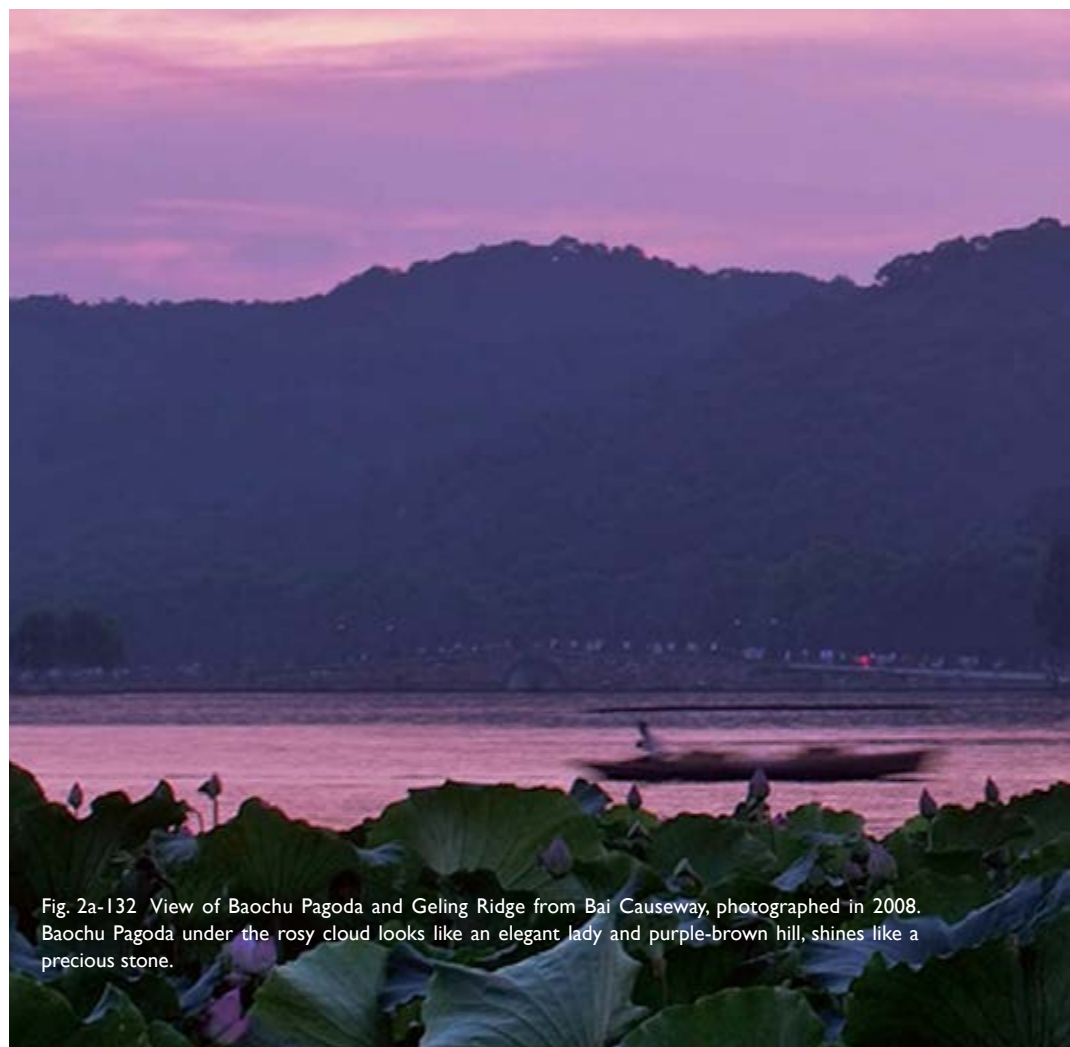


Fig. 2a-132 View of Baochu Pagoda and Geling Ridge from Bai Causeway, photographed in 2008. Baochu Pagoda under the rosy cloud looks like an elegant lady and purple-brown hill, shines like a precious stone.



Site of Leifeng Pagoda

Leifeng Pagoda is a Buddhist construction, an important landmark of West Lake Landscape, initially built in 977, the 2nd year of Taiping Xingguo period in the Northern Song Dynasty.²² It is the remains of the largest Buddhist Pagoda with octagonal, double concentric cylinder structure in China. It is both the most important landscape element of 'Leifeng Pagoda in Evening Glow', one of the Ten Poetically Named Scenic Places of West Lake of Southern Song Dynasty, and the important physical evidence to the imperial worship of Buddhism during the Wuyue Kingdom Period. Once became famous by the most popular Chinese folk love story *Leifeng Pagoda*, or *Story of the White Snake*, it also symbolizes eternal love in the eyes of Chinese people. Originally built in 977 during the Wuyue Kingdom period, Leifeng Pagoda is located in the middle of the ridge of Xizhao Hill. The remains after the collapse of 1924 consist of the base, verandah encompassed at the first floor, the body and the underground chamber. There are remains around the pagoda dating from major restorations during the Southern Song Dynasty and later periods, including the dormitory and a path. The diameter of the base is nearly 43 meters and each side measures 17 meters. The main part is an octagonal base of raw earth platform with side protected by brick and stone walls. The pagoda has a stone sumeru base.²³ The octagonal body is 25 meters in diameter. Only the bottom level, which is 3 to 5 meters high, survives. Concentric in form, it consists of an outer wall, a veranda, an inner wall, and a central chamber. The underground chamber lies under the central

²² The 30th year of King Qianchu's reign of Wuyue Kingdom during the Five dynasties period.

²³ The term Xumi is the Sanskrit transliteration of the name of a famous mountain in ancient Indian mythology, also known as 'Mandala' in Buddhist sutras. A Xumizuo or Xumi base is a base with mount Mandala carved on for Buddhist statues. In around 5th century this type of base has been introduced into China, and used as the base for high rank buildings in the Tang Dynasty (7th-10th century). It is usually fully carved with rich decorative patterns, and is popular support for buildings and artworks in ancient China.



²⁴The pagoda was first built in 970, the 3rd year of Kaibao period in the Northern Song Dynasty, or the 23th year of King Qianchu's reign of Wuyue Kingdom during the Five dynasties period.

chamber, and is a single room in square shape with an opening at the top. The inner wall has a side length of 0.6 meters and a depth of 0.72 meters. Total 51 pieces/sets of objects were unearthed from the chamber. These high-class, exquisitely-made cultural relics represented the most consummate craftsmanship of the Wuyue Kingdom in making wares of gold, silver, jade and copper. This discovery fills the gap in archaeological excavation of the underground chamber of Chinese Buddhist pagodas built in the period of the Five Dynasties and Ten States.

From 2000 to 2002, a new pagoda was built to protect the ruin of old Leifeng Pagoda. The protective pagoda satisfies the requirement for integrated conservation of the site and restored its symbolic meaning of good wishes. It was designed according to the original size from the Tang Dynasty, based on historical photographs, helping to maintain the original image of the pagoda, as well as to reveal the historical feature of West Lake Landscape. In short, construction of the new pagoda took into account conservation of the ruin and the scenic attributes of the site, thereby preserving the historic spatial outline of West Lake Landscape, and bringing out its cultural and symbolic significance.

Liuhe Pagoda

Liuhe Pagoda is one of the outstanding representatives of the best-preserved brick-and-wood pagodas so far extant in China. It was built 7 years earlier than the initial construction of Leifeng Pagoda, therefore its scale is extremely similar to Leifeng Pagoda. Hence, it can provide historical information concerning the materials, techniques and scale of Leifeng Pagoda. The name of Liuhe Pagoda is related to ancient Chinese people's perception of the universe. It was first built in 970, the 3rd year of Kaibao period in the Northern Song Dynasty²⁴, by the king of Wuyue Kingdom to deal with the tidewater of the Qiantang River. About 3.8 km south of the south shore of West Lake, it is located in Yuelun Peak on the northern shore of the Qiantang River. Facing south, it covers an area of 946 m² and measures 59.89 meters high. It has thirteen stories when counted from its exterior corridors. The existing Liuhe Pagoda is an octangular pagoda and has a brick core with wooden corridors. The pagoda has been repeatedly destroyed and rebuilt in its history. The preserved brick core as visible today is the result of a reconstruction effort in 1164, the 2nd year of the Longxing period of the Southern Song Dynasty, the exterior wooden eaves date to 1899, the 25th year of Guangxu's reign in the Qing Dynasty, and the finial is the remains of another major restoration effort in 1334, the 2nd year of the Yuantong period in the Yuan Dynasty. Liuhe Pagoda itself was among the 'Twenty-four Scenic Places of Hangzhou' in the 18th century, close to Leifeng pagoda in terms of time and structure of construction.

Kaihua Temple was included in the pagoda complex of Liuhe Pagoda. A 130 m² plat at the south-west to Liuhe Pagoda was unearthed during an archaeological excavation in 2008. The fourth layer of the northern probe side was found of the Southern Song Dynasty. A 5-meter-long and 1.4 meter wide brick pavement was excavated, which was laid inside the Kaihua Temple in Southern Song Dynasty. It is now covered with a Qing-



Fig. 2a-133 Grand view of the Liuhe Pagoda from the north of Qiantang River, photographed in 2006

styled protective shelter. The three upper layers are of the Yuan Dynasty, Qing Dynasty, and the Republic of China. Also found are sites of a firing chamber of the Yuan Dynasty, a stone wall and a brick gutter of the Qing Dynasty.

Jingci Temple

Jingci Temple is a Buddhist building complex built in 954, the Wuyue Kingdom Period of the Five Dynasties. It was then regarded as the top one among the over 300 temples around West Lake. In the 13th century it was listed among the 'Five Mountains and Ten Buddhist Temples'. As one of the most important venues for Buddhist events in the southeastern coastal area of China, it is an important landscape element of Evening Bell Ringing at Nanping Hill, one of the Ten Poetically Named Scenic Places of West Lake; it witnessed the eminent position Hangzhou had during the 10th through 13th century as the 'Buddhism Kingdom in Southeast China' and that the prosperous Buddhist culture have had direct influence on the development of West Lake Landscape. Jingci Temple is located at the foot of Huiji Peak in the middle of Nanping Hill. Since it was first built in the Five Dynasties period (895-978), it has been restored several times, and the present complex maintains the basic layout dating to the Qing Dynasty. The temple is built on a central axis with its entrance facing north. Structures that straddle the axis include, from north to south, a screen wall, the pool to free captive animals, and a three-row courtyard. The entire complex covers an area of 18,998 square meters. The first row of courtyard on the northern end of axis includes the entrance hall, main hall, and flanking bell and drum

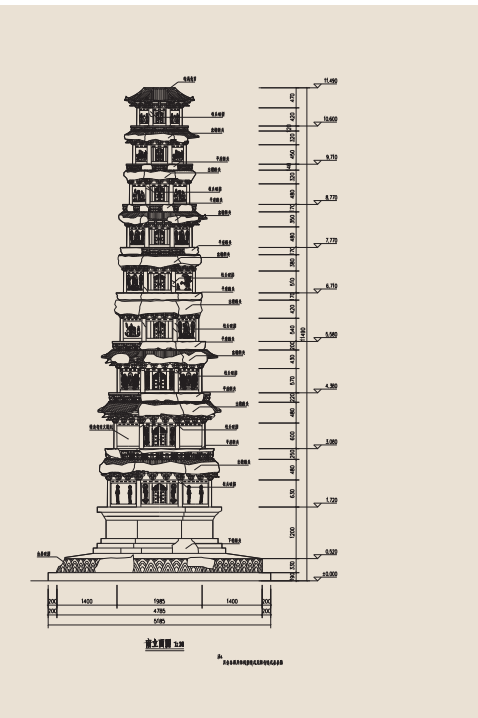


Fig. 2a-134 Elevation of one of the two pagodas in Lingyin Temple

towers, the Sansheng Hall and side rooms are in the second courtyard, and the Sarira Hall in the third. There also are recently built temple courtyards on both the west and the east side of the axis. The first bronze bell in the temple was cast around the same time as the building complex of the temple; the contemporary bell is a reproduction made in 1984 using donations from the Buddhist circle of Japan. The tower housing the bronze bell, located southwest of the entrance hall. The bell, re-casted following the original form, is 3 meters tall and 2.3 meters in diameter, and weighs over 10 tones. At each strike the bell produces a note lasting more than two minutes. The bell is inscribed with the Lotus Sutra both on the interior and exterior.

Lingyin Temple

It is the earliest Buddhist building complex built in Hangzhou. According to legend, its construction was started by Huili, a Hindu monk, in the 1st year of Xianhe in the Eastern Jin Dynasty (326). This building complex was of great prominence during the 10th -13th century when Wuyue was an affluent Buddhist kingdom in Southeast China. In the 13th century, it was listed among the 'Five Mountains and Ten Buddhist Temples'. So far it retains the function as one of the most important venues for Buddhist events in the southeastern coastal area of China, as well as the most important place of Buddhist culture that West Lake Landscape has passed down to the present. Located on south of Beigao Peak, since its founding, the temple has experienced restorations during different dynasties. The current temple was repaired three times since the 1950s after it was rebuilt in the late Qing Dynasty. Facing south, it covers an area of 78,670m². Along the axis of 300 meters from north to south in the courtyard, there is Hall of Heavenly Kings, Shrine of Sakyamuni Buddha, Hall of Bhaisajya, Library of Buddhist Scriptures and Huayan Hall, flanked by the Bell Tower, Drum Tower, the hallway, the reception room, Jialan Hall, Arhat Hall, East Side Hall and West Side Hall. Lingyin Temple was named as



Fig. 2a-135 Bird's view of Lingyin Temple, an old temple surrounded by trees and hills, photographed in 2007



‘Ling-yin-chan-zong’ (Trace of Zen at Lingyin) in the ‘third batch of Ten Scenic Places of West Lake’ in the 21st century.

Statues on Feilaifeng Peak

Statues on Feilaifeng Peak are cliffside Buddhist statues where there are the greatest numbers of Tibetan Buddhist statues honored and revered by people in the Han Chinese areas, owning extremely high value in terms of cultural exchange and communication between different ethnic groups, and holding an irreplaceable position in the Chinese history of stone carving art from 13th through 14th century. First carved in the Five Dynasties the 1st year of Late Zhou period (951), the statues demonstrate the influence of Buddhist culture on West Lake Landscape during its continuous evolution, meanwhile they also provide special testimony to the dynastic alternation from Song to Yuan in Chinese history. Statues are located in the southern slope of the northern peak, separated from Lingyin Temple by Lengquan Spring, about 3 km from the west bank of West Lake. The statues feature particularly those of Tibetan Buddhism made in the Yuan Dynasty. They are mainly distributed in natural caves such as Qinglin Cave, Yuru Cave, Longhong Cave at the north-east of Feilaifeng Peak, and on the cliff running east to west along the 500 meters long Lengquan Brook in the north. There are also some statues on the cliff of Huyuan Cave west of Feilaifeng Peak and around the site of Sacred Nun Pagoda on the top of Feilaifeng Peak. At present there are a total of 390 statues in 115 niches with great numbers of cliffside carvings.

(2) Historic Monuments and Sites of Confucianism

Confucianism has played an important role in the formation and development of West Lake Landscape. The Confucian cultural tradition of loyalty and filial piety,²⁵ as well as that of traditional book-collection and classic learning system under strong influence

²⁵See Annex A.2-1.8 Cultural tradition of loyalty and filial piety and West Lake.



Fig. 2a-136 *Maitreya and the Eighteen Disciples of the Buddha*, Niche. 43, Southern Song Dynasty, photographed in 2008. It is the classical works of Buddhist stone carving in Southern Song Dynasty.

²⁶See Annex A.2-1.9 Book-collection cultural tradition and West Lake.

The emphasis on scholarship and education is the important component of the Confucian thought system. Confucianism believes 'letter could bear truth', and places special emphasis on the collection of classical literature as the bearer of culture and for the study of ancient wisdom. It has a close relation with the formation and prosperity of the cultural tradition of book-collection which is prevalent among Chinese intellectuals.

²⁷Yue Fei (1103-1142), who made exceptional contributions to the war of Southern Song against the Jin Kingdom, was the most famous national hero in Chinese history and an outstanding general who was well versed in both letters and martial arts, and who was both benevolent and wise. In 1141, the 11th year of Shaoxing period during the Southern Song Dynasty, Yue Fei was killed at Fengbo Pavilion due to a plot by the treacherous official Qin Hui. In 1162, the 32nd year of Shaoxing period during the Southern Song Dynasty, Yue Fei's unjust verdict was overturned and he was re-instated in his formal official position. His body was re-buried with ceremony at the north shore of West Lake. Yue Fei, whose story has been spread generation after generation in China, has become a good example of Chinese cultural tradition of loyalty and filial piety.

of the traditional emphasis on education and study,²⁶ are important Confucian cultural elements carried and reflected by West Lake Landscape. Around the lake, five historic sites of Confucian culture have already been listed as officially protected sites of different levels, among them, Yue Fei's Tomb (and Temple) and Wenlan Pavilion are the most representative.

Yue Fei's Tomb (and Temple)

Yue Fei's Tomb (and Temple) is the memorial tomb for Yue Fei²⁷, known to every household as a model for Chinese cultural tradition of loyalty and filial piety and the most famous national hero in Chinese history. It was first built in 1163, the 1st year of Longxing period in the Southern Song Dynasty. The cultural tradition of loyalty and filial piety have been part of the core values that maintained the order, morality and code of the Chinese feudal society which lasted thousands of years. They have not only exerted extensive and enduring influences in traditional Chinese culture, but also a unique cultural characteristic of West Lake Landscape.

As a place for people to worship, mourn the general and receive patriotic education, this site in particular is an important educational base for traditional Chinese morality. Moreover, it contains universal educational meaning for Chinese people, and proves the direct influence that the cultural tradition of loyalty and filial piety typical of Chinese family/clan-centered society had on West Lake Landscape. Yue Fei's Tomb (and Temple) is located south of the foot of Qixia Ridge, on the northern side of Beishan Road, about 150 meters from the north shore of West Lake, and underwent several major restorations in the Ming and Qing Dynasties. The Tomb (and Temple) was named as 'Yue-mu-qi-xia' (Yue Fei's Tomb at the foot of the Qixia Ridge) in the 'third batch of Ten Scenic Places of West Lake' in 2008. The latest major restoration took place in the Qing Dynasty, resulted in the present layout, which covers 15,695 m² with the buildings areas of 2793 m², and is composed of the tomb district, Zhonglie Temple and Qizhong Temple. The latter two are the ancillary buildings of Yue Fei's Tomb and were reconstructed during Kangxi period (1622--1722) in the Qing Dynasty. The current architecture retains the layout and style of the Qing Dynasty restoration.



Fig. 2a-137 Yue Fei's tomb and the stone figures standing in front, photographed in 2008



Wenlan Pavilion

Wenlan Pavilion is the only library pavilion ordered to built by the Qing imperial family for the collection of the Complete Library of the Four Treasuries (*Si ku quan shu*) that survives today with both its books and the library building, it provides unusual testimony to the time-honored Chinese cultural tradition of book-collection, and thus to the rich cultural content of West Lake Landscape. Constructed in 1784, the 49th year of Qianlong period in the Qing Dynasty, it is one of the seven Qing official library pavilions built across China for the collection of the Complete Library of the Four Treasuries and is also the only one of the three library pavilions left in the area south of the lower reaches of the Yangtze River.²⁸ The Complete Library of the Four Treasuries stored here was compiled in the 18th century; comprehensive, compact and voluminous, it is the greatest existing state-compiled book series of ancient China, which played an irreplaceable role in the transmission of Chinese traditional culture and also illustrated the cultural prosperity of West Lake Landscape. It is an important evidence of the book-collection culture borne by West Lake Landscape. Wenlan Pavilion sits on the southern slope of the Gushan hill in the north of West Lake, in the rear of the Cangjing Hall of the Imperial Temporary Palace of the Qing Dynasty. The current Wenlan Pavilion and its courtyard house were reconstructed in 1880, the 6th year of Guangxu's reign in the Qing Dynasty. Facing south and covering an area of 289 m², the courtyard complex is a small garden with two yards in the south and north. Wenlan Pavilion is located north of the courtyard,

²⁸ In 1773, Emperor Qianlong ordered the compilation of the Complete Library of the Four Treasuries. It is another large collection of books after the Complete Classics Collection of Ancient China and Yongle Canon. It cost ten years of hard work by more than 160 noted scholars and over 300 members during Qianlong's reign. It consists of 36,300 books in 79,077 volumes, which were created over the Chinese history in various fields such as politics, economy, philosophy, literature, astronomy, science, technology and medical science. In 1782, the Emperor ordered the construction of three library pavilions in south China, in addition to the four library already existent in the north, to collect the work, and the Wenlan Pavilion was one of the three.

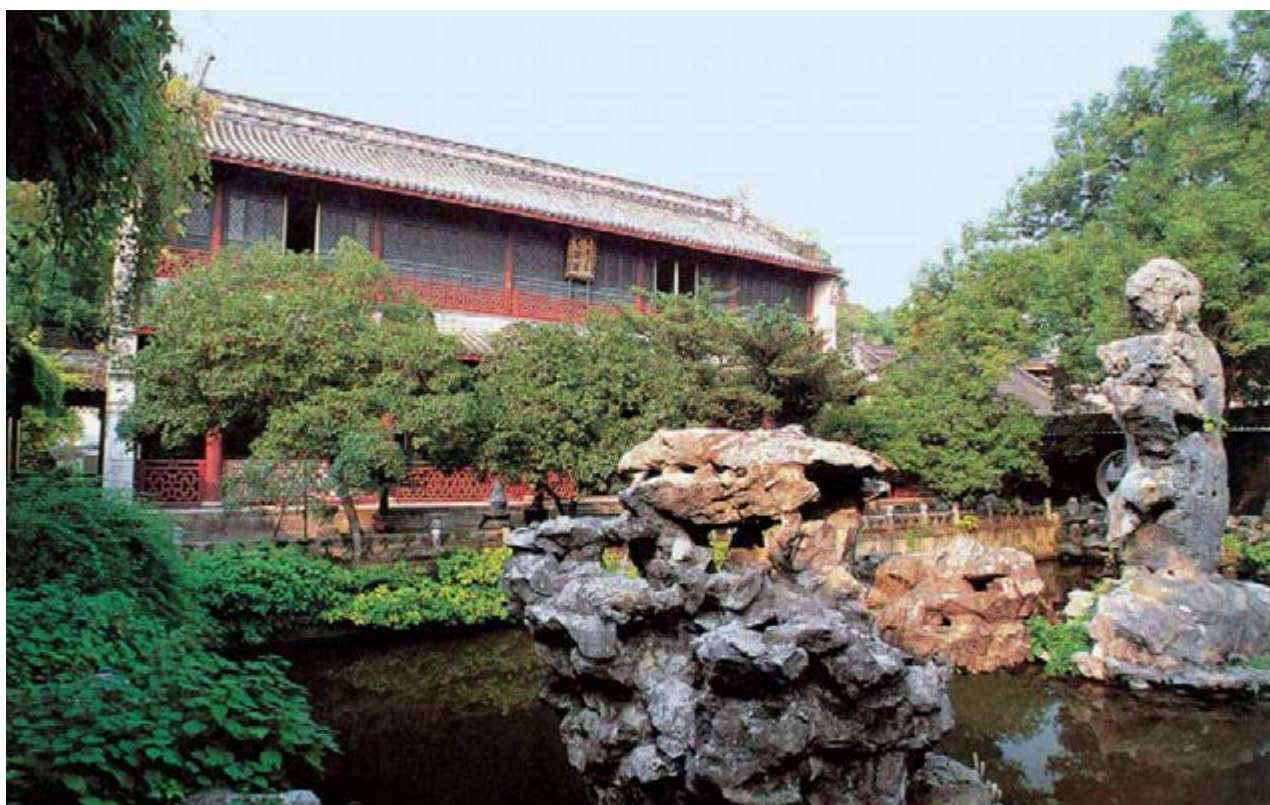


Fig. 2a-138 Wenlan Pavilion and the pool and rockery in its courtyard, photographed in 2006

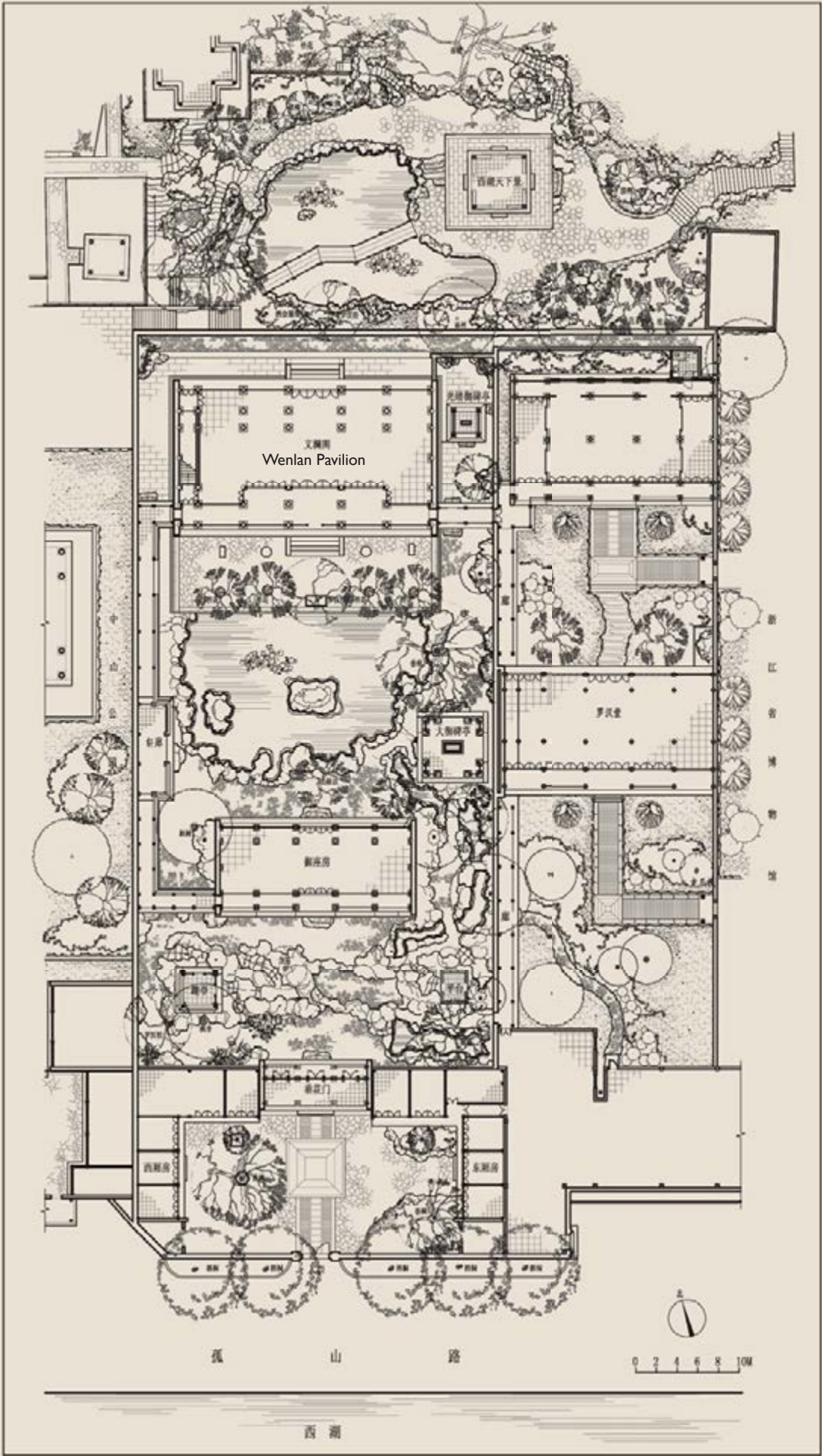


Fig. 2a-139 General plan of Wenlan Pavilion



with a pool in the front, an imperial stele in the east, and a veranda in the west. With a flush gable roof, the two-storey wooden pavilion is typical of the architectural style in the area to the south of the lower reaches of the Yangtze River, covering an area of 852 m².

(3) Historic Monuments and Sites of Taoist Culture

Taoist culture is an important constituent of West Lake culture. As the largest indigenous religion of China, Taoism has a deep base in folk belief, and gained support from imperial families of every Dynasty. The development of Taoism in Hangzhou area started earlier than that of Buddhism, boasting a long history of over 2000 years till today, which explains the important position of Hangzhou area in the Chinese history of Taoism. In the hills of West Lake, there are a number of Taoist monasteries with innumerable worshiped Taoist gods. Even the names of many hills originated from the Taoist stories, including Jiuyao Hill, Yuhuang Hill, Ziyang Hill, and many of them used to be important Taoist sites.

Among the large number of Taoist cultural remains, 8 were listed as officially protected sites at different levels, with the most representative being Baopu Taoist Monastery. As early as the Xianhe period of the Eastern Jin Dynasty (326-334), the famous Taoist Ge Hong (with the Taoist name Baopuzi) used to practice alchemy on Geling Ridge. In Wuyue Kingdom of the Five Dynasties (907-978), Wushan Hill was also named Chenghuang Hill as there was a Chenghuang Temple (temple housing the town god) on it. Today there are still many Taoist cultural remains on the hill. Ziyang Hill was so named for the Ziyang Nunnery once built on it in the Yuan Dynasty, and Yuhuang Hill obtained its name from its Fuxing Taoist Temple that was built to make offerings to Yuhuang Emperor (Jade Emperor) in the Ming Dynasty. Having chosen Hangzhou as its capital, the Southern Song Dynasty built imperial Taoist temples around West Lake. These large-scale imperial temples occupied high positions at that time. For example, Sisheng Yanxiang Taoist Temple on Gushan Hill was built in 1144, the 14th year of Shaoxing Period; and the West Taiyi Palace was built later. Both were important royal



Fig. 2a-140 Alchemy well of Baopu Taoist Monastery, photographed in 2008

²⁹Ge Hong (248-364), also known as Zhichuan and Baopu Zi, was famous for his medicine, alchemy and his achievement in the healthy way of living. In the past 2,000 years, Chinese Taoism has adamantly persisted in their pursuit of immortality, for which it had received the concern, attention and support from many emperors and found itself involved in numerous historic events. Besides the deep breathing exercise, or qigong, they invented to build up the body, most importantly, Taoists had also attempted to concoct elixirs. Though this practice, for which they are most well-known, never succeeded, it has been a source of many legends in Chinese history. Ge Hong, for instance, is among the most important legendary Taoists in this practice.

³⁰Taoists pursued becoming immortal through earthly practice, therefore, they usually chose places with beautiful sceneries as their venue for practice, which symbolized the fairyland in the earthly world. Gradually the places became the Sacred Abodes and Blessed Lands unique in landscape and garden design, which means to build Taoist monasteries and venues for activities in the steep places of the mountain, especially on the mountaintop, besides, large rockeries are also adopted to enrich the feeling of the steepness.

³¹The Ten Scenic Places of Qiantang include Liu qiao yan liu, Jiu li yun song, Ling shi qiao ge, Leng quan yuan xiao, Ge ling zhao dun, Gu shan ji xue, Bei guan ye shi, Zhe jiang qiu tao, Liang feng bai yun, and Xi hu ye yue.

Taoist temples in the Southern Song Dynasty. Many key Taoist temples became poetically named scenic places around West Lake in different periods, among which there were ‘Autumn Moon over Ziyang Hill’ and ‘Evening Glow of Emei’, two of the ‘Ten Scenic Places of the Wushan Hill’ in the Qing Dynasty.

Baopu Taoist Monastery

It was rebuilt in the 17th century, and enshrines Ge Hong,²⁹ a Taoist scholar, alchemist and medical and pharmaceutical scientist in the Eastern Jin Dynasty who has practiced Taoist activities in the Geling ridge of West Lake. It is now the most representative Taoist monastery around West Lake, and witnessed the long history and development process of Taoism in Hangzhou, thus endowing West Lake Landscape with an important position in the history of Chinese Taoism. Moreover, it embodies the image of Taoist culture in West Lake Landscape due to its typical features of the ‘Sacred Abodes and Blessed Lands’ unique to Taoist buildings.³⁰ Located on the Geling Ridge in the north of West Lake, the complex of the Monastery takes an area of over 2,000 m² and consists of the Gate, the first Pavilion, the Pavilion of welcoming immortals, Baopu Hall, Hongmei Pavilion, Banxian Cottage, Gehong Hall, Reception Hall, and many apartments. At the peak of Geling Hill there is a Chuyang Platform for people to watch the sunrise. In the Yuan Dynasty the platform was listed among the Ten Scenic Places of Qiantang³¹. In Baopu Taoist Monastery there is a stele for Ge Hong erected in the Ming Dynasty.



Fig. 2a-141 Entrance of Baopu Taoist Monastery, photographed in 2008



(4) Historic Monuments and Sites of Important Events

Important events in history, including making Hangzhou, the capital at that time, the capital of the Wuyue Kingdom and the Southern Song Dynasty, the imperial trips and the establishment of the Ten Poetically Named Scenic Places of West Lake of the Qing Dynasty contributed to the enrichment of the historic and cultural heritage of West Lake Landscape, with many historic remains preserved.

Site of the Qiantang Gate

It is the remains of the west city gate of Hangzhou, the capital at that time, from the 12th century to the beginning of 20th century, initially built in 1148, the 18th year of Shaoxing period in the Southern Song Dynasty, and had been in use through the Song Dynasty to the Qing Dynasty. As one of the three lakeside gates of Hangzhou city in the Southern Song Dynasty, it provides tangible evidence of the historic spatial character of West Lake Landscape during the Southern Song Dynasty, featuring 'cloud-capped hills on three sides of the Lake and the City on the fourth'. The site, about 90 meters from the east shore of West Lake, is located at the convergence of the Hubin Road and Huancheng West Road, and is now being conserved as an underground site. Archaeological survey and exploration carried out at the site in 2008 revealed the sidewall foundation of the gate, the gateway, and the rammed earth remains of the city wall. The excavated area is about 110 m².

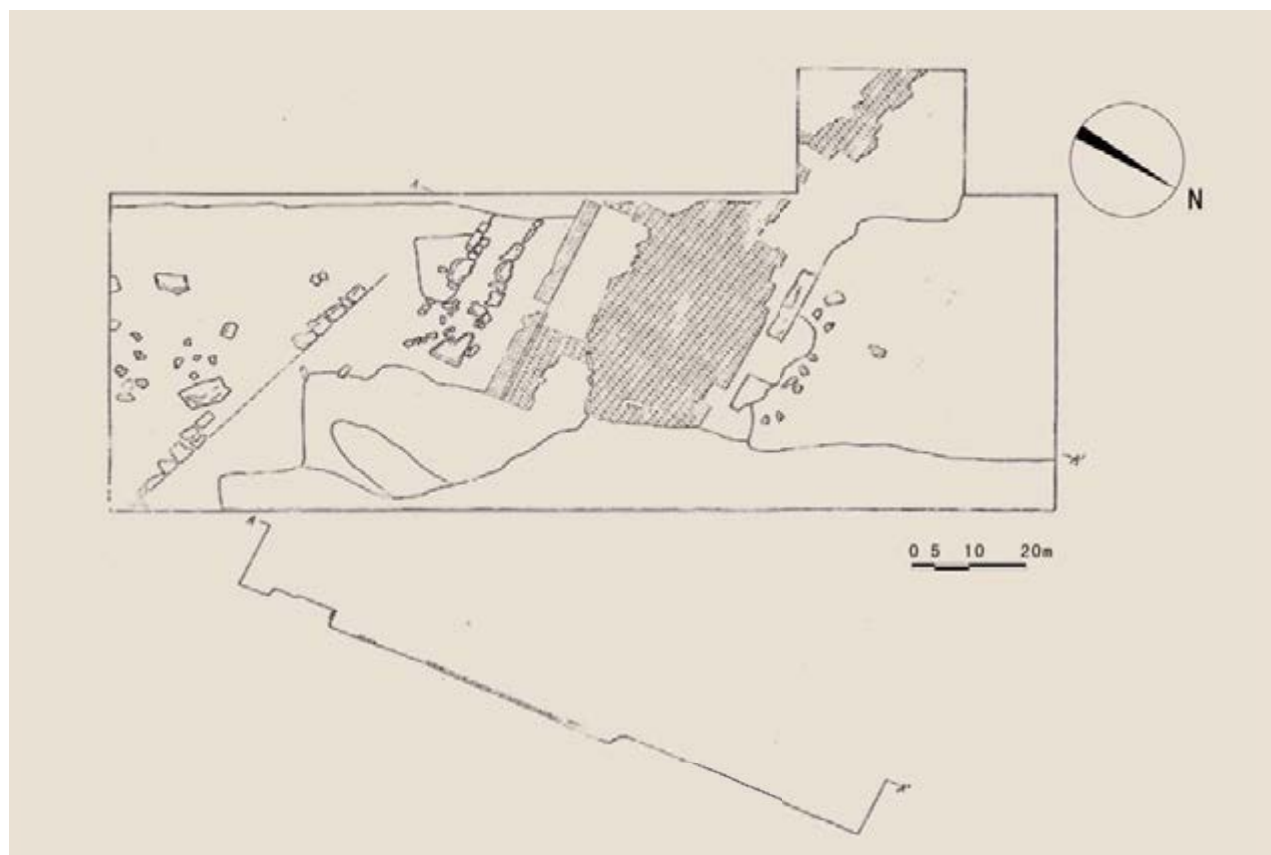


Fig. 2a-142 Archaeological survey drawing of the site of Qiantang Gate, photographed in 2008

Site of Temporary Imperial Palace of the Qing Dynasty

Temporary Imperial Palace of the Qing Dynasty is the residence for the southern visit of emperors of the Qing Dynasty. First built in 1705, the 44th year of Kangxi's reign in the Qing Dynasty, there are remains of architecture and gardens. As in the first half of 18th century, and the place where Kangxi designated the 'Ten Poetically Named Scenic Places of West Lake' and Qianlong composed poems for them, the palace provides evidence to these important events that made West Lake Landscape influential. Now only ruins of the palace remain, which are located in the middle of the southern ridge of Gushan Hill, facing West Lake in the south. The complex comprises a palace in the south and an imperial park built along Gushan Hill in the north. The general layout of the palace and the imperial park has been fully preserved, with many architectural remains, including the wall foundations, the first palace gate, the site of Ornamental Gate, the site of Jiuxiang Yard, the site of Yulan Hall. In the back yard, there are the remnants of the 'eight scenic places of the temporary imperial palace', mainly including Jiuxiang Yard, Yulan Hall, the stage, Zhuyue Spring, Lingyao Pavilion, Imperial Stele Pavilion, Luyun Road, and Sizhao Pavilion.

(5) Historic Monuments and Sites of Cultural Personages

West Lake Landscape has been the most representative 'spiritual home' among all Chinese cultural landscapes. Intellectuals of all times lived by the Lake, projected their sentiment into the landscape, inspired and produced large quantity of exceptional art works and interesting stories. A number of memorial places of these cultural giants scatter around the Lake. Some representative personages include Lin Bu (967-1028),³² a well-known hermit poet³³ in the Northern Song Dynasty, Fan Zhongyan (989-1052), a renowned politician of the Northern Song Dynasty, Yu Qian (1398-1457), a famous court official of the Ming Dynasty, and Yu Yue (1821-1907), a master in Chinese classic learning. Over thirty sites have been listed as officially protected sites at different levels.

³²Lin Bu (967-1028), with courtesy name Junfu, is the representative of hermitic poets of the Northern Song Dynasty. He once built a cottage at the Gushan Hill and lived there for over two decades without setting foot into the city. He didn't marry or join the imperial exam, and entertained himself with creating poems and paintings or raising plum blossom and cranes, and thus got an epithet 'plum blossom as wife and cranes as children'. He was not only remembered for his popular poems on the scenes of West Lake and Gushan Hill, but was admired as a perfect example of the independent and hermetic spirit of Chinese scholars, and endowed West Lake with special hermetic cultural tradition.

³³In the preface of *Rat*, from *Commentary on Maoshi* by Kong Yingda, it explains that *Shi* means a manly man, and *Chu* is used to describe a man who is withdraw from society and stay at home. So the meaning of *Chu-Shi* is a gifted and moral-character recluse.



Fig. 2a-143 Archaeological excavation of the site of the Temporary Imperial Palace of the Qing Dynasty, photographed in 2008



Stele of Wu-he-fu and Lin Bu's Tomb

Stele of Wu-he-fu and Lin Bu's Tomb is the memorial for Lin Bu (967~1028), the most representative hermit poet in the Northern Song Dynasty of China, and is a unique witness to Chinese intellectuals pursuing the hermitage culture.³⁴ Lin Bu used to live a reclusive life for more than 20 years in Gushan Hill. Refusing to hold office in the government and get married, he devoted himself to creating poems and paintings, planting plums and raising cranes to enjoy himself, and thus given an epithet 'plum blossom as wife and cranes as children'.³⁵ He was buried east of the foot of north Gushan Hill. The post-Song literati who admired Lin's noble character planted plum wood around his tomb and erected a stele to memorize him, forming the memorial landscape 'Mei-lin-gui-he', one of the eighteen Scenic Places of Yongzheng period of the Qing Dynasty. The preserved sites include the stele of Wu-he-fu, the Fang-he Pavilion (Pavilion for Freeing Cranes), and the tomb of Lin Bu.

The Stele of Wu-he-fu is housed in the Fang-he Pavilion, which was first built in 1696, the 35th year of Kangxi period of the Qing Dynasty, penned by Emperor Kangxi in the style of Dong Qichang. Wu-he-fu (Ode to Crane Dance) was written by Bao Zhao in the Southern dynasties. It praises a crane's elegant appearance, charming poise, and flying like dance, which the author believed to be a symbol of the outstanding morality and sublimity of a true gentleman. The stele of Wu-he-fu, full of admiration of the noble character of hermit Lin Bu, is the evidence of the hermitage culture of traditional Chinese intellectuals.

Lin Bu's Tomb, facing the north, is located at a platform 23 meters southwest of the Fang-he Pavilion. It was first built in the Northern Song Dynasty. In the Xianchun period of the Southern Song Dynasty (1265-1274), a gravestone was erected. The present tomb, gravestone and other remains were renovated in the Qing Dynasty and preserved till today.

³⁴See Annex A.2-I.10 Hermit Cultural tradition and West Lake.

³⁵In Chinese traditional cultures, the ideology of transcendence and freedom of hermits was represented by the dignity of the cranes. Meanwhile, the noble ideology of exclusive and refined characteristics was symbolized by the natural feature of the fearless blossom of the plum wood in the snowy winter.



Fig. 2a-144 Fang-he Pavilion with Stele of Wu-he-fu in the centre, photographed in 2008

(6) Historic Monuments and Sites from the Modern Period

From 1840 to 1949, Chinese traditional society had transformed into a modern society. During this period, huge changes occurred in Chinese social structure and systems. Although the society is in violent turbulence, thoughts and culture were kept vibrant. West Lake played its strong role as a spiritual home in this crucial period. With its beautiful sceneries and profound cultural deposition, West Lake has attracted many social elites to live, visit and conduct cultural and art activities, leaving precious historic monuments and sites during the process. Political leaders like Sun Yat-sen (1866-1925), the founding father of modern China, had a short stay by West Lake, and writers like Lin Yutang (1895-1976), Liu Yazi (1887-1958), Yu Dafu (1896-1945), Cao Juren (1900-1972) and Yu Pingbo (1900-1990) once lived here. It was here that the eminent Buddhist master Hongyi became a monk. In 1928 West Lake National Institute of Fine Arts was established, gathered and cultivated a generation of excellent artists and made the area around West Lake one of the leading art centers in modern China. Among some twenty historic remains of the modern period which have been listed as officially protected sites, the most representative is the Building Complex for Xiling Seal Engravers Society.

The Building Complex of Xiling Seal Engravers Society

Established in 1904, the 30th year of the reign of Guangxu in Qing Dynasty, Xiling Seal Engravers Society is the earliest Chinese national academic institution on the research of epigraphy, sphragistics³⁶ and seal-engraving.³⁷ After more than a hundred years of development, the society has gathered top-grade cultural celebrities throughout China. The home for the Xiling Seal Engravers Society is a garden complex located at the foot of west Gushan Hill. It is the most outstanding site of the modern culture and art around West Lake, which added West Lake Landscape yet another essential component. The site reaches Bai Causeway in the south, Xiling Bridge in the west and the West Inner Lake in the north, covering an area of 5,758 square meters with its total floor area of 1,749 square meters. The site consists of four groups of buildings, including Botang complex in front of the hill, the hill-front Shan-chuan-yu-lu Library and Liangtang Hall complex, the Avatamsaka Sutra pagoda and Guanle Pavilion complex on the top of the hill, and the Jianting Pavilion and Huan-pu-jing Cottage complex on the back side of the hill. There are 23 historic buildings, 4 springs, 1 stone pagoda, 1 Sutra Pillar, 4 statues. There also boast elegant gardens, charming scenery, a rich collection of cultural relics and cliffside inscriptions. The site of the Society was designated as one of the 5th group of state priority protected sites in 2001, and the seal-engraving art was included into the 1st group of national intangible cultural heritage in 2006.

(7) Historic Monuments and Sites of Tea-Zen culture

Tea culture has a time-honored history, rich meanings, and unique form in China. Carrying the profound philosophy and ideological quintessence of such Chinese mainstream cultures as Confucianism, Buddhism and Taoism, the tea culture has close relation with the spread of Buddhism. Being popularized in more than 100 countries, it

³⁶Jinshi xue refers to the study of inscriptions on bronze vessels and stone steles before modern archaeology was introduced to China and was regarded as the precursor of Chinese archaeology. Xiling Seal Engravers Society has collected many bronze vessels, stone steles and seals of the previous dynasties and set up a library of sphragistics to collect the ancient annals of Zhejiang and other ancient books on bronze vessels, stone steles, antiques, calligraphy and paintings for the appreciation and research of the peers.

³⁷Seal-engraving or seal-cutting means to engrave characters in seal script, and later refers to seal engraving only. As a traditional art uniquely combining the Chinese calligraphy and engraving, it has had a long history of more than 2,000 years. It can embody the artistic style, aesthetic interest and life pursuit of the engraver, and is an important carrier of traditional Chinese culture and art.

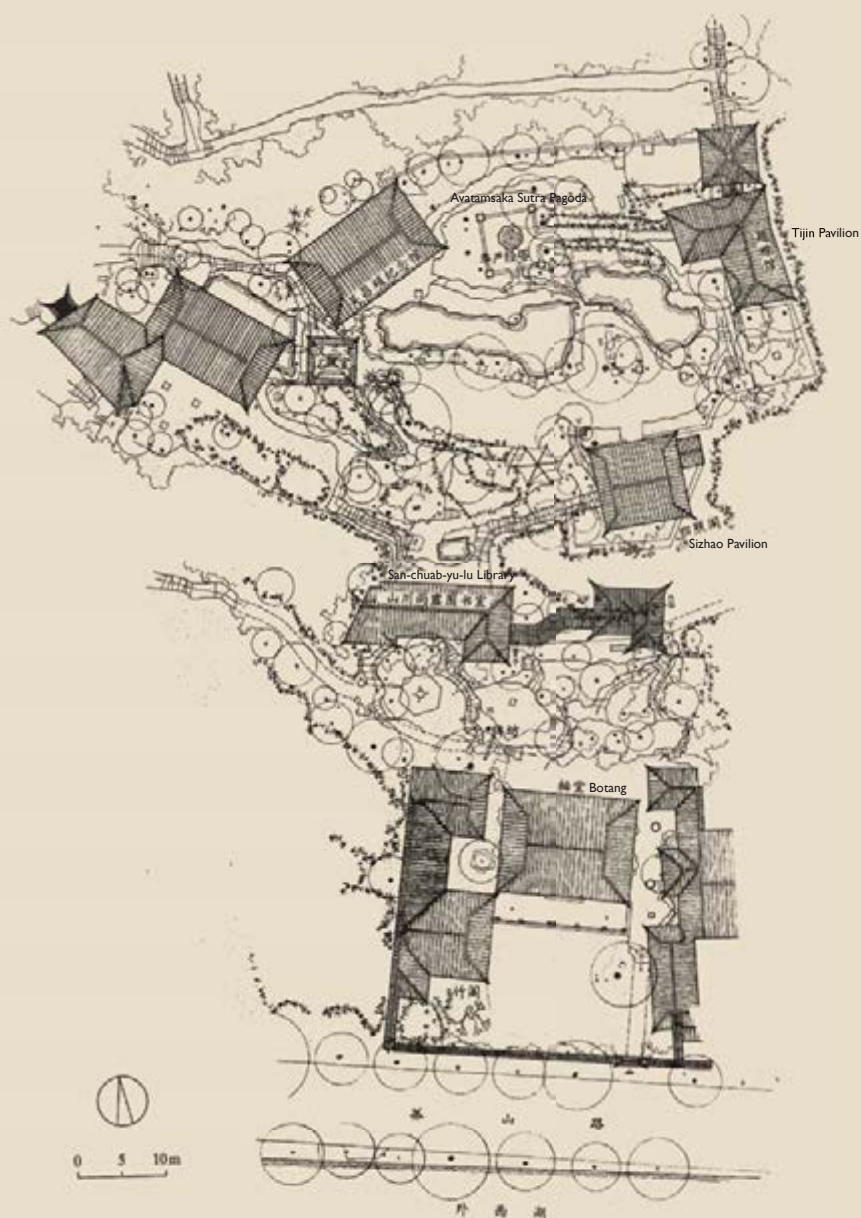


Fig. 2a-l45 General Layout Plan of Xiling Seal Engravers Society



Fig. 2a-l46 Section of up-above-the-hill part of Xiling Seal Engravers Society

³⁸The Book of Tea is the first dissertation on tea. Reputed as the encyclopedia of tea, it was written by Lu Yu, who laid the foundation for Chinese tea drinking. It is not only an outstanding dissertation on agriculture, but also a book devoted to tea culture. Thanks to this book, commonplace tea drinking is elevated to an art.

has had wide and prominent influence in terms of culture and spirit in the world, and was regarded as the 5th great contribution made by China following the four great inventions according to the famous historian Dr. Joseph Needham.

Tea trees were first planted in Hangzhou on hills near Lingyin Temple when it was constructed in the Eastern Jin Dynasty (4th century). The earliest records concerning tea growing and tea varieties can be found in *The Book of Tea* (published around 758) – the world's first monograph on tea by Lu Yu (733-804), a scholar active in the Tang Dynasty,³⁸ by then the trees were mainly planted in northern hills. During the Northern Song Dynasty, the famous Tiantai sect Buddhist master Biancai (1010-1091), after his retirement from the abbot of the Upper Tianzhu Temple, lived in the Shousheng Monastery of Longjing on the Nanshan Hill, as he enjoyed making tea and chatting with friends, he transferred the tea plants around Lingyin Temple to what is now Fenghuang Ridge, gradually making the southern hills the main tea plantation at that time. Since the Ming and Qing dynasties, West Lake Longjing Tea ranked 1st among all types of green tea in the world. Therefore, the place where West Lake Landscape is located is also the cultivating and developing base of Chinese green tea.

The area around Longjing Well, located on Fenghuang Ridge, is where famous intellectuals and Buddhist monks, including Biancai, Su Shi, Lu You, tasted tea and talked about Zen in the Song Dynasty. They regarded tea tasting as a process of spiritual enjoyment, and cultivation of their personality and morality. Besides, they made tea tasting an intermediary for comforting themselves through enjoying the nature, for example, they either played the ancient *qin* musical instrument along the stream, or gathered in a pavilion to taste tea or compose poems, pursuing and appreciating the harmony between nature and man. Therefore, the drinking of Longjing tea has been attached inseparable spiritual association with the appreciation of West Lake Landscape, which gradually developed into the unique local custom and had been passed down till today. Tea culture thus became an important component of West Lake Landscape.

Longjing Well

Longjing Well is an important historic site of Fenghuang Ridge and Longjing Temple, two important places for Chinese tea culture that embodying spiritual meaning and traditional culture. The Spring Pond were first built during the Three Kingdoms period (220–265), and later became part of the Longjing Temple, witnessed the development of Longjing tea along with the spread of Buddhism, and proved its fame and influence since the Ming and Qing dynasties. Located in the Longjing Temple on the Fenghuang Ridge south-west of West Lake, it is a circular spring pool. The well is circular with the inner diameter of the rim measuring 2.4 m and a cloud pattern decorated on the exterior. Measuring 2.6 m deep, the well has clear water from a natural karst spring. The circular wall of the well was made of bricks and stones, and the semi-arc rim of the well is connected to the rockery in the east of the well. Beside the Longjing Spring is the Longjing Temple, first built in 1438, the 3rd year of the Zhengtong period in the Ming Dynasty. Covering an area of about 2000 m² (65 meter long by 35 meter wide), the current temple facing east has two courtyards.



Fig.2a-147 Longjing Well and rockery, photographed in 2008

2. a-6 Distinctive Flora

The humid climate around West Lake provides superior living conditions for plants. During the process of designing West Lake Landscape that has continued for over one thousand years, designers allocated distinctive plants in different scenic spots in accordance with their aesthetic characteristics, cultural meanings and spiritual pursuits. These distinctive plants, together with natural hills and waters and man-made landscape, constitute the representative features of West Lake Landscape. From Song Dynasty, the distinctive vegetation around West Lake have included themed ‘flowers of the four seasons’ with peach flowers in spring, lotus flowers in summer, osmanthus flowers in autumn and plum flowers in winter; intercropping peach trees and willows along West Lake causeways; and the traditional Longjing tea plantations scattered in the hills west to the lake.

2. a-6-1 Special Flowers of the Four Seasons

Peach, lotus, osmanthus and plum constitute the four thematic flowers for appreciation in the four seasons of West Lake Landscape, and add to the beauty and aroma of the lake and the hills. As traditional plant type of the Hangzhou area, besides of the charming appearance, they also embody unique and deep cultural and symbolic meanings. Along with the evolution and shaping of West Lake Landscape, they gradually formed unique flora landscape with featured plants demonstrating special themes. In *Meng Liang Lu* (Dreams of Hangchow) of the Southern Song Dynasty, it was already pointed out in particular the unique beauty the four characteristic flowers brought to West Lake Landscape. Not only have they maintained close ties with the Ten Poetically Named Scenic Places of West Lake, but they also become representatives for the ingenious creation of ‘scenes of the four seasons’ in terms of landscape design in these scenic places. Over thousands of years, when flower seasons approaches, poets and painters are inspired to create classic poems and paintings, and it has been a long lasting traditional entertainment for residents of Hangzhou to go out and enjoy the beauty of the flowers, which is still practiced today.

Peach blossoms — Peach trees and willows are planted along shores and causeways of West Lake. The two most attractive sites are Bai Causeway and Su Causeway, which boast the representative scene of ‘one willow tree intercropped with one peach tree’. Peach in Hangzhou usually start to bloom from late February till early and mid April. Each year the flower season attract crowded people to the two causeways where peach flowers alternate with willow flowers, and produce a richly layered effect of red peaches and green willows. Three of the Ten Poetically Named Scenic Places of West Lake, namely Su Causeway in the Morning of Spring, Viewing Fish at Flowery Pond, and Lingering Snow on Broken Bridge are main sites to appreciate peach flowers.

Lotus flowers — The image of lotus flower was a symbol of lofty character in traditional Chinese culture, as the plant ‘grows untainted out of the silt’. At present, there are 14

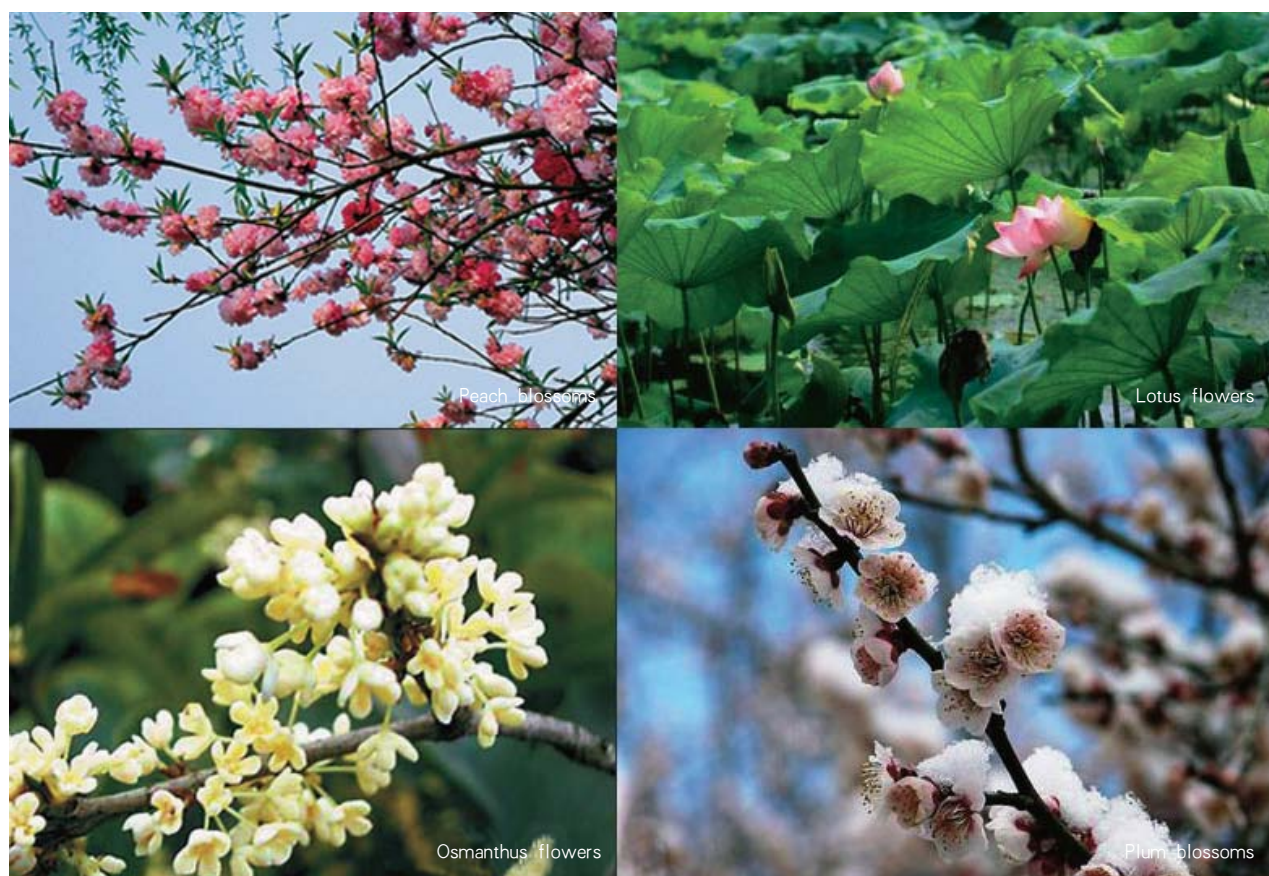


Fig.2a-148 Special Flowers of the Four Seasons around the West Lake

lotus-growing areas over West Lake with a total area of about 20 hectares, most of which are distributed over the North Inner Lake and the Yuehu Lake. Lotus flowers have been a kind of prevalent traditional flora in Hangzhou with the history of lotus growing from as early as 5000 B.C.³⁹ According to statistics, the lotus flowers in West Lake usually start to bloom in early June, reach full bloom at the end of June and last till late August and early September. The unique fragrance of lotus leaves on the lake in summer is refreshing to visitors on hottest period of a year. Of the Ten Poetically Named Scenic Places, 'Breeze-ruffled Lotus at Winding Garden', 'Autumn Moon over the Calm Lake', 'Three Pools Mirroring the Moon', and 'Lingering Snow on Broken Bridge' are all major sites for lotus flower appreciation.

Osmanthus flowers-- Osmanthus trees are planted in large numbers in all the gardens along the bank of West Lake, of which Manjuelong and Hangzhou Botanic Garden are the most famous. The osmanthus is the city flower of Hangzhou. There are four varieties of osmanthus flowers—golden osmanthus, silver osmanthus, red osmanthus and four-season osmanthus—of which the first two are the superior types. Usually, the season of osmanthus flowers around West Lake starts in early September and ends in early November. Around the Mid-autumn Festival, the pervasive osmanthus fragrance becomes one highlight of Hangzhou for tourists. 'Autumn Moon over Calm Lake', one of the Ten Poetically Named Scenic Places, remains a major spot for osmanthus appreciation.

³⁹Among the names of places in Hangzhou are Lotus Pool End (Hehuachi Tou) and Lotus Pond Lane (Hehuatang Lane). At the Cross-Lake Bridge site in Xiaoshan (the site of a Neolithic human settlement about 7,000-8,000 from now), fossils of lotus seeds were once unearthed.

Plum blossoms—In traditional Chinese culture, a proud gentleman who ‘refuse to be contaminated by evil influence’ is often compared to the plum because its blossoms often brave in the bitter coldness, frost and snow in early spring. In Hangzhou, Lingfeng Hill, Gushan Hill and the Xixi Stream have been the three greatest places for plum blossom appreciation since ancient times, and they are still the major distribution areas of plum blossoms today. The season of plum blossoms in Hangzhou starts at the end of January and ends in mid February, that is, the Spring Festival holiday. When in blossom, they give out a refreshing obscure fragrance

2.a-6-2 The Landscape Feature of Intercropping Peaches and Willows

The scene of ‘one willow intercropped with one peach’ is especially distinctive on Su Causeway and Bai Causeway. Since the 11th century, Su Dongpo, Song Dynasty literary giant built the Su Causeway and planted peach trees, autumn cotton roses and willow trees along its two sides, the landscaping pattern of ‘causeway lined with peach and willow trees’ took shape.

Walking along West Lake causeways, the red peach blossoms and green willows along the two sides are reflected in the water, and appear especially splendid against the blue sky and white clouds. With a delicate breeze, slender willow twigs sway like smoke or yarn drifting in the sky. Peach flowers are in full bloom in the bright spring sunlight, shining and flourishing like fire, which highlights the poetry and picturesque of the scene. The intercropping peaches and willows provide multiple beautiful scenes along West Lake. They have richly inspired poets and authors in history to create artworks, and have become an important component of the special vegetation of West Lake Landscape.



Fig.2a-149 Landscape feature with alternate peach trees and willow trees on the Su Causeway, photographed in 2006.



2. a-6-3 Longjing Tea Plantation

Longjing Tea Plantation, especially Fenghuang Ridge in the center of the plantation, located in the hills west of West Lake, used to be an important venue for holding activities on tea culture in China. The tea plantations and terraces along the slope of the hills became a characteristic landscape with cultural meanings, and constituted an indispensable element of West Lake Landscape together with the tea-related historic monuments and sites distributed in the plantations (for tea culture, please see Historic Sites of Tea-Zen Culture in 2.a-5 Historic Monuments and Sites of West Lake).

Longjing Tea Plantation is the original place for the inheritance of the tea culture of West Lake Landscape. Located in the hills west of the Lake, the scope of the plantation includes: the hills in the vicinity of the Shizi Peak no further than 3 kilometers away, and within the altitude of 400 meters, covering 8 villages separately known as Longjing, Manjuelong, Jiuxi, Wenjiashan, Yangmeiling, Shuangfeng, Linyi and Maojiabu with a total area of 240 hectares. Longjing tea is a distinctive plant growing in the particular geographical environment around West Lake. It grows on the hill slopes of West Lake, on curved terraces, or on the open terraces beside the brooks in regularly laid-out plots. The tea plantations are located next to the hills near the lake, surrounded by dense forest, flowing streams, a peaceful environment, and beautiful scenery. As a result of the misty micro-climate, which is suitable for the plantation, the tea trees are in green leaf all year round in the clouds around the hills; in the spring tea season in particular, drizzle and light mist is not only beneficial for nourishing young tea shoots, but also creates the unique beautiful scenery of the plantations.

West Lake Longjing Tea Plantation benefits from the unique ecological conditions of its location on the piedmont plain where hills of western Zhejiang subside into plains of Hangzhou, Jiaxing and Huzhou, with a monsoonal humid climate of the northern subtropical zone. The region features distinct seasons, sufficient rainfall, and moist air all year around. The area producing Longjing tea is located west to West Lake, and north to the Qiantang River. The water vapor is regulated of by the natural environment of one lake and one river, supplemented by the impact of southeast monsoon, which fosters a warm, wet and foggy climate. The tea production area is surrounded by mountains on three sides, with the Tianzhu Hill and Beigao Peak in the north to block cold wind from the north-west, and the Jiuxi Streams in the south with a deep valley leading to Qiantang River, which absorbs the humid air from the south. The soil in the area is mainly white sand and yellow loess. Its loose structure means that the soil is well aerated and fertilized, containing plenty of organic matters as well as minerals that are rich in phosphorus, calcium, and magnesium. These favorable natural environmental and unique climatic conditions, together with the suitable soil, are ideal for tea cultivation. The cultivation associated with the traditional processing technology has created the unique quality of West Lake Longjing tea.



Fig.2a-150 Longjing Tea Plantations, photographed in 2008



2.b History and Development

West Lake Landscape is a combined work of nature and man. With the beautiful natural landscape of the ancient lagoon and folded mountains as carriers, started with the dredging project of the Tang Dynasty literary giant Bai Juyi and the construction of the Bai Causeway in the 9th century, continual dredging projects and landscape building activities lasting for more than a millennium, eventually makes this famous ‘lake with cultural meanings’ a masterpiece with outstanding universal value.

2.b-1 Development of the landscape as a whole

The evolution of West Lake Landscape may be divided into six historical stages: the initial phase during the Tang and Song Dynasties (9th-12th century); the maturation phase in the Southern Song Dynasty (12th to 13th century); the maintenance phase during the Yuan Dynasty (13th to 14th century); the revival phase during the Ming Dynasty (14th to 17th century); the flourishing phase during the reigns of Emperors Kangxi, Yongzheng, and Qianlong in the Qing Dynasty (17th to 19th century); and the rejuvenation phase in modern and contemporary times (20th to 21st century).

2. b-1-1 The initial phase in the Tang and Song Dynasties (9th-12th century)

Between the 9th and 12th centuries, under the direct influence of two most distinguished literary figures in Chinese history - Bai Juyi of the Tang Dynasty and Su Shi of the Song Dynasty, through a series of large-scale dredging and landscape design projects closely related to the development of the city of Hangzhou, and integrating the rich cultural elements of the Zen Buddhism of the Five Dynasties period as well as the Tang and Song Dynasty literature and art, the unique West Lake Landscape has come into shape in its basic layout and components.

In 822 (the 2nd year of Changqing in the Tang Dynasty), Bai Juyi (772-846), eminent poet and Governor of Hangzhou, started and presided over a dredging project for West Lake and river courses in the neighborhood. A long causeway was built with the silt from the lake to harness the lake water. The project proved a success – not only the original objective to dredge the lake was achieved, but also West Lake landscape was beautified. This was an epoch-making event in the history of West Lake Landscape. One of the two causeways, the Bai Causeway, is actually named after the poet to commemorate this event. From then on, it becomes a tradition to dredge West Lake and build causeways.⁴⁰

During the late Tang Dynasty and the subsequent Five Dynasties period (early 10th century), the Qian regime of the Wuyue Kingdom (907 - 978) made Hangzhou its capital, which brought economic, political and cultural advantages that enabled it to become prosperous. The five kings of three generations of the Wuyue Kingdom had a large number of temples, pagodas and grottoes built around West Lake for their strong belief in Buddhism. The rulers’ promotion of Buddhism made West Lake area the most prosperous

⁴⁰ See Annex A.2-1.3 Dredging Projects of West Lake and Its Functions, and 2.b-2-3 Evolution of West Lake Landscape Layout, Lingering Snow on Broken Bridge, and 2.b-2-4 The Ten Scenic Places of West Lake for relevant information concerning the Bai Causeway.

⁴¹See Annex A.2-1.7 History of Worshipping Buddhism in the West Lake for details.

⁴²See Annex A.2-1.3 History of the Dredging and Utilizing of West Lake, 2.b-2-3 Development of the Layout of West Lake Landscape, and 2.b-2.4 Development of the Ten Poetically Named Scenic Places of West Lake for relevant information on Su Causeway in the Morning of Spring.

base for the development of Chinese Buddhism in the 10th century,⁴¹ leaving enduring traditions on local belief. The representative historic monuments and sites on Buddhism of West Lake Landscape were all built in the Wuyue Kingdom period.

In 1090, the 5th year of Yuanyou period in the Northern Song Dynasty, Su Shi had West Lake dredged and a causeway built with the silt,⁴² which was named the Su Causeway and became the most famous landscape element of West Lake. In addition, peach trees, willows and cotton roses were planted on the causeway, forming the basic style of the characteristic vegetation landscape featuring mixture of inter-planted peaches and willows.

In 1079, the 2nd year of Yuanfeng period in the Northern Song Dynasty, the famous Buddhist monk Biancai moved from Lingyin Temple at Tianzhu Hill to Nanshan Longjing Shoushen Temple. As he is a great lover of discussing the Tao while tasting tea, he moved some tea trees in the neighborhood of Lingyin Temple to what is now Fenghuang Hill. Gradually, this region became a major tea plantation area. At that time, since Biancai had close contact with such famous intellectuals as Su Shi and Qin Guan, the reputation of Longjing tea soared, which exerted considerable influence on the development of the Tea-Zen cultural tradition of West Lake.

Lin Bu (967-1028), iconic figure of the hermitage culture in the Northern Song Dynasty, was buried on Gushan Hill near West Lake. The tomb has become a memorial site for this cultural celebrity in later ages, as well as a unique element of West Lake Landscape.





2. b-1-2 The maturation phase in the Southern Song Dynasty (12th - 13th century)

The Southern Song Dynasty (1127-1279) made Hangzhou (Lin'an) its capital⁴³. West Lake Landscape was rapidly developed over the course of the construction of the Southern Song capital during a period of economic prosperity and cultural growth. The ten four-character poetically named serial scenic places of West Lake came into being in the 13th century, which marked the establishment of West Lake landscape as a whole, a large scale Chinese landscape combining hills, lakes and garden vistas representative of landscape design, organic evolution and associative features in the areas south of the Yangtze River.

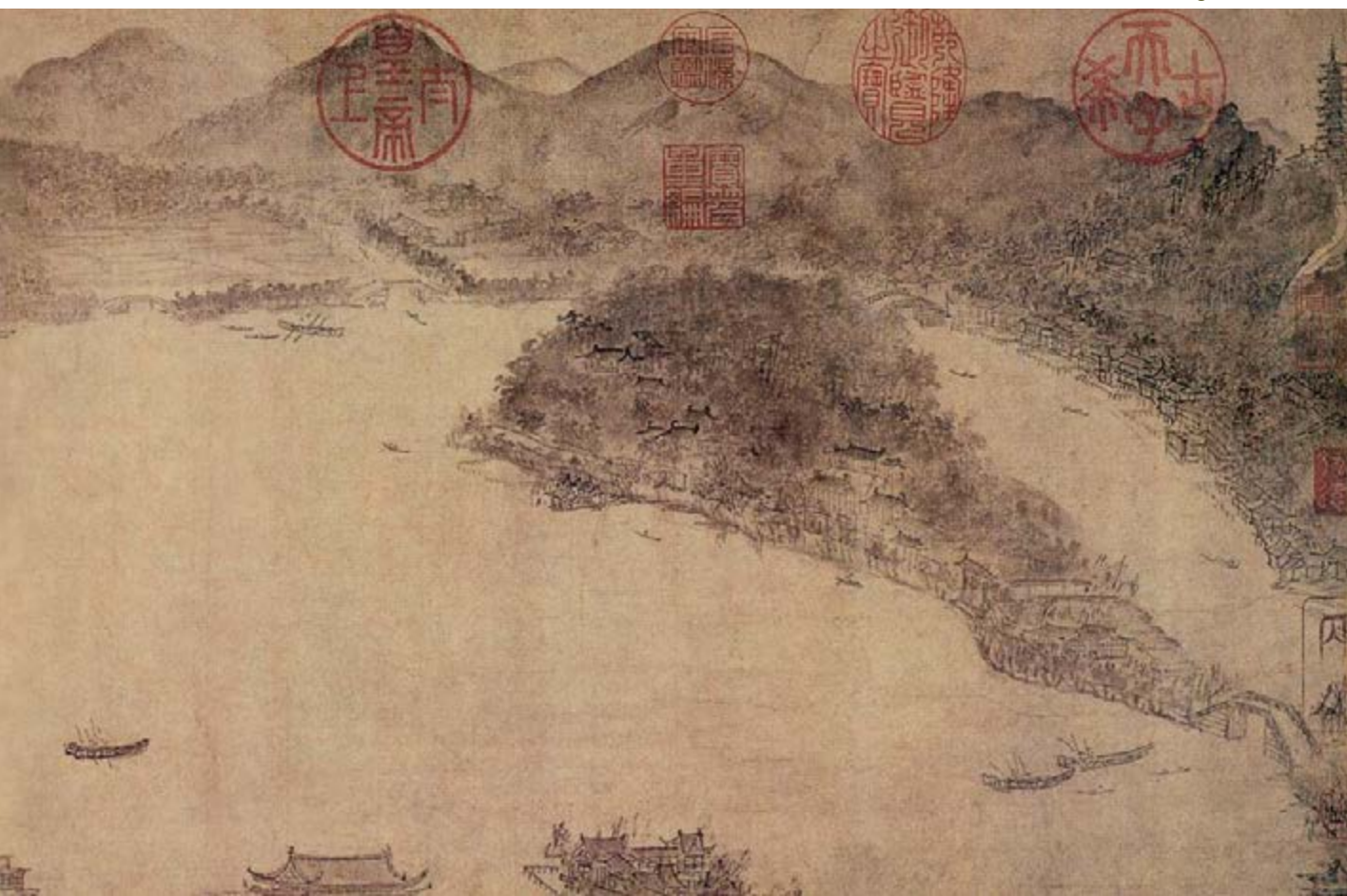
The western wall of Lin'an (present Hangzhou) stood on the edge of West Lake, and 3 gates including Qingbo, Fengyu (now called Yongjin), and Qiantang opened onto West Lake. The setting of West Lake, consisting of hills on three sides and the city of Hangzhou on the fourth, took on a distinctive form during this period.

Fang Yu Sheng Lan, or Topography and Special Landscape Features of the Yuan Empire, which was completed roughly in 1239, records the names of the Ten Poetically Named Scenic Places of West Lake. Since then, the ten scenic places depicted in the paintings by intellectuals from Southern Song Dynasty have been the core elements of West Lake landscape⁴⁴. Attributed to the numerous dredging projects at the same time, the beautiful environment of West Lake has been preserved, which has attracted large numbers

⁴³In 1129, Emperor Gaozong of the Southern Song Dynasty retreated southward and stayed at Hangzhou. On his orders, the prefecture became his temporary palace and Hangzhou was renamed Lin'an. In 1138, the Southern Song Dynasty made Hangzhou the capital.

⁴⁴ See 2.b-2-4 for the development of the Ten Poetically Named Scenic Places of West Lake.

Fig. 2b-1 West Lake, ink and wash on paper, 26.7cm×85cm, by Li Song, Southern Song Dynasty (1127-1279), collection of Shanghai Museum



⁴⁵Representative literary works about West Lake created in the Yuan Dynasty include: a series of poems under the title *Ten Views of West Lake* by Yin Tinggao; *West Lake Poems* (Xihu Zhuzhici) by Yang Weizhen, Guan Hanqing's 'Scenes from Hangzhou' ('[Nanlu] Yi Zhi Hua – Hangzhou Jing'), Ma Zhiyuan's 'To West Lake' ('[Shuangdiao (Twin-Stanza)] Xin Shui Ling – Ti Xihu'), and Xu Zaisi's 'West Lake' ('[Zhonglv] Chao Tian Zi'). See Annex C.2: Extracts of Related Poems and Annex C.4 Table of Related Literary Calligraphic Works and Paintings.

⁴⁶The Ten Scenic Places of Qiantang include Liu qiao yan liu, Jiu li yun song, Ling shi qiao ge, Leng quan yuan xiao, Ge ling zhao dun, Gu shanq ix ue, Bei guan ye shi, Zhe jiang qiu tao, Liang feng bai yun, and Xi hu ye yue.

of cultural elites to assemble here and inspired them to produce excellent literary, calligraphical and painting works. The aesthetic value of West Lake Landscape and its function as the spiritual home were thus gradually explored and brought to a height.

At the same time, Buddhism flourished in Hangzhou. Over 480 Buddhist monasteries dotted the landscape of West Lake. Temples of the Zen sect, including Lingyin Temple, Jingci Temple and Zhongtianshu Temple, were included in the 'Five Mountains and Ten Temples'. Along with the water and hills, these houses, gardens and temples formed an integral part of the landscape of West Lake.

In the 14th year (1221) of Jiading period, the imperial court of the Southern Song Dynasty built the tomb for Yue Fei by West Lake to commemorate the general who led troops against the Jurchen invaders from the north. This added the values of loyalty and filial piety traditions to the cultural landscape of West Lake.

During the Southern Song Dynasty (12th - 13th century), tea bushes were grown near temples around West Lake and the scale of tea production became larger. According to relevant historical records, some brands won nation-wide recognition, such as 'Baiyun Tea', 'Xianglin Tea', 'Baoyun Tea' and 'Chuiyun Tea', which are the most famous four.

2. b-1-3 The maintenance phase during the Yuan Dynasty (13th - 14th century)

During the Yuan Dynasty (1271-1368), the construction and landscaping activities for West Lake were comparatively few, West Lake Landscape nevertheless continued to function as a spiritual home.

During the Yuan Dynasty (1271-1368), the Mongol rulers felt that the Southern Song Dynasty court had become too immersed in the beauty and pleasures of West Lake, and they saw this as a major cause of the collapse of the Song Dynasty. As a result, the Mongol rulers decided to abandon West Lake. Without regular dredging and maintenance, West Lake quickly became silted.

Against this backdrop, West Lake nevertheless continued to be a spiritual home for the intellectuals and literati, remaining a place that generated complex feelings and brought great aesthetic enjoyment. Many famous writers of the time produced literary works on the beauty of the West Lake area during the Southern Song Dynasty.⁴⁵ They also contributed in naming the landscape around West Lake, which pushed the formation of 'Ten Scenic Places of Qiantang'.⁴⁶



2.b-1-4 The revival phase during the Ming Dynasty (14th - 17th century)

The Ming Dynasty (1368-1644) cultural development leaned strongly toward a renaissance of the Tang and Song Dynasty cultures. During the Ming Dynasty, the attention of scholars and painters was attracted by West Lake landscape that had grown and matured during the Southern Song Dynasty. The design and construction of West Lake landscape and the exploration of its cultural essence underwent a new period of revival. Scenic places built during the Ming Dynasty include a few clearly visible landscape elements: such as the Three Pools, Lesser Yingzhou Isle, Mid-lake Pavilion Isle and Jindai Bridge.

During the Ming Dynasty, large-scale dredging projects were carried out at West Lake, which laid a good foundation for later revival of West Lake Landscape.⁴⁷

In the 16th and 17th centuries, the construction of Lesser Yingzhou Isle and restoration of Mid-lake Pavilion were conducted; the layout of the 'two causeways and three isles' was nearly complete by this time, with two causeways and two of the three isles in place. In the 1st year (1621) of Tianqi period in the Ming Dynasty, Yang Wanli presided over the reconstruction of the three pagodas to the south of the Lesser Yingzhou Isle, restoring the Song Dynasty site known as "Three Pools".

West Lake Longjing Tea attracted the imperial attention. The production method and techniques gained revolutionary development from 'Tuan-Cha (tea-cake) Tea' to 'Leaf Tea',⁴⁸ and the tea plantations were expanding rapidly in the area.

The renaissance of West Lake Landscape during the Ming Dynasty led to the creation of many literary and painting works, and folk legends related to the Lake.⁴⁹ A great number of celebrities in culture and arts again made West Lake Landscape the very place for projecting senses and emotions while enjoying landscape beauty, which in return also gradually enriched the cultural contents of Hangzhou and West Lake, and had wide influence in East Asia⁵⁰.

⁴⁷See Annex A.2-1.3 History of the Dredging and Utilizing of West Lake, 2.b-2-3 Development of the Layout of West Lake Landscape, and 2.b-2-4 Development of the Ten Poetically Named Scenic Places of West Lake, for related information on Three Pools Mirroring the Moon.

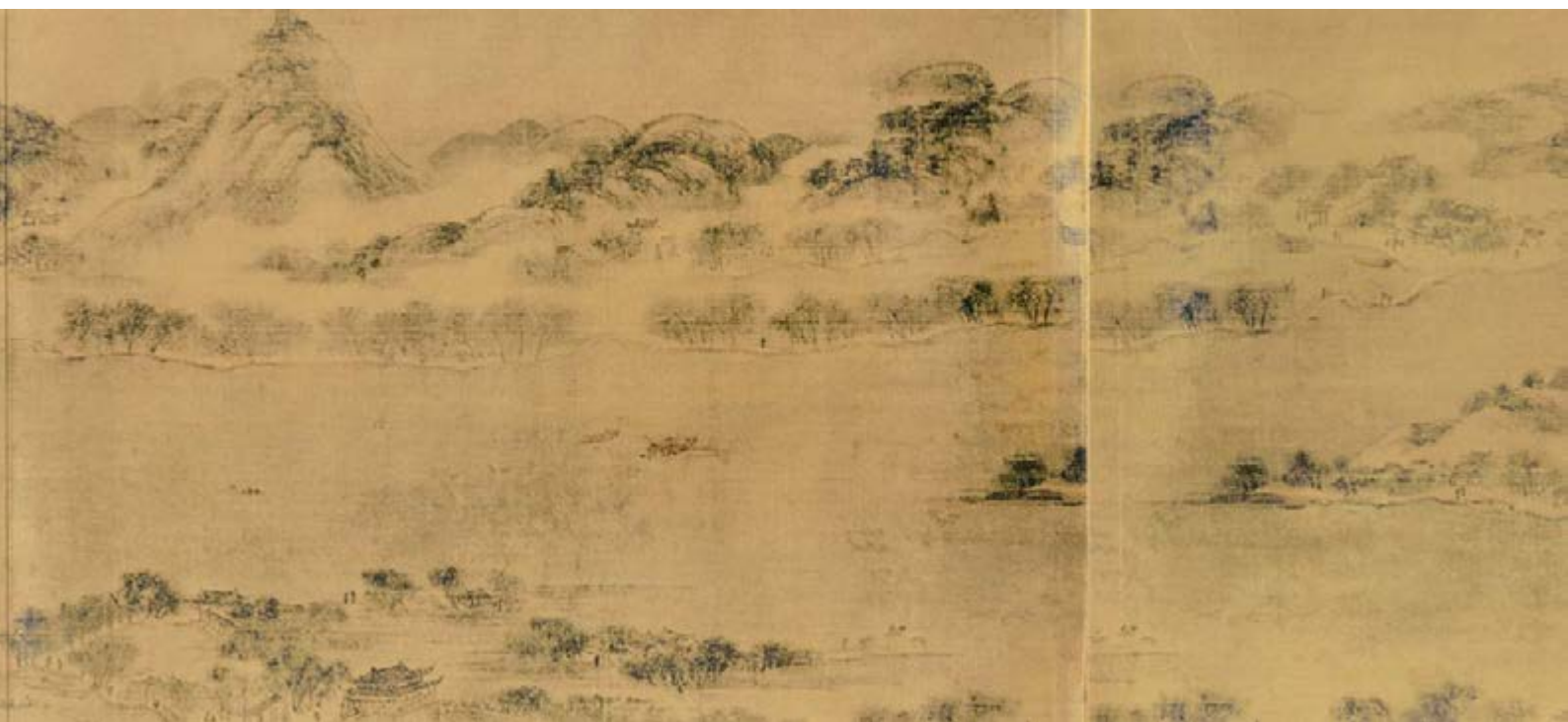
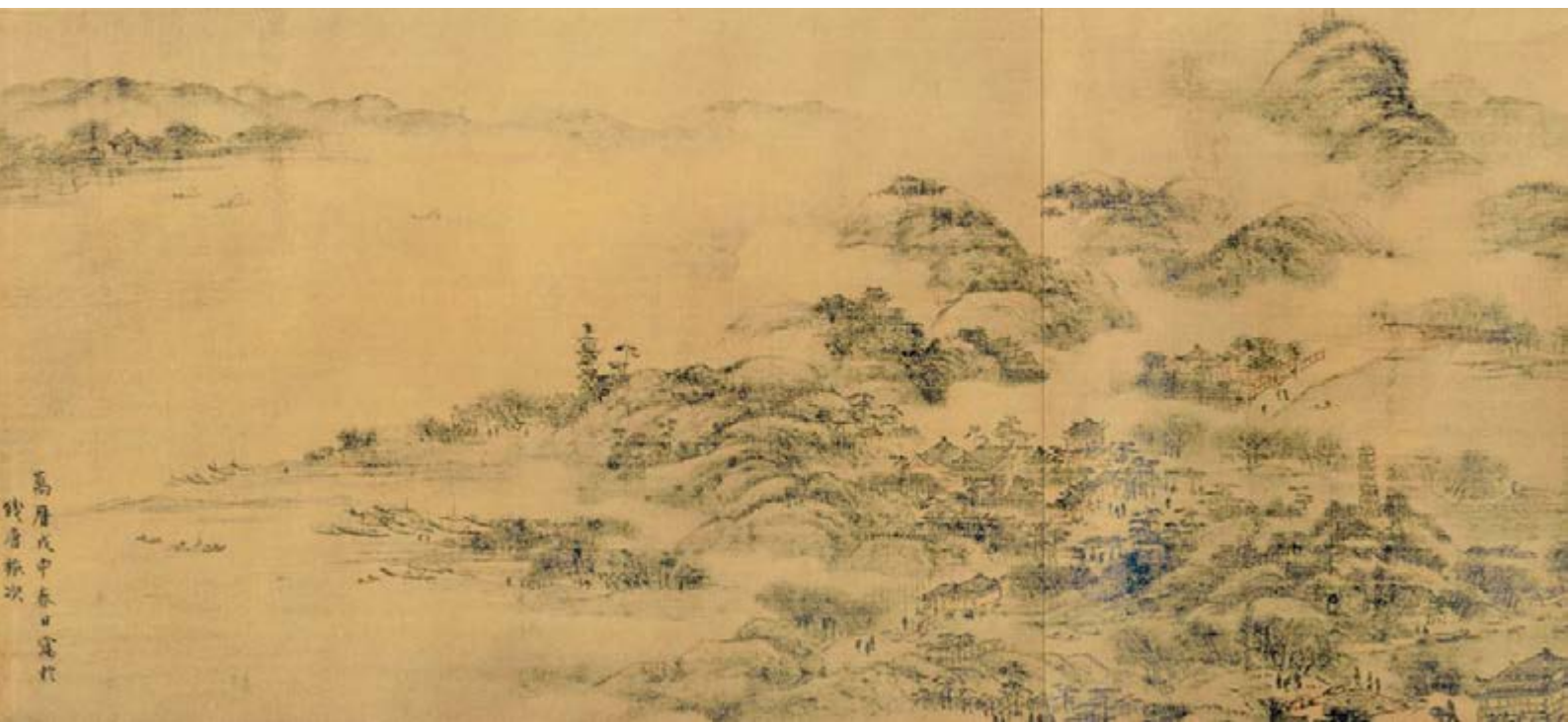
⁴⁸See 2.b-2-6 Development of Distinctive Flora, Longjing Tea Plantation.

⁴⁹See Annex C.2: Extracts of Related Poems and Annex C.4: Table of Related Literary Calligraphic Works and Paintings.

⁵⁰ see Annex A.2-1.11 Clash and Merging of Diversified Cultures



Fig. 2b-2 Samyeonjip by Kim Chang Heub (1653-1721), from vol.166 and vo. 167 of Korean Collected Literary Series



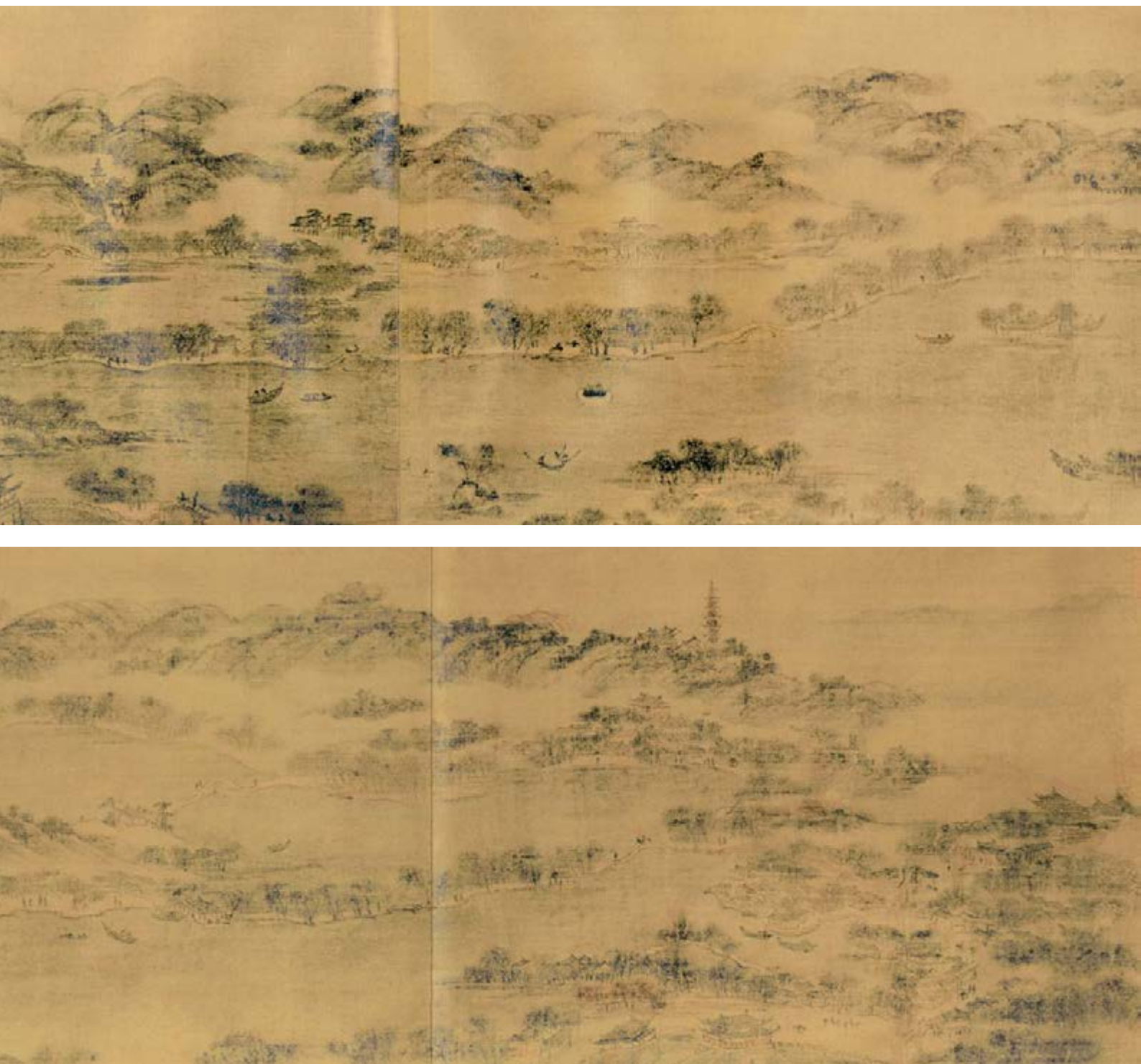


Fig. 2b-3 Panorama of West Lake, by Zhou Long, Ming Dynasty (1368-1644) , collection of West Lake Museum

⁵¹See 2.b-2-3 Development of West Lake Landscape Layout.

⁵²See 2.b-2-5 Evolution of the Historic and Cultural Sites of West Lake for detailed information concerning Wenlan Pavilion.

⁵³See 2.b-2-6 Development of Distinctive Flora, Longjing Tea Plantation.

2. b-1-5 The thriving phase during the Qing Dynasty (17th - 19th century)

During the Qing Dynasty (1644-1911), Hangzhou continued to serve as the provincial capital of Zhejiang, and the Qing emperors, including Kangxi and Qianlong, paid many visits to the city, leaving behind calligraphic works and poems on West Lake Landscape. West Lake was dredged and the nearby temples were repaired in a comprehensive way. West Lake Landscape reached its climax. The 'Ten Poetically Named Scenic Places of West Lake' was given imperial authorization and series of poetically named scenic places were added around West Lake, including the 18 Scenic Places of West Lake and the 24 Scenic Places of Hangzhou.

In the 14th year (1809) of Jiaqing in the Qing Dynasty, Ruan Yuan, Governor of Zhejiang, had West Lake dredged and Ruangongdun Isle was piled up to the north of Lesser Yingzhou Isle, with lake-bottom silt. Thus, the layout of the 'two causeways and three isles' began to take shape.⁵¹

In 1784, ordered by Emperor Qianlong, Wenlan Pavilion was built in the temporary palace at Gushan Hill to store the *Complete Library of Four Treasuries*. This was a great recognition of Hangzhou and Zhejiang which had produced numerous talents and witnessed the creation of many great works. Wenlan Pavilion thus became a representative historic site demonstrating the time-honored tradition of Confucianism that gives prominence to culture and education.⁵²

During this period, with the prosperity of Tea culture, Longjing tea was not only presented to the imperial court as tribute, but also for emperors to award his court officials.⁵³





A great number of court and folk artists together with literati created another boom in terms of artistic productions related to West Lake; artistic and crafts works with West Lake Landscape as theme emerged in large numbers. The function of West Lake as a ‘spiritual home’ was fully reflected.⁵⁴

⁵⁴See Annex C.2: Extracts of Related Poems and Annex C.4: Table of Related Literary Calligraphic Works and Paintings.



Fig. 2b-4 Panorama of West Lake from Annals of West Lake during, edited by Li Wei, Qing Dynasty (1644-1911)

Fig. 2b-5 General View of West Lake by Zhou Shangwen, Qing Dynasty (1644-1911), collection of West Lake Museum



2.b-1-6 The rejuvenation phase in modern and contemporary times (20th - 21st century)

In the modern and contemporary times (20th - 21st century), West Lake was listed as a significant national cultural heritage. The authenticity and integrity of the landscape has been given effective conservation and management. Its time-honored function as a spiritual home continues to develop and serve people today and generations to come.

During the late Qing Dynasty and the early years of the Republic of China, West Lake underwent a process of modernization. A number of distinctive villas and gardens were constructed around West Lake. Landscaping activities for West Lake still continue.

Between 1912 and 1922, the wall that stood between the city and the lake was gradually removed. The city and the lake was connected in space. Meanwhile, the Su Causeway and the Bai Causeway were paved with gravel.

In 1928, the two causeways were paved with asphalt. Continuous repair took place in the following years, and the pavilions with imperial steles bearing the name of the Ten Poetically Named Scenic Places were given priority for major restorations. Through this process, overall layout and location of historic landscape units as well as the traditional landscape features and atmosphere remain unchanged.

After the founding of the People's Republic of China in 1949, West Lake Landscape

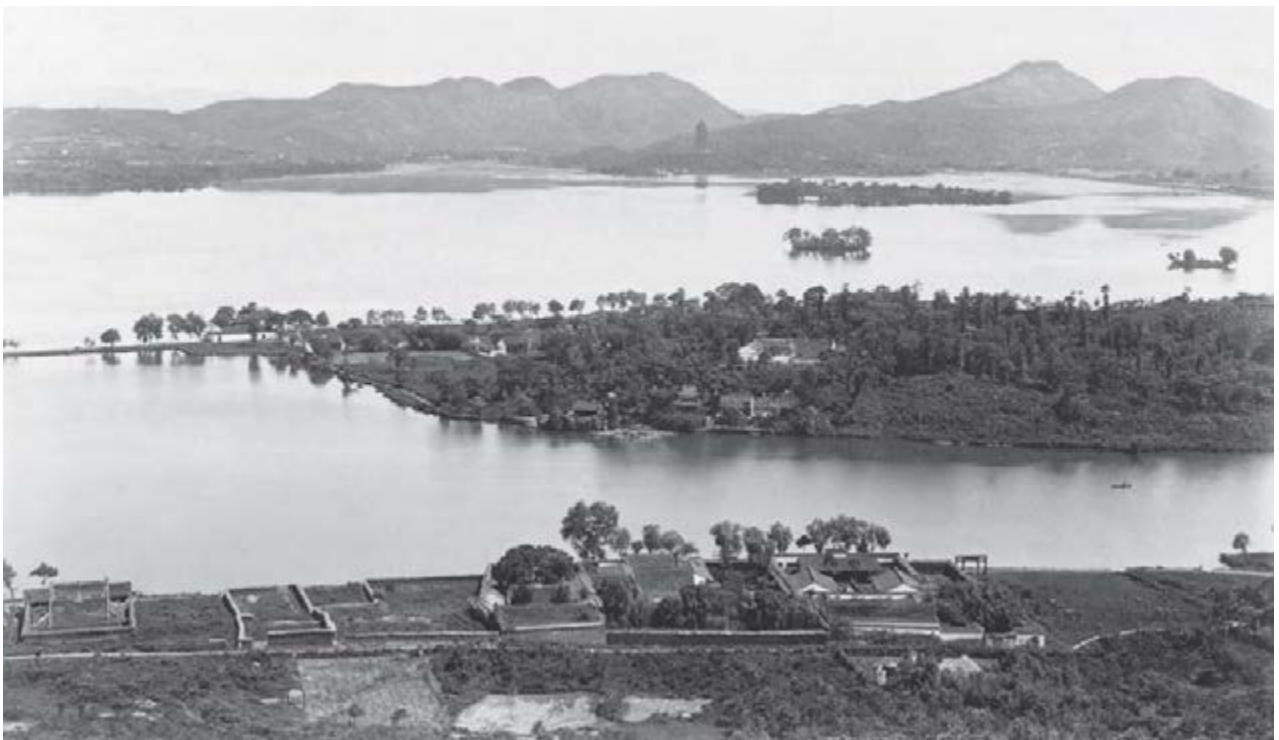


Fig. 2b-6 Panorama of West Lake in the Republic of China period (1912-1924)



was declared as officially protected site. A specific administration for conservation and management was established, and regulations concerning heritage conservation were put into place, with guiding principles including respecting authenticity, integrity and minimum intervention for conservation practice. Under formal and systematic conservation and management, West Lake Landscape has been gradually recovered, and entered into a rejuvenation phase.

From 1949 to 1983, the historic monuments and sites and natural landscape of West Lake respectively came under the administration of the Management Committee of Cultural Relics of Hangzhou and Hangzhou Municipal Garden Administration. In September 1983, the Hangzhou municipal government merged the two institutions into the Hangzhou Bureau of Gardens and Cultural Heritage in order to ensure the integrated management of cultural heritage and landscape. In June 1996, it was renamed the Hangzhou Administration of Gardens and Cultural Heritage. The Administration is in charge of all officially protected monuments and sites and gardens of Hangzhou, including West Lake Scenic Area.

Since 1952, the renewed dredging of West Lake has been initiated by the garden and cultural heritage administration departments. Historic monuments and sites such as Lingyin Temple, Yue Fei's Temple, Liuhe Pagoda, and Three Pools Mirroring the Moon, have been repaired and opened to the public as parks. Works on the historic monuments and sites have been mainly concentrated on repair, consolidation and maintenance, without any modification or replacement of important historic fabric. Willows and peach blossoms were planted again along the two sides of Su Causeway and Bai Causeway to restore the distinctive plants of the past.

From 1961 to 2005, numerous sites within West Lake Landscape have been listed as officially protected sites at national, provincial and municipal levels, under protection of the *Law of the People's Republic of China on the Protection of Cultural Relics*, and other laws and regulations concerned.

In 1982, West Lake was designated as one of the national-level Scenic Areas.

In 1985, inheriting the 'giving poetic names to scenic places' tradition of West Lake Landscape, experts and Hangzhou citizens voted for the new Ten Poetically Named Scenic Places of West Lake: Yun Qi Zhu Jing, Man Long Gui Yu, Hu Pao Meng Quan, Long Jing Wen Cha, Jiu Xi Yan Shu, Wu Shan Tian Feng, Ruan Dun Huan Bi, Huang Long Tu Cui, Yu Huang Fei Yun, and Bao Shi Liu Xia.

In 2001, Hangzhou started the 'Comprehensive Conservation Project for West Lake'. The lake was dredged, the surrounding buildings renovated, and the quality of the lake water improved. As a result, the overall appearance of West Lake Landscape has been improved. In the same year, the Standing Committee of the Municipal People's Congress of Hangzhou reviewed and approved *Regulations of Hangzhou City on the Protection of West Lake Longjing Tea Plantation*. The protected areas of the tea plantation was defined and thus the Longjing Tea plantation is under legal protection.

In 2002, the Management Committee of West Lake Scenic Area of Hangzhou was founded, which operates with the same staff of the Hangzhou Administration of Gardens and Cultural Heritage. With this specialized administrative body, the work of West Lake landscape conservation has been brought on to a more systematic and regulated track.

In 2005, West Lake Museum, a themed museum was built, which was dedicated to a holistic exhibition of the values and meanings of West Lake Landscape of Hangzhou.

In 2006, West Lake Landscape was officially included on the tentative list for China's World Cultural Heritage nomination.

In 2007, inheriting the tradition of 'giving poetic names to scenic place', a public event of naming another ten scenic places of West Lake was held in Hangzhou for the third

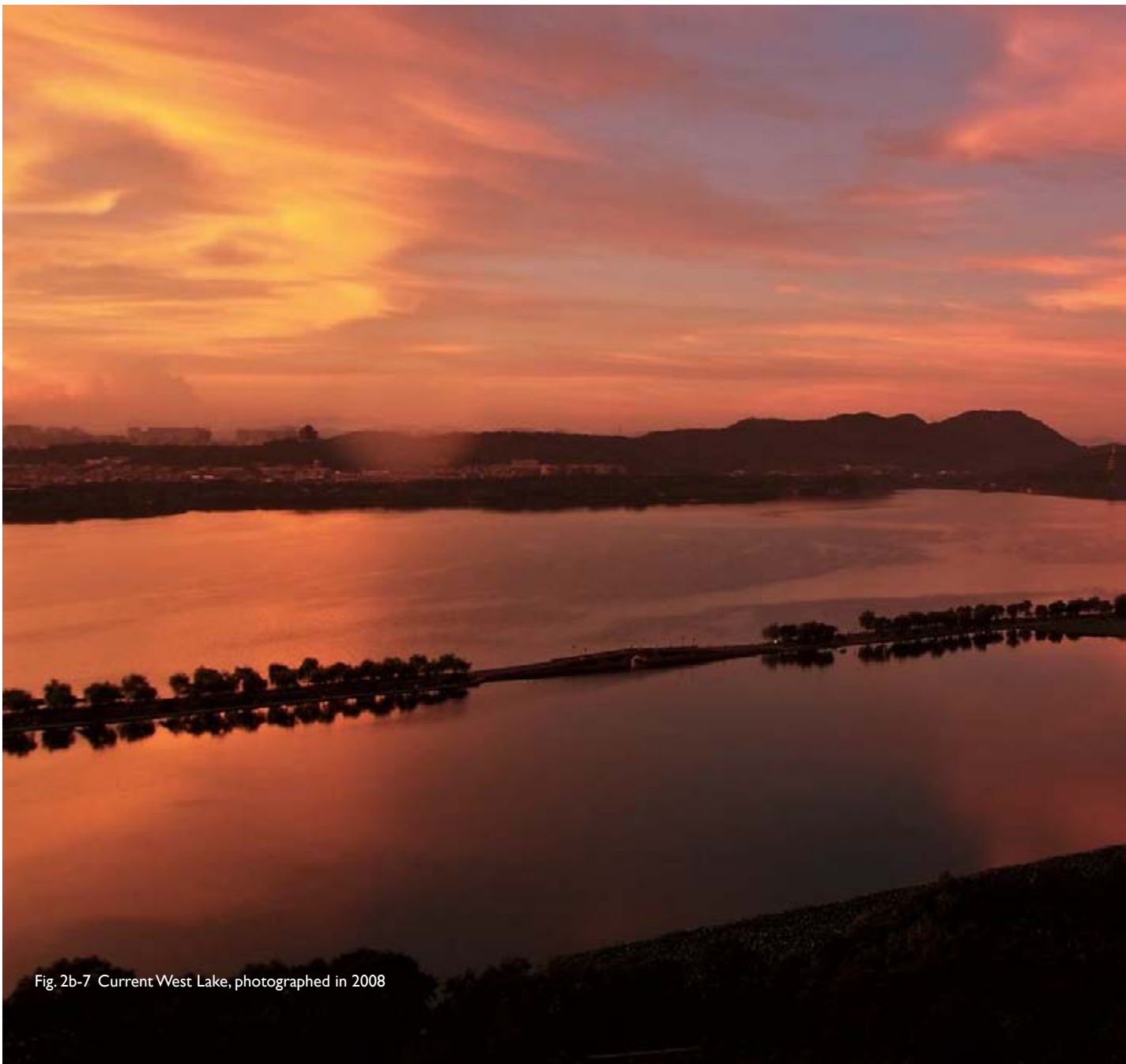


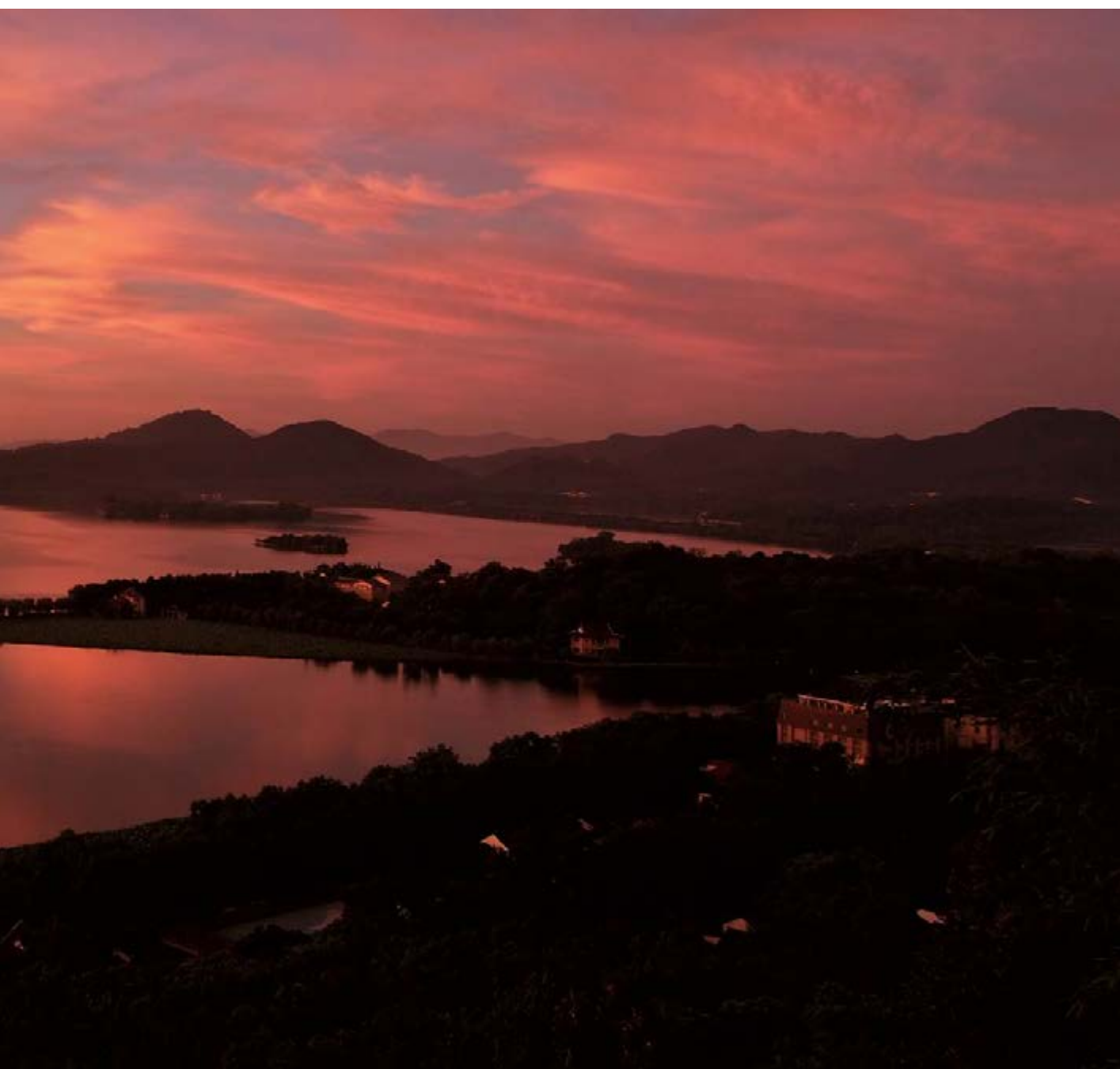
Fig. 2b-7 Current West Lake, photographed in 2008



time. As a result, the latest ten scenic places include: Ling Yin Chan Zong, Liu He Ting Tao, Yue Mu Qi Xia, Hu Bin Qing Yu, Qian Ci Biao Zhong, Wan Song Shu Yuan, Yang Di Jing Xing, San Tai Yun Shui, Mei Wu Chun Zao, and Bei Jie Meng Xun.

Meanwhile, West Lake continues functioning as a spiritual home and associated arts kept booming, such as music (Guqin music, ensemble of folk music, violin concerto), operas (Yue opera, Peking opera and Kunqu opera), craft arts (embroidery, fan making and seal-engraving), and folk literature (tales, storytelling, proverbs, and ballads).

Recently, the Hangzhou municipal government has made greater efforts to conserve and present West Lake Landscape in its authenticity and integrity. This has further strengthened the role of West Lake Landscape as a spiritual home for the people.



2.b-2 Evolution of the Elements of West Lake Landscape

2.b-2-1 Evolution of the natural components

The water of West Lake⁵⁵

In the pre-Paleozoic era (600 million years ago), today's West Lake was located in a depression on the southern edge of the Yangtze Block.

In the Paleozoic era (600 million to 250 million years ago), West Lake was covered by the sea.

In the Cenozoic era (70 million years ago to modern times), West Lake was a bay within a shallow sea.

From the pre-Qin period to the Western Han Dynasty (2600 years ago), the lagoon was formed and streams from the surrounding hills flowed into it. As a result, the lagoon was gradually transformed into a freshwater lake. By the Eastern Han Dynasty, this lake had become a classic example of a marine deposition lake.

During the Eastern Han Dynasty (25-220), a local official named Hua Xin built a large dyke to prevent floods,⁵⁶ and this dyke completely cut the lake off from the sea. The freshwater West Lake gradually formed, with three natural islands (Gushan Hill, Dingjia Hill and Xizhao Hill) within the lake.

Since the Tang Dynasty (618-907), West Lake has been repeatedly dredged throughout the history, and gradually become what we see today. The poem *Boat Returning Hangzhou* by Bai Juyi is the earliest literary known so far that refers to the name of 'West Lake'.

After many years of historic evolution, as well as landscape designing and constructing the West Lake area was subdivided into the Outer Lake, West Inner Lake, Lesser South Lake, Yuehu Lake, and North Inner Lake.

Mountains and Hills⁵⁷

In the late Paleozoic era (250 million years ago), the most distinctive landscape features of West Lake were created when two tectonic plates collided to form geographic folds. These folds eventually became the hills embracing West Lake.

In the Mesozoic era (250 million to 70 million years ago), the stratum put pressure on the geographic folds, and created a new set of faults. This process caused the surrounding folds to become hills, and natural process of weathering began. From all of these processes, the southern and northern series of hills were formed. The southern hills include Wushan Hill, Ziyang Hill, Fenghuang Hill (Phoenix Hill), Jiangtai Hill, Yuhuang Hill, Jiuyao Hill, Nanping Hill, Xizhao Hill, Qinglong Hill, Daci Hill, Dahua Hill, Wuyun Hill, Shifeng Hill, Tianzhu Hill, Qipan Hill, Nangao Peak and Dingjia Hill. The northern hills include Gushan Hill, Geling Hill, Jiangjun Hill, Lingfeng Hill, Beigao Peak, Meiren Peak, Longmen Hill, Feilaifeng Peak, Yugui Peak and Tianma Hill.

⁵⁵See Annex A.2 Exposition, 2.1 Exposition of the Hills and Water of West Lake

⁵⁶See *Record of Qiantang County from Commentary on the Waterways Classic*, local official Hua Xin suggested a dyke be set up for flood prevention.

⁵⁷See Annex A.2 Exposition, 2.1 Exposition of the Hills and Water of West Lake



In late Jurassic period (150 million years ago), intense volcanic eruptions occurred in Geling area, which formed the Geling range in the northern series of hills.

From the beginning of historical time (roughly 3,000 years ago), with the cultural development of the Hangzhou City, the hills surrounding West Lake began to bear a rich historic and cultural content.

In the Spring and Autumn period (770-476 BC), Wushan Hill was named after its location on the southern border of the State of Wu.

During the Qin and Han dynasties (221BC-220 AD), the hills west of West Lake were called the Hulin Mountains (Tiger Forest Mountains) because tigers appeared in the hills.

During Xianhe period (326-334) of the Eastern Jin Dynasty, Lingyin Hill and Feilaifeng Peak gained their present names due to the construction of Buddhist temples; during the Southern dynasties (420-589), Buddhist temples began to be built on Yuhuang Hill south of West Lake and in the Tang Dynasty (618-907), Taoist temples were built there.

During the Southern Song Dynasty (1127-1279), Fenghuang Hill, Ziyang Hill and Jiuyao Hill became part of the imperial gardens.

The Ming Dynasty (1368-1644) saw the development of widespread cultivation of Longjing tea in the hills surrounding West Lake, and the tea became the primary form of vegetation in the area. Academies of classical Confucian education were established on Wansong Ridge and other hills. The temple housing the city god on Wushan Hill became a popular place for worship and major public gathering.

During the reigns of Qing Dynasty Emperors Kangxi and Qianlong (1662-1795), the West Lake area flourished. An imperial palace for emperors' short stays was constructed on Gushan Hill, and important sites on the hills surrounding West Lake were restored. A great cultural revival took place, with Buddhist, Taoist and Confucian cultures becoming integrated parts of the rich and diverse culture of the West Lake area.

2.b-2-2 Evolution of the Spatial Relationship between the City and the Lake

In 222 BC, the Qin Dynasty created Qiantang County around the area of today's West Lake. During the 600 years that followed, the Qiantang County was relocated several times, which made it closer each time to West Lake.

In 632, the 6th year of the Reign of Zhenguan in the Tang Dynasty, the Qiantang County seat was moved to the site inside Qiantang Gate on the east bank of West Lake.

The Wuyue Kingdom (907-978) founded by Qian Liu during the period of Five Dynasties and Ten Kingdoms chose Hangzhou as its capital. At its prime it had thirteen prefectures throughout today's Zhejiang Province, southeast Jiangsu Province, and north-east Fujian Province. During Qian Liu's reign, Hangzhou City was enlarged three times and the west city wall of Hangzhou reached the east bank of West Lake. This City-Lake



Fig. 2b-8 Portrait of Qian Liu (852-932), the first king of Wuyue Kingdom (907-978), Five Dynasties

relationship formed in the Wuyue Kingdom period was inherited in later dynasties.

In 1138 Hangzhou was officially made the capital of the Southern Song Dynasty—with name of Lin'an, constructions were made based on the Hangzhou City of Wuyue Kingdom. Three gates were opened in the west city wall of Lin'an facing the lake including Yongjin Gate, Qiantang Gate, and Qingbo Gate. It was then that the layout featuring 'cloud-capped hills on three sides of the Lake and the City on the fourth' took a clear shape.

In 1276 the Yuan Dynasty attacked and conquered the capital Lin'an, which caused severe damage to the city. However, the charm of the great city remained.

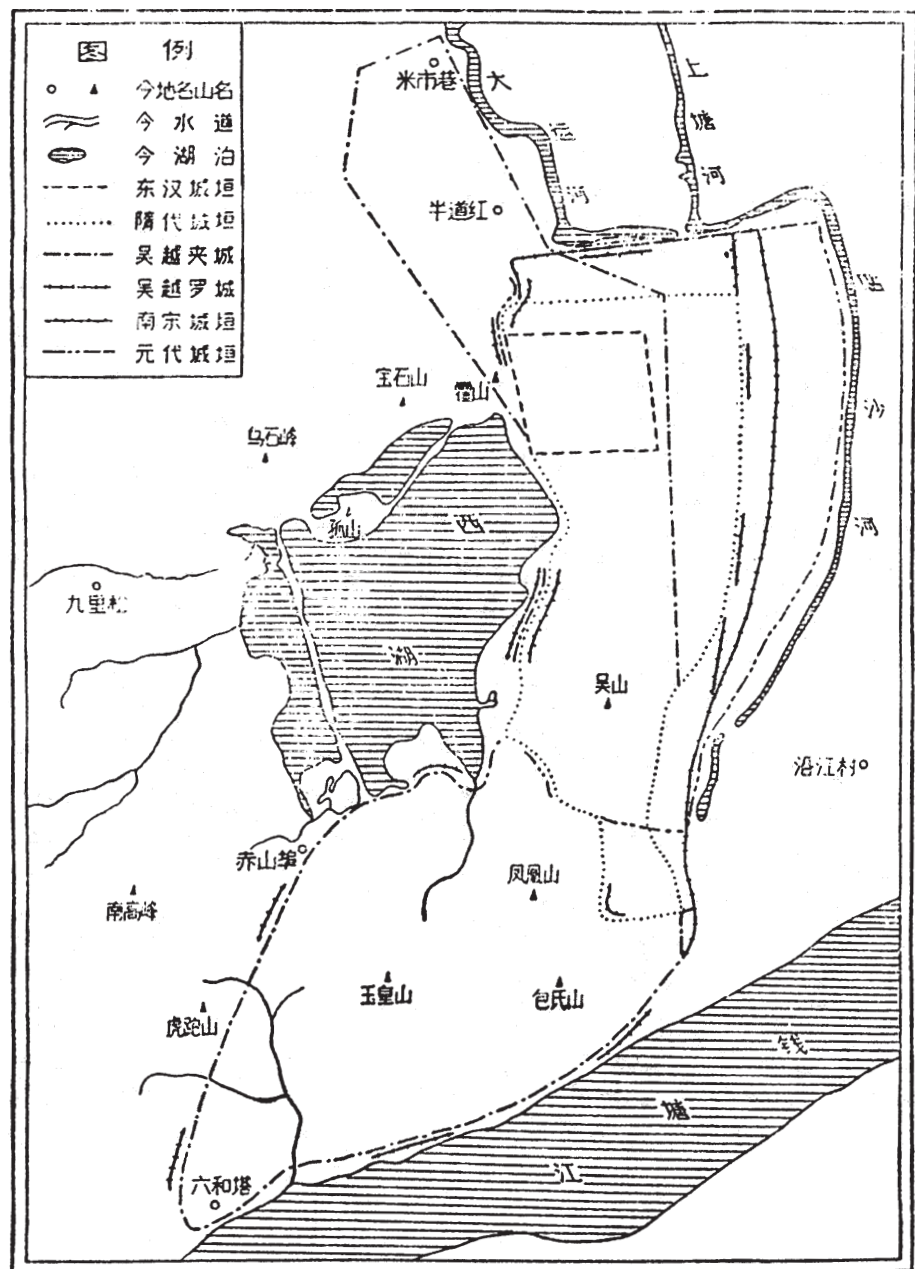


Fig. 2b-9 Evolution of the City Wall of Hangzhou City, from p.121, *Hangzhou City - the pictorial history of West Lake*, Que Weimin, Zhejiang Renmin Press, 2000



During the Ming and Qing dynasties, Hangzhou became the administrative centre of Jiangsu-Zhejiang area. Both the economy and the culture flourished, and the spatial relationship between the Lake and the City shaped in the Southern Song Dynasty remained.

From 1912 to 1922, the city wall between the city and the lake was gradually dismantled. Then, the city and the lake were connected.

2.b-2-3 Historic Evolution of the layout of West Lake⁵⁸

In 822 of the Tang Dynasty, the local official Bai Juyi had West Lake dredged up and built a long causeway in the area of Qiantang Gate and Yuhang Gate with the silt from the lake, which was recorded in the Stele Inscription of Qiantang Lake and had a great influence on later generations. No later than in the Qing Dynasty (1644–1911), the section between Gushan Hill and Duanqiao Bridge began to be known as the Bai Causeway in memory of Bai Juyi.

In the Song Dynasty, Su Shi (1037–1101) built the long Su Causeway, running south–north, using silt from a large dredging project in 1089. A certain water area within the lake was designated and three pagodas were built as the landmark to forbid the planting of water chestnut and to prevent silting. This may well be the origin of the ‘Three Pools’.

In 1508 in the Ming Dynasty, Yang Mengying led the dredging of the west part of West Lake. Later on, the landscape components of Mid-Lake Pavilion Isle (1589)⁵⁹ and Lesser Yingzhou Isle (1620) came into shape.

In 1731 in the Qing Dynasty, Li Wei (1686–1738) built Jinsha Causeway and Yudai Bridge. In 1809 in the Qing Dynasty, Ruan Yuan, Governor of Zhejiang Province, had West Lake dredged again and had an isle built north of Lesser Yingzhou Isle with the silt. It was called Ruangongdun Isle (Lord Ruan’s Mound) by later generations.

After 1000 years of development, the layout of West Lake featuring ‘two causeways and three isles’ finally formulated.

2. b-2-4 Development of the Ten Poetically Named Scenic Places of West Lake

Being the most famous serial poetically named scenic places in ancient China, they took shape in the Southern Song Dynasty. In *Fang Yu Sheng Lan (Topography and Special Landscape Features of the Yuan Empire)* written by Zhu Mu around 1239, the names of the Ten Poetically Named Scenic Places of West Lake were specifically recorded, marking the birth of the ‘serial scenic places with four-character poetic names’. In the paintings of Ten Poetically Named Scenic Places of West Lake by Ye Xiaoyan in Baoyou period (1253 ~ 1258) of the Southern Song Dynasty, the painter depicted the beautiful sceneries highlighting the unique appreciation themes of each scenic place. The landscape elements and the features of these places were therefore widely accepted and inherited. The serial poetically named scenic places became famous and were continuously



Fig. 2b-10 Portrait of Bai Juyi(772-846), from *Dictionary of Chinese Poetics*, ed. Fu Xuanchong, Xu Yimin, Wang Xuetai etc., Zhejiang Education Press, 1999



Fig. 2b-11 Portrait of Su Shi(1037-1101), from *Collection of the Poetry of Su Shi*, ed. Wang Wenhao, Qing Dynasty

⁵⁸See Annex A.2 Exposition, 2.2 Development of the landscape.

⁵⁹Emperor Kangxi inscribed for the Mid-lake Pavilion Isle in 1689. In 1727 Emperor Yongzheng had the pavilion repaired and inscribed *View from Lake Centre* for it is one of the eighteen scenic places of West Lake. In 1762 Emperor Qianlong inscribed for it. When Hangzhou was occupied in the anti-Japanese war, the hall of the pavilion was changed into the Hall of God of Wealth. After the war, it was changed into the Hall of Avalokiteshvara and attracted many pilgrims. In 1953 the double-eaved Xiqing Pavilion with a gable and hip roof covered by glazed tiles was restored on the base of the original site of Hall of Avalokiteshvara.

⁶⁰For a more detailed description on the evolution process of each place, see 'Evolution of the Ten Poetically Named Scenic Places of West Lake' in Annex A.2.

developed and enriched in the following nine centuries. The development process of the elements comprising each of these places is as follow.⁶⁰

Su Causeway in the Morning of Spring

In 1090 of the Northern Song Dynasty, the local official Su Shi had West Lake dredged and a causeway built with the silt. Six bridges were built over the causeway and cotton roses, peach blossoms and willows were planted.

In 1269 of the Southern Song Dynasty, Qian Yueyou had the Su Causeway reinforced and several hundred flowers and trees planted as instructed by the court. The Su Causeway and the six bridges became prosperous markets.

In 1508, 1533 and the early reign of Emperor Wanli (1573–1620) in the Ming Dynasty, the Su Causeway underwent three major restorations, flowers and trees were also added.

In 1699 of the Qing Dynasty, Emperor Kangxi toured West Lake and inscribed the name. A stele bearing the name of the scenic place was erected, and a protective pavilion was built. Later Su Causeway was repaired and reinforced, flowers and trees were planted (respectively in 1724, 1727). In 1751 of Qing Dynasty, Emperor Qianlong composed a poem which was carved on the reverse of the imperial stele.

During the Republic of China (1912-1949), the surface of the causeway was paved with gravel, and later changed to asphalt. The stele pavilion of the Su Causeway in the Morning of Spring underwent a major restoration for the protection of the imperial stele. The causeways were widened, and grass and flowers were planted.

After 1949, the causeways were heightened and widened for several times, the road surface was repaired and flowers and trees were planted. In 2004, the scenic place was designated a municipality priority protected site.

Breeze-ruffled Lotus at Winding Garden

In the Southern Song Dynasty (1127–1279) it referred to the Quyuán, a government – owned distillery for making wine, and the scenery of the surrounding lotus pool by Hongchun Bridge.

After the Song Dynasty (1279–1699), the scenic place was abandoned when the distillery closed down.

In 1699 of the Qing Dynasty, the scenic place of Breeze-ruffled Lotus at Winding Garden was restored; lotus was planted and pavilion and garden were built on the northern shore of West Lake, northwest of Kuahong Bridge over the Su Causeway. The name 'Quyuán', means distillery, was changed into 'Winding Garden', meaning winding Garden with the same pronunciation in Chinese. Emperor Kangxi inscribed for the scenic place and a stele bearing the inscribed name was erected with a protective pavilion built.

In 1751 a poem composed by Emperor Qianlong was carved on the reverse of the imperial stele.



Since the Republic of China period (1912 to the present), the garden has retained its Qing style. The imperial stele and its pavilion have undergone many repairs and have been well preserved.

Autumn Moon over the Calm Lake

In the Southern Song Dynasty (1127-1279), when the scenic place was first designated, it had no particular place but referred to viewing the autumn moon over the lake.

In the Ming Dynasty (1368–1644) the Hall of the Dragon King was built on Gushan Road and became the best place to view the panorama of West Lake.

In 1699 of the Qing Dynasty, a tower-type pavilion and viewing platform were built on the site of the previous Hall of the Dragon King. Facing the lake in three sides, the pavilion had a tablet bearing its name. There was also a stele bearing the scenic place name inscribed by Emperor Kangxi. The scenic place was then officially fixed.

In 1751 a poem composed by Emperor Qianlong was carved on the reverse of the imperial stele.

Since the Republic of China period (1912 to the present), some of the vulnerable wooden components and the pavement at the scenic place have been periodically repaired using the original materials and techniques. It has largely been preserved in its historic style and landscape features as a water front structure.

Lingering Snow on Broken Bridge

Duanqiao Bridge (Broken Bridge) appeared no later than in the Tang Dynasty (618–907). In the Song Dynasty (960–1127), it was also known as Baoyou Bridge, Duanjia Bridge and Gushan Bridge.

In 1589 of the Ming Dynasty, it underwent major restoration.

In 1699 when Emperor Kangxi toured the south, he wrote an inscription for the scenic place and had a stele erected. In 1751 a poem composed by Emperor Qianlong was carved on the reverse of the imperial stele. Later a pavilion was constructed over the bridge. Respectively in 1864 of Qing Dynasty and 1914 of the Republic period, some of the vulnerable components of the bridge were repaired. In 1921, the steps to the bridge were replaced by a ramp, and the bridge arch was reinforced.

In 1959 the first survey on the condition of the bridge was carried out, and detailed monitoring was conducted. In 1974 and 1982, the bridge was thoroughly checked again, and for its better protection, motor vehicles were banned.

Viewing Fish at Flowery Pond

In the Southern Song Dynasty (1127–1279), the water area of Huagang, with dozens

of the rare species of fishes in Lu Yunsheng's villa west of Wangshan Bridge at Su Causeway became famous, and the scenic place was so named Viewing Fish at Flowery Pond. The villa was abandoned in the late Song Dynasty.

In 1699 of the Qing Dynasty, the scenic place was restored on the isle west of Su Causeway between Yingbo and Suolan bridges. Courtyard houses, tall buildings, rockeries and pavilions were built, and the pond was dug for keeping fish. In the same year, Emperor Kangxi toured to the south and wrote an inscription for the scenic place. A stele bearing the name was erected and a protective pavilion was constructed. In 1751, a poem composed by Emperor Qianlong was carved on the reverse of the imperial stele. In 1869 the fish pond and the stele pavilion underwent a major restoration.

In 1959, the imperial stele pavilion for the scenic place underwent a major restoration.

Orioles Singing in the Willows

From 1163 to 1189 in the Southern Song Dynasty, Jujing Garden was built at the site of the garden of Wuyue's king and Lingzhi Temple (today's lakeside area of Yongjin Gate and Qingbo Gate southeast of West Lake). The scenic place nestled among the willow trees of the garden.

In 1699 when Emperor Kangxi toured West Lake, he wrote an inscription for the scenic place and the tablet was hung south of Yongjin Gate. A stele was erected and a pavilion was set up.

In 1951 the Hangzhou government improved the environment and planted flowers and trees. From March 1957 to 1959, the environment and the vegetation were constantly improved. In 1980 the imperial stele was reinstated in a form consistent with the original size, and inscription text and writing were made using the original rubbings, and the pavilion was repaired.

Three Pools Mirroring the Moon

In the Northern Song Dynasty (960-1127), the 'Three Pools' were named for areas said to be the deepest in central West Lake. Su Shi had three pagodas built as the sign to forbid water chestnut planting to prevent silting. In the Southern Song Dynasty (1127-1279), the scenic place of Three Pools Mirroring the Moon referred to the three stone pagodas within West Lake.⁶¹

In 1607 and 1611 of the Wanli's reign in the Ming Dynasty, the Lesser Yingzhou Isle was renovated; three small stone pagodas were rebuilt and the place was named the 'Three Pools'.

In 1699 when Emperor Kangxi toured southward, he wrote an inscription of 'Three Pools Mirroring the Moon' for the scenic place. A stele was erected and a pavilion was built. In 1727 in the reign of Yongzheng, the scenic place was reconstructed. In 1880, the 6th year

⁶¹See the painting of the scenic place in Ten Scenic Places of West Lake by Ye Xiaoyan in the Southern Song Dynasty.



of Guangxu's reign of Qing Dynasty, Yingcui Veranda was constructed in the central isle while Yongming Temple, Tuixing Nunnery, Xianfang Platform and Yiji Tower were built in the south of the isle.

Since 1949, the scenic place went through a number of restorations. And in 2005 the three pagodas were declared a municipality priority protected site.

Twin Peaks Piercing the Cloud

In the Southern Song Dynasty (1127-1279), there were two pagodas at the top of Nangao Peak and Beigao Peak, composing the scenic place of Two Peaks Piercing the Cloud.

Some time before 1699 of the Qing Dynasty, the two pagodas were collapsed.

In 1699 when Emperor Kangxi toured West Lake, he wrote an inscription for the scenic place, changing the word 'two' to 'twin', hence the current name. A stele was erected bearing the inscription and a pavilion built to shelter it at the north of the Xingchun Bridge.

In 1982 an imperial stele was reconstructed according to the original size. The inscription was made using original rubbings. In addition, the stele pavilion was repaired.

Leifeng Pagoda in Evening Glow

The Pagoda, the core element of the scenic place, was constructed in 977 of the Wuyue Kingdom period of the Five dynasties.⁶²

In the Southern Song Dynasty (1127-1279), the pagoda and its setting the Xizhao Hill was included in the Ten Poetically Named Scenic Places of West Lake, as 'Leifeng Pagoda in Evening Glow', due to the charming scenery of the glowing pagoda tiles under the light at sunset.

In 1699 Emperor Kangxi wrote an inscription for the scenic place and had a stele bearing the inscription erected and a pavilion constructed. In 1751 Emperor Qianlong composed a poem for the scenic place and had it carved on the reverse of the imperial stele.

On September 25, 1924, Leifeng Pagoda collapsed and the imperial stele was lost.

Since 1999, archaeological excavation has been carried out at the ruin of the pagoda and its underground chamber. A new pagoda was built as a protective shelter for the ruin, which reinstated the historic features of this scenic place.

Evening Bell Ringing at Nanping Hill

The Nanping Hill area on the southern shore of West Lake has been considered a holy land in the 'Buddhism Kingdom in Southeast China' since the Five dynasties (10th Century). Jingci Temple, initially built in 954, is one of the most famous Buddhist temples around West Lake.

⁶²For detail on the historic evolution of Leifeng Pagoda, see section on Leifeng Pagoda in 2.b-2-5 Evolution of Historic Monuments and Sites.

During the Southern Song Dynasty(1127-1279), for the melodic sound of the evening bell and the peaceful and solemn atmosphere it created, the area of Nanping Hill and Jingci Temple was listed as one of the Ten Poetically Named Scenic Places of West Lake, and given the name ‘Evening Bell Ringing at Nanping Hill’

In 1699 Emperor Kangxi wrote an inscription showing the name of Jingci Temple, and renamed the scenic place ‘Morning Chimes from Nanping Hill’. A stele and a pavilion were built by the entrance to the temple. In 1751 when Emperor Qianlong toured the south, he wrote an inscription for the main hall and gateway of the temple. Later he visited the temple five times and composed poems each time when he made visit. He changed the name of the place back into ‘Evening Bell Ringing at Nanping Hill’.

In 1933 when a lakeside road was built in front of Jingci Temple, the stele pavilion of Evening Bell Ringing at Nanping Hill was relocated from Wangong Pond to the main gate of the temple. Since it was built in the 10th century, Jingci Temple has undergone many times of restaration and reconstruction. The temple is currently for religious use and is managed by Buddhist believers (see 2.b-2-5 Evolution of Historic and Cultural Sites- Jingci Temple for detailed information).

2.b-2-5 Evolution of Historic Monuments and Sites⁶³

Baochu Pagoda

Initially built by the Wuyue Kingdom during the Five dynasties (907–960), the pagoda was originally a nine-storey brick and wooden structure.

From the Xianping period (998–1003) in the Song Dynasty till Qing Dynasty (1644–1911), the pagoda has undergone a number of major restorations. In 1933 of the Republic period, based on the remaining foundation of the original core, it was restored into an octangular solid pagoda with seven storeys.

After 1976, the pagoda base was repaired, the settings improved, and railings added. In 1997 the finial dating to Ming Dynasty was replaced. In 2005 it was declared a province priority protected site. Now the pagoda is in a good state of conservation.

Leifeng Pagoda

Leifeng Pagoda was constructed by the imperial order of the concubine Huang of Qian Chu, king of the Wuyue Kingdom during the Five Dynasties (907–960), to store and worship the curly hair of the Buddha and Buddhist sutras. The original octangular pagoda had seven storeys.

The pagoda was damaged by war during the Xuanhe period (1119–1125) in the Northern Song Dynasty. In the Southern Song Dynasty (1127–1279), being an important element of the scenic place ‘Leifeng Pagoda in Evening Glow’, one of the ten Poetically Named Scenic Places of West Lake, the pagoda experienced a major restoration, which converted it to five storeys. During Emperor Jiajing’s reign (1522–1566) in the Ming Dynasty, the pagoda was burnt down, leaving only the core. In 1699 Emperor Kangxi wrote an

⁶³Details of Historical Monuments and sites of the West Lake Cultures See Annex A.2 Exposition of the Description, 2.4 Exposition of Historical Monuments and sites of the West Lake Cultures.



inscription for the scenic place and had a stele bearing the inscription erected and a pavilion built. In 1751 Emperor Qianlong composed a poem for the scenic place and had it carved on the reverse of the imperial stele. On September 25, 1924, Leifeng Pagoda collapsed, became a ruin that we see today.

At the end of 1999, archaeological excavation was carried out at the ruin of the pagoda and the underground chamber, the historic appearance of the pagoda was revealed. From 2000 to 2002, a new pagoda was built to protect the ruin. Retaining the original form and style, the new pagoda also reinstated the historic view 'Leifeng Pagoda in Evening Glow', a historic feature of West Lake Landscape.

Liuhe Pagoda

Initially constructed in the Wuyue Kingdom period (970), Liuhe Pagoda was originally built to control flood from tide from Qiantang River, and to serve as a lighthouse for navigation.

At the end of the Northern Song Dynasty (1121), the pagoda was destroyed by war. In 1153 of the Southern Song Dynasty, it was reconstructed, and in 1164 the brick core was rebuilt. From the Yuan to Ming Dynasty, the pagoda was restored many times. Two major restoration were conducted in 1735 and 1899 in the Qing Dynasty, with 13 wooden eaves added to the exterior, and the layout of seven open and six blocked storeys was formed.

In 1961 it was declared a state priority protected site, one in the first group to be listed in China. In 1987, Conservation Institute of Liuhe Pagoda was established for its conservation and management. From 1953 to 1997, to solve various conservation problems and to protect its authenticity and integrity, many conservation interventions were conducted. Currently, the pagoda is in a good condition.

Jingci Temple

Originally named Huiji Yongming Temple, it was initially built in 954 during the Wuyue Kingdom period in the Five dynasties. The name was after the second abbot, Master Yongming Yanshou (904-975),⁶⁴ who was regarded as the 'Top Buddhist Master of Hangzhou of All Times'.

During the Southern Song Dynasty (1127-1279) Yongming Temple was renamed Jingci Temple, with the Five-Hundred-Arhat Hall built. It was listed in the 'Five Mountains and Ten Temples'. From Yuan to Ming Dynasty (1271-1644), the temple was frequently repaired and extended. Emperor Kangxi and Qianlong of the Qing Dynasty (17th-18th Century) both wrote inscriptions, composed poems and named the scenery when they visited the temple. Through successive major restorations, it stood in a great form. After being damaged by war in 1861, the temple was restored many times from the late Qing Dynasty till the Republic period (1888-1934).

A major restoration was conducted between 1984 and 1986 on the Entrance Hall, with the bell re-casted. In 2009, the Sarira Hall was constructed to the south of the Great Hall, in order to store and worship the sarira of the Buddha's hair excavated in 2001 from the

⁶⁴ Master Yongming Yanshou (904-975) was the first to integrate teachings and disciplines and advocate the meditative practice in quietness and was the sixth patriarch of the Pure Land sect. In 960 of the Song Dynasty, Master Yongming built Lingyin Temple in Hangzhou. In 961, he moved to Yongming Temple (Jingci Temple) at the invitation of Qian Chu, king of Wuyue Kingdom. In 970, he started to build Liuhe Pagoda in Yuelun Peak by Qiantang River as instructed by the emperor.

underground chamber of Leifeng Pagoda. Today, the temple is still as a popular Buddhist temple.

Lingyin Temple

It was first built by the Indian monk Huili in 326 of the Eastern Jin Dynasty.

From Tang Dynasty to the Wuyue Kingdom period, it was suffered frequent damages, and was repaired and expanded.

During the Southern Song Dynasty (1127–1279), it was designated as No. 1 Temple of the Zen Sect in southeast China, and listed among the top ‘Five Mountains and Ten Temples’ of the Zen sect. From Yuan to Ming Dynasty, the structures of the temple have seen repeated destruction and reconstruction. In 1689 Emperor Kangxi wrote an inscription Yunlin Temple on a tablet for the Hall of Heavenly Kings of Lingyin Temple, the temple was revived. From the Emperor Guangxu’s reign (1875–1908) in the Qing Dynasty to the 22nd year of the Republic Period (1933), the wooden components of the main structures were repaired. During the anti-Japanese war (1937–1945) Lingyin Temple was severely damaged.

In 1953, a comprehensive conservation program was conducted for all buildings of the temple. In 1961 it was declared a province priority protected site. In 1975 buildings in the temple were once again repaired. Buddhist statues in the hall were re-gilded and repainted. Currently being a popular Buddhist place.

Statues on Feilaifeng Peak

The statues were first carved during the Five dynasties (907–960). More than ten statues dating from the Five dynasties have been preserved to the present day.

After the Five dynasties, many statue making activities occurred, mainly include: over 200 statues made in the Northern Song Dynasty (960–1127), Big-Bag Maitreya and 18 arhats on the south shore of Lengquan Brook were created in the Southern Song Dynasty (1127–1279); from 1282 to 1291 in the Yuan Dynasty, Yanglian Zhenjia,⁶⁵ who was in charge of Buddhist affairs in the area south of the lower reaches of the Yangtze River, led the carving of 93 statues on Feilaifeng Peak; during the Ming Dynasty (1368–1644), one statue was made in each major cave. And in the Qing Dynasty (1644–1911), the pavilions by the Lengquan Spring were all restored.

From 1977 to 1978, some statues on Feilaifeng Peak were repaired. Projects on improving the paths along the streams and the cave environment were implemented. In 1982 it was declared a state priority protected site. From 2000 to 2005, the first phase of the conservation project on the statues on Feilaifeng Peak was conducted. Today, the site is in a good state of conservation.

Yue Fei’s Tomb (and Temple)

Yue Fei’s Tomb (and Temple) was built in 1221. It was converted from the former Zhiguo

⁶⁵ Yanglian Zhenjia in the Yuan Dynasty was a Lamaist monk from Tibet, the disciple of Phagpa, a great master in Tubo. In 1276 he was appointed by Kubilai Khan as an official in charge of Buddhist affairs in the area south of the lower reaches of the Yangtze River. From 1281 he led the carving of statues at Feilaifeng Peak. In the following ten years, he had made more than 120 statues of different size in 50–60 niches on the cliff.



Temple and was originally named Baozhongyanfu Temple in memory of Yue Fei.

From the Zhiyuan period (1271–1294) of the Yuan Dynasty till the Qing Dynasty (1644–1911), a number of major restorations on Yue Fei's Temple were completed; Qizhong Temple was built and continuously enlarged to commemorate Yue Fei's parents. In 1918, the 7th year of the Republic Period, Yue Fei's Temple and the tomb yard underwent a major repair, and in 1946, the 35th year of the Republic Period, two pavilions, Nanzhichao and Zhengqixuan, were built in front of Qizhong Temple.

In 1961, Yue Fei's Tomb (and Temple) was declared a state priority protected site. The main hall of Qizhong Temple was converted to an exhibition hall telling the story of Yue Fei's struggle against the Jurchen invaders. In 1979 and 2000, some vulnerable wooden components of the buildings and the pavement were repaired using original materials and techniques. Today, the site is in good state of conservation.

Wenlan Pavilion

In 1784, the 49th year of the Qianlong's reign in the Qing Dynasty, the Wenlan Pavilion was built on the back side of the library for Buddhist sutras of the temporary palace on Gushan Hill to house the Complete Library of the Four Treasuries.

In the war of 1860, Wenlan Pavilion collapsed and many books were lost. In 1880, the 6th year of the Guangxu's reign, Wenlan Pavilion was reconstructed; a tablet bearing the name of the Pavilion with an inscription by Emperor Guangxu was hung on the attic. Brother Ding Shen and Ding Bing, famous bibliophiles in southern China, donated to Wenlan Pavilion the volumes of the Complete Library of the Four Treasuries that they collected and copied. During the Republic Period, the architectural complex together with the courtyards were under good protection and maintenance, the Complete Library of the Four Treasuries collected in Wenlan Pavilion was transported to the Zhejiang Provincial Library, where they were better kept and studied.

In 1953, Zhejiang Provincial Museum took charge of the management and use of Wenlan Pavilion, and carried out repairs and restorations using the original materials and techniques during 1955 to 1984. On April 13, 1981, Wenlan Pavilion was proclaimed as a province priority protected site. On June 25, 2001, the protection of Wenlan Pavilion was elevated to national level as a state priority protected sites. In 2006, a comprehensive conservation on the main buildings and ancillary structures of Wenlan Pavilion were started. The building complex is currently in a good state of conservation.

Baopu Taoist Monastery

In the Eastern Jin Dynasty (317-420), Ge Hong, famous Taoist alchemist, settled here to study elixir in a cottage named Baopu Cottage.

In the Tang Dynasty (618-907), Baopu Cottage was gradually expanded. The complex lasted through the Five dynasties to the Song Dynasty. After the fall of the Song Dynasty (1279), the courtyard was abandoned. From the early years of Dade period (1298-

1307) in the Yuan Dynasty to the Republic Period (1912-1949), many restorations and reconstructions occurred.

After the founding of the People's Republic of China, the monastery was again repaired and opened to the public. In April, 1985, Baopu Taoist Monastery became a major site of Taoist activities in Hangzhou, as well as one of the 24 major sites of Taoist activities in China. In 2009, Hangzhou Administration of Gardens and Cultural Heritage designated it as a municipality protected site (a site on the tentative list of the municipality priority protected sites). Value assessment and study on its protection grade were carried out.

The Site of the Qiantang Gate

Qiantang Gate was first built in 1148, and was one of the three lake-facing gates in the west of Lin'an city during the Southern Song Dynasty.

The gate was used through the Yuan (1271-1368), Ming (1368-1644) and Qing (1644-1911) Dynasties. In 1912, the city wall was dismantled, leaving only the site.

In 2001, as part of the site of Lin'an city, it was proclaimed as a state priority protected site. In 2008, archaeological survey and excavation was carried out at the site, and the gateway, foundation of the sidewall of the gate, and the rammed earth base of the city wall were found.

Site of the Temporary Imperial Palace of the Qing Dynasty

On the site, in Southern Dynasty (6th Century) there used to be Buddhist temples and then Taoist Monasteries. During the Chenghua period (1465-1487) in the Ming Dynasty, West Lake Academy of Classical Learning and the library were built on the site of the former Taiyi Palace.

In 1705 of the Qing Dynasty when Emperor Kangxi toured Hangzhou for the fourth time, the area west of Jindai Bridge of Gushan Hill was chosen as the site for the construction of the temporary palace. In 1727 the temporary palace was transformed into Shengyin Temple, one of the top four temples in Hangzhou (the other three are Lingyin Temple, Jingci Temple and Zhaoqing Temple). In 1751 when Emperor Qianlong toured Hangzhou, another temporary palace was built west of Shengyin Temple. In the late Qing Dynasty (around 1911), some parts of Shengyin Temple transformed into an imperial garden. Later this year, part of Shengyin Temple was converted into the Zhonglie Shrine of Zhejiang.

In 1927 the site was renamed Zhongshan Park in memory of Dr. Sun Yat-sen. In 2000 an archaeological excavation was carried out, and the site was proclaimed as a municipality priority protected site. In 2008 another archaeological excavation was conducted at the sites of Jiuxiang Yard and Yulan Hall. The sites are under protection now.

Stele of Wu-he-fu and Lin Bu's Tomb

During the Northern Song Dynasty (960-1127), Lin Bu secluded himself in Gushan Hill by planting plum trees and raising cranes. After his death he was buried on the hill.



During the Xianchun period (1265–1274) of the Southern Song Dynasty, a stele bearing the inscription of Lin Bu's name was placed in front of the tomb. In the early Yuan Dynasty (around 1271), Lin Bu's tomb was robbed. During the Zhiyuan period (1271–1294) of the Yuan Dynasty, Yu Qian built a Plum Pavilion and repaired Lin Bu's Tomb.

From the Zhiyuan period (1271–1294) of the Yuan Dynasty to the Jiajing period (1522–1566) of the Ming Dynasty, Plum Pavilion and Crane Pavilion were built in the Gushan Hill in memory of Lin Bu, and restorations and reconstructions were conducted many times.

During Yongzheng's reign (1723–1735) in the Qing Dynasty, the tomb was extensively restored.

In 1699, Emperor Kangxi of the Qing Dynasty wrote an inscription reading Fang-he (Freeing the Crane) Pavilion and copied the 'Ode to Crane Dance' with his calligraphy which was carved on the stele and placed in the pavilion. And during Yongzheng's reign (1723–1735), the pavilion was extensively restored and more plum trees were planted, to create the scenic place of 'Cranes Flying to Plum Woods'.

In 1915, the 4th year of the Republic of China, Lin Bu's Tomb was restored by Zhu Rui, the provincial governor of Zhejiang.

Since 1950, the tomb was repaired and reinforced for several times, the platform and stone balustrades in front of the pavilion were repaired.

In 1915, the Fang-he Pavilion and the Stele of Wu-he-fu were again repaired. In 1986, the Stele of Wu-he-fu was designated a municipality priority protected site.

In 2008, the setting of the tomb was improved, and an enclosure wall was restored and plum woods planted according to the records in Qing Dynasty.

The Building Complex of Xiling Seal Engravers Society

In 1904 (the 30th year of Emperor Guangxu's reign in the Qing Dynasty), four Hangzhou epigraphers—Ding Ren, Wang Ti, Wu Yin and Ye Ming—solicited funds, purchased land and initiated the establishment of XiLing Seal Engravers Society.

From 1911 to 1925, the building complex was expanded several times. From 1933–1949, the society ceased its activities for over ten years because of war. After the victory of the anti-Japanese war in 1945, Xiling Seal Engravers Society gradually restarted its activity. Some repairs were carried out. After the founding of the People's Republic of China, Xiling Seal Engravers Society was placed temporarily under the administration of Zhejiang Cultural Heritage Administration Commission and the Municipal Housing Administration.

In 1956, as a monument of the Qing Dynasty, the building complex of the Xiling Seal Engravers Society was listed in the first group of province priority protected sites. The Hangzhou Administration Bureau of Gardens was in charge of the conservation. In

⁶⁶ As a line goes in *Sights in Yuhang*, a poem by Bai Juyi, 'The city is surrounded by a vast expanse of lotus.'

⁶⁷ As Bai Juyi writes in his poems, 'During my three years' leisurely stay in Yuhang, I was drunk for plum flowers several times' and 'I look for cinnamon seeds in the moon at the temple.'

⁶⁸ Yang Wanli's line in the Song Dynasty-- Green lotus leaves outspread as far as boundless sky/ Pink lotus blossoms take from sunshine a new dye—spread the reputation of West Lake lotus flowers all over the world; a poem line by Su Shi of the Song Dynasty goes, 'Its fine buds are withered by frost in the waning moon/This flower belongs to the fairy living in the Moon Palace'; Lin Bu, Song Dynasty poet, writes in one of his most famous line, 'Sparse shadows slant across the shallow water clear/And gloomy fragrance floats at dusk in dim moonlight', which not only depicts the grace of plum flowers on Gushan Hill, but also gives the flowers rich cultural association.

⁶⁹ In the years of the Yongzheng in the Qing Dynasty (1723-1735), Plum Woods along Xixi Brook became one of the 18 Sights of West Lake in the Qing Dynasty.

⁷⁰ IN *West Lake in My Dreams* by Zhang Dai of the Ming Dynasty, there is a section devoted to the Su Causeway, which says, 'During his (Su Shi's) stay in Hangzhou, he proposed to dredge West Lake and build with silt a long causeway running across the lake from south to north. The causeway is thus named Su Causeway. Peach and willow trees were planted alternately on it and there were six bridges...In 533 (the 12th year of Jiaqing), Wang Yi, County Magistrate, ordered that those who committed slight offences plant peach and willow trees to relieve their penalties. When these trees blossomed, they turned the landscape into a piece of brocade. Later, all the trees were cut down during war and chaos. In the 2nd year of Wanli, Wang Bing, Convoy of Salt Transportation, planted willow trees to restore the sight.'

1974 and 1998, repair and maintenance projects involving part of the building complex were carried out. In 2001, it was designated a state priority protected site. In 2003, a comprehensive repair and maintenance project was carried out. The site is in a good state of conservation.

Longjing Well

Longjing Well was first built in the period of the Three Kingdoms (220–265). Its original name was Longhong or Longquan (Dragon Spring). It was said that it is the place where Ge Hong in the Jin Dynasty (265–420) used to practise alchemy.

During the Yuanfeng period (1265–1274) of the Northern Song Dynasty, with Buddhist Master Biancai planted tea trees in the Longjing area, the area gradually developed into a tea plantation base. Biancai and famous intellectuals of the time such as Su Shi gathered here, discussing while enjoying tea tasting, which greatly pushed the development of the tea culture of West Lake area. During the Xianchun period (1265–1274) of the Southern Song Dynasty, Qian Yueyou built a stone gate bearing the name by the Longjing Spring. In addition, the Temple of the Dragon King was built.

In 2000 Longjing Spring was proclaimed as a municipality priority protected site of Hangzhou. In 2005, some structures in Longjing Temple were restored based on historical records.

2.b-2-6 Historic Evolution of the Distinctive Flora

Featured Flowers of the Four Seasons

By the Tang Dynasty (618–907), there had already been a large number of willows on the Bai Causeway and lotus plants in the Lake;⁶⁶ Gushan Hill had been covered with lush pines and cypresses; plum trees and osmanthus trees also became common vegetation in Hangzhou.⁶⁷

In the 5th year of Yuanyou in the Northern Song Dynasty, Su Shi dredged West Lake, built the causeway and lined the causeway with peach trees, autumn cotton roses, and willows. Peach trees and willows had been planted alternately. The distribution of lotus, osmanthus and plum was further broadened. During this period, a large number of beautiful poems were composed.⁶⁸ And the basic tone of the characteristic of the landscape was defined.

In the Southern Song Dynasty (1127–1279), local officials of Hangzhou expanded the Su Causeway and Bai Causeway and added hundreds of flowers and trees; West Lake lotus flowers became more famous. The Ten Poetically Named Scenic Places of West Lake, featured by the theme flower for different seasons, marked the formation of the characteristic flora landscape of West Lake.

In the Yuan and Ming dynasties (1271–1644), the characteristic flora landscape in and around West Lake were maintained. In the Qing Dynasty (1644–1911), attributed to the inspection tours of the emperors, local officials added flowers and trees many times. As a



result, the characteristic flora landscape of West Lake prospered once again. Many places were named by the emperors as poetically named sights.⁶⁹

In recent decades, parks have been built around West Lake so that historic flora landscape has been maintained and carefully looked after. The distribution of characteristic plants of four different seasons around West Lake remains the same as old times.

The Landscape Feature of Inter-planting Peach and Willow trees

The characteristic of the scenes by planning peach and willow trees alternatively had formulated in as early as the Northern Song Dynasty (11th century). It was first invented by Su Shi when he presided over the construction of the Su Causeway.⁷⁰ This feature had been preserved in Su Causeway restoration projects in the following dynasties. During the years of 1127-1911 (from the Southern Song to Qing dynasties), this feature had been preserved, and had described in many poems and writings.⁷¹ So far it remains a major attraction to numerous tourists.

Longjing Tea Plantation

In 326 of the Eastern Jin Dynasty, the monk Huili, from Tianzhu Temple, began to plant tea in the area of Lingyin Temple.

In 760 of the Tang Dynasty, Lu Yu, the Saint of Tea, compiled the Book of Tea, and recorded that tea was produced in Lingyin and Tianzhu temples.⁷²

During the Yuanfeng's Reign in Northern Song Dynasty (1078-1085), as Buddhist Master Biancai planted tea trees around the Longjing Temple, the Longjing area gradually developed into a tea plantation base.

During the Southern Song Dynasty (1127-1279), there were famous teas, including Baiyun tea from Baiyun Peak on Shangtianzhu Hill, Xianglin tea from Xianglin Cave on Xiatianzhu Hill, Baoyun tea from Baoshi Hill, Chuiyun tea from Baoyan Temple on Geling Ridge. Among them, Baoyun tea, Xianglin tea and Baiyun tea, all produced in the areas around temples,⁷³ became the tribute to the imperial court.

In 1391 of the Ming Dynasty, the emperor ordered that Longjing Leaf Tea should be paid as tribute instead of Longtuan Tea (tea cake). As a result, Longjing tea from West Lake developed rapidly with the tea plantations being vigorously enlarged, covering areas in, among others, Manjuelong, Jiuxi, Wengjiashan, Yangmeiling, Maojiabu, and Nanshan Hills.

During Emperor Qianlong's reign (1736-1795) in the Qing Dynasty, the Emperor toured south China six times. He visited the Longjing tea plantations four times, composing poems to praise the rich culture and high aesthetic quality carried by the Longjing tea.

In 2001, Regulations for the Conservation of Longjing Tea Plantation in Hangzhou was approved at the Standing Committee of Hangzhou Municipal People's Congress. The boundary of the site for conservation was defined.

⁷¹Xu Fu, Song Dynasty poet, writes in his poem, A Spring Tour of West Lake, 'When will pairs of willows fly back?/ Peach trees lining the lake are already in wet, full blossom./ Standing on the Broken Bridge in drizzling rain,/ I saw a small boat rowed out of willow shades.' Ma Zhiyuan, Yuan poet, writes in his ci poem, Xin Shui Ling—On West Lake, '...apricot flowers greet us, willow flowers float to our clothes, and peach flowers smile at us.' Tian Rucheng of the Ming Dynasty says in his A Complementary Essay on the Tour of West Lake, 'The Su Causeway is lined with alternately planted willow and peach trees in full blossom'. Zhou Yunliang writes in his Zhu Zhi Ci, 'with red peach flowers and green willow leaves, West Lake is so beautiful in spring.'

⁷²In 'Chapter 8 Places (of tea)' of the 2nd Volume of The Classic of Tea, the tea in Lin'an and Yuqian counties were planted in Tianmu Mountain, the same as in Shuzhou, and the tea in Qiantang were planted in Lingyin and Tianzhu temples.

⁷³In Volume 9 of Descriptions of Lin'an during the Chunyou Period in the Southern Song Dynasty, at the rear of Shangtianzhu Hill, the highest was Baiyun Peak where monks built the Baiyun Hall and the tea planted in the hill was named Baiyun Tea. In Xiatianzhu Hill the stone Xianglin Cave was deep and used for entrance and exit. According to Master Ciyun, Tianzhu produces tea which was named Xianglin Tea, with the cave close to Xiangguilin. In 'Volume 18 Tea Tasting' of Meng Liang Lu (Dreams of Hangchow) by Wu Zimu in the Southern Song Dynasty, Baoyun Tea, Xianglin Tea, and Baiyun Tea were also planted in Chuiyun Pavilion in Baoyan Temple. In Illustrated Manual of the Song Dynasty, among various teas in Hangzhou, only the Baoyun Tea and the tea produced in Xianglin and Baiyun were presented as tribute.

夏高上西湖柳枝國真
 點色華雲淋漓雲烟處
 意飲有士大夫風骨
 多謂為夏一可蓋亦不
 見其真而月有識者宿
 不河漢斯言
 桐野老之精於賞識
 言必多屬其情余
 夕遊桂溪直飲官此
 極心為之發其國識
 天錫野老

城郭圍東山漢西平湖烟水望
 茫迷如何明鏡忽分雨為有中
 間一道隄 又泛湖心綠蓋船
 任其浮拍任酒沿神倚馬玉圖
 中景獨和令人暮懷前
 甲辰夏月 天錫野老



Fig. 2b-12 Boats on West Lake Surrounded by Willows, silk scroll, 107.2cm×59.3cm, by Xia Gui, Southern Song (1127-1279), collection of National Palace Museum in Taipei

湖光鏡面美東西
 萬玉纖纖得生
 一箇清曉新晴
 白鷗深處綠蘆
 年譜
 甲辰上湖臨楊柳
 天錫野老
 天錫野老

3

JUSTIFICATION FOR INSCRIPTION

- 3.a** Criteria under which Inscription is Proposed
- 3.b** Proposed Statement of Outstanding Universal Value
- 3.c** Comparative Analysis (including State of Conservation of Similar Properties)
- 3.d** Integrity and/or Authenticity



3. JUSTIFICATION FOR INSCRIPTION

3.a Criteria under which inscription is proposed

West Lake Landscape in Hangzhou is nominated under criteria (iii), (iv), (v) and (vi) specified in the *Operational Guidelines for the Implementation of the World Heritage Convention* for properties to be inscribed on the World Heritage List.

3.a-1 Criterion (iii)

Criterion (iii) *'bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared'*.

West Lake Landscape is an exceptional witness to the development and passing down of ancient and enduring Chinese cultures and traditions such as those of Buddhism, Taoism, loyalty and filial piety, hermitage life, book collection, Tea-Zen, and sphragistics that have been continued till today. Having experienced a long process of evolution it has transformed into a cultural landscape with unique landscape attraction and cultural enchantment. As a result, many historic monuments and sites have been found here, of which the most representative are Baochu Pagoda, Site of Leifeng Pagoda, Liuhe Pagoda, Jingci Temple, Lingyin Temple, Statues on Feilaifeng Peak, Yue Fei's Tomb (and Temple), Wenlan Pavilion, Baopu Taoist Monastery, Site of the Qiantang Gate, Site of the Temporary Imperial Palace of the Qing Dynasty, Stele of Wu-he-fu and Lin Bu's Tomb, Building Complex of Xiling Seal Engravers Society and Longjing Well. These historic monuments and sites brought the nominated property with a profound cultural content.

Since the 9th century, Hangzhou gradually acquired its position as the economic, political, and cultural centre of the region and China. It has attracted cultural elites and religious figures of all periods to gather in Hangzhou and conduct cultural and religious activities, such as poem writing, painting, Zen practicing, tea tasting, religious debate, longing the past, as well as constructing monasteries, statues and grottoes, which have left behind many top-level and unique historic monuments and sites around West Lake.

⁷⁴See Annex A.2-1.7 History of Worshipping Buddhism in the West Lake.

These sites embody and reflect the evolution process of a series of cultural traditions of Confucianism, Taoism and Buddhism in Chinese history, including the Zen sect of Buddhism which gives priority to inner cultivation and enlightenment, loyalty and filial piety in traditional Confucian tenets, the hermitage tradition incorporating influences from Taoism and Confucianism, the book collection tradition typical of southern China, the 'Tea-Zen' culture combining influences from Taoism and the Zen sect of Buddhism, and seal engraving and other art forms characteristic of China. All these exceptionally rich and varied cultural elements have resulted in the great reputation of the time-honored West Lake as a 'lake with cultural meanings'.

3.a-1-1 A series of Buddhist buildings and statues constructed around the 10th century such as Statues on Feilaifeng Peak, Lingyin Temple, Jingci Temple, Liuhe Pagoda, Baochu Pagoda and Site of Leifeng Pagoda witnessed the boom and passing down of Buddhism in southern China, especially Hangzhou, between the 10th and the 13th centuries.

Buddhist buildings and sculptures in West Lake Landscape, such as Statues on Feilaifeng Peak, Liuhe Pagoda, Baochu Pagoda, Site of Leifeng Pagoda, Lingyin Temple and Jingci Temple were initially constructed in the Wuyue Kingdom of the 10th century, with popularity thrived in the Southern Song Dynasty (1127-1279), and their original functions continued till today. Lingyin Temple and Jingci Temple have been nation-wide influential throughout history. They have contributed significantly to the reputation of Wuyue Kingdom as 'the Buddhist Kingdom in Southeast China'. They have been included in the 'Five Mountains and Ten Temples' of the Southern Song Dynasty, and in the 'Four Buddhist Monasteries' in the Qing Dynasty. These Buddhist buildings witnessed the spread of Buddhism in Hangzhou since the 4th century, and Hangzhou being the national center of Buddhism in China, respectively in the Five Dynasties period (the 10th century) and in the Southern Song Dynasty (12th-13th century). Moreover, they witnessed the area around West Lake serving as the most important place for Zen sect and a Holy Land of Buddhism in East Asia.⁷⁴

As a result of this process, West Lake Landscape has manifested a distinct Buddhist influence on its cultural meaning and architectural form. Apart from the considerable Zen sect conception of Buddhism reflected by Ten Poetically Named Scenic Places, Leifeng Pagoda, Baochu Pagoda, and the stone pagodas of the 'Three Pools' have been the landmarks of West Lake Landscape since its formation. These demonstrate an organic integration of Buddhist culture with Chinese landscape.



3.a-1-2 Statues on Feilaifeng Peak is a large group of statues in China that include styles of both Han and Tibetan Buddhism. Their existence fills the gap in the history of art of stone carving in the Yuan Dynasty between the 13th and the 14th centuries, and provides rare evidence for the integration of the arts of Han and Tibetan Buddhist statues. Therefore, this group of statues is of great value in the history of both Chinese fine art and Tibetan Buddhist art.

Statues on Feilaifeng Peak is the earliest and most conspicuous evidence for the spread of Tibetan Buddhist art (including Tibetan Buddhism itself) in the central area of China where the Han people lived. The collapse of the Song Empire and the rise of the Yuan Empire brought about a cultural clash in southern China between the two representative Asian civilizations—the nomadic Mongolian civilization and the agrarian Song civilization. To consolidate their rules through religion, the ruling class of the Yuan Empire added 93 statues in 68 niches to the original group of Han-style Buddhist statues on Feilaifeng Peak (of which 50 statues in 34 niches are of typical Tibetan Buddhist style). These newly carved statues brought fresh cultural meanings to the vast land of southern China where the Zen sect of Buddhism had been prevalent, and made Feilaifeng Peak the very place for the first fusion of the two much different artistic schools in southern China. This group of statues is not only the largest in southern China, but also the sole example of such a large scale in China that includes the styles of both Han and Tibetan Buddhist statues. Being rare evidence for the integration of the arts of Han and Tibetan Buddhist statues, their existence fills the gap in the Yuan Dynasty art of stone carving in China between the 13th and the 14th centuries. Therefore, it is of great value in the history of both Chinese fine arts and Tibetan Buddhist art.

3.a-1-3 Liuhe Pagoda is one of the most outstanding octagonal pavilion-like pagodas constructed in ancient China. The 174 Song-Dynasty brick sculptures on the *xumizuo* base preserved inside the pagoda provide valuable and direct evidence for *Yingzao Fashi* (*Treatise on Architectural Methods*), China's earliest monograph on architecture.

Liuhe Pagoda is one of the most outstanding pavilion-like octagonal pagodas in China, and is the most important architecture in the nominated property. Many of the 174 groups of Song-Dynasty brick carving⁷⁵ on the *xumizuo* base with rich subject matters⁷⁶ are identical to the 'drawings of specification on polychromy patterns of architecture' recorded in the book *Yingzao Fashi* (*Treatise on Architectural Methods*⁷⁷, 11th-12th century), providing a direct and tangible evidence for this earliest monograph on specifications or norms for architectural design and construction in China.

Other buildings constructed in the same period in the surrounding area of West Lake include Leifeng Pagoda (no longer existent) and the Twin Pagodas in Lingyin Temple. These octagonal pavilion-like Buddhist pagodas reveal a major stylistic change from quadrilateral to octagonal, and from single cylinder to double concentric cylinders in

⁷⁵ When Liuhe Pagoda was reconstructed in the Southern Song Dynasty, altogether 174 brick carvings were found on the *xumizuo* base. These sculptures boast rich themes: flowers such as pomegranate, lotus, peonies, hibiscuses, cockscombs, pincushions, China roses, camellias and *yulan* magnolias; birds such as phoenixes, peafowl, parrots, magpies, cranes in various postures; animals such as lions, *suanni* beast and rhinoceros; various figures including flying immortals, fairy ladies and musicians. The composition and style of *huasheng* sculptures are identical to those inside Inner Pagoda of Huizhou of the Shaoxing period in the Southern Song Dynasty. There are also many other kinds of interesting ornamental patterns such as rectangular spirals, cloud patterns, Ruyi, etc.

⁷⁶ On Kaiyuan Temple Pagoda in Quanzhou, some carved patterns in stones are identical with the samples recorded in *Yingzao Fashi*. But they are inferior to those in Liuhe Pagoda in terms of exquisiteness.

⁷⁷ *Yingzao Fashi* is a book of specifications or norms for architectural design and construction compiled and published by the Northern-Song government in the 11th-12th centuries. It is the earliest book with the most complete content on architectural technology of all Chinese ancient books. Its publication marked the advent of the maturity of ancient Chinese architecture. In the 4th year of Shaosheng period (1097) in the Northern Song Dynasty, Li Jie, an official in charge of construction, began to compile this book by imperial order on the basis of *Mu Jing* (or *Wooden Construction*) by Yu Hao, a craftsman from Zhejiang. The book was completed in the 3rd year of Yuanfu period (1100) and printed and issued in the 2nd year of Chongning period (1103). The book consists of 34 volumes including the terms, systems, functions, samples and designs. Additionally, there are two more volumes about the content at the beginning of the book. It was republished in the Southern Song and Yuan Dynasties. In the Ming Dynasty, it was still used for construction projects. Therefore, it can be regarded as an authoritative book on architecture in ancient China.

⁷⁸ See Annex A.2-1.12 Related History of Chinese Architectural Techniques.

⁷⁹ 'Jin Xin Pion', Mencius.

⁸⁰ See Annex A.2-1.10 The Hermitage Culture and West Lake and A.2-1.11 Clash and Merging of Diversified Culture.

coastal areas of southeast China in the 10th century. This shift enabled pagodas to be more stable, therefore can be built taller, which has far-reaching influence on later pagoda building in China⁷⁸. Site of Leifeng Pagoda has authentically preserved an octagonal double concentric cylindrical base which is typical in the Five Dynasties period (10th century). The original octagonal shape of the inner pagoda of Liuhe Pagoda has been kept intact. It was reconstructed in the Southern Song Dynasty following the shape of its predecessor in the Five Dynasties period. Hence the two pagodas are valuable physical evidence in the history of Chinese architecture.

3.a-1-4 'The Stele of Wu-he-fu and Lin Bu's Tomb', is the site of the most representative figure for the tradition of hermitage culture that is unique in China. As a symbol of this tradition, it has exerted significant influences on Chinese scholars and on the 16th-century scholars of East Asia.

The tradition of living a reclusive life represented a unique cultural phenomenon in ancient China. Its philosophical basis originated from Taoism founded by Lao Tse and Chuang Tse, and later expanded to Confucianism. It is a philosophy ancient Chinese official-scholars adopted to maintain the integrity of their personality —just as the saying goes, 'When my means are limited, I am content with self-improvement; when I am eminent and distinguished, I strive to improve the world.'⁷⁹ This tradition has exerted an enduring and irreplaceable influence on Chinese culture. As far as behavior is concerned, it involves a temporary or permanent hermit life style and a willful attempt to keep aloof and escape from social realities; on the other hand, spiritually or intellectually, the hermits manage to retain an untainted personality and a mind free of earthly concerns—by 'projecting personal feelings into the landscape', they combine their personalities with the aesthetic appreciation of nature and thereby show their thinking on nature, personality and aesthetics. Therefore, there exists an inherent bond between the hermitage cultural tradition and the landscape gardens in southern China.

Lin Bu, famous hermit and poet of the Northern Song Dynasty, is generally regarded as the very icon of the Chinese hermitage culture. 'The Stele of Wu-he-fu and Lin Bu's Tomb' show his living environment and includes relics of his reclusive life. This site witnessed how the hermitage cultural tradition, as a special lifestyle or attitude towards life, exerted its influence on, and spread among, scholars in East Asia in the 11th-18th centuries—especially on Confucian scholars on the Korean Peninsula after the 16th century.⁸⁰



3.a-1-5 'Longjing Well' and 'Longjing Tea Plantation' demonstrate how Chinese tea culture has spread attributing to the special geographical and climate conditions of the West Lake Basin coupled with the development of the Zen sect of Buddhism. They reveal West Lake Landscape as an important place for the Chinese Tea-Zen cultural tradition, and are unique physical evidence for the rise, development and passing down of this tradition to the present day.

The Chinese Tea-Zen cultural tradition is one of the important cultural elements of West Lake Landscape. Longjing area used to be an important place for the development of Chinese Tea-Zen cultural tradition. 'Longjing Well' and 'Longjing Tea Plantation' provide special evidence for the origin and evolution of this culture.⁸¹

Based on the Chinese Tea-Zen culture tradition, Longjing tea has outstanding functions on providing spiritual sustenance and cultivating personality during the appreciation of West Lake Landscape. The culture, aesthetics and philosophy it embodies may cause people to attain the ultimate realm of 'harmony between man and nature'. Therefore, Longjing tea has played an irreplaceable catalytic role when people project their emotions or feelings into the landscape or pursue aesthetic enjoyment. In this process, it has helped the unique Chinese Tea-Zen cultural tradition last or sustain in West Lake Landscape.

3.a-1-6 'Baopu Taoist Monastery' is one of the major Taoist monasteries in China. Together with those Taoist historic sites distributed in the surrounding hills of West Lake, such as Wushan Hill and Yuhuang Hill, it bears unique witness to the long history and development of Chinese Taoist religion.

Being the most popular native religion, Taoism has spread in Hangzhou since the Han Dynasty two thousand years ago,⁸² much earlier than that of Buddhism, which has made the region acquired its outstanding position in the history of Taoism.⁸³ Ge Hong (284-364),⁸⁴ one of the most important Taoist figures and a famous scholar, moved to Hangzhou in the 4th century. He first toured and sought spiritual enlightenment in the surrounding hills. Later, he built a cottage and settled on Baoshi (or Diamond) Hill⁸⁵, where he wrote books and conducted studies into Taoism, leaving great influence on Taoism of later ages. His books *Baopuzi* (or Text of *Baopuzi*) became one of the basic texts of Taoism, which also has a unique position in Taoist medicine in China. Taoists pursued becoming immortal through earthly practice,⁸⁶ therefore, they usually chose places with beautiful sceneries as their venue for practice, which symbolized the fairyland in the earthly world. Gradually the places became the 'Sacred Abodes and Blessed Lands' unique in landscape and garden design, which means to build Taoist monasteries and venues for activities in the steep places of the mountain, especially on the mountaintop. Besides, large rockeries are also adopted to enrich the feeling of the steepness. Therefore hills surrounding West Lake became the places of major Taoism activities. Many famous monasteries were thus constructed and remained to present day.

⁸¹ See 2.a-5 (7) Historic Monuments and Sites of Tea-Zen culture.

⁸² Taoism has a profound influence on all aspects of traditional Chinese culture, including the way of thinking, moral and ethic, ethnic tradition, mentality and characters of the nation. The invention of gunpowder was benefited from alchemy study by Taoists.

⁸³ See Annex A.2-1.13 History of Taoism in West Lake Region.

⁸⁴ Ge Hong (248-364), also known as Zhichuan and Baopu Zi, was famous for his medicine, alchemy and his achievement in the healthy way of living. He quitted his official post and left home to become a vagrant Taoist roaming all over China. He first toured and sought spiritual enlightenment at Nanping Hill, Longjing, Lingyin, and Tianzhu in Hangzhou, and Tianzhu Hill in Yuhang. Later, he built a cottage and settled on Baoshi (or Diamond) Hill, where he wrote books and conduct studies into Taoism. He has great influence on Taoism of later ages.

⁸⁵ This event was recorded in volume 9 of 'Chun You Lin'an Zhi' (or A History of Lin'an in the reign of Chunyou) by She E in 1252. In volume 101 of 'Xian Chun Lin'an Zhi' (or A history of Lin'an in the reign of Xianchun) by Qian Yueyou in 1268 it states '[Geling Ridge] is located west of West Lake, Immortal Ge studied alchemy here'. These records were cited by many historical books in Ming and Qing Dynasties.

⁸⁶ Different from other religions, Taoism believes an eternal life can be acquired through some forms of exercise without passing through death. An immortal can live among ordinary people or in paradise.

The officially protected sites such as the Taoist building complex at Yuhuang Hill, Dongyue Temple and Wugong Temple (Wu Zixu's Shrine) on Wushan Hill, the cliffside inscriptions at the site of Sanmao Taoist Monastery, and the statues at Tongxuan Taoist Monastery are witnesses of once prosperous Taoism in the history of West Lake Landscape. Baopu Taoist Monastery, a state-level key monastery open to the public, is the very representative of all. Baopu Taoism Monastery witnesses the activities and contributions of Ge Hong, one of the most celebrated Taoist figures, and the lasting history and prevalence of Taoism in the area, which has made the nominated property its unique position in the history of Taoism. In addition, with its typical architectural feature of Taoist 'Sacred Abodes and Blessed Lands', it is physical expression on Taoist culture in West Lake Landscape.

3.a-1-7 'Yue Fei's Tomb (and Temple)', where the most famous national hero is buried and enshrined, embodies the Confucian tenets of loyalty and filial piety that has been inherited till today.

Yue Fei's Tomb (and Temple) is the place where Yue Fei, a model of traditional Chinese loyalty and filial piety, was buried and enshrined. It embodies the tradition that values loyalty and filial piety in the Chinese society built on clans. Moreover, together with Yu Qian's Tomb and Zhang Cangshui's Tomb along West Lake, the site has witnessed how the tradition has exerted its influences on and been carried forward in Chinese history, and how it endowed the beautiful West Lake with the profound moral traditions and cultural characteristics.⁸⁷ As for the Confucian culture of loyalty and filial piety inherited till today, Yue Fei and his tomb (and temple) are regarded as an educational model by the public, playing an outstanding role in inheriting the traditional Chinese cultures.

3.a-1-8 Of the libraries built by imperial order of the Qing Dynasty to keep the *Complete Library of the Four Treasuries*, Wenlan Pavilion is the sole survivor whose building and collected books have been preserved together. It reflects the cultural prosperity in southern China, bears witness to China's enduring book-collection tradition and embodies the direct influences of private book collection on royal book collection in terms of library design and style.

Among the 'Three Pavilions in Jiangsu and Zhejiang' as official 'book collection' libraries with royal patronage of the Qing court, Wenlan Pavilion is the sole survival example. It is also the only one of the 'Seven Pavilions in South and North China' where the *Complete Library of the Four Treasuries* are stored, that both books and buildings survived together. Therefore, Wenlan Pavilion is the most important physical evidence on the grand project of compiling the Complete Library of the Four Treasuries, and on how the establishment of the official book-keeping pavilions boosted local culture. It witnessed the prime times of Chinese book collection tradition in the Qing Dynasty. Besides, it manifests the influences of private book collection tradition in southern China

⁸⁷ See Annex A.2-1.8 Cultural Tradition of Loyalty and Filial Piety and West Lake.



and of private libraries on official book collection in terms of library design and style. It demonstrates the regional tradition on valuing knowledge, which has produced numerous talented scholars.⁹⁸

3.a-1-9 Building Complex of Xiling Seal Engravers Society was the place where the earliest national sphragistics society in China was established, and the gathering point for its member, a galaxy of Chinese cultural celebrities in the past century. It is a unique testimony to the unbroken function of West Lake Landscape on serving as a 'spiritual home' for Chinese cultural elites in modern China.

Being attracted by West Lake Landscape for its aesthetic characteristics and spiritual values, and affected by social turbulence at the beginning of the 20th century when the Qing Dynasty at the brink of collapse and social revolutions prevailing, the top culture elites of China (including almost all the most celebrated painters, calligraphers, seal engravers and epigraphers from all over China) gathered in Hangzhou and established the Xiling Seal Engravers Society, China's earliest sphragistics society on Gushan Hill near West Lake, to inherit the skill of seal engraving as a unique art form of Chinese culture. The Society has developed as the oldest, most accomplished, and most influential academic society for epigraphy and sphragistics at home and abroad. It is reputed as 'China's No. 1 Society' and occupies an extremely prominent position in the modern Chinese history of culture, and also has a profound influence in Japan and Korea. Therefore, the establishment of the Society on Gushan Hill provides unique evidence for the 'spiritual home' function that West Lake Landscape still has for cultural elites in modern China.

⁹⁸ See Annex A.2-1.9 Book-collection Tradition and West Lake. The Ming-Dynasty private library Tianyi Pavilion once had significant influence on the 'Seven Pavilions in South and North China' where the *Complete Library of the Four Treasuries* are stored in the Qing Dynasty.

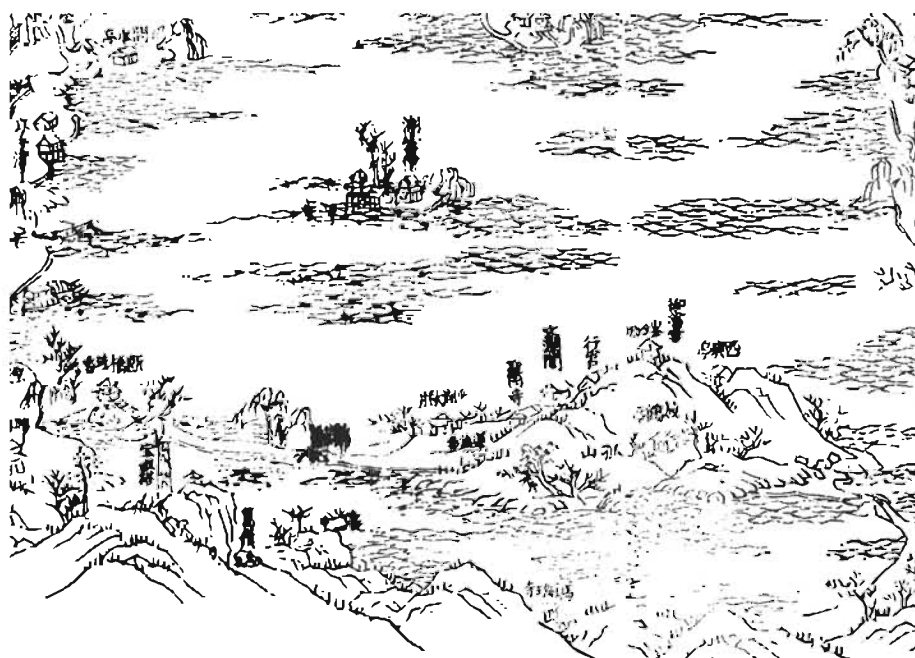


Fig.3a-1 West Lake, from *Annals of Hangzhou Local Government*, 1784, the 49th year of Qianlong period, Qing Dynasty

3.a-2 Criterion (iv)

Criterion (iv) *‘be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.’*

West Lake Landscape is an outstanding example of landscape design that reflects the theory of Chinese landscape aesthetics on achieving ‘harmony between nature and man’ and ‘projecting personal feelings into the landscape’. It has a marked continuity and associative character demonstrated in the creation of the landscape layout featuring ‘two causeways and three isles’, as well as Ten Poetically Named Scenic Places of West Lake. The latter is the most classic, complete, and influential exemplar of existing poetically named scenic places in the East. It manifests the artistic style of ‘poetic and picturesque appeal’ that has been persisted in by this Oriental design approach since the 13th century, reflecting the creative genius of Chinese official-scholars in landscape design in the heyday of Chinese agrarian civilization, and exerting a significant influence on the Qing-Dynasty imperial gardens in the 18th century and on landscape design and gardening art in China, Japan and the Korea Peninsula since the 9th century. The nominated property is unique and occupies an important position in the world history of landscape design.

3.a-2-1 The layout of the ‘two causeways and three isles’ of West Lake is an ingenious combination of dredging projects and landscape design. It created a unique lake landscape layout according to Chinese landscape aesthetic traditions, which has a distinct influence on the art of landscaping and gardening in East Asia.

When Bai Juyi and Su Shi, the two literary giants in ancient China, brought West Lake Landscape into existence, they invented the landscaping approach of piling silt from the dredging projects of West Lake into isles and causeways, which was a perfect harmonious interaction between man and nature. In the following 900 years, local officials and cultural elites in Hangzhou had carried forward this tradition of combining dredging projects with landscape design, which finally resulted in the unique overall layout of the ‘two causeways and three isles’.

This layout not only has obvious advantages in transportation, but also can enrich the landscape at a large scale for appreciation, which divides the water area of West Lake into five relatively independent sections varying in size and joined by bridges, so that tourists may cross the lake surface on foot. The causeways and isles, lake water and willows on the shore, and hills in the distance form three different levels of scenery, which constitute a unique characteristic of the landscape in layout and highlight the concept of ‘harmony between man and nature’. It is a typical result of Chinese official-scholars’ persistent



pursuit of ‘harmony between nature and mankind’ over nearly a millennium.

The layout of West Lake is a unique landscape element. Attributed to the enormous influence of those cultural celebrities such as Bai Juyi and Su Shi in the cultural circles of East Asia, West Lake causeways, as a basic landscape element with profound symbolic meaning, has been widely adopted in landscape design and gardening art in East Asia in the 9th-20th centuries. The layout of the ‘two causeways and three isles’ was imitated when the Summer Palace, the world-famous Qing Dynasty imperial garden, was constructed in the 18th century. It is a basic element of outstanding universal value of West Lake Landscape, and the most outstanding example of the ‘causeway-isle’ layout among traditional Chinese landscape design.

⁸⁹ See 2.a Description for details and Annex A.2-1.4 Brief Introduction to the Development of Poetically Named Scenic Places.

3.a-2-2 Ten Poetically Named Scenic Places of West Lake is a masterpiece of scenic places of its kind in China, which reflects the spirit of creativity of elites on landscape design in the heyday of Chinese agrarian civilization.

(1) Ten Poetically Named Scenic Places of West Lake is an innovation in China of landscape design utilizing seasonal scenery as the theme of appreciation.

Poetically named scenic places are an outstanding testimony of Chinese landscape aesthetics in landscape design, which have made remarkable contributions to the art of landscape and gardening in the world.⁸⁹ In the history of Chinese ‘poetically named scenic places’, Ten Poetically Named Scenic Places of West Lake is the first group of its kind featuring views of the four different seasons. Under the direct influences from the Chinese landscape aesthetics in the 11th-13th centuries, particularly from *Principles for Landscape Painting (Shan Shui Xun)* written by Guo Xi (1023-around 1085) after careful observations of the nature, these scenic places reveal their respective focuses of appreciations with four-character poetic names. For instance, Su Causeway in the Morning of Spring, Breeze-ruffled Lotus at Winding Garden, Autumn Moon over the Calm Lake, and Lingering Snow on Broken Bridge show the themes of the four different seasons. In other words, they are supposed to be appreciated in different seasons, at different times, in different weather conditions and with different plants to be viewed. With the differences and changes in natural landscape, these scenic places symbolize and embody different emotions and thoughts; they are expressions or materializations of the philosophical concept – ‘harmony between man and nature’ – in traditional Chinese landscape design.

(2) ‘Ten Poetically Named Scenic Places of West Lake’ achieves a perfect integration of poetry, painting and landscape.

West Lake Landscape have been taking on cultural meanings and incorporating results of artistic creation for nearly 1,000 years. The four-character poetic names of the ten scenic places derived from titles of landscape paintings, in particular, highlight appreciators’



Fig. 3a-2 West Lake in the Four Seasons-Spring, silk scroll, 41.3cm×67.9~69.5cm, by Liu Songnian, Southern Song (1127-1279), collection of Palace Museum in Beijing



Fig. 3a-3 West Lake in the Four Seasons-Summer, silk scroll, 41.3cm×67.9~69.5cm, by Liu Songnian, Southern Song (1127-1279), collection of Palace Museum in Beijing



Fig. 3a-4 West Lake in the Four Seasons-Autumn, silk scroll, 41.3cm×67.9~69.5cm, by Liu Songnian, Southern Song (1127-1279), collection of Palace Museum in Beijing



Fig. 3a-5 West Lake in the Four Seasons-Winter, silk scroll, 41.3cm×67.9~69.5cm, by Liu Songnian, Southern Song (1127-1279), collection of Palace Museum in Beijing



Fig. 3a-6 Picture of the Ten Poetically Named Scenic Places of West Lake: Spring - Su Causeway in the Morning of Spring, photographed in 2006



Fig. 3a-7 Picture of the Ten Poetically Named Scenic Places of West Lake: Summer - Breeze-ruffled Lotus at Winding Garden, photographed in 2006

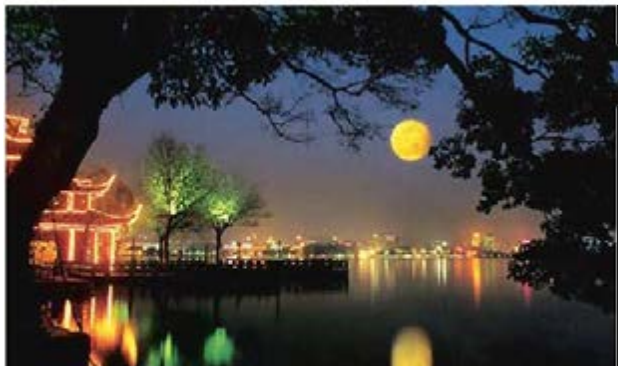


Fig. 3a-8 Picture of the Ten Poetically Named Scenic Places of West Lake: Autumn - Autumn Moon over the Calm Lake, photographed in 2006



Fig. 3a-9 Picture of the Ten Poetically Named Scenic Places of West Lake: Winter - Lingering Snow on Broken Bridge, photographed in 2006



pursuit of emotional fusion and harmonious interaction with nature in a leisurely life and a peaceful mind. As a result, these scenic places manifest such characteristic Oriental features as Buddhist peacefulness, poetic and picturesque beauty, and nature's painting, resembling 'silent poems' and 'paintings with sounds'. As for elements of enjoying the landscape, the artificial constructions of Ten Poetically Named Scenic Places including the causeways, isles, bridges, gardens, temples, pagodas, pools and rocks show more distinct intentions of gardening art than other large-scale 'poetically named scenic places' based on natural landscapes. Hence they represent diversified cultural and artistic images. Ten Poetically Named Scenic Places possesses and fully expresses their close relationship between the features of their distinctive flora in appearances, colours and fragrances, including peach, lotus, sweet osmanthus and plum, and different seasons and their specific meanings. These floras are not only an important component of the Places and objects for appreciation, but also reflect the characters in the creation of the Landscape, as well as a profound cultural value and feeling embedded.⁹⁰

Ten Poetically Named Scenic Places of West Lake took shape in the Song Dynasty (11th-13th century), the heyday of traditional Chinese culture and art. In the following ages, they have not been excelled if all aspects such as natural environment, Buddhist appeal, and literary art are taken into account. They are the best examples of the perfect combination of the traditional Chinese artistic forms in landscape design—poetry, painting and natural scenery.

Table 3-1 Elements for enjoying the landscape in Ten Poetically Named Scenic Places of West Lake of the Southern Song Dynasty

Name of Places	Scenic place	Landscape area	Artificial construction	Season	Time	Weather	Plants & animals
Su Causeway in the Morning of Spring	One causeway and six bridges	The lake and the hills	Causeway, bridges	Spring	Morning	Fine	Peach and willow trees
Breeze-ruffled Lotus at Winding Garden	A corner of the pool with lotuses	Lotus leaves and flowers	Wine shop	Summer	Noon	Breezy	Lotuses
Autumn Moon Over the Calm Lake	Lakeside platform	Bright moon	Platform	Autumn	Night	Mid autumn	Sweet osmanthus
Lingering Snow on Broken Bridge	Hilltop and bridge	Snow-clad world	Broken bridge	Winter	Daytime	On a fine day after snow	Plum trees
Orioles Singing in the Willows	Under trees by the shore	Flying orioles, willows in wind	Gardens	Spring-autumn	Dawn, dusk	Breezy	Willows and orioles
Viewing Fish at Flowery Pond	Lakeside garden	Echo between fish and viewers	Fish pool	—	Daytime	—	Fish of various colors
Leifeng Pagoda in Evening Glow	Hill and pagoda in sunset glow	Sunset glow, shadow of the pagoda	Buddhist pagoda	—	Dusk	Cloudy	—
Twin Peaks Piercing the Cloud	Causeways in the lake	Peaks in clouds	Buddhist pagodas	—	Day	Misty	—
Evening Bell Ringing at Nanping Hill	Between the lake and the hill	Chimes	Buddhist temple	—	Dusk	—	—
Three Pools Mirroring the Moon	Isle in the lake	Moon reflection in water	Stone pagoda	—	Night	Fine	—

⁹⁰ See 2.a-4 Descriptions on Ten Poetically Named Scenic Places, and 2.a-6 Distinctive Flora.

(3) Ten Poetically Named Scenic Places of West Lake has passed down the unique and original Chinese tradition of 'giving poetic names to scenic places'.

West Lake Landscape is an exceptional classic example of carrying forward the unique Oriental tradition of landscape design and aesthetics characterized by 'giving poetic names to scenic places'. After Ten Poetically Named Places of West Lake was established in the 13th century (Southern Song Dynasty), the following seven centuries have witnessed the poetically naming of the Ten Scenic Places in Qiantang in the 14th century (Yuan Dynasty), the Ten Poetically Named Places of West Lake in the 17th century (during Emperor Kangxi's reign in the Qing Dynasty), the Eighteen Scenic Places of West Lake (during Emperor Yongzheng's reign in the Qing Dynasty) and the Twenty Four Scenic Places in Hangzhou (during Emperor Qianlong's reign in the Qing Dynasty) in the 18th century. In the 20th and 21st centuries, city- and nation-wide activities for giving poetic names to scenic places of West Lake Landscape have been launched again, involving people of all circles and from all walks of life. By far, it can be safely concluded that West Lake Landscape has been the most eminent and most enduring cultural landscape involving poetically named scenic places all over China, even all over the East.

To sum up, Ten Poetically Named Scenic Places of West Lake is the most outstanding example of Chinese poetically named scenic places. It initiates the approach of giving poetic names to scenic places by highlighting the sceneries of the four seasons as the features of appreciation, first adopts the Chinese landscape aesthetics of pursuing poetic and picturesque appeal, demonstrates the perfect combination of poetry, painting and natural scenery, possesses extremely varied landscape and cultural elements, and provides unique examples for the Oriental tradition of landscape design and aesthetics characterized by giving poetic names to scenic places that are inherited till today. It is the most intact and most influential group of poetically named scenic places with the richest cultural meanings still existing in China.

3.a-2-3 West Lake Landscape represents the Oriental philosophy that values nature and pursues 'harmony between man and nature', and helps shape Chinese landscape aesthetics of pursuing poetic and picturesque appeal, a typical Oriental aesthetic concept.

(1) Spiritual values and aesthetic characteristics of Chinese Landscape aesthetics demonstrated by West Lake Landscape

Traditional Chinese landscape aesthetics is based on the philosophical idea of 'harmony between nature and man'. While designing or appreciating the landscape, one seeks the spiritual value of 'cultivating mind' and 'projecting personal feelings into the landscape', and pursues the aesthetic characteristic of 'poetic and picturesque appeal' and 'nature as paintings'⁹¹ by 'determining meaning before landscaping' and 'setting off views with surroundings'.⁹² West Lake Landscape has retained its basic function of 'cultivating

⁹¹See Annex A.2-1.1 Concept of "Harmony of Mankind and Nature" and the Aesthetics of the West Lake Landscape.

⁹²J.Y., Wang.(1985).Development of Chinese Landscape Gardens, Landscape Architecture in China, Vol.4, pg.16.

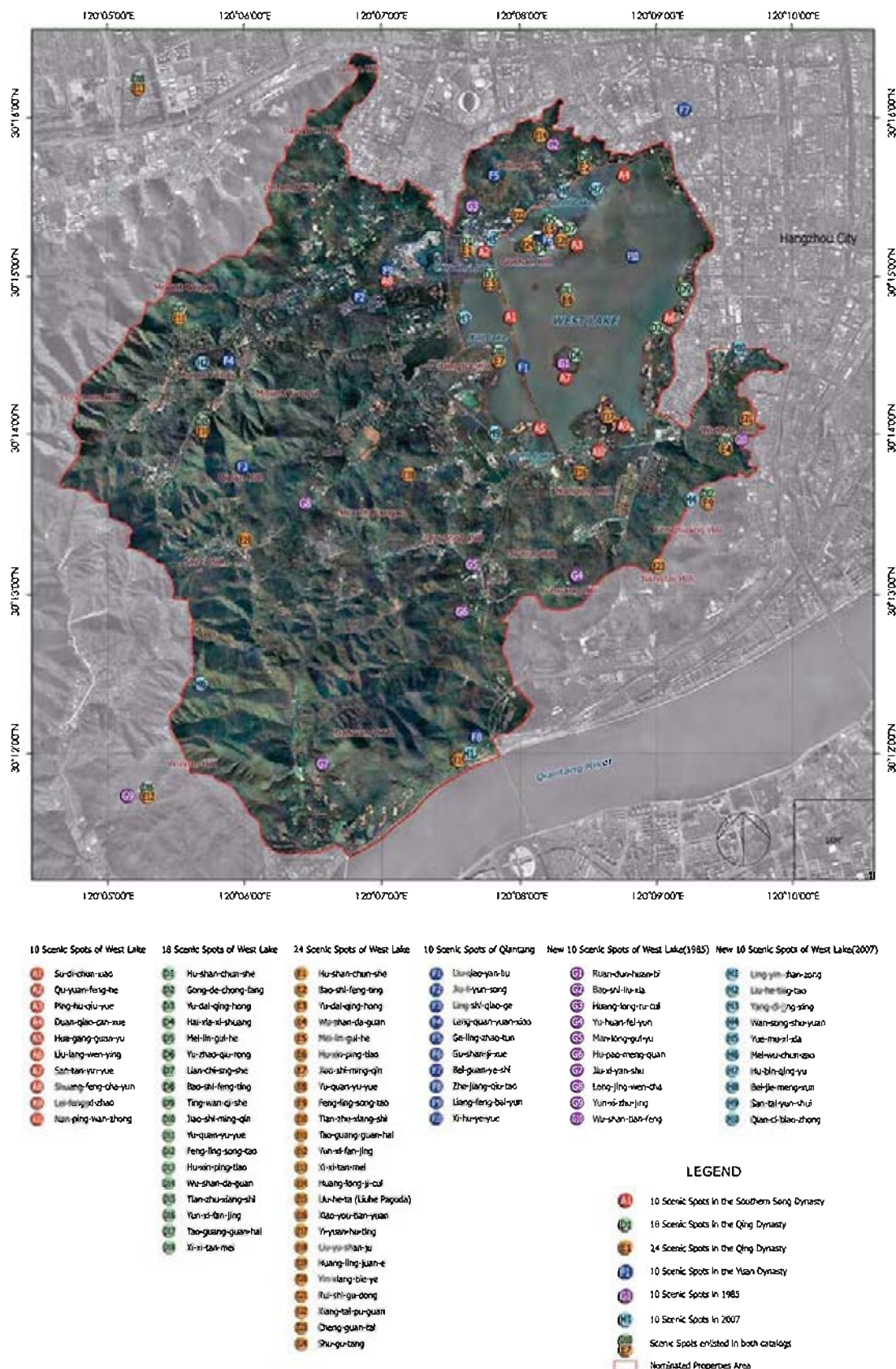


Fig. 3a-10 Distribution of Poetically Named Scenic Places of West Lake in all ages (including the Ten Poetically Named Scenic Places of West Lake, the Ten Poetically Named Scenic Places of Qiantang, the Eighteen Poetically Named Scenic Places of West Lake, and the Twenty Poetically Named Scenic Places of West Lake)

the mind and improving the character by abandoning oneself to nature', endowed by traditional Chinese landscape aesthetics. With a variety of means of landscape design such as causeways, isles, historic sites and flowers and other unique plants of the four seasons, the landscape enables people to acquire abundant aesthetic experiences and mental recreation during their tours—when they appreciate the beautiful views in different weather conditions and in different times of a day, they may perceive the changeability and vicissitudes of life; when they pay visits to historic monuments and sites, they may have concerns for the state and the people; when they attend religious services at Buddhist temples, they may consolidate their religious beliefs; when they see flowers of peach, lotus, osmanthus and plum take turns to blossom in the four seasons, they may develop their lofty characters, and inherit the moral values embodied by these flowers and preached by traditional Chinese culture; when they taste slightly bitter Longjing tea, they may seek to elevate their mentality as a result of the influence of the philosophy embodied in the tea.

In the course of designing and appreciating those poetically named scenic places, in particular, tourists, whatever social strata they belong to, whatever their professions are, may give vent to their perception of the scenic places through the means of the Zen sect and by metaphor in the forms of poetry, literature, or painting. Scenic places such as 'Evening Bell Ringing at Nanping Hill', 'Leifeng Pagoda in Evening Glow', 'Autumn Moon Over the Calm Lake', 'Viewing Fish at Flowery Pond', 'Three Pools Mirroring the Moon' (especially the Woxinxiangyin Pavilion) and 'Twin Peaks Piercing the Cloud' are particularly suitable for people to project their emotions and feelings into and conducive to their elevation of spiritual level. As a result, earthly tours may assume great spiritual values and there are chances that people may attain the 'harmony between nature and man'. This mutually fusing process of people and the landscape gives full expression to the Taoist philosophy that respects and values nature, and to the Oriental landscaping style that pursues the harmony between man and nature.

(2) West Lake Landscape has stimulated the typical concept of the Chinese landscape aesthetics –poetic and picturesque appeal

Because of the unique layout of hills and water, the warm and humid subtropical microclimate, and the special vegetation in the transitional area from forests (subtropical evergreen broad-leafed forest) to wetland, West Lake Landscape has more gentle and dainty charm than those mighty mountains and rivers in North China. At the same time, as a result of the artificial constructions of West Lake Landscape by Su Shi and Bai Juyi, as well as the religious and cultural activities of the 'Buddhist Kingdom in Southeast China', West Lake Landscape has demonstrated wealthy cultural contents. Therefore, when the Southern Song Dynasty made its capital in Hangzhou in the 12th-13th centuries and cultural celebrities gathered near West Lake from all over China, their profuse poetic and painting creation about West Lake Landscape and their design and appreciation of those poetically named scenic places eventually enabled West Lake Landscape to incorporate the poetic and picturesque beauty. And this was adopted by Zhou Mi, a

⁹³ See Annex A.2-1.5 Aesthetic Conception of Poetics and Picturesque, Chinese Aesthetics on Nature.

⁹⁴ See Annex A.2-1.11 Clash and merging of diversified cultures(2) spread and communication on garden design, C.7 Data on the Influences and Diffusion of the West Lake Cultural Landscape.



Southern-Song poet, as a criterion for Chinese landscape aesthetics.⁹³ This criterion and the other two concepts – ‘Buddhist peacefulness’ and ‘nature as paintings’ – together constitute the aesthetics for Oriental landscaping and gardening art.

3.a-2-4 West Lake Landscape plays an important role in and has a significant influence on the history of landscape design in the World.

(1) The causeway-isle layout and poetically named scenic places of West Lake Landscape served as an important model in the design of 18th century Chinese imperial gardens including the Summer Resort in Chengde, the Summer Palace (both World Heritage sites), and the Yuanmingyuan Garden.

The landscape design approach of traditional Chinese landscape aesthetics, as demonstrated by West Lake Landscape, such as Ten Poetically Named Scenic Places and the causeway-isle layout that originated during the Southern Song Dynasty in the 13th century, has received unprecedented attention from the Qing imperial court in the 18th century. As a result, their cultural values were significantly promoted and spread. Various aspects of West Lake Landscape, such as its cultural symbolic meanings, aesthetic enjoyment, design approach of poetically named places, the causeway-isle layout, and the varied landscape elements were widely and strikingly applied in the construction of the Qing imperial gardens. In this way, it served as an important model for the 18th century Chinese imperial gardens such as the Summer Resort in Chengde, the Summer Palace, and the Yuanmingyuan Garden.⁹⁴



Fig. 3a-11 Autumn Moon over the Calm Lake from Pictures of 40 Poetically Named Scenic Places in Yuanmingyuan Garden, Qianlong period(1736-1795), Qing, was a collection of Yuanmingyuan Garden, now a collection of National Library in Paris, France



Fig. 3a-12 Breeze-ruffled Lotus at winding Garden from Pictures of 40 Poetically Named Scenic Places in Yuanmingyuan Garden, Qianlong period(1736-1795), Qing, was a collection of Yuanmingyuan Garden, now a collection of National Library in Paris, France



Fig. 3a-13 Zhi Jing Yun Di from Imperial Pictures of the 36 Scenic Places of the Summer Resort in Chengde, Kangxi period (1662-1722), Qing Dynasty



Fig. 3a-14 Bird's view of the Summer Palace with the similar layout of causeways and isles of West Lake

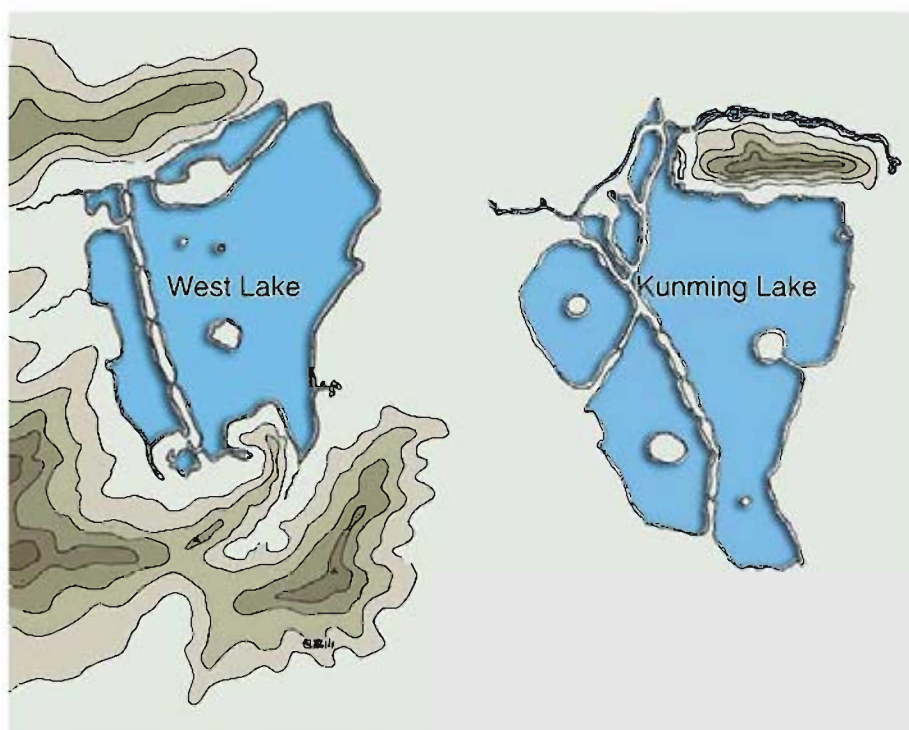


Fig. 3a-15 Comparison between plans of West Lake and the Summer Palace, from which we can see the general layout are similar

⁹⁵ See *Ming-chang Yishi*, Jin Dynasty. The eight scenes are: Tai ye qiu feng, Qiong dao chun yin, Dao ling xi zhao, Ji men fei xue, Xi shan ji xue, Yu quan chui hong, Lu gou xiao yue, ju yong die cul

⁹⁶ Also known as the Eight Scenic Places of Chang'an, they are eight famous scenic places on the Central Shaanxi Plain, including: Hua yue xiang zhang, Li shan wan zhao, Ba liu feng xue, Qu jiang liu yin, Yan ta chen zhong, Xian yang gu du, Cao tang yan wu, Tai bai ji xue. They were originated from a stele now in the Bellin Museum in Xi'an, which was carved by official Zhu Jiyi in 1680 in the Qing Dynasty and borne calligraphy, painting, and a poem together. The stele is divided into sixteen grids on the front side with eight scenes coupled by eight names.

⁹⁷ This is the place where Su Shi was exiled again after he returned to the Capital from Hangzhou. In order to make it convenient for people to cross the lake paddling, Su Shi donated some money to local temples to build causeways and bridges.

⁹⁸ The Ten Poetically Named Scenic Places of Huizhou include: Su di wan yue, Yu ta wei lan, Liu dan dian cul, Chong xu gu yun, Bai lian cui ying, Jiu chong yuan tiao, Shi he qi guan, Xiang xi fan zhou, Feng tao cui mo, Tian ci bai di.

⁹⁹ See Annex A.2-i.11 Clash and Merging of Diversified Cultures.

¹⁰⁰ From *Formation and Development of the Ten Poetically Named Scenic Places of West Lake in Hangzhou, China and its Influence on Japan*, by Yang Shuqi, Life Science News Letter (Taiwan), vol.17-6, 2003. It reads: For Japanese, the scene of West Lake includes the combination of water and causeway. Therefore, the Japanese 'West Lakes' consist of the following four elements: water, causeway, arched bridge, and plants such as willows on the causeway. It also points out that among the nineteen gardens, there are four types: those with all four elements (25%, such as Senbako lake), those with three elements (55%, such as Koishikawa Korakuen Garden), those with two elements (10%, such as Hushan-zhuang resort), and those with only

(2) Designing method of utilizing dredging projects for landscape construction, and the influence of its product 'poetically named scenic places' on landscape and garden design across China

The designing method of West Lake Landscape influenced other parts of China in three main ways. First, the method of giving poetical names to scenic places represented by Ten Poetically Named Scenic Places of West Lake had far-reaching influences all over China, and was continued for more than seven centuries in the Jin, Yuan, Ming and Qing Dynasties. For instance, in the Jin Dynasty, there was the 'Eight Scenic Places in Yanjing'⁹⁵ and in the Qing Dynasty there was the 'Eight Scenic Places on the Central Shaanxi Plain'.⁹⁶ Secondly, Ten Poetically Named Scenic Places of West Lake had a direct influence on the landscape design of some other homonymous West Lakes in China. The most typical case is West Lake in Huizhou,⁹⁷ Guangdong province, where there are the Ten Poetically Named Scenic Places of Huizhou.⁹⁸ Thirdly, as a model for the application of hydraulic works to landscape buildings, the pattern of Su Causeway and Bai Causeway has been widely borrowed in landscape designs all over China. For instance, the two causeways among the Ten Scenic Places of Huizhou are directly called Su Causeway and Bai Causeway, while the west causeway of Kunming Lake in the Summer Palace, Beijing, is also called West Lake Causeway.

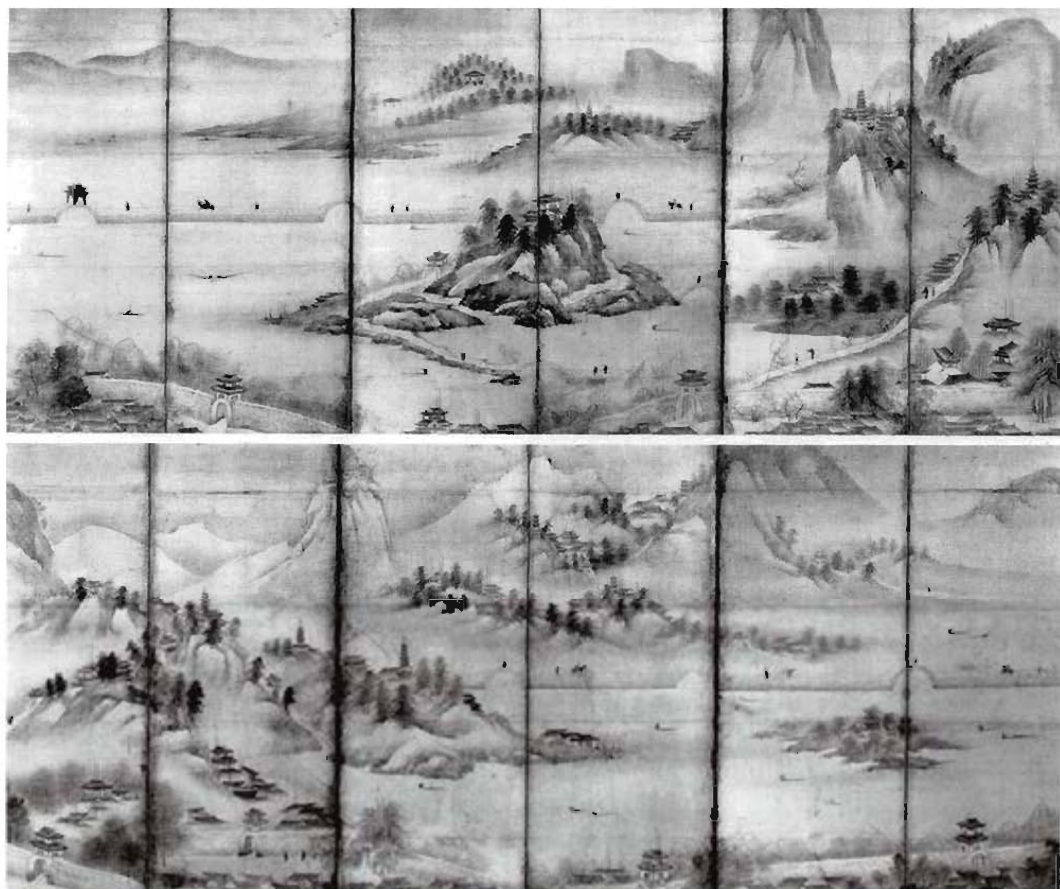


Fig. 3a-16 West Lake by Sesshu (1420-1506), Japan, collection of Seikado Bunko Art Museum, Tokyo



(3) Influences of landscape components of West Lake on Japanese landscape and garden design

West Lake Landscape has exerted significant influences on the Japanese art of building small gardens since the 15th century, mainly demonstrated by the latter's symbolic use of elements borrowed from the former.⁹⁹ In his paper, *Formation and Development of the Ten Poetically Named Scenic Places of West Lake in Hangzhou, China and its Influence on Japan* (2003), Yang Shuqi gathers statistics and conducts analysis and comparisons on the influence from West Lake Landscape on the Japanese gardening art. His study reveals that, of the 19 Japanese gardens which contained or contain elements borrowed from West Lake Landscape, besides the reduced water body as a common component, 16 have adopted causeways of West Lake in a symbolic way.¹⁰⁰

one element (10%, such as Shosetsu Garden). This is consistent with the three phases of natural study recorded in *Features of Japanese Gardens* (1987) by a Japanese expert – authentically creating the original scene of Hangzhou West Lake (with four elements); attaching importance to the core and spirit of West Lake Landscape (with three elements); omitting most elements, and only adopting the inspiration or name (with two or one elements) (see Annex C.7 for the complete paper).

Table 3-2: The Components of West Lake Landscape Adopted in Japanese Gardening

Period	Name of the Landscape or the Gardens (Locations)	Type of the Landscape or the Gardens	Embodiment of the influence from West Lake	Prototype in West Lake	Time of construction	Designer
Before the Edo period	Kanazawa Hakkei (Yokohama)	Scenic place	Seto Causeway	Su Causeway	Before 1274	HOUZYOU SANETOKI
			Seto Bridge		1304	HOUZYOU SADAACHI
	Zyoeizi garden	Temple garden	Lake	West Lake	1469-1478	SESSSHU TOYO
	(Yamaguchi City)	(Tour mode)				
In the beginning of the Edo period	Koishikawa-Korakuen Garden (Tokyo)	Daimio garden (Tour mode)	West Lake Causeway	Su Causeway	1629-1669	TOKUGAWA YORIHUSA TOKUGAWA HIKARI
	Kairakuen, Senba Lake (Mito)	Scenic place	Willow Causeway	Su Causeway	1651	TOKUGAWA YORIHUSA
			Planting willows		1690	TOKUGAWA HIKARI
	Higashi Hongan-ji Temple (Kyoto)	Temple garden (Tour mode with boats)	Wusong Dock, Qinxue Bridge	Su Causeway in the Morning of Spring	1653	HIGASHI HONGAN-JI
			Shuangmei Eave, Souzhen House	Viewing Fish at Flowery Pond		YISHIKAWA ZYOUZAN
			Danfeng Creek	Twin Peaks Piercing the Cloud		
			Yinyue Pool	Three Pools Mirroring the Moon		
			Wolong Hall	Evening Bell Ringing at Nanping Hill		
			Yuanlin Hall, Panghua Pavilion	Orioles Singing in the Willows		

Period	Name of the Landscape or the Gardens (Locations)	Type of the Landscape or the Gardens	Embodiment of the influence from West Lake	Prototype in West Lake	Time of construction	Designer
			Ziteng Shore, Suoyuan Pavilion	Breeze-ruffled Lotus at Winding Garden		
			Yuxian Tower	Leifeng Pagoda in Evening Glow		
			Huizhao Corridor	Lingering Snow on Broken Bridge		
			Shecheng Garden	Autumn Moon Over the Calm Lake		
	Katsura Imperial Villa (Kyoto)	Royal garden (Tour mode with boats in ponds and springs)	Yuebo Tower	Adopted the idea of the poem Chun Ti Hu Shang (literal meaning: writing on the lake in spring)	1617-1662	TOSHIHIT OSHINNOU and TOSHITAD ASHINNOU
			Songqin Pavilion			
	Wakanoura (Wakayama)	Scenic place	Broken Bridge		1662 1665-1671	TOKUGAWA YORINOBU
	Shinobazu No Ike (Kyoto)	Scenic place	Three Duanqiao Bridge New Path	Su Causeway	1667	
	Dosanso (Shinjuku, Tokyo)	Daimio garden (Tour mode)	Causeway	Su Causeway	Around 1669	TOKUGAWA MITSUTOMO
						KATOU SHINTAROU
	Kintaikyo (Iwakuni)	Bridge	Middle Causeway	Su Causeway	1673	KIKKAWA HIROYOSHI
	Kyu-Shiba-rikyu Gardens (Kyoto)	Daimio garden (Tour mode)	Arch Bridge	Su Causeway	1678	OOKUBO TADATOMO
	Kuribayashi Park (Takamatsu)	Daimio garden (Tour mode)	West Lake Causeway	Su Causeway	1700-1745	TOKUGAWA YORITOYO TOKUGAWA YORITAKA
			Lantern	Three Pools Mirroring the Moon		
			West Lake	West Lake		
			Feilaifeng Peak	Feilaifeng Peak		



Period	Name of the Landscape or the Gardens (Locations)	Type of the Landscape or the Gardens	Embodiment of the influence from West Lake	Prototype in West Lake	Time of construction	Designer
During the middle and the later of the Edo period	Tokugawa Garden (Nagoya)	Daimio garden (Tour mode)	West Lake Bridge, Causeway	Su Causeway		
	Miniature Scenery Garden (Hiroshima)	Daimio garden (Tour mode)	Kuahong Bridge	Su Causeway	1785-1787	ASANO SHIGEAKIRA SHIMIZU SHICHIROU
	Yokuon Garden (Minato, Tokyo)	Daimio garden (Tour mode)	Weihua Causeway Liutang	Su Causeway	1792	MATSUD AYIRA SADANOBU
	Three Gallery and Four Garden (Shirakawa)	Daimio garden (Tour mode)	West Lake Bridge, Causeway Jinsi Causeway	Su Causeway	1794	MATSUD AYIRA SADANOBU
	Shikina Garden (Naha)	King's Garden (Tour mode)	Causeway, Stone bridge	Bai Causeway Gushan Hill	1798	SYOUON
	Yosuien (Wakayama)	Daimio garden (Tour mode)	Three Bridges Gushan Hill Taigu Bridge	West Lake Causeway Gushan Hill Bai Causeway	1818	TOKUGAWA HARUTOMI
	Kounokou Garden (SAGASHI)	Daimio garden (Tour mode)	Causeway	Su Causeway	1846	NABESHIMA NAOMASA
	Wakanoura (Wakayama)	Scenic place	Causeway, Old causeway	Su Causeway	1851	TOKUGAWA HARUTOMI
	Ohori Park (Fukuoka)	Park	Causeway	Su Causeway	1925	HONDA SEIROKU
						NAGAMI KENYICHI

¹⁰¹ The Ten Poetically Named Scenic Places of the Han River includes: Bai shi han chao, Qing xi xi lan, Li yu yu geng, Ma pu yun fan, Niao zhou yan liu, He ting ming sha, Xian feng far yue, Long wei kuan zhang, Lu liang yu diao, Niu cen tan qiao.

(4) The Prevalence of 'Poetically Named Scenic Places' on the Korean Peninsula

On the Korean Peninsula, the influences of West Lake have been prominent especially in terms of poetically named scenic places since the 10th century, particularly after the 16th century.

Before the 16th century, the naming of scenic places on the Korean Peninsula had been largely shaped by the way of Ten Poetically Named Scenic Places of West Lake in the Southern Song Dynasty. For instance, in Hancheng Prefecture, there were the Ten Poetically Named Scenic Places of Seoul, the Ten Poetically Named Scenic Places in Kongju (in the Zhongqing Region), the Ten Poetically Named Scenic Places in Taegu (in the Jeolla-do Region), the Ten Poetically Named Scenic Places in Miryang, the Ten Poetically Named Scenic Places in Geoje, the Eight Poetically Named Scenic Places in Gyeongju, and the Eight Poetically Named Scenic Places in Pyongyang (in the Pyongan-do Region), etc.

In the 16th century, as communication between the Ming Empire (Zhejiang region in particular) and Korean Peninsula became more frequent, West Lake became a place which Korean intellectuals aspired to visit to realize their ideals. As a result of the profound influences of West Lake and the wide dispersal of the ideas embodied by it, landscape such as the Ten Poetically Named Scenic Places of West Lake along the Han River appeared on the Korean Peninsula.¹⁰¹

3.a-3 Criterion (v)

Criterion (v): *'be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change.'*

West Lake Landscape is an outstanding example of using an ancient lagoon to create beautiful scenery, which have significantly improved the living environment. It has retained its spatial feature of 'cloud-capped hills on three sides of the Lake and the City on the fourth' and witnessed how people organically transformed the ancient lagoon into this world-famous lake with beautiful scenery and cultural meanings, through active efforts against its natural process of swamping. It is a classic example of rational protection and use of water resources over a thousand years. It has been serving the ecological, cultural and tourism functions for the city of Hangzhou in the face of rapid process of urbanization. Boasting the history of over a thousand years and world-acclaimed scenic area it remains in use today.

As early as 12,000 years ago, West Lake was a shallow bay linked to the Qiantang River. Wushan Hill and Baoshi Hill, which now stand respectively north and south of West



Lake, used to be the two capes that embraced the bay. Later, as a result of the constant work of tides, sands gradually silted up its channel leading to the river and to the sea, and the shallow bay evolved into an ancient lagoon. The earliest historical records can be found in the *History of Han*¹⁰² by Ban Gu (32-92 AD). During that period, the salty sea water carried by the Qiantang River could still flow into the lagoon. In order to prevent the sea water from flowing into the lake, the earliest human intervention was carried out, as recorded in *Shui Jing Zhu* (literally 'Commentary on the Waterways Classic') by Li Daoyuan (?-527 AD). Huaxin, a local official in the Eastern Han Dynasty (25-220 AD), started a project which involved building flood walls along the Qiantang River.¹⁰³ In the Sui Dynasty (581-618), Hangzhou began to emerge as an economic center in southern China and a city started to be built on the open area east of West Lake, cutting off the direct relation between Qiantang River and West Lake, which made it an independent freshwater lake. Later, rivers and streams from the surrounding hills continued to bring water and sand into the lake, which silted up it by sand and organic depositions for many times. It seemed that West Lake would evolve into swamps, and eventually into land, following the law of nature.

3.a-3-1 The historical relationship between the City and the Lake, featuring 'cloud-capped hills on three sides of the Lake and the City on the fourth', extant to now and sets an outstanding example in properly protecting and utilizing the water resources in the past 1,000 years.

Since Hangzhou City was established east of West Lake in the late 6th century, the water area of the Lake has exerted direct influences on the city's use of water, including irrigation, urban water supply, canal water supply, and flood and drought prevention, and has become a major issue on city's development. Therefore, the following 13 centuries have seen the constant interaction between 'natural swamping' and 'artificial anti-swamping'.

According to historical records, since Bai Juyi's major attempt to improve and dredge West Lake, leaders of the city of the following ages have carried out more than 20 dredging projects of different scales, five of which were of large scale.¹⁰⁴ All these dredging projects invariably had the following five objectives: 1) ecological protection; 2) urban water use (including water transport and drinking); 3) irrigation; 4) canal water supply; and 5) flood reservation and discharge. After Bai Juyi's dredging projects, the area of Qiantang Lake (or West Lake) reached 10.8 km²; the area dropped slightly to 9.3 km² in the Southern Song Dynasty. But in the Yuan Dynasty and early Ming Dynasty during the time from 1276 to 1508, the lake was silted up for more than 200 years. In the Ming Dynasty, its area restored to 7.4 km². After over 300 years' constant dredging in the Qing Dynasty, its area finally settled at 5.6 km².¹⁰⁵

Thanks to the above-mentioned dredging projects, West Lake not only irrigated the vast fields in its surrounding area, but also provided the water needed by Hangzhou residents in water transport and life. It also served as a water source for the Beijing-Hangzhou

¹⁰² As recorded in *History of Han*, 'Qiantang is administered by the Western Commander-in-Chief. Wulin Hill stands at the place where the Wulin River flows 830 li (Chinese mile) eastward into the sea'

¹⁰³ In the 9th year of Kaihuang period in the Sui Dynasty (589), Yang Jian, or Emperor Wendi of Sui annexed the state of Chen and renamed Qiantang Prefecture Hangzhou. He initially set up the government in Yuhang, and moved it to Qiantang in the following year. In the 11th year of Kaihuang period (591), the government was moved from the foot of Lingyin Hill to Liupuxi (today's Jiangnan, Hangzhou) and a city was built based on Phoenix Hill. Covering an area of about 15 km², it was known as the earliest Hangzhou City.

¹⁰⁴ Document or literature recording causeway-building projects at West Lake include, 1) *An Essay of Lake Qiantang Inscribed on Stone* by Bai Juyi (772-864) of the Tang Dynasty in 824; 2) *A Memorial to His Majesty Proposing a Dredging Project of West Lake* by Su Shi (1073-1101) of the Song Dynasty in 1089; 3) the dredging project recorded in Yang Mengying's memorial to the Emperor in 1508, quoted by Tian Rucheng (1503-1557) in his *Tour of West Lake*; 4) the dredging project presided over by Li Wei (1686-1738), recorded by Li E (1692-1752) of the Qing Dynasty in his *An Essay Inscribed on the Tablet Recording the Dredging Project of West Lake* (Composed on behalf of Wang Duyun) in 1726; and 5) the dredging project recorded by Ruanyuan (1764-1849) in 1805 in his *Redredging West Lake in Hangzhou in the 9th Year of Jiaqing's reign*.

¹⁰⁵ See 2.b-2-1 Evolution of the natural components.

Grand Canal and other nearby canals, and played the role of storing and adjusting the water resources in the western hilly area and the eastern urban area. Besides, it relieved the effect of draughts on city life and agricultural production. Since the second half of the 20th century, the roles played by the Lake in irrigation and urban water supply have declined, due to the rapid development of Hangzhou City. However, this large water area, together with the neighboring wetlands and vegetation, has contributed to adjusting the microclimate of the city and stabilized its geo-hydrologic environment.

Up to now, the Hangzhou people are still fighting against West Lake's natural process of transforming into swamps. The beautiful West Lake, with its clear water and surrounded by green hills, is actually the result of the dredging projects carried out by the local leaders of previous times, without which the Lake would have gradually turned into swamps and eventually disappeared. Now, West Lake has basically completed its evolution from a natural lake into an artificial one. The geographical arrangement featuring 'cloud-capped hills on three sides of the Lake and the City on the fourth' has been retained; and West Lake Landscape, as a result, sets an example in properly protecting and utilizing the water resources in the past 1,000 years.

3.a-3-2 West Lake Landscape has witnessed how people transformed the ancient lagoon into this 'lake with cultural meanings' and beautiful sceneries by their active fight against its natural evolution into swamps; it has seen the reasonable land use defined by the constant interaction between the City and the Lake; and it has set an example for human's protection and utilization of water resources and creation of a beautiful landscape and fine environment.

Local officials of Hangzhou represented by Bai Juyi and Su Shi had upheld the Chinese traditional philosophy advocating 'harmony between nature and man' and adhered to the criteria of traditional Chinese landscape aesthetics. In their fight against the lagoon's natural tendency of swamping, they had managed to create the extraordinary landscape. It took 900 years for the layout of the 'two causeways and three isles', all built with silt from dredging, to come into being. The 'Three Pools', artificial constructions to prevent silting, also went through a long process of destructions and reconstructions for over 500 years before they become a representative landscape element of West Lake today. Lesser Yingzhou Isle was built with the silt in 1607 and now has become the No. 1 Sight of West Lake. Broken Bridge, which used to be a water gate in the Tang Dynasty, has been a part of the scenic spot known as 'Lingering Snow on Broken Bridge' since Ten Poetically Named Places of West Lake was established in the 13th century. Mid-lake Pavilion Isle, built with the silt in 1552 at the original site of 'Three Pools' of Song Dynasty (11th century), together with the other two silt-built isles, Lesser Yingzhou Isle and Ruangongdun Isle, now symbolize the Three Islands inhabited by immortals in Chinese mythology. These artificial constructions made of silt are not only pleasant to see, but also have acquired symbolic cultural meanings. They have inspired many poets and painters to create numerous fine works of art. It can thus be safe to say that

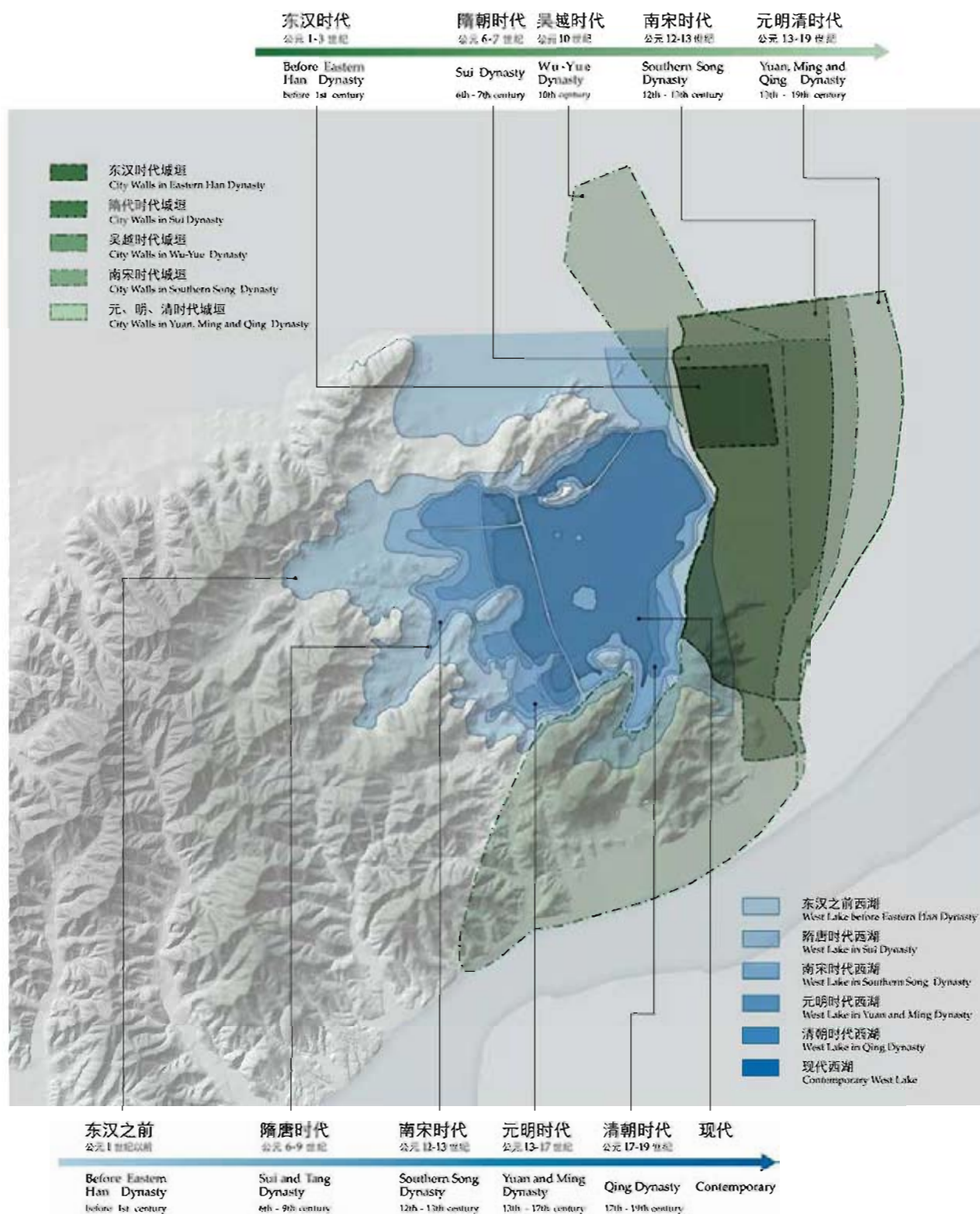


Fig. 3a-17 Sketch map of the evolution of the shoreline of West Lake and the city wall of Hangzhou City

¹⁰⁶ See 2.b-2-3 Historic Evolution of the Layout of West Lake.

these landscape elements formed in the dredging projects have all made irreplaceable contributions to the formation of West Lake Landscape; and they have become prototypes or examples to follow in many landscape designs in China and East Asia. The organic evolution of West Lake Landscape has been unique and reflects the reasonable land use defined by the constant interaction between the City and the Lake.¹⁰⁶

In the long course of its creation, the layout of the ‘two causeways and three isles’ has been formed on the original water area. Moreover, West Lake has shifted from such practical functions as irrigation, water supply for urban life and canals to cultural and aesthetic functions. It has transformed into a public garden and park of the City. In 1982, West Lake was selected as one of the first group of national-level Scenic Areas; in 1985, it was designated as one of China’s Top Ten Scenic Places—which marked its evolution from a natural lake into a beautiful ‘lake with cultural meanings’. This process fully demonstrates the harmonious interaction between man and nature. Thus West Lake Landscape has set an example for human’s protection and utilization of water resources and creation of a beautiful landscape and fine environment.

3.a-3-3 West Lake Landscape is Efficiently Balancing the Stress of Urban Development and Improving Living Conditions for Residents

China is under pressure from rapid development of its economy and urbanization. Through the preservation and respect for the historic human--land relationship, the aesthetic value of West Lake Landscape and its historic function as the spiritual home are continued. The charming landscape full of historic and cultural contents enables the property to become a tourist resort that attracts visitors all year around, and tourism has become one of the key economic props of urban development. West Lake Landscape brings the heritage and the city, as well as the past and present together. With its outstanding functions on culture, tourism and ecology for the city, it is efficiently balancing the stress of urban development, and improving living conditions for the residents of Hangzhou. Its contributions to building Hangzhou into the best city to live in are already prominent, as manifested by a series of important awards: in 2006, the city was conferred the title ‘Capital for Leisure in the Orient’ by the World Leisure Organization, and the ‘Best City for Tourism in China’ co-evaluated by the China State Administration of Tourism and the World Tourism Organization. Therefore, a close, harmonious and sustainable relationship has already been formed between the Lake and the City.



3.a-4 Criterion (vi)

Criterion (vi): *'be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria).'*

West Lake Landscape has been the 'spiritual home' for the Chinese traditional cultural elites for over 10 centuries, and a 'wonderland on earth' in popular lore. Its feature of 'projecting personal feelings into the landscape' has inspired creation of a great number of literary and art works appealing to both refined and popular tastes. It is the scene of the two of the four most famous Chinese traditional love stories - *Story of the White Snake* and *The Butterfly Lovers*, and is directly associated with the *Travels of Marco Polo* and other famous works in Chinese literary and art history. As China's most enduring and influential lake with cultural meanings, it had exerted a broad influence on the culture of East Asia from the 9th to 18th century.

3.a-4-1 West Lake is the Most Representative Spiritual Home among Cultural Landscapes of China

The cultural value of landscape appreciation lies in its function as a dwelling for human spirits, or as a 'Spiritual Home'.

In the nearly one thousand years of history, West Lake Landscape has been thoroughly depicted in paintings, poetry, dramas, historical records, notes, prose, novels, leading to more than 400 kinds of literary works with 18 million words, as well as over 2000 famous paintings. Pursuit of sentiments and aesthetic enjoyments of all walks of life from the Tang, Song, Yuan, Ming, and Qing Dynasties to modern times are reflected in these works. Their authors include many most celebrated names in Chinese literary and art history since the 9th century, and monks and cultural celebrities from Japan and the Korean Peninsula. The huge number of artists and works concerned, as well as the widespread and enduring impact of West Lake, overwhelms any other gardens or cultural landscapes.¹⁰⁷

This amply explains the function of West Lake Landscape to spiritually blend the natural landscape with human sentiments. It is the most classic spiritual home for Chinese traditional scholars, as a perfect dwelling for their hearts.

Since China speeded up its urbanization in the 1980s, the aesthetic and spiritual values of West Lake Landscape have shifted from its connection with traditional agricultural civilization to the highly materialized industrial civilization and urban life, where it still plays a key role to reach a balance for people's life. Besides, the unchanged beauty of the Landscape, as well as its rich cultural contents still attract twenty million Chinese and overseas visitors every year, and carry the sentiments of the six million Hangzhou

¹⁰⁷ See Annex C.4 catalog of historical documents about the West Lake and C.7 data on the influences and diffusion of the West Lake Cultural Landscape.

¹⁰⁸ Heidegger, Martin (1889-1976). 1971b. 'Poetically Man Dwells'. In *Poetry, Language, Thought* (trans. by Albert Hofstadter). New York: HarperCollins, p. 209-227.

¹⁰⁹ See Annex A.2-1.11: Clash and Merging of Diversified Cultures.

residents. Therefore, the function of West Lake Landscape as a spiritual home where 'Poetically Man Dwells'¹⁰⁸, is well continued.

3.a-4-2 West Lake is closely related to the spread of Tang and Song cultures in East Asia from the 9th to the 17th century

Due to the influential status of its creators Bai Juyi and Su Shi in culture of East Asia, as well as the hermitage cultural tradition represented by Lin Bu, West Lake Landscape to some extent is considered as a symbol of the Tang and Song cultures in East Asian cultural circles. In the process of spreading Tang and Song culture in East Asia from the 9th to the 17th centuries, with its rich cultural, ideological and aesthetic contents, West Lake became a major subject for literature, poetry, painting, gardening and other art realms, and was widely spread in these fields.¹⁰⁹ As a result, its influence rose from art appreciation to the realm of culture, and became a highly reputed 'lake with cultural meanings' in the World.

(1) Expressions in works of Japanese literature and painting

The cultural exchange with Japan on West Lake Landscape was closely related to the spread of classic Chinese culture during the Tang, Song and Ming Dynasties, and was manifested mainly in two ways. First, it was accepted and spread in Japan as a symbol of hermitage cultural tradition with lofty spiritual implications; secondly, it was admired and spread among the upper classes of Japan as a cultural fashion. Both ways are reflected in Japanese art such as poetry, literature and paintings. For instance, poems and paintings on appreciating Ten Poetically Named Scenic Places of West Lake were regarded as a fashion by the upper classes in Japan. Zen masters during the Five-mountain period composed 381 poems in Chinese relating to West Lake. Through accolades of the Japanese 'Painter-sage' Sesshu Toyo (1420-1506), West Lake became a popular theme in Japanese ink landscape painting for five centuries and expanded its influence into other fields such as craft arts.

(2) Expressions in literary works and spiritual pursuit on the Korean Peninsula

The spread of influence of West Lake Landscape on the Korean Peninsula was mainly concurrent with cultural exchanges between China and Korea during the Tang, Song and Ming Dynasties. In the Ming Dynasty from the 16th to the 18th century in particular, when the Korean Peninsula was in turbulence, Korean scholars accepted the hermitage cultural tradition represented by Lin Bu so as to escape from the hard realities, and West Lake was their ideal spiritual home. As a result, the aesthetic sensitivity, hermitage cultural tradition and other spiritual contents embodied by West Lake Landscape spread widely and made a great impact in the fields of literature and art on the Korean Peninsula. Cultural celebrities like Kim Chang-Heub(1653-1722)and Hong Se-Tae(1653-1725)all created a number of poems and essays about its landscape, historic monuments and sites



and Ten Poetically Named Scenic Places.

3.a-4-3 West Lake is directly related to Chinese folk stories with prominent influence

The *Story of the White Snake* (drama: *Leifeng Pagoda*) and *Butterfly Lovers*, two of the four major folk legends in ancient China, are set in West Lake. Descriptions of beauty of the Lake can be easily found in the two works. Moreover, the enchanting scenes of West Lake are not only elements of structure of the stories, but also an important factor for pushing the plot forward. The famous love legend *Story of the White Snake*¹¹⁰ is the most typical one. Important scenes in the story, such as the Lake, Broken Bridge and Leifeng Pagoda, all became widely known alongside spread of the story. Audiences are so impressed by this touching story, that Leifeng Pagoda almost became the evil symbol of suppressing faithful love as in the story. And people today still consider West Lake and Broken Bridge perfect places for dating, and the Site of Leifeng Pagoda the symbol of faithful love. All of these indicate that West Lake Landscape is not only admired by traditional scholars, but is also deeply rooted in the hearts of ordinary Chinese people.

¹¹⁰ The early extant finalized text is *The Record of Three Pagodas off West Lake in the Book-Qing ping shan tang hua ben*. It was adapted for stage performance in the Ming Dynasty. In *Stories to Caution the World*, Feng Menglong recorded and re-organized it, adding the title *Lady White Snake Suppressed under Leifeng Pagoda*.

¹¹¹ See *Travels of Marco Polo*, translated by Feng Chengjun, interpreted by Sha Hai'ang (France), Zhonghua Book Company, Beijing, 1954.

3.a-4-4 Directly related to The Travels of Marco Polo

The Travels of Marco Polo is of great historic value for geography of the medieval world, Asian history, the history of communication between China and the west, and the history of Sino-Italian relations. In the book the description of Hangzhou exceeds that of any other city, through which this 'richest and grandest city in the world' was introduced to medieval Europe. Marco Polo also suggested to the Mongolian Khan that Hangzhou was such a nice city that it should not be destroyed.¹¹¹ Since then Hangzhou and West Lake has become known to Europeans.

3.a-4-5 Up above there is heaven; down below there are Suzhou and Hangzhou – a dwelling in paradise

Initiated by Bai Juyi in the 10th century, celebrities of art and literature of different times have generously praised the beauty of West Lake Landscape and its functions for sightseeing and dwelling through poems, paintings, dramas, ballads, etc. As a result, Hangzhou became an ideal place to live for literati since the Tang and Song Dynasties. With the spread of the ballad 'Up above there is heaven; down below there are Suzhou and Hangzhou' over the country no later than the Ming Dynasty (14th century), it has been considered the best place to live by all social circles in China until today.

3.b Proposed Statement of Outstanding Universal Value

Brief Summary

The nominated property is located west of Hangzhou, a coastal city in southeast China, and covers an area of 4235.76 hectares. It comprises 6 elements: natural hills and waters, the spatial feature between the Lake and the City as the ‘cloud-capped hills on three sides of the Lake and the City on the fourth’, the layout of ‘two causeways and three isles’, Ten Poetically Named Scenic Places, historic monuments and sites, and distinctive flora. It has inspired the creation of huge quantity of outstanding literatures and art works by numerous literary and art masters of China since the 9th century, represented by Bai Juyi, Su Shi and many other famous scholars and artists of the Tang and Song Dynasties.

West Lake Landscape is the most classic work of landscape design of the Chinese landscape aesthetics, a product of the continuous creative process carried out by Chinese cultural elites throughout the history, based on the philosophy of pursuing ‘harmony between nature and man’, nourished from profound Chinese classical literatures and aesthetics of fine art, and utilized the art and skill of gardening. It manifests the artistic style of ‘poetic and picturesque appeal’ that has been persisted in by this Oriental design approach since the 13th century. With its prominent continuity and cultural association, it has occupied an outstanding and important position in and exerted a lasting and broad influence on the history of landscape design in the world and cultural exchange in the East between the 9th and 20th century. During its continuous evolution of over 10 centuries, it has been gradually refined and preserved authentically and integrally till today. With extremely rich landscape features, distinctive design, time-honoured history of development, and exceptional wealthy cultural content, this famous Oriental ‘lake with cultural meanings’ is a unique cultural landscape in the world

The nominated property possesses the natures of all 3 types of cultural landscape at the same time: a landscape designed and created intentionally by man, a continuing landscape that has being organically evolved, and an associative cultural landscape.

Criteria

West Lake Landscape is an exceptional witness to the development and passing down of ancient and enduring Chinese cultures and traditions such as those of Buddhism, Taoism, loyalty and filial piety, hermitage life, book collection, Tea-Zen, and sphragistics that have been continued till today.

West Lake Landscape is an outstanding example of landscape design that reflects the theory of Chinese landscape aesthetics on achieving ‘harmony between nature and man’ and ‘projecting personal feelings into the landscape’. It demonstrates the artistic style of ‘poetic and picturesque appeal’ in Oriental landscape design since the Southern



Song Dynasty (the 13th century). Both the Landscape and the design approach occupy a significant position in the history of landscape design in the world.

West Lake Landscape is an outstanding example of using an ancient lagoon to create beautiful scenery, which have significantly improved the living environment. It has been serving the ecological, cultural and tourism functions for the city of Hangzhou in the face of rapid process of urbanization.

West Lake Landscape has been the 'spiritual home' for the traditional cultural elites of China for over 10 centuries, and a 'wonderland on earth' in popular lore. It is the most famous and influential 'lake with cultural meanings' that has the longest history in China. It had exerted a broad influence on the culture of East Asia during the 9th to 18th centuries.

Integrity

West Lake Landscape has completely preserved its overall value in terms of information, material and spirit. Within its current coverage of 4235.76 hectares, the elements contributing to its outstanding universal values, including the basic scale of the natural hills and waters and their ecological environment, the 'two causeways and three isles' layout, the spatial feature of 'cloud-capped hills on three sides of the Lake and the City on the fourth', Ten Poetically Named Scenic Places, a series of representative historic monuments and sites, and distinctive flora, have been retained intact. In addition, there have been well preserved a large quantity of historical documents and pictorial materials that record the continuous development of the nominated property for over a thousand years. West Lake Landscape has fully inherited and extended its cultural influence on the spiritual level, while also embraced and carried forward the three main cultural beliefs of China—Confucianism, Taoism and Buddhism. The nominated property has a very high degree of integrity.

Authenticity

West Lake Landscape, as a living heritage embracing all the 3 types of cultural landscape, during its millennium-long process of continuous evolution, and that of absorbing and accumulating cultural contents, has authentically maintained and transmitted the Chinese landscape aesthetic feature of 'poetic and picturesque appeal' embodied in it. It has authentically preserved all its 6 elements in terms of forms, materials, functions, traditional techniques and locations, the general layout, and inner connections between the elements. It has authentically inherited and passed down the important contents of Chinese mainstream cultures such as Confucianism, Buddhism, Taoism, hermitage life, loyalty and filial piety, book collection and sphragistics, and has continued its functions of serving as a spiritual home and of landscape appreciation. It has transmitted the value of the entire nominated property as a 'lake with cultural meanings'. It has been one of the most popular places for local communities and visitors in China and abroad for appreciating the natural beauty, tracing the past, leisure recreation, and mind purification.

The nominated property has a high degree of authenticity.

Conservation and Management of OUV

Located within a state-level scenic area, the nominated property is owned by the state and protected at national level by such national laws and regulations as the *Law of the People's Republic of China on the Protection of Cultural Relics* and the *Regulations on Scenic Areas*. In addition, a complete set of policies and regulations have been developed, implemented, and amended for its protection, including the *Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou*. Moreover, a series of specialized conservation plans, *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* for instance, have been prepared and implemented. Monitoring of the site and its setting has been strengthened. Hangzhou Administration of Gardens and Cultural Heritage, a government agency designated for the conservation and management of the nominated property, has a clear-defined remit with well structured departments, an adequate professional team and staff, sufficient funds, and well-equipped facilities. These provide a comprehensive legal, institutional, administrative and management framework for the conservation of authenticity and integrity of the nominated property.

Fig. 3b-1 Map of the West Lake Temporary Palace (partly), Qianlong period (1736-1795), Qing Dynasty. The original map was of 14cm×518cm





Long-term objectives for the conservation of West Lake Landscape

To protect the classic image of Chinese landscape aesthetics expressed by West Lake Landscape, and authenticity and integrity of the nominated elements, by means of developing and implementing conservation management plans, conservation interventions on the elements, ecological conservation, and environmental improvement.

To implement all conservation and management regulations in a strict manner, so as to effectively control the environmental carrying capacity and activities on development and construction within the nominated property, to contain negative impacts from development pressure, to coordinate needs of all stakeholders, and to strike a rational and effective balance between conservation on one hand and tourism development and urban construction on the other hand.

To enhance research, interpretation and dissemination of values of the nominated property; to serve its multiple functions as a spiritual home, for cultural continuation, landscape appreciation and leisure, and ecological protection; to carry forward the millennium-long tradition on harmonious co-existence of man and nature, so as to achieve a sustainable and coordinated relation between the protection of West Lake Landscape and urban development of Hangzhou.

West Lake Landscape therefore meets Criteria (iii), (iv), (v), (vi), and the requirements on integrity and authenticity, has outstanding universal value, with sound state of conservation, and a comprehensive and reliable conservation and management system in place for its protection. It is eligible for inscription on the World Heritage List and should be protected at world level.



¹¹²The components of nominated property include a rich variety of cultural elements of humanity, such as the lake-dominated natural landscape and landscape designed and created intentionally by man, various sites of cultural and historic interest, associated works of art and literature, and unique spiritual value.

3.c Comparative Analysis

Of the numerous types of world heritage, the nominated property is a cultural landscape dominated by a lake and characterized by being a ‘clearly defined landscape designed and created intentionally by man’, ‘organically evolved landscape’ and ‘associative cultural landscape’. In terms of the overall value of the property, West Lake Landscape has two basic characters: 1) a ‘lake with cultural meanings’ with both beautiful landscape and extremely rich culture¹¹², which distinguish itself from natural lake landscapes; 2) a classic example of the aesthetic style of Chinese landscape.

From the perspective of comparative analysis, West Lake Landscape is the most representative ‘Oriental famous lake with cultural meanings’. Its 6 unique major elements are carriers of the classic landscape design tradition of ‘poetically named scenic places’, of extremely wealthy cultural contents, and of the outstanding function as ‘spiritual home’. The acclaim and recognition it receives has been wide and enduring. All these are distinct manifestations of the harmonious relationship between man and nature, a belief and philosophy advocated by the nation of ancient China. It is therefore not comparable with cultural landscapes that have been inscribed on the World Heritage List, not comparable with Oriental garden heritage such as Suzhou Classical Gardens, and not comparable with other gardens and landscapes in the world of which the contents and forms are relatively specific.

Based on above statement, in order to advance understanding of the characteristics of the overall values of West Lake Landscape, following comparisons are made against relevant properties in categories ‘lake’ and ‘landscape’ both at home and abroad, on the similarity and differences in values and characteristics, so as to outline the reasons that make West Lake Landscape stands out. Of the 890 properties on the World Heritage List and the 1,467 sites on the World Heritage Tentative List, 30 sites have been identified to be compared to the nominated property, while 37 relevant places or historic monuments and sites in China has been selected for comparison.

3.c-1 Comparison with Lake Heritage Sites

According to the first type attribute of the overall value of the nominated property – ‘lake with cultural meanings’ – the comparison between West Lake Landscape and other lake sites is made in four parts: 1) comparison with 7 lake sites on the World Heritage List; 2) comparison with 5 sites with characteristics of ‘lake with cultural meanings’ on the World Heritage Tentative List; 3) highlighted comparison with Lake District National Park in the UK; 4) highlighted comparison with the other 35 West Lakes in China, which are associative to West Lake in aesthetic value and history.

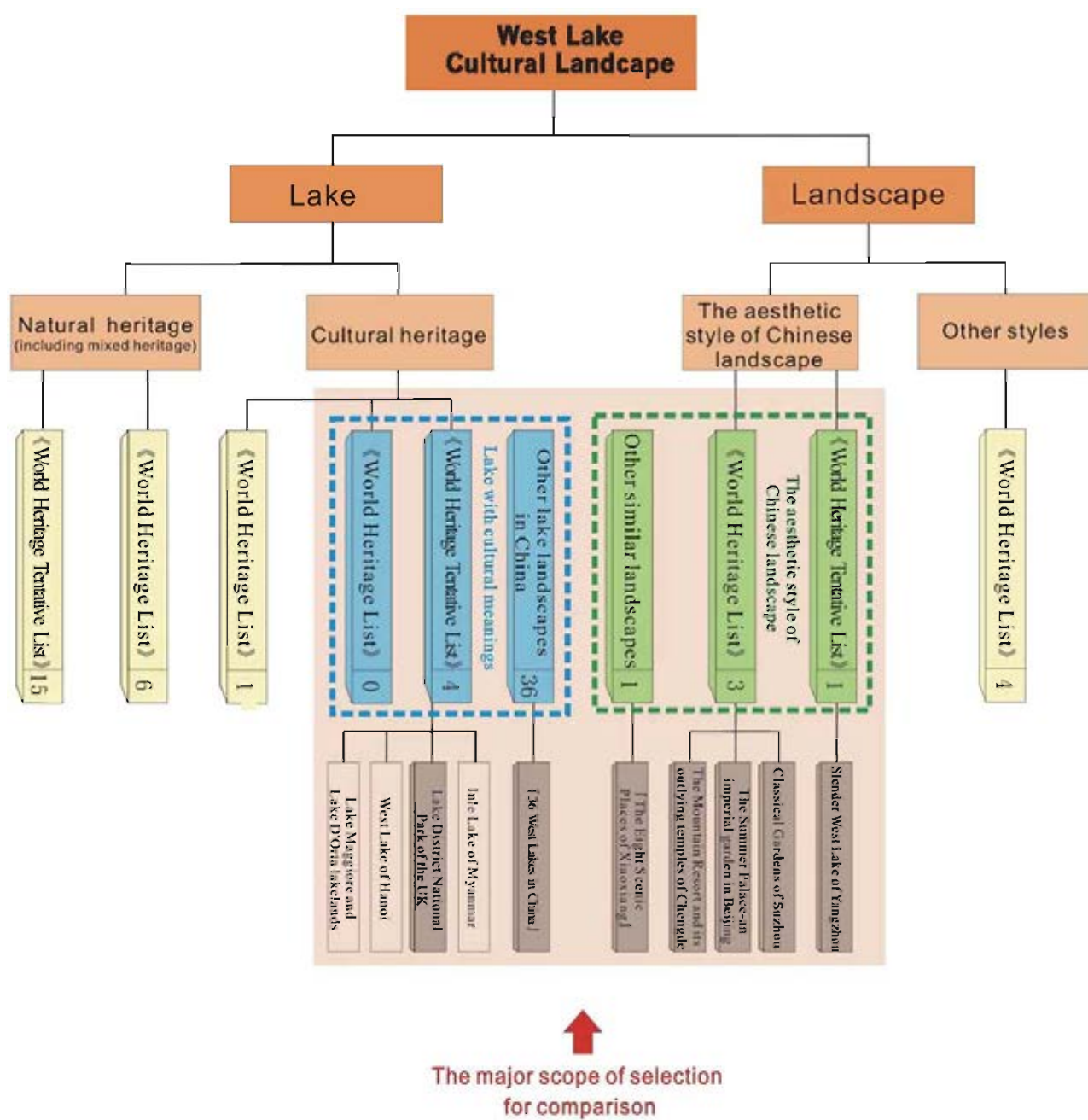


Fig. 3c-1 Selection Scope of Properties and Types for comparison analysis of the West Lake Cultural Landscape

¹¹³Pitvce Lakes National Park possesses a group of limestone-formed beautiful lakes, caves and waterfalls and is a natural reserve of endangered species. Steppe and Lakes of Northern Kazakhstan are important for the migration of migratory birds, including many endangered birds, serving as a major transfer stop for birds migrating between Europe, Africa, South Asia and Siberia. Lake Turkana, Africa's most salty lake, is important for the study of flora and fauna and ancient geography. Lake Malawi National Park, which is a reserve of about a hundred species of fish unique to the place, is important for the study of evolution. Lake Baikal is the world's oldest and deepest lake and also one of the world's regions with the largest number of and the rarest fresh water fauna.

¹¹⁴The Willandra Lakes Region in Australia has evidence of prehistoric human settlement, fossils reflecting the Pleistocene geographic construction, and fossils of large marsupials. The cultural value of the heritage mainly lies in its importance for the study of human evolution on the Australian continent, meeting criteria (iii) and (viii).

¹¹⁵Fertő/Neusiedlersee Cultural Landscape on the Austrian-Hungarian border is the largest plain lake of inland Europe. Diverse cultures gather around the lakes, forming a rich landscape in the region. The value of the heritage mainly lies in the gathering of various cultures. A human settlement in a lake district, it embodies the result of the interaction between continuous human activity and the natural environment.

¹¹⁶This set of data is from the website of UNESCO's World Heritage Centre (<http://whc.unesco.org/>).

3.c-1-1 Comparison with Lake Sites on the World Heritage List

Of the 890 heritage sites on the World Heritage List, 7 are lakes of considerable size, including 5 natural, 1 mixed and 1 cultural heritage sites (for information on these sites please see Table 3-3 and Table 3-4 attached to the end of this section). From the comparison it can be concluded:

(1) Comparison with the lakes of natural heritage: All 5 lakes on the World Heritage List have outstanding universal value due to their precious and special natural attributes¹¹³. In comparison with West Lake Landscape, though prominently special and representative in natural attributes, these beautiful sites have no obvious cultural value or the value characteristics of 'lake with cultural meanings'.

(2) Comparison with the lake of mixed heritage sites: Willandra Lakes Region in Australia is the only mixed heritage site of lake on the World Heritage List¹¹⁴. In comparison with West Lake Landscape, though it provides important evidence of the evolution of nature and mankind, the region does not have any of the characteristics of a 'lake with cultural meanings'.

(3) Comparison with lakes of cultural landscape: Fertő/Neusiedlersee Cultural Landscape¹¹⁵ is the only one of lake cultural landscape on the World Heritage List. In comparison with West Lake Landscape, the lake of this site is basically the environment of a human settlement rather than being a component of the landscape.

In summary, of the 890 heritage sites on the World Heritage List, there is no lake with distinctive value and characteristics of 'lake with cultural meanings'.

3.c-1-2 Comparison with the 'lakes with cultural meanings' on the World Heritage Tentative List

Of the 1,467 sites on the World Heritage Tentative List¹¹⁶, 20 are dominated by lakes. Among the 20 lakes, 15 are natural or mixed heritage, with their outstanding universal values embodied by their natural attributes, while the rest 5 sites are cultural heritage (including cultural landscape) with value characteristics of 'lake with cultural meanings'. They are: West Lake of Hangzhou in China, Lake Maggiore in Italy, Lake District National Park in the UK, Inle Lake in Myanmar, and the Cultural Heritage Complex of Thang Long - Hanoi in Viet Nam which includes West Lake of Hanoi (for information on these sites please see Table 3-5 and Table 3-6 attached to the end of this section). From the comparison it can be concluded:

Besides the differences in geography, climate and socio-cultural backgrounds, the five proposed sites with value characteristics of 'lake with cultural meanings' have obvious differences and similarities in terms of their characteristics of landscape formation, cultural value, water areas, and aesthetic style.

(1) The characteristics of landscape formation: most of the five proposed sites claim to



meet Criteria (v) and (vi) for inscription, which show that they largely bear the 'organically evolved' characteristic of cultural landscape, and the 'associative' characteristic to some extent. However, only West Lake Landscape meets Criterion (iv) for inscription, in addition to other criteria. This is because in comparison with the other lakes with cultural meanings, it has more prominent characteristics of landscape design and creation, and shows the rare feature of having characteristics of all 3 types of cultural landscapes.

(2) The cultural value of the landscape: except Inle Lake, which reflects the traditional way of life and production unique to the nation¹¹⁷, all the other four proposed sites are rich in culture and have the aesthetic function of natural landscape. West Lake Landscape embodies richer contents in terms of value criteria.

(3) The water body of the landscape: There is harmonious interaction between human and nature in all of the five proposed sites (Criterion iii). The water areas of the Lake District National Park of the UK and of Lake Maggiore and Lake D'Orta Lakelands on the whole are purely natural. In contrast, the water areas of West Lake of Hangzhou and West Lake of Hanoi have experienced harmonious interaction between human and nature. In particular, West Lake of Hangzhou is now largely an artificial lake.

(4) The aesthetic style of the landscape: Lake Maggiore and Lake D'Orta and the Lake District National Park of the UK have landscape characteristics of European 'lakes with cultural meanings', whereas West Lake of Hangzhou and West Lake of Hanoi have those of Asian 'lakes with cultural meanings'. Lake Maggiore and Lake D'Orta are rich in cultural and aesthetic value on account of their wonderful landscape of glacier and lakes. The Lake District National Park of the UK shares the same aesthetic characteristics with West Lake of Hangzhou and West Lake of Hanoi, where the water-dominated natural landscapes form an important part of the aesthetic value of the proposed property. However, they belong to different schools in terms of style of landscape design. The former is of characteristic of the 19th-century English romantic style, while the latter two possess Chinese landscape aesthetic characteristics since the Tang and Song Dynasties, and are historically associative in landscape formation.

In summary, in comparison with the four lake sites characterized as 'lake with cultural meanings' among the 1,467 proposed sites on the World Heritage Tentative List, West Lake Landscape shows the rare feature of possessing all 3 types of cultural landscape, and occupies an outstanding position in landscape design and appreciation in terms of Oriental landscape aesthetics, and is particularly rich in value justifications for inscription.

3.c-1-3 Comparison with the Lake District National Park of the UK

Located in the northwest of England, the Lake District National Park is an area of mountains interspersed with lakes. The Lake District has five peaks and Lake Windermere, which is England's largest lake. The Lake District is vast and charming. A harmonious interaction between human and nature is reflected in the distribution of

¹¹⁷ I.e. development into the present form because of 'the primitive society, economy, administration and the deterrent force of religion and during the adaptation to nature'

¹¹⁸They are: West Lake of Hangzhou, West Lake of Fuzhou, West Lake of Haikou, West Lake of Lanzhou, Little West Lake of Qingdao, West Lake of Shenyang, West Lake of Guilin, West Lake of Chaozhou, Guangdong, West Lake of Huizhou, West Lake of Leizhou, Zhanjiang, West Lake of Nanchang, Slender West Lake of Yangzhou, West Lake of Yingzhou in Fuyang, Anhui, West Lake of Yanzhou, Fujian, West Lake of Shouchang, West Lake of Haiyan, West Lake of Duchang, Jiujiang, West Lake of Xuchang, Henan, West Lake of Suixian, Shangqiu, West Lake of Hengyang, Hunan, West Lake of Leiyang, Hunan, West Lake of Jinshi, Changde, West Lake of Tianmen, Hubei, West Lake of Fushun, Zigong, Lake Yunlong of Xuzhou, Jiangsu, Lake Daming of Jinan, Moon Lake of Ningbo, Northwest Lake of Wuhan, Lake Kunming and Lotus Pond in Beijing, and Cuihu Lake in Kunming.

¹¹⁹The lake is located in Fuyang City, Anhui. It has enjoyed an equal fame as West Lake of Hangzhou and West Lake of Huizhou since the Tang and Song Dynasties. In the Song Dynasty, Yan Shu, Ouyang Xiu and Su Dongpo, who successively served as the prefect of Fuyang, gave banquets at the time when he toured the lake, composing many poems. After the Jiaqing Period in the Qing Dynasty, the lake was frequently flooded by the Yellow River and was gradually silted up. There remain Huilao Hall and a stone statue of Ouyang Xiu.

¹²⁰The lake is located in Huizhou City, Guangdong. It is four times as large as West Lake of Hangzhou. Towers and waterside pavilions were built here in as early as the Jin Dynasty. The landscape is charming. There used to be the former residence of Su Dongpo on White Crane Peak by the lake, but now there only remain Dongpo Pavilion and Fenghu Academy of Classical Learning built in the Song Dynasty.

¹²¹The lake is located in Guilin City, Guangxi. It is the largest of the eight best-known West Lakes. According to Fan Chengda of the Southern Song Dynasty, 'All the six caves of Yinshan Hill are in West Lake, which extends hundreds of li.' The six caves of Yinshan Hill are one of Guilin's tourist attractions. The caves are beautiful and the water of the lake is limpid.

towns, castles and manors all over the area of natural scenery. It was home to the Lake Poets led by William Wordsworth (a school of passive romantic poetry in England from the late 18th century to the early 19th century) and Britain's greatest painters. The growth of art in the district mainly concerns the artistic appreciation of the beautiful natural landscape, which is inspiring for artists. The Lake District is highly influential and valuable for geological study. Besides, artistic works including romantic poetry, which are closely related to it, have also had great influence on other regions in the world.

West Lake of Hangzhou and the Lake District National Park are world-famous 'lakes with cultural meanings' respectively in Asia and Europe, and are representative among the nominated sites. Besides the obvious differences and similarities mentioned above, they show interesting differences and similarities in various aspects.

(1) Geographic setting and landscape layout: West Lake, which evolved from an ancient lagoon, is surrounded by hills on three sides and close to the center of the city on the other side. It is a centripetal lake landscape, with an area of 4235.76 hectares. The Lake District National Park has a Cambrian terrain formed by glacier movement. Comprised of five lakes and five peaks, it is vast and charming. It is a diffusive lake landscape, with an area of 2,280 km².

(2) Landscape elements: Both have such landscape elements as mountains, water, and natural vegetation. However, in terms of artificial cultural and historic sites, West Lake has the attributes of a public urban park on account of sites and structures such as causeways, isles, bridges, pavilions, ancient Buddhist temples, gardens and Taoist monasteries. In contrast, the Lake District National Park is a leisurely resort thanks to the vast mountains and lakes as well as the towns, castles and manors all over it.

(3) Aesthetic features: Both show a high aesthetic tendency of venerating nature. The aesthetics of West Lake Landscape is characterized by 'poetic and picturesque appeal', presents a unique subtle style like traditional Chinese ink painting, as if the landscape is a poem or a painting, which is typical of the aesthetic features of Oriental landscape in Asia since the 9th century. The Lake District National Park is characterized by 'idyllic landscape' and represents the 19th-century European romantic concept on landscape. They represent the aesthetic features of the veneration of nature in Asia and Europe respectively.

(4) Works of art and literature: Both possess a vast quantity and great variety of intangible heritage, including great Chinese men of letters and cultural elites of different times represented by Bai Juyi and Su Shi, the Lake Poets represented by William Wordsworth, and England's best painters, as well as the countries' first-class poetry, literature, paintings and other works of art, showing highly prominent cultural and spiritual value. In particular, the poetry and paintings about West Lake Landscape directly participated in the formation and design of landscape by giving poetic names to scenic places, which is an approach of landscape design unique to the East.



(5) Cultural meanings and influence: Both West Lake and the Lake District National Park have world-wide influence. The former owes its widespread influence on the culture, tourism and landscape design of China and Asia to its typicality of Oriental landscape aesthetics, rich historic and cultural meanings, and historic status as part of the capital of the Southern Song Dynasty. The latter is rich in elements of Western history and culture, such as the Lake Poets, religious culture, royal culture and the holiday-making tradition; its value for geological study is one reason for its conspicuous influence in Europe and other regions.

In summary, West Lake Landscape is typical of Oriental landscape aesthetics and ‘poetic and picturesque appeal’, and the Lake District National Park is typical of the European romantic aesthetics. They both show a strong aesthetic tendency of venerating nature and the function as spiritual home. They have inspired and generated a rich and vast quantity of literary works and paintings, and enjoy a worldwide reputation for their profound culture and charming landscape.

3.c-1-4 Comparison with other 35 West Lakes in China

It has been a Chinese custom to give the name ‘West Lake’ to a naturally formed lake to the west of a city. Besides, because West Lake of Hangzhou enjoyed a nationwide reputation as a cultural symbol in the Tang and Song Dynasties, even some lakes in Viet Nam, Republic of Korea and Japan were named West Lake. Around 1856, Chinese scholar Lu Yitian (of the Qing Dynasty) wrote in his book *Leng Lu Za Shi*, ‘There are thirty-six West Lakes all over the country, but the one in Hangzhou is the most famous.’ For this reason comparison is made between West Lake of Hangzhou and the other 35 West Lakes in China.

(1) Comparison with the other 35 West Lakes in China: The 36 West Lakes mentioned by the Qing scholar are located in different provinces of China¹¹⁸, there are 9 in Zhejiang, 4 in Guangdong, 4 in Hunan, 4 in Sichuan, 3 in Fujian, 3 in Jiangxi, 2 in Hebei, and one in each of the following provinces: Guangxi, Yunnan, Hubei, Henan, Anhui, Shandong and Shaanxi. Most were originally named West Lake, while some were modeled after the West Lake of Hangzhou. Currently, 31 survived, and among which 7 are associated to West Lake of Hangzhou in aesthetic quality, heritage value and history, namely West Lake of Yingzhou¹¹⁹, West Lake of Huizhou¹²⁰, West Lake of Guilin¹²¹, West Lake of Beijing (Kunming Lake in the Summer Palace)¹²², West Lake of Fuzhou¹²³, Slender West Lake of Yangzhou¹²⁴, and West Lake of Nanchang¹²⁵. Of these seven, only West Lake of Yingzhou and West Lake of Huizhou are comparable with West Lake of Hangzhou, because they were all handled by Su Shi¹²⁶. Most of other West Lakes are products of the influence of West Lake of Hangzhou and are inferior to it in aesthetic quality and spiritual value.

(2) Comparison with the West Lake of Yingzhou: Improved by seven famous men of letters of the Northern Song Dynasty, who had also created 113 famous poems

¹²²The lake, also called Kunming Lake, originates from Yuquan Spring. Surrounded by hills, it has a circumference of over 10 li and an area of over 3,000 mu. To the north of the lake is Longevity Hill, and the two make up the world-famous Summer Palace.

¹²³The lake is located in the northwest corner of the urban area of Fuzhou. It was built by Prefect Yan Gao of the Jin Dynasty in 283 to irrigate fertile farmland. It is Fujian's most famous tourist attraction. It was turned into West Lake Park in 1914.

¹²⁴Slender West Lake was named after a poem by Qing poet Wang Hang.

¹²⁵The lake is known for Ruzi Pavilion which is located there. In the Wanli Period of the Ming Dynasty, rocks were piled up around the lake for protection of the pavilion foundation, and the lakeside was lined with willows, making the lake one of the Ten Scenic Places of Yuzhang.

¹²⁶West Lake of Yingzhou, West Lake of Huizhou and West Lake of Hangzhou were all directly designed and improved by the literary giant Su Shi. Song poet Yang Wanli wrote in a poem, ‘Autumn looks the same at the three West Lakes—Qiantang, Yingshui and Luofu.’ Qiantang refers to West Lake of Hangzhou, Yingshui means West Lake of Yingzhou, Anhui, and Luofu means West Lake of Huizhou, Guangdong.

¹²⁷The lake was originally named Fenghu Lake, and it began to be called West Lake after Su Shi of the Northern Song Dynasty had dredged and wrote poems about it. It has a sightseeing area of 3.2 square km, including 1.68 square km of water.

about the place, the West Lake of Yingzhou had been beautiful throughout the year and was a favorite resort for painters and poets. Together with works by 71 other ancient and modern poets, there are a total of 259 poems about the Lake. According to *Comprehensive Gazetteer of the Qing Empire*, 'the West Lake of Yingzhou enjoys a nationwide reputation and is comparable to West Lake of Hangzhou on account of its elegant buildings and the number of poems written on it.' Su Shi also compared it to West Lake of Hangzhou in one of his poems, saying that 'it is difficult to say which of the two is better'. However, flooded by the Yellow River, the lake was silted up and does not exist anymore.

(3) Comparison with the West Lake of Huizhou¹²⁷: the West Lake of Huizhou has a causeway-isle layout similar to that of West Lake of Hangzhou. In addition, many of its landscape elements have been named after those of West Lake of Hangzhou, Six Bridge, Su Causeway, and Gushan Hill for example. The names of its Ten Scenic Places are the same or similar to those of Ten Poetically Named Places of West Lake of Hangzhou, such as Autumn Moon over the Calm Lake, Viewing Fish at Flowery Harbor, Admiring the Moon at Su Causeway, and Willow Waves in Mist and Clouds. However, the layout of its natural landscape differs from that of West Lake of Hangzhou. It is surrounded by hills in the south and west, and is close to the Dongjiang River in the north. Its water body is characterized by being tortuous. Therefore, in terms of landscape, the West Lake of Huizhou has more wildness than West Lake of Hangzhou.

In summary, the West Lake of Yingzhou, which used to rival West Lake of Hangzhou, does not exist anymore. The West Lake of Huizhou shows more influence from West Lake of Hangzhou in terms of landscape design and historical origin; it is smaller than the latter and is full of rustic charm. Therefore the remark that West Lake of Hangzhou is the most famous of the 36 West Lakes in China, made by the 16th-century Chinese scholar, remains valid.

3.c-2 Comparison with Other Landscape Heritage Sites

According to the second major attribute of the overall value of the nominated property – an outstanding example of landscape design of Chinese landscape aesthetics – the comparative analysis between West Lake Landscape and landscape heritage sites will be carried out in three parts: 1) comparison with heritage sites on the World Heritage List, including Lednice-Valtice Cultural Landscape of Czech Republic, Dessau-Wörlitz Garden Realm of Germany, Royal Botanic Gardens, Kew in London of the UK, Muskau Park of Germany and Poland, and three Chinese sites, namely the Mountain Resort of Chengde, Summer Palace, an imperial garden in Beijing, and Classical Gardens of Suzhou; 2) comparison with Slender West Lake of Yangzhou in China, which has the similar cultural landscape and is on the World Heritage Tentative List; 3) comparison with Eight Scenic Places of Xiaoxiang of China, a series of poetically named scenic places which are historically associative to West Lake Landscape.



3.c-2-1 Comparison with designed landscapes on the World Heritage List

Currently, there are 7 designed landscapes on the World Heritage List, among which 3 are located in China. The comparative analysis will be carried out in terms of idea, style, technique and method of landscape design, the elements and dimensions, aesthetic features, and influence of both designer and landscape itself in the field of landscape design (for information on these sites please see Table 3-7 and Table 3-8 attached to the end of this section).

3.c-2-1-1 Comparison with designed landscape on the World Heritage List outside China

Of the 890 World Heritage Sites a large number are designed landscape. For this study, four of such sites outside China have been identified for the comparative analysis (for information on these sites please see Table 3-9 attached to the end of this section) and the results can be outlined as follow:

All sites are classic examples of art of design (Criterion (iv)), but with varied aesthetic features, and belong to different schools of landscape design, reflecting styles of landscaping and gardening of the East and West respectively. Besides, West Lake Landscape dates back to a much earlier period than the others, and is characterized by harmony between man and nature, and has an outstanding function of serving as a spiritual home.

3.c-2-1-2 Comparison with designed landscapes on the World Heritage List in China

There are 3 designed landscape World Heritage Sites in China, namely the Mountain Resort and its Outlying Temples of Chengde, Classical Gardens of Suzhou, and the Summer Palace, an imperial garden in Beijing (for information on these sites please see Table 3-10 attached to the end of this section).

The analysis shows the following ways in which West Lake Landscape is similar to and differs from the other 3 heritage sites.

I Similarities

- They all belong to the school of Chinese landscape aesthetics in terms of aesthetic features and the style of design, and all reflect the design idea of pursuing the ‘harmony between man and nature’.
- In terms of design methods, they are all characterized by ‘design preceded by conception’ and ‘view derived from surroundings’, typical of traditional Chinese landscape design.
- They all employed the comprehensive design technique of ‘poetically named scenic places’, one that integrate traditional Chinese poetry, painting and landscape design.
- In terms of landscape elements, they all have landscape buildings such as pavilions

¹²⁸The viewing of gardens and structures all over the natural landscape produces an effect of multiple levels—a horizontal distant view of the landscape from the lakeside, a downward distant view of the lake from the peaks, and an in-depth view of historic monuments and sites.

¹²⁹According to local conditions, various techniques such as view borrowing, opposite views, view division and view separation are used to organize the space to create a garden that is tortuous and changeable, with the concrete contrasted with the abstract.

and terraces and other small structures.

- Like the Mountain Resort and its Outlying Temples of Chengde and the Summer Palace, West Lake Landscape is a product of large scale landscape design on natural hills and waters.
- Like Classical Gardens of Suzhou, West Lake has the value of ‘wonderland’ to live in.

II Differences

- The function of West Lake Landscape as a ‘spiritual home’ is unique in traditional Chinese landscapes.
- West Lake Landscape has a long history in terms of Chinese landscape design. It represents the artistic image of the culture of the Tang and Song Dynasties and had certain degree of influence on sites of same style both at home and abroad.
- West Lake Landscape venerates the beauty of natural hills and waters, with large-scale ‘poetically named scenic places’ as the major design technique. The feature of appreciation or the method of ‘borrowing scenes’ is expressed by ‘*You Xiao Jian Da*’¹²⁸, which have made it a classic example of landscape design of Chinese landscape aesthetics. Classical Gardens of Suzhou imitates the beauty of natural landscape, with delicate and small-scale ‘artificial hills and waters’ as the major design technique. Its feature of appreciation or the method of ‘borrowing scenes’ is expressed by ‘*Xiao Zhong Jian Da*’¹²⁹, which has made it a classic example of Chinese garden design.
- West Lake Landscape is much larger than the other properties. It is particularly rich in landscape components and cultural meanings.
- West Lake Landscape is characterized by ‘organically evolved landscape’, and a product of accumulation of the creativity of Chinese cultural elites on natural landscape for over a thousand years. This makes it stand out because the designs of all other three were largely confined to a limited period of time.
- The designers of West Lake Landscape outnumber those of the other heritage sites, and West Lake also has a broader audience and a particularly large number of visitors. Besides, it is open to all visitors, and access to it is not limited by any owner (emperor or house owner).

3.c-2-2 Comparison with designed landscapes on the World Heritage Tentative List

Of the 1,467 nominated sites on the World Heritage Tentative List, comparative analysis will be confined to those with landscape design of ‘Chinese landscape aesthetics’. As a result, Slender West Lake of Yangzhou has been identified because of its connection to West Lake Landscape in aesthetic value (for information on this site please see Table 3-11 and Table 12 attached to the end of this section).

The analysis shows the following ways in which West Lake Landscape is similar to and differs from Slender West Lake of Yangzhou:

I Similarities

- Both belong to the school of Chinese landscape aesthetics in terms of aesthetic



features and the style of design.

- In terms of design methods, they are all characterized by ‘design preceded by conception’ and ‘view derived from surroundings’, typical of traditional Chinese landscape design.
- Both employed the comprehensive artistic design technique of ‘poetically named scenic places’, one that integrate traditional Chinese poetry, painting and landscape design.
- Both show a marked influence on their development from the southern inspection tours of Qing emperors, which directly promoted the construction of the scenic places.

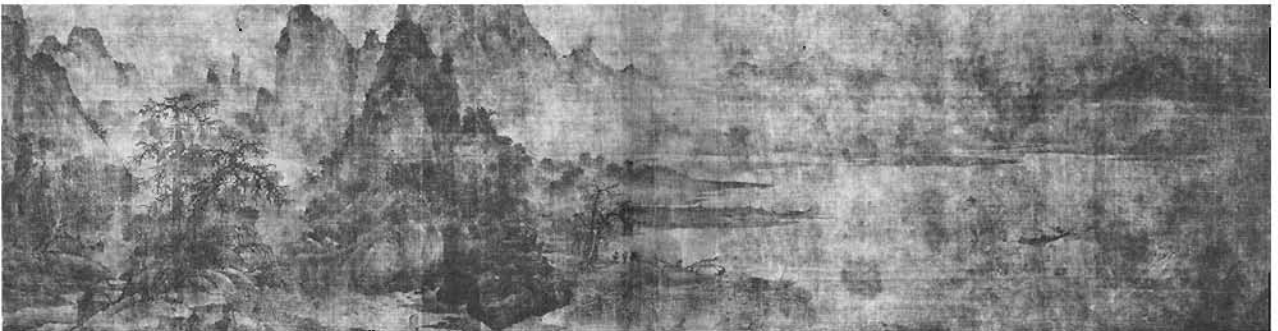
II Differences

- Difference in the cultural attribute of heritage: West Lake Landscape was a ‘spiritual home’ of traditional Chinese cultural elites, whereas Slender West Lake of Yangzhou was a product of the lifestyle of salt merchants in South China.
- Difference in landscape formation: West Lake Landscape formed during an organic evolution over a thousand years, whereas Slender West Lake of Yangzhou was formed because of the event of an inspection tour of an emperor in the 18th century.
- Difference in the formation of the water area: West Lake Landscape, which turned ancient lagoon into an artificial lake, is a product of harmonious interaction between man and nature. Slender West Lake is an artificial lake formed on the basis of the moat of Yangzhou.
- Difference in the way of viewing: The broad surface of West Lake is divided by the ‘two causeways and three isles’, showing multiple layers of scenery. The tour of Slender West Lake focuses on the historic water area, which bears an unique resemblance to a traditional Chinese scroll painting.

3.c-2-3 Comparison with Eight Scenic Places of Xiaoxiang, China’s earliest poetically named scenic places

Ten Poetically Named Scenic Places is a crucial value element of West Lake Landscape and serves as a prominent example of Chinese landscape design, which makes it necessary to compare with Eight Scenic Places of Xiaoxiang, China’s earliest series of poetically named scenic places.

Both Eight Scenic Places of Xiaoxiang (appeared around 1100s) and Ten Poetically Named Places of West Lake (appeared around 1260s) are early examples of Chinese landscape design. Both formed in an identical way: both became well-known after scholars inscribed poetic names to the landscape paintings of these places. However, a significant development occurred in Chinese landscape aesthetics, particularly in landscape painting, during the 160 years between the appearances of the two. The Northern Song theory on painting (Lin Quan Gao Zhi Ji, literally The Lofty Message of Forest and Streams, 1117) emerged, with emphasis on the importance of seasonal landscape. It also saw the innovation of composition by the ‘four master painters of court



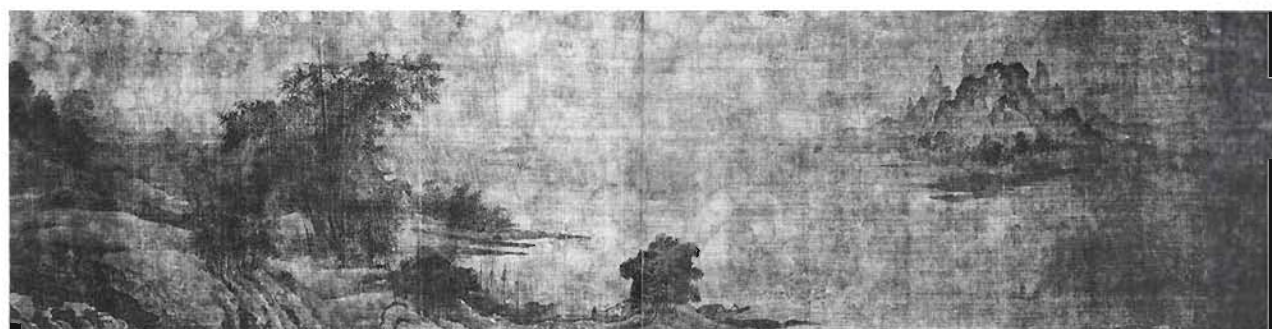
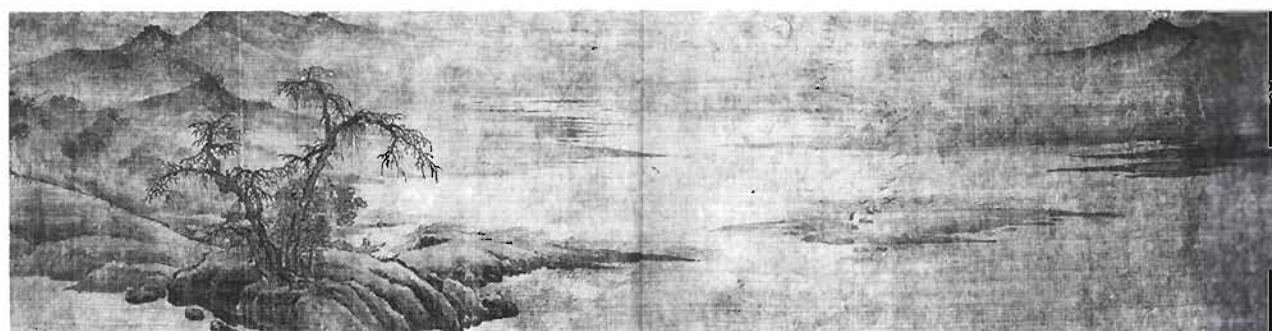


Fig. 3c-2 Eight Poetically Named Scenic Places of Xiaoxiang River by Wang Hong, Northern Song Dynasty (960-1127), collection of Museum of Princeton University

¹²⁹They are Li Tang, Liu Songnian, Ma Yuan and Xia Gui, 4 famous painters of the court painting academy of the Southern Song Dynasty, renowned by their remarkable creativity and distinct styles. They have made significant contribution to the development of Chinese landscape paintings.

¹³¹In terms of category, it involves painting, poetry, fiction, music, opera, handicraft and folklore. Painting includes Southern Song academy painting, ink-and-wash landscape, and Qing court painting. Poetry includes Tang poetry, Song ci, lianzhang-style poetry, and Yuan sanqu. Fiction includes Tang and Song scripts for story-telling, and Ming and Qing classical novels. Music includes pieces for guqin, ensembles of traditional instruments, and violin concertos. Opera includes Yue Opera, Peking Opera and Kun Opera. Handicraft includes embroidery, brocade, fans, umbrellas and seals. Folk literature includes folklore, storytelling, sayings and folk songs.

painting academy' of the Southern Song Dynasty.¹³⁰ With the political center moved to the south, a series of significant political, economic and cultural issues appeared. As a result, Eight Scenic Places of Xiaoxiang demonstrate the marked differences from Ten Poetically Named Places of West Lake in the style of landscape design and aesthetic tendency, in addition to the fact that they are now incomplete.

Eight Scenic Places of Xiaoxiang represents the aesthetic taste for scattered distribution of scenic spots, venerating the nature and rurality, whereas Ten Poetically Named Scenic Places of West Lake shows prominent spiritual and cultural meanings, as well as the overall characteristics of artificial design and the pursuit of a great harmony between human and nature. In terms of authenticity and integrity, the former has largely disappeared whereas the latter still carries on the outstanding universal value of the heritage while evolving organically. Ten Poetically Named Scenic Places of West Lake reflects a much more mature and classic Chinese landscape aesthetics than Eight Scenic Places of Xiaoxiang, therefore it is the best example of poetically named scenic places in ancient China.

3.c-3 A summary of the comparative analysis

In summary, in comparison with similar cultural landscapes both at home and abroad, West Lake Landscape shows the following overall features and values:

3.c-3-1 The outstanding position in terms of type and characteristics

(1) Rarity: Boasting the elegant aesthetic feature and outstanding spiritual value, West Lake Landscape is a unique cultural landscape of 'lake with cultural meanings'. Currently there are over 20 World Heritage sites for the category of 'mountain with cultural meanings', but there is an absence of 'lake with cultural meaning' on the World Heritage List.

(2) Importance of the position: West Lake Landscape is not only a classic example of Chinese landscape aesthetics, but also has been the spiritual home for generation after generation based on the concept of harmony between man and nature, occupying an irreplaceable position in the history of world culture and the history of landscape design.

(3) Diversity of features: During its formation, West Lake Landscape acquired the features of all the three types of cultural landscapes: a landscape designed and created intentionally by man, an organically evolved landscape, and an associative cultural landscape, which demonstrates a rare degree of diversity.

(4) The continuity of development: The formation and organic evolution of the entire landscape of West Lake, including the combination of dredging with the creation of scenic places and the cultural tradition of giving poetic names to scenic places, has continued from the Song, Yuan, Ming and Qing Dynasties till the present, showing an exceptional continuity in landscape development.

(5) Spiritual association: The influence of West Lake Landscape on art and literature is incomparable in terms of quantity, scale and categories of art with other sites.¹³¹



This testifies that it is not only a spiritual home, but also boasts a spirit that continuously providing artistic inspiration, showing an exceptional spiritual association.

3.c-3-2 Unique expression of the values that meet the criteria for World Heritage sites

(1) Creative design: The creativity demonstrated by the layout of causeways and isles as the product of ingenious combination of dredging engineering with landscape design, as well as the creativity shown in Ten Poetically Named Scenic Places of West Lake with regard to their characteristics in different seasons, have made unique and extremely striking contribution to the art of landscape and garden design in the World.

(2) An aesthetic classic It is a prominent classic of Chinese landscape aesthetic style and landscape design, for its aesthetic feature of ‘poetic and picturesque appeal’ and spiritual value of ‘projecting personal feelings into the landscape’ that generated from its unique geographic setting, ecological features and cultural deposition.

(3) Broad influence As a classic of Chinese landscape aesthetics, West Lake Landscape is a symbol of traditional Chinese culture, especially Tang and Song culture, and has marked influence on Asian culture, art and garden design.

(4) Harmony between the City and the Lake West Lake Landscape resides next to an area of highly dense population. After a harmonious interaction between the Lake and the City over nearly a thousand years, the natural lake turned into an artificial one with cultural meanings. This proves exceptional in comparison with the current World Heritage sites

(5) A rich culture: The representative historic monuments and sites at West Lake embody cultural traditions of Confucianism, Buddhism, Taoism, hermitage, Tea-Zen, loyalty and filial piety, book collection, and sphragistics, and have made the nominated property exceptionally rich in culture, with the characteristics of the value being a ‘lake with cultural meanings’.

(6) A broad audience: West Lake Landscape have attracted a broad range of visitors from all classes and all walks of life because of its aesthetic features that suit both refined and popular tastes, as well as its cultural diversity, its refreshing environment, and the moderate size of its area.

3.c-3-3 Outstanding expression on other features

(1) A long history: Of designed cultural landscapes, West Lake Landscape is characterized by an early origin and the longest history. Its value as a classic model of landscape aesthetics during its continuous evolution over nearly a thousand years has been continually maintained, which makes it very exceptional among designed landscape heritage sites.

(2) The pluralistic composition: The components of the value of West Lake Landscape are exceptionally rich and diverse, encompassing a large quantity of tangible heritage (including water conservancy works, landscape design, historic monuments and sites,

distinctive flora, and natural hills and water) and a great amount of intangible heritage (an enormous number and great variety of literary and artistic works). It is exceptional in the richness and diversity of the components that contributing to its values. In particular, Ten Poetically Named Scenic Places of West Lake is the earliest and best-preserved example of poetically named scenic places extant in the world.

(3) Comprehensiveness in category: Under the unique geographic conditions and climate of the West Lake Basin, Longjing tea of West Lake, the best of all kinds of green tea in the world, which developed alongside the Zen sect of Buddhism, possesses an outstanding universal value in both agricultural cultivation and tea culture, showing a unique comprehensiveness in heritage category.

¹²² The basic information of heritage sites in Table 3-4 to Table 3-8 is cited from the website of UNESCO's World Heritage Centre (<http://whc.unesco.org/>).

¹²³ Note: N—Natural; M—Mixed C—Cultural.

¹²⁴ The criteria for nomination are quoted from the materials submitted by the State Parties. See the website of UNESCO's World Heritage Centre (<http://whc.unesco.org/>).



Annex tables for the Comparative Analysis¹³²

Table 3-3 General information of the lake heritage sites on the World Heritage List

NO	Year of inscription	Property name	Country	Category ¹³³	Region	ID	Criteria ¹³⁴	Photograph
1	1981	Willandra Lakes Region	Australia	M	APA	167	(iii)(viii)	
2	1979	Plitvice Lakes National Park	Croatia	N	EUR	98	(vii)(viii)(ix)	
3	2008	Saryarka – Steppe and Lakes of Northern Kazakhstan	Kazakhstan	N	APA	1102	(ix)(x)	
4	1997	Lake Turkana National Parks	Kenya	N	AFR	801	(viii)(x)	
5	1984	Lake Malawi National Park	Malawi	N	AFR	289	(vii)(ix)(x)	
6	1996	Lake Baikal	Russia	N	EUR	754	(vii)(viii)(ix)(x)	
7	2001	Fertő / Neusiedlersee Cultural Landscape	Austria/Hungary	C	EUR	772	(v)	

Table 3-4 Brief description of the lake heritage sites on the World Heritage List

NO	Name	Description
1	Willandra Lakes Region	The fossil remains of a series of lakes and sand formations that date from the Pleistocene can be found in this region, together with archaeological evidence of human occupation dating from 45–60,000 years ago. It is a unique landmark in the study of human evolution on the Australian continent. Several well-preserved fossils of giant marsupials have also been found here.
2	Plitvice Lakes National Park	The waters flowing over the limestone and chalk have, over thousands of years, deposited travertine barriers, creating natural dams which in turn have created a series of beautiful lakes, caves and waterfalls. These geological processes continue today. The forests in the park are home to bears, wolves and many rare bird species.
3	Saryarka – Steppe and Lakes of Northern Kazakhstan	Saryarka - Steppe and Lakes of Northern Kazakhstan comprises two protected areas: Naurzum State Nature Reserve and Korgalzhyn State Nature Reserve totaling 450,344 ha. It features wetlands of outstanding importance for migratory water birds, including globally threatened species, among them the extremely rare Siberian white crane, the Dalmatian pelican, Pallas's fish eagle, to name but a few. These wetlands are key stopover points and crossroads on the Central Asian flyway of birds from Africa, Europe and South Asia to their breeding places in Western and Eastern Siberia. The 200,000 ha Central Asian steppe areas included in the property provide a valuable refuge for over half the species of the region's steppe flora, a number of threatened bird species and the critically endangered Saiga antelope, formerly an abundant species much reduced by poaching. The property includes two groups of fresh and salt water lakes situated on a watershed between rivers flowing north to the Arctic and south into the Aral-Irtysh basin.
4	Lake Turkana National Parks	The most saline of Africa's large lakes, Turkana is an outstanding laboratory for the study of plant and animal communities. The three National Parks serve as a stopover for migrant waterfowl and are major breeding grounds for the Nile crocodile, hippopotamus and a variety of venomous snakes. The Koobi Fora deposits, rich in mammalian, molluscan and other fossil remains, have contributed more to the understanding of paleo-environments than any other site on the continent.
5	Lake Malawi National Park	Located at the southern end of the great expanse of Lake Malawi, with its deep, clear waters and mountain backdrop, the national park is home to many hundreds of fish species, nearly all endemic. Its importance for the study of evolution is comparable to that of the finches of the Galapagos Islands.
6	Lake Baikal	Situated in south-east Siberia, the 3.15-million-ha Lake Baikal is the oldest (25 million years) and deepest (1,700 m) lake in the world. It contains 20% of the world's total unfrozen freshwater reserve. Known as the 'Galapagos of Russia', its age and isolation have produced one of the world's richest and most unusual freshwater faunas, which is of exceptional value to evolutionary science.
7	Fertő / Neusiedlersee Cultural Landscape	The Fertő/Neusiedler Lake area has been the meeting place of different cultures for eight millennia. This is graphically demonstrated by its varied landscape, the result of an evolutionary symbiosis between human activity and the physical environment. The remarkable rural architecture of the village surrounding the lake and several 18th- and 19th-century palaces adds to the area's considerable cultural interest.



Table 3-5 General information of the lakes with cultural meanings on the World Heritage Tentative List

NO	Name of nominated site	Country	Region	Area	Date	Criteria	Picture
0.	West Lake of Hangzhou	China	APA	42km ²	Since the 9th century	(iii) (iv)(v) (vi)	
1.	Lake Maggiore and D'Orta Lakelands	Italy	EUR	116 km ² Area of Lake Maggiore: 212 km ² ; area of Lake D'Orta: 116 km ²	Since the 16th century	(ii)(vi)	
2.	Lake District National Park	The UK	EUR	2280 km ²	Since the 18th century	(ii)(v)(vi)	
3.	The Cultural Heritage Complex of Thang Long-Hanoi	Viet Nam	APA	Lake surface: 5 km ²	Since the 11th century	-	
4.	Inle Lake	Myanmar	APA	Lake surface: 158 km ²	Origin unknown (human activities started around 5,000 years ago); in use till the present	(iii)(v)(vi)	

Table 3-6 Brief Description of the lakes with cultural meanings on the World Heritage Tentative List

NO	Name	Brief Description
1.	Lake Maggiore and D'Orta Lakelands	Lake Maggiore and D'Orta Lakelands are glacier lakes on the Pre-Alpine lake district. Large numbers of castles, villas, religious buildings and gardens spread along the lakes, and form the special landscape of Northern Italy. The Landscape was first started in 16th century, attracting a lot of thinkers, writers and painters to come and create works here.
2.	Lake District National Park	The Lake District is an area of mountains and lakes in the north west of England. The vast lake area contains the full variety of ecosystem components, featured by beautiful natural landscape and human settlements such as towns and villages, castles and manors. It inspired Wordsworth and the Lake Poets as well as many of Britain's finest landscape painters.
3.	The Cultural Heritage Complex of Thang Long-Hanoi (West Lake of Hanoi)	West Lake of Hanoi is also called the Lake of golden-bull, and is the largest lake in Hanoi. It is located in northwest of the city with an area of 500 ha, and took shape from the alluviation of the Red River. It flourished during the Ly Dynasty from the 11th to 13th century, and many temples and palaces were built beside the lake over the time, many of which still remain today. Peach blossom, willow and landscape under the moon are the main themes for appreciation, and are influenced by the landscape aesthetics of China.
4.	Inle Lake	The Inle Lake is located on the Shan Hills in northern Myanmar, and the cultural traditions of numerous villages around it focus on the lake and have distinctive features: internal navigation, fishing and commerce, floating vegetable gardens installed on artificial rafts, distinctive housing shapes and types, annual Buddhist festival on the lake. The symbiosis and ecology of the lake, its shores and its villagers constitute a genuine instance of cultural landscape.



Table 3- 7 List of representative designed landscapes on the World Heritage List

No.	Time of Inscription	Name of the property	Country	Category	Region	ID	Criteria	Picture
1	1996	Lednice-Valtice Cultural Landscape	Czech Republic	C	EUR	763	(i) (ii) (iv)	
2	2000	Deśrau-Wörlitz Garden Realm	Germany	C	EUR	534	(ii) (iv)	
3	2003	Royal Botanic Gardens, Kew in London	The United Kingdom of Great Britain and Northern Ireland	C	EUR	1084	(ii) (iii) (iv)	
4	2004	Muskau Park	Germany/Poland	C	EUR	1127	(i) (iv)	
5	1994	The Mountain Resort and its Outlying Temples, Chengde	China	C	APA	703	(ii) (iv)	
6	1997	Classical gardens of Suzhou	China	C	APA	813	(i) (ii) (iii) (iv) (v)	
7	1998	Summer Palace, an Imperial Garden in Beijing	China	C	APA	881	(i) (ii) (iii)	

Table 3-8 Brief description of the representative designed landscapes on the World Heritage List

Name	Brief Description
Lednice-Valtice Cultural Landscape	Between the 17th and 20th centuries, the ruling dukes of Liechtenstein transformed their domains in southern Moravia into a striking landscape. It married Baroque architecture (mainly the work of Johann Bernhard Fischer von Erlach) and the classical and neo-Gothic style of the castles of Lednice and Valtice with countryside fashioned according to English romantic principles of landscape architecture. At 200 km ² , it is one of the largest artificial landscapes in Europe.
Dessau-Wörlitz Garden Realm	The Dessau-Wörlitz Garden Realm is an exceptional example of landscape design and planning of the Age of the Enlightenment, the 18th century. Its diverse components - outstanding buildings, landscaped parks and gardens in the English style, and subtly modified expanses of agricultural land - serve aesthetic, educational, and economic purposes in an exemplary manner.
Royal Botanic Gardens, Kew, in London	This historic landscape garden features elements that illustrate significant periods of the art of gardens from the 18th to the 20th centuries. The gardens house botanic collections (conserved plants, living plants and documents) that have been considerably enriched through the centuries. Since their creation in 1759, the gardens have made a significant and uninterrupted contribution to the study of plant diversity and economic botany.
Muskau Park	A landscaped park of 559.9 ha astride the Neisse River and the border between Poland and Germany, it was created by Prince Hermann von Pückler-Muskau from 1815 to 1844. Blending seamlessly with the surrounding farmed landscape, the park pioneered new approaches to landscape design and influenced the development of landscape architecture in Europe and America. Designed as a 'painting with plants', it did not seek to evoke classical landscapes, paradise, or some lost perfection, instead using local plants to enhance the inherent qualities of the existing landscape. This integrated landscape extends into the town of Muskau with green passages that formed urban parks framing areas for development. The town thus became a design component in a utopian landscape. The site also features a reconstructed castle, bridges and an arboretum.
The Mountain Resort and its Outlying Temples, Chengde	The Mountain Resort (the Qing Dynasty's summer palace), in Hebei Province, was built between 1703 and 1792. It is a vast complex of palaces and administrative and ceremonial buildings. Temples of various architectural styles and imperial gardens blend harmoniously into a landscape of lakes, pastureland and forests. In addition to its aesthetic interest, the Mountain Resort is a rare historic vestige of the final development of feudal society in China.
Classical Gardens of Suzhou	Classical Chinese garden design, which seeks to recreate natural landscapes in miniature, is nowhere better illustrated than in the nine gardens in the historic city of Suzhou. They are generally acknowledged to be masterpieces of the genre. Dating from the 11th-19th century, the gardens reflect the profound metaphysical importance of natural beauty in Chinese culture in their meticulous design.
Summer Palace, an Imperial Garden in Beijing	The Summer Palace in Beijing – first built in 1750, largely destroyed in the war of 1860 and restored on its original foundations in 1886 – is a masterpiece of Chinese landscape garden design. The natural landscape of hills and open water is combined with artificial features such as pavilions, halls, palaces, temples and bridges to form a harmonious ensemble of outstanding aesthetic value.
Slender West Lake of Yangzhou	The Slender West Lake, formerly named Baozhang river, is located in the northwest of Yangzhou City, Jiangsu Province. It used to be the city moat during the Tang and Song Dynasties, and the spillway to the Grand Canal. Through construction of garden designers and architects over the time, a beautiful belt of lake with garden scenery took shape. In the 18th century, attributed to the impact of the south inspections by Emperor Qianlong and the support of its salt economy, the fame and beauty of the lake became parallel to West Lake of Hangzhou. More slender as it is, it was named Slender West Lake.



Table 3-9 Comparison between West Lake Landscape and designed landscapes on the World Heritage List outside China

No.	Name	Country	Criteria	Age	Area	Nature ¹³⁵
0.	West Lake Landscape	China	(iii) (iv)(v) (vi)	Since the 9 th century	42km ²	A
1.	Lednice-Valtice Cultural Landscape	Czech Republic	(i)(ii)(iv)	Since the 17 th century	200km ²	B
2.	Dessau-Wörlitz Garden Realm	Germany	(ii)(iv)	Since the 18 th century	145km ²	C
3.	Royal Botanic Gardens, Kew in London	The United Kingdom of Great Britain and Northern Ireland	(ii)(iii)(iv)	Since the 18 th century	1.3km ²	C
4.	Muskau Park	Germany/Poland	(i)(iv)	Since the 19 th century	5.6km ²	C

Table 3-10 Comparison between West Lake Landscape and designed landscapes on the World Heritage List in China

No.	Name	Criteria	Age	Area	Nature	Landscape elements	Landscape scale	Design technique	Aesthetic features	Viewing features	Participants of the design
0.	West Lake Landscape	(iii) (iv)(v) (vi)	Since the 9 th century	42km ²	A	ABCDE	AB	A	AB	B	ABCDEF
1.	The Mountain Resort and its Outlying Temples, Chengde	(ii)(iv)	Since the 18 th century	5.6 km ²	C	ABCD	AB	AB	AB	AB	ACD
2.	Classical Gardens of Suzhou	(i)(ii)(iii) (iv)(v)	Since the 10 th century	0.002- 0.05 km ² / single garden (central area: 11.8 km ²)	B	CDE	B	B	A	A	BCD
3.	The Summer Palace	(i)(ii)(iii)	Since the 18 th century	2.9 km ²	C	ABCD	AB	AB	AB	AB	ACDE

¹³⁵ A: place of historic interest and scenic beauty; B: national park; C: royal garden

Table 3-11 Representative designed landscapes on China's World Heritage Tentative List

NO	Name of nominated site	Country	Region	Size of nominated site	Age	Criteria ¹³⁶	Picture
0	West Lake of Hangzhou	China	APA	42km ²	Since the 9th century	(iii) (iv)(v) (vi)	
1	Slender West Lake of Yangzhou	China	APA	5.09 km ²	Since the 18th century	(iii)(iv)(v)	

Table 3-12 Comparison between West Lake Landscape and other designed landscapes on China's World Heritage Tentative List¹³⁷

No.	Name	Criteria	Date	Area	Nature	Landscape elements	Landscape scale	Design technique	Aesthetic features	Viewing features	Participants of the design
0	West Lake Landscape	(iii) (iv)(v) (vi)	Since the 9 th century	42km ²	A	ABCDE	AB	A	AB	B	ABCDEF
1	Slender West Lake of Yangzhou	(iii)(iv)(v)	Since the 18 th century	5.09 km ²	A	BCD	AB	A	AB	B	D

¹³⁶ The criteria for nomination are quoted from the materials submitted by the State Parties. See the website of UNESCO's World Heritage Centre (<http://whc.unesco.org>).

¹³⁷ Items of comparison

Nature: A. place of historic interest and scenic beauty; B. private garden; C. royal park.

Landscape elements: A. natural landscape;

B. artificial scenes such as causeways, isles, springs and ponds;

C. garden buildings and small structures such as pavilions, terraces and towers;

D. historic monuments and sites; E. distinctive flora.

Scale of landscape: A. large-scale landscape; B. small-scale garden and architecture.

Design technique: A. Artistic design that integrates poetry, painting and landscape, arranging views, structures and gardens with aesthetic effect within the beautiful natural landscape;

B. Imitative and impressionistic design which condenses the natural landscape into rocks and ponds.



Aesthetic feature: A. poetic and picturesque appeal; B. nature as paintings.

Viewing feature: A. Affording wide views in a small space (according to local conditions, various techniques such as view borrowing, opposite views, view division and view separation are used to organize the space to create a garden that is tortuous and changeable, with the concrete contrasted with the abstract); B. From the small to the large (the viewing of gardens and structures all over the natural landscape produces an effect of multiple levels—a horizontal distant view of the landscape from the lakeside, a downward distant view of the lake from the peaks, and an in-depth view of historic monuments and sites).

Participants of the design: A. rulers such as emperors, kings and members of the imperial/royal family; B. local officials; C. members of the literati such as poets and painters; D. architects/garden designers; E. monks; F. citizens

¹²⁸Document or literature recording causeway-building projects at West Lake include, for example, *An Essay of Lake Qiantang Inscribed on Stone* (824) by Bai Juyi of the Tang Dynasty, *A Memorial to His Majesty Proposing a Dredging Project of West Lake* (1089) by Su Shi of the Song Dynasty, *A Journal of the Project on Dredging and Restoring West Lake* (1508), *An Essay Inscribed on the Tablet Recording the Dredging Project of West Lake* (Composed on behalf of Wang Deyun) (1726) by Li E of the Qing Dynasty, and so on. Besides, in books like *Annals of Lin'an in the Years of Xianchun* in the Southern Song Dynasty, *History of West Lake in the Qing Dynasty* there are chapters devoted to dredging projects on West Lake. See 2.b History and Development for detailed information and Annex C.4 for a list of relevant documents.

¹²⁹Poems and writings describing the aesthetic experiences of West Lake and paintings depicting its beautiful sceneries could be found in each and every Dynasty. Of the poems and writings, the most famous are *A Poem Composed on the Lake in Spring* (822) by Bai Juyi of the Tang Dynasty, *Reminiscences of Wulin* (1290)—an essay written in the Song Dynasty, *Zhu Zhi Ci Poems on West Lake* (around 1341)—a poem collection by Yang Weizhen of the Yuan Dynasty, *On a Tour to West Lake* (around 1522)—a journal by Tian Rucheng of the Ming Dynasty, *A Survey of West Lake and the Hills* (around 1736)—a journal in the Qing Dynasty, and so forth. As statistics indicates, all these writings add up to about 18 million characters. Famous paintings representing West Lake include *West Lake* by Li Song of the Southern Song Dynasty (collected by Shanghai Museum), *A Panoramic View of West Lake* by Zhou Long of the Ming Dynasty, *The Ten Sights of West Lake* by Qi Min (collected by Tianjin Cultural Relics Co., Ltd.), *Temporary Palace at West Lake* by a court painter of the Qing Dynasty (collected by China National Library) and so on. In total, there are about 2,000 paintings depicting West Lake. See Annex C.2-C.4 for detailed information.

3.d Integrity and Authenticity

Chapter 3.b of the nomination dossier states that West Lake Landscape features a designed, organically evolved and associative cultural landscape. It has the outstanding universal values by virtue of its classic landscape design and testimony to the rich cultural contents, an expression of dynamic interaction between man and nature, and it has been considered over centuries as a 'spiritual home'.

The *Operational Guidelines for the Implementation of the World Heritage Convention* (2008) and the *Nara Document on Authenticity* have laid out the criteria for assessing authenticity and integrity. In the process of its evolution, all elements contributing to its outstanding universal values, including the natural hills and waters, spatial relationship featuring 'cloud-capped hills on three sides of the Lake and the City on the fourth', the layout of the 'two causeways and three isles', the Ten Poetically named scenic places, historic monuments and sites, and distinctive flora, have been preserved and passed down in an authentic and integral way in terms of their form and design, materials and substance, use and functions, location and setting, and traditional construction techniques. In addition, its aesthetic features, and spiritual meaning and cultural traditions it embodies have all been preserved and passed down to the present with authenticity and integrity.

Attributed to the effective systems of conservation and inheritance, all components embodying the values of the nominated property have been preserved and passed down with authenticity and integrity. There are extensive and detailed historical records and work logs that describe the traditional concepts of landscape design and techniques relevant to West Lake Landscape, which reflect how the traditional construction technology has passed down to the present.¹³⁸ A large body of literature and artistic works from ancient times describes the human emotional responses to and appreciation of its specific form of aesthetics, testifying to the unbroken influence of the Landscape on people's sense of beauty.¹³⁹ Modern-day conservation and management of the property are based on the principles laid out in the *Nara Document on Authenticity* and the *Principles for the Conservation of Heritage Sites in China* and focus on preserving these aesthetic features as the core value of the Landscape, thus continuing the traditional Chinese garden design concept, and the technological system of maintenance and repair of traditional buildings of Southern China. Professional conservation and restoration organizations have been employed for maintenance and repair, using traditional materials, techniques and methods, so as to ensure the authenticity and integrity of the elements in terms of original location, relative spatial relationship, historical functions, forms, scales, materials, design and techniques.

In the early years of the 20th century, the facades of a small number of buildings and structures were treated with non-traditional materials. However, this has not significantly impaired the authenticity of overall aesthetic value. According to the requirements of the Landscape conservation and restoration plans already in place, these will be gradually



replaced with traditional materials within the planned phase.

West Lake Landscape is an organically evolved living landscape with unique and diverse types of components and value characteristics. Accordingly, the authenticity and integrity of the components are assessed following the requirements set in II.E of the Operational Guidelines. The parameters of the components to be assessed can be summarized below (please also see Table 3-13):

(1) Natural hills and waters: the authenticity is reflected in the historic position of the shoreline of the Lake; original shapes and landscape characteristics of the hills, water areas, and vegetation; performance of the ecological functions; geographical locations; and aesthetics features of the hills and waters. Integrity is demonstrated in the state of conservation of the original hill and water system, as well as their historical dimensions.

(2) Spatial feature: the authenticity is reflected in the historical locations of and relationship between the Lake and the City, and the historical functions of the Lake. Integrity is demonstrated in the state of conservation of the features of the lake-city relationship.

(3) Landscape layout: the authenticity is reflected in the locations of the isles and causeways and their historical relationship; forms, building materials, historical functions and dredging traditions. Integrity is demonstrated in the state of conservation of their historical scope and specific dimensions.

(4) Ten Poetically Named Scenic Places: the authenticity is reflected in the original genuineness of the themes and features for appreciation, their materials and form, continuity in the use and aesthetic functions, as well as the tradition of four-character names, their historical locations, continuation of associated cultural activities and aesthetic contents. Integrity is demonstrated by the state of conservation of the elements of the scenic places, historical location and views, as well as their spatial proportions.

(5) Historic monuments and sites: the authenticity is reflected in the maintaining of genuineness of original forms, materials, functions, techniques, locations, and continuity of associated religious practices and folklore. Integrity is demonstrated by the state of conservation of the sites, as well as their historic settings and scope.

(6) Distinctive flora: the authenticity is reflected in the varieties of historic plants and trees with their traditional appearances and characteristics, the continuity of their aesthetic and scenic functions, the location and sizes of historic planting areas, and their aesthetic contents. Integrity is demonstrated by the overall state of conservation of the plant varieties, and their scale of cultivation.

Table 3-13 Parameters for the assessment of the authenticity and integrity of the elements of West Lake Landscape

Number	Components	Authenticity							Integrity		
		Form & design	Materials & Substance	Use & Function	Traditions, techniques and management systems	Location & setting	Language, and other forms of intangible heritages	Spirit and feeling	Integrity of elements	Integrity of relationship	Integrity of scales
1	Natural components	Along the lakeside	hills, waters, historic vegetation	Natural ecosystem	--	Geographic location	--	Feature of Chinese landscape painting	Hills and waters	--	Integrity of scale
2	Spatial features of the city and the Lake	--	--	uses and function	--	city-lake relationship	--	--	--	integrity of spatial features	--
3	Layout of West Lake	forms of causeways and isles	materials of causeways and isles	Use and function	Dredging projects	Location and setting	--	--	integrity of layout	--	Integrity of historical scale
4	Ten Poetically Named Scenic Places	Themes for appreciation	Materials and substance of the elements for appreciation	Scenicuse and esthetic function	Design of four-character names	Location and setting	Associated cultural activities	Sustenance of emotions	Integrity of scenic elements	Integrity of landscape layout (Sites and scale of view)	Integrity of landscapespace
5	Historic Monuments and Sites	form and design	Materials and substance	Use and function	Traditional techniques	Location and setting	Religion and folk legends	Prove of the historic and cultural meanings	Integrity of the element	Integrity of environment	Integrity of scale
6	Distinctive Flora	Form	Species of vegetation	Scenicuse and esthetic function	--	Location and setting	--	Aesthetic connotation	Categories of speical vegetation	--	Integrity of scale of planting



3.d-1 Authenticity

West Lake Landscape in its spatial feature of ‘cloud-capped hills on three sides of the Lake and the City on the fourth,’ and with a layout of the ‘two causeways and three isles’ has remained unchanged. The aesthetic features of Ten Poetically Named Scenic Places are authentically preserved, and so are the natural hills and waters, historic monuments and sites and distinctive flora. The Landscape remains delicate, refined, like ink-wash paintings full of subtle beauty, and carries the profound and unique cultural sublimity for over a thousand years. It therefore has a high degree of authenticity.

3.d-1-1 The Authenticity of the Hills and Waters

The five relatively independent waters of West Lake – Outer Lake, Lesser South Lake, West Inner Lake, North Inner Lake and Yuehu Lake – still retain the original historical shorelines and scale. The hills surrounding West Lake, including North Hills and South Hills, preserve their original shapes. The traditional seasonal plants, including peach for spring, lotus for summer, sweet osmanthus for autumn and plum for winter, with 125 rare trees of more than 300 years old, mainly *camphor*, *liquidambar formosana*, colour apricots and *celtis Juliana* have been well preserved, demonstrating the authentic historic characteristics of the traditional flora. The hills have well maintained their function as the carriers of these historic flora.

Having maintained the ecological environment of wetlands, including its unique style of landscape painting and pastoral poetry, West Lake Landscape continues to offer the aesthetic enjoyment of poetic and picturesque appeal, thus preserving and continuing its historical function as a ‘spiritual home’ for people.

3.d-1-2 The Authenticity of the Spatial Feature between the City and the Lake

West Lake Landscape has maintained the spatial feature of ‘cloud-capped hills on three sides of the Lake and the City on the fourth’ formed in the early Southern Song Dynasty (12th century), with the South Hills and North Hills surrounding the north, west and south sides of the Lake and Hangzhou City in the east. Among them, the waters of West Lake and the surrounding hills on three sides maintain their original locations, topography and scale. Site of the Qiantang Gate of the Southern Song Dynasty and the ancient city walls on both sides of the site are also authentically preserved to the present day, serving as the historical boundary between the City and the Lake. The environmental and eco-functions of West Lake for Hangzhou have also been authentically preserved to the modern times.

3.d-1-3 The Authenticity of the General Layout of West Lake

The general layout of the ‘two causeways and three isles’ first appeared in the 9th century and arrived at its current form in the beginning of the 19th century. The spatial relationship between the two causeways (Su Causeway and Bai Causeway) and three isles (Lesser

Yingzhou Isle, Mid-lake Pavilion Isle and Ruangongdun Isle) has been authentically maintained to modern times. Meanwhile, the scale of the causeways and isles, the traditional technology for constructing the causeways and isles alongside dredging, the historical locations, and functions for urban transportation and sightseeing, have all been authentically preserved.

3.d-1-4 The Authenticity of Ten Poetically Named Scenic Places

The series of four-character poetically named scenic places, especially Ten Poetically Named Scenic Places of West Lake, are the most prominent appreciative elements within the nominated property for its outstanding universal values. The Ten Poetically Named Scenic Places of West Lake have maintained their historical states from the Southern Song Dynasty to the Qing Dynasty (13th to 18th centuries) and to the present, in terms of the themes of appreciation, their viewing and aesthetic functions, the design approach of giving four-character names to scenic places, positions and locations, as well as their spiritual function of serving as emotional sustenance. They truly maintain the classic quality of the landscape and are in accord with the requirements of authenticity specified in the *Operational Guidelines*.

(1) The Authenticity in the 'Form and Design'

The 'form and design' of Ten Poetically Named Scenic Places is mainly revealed through their themes and elements for appreciation. All the ten places included in the nomination have maintained their themes for appreciation since the Southern Song Dynasty (13th century) when they were first named. For the appreciative elements, not only have their form and design since the Song Dynasty and their revival in the Ming and Qing Dynasties (17th century) been preserved, but the special seasonal plants of each scene have been preserved as well.

Su Causeway in the Morning of Spring: This site has preserved its theme and elements for appreciation since it was named in the Southern Song Dynasty (13th century), including the pattern of one causeway with six bridges, and the scene of pink peach blossoms interlaced with green willows in spring.

Breeze-ruffled Lotus at Winding Garden: This site has preserved its theme and elements for appreciation since it was named in the Southern Song Dynasty (13th century), including the winding garden beside the lake, the corner of the lotus pool, and the exuberant lotus blossoms in summer.

Autumn Moon over the Calm Lake: This site has preserved the theme for appreciation since it was named in the Southern Song Dynasty (13th century), i.e. the unruffled lake in the autumn night and the round moon in the sky, and elements for appreciation during its revival in the Qing Dynasty (17th century), such as the floating pavilion and stage near the Lake.



Lingering Snow on Broken Bridge: This bridge has maintained its theme and elements for appreciation since it was named in the Southern Song Dynasty (13th century), including the Broken Bridge, Bai Causeway, and the snow-covered scenery in winter. In the 1930s, Broken Bridge and Bai Causeway were paved with asphalt, and the layer of asphalt got a little bit thicker because of another asphalt paving in 1950s, so the slope of the bridge was reduced and its shape experienced a minor change.

Viewing Fish at Flowery Pond: This site has preserved its theme and elements for appreciation since it was named in the Southern Song Dynasty (13th century), including houses near the Lake, fish ponds and rockery, and the scene of dropping peach petals attracting fish to bite in spring.

Orioles Singing in the Willows: This site has preserved its theme and elements for appreciation since it was named in the Southern Song Dynasty (13th century), including willows along the lakeside and the scene of flying birds and dancing willows in the morning breeze.

Three Pools Mirroring the Moon: This site has preserved its floating landscape elements including the three pagodas built during its revival in the Ming Dynasty (1621), and pavilions, buildings, causeways and bridges built on Lesser Yingzhou Isle in the Qing Dynasty. The theme and key element for appreciation, including the inter-reflection of the pagodas and the bright moon mirrored in the lake, has also been preserved.

Twin Peaks Piercing the Clouds: This site has preserved its theme and elements for appreciation since it was named in the Southern Song Dynasty (13th century), -- the scene of clouds and mist surrounding the Nangao and Beigao Hills.

Leifeng Pagoda in Evening Glow: This site has preserved its theme and elements for appreciation since it was named in the Southern Song Dynasty (13th century), i.e. the scene of the long shadows of the Leifeng Pagoda shed on the Xizhao Hill when the sun sets.

Evening Bell Ringing at Nanping Hill: This site has preserved its theme and elements for appreciation since it was named in the Southern Song Dynasty (13th century), i.e. the chimes of the ancient temple bells on Nanping Hill echoing in the twilight.

(2) The Authenticity of the 'materials and substance'

These are mainly revealed in terms of the 'materials and substance' of their elements for appreciation. All the ten Places have retained rich original elements for appreciation. The materials used for their conservation, repair and restoration in later generations were the same as those used in the Southern Song Dynasty (13th century) when they were named, and authenticity is well retained in terms of 'materials and substance'.

Su Causeway in the Morning of Spring: This silt-made causeway body and the stone arch bridge retain the same materials as those when it was named in the Southern Song

Dynasty (13th century). Its name carved on the stone stele followed the calligraphy of Emperor Kangxi (1699). The tradition of alternatively planting peach trees and willows beside the causeway has also continued. In order to preserve the historical transport function of Su Causeway, the stone slab surface was replaced with asphalt in the 1930s. The minor change in the surface conformation did not affect the location, foundations, or layout of the causeway, and has been accepted by two to three generations for more than 70 years. So it's believed that this minor partial change does not distinctively affect the authenticity and value of the nominated property.

Breeze-ruffled Lotus at Winding Garden: The name carved on the stone stele followed the calligraphy of Emperor Kangxi (1699). The stone stele, its wooden pavilion and other landscape elements, retain the original materials applied during the revival of the scene in the Qing Dynasty (17th century). It also maintains the tradition of planting lotus in the water.

Autumn Moon over the Calm Lake: The materials of its landscape elements retain those applied during its revival in the Qing Dynasty (17th century), including the pond, stone bridge, the royal wooden library, the stone platform near the water and the wooden Yuebo Pavilion. Its name carved on the stone stele followed the calligraphy of Emperor Kangxi (1699). The tradition of planting osmanthus on the shore is also preserved.

Lingering Snow on Broken Bridge: The materials of its landscape elements remain the same as those used during its construction and conservation from the Southern Song Dynasty (13th century) when it was named, to its restoration in the Qing Dynasty (17th century), including the stone bridge, the stone bridge abutment, the wooden stage near the water, the silt-made Bai Causeway and the Jindai Bridge (a single arched bridge). Its name carved on the stone stele followed the calligraphy of Emperor Kangxi (1699). In order to retain its historical transport function, the stone slab surface was replaced with asphalt in the 1930s. The slight change in the surface conformation did not affect the location, foundations, or layout of the causeway. And it has been accepted by two to three generations for more than 70 years. So it is believed that this minor partial change does not distinctively affect the authenticity and the value of the nominated property.

Viewing Fish at Flowery Pond: The materials for its landscape elements remain the same as those used for its restoration in the Qing Dynasty (17th century). Its name carved on the stone stele followed the calligraphy of Emperor Kangxi (1699). The tradition of planting peach trees around the lake has also been retained.

Orioles Singing in the Willows: The name carved on the stone stele followed the calligraphy of Emperor Kangxi (1699). The tradition of planting willows along the lakeside has also been retained.

Three Pools Mirroring the Moon: The materials of the silt-made isle and three stone pagodas remain the same as those originally used in the 35th year of Emperor Wanli's reign in the Ming Dynasty (1607). The wooden structures, including the stone winding bridge, the Nanshu Pavilion, 卍 Pavilion,¹⁴⁰ Tingting Pavilion, Kaiwang Pavilion

¹⁴⁰ The plan takes the pattern of 卍.



and Xianxian Ancestral Temple, have retained the same materials used during their construction in the Qing Dynasty (17th--19th Century). The tradition of planting cotton rose, willows and lotus on the isle is also retained.

Twin Peaks Piercing the Clouds: The name carved on the stone stele followed the calligraphy of Emperor Kangxi (1699).

Leifeng Pagoda in Evening Glow: The raw earth foundation and brick and stone base of the pagoda retain intact from the original construction in the Wuyue Kingdom of the Five Dynasties (977). In the site of the Imperial Stele Pavilion Garden, the stone block foundation of the walls and pebble paved floor retain their original materials and forms since its construction in the Qing Dynasty (17th-19th century). The new pagoda, built as a measure to protect the ruins of the original pagoda, follows the shape of the original based on old photographs, and the visual effect of casting shadows on the hill in the dusk is well preserved.

Evening Bell Ringing at Nanping: The brick and stone screen, the Main Gate, the Main Hall, the Bell Tower, the stele pavilion and other wooden constructions of the Jingci Temple, as well as the pool to free captive animals in front of the temple, retain the materials used in their original construction from the Wuyue Kingdom in the Five Dynasties to the Qing Dynasty (10th-19th century). The bronze bell retains the same materials used in its construction in the Five Dynasties. The brick and stone architectures, such as the statues and inscriptions in the Shifo Cave, and the dagoba of Master Rujing, all retain the original materials used for their construction from the Song Dynasty to the Qing Dynasty. The name, carved on the stone stele, is the calligraphy of Emperor Kangxi (1699). The 110-year-old camphor tree in front of the Temple has been well preserved.

(3) The Authenticity in the 'Use and Function'

These are mainly revealed in terms of their appreciative use and aesthetic function. As the core scenic places of West Lake Landscape, all the ten Places have retained their appreciative use and aesthetic function since the Southern Song Dynasty (13th century) when they were named. Two of them, Su Causeway in the Morning of Spring and Lingering Snow on Broken Bridge, also maintain their original function for transportation. Therefore, the authenticity of use and function of the elements is completely retained.

(4) The Authenticity of the Traditions, Techniques, and Management Systems

These are embodied in the design approach of the series of four-character names. All the ten Places have retained the application of four-character names since the Southern Song Dynasty (13th century), which are Su Causeway in the Morning of Spring, Breeze-ruffled Lotus at Winding Garden, Autumn Moon Over the Calm Lake, Lingering Snow on Broken Bridge, Viewing Fish at Flowery Pond, Orioles Singing in the Willows,

¹⁴¹ See the first volume of the book *Fang Yu Sheng Lan*. It was first compiled by Zhu Mu in 1239 during the Southern Song Dynasty, and was supplemented by his son Zhu Zhu in 1267. This is the version from *The Complete Library of the Four Treasures in Wenjin Pavilion*.

¹⁴² See the 12th volume of *Meng Laing Lu*. It was compiled by Wu Zimu around 1274 in the Southern Song Dynasty, and is mainly about the life in Lin'an, capital of Southern Song Dynasty. This is the version from *The Complete Collection of Literature concerning West Lake*.

¹⁴³ *Records of Trips to West Lake* was compiled by Tian Rucheng in the Ming Dynasty. The book refers to the Ten Poetically Named Scenic Places of West Lake and in particular the Breeze-ruffled Lotus at Winding Garden, Viewing Fish at Flowery Pond, Orioles Singing in the Willows and Three Pools Mirroring the Moon, other names of the scenic places borrowed from Tian's another book *Supplement to Records of Trips to West Lake*. Here the version from *The Complete Collection of Literature concerning West Lake* in 1547 is adopted.

¹⁴⁴ *A Collection of Travel Notes Concerning West Lake* was compiled by Yu Sichong in the Ming Dynasty. Here we adopt the version in *The Complete Collection of Literature concerning West Lake* in 43rd year of Wanli period during the Ming Dynasty.

¹⁴⁵ *A Brief Account of Great Lake and Hill Views in Qiantang* was compiled by Xia Shi in the Ming Dynasty. *The Complete Collection of Literature concerning West Lake* adopted the version by the person surnamed Ding in 1881.

¹⁴⁶ *The Annals of West Lake* during Emperor Yongzheng's reign was compiled by Fu Wanglu and other people under the supervision of the official Li Wei from 1731 to 1735. Totalling 48 volumes, the one about places of interest was dominant by 41 pictures. *The Complete Collection of Literature concerning West Lake* adopted the version copied from that of the salt department.

¹⁴⁷ *Annals of West Lake* totalling 12 volumes was compiled by Liang Shizheng and Shen Deqian in the 18th year of Emperor Qianlong's reign. *The Complete Collection of Literature concerning West Lake* adopted the version copied from *The Complete Library of the Four Treasures*.

Three Pools Mirroring the Moon, Twin Peaks Piercing the Clouds, Leifeng Pagoda in Evening Glow, and Evening Bell Ringing at Nanping Hill. In addition, the constructions and plants for appreciation in each Place have been well preserved. Moreover, the traditional craftsmanship and techniques inherited from the Southern Song Dynasty were continuously used for their conservation, maintenance and repair throughout history. Therefore, the Ten Poetically Named Scenic Places have maintained their authenticity in terms of 'tradition, technology and management system'.

(5) The Authenticity of the 'location and setting'

All ten Poetically Named Scenic Places have retained the same locations as in the Southern Song Dynasty (13th century) and during their revival in the Qing Dynasty (17th century), thus presenting perfect authenticity in location and setting.

Su Causeway in the Morning of Spring: This site has retained its original location between Outer Lake and Inner Lake since the Southern Song Dynasty (13th century) when it was named.

Breeze-ruffled Lotus at Winding Garden: This site has stayed in the original location since the revival period during Emperor Kangxi's reign in the Qing Dynasty (17th century) on the west side of the northern end of Su Causeway and near Yuehu Lake.

Autumn Moon over the Calm Lake: This site has kept its original location on the lakeside at the east end of south of Gushan Hill since the revival period during Emperor Kangxi's reign in the Qing Dynasty (17th century).

Lingering Snow on Broken Bridge: This site has maintained at its original location near the eastern end of Bai Causeway in the northern waters of the Lake from the Southern Song Dynasty (13th century) when it was named.

Viewing Fish at Flowery Pond: This site has maintained at its original location between Lesser South Lake and West Inner Lake in the west of West Lake since it was renovated during the Emperor Kangxi's reign in the Qing Dynasty (17th century).

Orioles Singing in the Willows: This site has maintained at its original location to the north of Qianwang Ancestral Temple on the eastern side of the Lake since it was renovated during the Emperor Kangxi's reign in the Qing Dynasty (17th century).

Three Pools Mirroring the Moon: This site has preserved at its original location on Lesser Yingzhou Isle in the lake as well as in the southern water of the isle since it was revived in the first year of Tianqi in the Ming Dynasty (1621).

Twin Peaks Piercing the Clouds: This site has kept at its original location from the Southern Song Dynasty (13th century) when it was named, i.e. the peaks of the Nangao Peak and Beigao Peak southwest of the Lake.

Leifeng Pagoda in Evening Glow: This site has maintained at its original location to the



north of Jingci Temple and on Xizhao Hill on the southern side of West Lake since the Southern Song Dynasty (13th century) when it was named.

Evening Bell Ringing at Nanping Hill: This site has maintained at its original location on Nanping Hill south of West Lake since the Southern Song Dynasty (13th century) when it was named.

¹⁴⁸ Painted during Emperor Qianlong's reign (1736--1795), it has the painting part on silk and the inscription part on paper. Now it has been changed into a scroll, and measures 14cm long and 518cm wide.

Table 3-14 The Names of Ten Poetically Named Scenic Places of West Lake Recorded in Documents in the Song, Yuan, Ming and Qing Dynasties

序号	今名	方輿胜览 ¹⁴¹ /南宋	梦梁录 ¹⁴² /南宋	西湖游览志、西湖游览志余 ¹⁴³ /明	西湖志类钞 ¹⁴⁴ /明	钱唐湖山胜概记 ¹⁴⁵ /明	雍正西湖志 ¹⁴⁶ /清雍正	西湖志纂 ¹⁴⁷ /清乾隆	西湖行宫图 ¹⁴⁸ /清乾隆
1	苏堤春晓	蘇堤春曉	蘇堤春曉	蘇堤春曉	蘇堤春曉	蘇堤春曉	蘇堤春曉	蘇堤春曉	蘇堤春曉
2	曲院风荷	麴院荷風	麴院荷風	麴院風荷	麴院風荷	麴院風荷	曲院風荷	曲院風荷	曲院風荷
3	平湖秋月	平湖秋月	平湖秋月	平湖秋月	平湖秋月	平湖秋水	平湖秋月	平湖秋月	平湖秋月
4	断桥残雪	斷橋殘雪	斷橋殘雪	斷橋殘雪	斷橋殘雪	斷橋殘雪	斷橋殘雪	斷橋殘雪	斷橋殘雪
5	花港观鱼	花港觀魚	花港觀魚	花港觀魚	花港觀魚	花港觀魚	花港觀魚	花港觀魚	花港觀魚
6	柳浪闻莺	柳浪聞鶯	柳浪聞鶯	柳浪聞鶯	柳浪聞鶯	柳浪聞鶯	柳浪聞鶯	柳浪聞鶯	柳浪聞鶯
7	三潭印月	三潭印月	三潭印月	三潭印月	三潭印月	三潭印月	三潭印月	三潭印月	三潭印月
8	双峰插云	兩峰插雲	兩峰插雲	兩峰插雲	兩峰插雲	兩峰插雲	雙峰插雲	雙峰插雲	雙峰插雲
9	雷峰夕照	雷峰夕照	雷峰夕照	雷峰夕照	雷峰夕照	雷峰夕照	雷峰夕照	雷峰夕照	雷峰夕照
10	南屏晚钟	南屏晚鐘	南屏晚鐘	南屏晚鐘	南屏晚鐘	南屏晚鐘	南屏晚鐘	南屏晚鐘	南屏晚鐘

Note: The characters in italics are different from the present ones, and the underlined represent the period in which the locations changed.

(6) The Authenticity of 'Language and other Forms of Intangible Heritage'

This is mainly expressed in the associated cultural activities. All the Places have retained their original 'four-character names' since their formation in the Southern Song Dynasty (the 13th century), reflecting the authenticity of giving poetic names to scenic places adopted in landscape design.

(7) The Authenticity of the 'Spirit and Feeling'

This is mainly expressed in the form of 'projecting personal feelings into the landscape'. The ten Places in the nominated property authentically preserve the spiritual meaning of cultivating mind and sentimental association through appreciating the beauty of landscape since their formation in Southern Song Dynasty (the 13th century).

3.d-1-5 The Authenticity of Historic Monuments and Sites

As an important part of West Lake Landscape, historic monuments and sites demonstrate the importance of West Lake Landscape in the multiple contexts of history, politics, art and spirit, and witnessed major historical events as well as important historic and cultural meanings embodied in West Lake during its history of formation and development.

The majority of the 14 historic monuments and sites in the nominated property are listed as officially protected sites. Their authenticity in form and design, materials and substance, use and function, traditions and techniques, location and setting, religious beliefs and folk tales, all accord with the requirements in the *Operational Guidelines for the Implementation of the World Heritage Convention* (2008) and *The Nara Document on Authenticity*.

Baochu Pagoda It has retained at its original location since its construction in the Five Dynasties (10th century) on the eastern ridge of Baoshi Hill on the northern side of West Lake. Its slender octagonal form of seven stories has remained unchanged since it was built in the Five Dynasties and carefully restored in following Dynasties. The bricks and stones of the pagoda body, as well as the iron finial, reflect the construction materials used in its major restorations during the Republic of China period. The brick and stone laying style and the wood-imitating decoration on the facades reveal the architectural technology applied during the Republic of China period. It retains its original functions for prayer and commemoration, along with rich connotations of Buddhist culture.

Site of Leifeng Pagoda It has preserved at its original site of this famous Buddhist building when it was built on the ridge of Xizhao (Sunset Glow) Hill during the Five Dynasties (10th century). The current remains include the octagonal pagoda base, double concentric cylindric structure, the underground chamber, which have retained the basic appearance of this typical Buddhist pagoda built in the Five Dynasties. The bricks, stones, rammed earth preserved now reveal the building materials used in the Five Dynasties. The remaining part of the pagoda body, the underground chamber and the sumeru base shed light on the building techniques adopted in the Five Dynasties. The original function of the pagoda was for sacrificial ceremonies, and later it became a landscape element of Leifeng Pagoda in Evening Glow, one of Ten Poetically Named Places of West Lake, whose effect has been sustained. The ‘new pagoda’ — a protective construction built for the site — has retained the theme and elements of appreciation on Xizhao Hill since the Southern Song Dynasty (13th century).

Liuhue Pagoda It has maintained at its original location since the Five Dynasties period (10th century) on the Yuelun Peak on the northern side of the Qiantang River. Its octagonal form of thirteen floors, as well as the shape of its brick body and wooden corridors, has remained unchanged since its reconstruction in the Southern Song Dynasty, followed by major restorations in later Dynasties. The bricks and stones of its body, rubble and broken bricks found within the site reflect the temple construction materials of the Southern Song Dynasty. The construction method of the pagoda, brick carvings, as well as the ruins of



roads found within the site all reveal the building technology and carving techniques in the Southern Song Dynasty. Remains such as the Liuhe Spring Pond, the stone arches, and the steles with Emperor Qianlong's calligraphy and poems, bear witness to the event of Qing Emperor Qianlong's visit. Its original function of reducing the tides and guiding navigation has continued to the present day. As the most important landmark and building of the Southern Song Dynasty in Hangzhou, it has witnessed the prosperity of Buddhist culture in the city during the 10th to 13th centuries, and is a significant evidence of the rich religious meanings borne by West Lake Landscape.

Jingci Temple It has truthfully preserved its original site at the foot of Huiji Peak of Nanping Hill when it was built in the Five Dynasties (10th century). The layout of the Temple and the architectural styles have largely retained the historical appearance through all those repair and restoration projects since its initial construction. The brick-stone screen wall, wooden structures, tablet pavilion, dagoba inside the Temple have revealed the building materials used from the time of Wuyue Kingdom in the Five Dynasties to the Qing Dynasty (10th-19th century). The wooden structures and designs of its main buildings such as the Main gate and the Main hall shed light on the building techniques adopted in the repair and restoration projects in the Qing Dynasty and modern times. The Temple has completely retained its function as a popular Buddhist place and its cultural and Buddhist associations since its initial construction.

Lingyin Temple It has been fully maintained at its original location since its construction in the Eastern Jin Dynasty (4th century) on the southern foothill of Beigao Peak on the western side of West Lake. Its design and architectural style have been maintained since its initial construction and have undergone partial restorations in following Dynasties. The octagonal multi-layer wood-imitating form of the twin stone pagodas and twin Buddhist sutra stelae have remained unchanged since their construction at the end of the Wuyue Kingdom in the Five Dynasties. The white stones of the twin pagodas and the lake-rocks of the twin Buddhist sutra stelae reflect the carving materials used in the Wuyue Kingdom in the Five Dynasties; the bricks, stones and wood of the main buildings reflect the materials employed in the restoration from the Qing Dynasty to the period of Republic of China. The structure, wood-imitating shape and carving designs of the twin stone pagodas and twin stone Buddhist sutra stelae reveal the construction technology and carving techniques of the Wuyue Kingdom in the Five Dynasties. The wooden structure and wood carvings of the main buildings reflect the building technology in the Qing Dynasty. The Temple fully retains its original function as a great Buddhist site; while the other historic remains of the Qing Dynasty in the Temple bear witness to the Emperor Kangxi's visit. Moreover, it has faithfully preserved cultural meanings relevant to Buddhism, especially the Zen culture.

Statues on Feilaifeng Peak They have remained in their original locations since they were carved during the Five Dynasties (10th-13th century), the Song and Yuan Dynasties, on the cliffs between the Nangao Peak and Beigao Peak on the western side of West Lake. The location and form of the niches have remained the same since work began

during the Later Zhou period of the Five Dynasties and its resumption in the Song and Yuan Dynasties. Along the Lengquan Stream, the Chuncong Pavilion, Lengquan Pavilion, Helei Pavilion and Cuiwei Pavilion have retained their original locations and form since their construction in different Dynasties. The cliff landform, the nature of the niches, and the stones for carving the statues, reflect the materials used for grotto construction in Hangzhou area from the Five Dynasties to the Song and Yuan Dynasties, whilst the pavilions along the Lengquan Stream have retained their original materials (wood and concrete) since their restoration in the Qing Dynasty and the Republic of China period. The structure of the niches, the carving techniques of the statues, and their styles reflect the architectural technology and carving techniques in the Hangzhou area from the Five Dynasties to the Song and Yuan Dynasties. The wood structure and the wood-imitating concrete structure of the pavilions along the Lengquan Stream reflect the architectural technology of the Qing Dynasty and the Republic of China period. The statues, surrounded by the characteristic environments of old trees and vines and rugged rocks on karst hills, have retained their authentic function as a famous Buddhist landmark, as well as their rich meanings of Buddhist culture and arts.

Yue Fei's Tomb (and Temple) It has maintained its original location since its construction and subsequent restoration from the Southern Song Dynasty to the Qing Dynasty (13th-20th century), on the south slope of the Qixia Ridge on the northern side of West Lake. The location and form of the tomb, and the sacred way and the tower gate, retain the original appearance from the Southern Song Dynasty. The location and shape of the building remains in the Zhonglie Temple and Qizhong Temple have not been changed since its restoration in the Qing Dynasty. The bricks, stones and earth used in the tomb, sacred way, stone carvings and the walls reveal the building materials used since its construction in the Southern Song Dynasty and key restorations of later Dynasties, whilst the remains in the Zhonglie Temple and Qizhong Temple show the materials used in the restoration in the Qing Dynasty. The structure and architectural style of the tomb, sacred way and tower gate reveal the building technology of the Southern Song Dynasty, while the building remains in the Zhonglie Temple and Qizhong Temple provide evidence on the technology used in the restoration in the Qing Dynasty. Yue Fei's Tomb (and Temple) has maintained its function as a place of sacrifice and mourning. The carved stelae in the corridor record the evolution and history of the Temple. Yue Fei's Tomb (and Temple) properly retains the cultural meanings of loyalty and filial piety in the traditional society of China.

Wenlan Pavilion It has remained at its original location since it was built in the Qianlong's reign (18th century) in the Qing Dynasty, on the southern slope of Gushan Hill on the north side of West Lake. Its general layout, architectural style and garden design have not changed since its major restoration during the reigns of Qianlong and Guangxu in the Qing Dynasty (18th-19th century). Its form has also remained the same since its restoration during Guangxu's reign. The wooden structural buildings, rockeries, stone pillars and foundations show the building materials of the Qing Dynasty. The wooden



construction of the Wenlan Pavilion, the small-scale of the buildings, the rockeries and their laying method of construction reveal the building technology and garden designs of the Qing Dynasty. The Wenlan Pavilion has retained its original function as the library of the Complete Library of the Four Treasuries, and authentically preserves this colossal masterpiece compiled in the Qing Dynasty. It also contributes to maintaining one of the main cultural characters of West Lake Landscape—the gathering of brilliant talents and knowledge.

Baopu Taoist Monastery It has remained at its original site on the mountainside of Geling Hill where it was first constructed in East Jin Dynasty (4th-5th century). The general layout of the monastery and the principal architectural forms have largely retained their historical style since restored in the Qing Dynasty (17th century). The bricks, wood and structural forms of the principal architectures authentically reflect the building materials and techniques adopted in the repair projects carried out since the Ming Dynasty. The stele inscriptions in Gexian Nunnery dating back to the Ming Dynasty record historical events that took place at the site, including construction projects of the monastery and the performance of sacrifices. The Taoist Monastery continues to play its role of holding religious sacrifices and being a Taoist cultural destination, demonstrating rich historic and cultural contents of Taoism.

Site of Qiantang Gate Maintained in its original location at the northern part of the west city wall of Hangzhou, the layout and orientation have retained its original form during the Southern Song Dynasty (12th century). The stone blocks on the side walls of the foundation, the long bricks of the pavement of the Gate, as well as the small amount of crushed stone, bricks and rubble mixed in the rammed earth of the city wall reflect the construction materials used in the Southern Song Dynasty. The way of laying the stone blocks in the side wall, the horizontal and interleaving brick laying style for the pavement, as well as the laminated ramming method of the city wall, all reveal the technology employed in the Southern Song Dynasty. In addition, the site provides direct physical evidence of the historic spatial relationship between the Lake and the City – ‘cloud capped hills on three sides of the Lake and the City on the fourth’ – since the Southern Song Dynasty. There is no above-ground remain, and its original function on traffic has lost.

Site of Temporary Imperial Palace of Qing Dynasty It has remained at its original location since its construction in the Qing Dynasty (18th century) in the central area of the south slope of Gushan Hill. It authentically preserved its original layout, and foundations of some important structures, including the Tougong Gate, the Chuihua Gate, part of enclosure walls, Jiuxiang Hall, Yulan Hall, Zhuyue Spring, Lingyao Hall, Imperial Stele Pavilion, Lüyun Hall and Sizhao Pavilion. The wooden building structures, stone foundations, site of rammed earth, and decorative rockeries reflect the original materials used for temporary palaces in the Qing Dynasty. The construction style of the foundations, the paving method of the paths, and the landscaping style of eight scenic places in the rear garden, all reveal the technology of palace construction and gardening

in the Qing Dynasty. In 1927, its function was changed from imperial residence to a public park. The site furnishes an authentic record of historic information on the inspections made by Kangxi and Qianlong, emperors of the Qing Dynasty and their stays in Hangzhou.

The Stele of *Wu-he-fu* and Lin Bu's Tomb Authentically preserved in its original location at the north slope of Gushan Hill since its erection in the Qing Dynasty (17th century), sheltered by Fanghe Pavilion, the stele and Kangxi's calligraphy of the *Wu-he-fu* (*Ode to Crane Dance*) have been in a good condition. Lin Bu's Tomb provides evidence of the stay of Lin Bu, a famous hermit in the Northern Song Dynasty, here at Gushan Hill. The two sites authentically reflect the ideological pursuit of ancient Chinese scholars on living in seclusion.

Building Complex of Xiling Seal Engravers Society It has remained at its original location west of Gushan Hill since its initial construction in the late Qing Dynasty (20th century), with overall layout well preserved. The garden and main buildings such as Baitang Hall, Sizhao Pavilion, Pagoda of Garland-Sutra and Sanlao Stone Chamber have been in good condition. These are authentic evidence on the garden design, as well as building materials and techniques used from the late Qing Dynasty to the Republic of China period. The collections witness the development of the Society, and demonstrate their profound cultural and artistic meanings. Occupying an important position in modern Chinese culture and art, the Society has continued its functions on collection and protection of cultural objects, art creation, and academic research.

Longjing Well Authentically preserved at its original location since its initial construction in the Three Kingdoms period (3rd century), the appearance and materials of the rim and wall of the Well, as well as rockeries to the north, has remained unchanged since its last major restoration in the Qing Dynasty. Its original function of providing water has maintained intact. In addition, the inscriptions of various Dynasties on rocks of the area, as well as those on the Well are a tangible record of many historic events on the development of Longjing tea along with the spread of Buddhism, as well as the rising fame and influence of Longjing tea since the Ming and Qing Dynasties.

3.d-1-6 The authenticity of Distinctive Flora

The historic feature of flowers for four seasons: peach for spring, lotus for summer, sweet osmanthus for autumn and plum for winter, and willows along the shore of the Lake, as well as the variety of the plants, have been retained intact since the Southern Song Dynasty in the 13th century. The seasonal theme of appreciation, and the historic information and cultural meanings they carry have not changed through the historical evolution. For example, the scene of interwoven peaches and willows that has passed down to the present brings people with the same aesthetic enjoyment as in history. Such a beautiful scene has inspired scholars and artists to create a large quantity of excellent works of art. Meanwhile, the tradition of having a day out to appreciate flowers at different seasons is still alive in the local residents.



Longjing tea plantations dotted in the hills around West Lake are a tangible expression of the authentically retained lasting tradition and techniques of tea cultivation and processing. The variety of the tea has been completely preserved. Being one of the best types of green tea, its influence is increasing in the tea culture. The unique attributes of freshness and elegance of West Lake Longjing Tea are still regarded as a symbol of a gentleman's moral character, and having the value of the Tea-Zen culture. There are many teahouses in the area to meet the need of both local residents and visitors on appreciating beautiful scenery while enjoying the tea. This tradition has the functions of spiritual retreat, and cultivating mind and characters.

3.d-2 Integrity

The property area covers all 6 elements that carry the outstanding universal value of West Lake Landscape — the natural hills and waters, the spatial feature of 'cloud-capped hill on three sides of the Lake and the City on the fourth', the layout of West Lake consisting of the 'two causeways and three isles', Ten Poetically Named Scenic Places, historic monuments and sites, and distinctive flora. All these elements are precious heritage handed down over a time span of more than 1,000 years. Distributed in a region of 4235.76 hectares and integrally preserved, they express the complete evolution process and values of the nominated property. Moreover, large quantity of historical documents and graphic materials on West Lake Landscape over about 1,000 years have been preserved, while the cultural influence of the property at spiritual level has been inherited and sustained in an intact manner. In addition, the interdependence and harmonious interaction between Hangzhou City and West Lake have also been preserved.

The nominated property is in the city Proper of Hangzhou. Thus it has close relations with the city's development. The rapid urbanization and growth of this modern city has confronted West Lake Landscape with potential challenges in terms of construction and transportation. However, currently a series of ordinances, regulations and plans have been formulated and implemented for the nominated property, which have effectively curbed the pressures using management and institutional measures. Therefore, development pressures have not yet damaged or brought negative impact on the integrity of the nominated property.

To sum up, West Lake Landscape boasts a high degree of integrity.

3.d-2-1 All elements carrying the values of West lake Landscape being the 'outstanding example of Oriental large-scale landscape design', as well as the design tradition have been preserved completely

(1) The Large scale natural hills and waters of West Lake have been fully preserved

Being an important component and setting of West Lake Landscape, the natural elements such as hills and waters have retained a high degree of integrity in terms of components, distributions, spatial relationships and shapes. The spatial relationship and dimension of

historic water bodies, including Outer Lake, Lesser South Lake, West Inner Lake, North Inner Lake and Yuehu Lake have been completely preserved. Hills constituting the South Hills and North Hills, such as Wushan Hill, Ziyang Hill, Fenghuang Hill, Jiangtai Hill, Yuhuang Hill, Jiuyao Hill, Nanping Hill, Xizhao Hill, Qinglong hill, Taici Hill, Dahua Hill, Wuyun Hill, Shifeng Hill, Tianzhu Hill, Nangao Peak, Dingjia Hill, Gushan Hill, Geling Hill, Jiangjun Hill, Lingfeng Hill, Beigao Peak, Meiren Hill, Longmen Hill, Feilaifeng Peak, Yuegui Peak, Tianma Hill, Qipan Hill, have been preserved completely in terms of their historic distribution around the Lake, as well as their gentle and rolling skylines.

(2) The unique spatial relationship between the Lake and the City has been retained with integrity.

The spatial feature of West Lake Landscape is so called ‘cloud-capped hills on three sides of the Lake and the City on the fourth’, or the Lake being the center, and embraced by hills from north, south and west, and the city from east. The integrity of this spatial feature has been preserved intact.

(3) The innovative layout of the ‘two causeways and three isles’ has been preserved completely.

The general layout as well as the dimension and scope of the ‘two causeways and three isles’ constituted by Su Causeway, Bai Causeway, Lesser Yingzhou Isle, Mid-Lake Isle, and Ruangongdun Isle have been preserved unchanged, while the dimension of each component has been well kept.

(4) The classic series of ‘Ten Poetically Named Scenic Places of West Lake’ has been preserved intact

Ten Poetically Named Scenic Places of West Lake is the core element that carries the outstanding universal value of West Lake Landscape. The current Places have retained the complete series of the ‘four-character name’ formed in Southern Song Dynasty in the 13th century: Su Causeway in the Morning of Spring, Breeze-ruffled Lotus at Winding Garden, Autumn Moon over the Calm Lake, Lingering Snow on Broken Bridge, Viewing Fish at Flowery Pond, Orioles Singing in the Willows, Three Pools Mirroring the Moon, Twin Peaks Piercing the Clouds, Leifeng Pagoda in Evening Glow, and Evening Bell Ringing at Nanping Hill. Elements of landscape characteristics of ten landscape components have been well kept. The integrity of the essential scenic features, layout and views of each Place has been well preserved.

(5) Distinctive flora, including the unique feature of ‘flowers for four seasons’ and Longjing Tea Plantation have been fully preserved

The vegetation in the nominated property, featuring distinctive flowers for each season: peach for spring, lotus for summer, sweet osmanthus for autumn and plum for winter, has been well kept throughout the history, with spectacular views all year round. The



distribution of vegetation and variety of species has remained unchanged. The historic information and cultural meanings residing in this distinctive feature have not faded with the progress of historic evolution, but are retained in good condition. The integrity has been preserved.

Longjing Tea Plantation in the nominated property is an important tangible expression of the value of the long-lasting tea culture. The eight tea plantations, including that of Longjing Village, Manjuelong Village, Jiuxi Village, Wengjiashan Village, Yangmeiling Village, Shuangfeng Village, Lingyin Village and Maojiabu Village scattering on Shifeng Hill, Feilaifeng Peak and Tianma Hill, demonstrate the full scale of the total of 2.4 km² tea planting area. Together with all traditional tea varieties well preserved, a high degree of integrity has been retained.

(6) The traditional cultural activity of 'giving poetic names to scenic places' originated from China has been fully preserved and passed down

Over the 7 centuries since the creation of Ten Poetically Named Scenic Places in the Southern Song Dynasty many events on 'giving poetic names to scenic places' occurred (see 3.a-2-2(3)). In the 20th and 21st centuries, city- and nation-wide activities for giving poetic names to scenic places of West Lake Landscape have been launched again, involving people of all circles and from all walks of life. The cultural tradition of 'giving poetic names to scenic place' embodied in the nominated property has been fully preserved and passed down to the present day.

3.d-2-2 All elements embodying the value of being the 'exceptional testimony of Chinese mainstream traditional cultures of Confucianism, Buddhism and Taoism' have been completely preserved

The historic monuments and sites bear important historic information on the formation and evolution of West Lake Landscape, and are an essential carrier of the values of mainstream traditional cultures of Confucianism, Buddhism and Taoism.

It can be concluded that the 14 representative historic monuments and sites included in the nomination, namely Baochu Pagoda, Site of Leifeng Pagoda, Liuhe Pagoda, Jingci Temple, Lingyin Temple, Statues on Feilaifeng Peak, Yue Fei's Tomb (and Temple), Wenlan Pavilion, Baopu Taoism Monastery, Site of Qiantang Gate, Site of Temporary Imperial Palace of Qing Dynasty, Stele of Wu-he-fu and Lin Bu's Tomb, Building Complex of Xiling Seal Engravers Society, and Longjing Well have been fully preserved. These sites completely bear and witness how West Lake Landscape has absorbed and fused Chinese ancient and enduring cultures of Confucianism, Buddhism, and Taoism, as well as cultural traditions such as those of loyalty and filial piety, hermitage, book collection, Tea-Zen, and sphragistics.

Site of Qiantang Gate, as physical evidence on the significant historic event of making Hangzhou the Capital of the Southern Dynasty, as well as on the relationship between

the Lake and the City, is part of the archaeological site of Lin'an City of the Southern Song Dynasty, thus cannot be assessed independently. Apart from this exception, all the monuments and sites included in the nomination, together with their settings and scope meet the principles and requirements prescribed in the *Venice Charter* and the *Nara Document on Authenticity*, and preserve their integrity.

Baochu Pagoda A representative site that embodies the meaning of Buddhist culture. Its main structure, including the foundations, main body and finial has been well preserved. The setting, such as Baoshi Hill, West Lake and surrounding vegetation, has been protected with integrity. Besides, the pagoda has retained its scale of seven octagonal storeys since its construction and restorations in earlier Dynasties.

Site of Leifeng Pagoda A representative site that embodies the meaning of Buddhist culture. Its underground chamber, base, veranda encompassed at the first floor, and lower part of the body have been retained. Its natural settings consisting of Xizhao Hill, West Lake, and vegetation have been preserved intact. The Site of Leifeng Pagoda has retained the scale formed in the repair and restoration projects over the previous Dynasties.

Liuhu Pagoda A representative site that embodies the meanings of Buddhist culture. The layout of the temple, the main body of the pagoda and brick carvings in the pagoda have been well preserved, while the setting such as Yuelun Peak, Qiantang River, and vegetation has been protected with integrity. The site of the pagoda and the temple has retained its scale since its construction and restorations in previous dynasties.

Jingci Temple A representative site that embodies the meaning of Buddhist culture. Its layout and main buildings, sculpture, and dagobas have been preserved intact. The natural environment including Nanping Hill and vegetation, has been well protected. The Temple has retained the scale formed in the repair and restoration projects over the previous Dynasties since it was built.

Lingyin Temple A representative site that embodies the meaning of Buddhist culture. The layout of the temple, the main buildings, sculptures, stone carvings, the twin stone pagodas and twin stone sutra stelae, have been kept to a satisfactory level. Its natural environment including Beigao Peak, Lengquan Spring, the vegetation, and the cultural setting such as Statues on Feilaifeng Peak, Fajing Temple, Faxi Temple, have been completely preserved. The current scale of the temple is a product of many major restorations in history.

Statues on Feilaifeng Peak A representative site that embodies the meaning of Buddhist culture. All caves, niches, statues and cliff-face carvings are generally in a good condition. The natural setting, including Beigao Peak, Lengquan Spring and the vegetations, and cultural backdrop such as Lingyin Temple, Fajing Temple and Faxi Temple, have been well preserved. It has also retained its scale since it was initially formed in the Five Dynasties and expanded in the Song and Yuan Dynasties.

Yue Fei's Tomb (and Temple) A representative site that embodies Confucian culture and witnesses the absorption of West Lake landscape on the cultural tradition of loyalty



and filial piety. The layout of the grave yard and that of Zhonglie Temple and Qizhong Temple have been well preserved. The mount, sacred way, stone carvings, arch gates and stelae, as well as architectures in the Zhonglie Temple and Qizhong Temple have been integrally preserved. The environment, including the Qixia Ridge, and the vegetation has been well protected. Yue Fei's Tomb (and Temple) has retained its scale since its first establishment and major restorations in later Dynasties.

Wenlan Pavilion A representative site that embodies Confucian culture and witnesses the absorption of West Lake landscape on the cultural tradition of book collection. The layout of the complex, main buildings, and gardening features, such as stela, rockeries, pavilion and stage, as well as corridors have been preserved intact, so has the Complete Library of the Four Treasuries. The setting, including Gushan Hill, and the vegetation, is well protected. The pavilion has still retained its original scale since its creation in the Qing Dynasty.

Baopu Taoist Monastery A representative site that embodies Taoist culture. The original layout and scale of the complex, the principal architectures, the associated objects such as stele and wells, have been kept in a good condition. Its setting, including the landform and vegetation on Geling Ridge, has been well preserved.

Site of Temporary Imperial Palace of Qing Dynasty. A representative site that witnesses the significant historic event of emperors' visits to West Lake. The layout of the front palace and rear garden, the building foundations, and original scale since its construction in the Qing Dynasty, has been retained. The setting, including Gushan Hill, and the vegetation, has been completely protected.

Stele of Wu-he-fu and Lin Bu's Tomb A representative site that witnesses the absorption of West Lake Landscape on the cultural tradition of hermitage. The Stele with the full inscription by Emperor Kangxi has been preserved intact, while the setting, including the Plum Wood, Lin Bu's Tomb, and the Fanghe Pavilion where the stele is sheltered, is in a good condition with high integrity.

Building Complex of Xiling Seal Engravers Society A representative site that witnesses West Lake Landscape, as a spiritual home for cultural elites in the modern times. The layout, main buildings, and landscape features have been preserved in a good condition, while the setting, including Gushan Hill, and the vegetation, has been well protected.

Longjing Well A representative site that witnesses the absorption of West Lake Landscape on the cultural tradition of Tea-Zen. The Well together with the rim and wall has been preserved in a good condition, so as the layout of 'one spring with three ponds' since its formation in the Ming Dynasty (1368-1644). The original plan and scale of Longjing Temple, as well as the sites of main buildings have been well kept. The setting, including Fenghuang Hill, the Longjing Tea Plantation, Longjing village, and the Longjing Spring, has also been well retained in terms of integrity.

3.d-2-3 All the elements that make West Lake Landscape an ‘outstanding example of taking advantage of the ancient lagoon to create a beautiful landscape and significantly improving the living environment’ have been completely preserved

The 559.3 hectares water area of West Lake and Hangzhou City are carriers of the value of West Lake Landscape in utilizing water resources. Their scale and spatial relationship, as well as the interdependence and harmonious interaction between Hangzhou City and the water body of West Lake have been fully retained.

3.d-2-4 All the elements that justify the value of West Lake Landscape as the ‘spiritual home’ have been preserved intact

Over the past 1,000 years, literary writings related to West Lake Landscape, with a total character count of 18 million, have been composed, and more than 2,000 famous paintings have been created. They embody the emotional association and aesthetic enjoyments of people of different social strata over the Tang, Song, Yuan, Ming and Qing Dynasties and modern times. As important evidence that justifies the value of West Lake Landscape as the ‘spiritual home’, they have all been preserved intact.

4

STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

4.a Present State of Conservation

4.b Factors Affecting the Property



4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

4.a Present State of Conservation

The nominated property West Lake Landscape has always been treated as an important historic and cultural heritage property. The beautiful natural landscape, unique spatial relationship between the Lake and the city, integrated landscape layout, famous Ten Poetically Named Scenic Places, important historic monuments and sites, varied distinctive flora, and rich information embedded have been well preserved. Since 1949, it has been under the protection and management of Hangzhou Administration of Gardens and Cultural Heritage, a government branch of the Hangzhou Municipal Government. A comprehensive scientific system of conservation and management has been established, all conservation practices have followed the international principles such as respecting

Fig. 4a-1 Vegetation on hills to the west of West Lake





Fig. 4a-2 Forest fire station, photographed in 2007

the authenticity and integrity of the nominated property and minimum intervention. The major measures on conservation and management include: conservation and restoration of the original fabric, eco-environment conservation, environment improvement, disaster preparedness, hazard prevention, social coordination, formulation and implementation of specialized conservation regulations, development and implementation of conservation and management plans, etc.

4.a-1 Natural Components of West Lake

The Hangzhou Municipal Government has always attached great importance to the conservation of the hills and waters that comprising West Lake Landscape, and has included this as a major remits. Since the 1980s, the government carried out a number of programs, which have greatly improved the conditions of the nominated property and its surrounding ecological environment. As a result, the overall state of the natural components is good.

4.a-1-1 Conservation of the Hills

The government has always considered the protection of the hills and forestation to be an important way to conserve the West Lake Landscape, and has undertaken a series of measures to protect the surrounding hills:

The original landform of the surrounding hills of West Lake has been effectively protected by formulating and implementing *The Outline of Conservation and Management Plan of West lake Cultural Landscape of Hangzhou* so as to supervise all construction activities within the property areas, and preventing all construction activities that could adversely affect the environment.



The vegetation on the hills surrounding West Lake has been recovered and well maintained through conservation of the forests and strengthening preventative measures against insects (e.g. *tbursaphelenchus xylophilus*) and plant diseases.

Greening of the area has been greatly increased by planting arbors, shrubs, bamboo, and grass on slopes and banksides of the streams, which have effectively controlled soil erosion. The present hill vegetation coverage is above 95%.

Forest fires have been prevented more effectively by establishing forest conservation troops and stations, and strengthening forest fire monitoring and inspection.

4.a-1-2 Conservation of the Water Body

Since the 1980's the Municipal Government has implemented a number of programs to recover the water quality of West Lake, including cutting off pollution sources around the Lake, dredging, and factory relocation. These programs have improved the water quality to a certain extent and protected the ecological environment. Over the past ten years the Government has continued improving the conditions of the Lake through a series of measures. The Government promulgated and implemented *Regulations of Hangzhou Municipality on Protection and Management of West Lake Water Area*, protecting the shoreline, water quality, and perennial storage capacity. These conservation efforts include:



Fig. 4a-3 Inlet of Taizi Bay, photographed in 2008

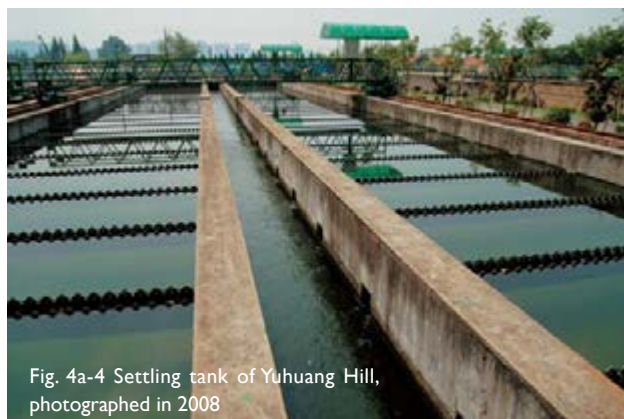


Fig. 4a-4 Settling tank of Yuhuang Hill, photographed in 2008



Fig. 4a-5 Changqiao Stream, photographed in 2008



Fig. 4a-6 Water pumping station of Qiantang River, photographed in 2008

Dredging and cleaning up the lakebed silt: in order to reduce the pollution from sediment, a large-scale dredging project was carried out from 1999 to 2003, with sediment of 3.4246 million m³ dredged, covering an area of 5.54 km². This program increased the average depth of water from 1.65 m to 2.5 m and has been a major step in the conservation and management of the waterbody of West Lake.

Categorizing the water bodies, and conducting targeted conservation measures: for traditional water areas, the historical shorelines and original form are protected according to heritage conservation principles, while the quality and quantity of water is conserved according to ecological standards; for restored water areas, conservation is carried out in accordance with wetland ecological standards ; the natural surface water is conserved in compliance with requirements of the *Master Plan of Conservation of the Scenic Areas*.

Strictly controlling source of pollution and reducing influence of construction: purifying the water quality by a number of measures, such as: relocation of polluting enterprises, stopping all sewage discharged into the Lake by constructing a comprehensive sewage networks, purification of residential sewage along streams, and converting all tour boats to more environmentally friendly battery power.

The water level of West Lake has been maintained and the water quality improved by channeling and distribution projects. Six water inlets in the west and south, and nine controllable water outlets in the east, north, and north-west of the Lake were built to purify the water source and to improve its quality and quantity. The projects have not only speeded up waterflow, but also improved the capacity for self-purification.

The ecological environment of the water has been restored and the wetland ecological system established through cultivation of aquatic plants and nourishing the wetlands.

Timely surveys and evaluations on past projects and ecological measures for West Lake has been conducted, in order to introduce most updated scientific conservation measures for the water body.

Appropriate use of the water area has been carried out through reasonable control of fish breeding and the number of tour boats in the Lake, to maintain a sustainable development of the water area.

The law and regulation enforcement has been continuously enhanced by construction of law executive institutions as well as the monitoring system for the West Lake water area.

4.a-1-3 Conservation of Ecology

Since mid-20th century, surveys and registrations have been conducted on the resource of fauna and flora within the property area, providing a basis for scientific conservation. A systematic survey and research on biological diversity was carried out in 2007, to obtain information and establish a comprehensive archive on species, distribution, and conditions. Information on distribution and existence of endangered animals and plants,



as well as species, distribution, characteristics and tendencies of alien invasive animals and plants were also collected and classified, offering the basic support for ecologic conservation of the nominated property. So far, a unified archive and labeling system has been set up for the old and rare trees in the property area.

4.a-2 Unique Spatial Relationship between the Lake and the City and Layout of West Lake Landscape

Ever since its formation in the Qing Dynasty, the unique spatial relationship between the Lake and the city, featured by the Lake being embraced by hills on the north, west, and south, and by the urban areas on the east, has remained unchanged. The layout of the Lake featuring ‘two causeways and three isles’ has also been kept intact, which the Hangzhou Municipal Government has drawn up a series of regulations and plans to protect. By means of conserving the natural components mentioned above, conserving Poetically Named Scenic Places and reducing the negative impacts from urbanization, the original layout has been well maintained. (see 4.a-3-1, 4, 7 and 4.b-1)

4.a-3 Ten Poetically Named Scenic Places

On a day-to-day basis, the maintenance, conservation and management of Ten Poetically Named Scenic Places is overseen by different conservation and management departments of the Hangzhou Administration of Gardens and Cultural Heritage, and as a result, the general conditions are good.

In accordance with the *Law of the People's Republic of China on the Protection of Cultural Relics*, the government has proclaimed property and buffer-zone boundaries for all scenic areas and has assumed the management regulations. The components of the sites are managed and maintained in accordance with the requirements of cultural heritage conservation. Personnel are assigned to daily maintenance of buildings and structures, such as the causeways, islands, bridges, stelae, and pavilions, and regular restoration and maintenance is carried out on ancient architectures by using traditional materials and techniques to guarantee their authenticity and integrity. In order to protect the historical vegetation features of the sites, all plant receives daily upkeep. Annual replanting and vegetation management is also carried out. In addition, the administration has also improved the maintenance of the old and rare trees. In accordance with the *Regulations of Hangzhou Municipality on Administration of Urban Greening*, trees aged 100 years and over, those with historic or memorial significance, or of rare species, must be fully protected against logging. Trees falling into this category in the property area have been properly registered, with signs indicating their status.

The landscape area of each poetically named scenic places has been well protected. In order to protect the environment, a strict process of building control has been established, and only approved construction may be carried out.

4.a-3-1 Su Causeway in the Morning of Spring

This includes the reinforcement of the bridge, conservation of the imperial stele, vegetation, and views.

As a focal point of the scenic place, Su Causeway has always been well protected. In order to prevent water erosion, repair on the causeway has been carried out several times over the past fifty years, and in the following ways: partial repairs with silt, consolidation and restoration of the bank, reinforcement of stone revetments, and regular restoration of the causeway surface; daily maintenance of the stone structures and balustrades of six bridges, minimal replacement of the seriously deteriorated components with those made with the original design, materials, and techniques; the establishment of an enclosure around the imperial stele so as to prevent visitors from touching or carving; daily maintenance and regular repair of the imperial stele pavilion, and regular repair of the tiles and wood structure using traditional techniques and materials. Traditional plants such as Peach and willow, are well protected through daily maintenance and regular replanting, and thus the landscape features of plants of Misty Willows around Six Bridges is well maintained. The landscape area of the site has also been well protected so as to maintain spatial integrity and scenic harmony.

4.a-3-2 Breeze-ruffled Lotus at Winding Garden

This consists primarily of water conservation, conservation of the imperial stele, and maintenance of the lotus and environment.

As an important feature of the scenic place, the water of Yuehu Lake has always been well protected. Around 1980 a large-scale project was carried out to clean up the silt, while the stone revetments were strengthened in accordance with the traditional design. In order to protect the imperial stele that bears the name of the site, and to prevent visitors from touching and carving, an enclosure was established, and the protective pavilion was restored in accordance to traditional design. In order to restore the historical scene of Rainbow over Yudai Bridge on Fine Day to its south, the bridge was repaired in accordance with the original design and a pavilion was restored. In 2009, a fence on the south shore, and the west wall of the courtyard were restored in the traditional styles to weaken the impact of surrounding buildings upon the original space. Carefully cultivated lotuses bloom in summer in the lake, which helps to maintain the scenic feature. The surrounding landscape area has also been well protected so as to retain spatial integrity and scenic harmony.

4.a-3-3 Autumn Moon over the Calm Lake

This consists principally of daily maintenance both of the Lakeside Moon-viewing Belvedere and the Pavilion for Imperial Calligraphy, reinforcement of the bridge, conservation of the imperial stele, restoration of the environment, etc.



Fig. 4a-7 Stele pavilion of Qu Yuan Garden and the protection railings, photographed in 2008



The Lakeside Moon-viewing Belvedere and the Pavilion for Imperial Calligraphy have always been well preserved through daily maintenance, regular repair and conservation of the floor, the winding bridge, the roof tile, and the wood structure with traditional technology. An enclosure has been established to prevent visitors from direct contact with the Imperial Stele and a protective pavilion has been restored in the traditional form. The midget crabapple, laurel, willow, and other traditional plants retain their historic character through daily maintenance and regular replanting. The landscape area has also been well protected so as to maintain its spatial integrity and scenic harmony.

4.a-3-4 Lingering Snow on Broken Bridge

This includes maintenance of the bridge and the imperial stele, and conservation of the environment.

The bridge has always been well protected, not only through daily maintenance but also minimal replacement of severely deteriorated structural elements with those of the same design, materials, and techniques. An enclosure has been established to prevent visitors from direct contact with the imperial stele and a protective pavilion has been restored in the traditional design for further protection. Traditional plants such as peaches and willows on the shore are well protected through daily maintenance and regular replanting. The distinctive scene of winter snow, as a key feature of the place, has also been well preserved.

4.a-3-5 Viewing Fish at Flowery Pond

This mainly includes improvement of the pond and water, the conservation of the imperial stele and the conservation of the environment.

The pond has always been well protected, not only through daily maintenance but also through regular silt dredging and water purification. In order to protect the Imperial Stele, an enclosure has been established to prevent visitors from touching, and a protective pavilion has been restored in the traditional form. The routine conservation includes daily maintenance, and regular repair of the roof tile and the wood structure, making use of traditional technology and design. Particular staff has been assigned to feed the carp, which well keeps this scenic attraction of observing fish at the pond. The landscape area has been well preserved, and spatial integrity and scenic harmony are well retained.

4.a-3-6 Orioles Singing in the Willows

The lakeside willow forest has been well protected. Man-made nests for orioles help to maintain the well-known scenic feature of orioles singing in the willows. The imperial stele bearing the name of the site is in a good condition. An enclosure has been established to prevent visitors from touching, and a protective pavilion has also been restored in the traditional form. The views around the pavilion have been well preserved, and spatial integrity and scenic harmony are well retained.

4.a-3-7 Three Pools Mirroring the Moon

The protective measures are mostly concerned with the stone pagodas, buildings on the island, and historical environment.

The three pagodas in the water have been in a good condition. Most recently, an enclosure has been erected around them to prevent collisions of tour boats and other man-made damages. The enclosure around the imperial stele effectively prevents visitors from touching and carving. In recent years repair has been carried out on buildings at Lesser Yingzhou Isle, including: the Saints Temple, the Kaiwang Pavilion, the Tingting Pavilion, the Yingcui Pavilion, the Stele Pavilion, the Woxinxiangyin Pavilion and the Xianfang Platform. All conservation treatment was conducted in accordance with the principles of heritage conservation. These include checking the roof, repairing the frames and damaged elements, repainting, repairing the floors, etc. The 卍 shaped Pavilion was rebuilt with the original design and technology, and on its original site. Personnel are designated to take care of the plants and animals, which include willows, lotuses, maples, and various species of fish. The particular scenic features: a garden on the island and three stone pagodas in the water, have been retained. The views have been well preserved and the spatial integrity and scenic harmony well protected.

4.a-3-8 Twin Peaks Piercing the Cloud

The Nangao and Beigao Peaks in the mountain range have been well protected. The imperial stele bearing the name of the place has been well protected by erecting an enclosure to prevent visitors from touching, and a protective pavilion was built in the traditional form. Traditional plants such as the pine trees found in the area are also well preserved.

4.a-3-9 Leifeng Pagoda in Evening Glow

This mainly includes the conservation of the buildings, structures, sites, and stelae.

All the main components have been well protected. From 2000 to 2002 a ‘new’ pagoda was erected to protect the original site.¹⁴⁹ The pine trees, bamboo, and other plants on the Xizhao Hill have been well protected, as has the landscape area, where the themed scenic feature of the ancient pagoda silhouetted against the hill at twilight has been preserved, along with its spatial integrity and scenic harmony.

4.a-3-10 Evening Bell Ringing at Nanping Hill

This includes building restoration, conservation of the imperial stele and environment.

All of the major components of the site have been well protected. Buddhist monks are responsible for daily maintenance of Jingci Temple. They take good care of the site. Monitoring devices and fire-fighting equipment are in place.¹⁵⁰ The 16 trees aged over 100 years, including camphor, laurels, maples have been well protected, each with its own archives and signage. The landscape area of the site is well protected and the spatial integrity and scenic harmony are well preserved.

¹⁴⁹For details of the specific conservation measures for the Site of Leifeng Pagoda, see 4.a-4-2.

¹⁵⁰For details of the specific conservation measures for Jingci Temple, see 4.a-4-4.



Fig. 4a-8 Protective railings of the three pagodas at Three Pools Mirroring the Moon, photographed in 2008



Fig. 4a-9 Current state of protected Leifeng Pagoda after excavation, photographed in 2008

4.a-4 Historic Monuments and Sites

Currently, most of the 14 historic monuments and sites closely related to West Lake Landscape have been designated as protected sites under the *Law of the People's Republic of China on the Protection of Cultural Relics*, with the boundaries demarcated, archives established, and conservation signs erected. The Hangzhou Administration of Gardens and Cultural Heritage have designated institutions responsible for daily management, maintenance, and conservation of each place.

Archaeological excavation, reinforcement, repair, and restoration of these places have strictly followed the requirements of cultural heritage conservation as defined in the *Law of the People's Republic of China on the Protection of Cultural Relics* and other relevant laws, regulations, and departmental rules, as well as international conventions and charters such as the *Principles for the Conservation of Heritage sites in china* The *Venice Charter* and the *Nara Document on Authenticity*. All programs have gone through a comprehensive assessment and approval process prior to execution.

4.a-4-1 Baochu Pagoda

It was declared a provincial priority protected site in 2005. In addition to daily management and maintenance, major consolidation programs were carried out based on the result of monitoring. In order to protect the pagoda, as well as to avoid injuries that could be caused by the fall of the rusted finial, the Hangzhou Administration of Gardens

and Cultural Heritage undertook a comprehensive survey and repair program in 1997. Overall consolidation of the foundation and body of the pagoda were conducted. The finial was replaced with a new one, while the original was placed next to the pagoda, protected by a fence, and with a sign to interpret its historic and cultural significance. Since then, the pagoda has been in good condition. The Baoshi Hill and its vegetation as the setting of the Pagoda have always been well protected.



Fig. 4a-10 Reinforcement and maintenance of Baochu Pagoda, photographed in 1997

4.a-4-2 Site of Leifeng Pagoda

Considering the values of the original pagoda on the historic landscape of West Lake and on architectural style, a 'new' pagoda was erected over the site from 2000 to 2002, taking the size of the Tang Dynasty pagoda, and with shape derived from historical paintings. With the new pagoda, the historic feature of this poetically named scenic place has been restored. The pagoda not only acts as an important landmark of West Lake, but also serves the function of protecting the underground remains, and helps to interpret the meaning of the site. It is considered a successful example of heritage conservation in China. The site of the Imperial



Stele Pavilion, unearthed in 2008, was backfilled for conservation, while a replica model was placed on top to help present the site.

4a-4-3 Liuhe Pagoda

Liuhe Pagoda was declared by the State Council as a state priority protected site in 1961. Daily maintenance is carried out strictly in accordance with the requirements of heritage conservation, i.e. with a complete monitoring system, lightning-proof and fire -fighting devices, and X-ray equipment for security check.

Protective measures were put in place by and large to address problems associated with roof leaking, wood decay, termite, lightning-proof, and fire prevention. The measures were primarily replacing broken roof tiles with those with traditional design and technology; consolidating wooden pillars on the ground floor; whitewashing and painting the walls and corridors. In order to address the damage to the wooden structure, a thorough overall investigation, an intervention program focusing on consolidation and maintenance, and to international standards, was implemented. In the six-year period after 1986, the pagoda underwent an overall repair, and consolidation on the structure, and the structural stability was regained.

The brick carvings of Liuhe Pagoda are its most valuable constituent and have been well protected by means of a retreatable coating. An enclosure was installed to protect the imperial stele and the Poem Stele of Emperor Qianglong. In recent years, the wall of the Liuhe Spring Pond has been restored with original technique. Archaeological excavation was conducted in the courtyard. Part of the site was backfilled, while important areas have been covered by a protective shelter. Records have been maintained, and signs erected for the three camphor trees, which are in good condition. The overall environment in the courtyard has been well preserved.



Fig. 4a-11 Protection and maintenance of Liuhe Pagoda, photographed in 1991



Fig. 4a-12 Fire hydrant inside Liuhe Pagoda, photographed in 2008

4.a-4-4 Jingci Temple

It is maintained by Buddhist believers associated with the temple. Over the past thirty years, the temple gate, halls, drum tower, and other structures have been treated several times following heritage conservation principles. Enclosures were installed to protect important statues. Several buildings were reconstructed to restore the Temple's original layout. The imperial stele bearing the name of the site has been protected by a fence to prevent visitors from touching. In addition, a protective pavilion was restored to its original style to shelter the stele. The bronze bell, an important religious object of the temple, is looked after by a specifically designated person, who is also responsible for striking it on time in order to keep this well-known tradition as a part of the unique feature of Evening Bell Ringing at Nanping Hill, one of Ten Poetically Named Scenic Places. The pond for freeing captive animals (to demonstrate mercy of Buddhist practitioners) in front of the gate has undergone large-scale environmental improvements including silt dredging, and repair of the wall and carved balustrade in accordance to traditional design.

4.a-4-5 Lingyin Temple

The Hall of Heavenly Kings, the Temple of Sakyamuni Buddha, and other historic buildings have been preserved through daily maintenance and regular repair of roof tiles and wooden structures, in accordance with traditional methods and materials. Important Buddhist statues have been protected by an enclosure. In order to reflect the original layout of the temple, a number of buildings were rebuilt using traditional materials and techniques, following the original design. Daily maintenance is carried out by members of the temple. The temple is equipped with monitoring devices, lightning-proofs, and fire fighting instruments. Eighteen trees from seven species (camphor, maple, horse chestnut, podocarpus, etc.) have been declared as protected trees with archives established and signs erected for each of them. At present, the temple is a well maintained venue for religious practices, and is in good condition.

The twin pagodas and twin sutra pillars have been declared provincial priority protected sites in 1961. In addition to daily management and maintenance, they have also undergone consolidation treatment, and are regularly monitored. There is an enclosure around the pagodas. The present condition is good.

4.a-4-6 Statues on Feilaifeng Peak

Feilaifeng Peak was declared by the State Council a state priority protected site in 1982, and have been well protected through daily management and maintenance in accordance with the requirements of cultural heritage conservation practice, with an adequate monitoring system and fire-fighting devices. Most of the statues and inscriptions, as well as the pavilions along the Lengquan Stream, are well preserved.

Over the past fifty years, Statues on the Feilaifeng Peak have subjected two major conservation projects: an initial project in 1977-78, including the repair of some statues,



improving the path along the stream and the setting of the grottoes. The subsequent project, 2000 to 2005, was the first phase of conservation of the Statues. The project team prepared the *Report on the Investigation of Statues on the Feilailfeng Peak*, *Research Report on the Preventive Strategy against Geological Hazard to Statues on the Feilailfeng Peak*, and *plan for the Preservation of Statues on the Feilailfeng Peak in Hangzhou, Zhejiang*. Base on thorough scientific argumentations, the projects achieved positive results through the consolidation of the grottos and the cliffs between grottos 21 and 29 (Longhong Cave Statues), and between 59 and 68 (Lengquan Spring Statues). In order to carry out overall conservation of the statues, the *Master Plan for the Conservation of Statues on the Feilailfeng Peak* was prepared in 2008, based upon which *The plan for the*



Fig. 4a-13 The equipment to monitor the humidity in Longhong Cave on Feilailfeng Peak, photographed in 2005



Fig. 4a-14 The 1st-phase protection project of Feilailfeng Peak, photographed in 2005

Second Phase of Conservation of the Statues on the Feilafeng Peak was prepared, and is under assessment. Part of the caves has been fenced to prevent visitors' contact. The vegetation and the old and rare trees are maintained regularly and in a good state. After years of conservation efforts, the Lengquan Stream is now clear and has a stable quantity. The overall environment is in a good condition.

4.a-4-7 Yue Fei's Tomb (and Temple)

Yue Fei's Tomb (and Temple) was declared by the State Council a state priority protected site in 1961. Its daily management and maintenance regime conforms strictly to the requirements of cultural heritage conservation. The facilities for monitoring, lightening proof and fire-fighting are in place. The Tomb (and Temple) itself, access to the tomb, stone carvings, arched door, stelae inscriptions, and other relics have been well preserved through daily maintenance and regular consolidation. In addition, regular repair of roof tiles and wooden structures have been conducted to keep the site in a good condition. In the past thirty years major restoration projects have been carried out based on monitoring data, and the temples, including Zhonglie and Qizhong, have undergone structural reinforcement, element repairs, and painting conservation. In recent years, the pavement of Yue Fei's Temple has been partly restored; some illegally-constructed buildings have been demolished; a fence has been erected around the gallery of stelae to replace the previous glass shelter in order to protect them from physical contact by visitors. The old and rare trees have been documented and protected, with specific conservation signs erected.

4.a-4-8 Wenlan Pavilion

Wenlan Pavilion was declared in 2001 a state priority protected site. It has been well preserved by means of daily management and maintenance, together with well equipped security, lightning proof, and fire prevention facilities. Regular repair of roof tiles and wooden structures in strict accordance with accepted conservation principles have been conducted for over thirty years. In addition, based on monitoring, major treatments were conducted as necessary on the Pavilion and its ancillary structures, courtyard and rockeries. In order to address deterioration of the wooden structure, a conservation program was initiated in February 2006. Having gone through a thorough survey and research, a design following internationally accepted conservation principles was developed and implemented. Currently the program is proceeding as scheduled. The stele, rockeries, pavilions, corridors, and other small-scale structures are in good condition. *The Complete Library of the Four Treasuries* hosted in the Pavilion has been moved to a special storage for antique books, and is in a good state of conservation.

4.a-4-9 Baopu Taoist Monastery

The conservation practices for the main buildings of Baopu Taoist Monastery include daily maintenance and periodical repair. Important statues have been protected by fences. It was listed among the 21 most important Taoist monasteries in China in 1983. It is



Fig. 4a-15 Maintenance and protection of Yue Fei's Temple, photographed in 2000



Fig. 4a-16 Maintenance and protection of Wenlan Pavilion, photographed in 2008

managed by the Taoist practitioners and is in a good state of conservation, with complete facilities for lightning-proof monitoring, and fire fighting. The Monastery has currently been declared a site on the Tentative List of Protected Sites, with the evaluation process on the way on its values, in order to determine the level of conservation designation. Several buildings were reconstructed in traditional style and with traditional materials and techniques, to restore the historic layout of the Monastery. The Taoist Society of Hangzhou is located in the Monastery.

4.a-4-10 Site of Qiantang Gate

Site of Qiantang Gate, formerly the west gate of Lin'an City in the Southern Song Dynasty, was declared by the State Council in 2001 a state priority protected site, and it

is under daily maintenance in accordance with the requirements of heritage conservation. The site has been protected by an enclosure since it was unearthed.

4.a-4-11 Site of Temporary Imperial Palace of the Qing Dynasty

It was declared a municipality priority protected Site in 2000 by the Hangzhou Municipal Government, and has thereafter been protected by means of daily management and maintenance in strict accordance with accepted conservation principles. After the archaeological information had been extracted from excavation, the site was backfilled for conservation. The different zones are marked by signs and enclosures. The Gushan Hill, part of the setting, has always been well protected with rocks and vegetation in a good condition.

4.a-4-12 Stele of Wu-he-fu and Lin Bu's Tomb

Stele of Wu-he-fu was designated by the Hangzhou Municipal Government to be a municipality priority protected site in 1986 and has been well protected by means of daily management and regular maintenance. The stele is protected by a glass shelter that prevents touch or damage from visitors. Two camphor trees that are over 500 years old stand beside it, with a stone sign proclaiming their conservation status. The Fanghe Pavilion housing the stele and Lin Bu's tomb on the west are both in good condition as routine maintenance and regular repairs are conducted in accordance with the requirements of cultural heritage conservation.

4.a-4-13 Building Complex of Xiling Seal Engravers Society

It was declared a state priority protected site in 2001 by the State Council. In addition to daily maintenance and periodical repairs of roof tiles and wooden structures, a comprehensive conservation program was carried out in 2003 before the centennial founding of the Society. The intervention, based on a comprehensive survey and a detailed design, was conducted using traditional materials and techniques. The main parts of the buildings of Botang Hall and the Sizhao Pavilion were treated; while ancillary components such as the rockeries, platforms and pavilions were also consolidated. Currently, the facilities for security, lightning-proof, monitoring, and fire fighting are in place. The condition of conservation is fairly good.

4.a-4-14 Longjing Well

Longjing Well was declared a municipality priority protected site in 2000. The daily management and maintenance conforms strictly to the requirements of cultural heritage conservation. Fire fighting equipment has been installed. The Well, the surrounding rockeries and inscription are all in good condition. In order to restore the historical environment, two environmental improvement programs were carried out between 2005 and 2006. The Longjing Temple buildings were partly restored in accordance to



Fig. 4a-17 Protective shelter and railing of Stele of Wu-he-fu, 1986

traditional pattern and style. Now, the overall environment of the Longjing Temple is well preserved.

4.a-5 Distinctive Flora

4.a-5-1 Seasonal Flowers and Plants

Priority has always been given to the protection of the vegetation that constitutes the traditional landscape features, to traditional species of flowers and trees, and to their ways of combination. Laws and regulations have also been passed to enhance plants conservation, such as *Regulations on the Conservation and Management of West Lake Scenic Area of Hangzhou*, the *State Council Urban Greening Regulations*, *Zhejiang Province Urban Greening Regulations*, *Regulations of Hangzhou Municipality on Administration of Urban Greening*. Meanwhile, importance is also attached to daily maintenance. Professional teams are set up to strengthen the upkeeping of the plants in all areas.

4.a-5-2 West Lake Longjing Tea Plantations

The cultivation of West Lake Longjing tea has a long history. The local authority has always paid much attention to its conservation and inheritance. A series of measures have been adopted on the tea plantation protection, which have produced positive effects. At present, the tea plantations are in good condition and have made outstanding social and economic benefits.

In 2001, Hangzhou promulgated the *Regulations on the Protection of the West Lake Longjing Tea Base in Hangzhou*, and established the base for Longjing tea. The Regulations provided long-term legal protection to the tea plantations, tea variety,

traditional tea planting and processing techniques. Later, based on the former law, the *Master Plan for the Class-I Protection Zone of West Lake Longjing Tea Base* has been promulgated. The government proclaimed the boundary of tea plantations under protection, and established the geographical information system for the protection of tea base. Measures for strictly control of the confiscation of tea fields are in place. The *Protection and Development Plan on the West Lake Longjing Tea*, issued in 2008, has further improved the protection of Longjing tea.

At the same time, the Longjing Tea Plantations in Hangzhou have also adopted such protective measures as environmental improvement and maintenance, pollution control, environmental protection, promotion of scientific cultivation techniques, and protection of traditional tea processes, including:

To maintain and improve the tea plantations and their surroundings. Low-yield tea plantations have been transformed by replacing soil. Derelict plantations have been restored. Infrastructures have been improved by constructing protective banks against flood, and installation of a unified drainage system. New roads have been built to connect the five nominated tea bases, including Longjing, Wengjiashan, Manjuelong, Shuangfeng and Lingyin. Some of the ditches, reservoirs and other infrastructure have been repaired and reconstructed.

To ensure the quality of ecological environment by controlling the atmosphere and water pollution, including: the universal application of seedcake fertilizer and agricultural organic fertilizer instead of chemical organic phosphorus fertilizers so as to reduce the influence of fertilizer and pesticide upon the water quality; additional roadside greenbelt to control the impact of vehicle exhaust and dust on the growth of tea, the protection of the vegetation surrounding the tea plantations, and increased density in some regions.

To improve the dissemination of tea cultivation technologies. Each base has close cooperation with the Tea Research Institute of China to popularize modern planting and management technologies while preserving the traditional techniques, such as the traditional soil management technique of Longjing tea (planting and fertilizing), the use of solar energy insecticidal lamp and biological means in reducing pests, so as to improve the yield and quality of the tea.

The local government has also paid special attention to and encouraged the use of traditional processing technology by tea farmers. In 2007, the municipal government promulgated the incentive measures to promote manual roasting of the West Lake Longjing tea, and in particular to train young people in roasting tea. In 2008, the scenic places organized a tea-roasting competition and trained 103 skilled tea roasters.

In addition, the West Lake International Tea Culture Expo is held annually to explore the tea-related cultural resources, enhance the dissemination of knowledge on tea culture and history, and the publicity of related scenic spots, spread more widely its impact upon Chinese people in the aspects of humanistic spirit, lifestyle, etiquettes and cultural appreciation, and promote the cultural value and influence of the West Lake Longjing tea.



4.b Factors Affecting the Property

4.b-1 Development Pressures

The nominated property is situated within the urban area of Hangzhou, and is directly affected by the development of the city. Currently, Hangzhou is in a period of rapid urbanization and modernization: over the last 20 years, its population has increased 5 times, while built areas expanded 4.5 times, and there has been a dramatic increase in the number of tourists and motor vehicles. Such rapid growth is subjecting West Lake to three main pressures: urban expansion, construction and development, and traffic.

The municipal government and the Hangzhou Administration of Gardens and Cultural Heritage have been fully aware of the negative impacts of these pressures, including the detrimental effect of the Shangri-la Hotel, constructed 60 years ago, to the overall landscape of West Lake. In order to ease these impacts, the government has progressively unified the attitude toward conservation and development, issued and implemented a series of government decrees and specialized plans since 2002, such as the *Regulations on the Management of West Lake Scenic Area of Hangzhou* and *Regulation on the Housing and Relocation of Farmers in West Lake Scenic Area of Hangzhou*, and more specific ones such as the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* and the *Master Plan for West Lake Scenic Area*. Sustained efforts over the past few years have effectively eased the pressures and produced noticeable improvements. (For details of the regulations and measures, please see Annexes D.1 and D.4)

Pressure of urban expansion: This is mainly in the form of lakeside construction on the eastern shore of West Lake. Limited space and rapid city development over the past 20 years have resulted in a number of high buildings being built along the eastern bank, altering the city skyline and threatening the harmony of the landscape. The municipal government has formulated a number of regulations and plans to limit construction that might damage the lakeside setting, and to protect the harmonious transition between the city and Lake. New construction within the buffer zone is now strictly regulated according to standards of height, size, color and design. This has basically put an end to unharmonious impacts on the historical relationship between the City and Lake. At the same time, the city government is drawing up the *Plan on Treatment of Urban Facades on Eastern Bank of West Lake* to deal in a phased way with the existing modern buildings on the eastern bank, so as to further meet the criteria for conserving the property environment.

Pressure of construction and development: The main problem stems from the limited capacity of the nominated property. There are heavy building demands from the mainly tea-growing villages within the area, as well as from companies and organizations involved in the growing businesses of recreation, recuperation and tourism. The city government has dealt with the issue by stepping up demolition, re-organization and

renovation. Since 2002, some 450,000 square meters of unauthorized or substandard buildings have been demolished, 2,500 families and 200 companies and organizations moved away. This has cut the landscape area's population by 7,000. In the city's various new regulations and plans (see above), a strict procedure for building applications has been put in place. There is now an overall limit to the amount of construction, new residential areas are strictly banned, and renovation or reconstruction of older structures may not exceed 80% of the original legal floor space. Adjustments to population distribution, industrial re-structuring and regulation of tourist operations have noticeably reduced pressures on the property area.

Pressure of traffic: The pressure comes from both transit and tourist traffic, especially at high seasons and peak hours. The scenic area is adjacent to a number of urban districts, and transportation between them has to pass through it, so its roads must cater to both the transit flow and the heavy tourist traffic. Since 2003, the city has put in place a number of measures to ease the pressure: vehicle restrictions, setting up visitor bus transfer centers, developing a system of slow-transportation. It is also in the process of drawing up a *Master Plan for Transportation in West Lake Scenic Area*.

4.b-2 Environmental Pressures (such as pollution, environmental change, and desertification)

There is little environmental pressure on the nominated property because the ecological environment has been protected by the national standard over a long time and is in a fairly good condition. The vegetation coverage is over 50%; the air quality meets the Class-I criteria in *GB3095-1996*; the surface water meets the Class-IV criteria in *GB3838-2002*. The management body carries out the relevant laws and regulations on protection and the measures for ecological and environmental protection in the prescribed *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou*, and the *Master Plan for West Lake Scenic Area* including scientific monitoring, pollution control and ecological conservation.

Air quality: Overall, the ambient air of the property area has been fairly good. However, the waste gases discharged by working units within the area and vehicle exhausts still affect the air quality. Currently, active measures have been taken to ensure a continuous improvement of the air quality by restricting traffic flows and raising emission standards.

Water quality: As the service industry is highly developed around West Lake, the sewage produced by companies and residents in the property area and the surface-sourced pollution from the upstream tea plantations have considerable impacts on the water quality of West Lake. In recent years, water diversion and comprehensive improvement projects have visibly improved the lake water quality. The indicators such as total phosphorus level, BOD, permanganate index, and transparency have improved tangibly, with the water quality in some places reaching grade-III standard.



4.b-3 Natural Disasters and Risk Preparedness (against earthquake, flood, fire, etc.)

The property can be affected by such natural disasters as typhoons, storms, drought, frost, thunder and lightning, pests, fire, acid rain, and earthquakes, which may pose potential threats to or directly damage the nominated property and its surroundings (such as Longjing Tea plantations and vegetation). The measures taken by the management body to deal with the threats include protective facilities, routine monitoring, emergency plans, rescue conservation measures, and the training of personnel in skills for preventing and fighting against natural disasters. A system of disaster control measures has been formed for an effective reduction of damage.

Typhoon and rainstorm: Hangzhou is prone to summer rainstorms and threat of typhoons between late May and mid-October. These not only cause direct damage to vegetation, buildings, and structures around West Lake, but also lead to floods in the hilly areas west of West Lake, which cause even greater threats. Hangzhou deals with typhoons and rainstorms by strengthening routine monitoring and formulating emergency plans.

Drought and freezing: In summer, the weather in Hangzhou is hot and dry, with the temperature often rising above 35°C for several consecutive days and posing a serious threat to the vegetation and biological resources. In winter, however, West Lake occasionally freezes and causes death to some plants due to the impact of the strong cold front from the north. Snow and hail, though seldom seen, can destroy the vegetation of the mountain forests. Plans have been formulated to deal with these emergencies.

Thunder and lightning: Hangzhou is in an area prone to thunderstorms. Meteorological data over the past thirty years indicates that on average Hangzhou has 43 thunderstorm days, which constitute a threat to trees, buildings, and human lives. All the scenic places have lightning-proof devices installed.

Insect pests: Being located on the northern boundary of the sub-tropical zone, Hangzhou has many plant species. Because of this climatic feature, plant diseases and insect pests that pose a threat to tea plantations mountain vegetation and wooden buildings, may easily develop. The technical departments of the city hold occasional training courses to popularize the techniques for preventing pests, and establish pest monitoring stations. In addition, they also employ natural enemies, pesticides, and other methods to deal with *Bursaphelenchus xylophilus*, *Limacodidae* moths, long-horned beetles, and other insects that threaten mountain forests and the termites that threaten wood structures. The results are very good.

Fire: Hangzhou is dry in winter. As the mountain forests are dotted with trails and as there are many visitors, fire disaster is a real threat. The city now employed a satellite monitoring and processing system, remote-sensing data -sharing, and other technological tools to exercise daily monitoring. In addition to a comprehensive fire-control regime, a

rapid reaction force has been established for the scenic area, comprising over a thousand local residents, which have effectively prevented major fire disasters. So far, no major forest fire has ever occurred in the area.

Acid rain: Hangzhou also occasionally encounters acid rains, which endanger the stelae, statues, and other stone relics. With the air quality improved in recent years, the damage from acid rain has lessened year by year.

4.b-4 Tourism Pressures

West Lake attracts numerous tourists as it becomes increasingly known at home and abroad for its history and culture as well as its enchanting landscape. The steady growth in the number of tourists exerts a potential pressure on the property.

The highest pressure from tourism is on the most popular spots which have a limited capacity. Tourist flows are characterized by being ‘concentrated by place, season and time of day.’ West Lake Landscape is one of China’s most visited tourist destinations, with over 20 million visitors per year and peak flow reaching 368,700 a day, which is among the highest in the country. Along with the rapid growth of tourism, increasing number of visitors is placing potential burdens on the environment and resources of the Landscape. And as an open tourist area, controlling the number of tourists is extremely difficult. According to the statistics of the last two decades, though the annual gross tourist number during 1987-2007 didn’t break the limit (36.23million per year) set in the *Master Plan for West Lake Scenic Area of Hangzhou* (2002-2020), popular tourist spots like Three Pools Mirroring the Moon, Mid-lake Pavilion Isle, Lingyin Temple and Leifeng Pagoda where the environmental capacity is limited, are crowded on regular days, and become absolutely packed on weekends and holidays.

In order to minimize the negative impacts, the management body has adopted means such as utilizing regional resources to divert tourists to attractions in the neighboring regions. Particularly, in order to address the crowdedness in hot scenic spots, tourist capacity limit has been set in each scenic spot, and measures such as reservation and traffic control have been adopted to reasonably control the number of visitors. Meanwhile, innovated service methods, improved conservation and scientific monitoring are applied together, to enhance the overall quality of West Lake Landscape, and to effectively ease tourism pressure on the nominated property.

4.b-5 Number of Inhabitants within the Property and the Buffer Zone

Estimated population located within:

Area of nominated property: 25,000 persons

Buffer zone: 82,000 persons

Total: 107,000 persons

Year : August, 2008

5

PROTECTION AND MANAGEMENT OF THE PROPERTY

- 5.a Ownership**
- 5.b Protection Designation**
- 5.c Means of Implementing Protective Measures**
- 5.d Existing Plans related to Municipality and Region in which the Proposed Property is Located**
- 5.e Property Management Plan or Other Management System**
- 5.f Sources and Levels of Finance**
- 5.g Sources of Expertise and Training in Conservation and Management Techniques**
- 5.h Visitor Facilities and Statistics**
- 5.i Policies and Programs related to the Presentation and Promotion of the Property**
- 5.j Staffing Levels**



5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.a Ownership

The land covered by the nominated West Lake Landscape consists of two parts: state-owned and collective-owned. A total of 933.9 hectares are collective-owned, comprising some land of Manjuelong Village, Longjing Village, Jiuxi Village, and nine other villages and settlements for construction and farming purposes.¹⁵¹ The remaining 3,180.86 hectares of the nominated area are owned by the People's Republic of China. The land administration body for land in the nominated area is the Sub-Bureau of West Lake Scenic Area under the Hangzhou Municipal Bureau of Land and Resources. The laws and regulations governing land administration are the *Law of the People's Republic of China on Land Administration*, *Regulations on the Implementation of the Law of the People's Republic of China on Land Administration*, *Regulations of Zhejiang Province on the Implementation of the Law of the People's Republic of China on Land Administration*, *Regulations on Land Survey*, *Regulations on the Housing and Relocation of Farmers in West Lake Scenic Area of Hangzhou*, and *Regulations on Acquisition and Housing of Residences in West Lake Scenic Area of Hangzhou*.

¹⁵¹ The 12 villages and settlements covered by the collective land are: Manjuelong Village, Longjing Village, Jiuxi Villages, Shuangfeng Village, Maojiabu Village, Wengjiashan Village, Yangmeiling Village, Shagang Village, Yuquan Village, Nanshan Village, Lingyin Village, and Yuhuang Village

5.b Protective Designation

5.b-1 Protective Designation

West Lake Landscape has the following protective designations:

5.b-1-1 Tentative List of World Cultural Heritage Sites in China

'West Lake Cultural Landscape of Hangzhou' was included in 2006 on the Tentative List of World Heritage Sites of the People's Republic of China together with Longjing Tea Plantation, which was promulgated by the State Administration of Cultural Heritage. *The Convention Concerning the Protection of the World Cultural and Natural Heritage* (1972), adopted and promulgated by the UNESCO General Conference, and the *Operational Guidelines for the Implementation of the World Heritage Convention* (2008) specified



Fig. 5b-1 Protection signs of the protected historic site, photographed in 2008

the criteria for establishing the Tentative List of World Cultural Heritage Sites. The *Regulations on the Conservation and Management of World Cultural Heritage Sites* (2006), departmental regulations promulgated in 2006 by the Ministry of Culture of the People's Republic of China, and the *Management Measures for the Monitoring of World Culture Heritage in China* promulgated in 2006 by State Administration of Cultural Heritage, specified the requirements of conservation and management for the cultural heritage sites included on the Tentative List.

5.b-1-2 Priority Protected Sites

The elements of the nominated West Lake Landscape comprise 15 priority protected sites at state, provincial, and municipal levels, and one site on the municipal tentative list for protection. The state priority protected sites are: Yue Fei's Tomb (and Temple), Liuhe Pagoda, Statues on Feilaifeng Peak, Wenlan Pavilion, Site of Lin'an City (including Qiangtang Gate) and Building Complex of Xiling Seal Engravers Society. Province priority protected sites are: Site of Leifeng Pagoda, twin stone pagodas and twin sutra stelae of Lingyin Temple, Stone Pagodas of Three Pools of West Lake, and Baochu Pagoda. The municipality priority protected sites are: Stele of Wu-he-fu, Site of the temporary imperial palace of the Qing Dynasty, West Lake causeways, and Longjing Well. Baopu Taoist Monastery is on the municipal tentative list for protection. (For details, please see the following table). *The Law of the People's Republic of China on the Protection of Cultural Relics* (amended), promulgated in 2002 by the State Council, and the *Regulations on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics*, an administrative regulation promulgated in 2003 by the State Council and the *Several Regulations on the Protection and Management of Cultural Heritage in Hangzhou City* promulgated in 1999 and amended in 2004, specify the protection status and the conservation and management requirements of the different levels of protected sites and sites on the tentative list.

5.b-1-3 National-level Scenic Area

West Lake was approved and promulgated in 1982 by the State Council of the People's Republic of China as one of the country's first group of national-level Scenic Areas. The *Regulations on Scenic Areas*¹⁵², an administrative regulation promulgated in 2006 by the State Council, specified the criteria for the establishment of national-level scenic areas, and the requirements of protection and management. The nominated West Lake Landscape is located within the designated scenic area.

5.b-1-4 Historically and Culturally Famous Cities

Hangzhou is one of the first group of historically and culturally famous Cities approved and promulgated in 1982 by the State Council. *The Regulations on the Protection of Historically and Culturally Famous Cities, Towns and Villages* promulgated in 2008 by the State Council specified the protection status and the protection and management

¹⁵²The *Regulations on Scenic Areas* was implemented on December 1, 2006. The former regulations on the management of scenic areas was the *Provisional Regulations on the Administration of Scenic Areas* issued by the State Council on June 7, 1985.



requirements of the historically and culturally famous cities. West Lake constitutes an important part of Hangzhou as a historically and culturally famous city.

5.b-1-5 West Lake Longjing Tea Plantation

The tea plantation at the villages of Longjing, Manjuelong, Jiuxi, Wengjiashan, Yangmeiling, Shuangfeng, Lingyin, Maojiabu, and Nanshan covered by the nominated Hangzhou West Lake Cultural Landscape were approved and promulgated in 2001 by the Hangzhou Municipal Government as the West Lake Longjing Tea Base. The Regulations of Hangzhou Municipality on the Protection of the West Lake Longjing Tea Base, regional regulations promulgated in 2001 by the Standing Committee of the Hangzhou Municipal People's Congress, specified the protection status and the protection and management requirements of the West Lake Longjing Tea Plantation.

Table 5-1 Protective designations of Hangzhou West Lake Landscape

No.	Name	Level of protection	Registration Code of promulgating documents	Promulgation institution	Time of Promulgation
1.	China's Tentative List of World Cultural Heritage Sites	National	-	State Administration of Cultural Heritage	2006.12
2.	West Lake Scenic Area of Hangzhou	National	G.F. 1982-136	State Council	1982.11
3.	Historically and Culturally Famous City · Hangzhou	National	G.F. 1982-26	State Council	1982. 2
Historic and Cultural Sites under Official Protection					
1.	Yue Fei's Tomb (and Temple)	National	G.W.X.Z. 40	State Council	1961.3
2.	Liuhe Pagoda	National	G.W.X.Z. 40	State Council	1961.3
3.	Statues on Feilaifeng Peak	National	G.F. 1982-34	State Council	1982.2
4.	Wenlan Pavilion	National	G.F. 2001-25	State Council	2001.6
5.	Site of Lin'an City (including Qiantang Gate)	National	G.F. 2001-25	State Council	2001.6
6.	Building Complex of Xiling Seal Engravers Society	National	G.F. 2001-25	State Council	2001.6
7.	Site of Leifeng Pagoda	Provincial	Z.Z.F. 1997-160	Zhejiang Provincial People's Government	1997.8
8.	Twin Stone Pagodas and Twin Sutra Stelae of Lingyin Temple	Provincial	W.H.Z. 164 Z.Z. 1981-43	Zhejiang Provincial People's Government	1961.4
9.	Stone Pagodas of Three Pools of West Lake	Provincial	Z.Z.F. 28	Zhejiang Provincial People's Government	2005.3
10.	Baochu Pagoda	Provincial	Z.Z.F. 28	Zhejiang Provincial People's Government	2005.3
11.	Stele of Wu-he-fu	Municipal	S.F. 1986-49	Hangzhou Municipal Government	1986
12.	Site of the temporary imperial palace of the Qing Dynasty	Municipal	H.Z.F. 2000-140	Hangzhou Municipal Government	2000.7
13.	West Lake Causeways	Municipal	H.Z.B.H. 2004-215	Hangzhou Municipal Government	2004.7
14.	Longjing Well	Municipal	H.Z.F. 2000-140	Hangzhou Municipal Government	2000.7
15.	Baopu Taoist Monastery	On municipal tentative list	H.Y.W. 2009-76	Hangzhou Municipal Government	2009

Excerpts from the documents proclaiming the above-mentioned protective designations are listed below:

1. Tentative List of World Cultural Heritage Sites in China

Tentative List of World Cultural Heritage Sites in China (revised, 2006)

12. West Lake of Hangzhou, Longjing Tea Plantation (Hangzhou, Zhejiang)

2. West Lake Scenic Area of Hangzhou

Circular of the State Council on the Proposal of the Ministry of Urban & Rural Construction and Environmental Protection and other Departments concerning the Proclamation of the First Group of National-Level Scenic Areas (G.F.[1982] No.136)

The people's governments of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries, commissions and organizations directly under the State Council,

The Proposal of the Ministry of Urban & Rural Construction and Environmental Protection, the Ministry of Culture and the National Tourism Administration concerning the Proclamation of the First Group of National-Level Scenic Areas has been approved by the State Council and now is released. All regions and departments should conserve and manage the scenic areas under their jurisdiction in accordance with the *Circular of the State Council on the Report of the State Administration of Urban Construction and other Departments concerning the Enhancement of the Conservation and Management of Scenic Areas (G.F.[1981]No.38 Document)* and the present Circular.

The State Council of People's Republic of China

November 8, 1982

Enclosure: The List of the First Group of National-Level Scenic Areas (44 in total)

11. Hangzhou West Lake Scenic Area

3. Historically and Culturally Famous City · Hangzhou

Circular of the State Council on the Proposal of the National Construction Committee and Other Departments Concerning the Conservation of Historically and Culturally Famous Cities

(G.F.[1982]No.26, February 8, 1982)

The Proposal of the National Construction Committee, State Administration of Cultural Heritage, and State Administration of Urban Construction Concerning the Conservation of Historically and Culturally Famous Cities has been approved by the State Council and now is released for your study and implementation.

Enclosure: The List of the First Group of Historically and Culturally Famous Cities (24 in total)

Hangzhou, as one of the old cities in China, was known as the Qiantang County in Qin Dynasty and Hangzhou Town in Sui Dynasty. It became the capital of the Wuyue Kingdom in Five Dynasties, the temporal capital of Southern Song Dynasty and is now a world famous tourist destination. There are many famous historic monuments and sites in the West Lake region, such as Lingyin Temple, Yue Fei's Tomb, and Liuhe Pagoda.

4. Yue Fei's Tomb (and Temple) Liuhe Pagoda

Circular of the State Council on the Announcement of the First Group of State Priority Protected Sites

The list of the first group of State Priority Protected Sites proposed by the Ministry of Culture (180 in total) has been approved by the State Council and is now released. The Ministry of Culture should continue to select, among province (autonomous region and municipality) priority protected sites, those of great historical, artistic or scientific value, report them to the State Council for approval and announcement, and cooperate with related local governments and departments to enhance the management and conservation work.

The people's committees of all provinces, autonomous regions and municipalities directly under the Central Government should, according to the *Provisional Regulations on the Protection and Control of Cultural Relics*, ask related departments to delimit the protected areas, put up signs and notices, and gradually establish scientific records and files for State Priority Protected Sites in the short term, and should, in the meantime, urge the people's committees of related counties and cities to promote the conservation and management of State Priority



Protected Sites in their administrative areas.

The First Group of State Priority Protected Sites
(Released by the State Council on March 4, 1961)
(A total of 180 sites)

(3) Historic Buildings and Monuments

Serial No.	72
Category No.	25
Name	Liuhe Pagoda
Period	Southern Song Dynasty
Location	Hangzhou, Zhengjiang

(6) Ancient Mausoleums (A Total of 19)

Serial No.	176
Category No.	15
Name	Yue Fei's Tomb
Period	Southern Song Dynasty
Location	Hangzhou, Zhejiang

5. Statues on Feilaifeng Peak

Circular of the State Council on the Announcement of the Second Group of State Priority Protected Sites

The list of the second group of State Priority Protected Sites proposed by the Ministry of Culture (62 in total) has been approved by the State Council and is now released. All local governments should, according to the *Provisional Regulations on the Protection and Control of Cultural Relics*, ask related departments to delimit the protected areas, put up signs and notices, and gradually establish scientific records and files for State Priority Protected Sites in the short term, and should, in the meantime, urge the people's governments of related counties and cities to promote the conservation and management of State Priority Protected Sites in their administrative areas.

The Second Group of State Priority Protected Sites
(A total of 62 sites)

II. Grottoes Temple (Five in total)

Serial No.	15
Category No.	5
Name	Statues on Feilaifeng Peak
Period	Five Dynasties to Yuan dynasty
Location	Hangzhou, Zhejiang

6. Wenlan Pavilion

Site of Lin'an City Building Complex of Xiling Seal Engravers Society

Circular of the State Council on the Announcement of the Fifth Group of State Priority Protected Sites and on Combination with the Existing State Priority Protected Sites (G. F(2001)No. 25)

The people's governments of all provinces, autonomous regions and municipalities directly under the Central Government, all ministries, commissions and organizations directly under the State Council,

The fifth group of State Priority Protected Sites (518 in total) and the projects for their combination with the existing State Priority Protected Sites (23 in total) proposed by the Ministry of Culture have been approved by the State Council and are now announced.

All local governments and related departments should, according to the *Law of the People's Republic of China on the Protection of Cultural Relics* and other related regulations, further implement the principles and policies of 'giving priority to protection and rescue' and 'effective protection, reasonable utilization and strengthened management', correctly handle the relationship between the protection and utilization of cultural relics, earnestly promote the conservation and management of State Priority Protected Sites, and make new contributions to promoting socialist ideological progress and patriotic spirit and enhancing national pride and cohesion for the great rejuvenation of the Chinese nation.

The State Council of the People's Republic of China

25 June 2001

List of the Fifth Group of State Priority Protected Sites (518 in total)

(1) Ancient Sites (A total of 144)

Serial No.	42
Category No.	42
Name	Site of Lin'an City
Period	Southern Song
Location	Hangzhou, Zhejiang

(3) Historic Buildings (A total of 248)

Serial No.	299
Category No.	105
Name	Wenlan Pavilion

Period	Qing Dynasty
Location	Hangzhou, Zhejiang
(5) Modern and Contemporary Places and Commemorative Buildings (A total of 40)	
Serial No.	486
Category No.	13
Name	Building Complex of Xiling Seal
Period	Engravers Society modern
Location	Hangzhou, Zhejiang

7. Twin Stone Pagodas and Twin Sutra Stelae of Lingyin Temple

Circular of Zhejiang People's Government Administration Committee Concerning the Announcement of the First Group of Province Priority Protected Sites (W.H.Z. No. 164) (extract)

Commissioners' offices, organizations directly under the people's committees of all municipalities and counties, commissions, offices, departments, companies and institutions,

The provincial people's committee has agreed that the Provincial Bureau of Culture selects 31 sites from the former two groups of protected heritage sites released by the provincial people's committee. They, together with another 11 sites (42 in total) shall be proclaimed as the first group of Province Priority Protected Sites and the list is released now. Provincial Bureau of Culture should continue to select protected heritage sites with significant historical, artistic and scientific values from county-level and city-level protected heritage sites and separately submit to the people's committee for approval and release, and help relevant local departments to enhance the conservation and management.

After receiving the notice, commissioners' offices, organizations directly under the people's committees of all municipalities and counties should ask related departments to delimit the scope of protection, put up signs and notices, and establish records and files for the state and province priority protected sites (see page 2 of *Zhejiang Daily*, April 3rd issue) in Zhejiang Province and urge relevant people's communes to improve the conservation and management of the state and province priority protected sites in their jurisdiction according to the *Provisional Regulations of the State Council on the Protection and Management of Cultural Relics* (see page 2 of *Zhejiang Daily*, April 3rd issue).

Enclosure: As indicated.

April 5, 1961

(3). Historic Buildings and Monument (13 in total)

Name Lingyin Temple

Note that it includes the two stone pagodas, and the two sutra stelae

Period Five Dynasties(Pagodas)

Song Dynasty(sutra stelae)

Location in front of the Main Hall(Pagodas)
in front of the Hall of Heavenly Kings (Sutra Stelae)

Circular on the Announcement of the Third Group of Province Priority Protected Sites Z.Z.F[1989]No.113 (extract)

The people's governments of all cities and counties, local commissions and organizations directly under the provincial government,

The people's government of Zhejiang Province has approved the third group of Province Priority Protected Sites submitted by the Provincial Bureau of Culture (118 in total). They are announced together with supplements made to three previously announced Province Priority Protected Sites, changes in the names or contents of two sites and the combination of another three sites.

All regions should, according to the *Law of the People's Republic of China on the Protection of Cultural Relics and Regulations of Zhejiang Province on the Conservation and Management of Cultural Relics*, carry out the conservation of Province Priority Protected Sites in their administrative regions, ask related departments to delimit the protected areas and buffer zones, put up signs and notices, and gradually establish scientific records and files for officially protected sites, and implement management measures immediately, and should, under the premise of ensuring the safety of these sites, open them to the public to give play to their roles in socialist cultural and ethical progress.

Enclosure: List of the Third Group of Province Priority Protected Sites

December 12, 1989

List of the Third Group of Province Priority Protected Sites
(118 in total)

The names and contents of two previously announced Province Priority Protected Sites are modified.

1. Hangzhou Lingyin Temple is modified to Twin Stone Pagodas and Twin Sutra Stelae in front of Lingyin Temple (refer to the two stone pagodas in front of the Shrine of Sakyamuni Buddha and two sutra stelae in front of the Hall of Heavenly Kings)

8. Site of Leifeng Pagoda



Circular on the Announcement of the Fourth Group of Province Priority Protected Sites and the Modification to Certain Province Priority Protected Sites Z.Z.F.H. (extract)

The people's governments of all cities and counties and administration office of Lishui Region:

The people's government of Zhejiang Province has approved the 125 sites in the fourth group of Province Priority Protected Sites submitted by the Provincial Bureau of Culture, removed four sites from previous lists, and modified the contents of two sites and now the list is released.

All regions and departments should, according to the *Law of the People's Republic of China on the Protection of Cultural Relics* and *Regulations of Zhejiang Province on the Conservation and Management of Cultural Relics*, further implement the principles and policies of 'giving priority to protection and rescue' and 'effective protection, reasonable utilization and strengthened management', promote the conservation and management of State Priority Protected Sites and Province Priority Protected Sites in their regions, and fully display the significant function of the heritage sites in the socialist material and spiritual civilizations.

Enclosure: List of the Fourth Group of Province Priority Protected Sites, the Sites Removed from Previous Lists and Former Sites Subject to Adjustment

August 29, 1997

No.	9
Category No.	9
Name	Site of Leifeng Pagoda
Period	Five Dynasties
Location	West Lake, Hangzhou

**9. Stone Pagodas of Three Pools of West Lake
Baochu Pagoda**

Circular on the Announcement of the Fifth Group of Province Priority Protected Sites and the Combination with Previously Proclaimed Province Priority Protected Sites Z.Z.F.[2005] No.18

The people's governments of all cities, counties and districts, all departments directly under the provincial government,

After the careful discussion and examination of the provincial historical and cultural heritage conservation committee, the people's government of Zhejiang Province has

approved the fifth group of Province Priority Protected Sites (163 in total) submitted by the Provincial Bureau of Culture and Provincial Administration of Cultural Heritage and 16 sites to be combined with previously proclaimed Province Priority Protected Sites and now the list is released.

Enclosure: 1. The List of the Fifth Group of Province Priority Protected Sites in Zhejiang Province

2. Sites to be combined with previously proclaimed Province Priority Protected Sites
People's Government of Zhejiang Province

March 16, 2005

Enclosure 1: The List of the Fifth Group of Province Priority Protected Sites in Zhejiang Province (163 in total)

III. Ancient architecture (96 in total)

No.	29
Category No.	4
Name	Stone Pagodas of Three Pools of West Lake
Period	Ming Dynasty
Location	West Lake, Hangzhou

No.	36
Category No.	11
Name	Baochu Pagoda
Period	Five Dynasties--the Republic of China
Location	Baoshi Hill, Hangzhou

**10. Longjing Well
Site of Temporary Imperial
Palace of Qing Dynasty**

Circular of Hangzhou Municipal Government on the Announcement of the Third Group of Municipality Priority Protected Sites (H.Z.F[2000]No.140)

The people's governments of all districts, all departments and organizations directly under the city government,

In order to further increase the attraction of Hangzhou as a historically and culturally famous city and extend the scope and depth of the conservation work of Hangzhou, after the careful discussion and examination by the city urban planning expert consultation committee, the third group of Municipality Priority Protected Sites (40 in total) has been approved by the city government and now is released.

All district governments and related departments under city government should,

according to the *Law of the People's Republic of China on the Protection of Cultural Relics, Regulations of Zhejiang Province on the Conservation and Management of Cultural Relics and Several Regulations on the Protection and Management of Cultural Heritage in Hangzhou City*, further implement the principles and policies of 'giving priority to protection and rescue' and 'effective protection, reasonable utilization and strengthened management', promote the conservation and management of historic monuments and sites, and fully display their significant roles in material and spiritual civilizations.

Hangzhou Municipal Government

July 9, 2000

Enclosure: List of the Third Group of Municipality Priority Protected Sites

No.	9
Name	Longjing Well
Category	Ancient architecture
Period	Three Kingdoms Period
Location	Fenghuang Ridge in West Lake Area
No.	38
Name	Site of Temporary Imperial Palace of Qing Dynasty historic sites
Category	
Period	Qing dynasty
Location	Gushan Hill area

11. West Lake Causeways

Circular Concerning the Announcement of the Causeways in West Lake Area as the Municipality Priority Protected Sites H.Z.B.H.[2004] No.215

The people's governments of all districts, all departments and organizations directly under the city government:

In order to enhance heritage site conservation and further increase the attraction of Hangzhou as a historically and culturally famous city, in accordance with the *Law of the People's Republic of China on the Protection of Cultural Relics*, Hangzhou government has proclaimed Bai Causeway and Su Causeway as Municipality Priority Protected Sites. The boundary of Bai Causeway starts from the Broken Bridge in the east and ends at Autumn Moon over the Calm Lake in the west, and reaches river banks in the south and north; the boundary of Su Causeway starts from the north of Nanshan Road in the south and ends at the south of Beishan Road in the north, and reaches river banks in the east and west. The buffer zone of the Bai Causeway, Su Causeway extends from the boundary to 50 meters

beyond.

All people's governments of districts and related departments under city government should, according to the *Law of the People's Republic of China on the Protection of Cultural Relics, Regulations of Zhejiang Province on the Conservation and Management of Cultural Relics and Several Regulations on the Protection and Management of Cultural Heritage in Hangzhou City*, further implement the principles and policies of 'giving priority to protection and rescue' and 'effective protection, reasonable utilization and strengthened management', promote the conservation and management within the delimited boundary of historic monuments and sites and their buffer zones, and fully display their significance in material and spiritual civilizations.

The General Office of the People's Government of Hangzhou

July 22, 2004

12. Baopu Taoist Monastery

Circular on the Announcement of Baopu Taoist Monastery as Protected Site on the Municipal Tentative List H.A.G.C.H. [2009] No.76

All departments and organizations concerned: Notice is hereby given that according to regulations in the Law of the People's Republic of China on the Protection of Cultural Relics and Several Regulations on the Protection and Management of Cultural Heritage in Hangzhou City, in order to further implement the principles and policies of 'giving priority to protection and rescue, and reasonable utilization and strengthened management' for enhancing the conservation of historical and cultural heritage sites in Hangzhou, Baopu Taoist Monastery located on Ge Hill has been approved, on the basis of the Third National Heritage Census and after careful discussion and examination, as one of the protected sites on the Municipal Tentative List by the Hangzhou Administration of Gardens and Cultural Heritage and is now released in conformity with law. All departments and organizations concerned should, in accordance to requirements of the regulations on heritage conservation, further implement responsibilities and conservation measures for the conservation and management of the protected site on the tentative list.

Hangzhou Administration of Gardens and Cultural Heritage
December 29, 2009



5.b-2 Laws and Regulations Concerning the Protective Designations

Table 5.2 shows that West Lake Landscape is protected and managed in accordance with the laws and regulations at three levels: national, provincial and municipal levels.

Table 5-2 Laws and regulations concerning the conservation of West Lake Cultural Landscape of Hangzhou

Type of law	Name of law	Promulgation institution	Date of Promulgation
Law	<i>Constitution of People's Republic of China</i>	National People's Congress of P.R.C.	1982.12.4
Law	<i>Law of the People's Republic of China on the Protection of Cultural Relics</i>	Standing Committee of National People's Congress of P.R.C.	A m e n d e d o n Oct.28,2002
Administrative regulations	<i>Regulations on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics</i>	State Council of P.R.C.	2003.5.18
Ministerial regulations	<i>Regulations on the Conservation and Management of World Cultural Heritage Sites</i>	Ministry of Culture of P.R.C.	2006.11.14
Normative document	<i>Management Measures for the Monitoring of World Culture Heritage in China</i>	State Administration of Cultural Heritage	2006.12.8
Administrative regulations	<i>Regulations on Scenic Areas</i>	State Council of P.R.C.	2006.9.19
Administrative regulations	<i>Regulations on the Protection of Historically and Culturally Famous Cities, Towns and Villages</i>	State Council of P.R.C.	2008.4.22
Governmental regulations	<i>Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou</i>	Hangzhou Municipal Government	2008.11.11
Regional regulations	<i>Regulations of Zhejiang Province on the Administration of Scenic Areas</i>	Standing Committee of Zhejiang Provincial People's Congress	1996.7.8
Regional regulations	<i>Regulations of Zhejiang Province on the Conservation and Management of Cultural Relics</i>	Standing Committee of Zhejiang Provincial People's Congress	Promulgated in 1988; amended on Nov.18,2005
Regional regulations	<i>Regulations of Zhejiang Province on Protection of Historically and Culturally Famous Cities</i>	Standing Committee of Zhejiang Provincial People's Congress	1999.7.30
Regional regulations	<i>Regulations on the Management of West Lake Scenic Area of Hangzhou</i>	Standing Committee of Hangzhou Municipal People's Congress	Promulgated in 1983; amended on June 16, 2004
Regional regulations	<i>Regulations of Hangzhou Municipality on the Protection and Management of West Lake Water Area</i>	Standing Committee of Hangzhou Municipal People's Congress	A m e n d e d o n May.28,2004
Regional regulations	<i>Regulations of Hangzhou Municipality on the Protection of West Lake Longjing Tea Base</i>	Standing Committee of Hangzhou Municipal People's Congress	2001.7.16
Regional regulations	<i>Several Regulations on the Protection and Management of Cultural Heritages in Hangzhou</i>	Standing Committee of Hangzhou Municipal People's Congress	Promulgated on Jan. 10, 2000. Amended in 2004
Regional regulations	<i>Regulations of Hangzhou Municipality on the Administration of Parks</i>	Standing Committee of Hangzhou Municipal People's Congress	2001.2.18
Governmental regulations	<i>Regulations of Hangzhou Municipality on the Protection of Historic and Cultural Districts and Historic Buildings</i>	Hangzhou Municipal Government	2004.11.12

Important excerpts of above laws and regulations:

CONSTITUTION OF THE PEOPLE'S REPUBLIC OF CHINA (Promulgated on 4 December 1982 and revised on 14 March 2004)

Article 22 The state protects places of scenic and historical interest, valuable cultural monuments and relics and other important items of China's historical and cultural heritage.

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

Article 2 The State places under its protection the following cultural relics within the boundaries of the People's Republic of China:

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

Article 3 Immovable cultural relics, such as sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings and murals as well as important modern and contemporary historic sites and typical buildings, may, depending on their historical, artistic and scientific value, be designated respectively as major sites to be protected for their historical and cultural value at the national level, sites to be protected for their historical and cultural value at the provincial level, and sites to be protected for their historical and cultural value at the city or county level.

Article 5 All cultural relics remaining underground or in the inland waters or territorial seas within the boundaries of the People's Republic of China are owned by the State.

Sites of ancient culture, ancient tombs and cave temples are owned by the State.

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

Local people's governments at various levels shall take charge of the work concerning the

protection of cultural relics within their own administrative areas. Departments in charge of the work concerning the protection of cultural relics under local people's governments at or above the county level shall exercise supervision and control over the protection of cultural relics within their own administrative areas.

The relevant administrative departments under people's governments at or above the county level shall, within the scope of their own functions and duties, take charge of the work concerning the protection of cultural heritage.

Article 13 The administrative department for cultural relics under the State Council shall select sites from among the ones protected for their significant historical, artistic or scientific value at the provincial, city or county level and designate them as major sites to be protected for their historical and cultural value at the national level, or shall directly designate such major sites, and report them to the State Council for verification and announcement.

Sites to be protected for their historical and cultural value at the provincial level shall be verified and announced by the people's governments of provinces, autonomous regions, or municipalities directly under the Central Government, and be reported to the State Council for the record.

Sites to be protected for their historical and cultural value at the city or county level shall be verified and announced respectively by the people's governments of cities divided into districts, of autonomous prefectures and of counties, and be reported to the people's governments of provinces, autonomous regions, or municipalities directly under the Central Government for the record.

Immovable cultural relics of sites to be protected for their historical and cultural value that have not yet been verified and announced as such shall be registered and announced by the administrative department for cultural relics under the people's government at the county level.

Article 15 People's governments of provinces, autonomous regions, and municipalities directly under the Central Government and of



cities and counties shall respectively delimit the necessary area of protection, put up signs and notices, and establish records and files for the historical and cultural sites protected at the corresponding levels and shall, in the light of different circumstances, establish special organs or assign fulltime persons to be responsible for control over these sites. The area of protection and records and files for the major historical and cultural sites protected at the national level shall be reported by the administrative department for cultural relics under the people's governments of provinces, autonomous regions, or municipalities directly under the Central Government to the administrative department for cultural relics under the State Council for the record.

The administrative departments for cultural relics under the local people's governments at or above the county level shall, on the basis of the requirements for the protection of different cultural relics, formulate specific protective measures for the immovable cultural relics of the sites protected for their historical and cultural value and of the sites that have not yet been verified as such, and announce the measures for implementation.

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

Article 8 The people's government of the province, autonomous region or municipality directly under the Central Government shall, within one year from the date of verification and announcement of a major site protected for its historical and cultural value at the national level or a site protected for its historical and cultural value at the provincial level, delimit the necessary area of protection, put up a sign or notice therefore, establish records and files thereof, and establish special organs or assign full-time persons to be responsible for the control over the site.

Article 9 The area of protection for a site protected for its historical and cultural value shall cover both the site proper and the surrounding areas for which special protection is enforced over a certain parameter. The area of protection for a site protected for its

historical and cultural value shall be delimited rationally in light of the classification, size and contents of the site as well as the historical and actual conditions of the surrounding environment, and a certain additional safe space shall be kept beyond the site proper, so as to preserve its true identity and integrity.

Article 10 The sign or notice for a site protected for its historical and cultural value shall include its grade, name, organ and date of announcement, organ of putting up the sign or notice and date of its establishment. The sign or notice for a site in an autonomous region of an ethnic group protected for its historical and cultural value shall be in both standard Han characters and the ethnic language commonly used in the locality.

Article 11 The records and files of a site protected for its historical and cultural value shall include written descriptions of the site proper, scientific and technological data, related documentary accounts and contents concerning its administrative management.

The records and files of a site protected for its historical and cultural value shall make full use of the forms such as written language, sound and video recordings, pictures, rubbings, facsimiles and electronic copies so as to give effective expressions to the contents they carry on.

Article 12 For a site of ancient culture, ancient tomb, cave temple, State-owned memorial building or ancient architectural structure that is verified and announced as a site protected for its historical and cultural value, the local people's government at or above the county level shall establish a special organ or assign an organ to be responsible for the control over the site. For any other site protected for its historical and cultural value, the local people's government at or above the county level shall establish a special organ or assign an organ or a full-time person to be responsible for the control over the site; where a full-time person is assigned to be responsible for the control over the site, the said person may be employed as a cultural relics guard.

An organ responsible for the control over a site protected for its historical and cultural value

shall work out and improve sound regulations and systems and adopt security measures; its security persons may be equipped with defensive weapons In accordance with law.

Article 13 The area for control of construction around a site protected for its historical and cultural value refers to an area, beyond the area of protection of the said site, in which the construction of any project is restricted with a view to protecting the safety, environment and historical features of the site.

the area for control of construction around a site protected for its historical and cultural value shall be delimited rationally in light of the classification, size and contents of the site and the historical and actual situations of its surrounding environment.

Article 14 The area for control of construction around a major site protected for its historical and cultural value at the national level shall, upon approval by the people's government of the province, autonomous region or municipality directly under the Central Government, be delimited and announced by the competent cultural relics administrative department jointly with the administrative department of urban and rural planning of the people's government of the province, autonomous region or municipality directly under the Central Government.

The area for control of construction around a site protected for its historical and cultural value at the provincial level, at the level of a city divided into districts, at the level of an autonomous prefecture or at the county level shall, upon approval by the people's government of province, autonomous region or municipality directly under the Central Government, be delimited and announced by the competent cultural relics administrative department jointly with the administrative department of urban and rural planning of the people's government approving and announcing the site.

Article 15 A unit undertaking the repair, removal, or reconstruction of a site protected for its historical and cultural value shall obtain both the qualification certificate of an appropriate grade for projects designed to protect cultural relics issued by the competent cultural relics administrative department and

the qualification certificate of an appropriate grade issued by the competent construction administrative department, whereas the work of repair, removal or reconstruction of a site protected for its historical and cultural value shall, if not involving construction activities, be undertaken by a unit that has obtained the qualification certificate of an appropriate grade for projects designed to protect cultural relics issued by the competent cultural relics administrative department.

Regulations on the Conservation and Management of World Cultural Heritage Sites

(Promulgated on 14 November 2006)

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

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

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

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

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

Article 6 The state shall implement a system



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

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

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

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

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

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

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

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

Departments in charge of cultural heritage at the provincial level shall submit World Cultural Heritage protection plans to the State Administration of Cultural Heritage for examination and approval. The plans approved by the State Administration of Cultural

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

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

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

Regulations on Scenic Areas (Promulgated on 19 September 2006)

Article 1 These Regulations are hereby formulated to strengthen the management of the scenic area and to effectively protect and properly utilize the scenic and historic resources.

Article 2 Matters with respect of the establishment, planning, protection, utilization and management of a scenic area shall be governed by these Regulations.

A scenic area in these Regulations refers to an area of sightseeing, cultural or scientific value, where natural scenery and cultural landscape are rather concentrative, the environment is beautiful, and sightseeing or scientific or cultural activities may be performed for people.

Article 3 The State adopts the principle of scientific planning, consolidated management, strict protection, and sustainable utilization of the scenic area.

Article 4 The local government at county-level or above at the locality of the scenic area shall establish an administrative organ for the scenic area, who shall be responsible for the protection, utilization and consolidated management of the scenic area.

Article 5 The competent authorities of construction under the State Council shall be responsible for the supervision and administration of the scenic area of China,

and the other authorities concerned under the State Council shall, as per the division of their respective duties assigned by the State Council, be responsible for the supervision and administration related to scenic area.

The competent construction authorities under the government of a province or an autonomous region and the competent authorities for the scenic area under the government of a municipality directly under the Central Government shall be responsible for the supervision and administration of the scenic area in their respective administrative region, and the other authorities concerned under the government of a province, autonomous region or municipality directly under the Central Government shall, as per the division of their respective duties prescribed, be responsible for the supervision and administration related to scenic area.

Article 6 Every organization and individual shall be obligated to protect and preserve the scenic and historic resources, and be entitled to report to the authorities and prevent any act or attempt to destroy or jeopardize any scenic and historic resources.

Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou (Promulgated on November 11, 2008, amended in December, 2009)

Article 1 To improve the conservation and management of West Lake Cultural Landscape of Hangzhou (hereinafter referred to as West Lake Cultural Landscape), the Regulations is formulated according to the requirements of the *Convention Concerning the Protection of the World Cultural and Natural Heritage* and pursuant to the provisions of laws and regulations such as *Law of the People's Republic of China on the Protection of Cultural Relics*, and the *Regulations on Scenic Areas* issued by the State Council.

Article 2 The Regulations is applicable to the conservation and management of West Lake Cultural Landscape in the urban area of Hangzhou included in the Tentative List of World Cultural Heritage in China.

Article 3 The conservation and management of West Lake Cultural Landscape shall aim

at authentically and integrally preserving and carrying forward the historical information and complete value of the property following *The Nara Document on Authenticity and Principles for the Conservation of Heritage Sites in China*, and persist in the principle of focusing on protection, putting rescue first, proper utilization and reinforcing management, to ensure authenticity and integrality of the property.

Article 4 The Hangzhou Municipal People's Government shall enhance the leadership for the conservation and management of West Lake Cultural Landscape.

The Administrative Committee of Hangzhou West Lake Scenic Area is responsible for the conservation, management and utilization of West Lake Cultural Landscape.

The related administrative departments, including planning, construction, land and resources, public finance, religion, cultural heritage, garden and landscaping, real estate administration, agriculture, transportation, business administration and culture shall cooperate in the conservation and management of West Lake Cultural Landscape according to their own responsibilities.

Article 5 The budget for the conservation and management of West Lake Cultural Landscape shall be included in the municipal fiscal budget. Fundraising for the conservation and management of West Lake Cultural Landscape such as by public donation and international aid shall be encouraged.

Article 6 The property area and buffer zone of West Lake Cultural Landscape is determined in line with the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* and published by Hangzhou Municipal People's Government.

Article 7 The protected objects of West Lake Cultural Landscape are mainly the carriers of the outstanding universal value of the property, which include the natural components of West Lake, as well as other elements within the property area formed through evolution since the Tang and Song dynasties, namely, the spatial feature of 'cloud-capped hills on three sides of the Lake and the city on the fourth', the Landscape layout featuring two causeways and



three isles, the poetically named scenic places represented by Ten Poetically Named Scenic Places of West Lake, a series of representative historic places, the distinctive flora, and the aesthetic features and spiritual value of the property:

...

Article 9 The *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* is the basis for the conservation, management and use of West Lake Cultural Landscape.

...

5.c Means of Implementing Protective Measures

West Lake Landscape is protected and managed through implementation of both Chinese and international conventions, laws and regulations concerning heritage conservation, as well as by means such as improving management mechanisms, setting up special management departments with designated staff, improving policies and regulations, formulating and implementing resource protection plans for scenic zones and cultural heritage sites, and strengthening monitoring on conservation and management.

5.c-1 Implementing Conventions, Laws and Regulations on Heritage Protection

In 2006 West Lake Cultural Landscape of Hangzhou was included on China's Tentative List of World Cultural Heritage Sites. In keeping with the requirements of the conventions and regulations on world heritage protection, including the *Convention Concerning the Protection of the World Cultural and Natural Heritage* (1972), the *Operational Guidelines for the Implementation of the Convention on the Protection of World Cultural and Natural Heritage* (2008) and the *Law of the People's Republic of China on the Protection of Cultural Relics* (2002), *Regulation on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics* (2003), *Regulations on the Conservation and Management of World Cultural Heritage Sites* (2006), *Management Measures for the Monitoring of World Culture Heritage in China* (2006), the Hangzhou Municipal Government and the Hangzhou Administration of Gardens and Cultural Heritage have added the means of management and implementation, on the basis of previous management models for scenic places, recognition of the world heritage value, protection of the authenticity and integrity of the site, and the methods for the protection of cultural landscape.

The fifteen officially protected sites and protected spots within the nominated property are protected and managed in compliance with the *Law of the People's Republic of China on the Protection of Cultural Relics* (2002), *Regulation on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics* (2003), and *Several Regulations on the Protection and Management of Cultural Heritage in Hangzhou* (2004).

In accordance with the provisions of the *Notice of the State Council on Circulating the Report of the State Administration of Urban Construction and Other Departments on Strengthening the Protection and Management of Scenic Attractions* (GF 1981--38), the *Provisional Regulations on the Administration of Scenic Areas* (promulgated in 1985 and revoked in 2006), and the *Regulations on Scenic Areas* (2006), West Lake has been placed under comprehensive protection and management since 1982 when it was designated as a national-level Scenic Area. The protective measures include the establishment of the management mechanism, the formulation of special protection regulations and policies, the formulation and implementation of special protection plans and detailed plans, and adoption of measures for a systematic protection, utilization and management.

The West Lake Longjing Tea Base was demarcated and promulgated in 2001 by the Hangzhou Municipal People's Government, and was placed under the management of the Bureau of Social and Economic Development, an internal institution of the Management Committee of the West Lake Scenic Area. In order to stabilize the size of the Base, strengthen its protection and management and ensure the protection of the West Lake Longjing Tea, the management body formulated and implemented specialized management regulations, conservation plans, and established a geographic information system.

West Lake constitutes an important component of Hangzhou Historically and Culturally Famous City. In accordance with the requirements of the *Law of the People's Republic of China on the Protection of Cultural Relics*, *Law of the People's Republic of China on Urban and Surban Planning*, *Regulations of Zhejiang Province on the Protection of Historically and Culturally Famous Cities*, and other laws and regulations, the protection and management of West Lake is mainly resorted to departmental coordination and planning integration.

5.c-2 Management Mechanism and Functions of Organizations of Conservation and Management

There is a systematic management mechanism for West Lake Landscape, which mainly consists of administrative management system and a professional management system at three levels (i.e. national level, provincial level and municipal level). (Please refer to chart of management structure for West Lake Culture Landscape of Hangzhou)

5.c-2-1 Overarching Management Mechanism

The administrative management system consists of: the State Council, Provincial Government, Municipal Government, and Hangzhou Administration of Gardens and Cultural Heritage, a branch of the Municipal Government. (Please refer to fig.5c-1 the frame map of the structure of the management System of west Lake Cultural Landscape of Hangzhou)

The professional management system consists of: the State Council, the State

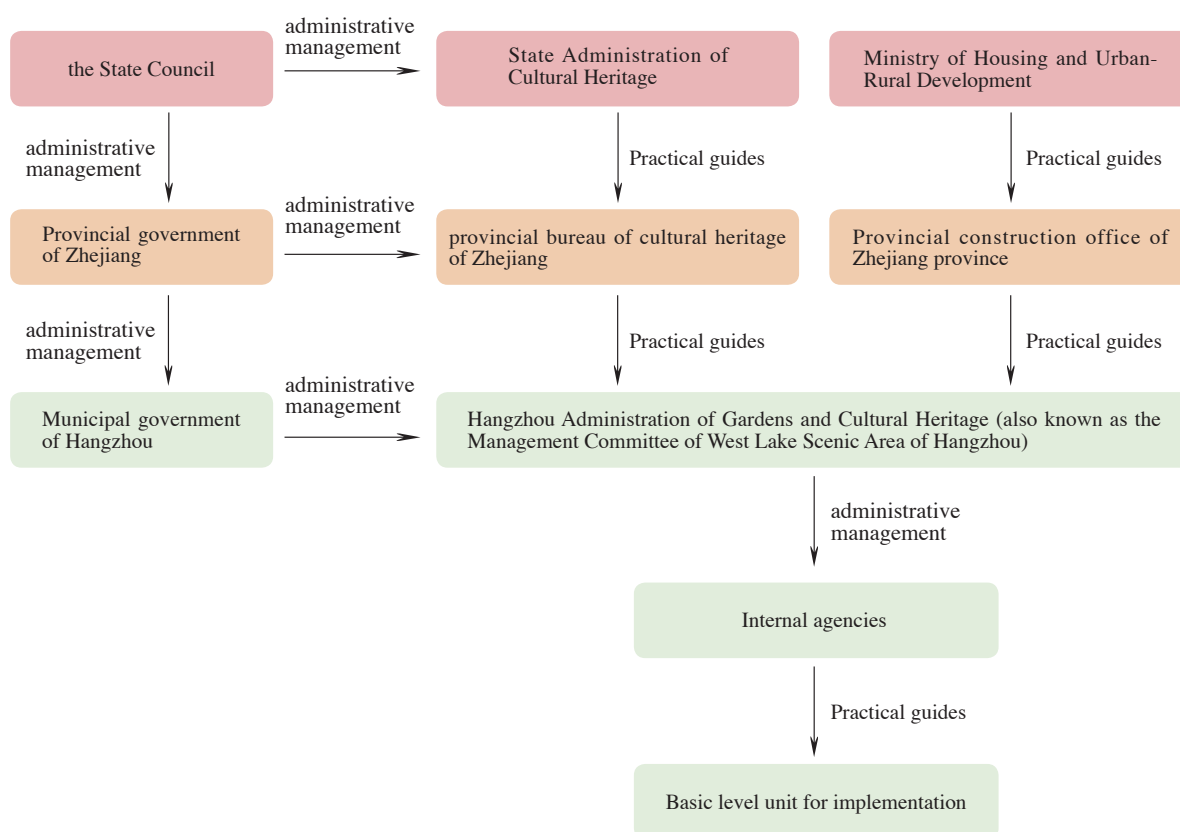


Fig. 5c-1 Frame map of the structure of the management system of West Lake Culture Landscape of Hangzhou

Administration of Cultural Heritage, Ministry of Housing and Urban-Rural Development, Provincial Bureau of Cultural Heritage of Zhejiang, Department of Construction of Zhejiang Province, Hangzhou Administration of Gardens and Cultural Heritage, within which internal institutions are established to supervise the works of its grassroots units.

5.c-2-2 Remits of Hangzhou Administration of Gardens and Cultural Heritage

West Lake Landscape is managed by Hangzhou Administration of Gardens and Cultural Heritage. Its management covers the scenic resources, cultural relics, historic monuments and sites, planning, land, environmental protection, countryside, public security, industrial and commercial administration and religious affairs within the property area. Hangzhou Administration of Gardens and Cultural Heritage is fully in charge of the protection, use, planning and construction of the property area. It exercises at two levels of management: internal institutions and grassroots units, containing over fifty functional departments with clearly defined terms of reference.

The internal institutions are in charge of the overall management of the property area and perform various government functions, and their operations are subject to the guidance of the corresponding municipal authorities. The subordinate administrative departments

include the landscape management bureau, the planning and construction bureau, the cultural relics department, the greening department, the economic and social development bureau, Office of Laws and Regulations and the cultural bureau.

The grassroots units are under the leadership of the internal institutions, exercising the management functions within their jurisdictions, and are in charge of implementing management measures in the area. They are established in line with the sub-zones and operation scopes, and can be classified into three categories: subsidiary grassroots units, entrusted units and representative units. Among them, the subsidiary grassroots units comprise general management sections for parks and cultural relics in eight sub-zones, as well as the specialized management departments in charge of museums, security, administrative enforcement, relocation and construction, land and resources, sanitation, hospitality, catering, park design, park engineering, machinery and equipment, training, employment, and rescue operation. The entrusted units include the West Lake communities, the natural villages, and the joint-stock cooperatives. The representative units include the area branches of the Hangzhou Municipal Bureaus of Public Security and Industrial and Commercial Administration. (Please refer to the chart of the structure of the Administration)

Details about the functions of each management institution under Hangzhou Administration of Gardens and Cultural Heritage are given in Annex D.3 Institutions and functions of Hangzhou Administration Committee of Gardens and Cultural Heritage.

The Cultural Relics Department under Administration of Gardens and Cultural Heritage is in charge of the specific works of heritage protection within the property area, responsible for organizing, implementing, auditing and supervising programs on conservation, repair, management and use of the cultural heritage across the city, supervising and managing antique market, offering guidance to heritage conservation activities at district and county level, and assuming day-to-day work of the office of the Hangzhou Municipal Committee for the Protection of Historically and Culturally Famous City. The remits stemmed from this engagement are formulating plans for the protection and utilization of cultural heritage, and cooperating with the planning departments in formulating and implementing plans for the protection of the historically and culturally famous city. The section also exercises supervision, conducting preliminary examination, submitting reports for approval of the planned construction projects on protected sites, the key protected areas of underground cultural relics specified in the *Plan for the Protection of the Hangzhou Historically and Culturally Famous City*, the historic and cultural protection areas, and other places where cultural relics might be buried. It also organizes and implements rescue excavations and other archaeological excavations in conjunction with infrastructure construction, and supervises field archaeological excavations. It examines, submits for approval, and implements the proposals on the preservation, reinforcement, repair of cultural relics, as well as relocation and demolishing of constructions affecting the values of the site. It examines and approves the photography, rubbing and copying of the cultural relics across the city. In addition, it organizes city-wide surveys on cultural

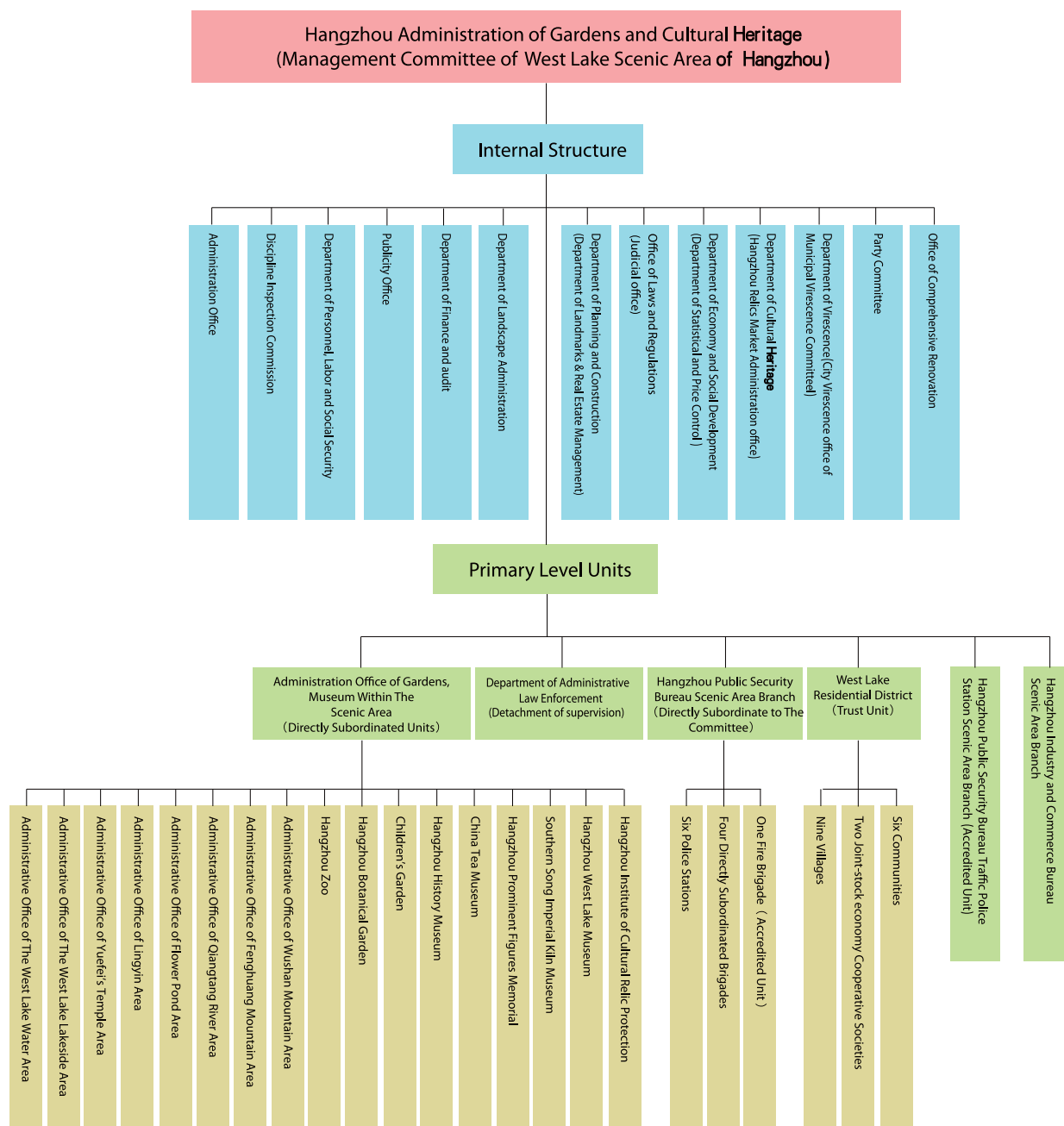


Fig. 5c-2 Organizational chart of Hangzhou Administration of Gardens and Cultural Heritage (Management Committee of West Lake Scenic Area of Hangzhou)

relics, and is in charge of the recommendation and nomination of the historic and cultural places to be listed for protection. It supervises the grassroots units to fulfill the four legal prerequisites: demarcation of the boundaries, erection of an official plaque declaring a site a protected entity, creation of an archive for records, designation of an organization or person dedicated to management.

Under the organization and management of the Cultural Relics Department of the Hangzhou Administration of Gardens and Cultural Heritage, the eight park management

sections are responsible for implementing the day-to-day protection, management and utilization measures for the cultural relics in their respective sub-zones; the Hangzhou Institute for Conservation and Management of Cultural Heritage is responsible for organizing and implementing the repair and conservation projects on cultural relics; and the Hangzhou History Museum (the Hangzhou Institute of Cultural Relics and Archaeology) is in charge of archaeological excavations and researches of immovable cultural relics.

5.c-3 Demarcating the Property Area and Buffer Zone of West Lake Landscape

In compliance with the requirements on the protection and management of value carriers of West Lake Landscape, the property area and buffer zone of the nominated West Lake Landscape have been demarcated. Besides being included on the world cultural heritage Tentative List, West Lake Landscape has been designated as protected site at different levels in China as well as a national-level scenic area. Due to the overlapping or difference in the protected targets of each title, the delimitation of the boundaries varies, and the relationship is shown as following: (see Fig. 5c-3)

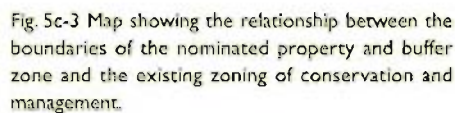
5.c-3-1 The relationship with the delimitation of West Lake Scenic Area of Hangzhou

The property area is located within the scope of the Scenic Area, with the boundaries in the northwest and the east largely overlapping. The boundary of the property area contracts to the ridge line of the Southern and Northern Hills and the foot of Geling Ridge and Wushan Hill in southwest and southeast respectively, totaling 16.68 km² less than the scope of the Scenic Area.

The buffer zone is set on the basis of the peripheral protected zone of the Scenic Area, and they overlap each other in the west and north boundary. In order to better maintain the harmony of urban landscape in the east and northeast, the buffer zone extends 1,500m eastwards from Zhonghe Road, eastern boundary of the peripheral protected zone of the Scenic Area to Tiesha River, which was the eastern border of Hangzhou in the Ming Dynasty. Meanwhile, the southern boundary of the buffer zone is adjusted to the north shoreline of Qiantang River, according to the feasibility of management.

5.c-3-2 The relationship with the delimitation of protected sites at different levels

The protected area and construction control area of each protected site included in the nomination are all within the boundary of the property area.



5.c-4 Improving Specialized Conservation Policies and Regulations

5.c-4-1 Specialized Conservation Policies and Regulations on West Lake Landscape and Related Cultural Relics

Hangzhou Municipal Government meets requirements for the protection and management of West Lake Landscape and strengthens law enforcement by formulating and implementing the *Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou* (promulgated in 2008, and amended in 2009). Please refer to 5.e for its main provisions. (For the full text of the Regulations, please see Annex D.2)

In order to implement the requirements of the *Law of the People's Republic of China on the Protection of Cultural Relics* and strengthen the management of cultural relics in accordance with law, the people's governments of Zhejiang Province and Hangzhou Municipal Government respectively formulated special regulations on the protection of cultural relics, to be used to guide the protection and management of the cultural relics in their respective administrative divisions. The *Regulations of Zhejiang Province on the Conservation and Management of Cultural Relics* promulgated in 1988 and amended in 2005, and the *Several Regulations on the Protection and Management of Cultural Heritage in Hangzhou* promulgated in 2000 and amended in 2004, prescribe mandatory requirements on protection and management measures on cultural relics. These include the establishment of management institutions for cultural relics, conservation of protected sites and sites on the tentative list, control over construction projects in cultural relics protected areas, and requirements on archaeological excavations (See Annex D.2 for detailed information)

5.c-4-2 Policies and Regulations on the Protection of Local Gardens, Longjing Tea Plantation and the Historically and Culturally Famous City

In order to strengthen the management of West Lake Scenic Area in accordance with law, Hangzhou promulgated a series of specialized regulations, including the *Regulations on the Management of West Lake Scenic Area of Hangzhou* (promulgated in 1983 and amended in 2004), and other regulations on the protection of water area and vegetation within the nominated property. (Please see Chapter 5.e for detailed information)

In June 2001, the Standing Committee of the Hangzhou Municipal People's Congress promulgated the *Regulations of Hangzhou on the Protection of West Lake Longjing Tea Base*, which provided a legal basis for the daily and long-term protection of the tea-producing areas, including the West Lake Longjing Tea Base, as well as the tea production.



In November 2001, the general office of the Hangzhou Municipal Government issued the *Notice on the Establishment of the Committee for the Protection of the Hangzhou Historically and Culturally Famous City* (HZFB 2001-234). This document established the Committee for the Protection of the Hangzhou Historically and Culturally Famous City. The Committee is in charge of coordinating major issues regarding the Hangzhou Historically and Culturally Famous City and strengthening the leadership over the protection and use of the cultural relics in Hangzhou Municipality. The Committee has a representative office in the Cultural Heritage Department of the Hangzhou Administration of Gardens and Cultural Heritage. The office is in charge of managing historic monuments and sites and scenic places within the city. It is also responsible for monitoring, assessment and approval of planning and construction projects in the key protected areas of underground cultural relics, officially protected sites and places with potential subterranean cultural relics specified in the *Plan for the Protection of the Hangzhou Historically and Culturally Famous City*.

5.c-5 Preparing and Implementing Specialized Plans

5.c-5-1 Outline of Conservation and Management Plan of West Lake Landscape

The preparation and implementation of the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* (2008-2020) provides a scientific basis for systematical conservation and management of West Lake Landscape and for implementing the protection measures in compliance with the standards for the protection of world cultural heritage sites. (Please refer to 5.e for the excerpts of the altline.)

5.c-5-2 Specialized Plans for the Protection of Cultural Relics

In accordance with the requirements of the national, provincial and municipal laws and regulations on the protection of cultural relics and with a view to scientifically and systematically planning and implementing the measures for the protection, use and management of the officially protected sites, the Hangzhou municipal departments in charge of cultural relics administration have formulated and implemented plans for the protection of cultural relics, which are the basis for the protection and management of the historic monuments and sites.

In collaboration with the Hangzhou Municipal Institute of Planning and Design, the Hangzhou Administration of Gardens and Cultural Heritage formulated the *Plan for the Protection of the Land of Officially Protected Sites of Hangzhou* in 1998, followed by the *Plan for the Protection of the Land of Hangzhou's Third Group of Municipality Priority Protected Sites* in May 2002. The two documents defined the boundary of protected sites of different levels.

In 2005, the Hangzhou Administration of Gardens and Cultural Heritage began to

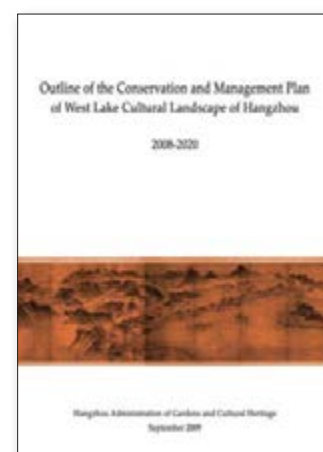


Fig. 5c-4 Outline of the Conservation and Management plan of West Lake Cultural Landscape of Hangzhou



Fig. 5c-5 Some planings that have been compiled

prepare a specialized plan for each state priority protected site. Through the planning process, the values, conditions and management of the protected sites are assessed, the boundary of protected areas and buffer zones are demarcated, and systematic measures on conservation, use, management, and research are determined, requirement on the integration with other plans is stated, phased implementation plans are detailed, and key programs are determined. *The Master Plan for the Protection of Statues on Feilafeng Peak* has been completed in 2005 and *the Plan for the Protection of Site of Lin'an City--Capital City of the Southern Song Dynasty* finished in 2007.

5.c-5-3 Plan for the Protection of West Lake Landscape Resources

Since the establishment of West Lake Scenic Area, its management institutions have carried out scientific and systematic management by formulating and implementing a master plan and detailed supporting plans.

From 1986 to 2002, the Hangzhou Municipal Government and the management institutions of West Lake Scenic Area formulated the *Master Plan for West Lake Scenic Area of Hangzhou* in accordance with the requirements of the *Provisional Regulations on the Administration of Scenic Areas and the Regulations on Scenic Areas*, and under the guidance of the Department of Construction of the Zhejiang Provincial Government. Having gone through repeated amendments, and assessment procedure, it was approved in 2005 by the State Council and was promulgated by the Zhejiang Provincial People's Government for implementation. The Master Plan contains systematic and scientific plans for the overall management of West Lake Scenic Area. It consists of a plan for the entire Scenic Area, and nineteen specialized plans. *Master Plan for West Lake Scenic Area of Hangzhou (2002-2020)*



The evaluation of scenic resources, the boundary, the nature, and development goals, zoning, structure and layout, carrying capacity and ecological principles. The specialized plans cover protection and cultivation, sightseeing, flora view, geological and geographic configuration, architecture and garden vista, historic monuments and sites conservation, the West Lake Longjing Tea conservation, tour facilities, transportation, electricity, telecommunications, water supply and drainage, gas facilities, sanitary facilities, protection of the West Lake water body and water quality, disaster prevention, social regulations on residents, guidance on economic development, coordination in land use, and plans for phased development. The plans provide a scientific basis for the 'strict protection, unified management, rational development and sustainable use' of the scenic resources of West Lake. Meanwhile, the plans begin to explore how to integrate the protection of West Lake Scenic Area with the concept and measures for World Heritage Conservation. The guiding principle of the plans calls for 'a combination of the master plan for the scenic zone with the world heritage nomination'. The basic principle of the plans says that 'the conservation and management standards of the scenic zone should be set in accordance with the requirements of World Heritage Nomination'.

In the *Master Plan for West Lake Scenic Area of Hangzhou*, Longjing Tea Plantation is defined as Class-I protected zone. In Article 38, it states that 'Class-I protected zone refers to the reserved zones of all officially protected sites, and the scope of all the first or special class scenic places, as well as that of Longjing Tea Plantation. Protection Measures: 6. to enhance the protection and management of Longjing tea, forbid illegal encroachment on tea plantations, forbid taking or damaging the infrastructures in the tea plantations illegally, forbid using pesticide and other chemical products in the tea plantations to protect the ecology and integrity of the tea plantations.' In Chapter 7 'Plan for the Protection of West Lake Longjing Tea', Article 64 states that 'to define principles for the protection of West Lake Longjing tea in compliance with those of World Heritage, i.e. ensure that the area will not be reduced, the environment of the plantations will remain unchanged, the traditional modes of tea planting, picking and roasting will be preserved, and the authenticity of West Lake Longjing tea will be retained' (See Annex D.4 for more abstracts of the Master Plan)

From 2006 onwards, the Hangzhou Municipal Government and the management institutions of West Lake Scenic Area have drafted detailed control plans for nine major scenic areas: the Lakeside scenic area, the Beishan (Northern Hills) scenic area, the Botanical Garden scenic area, the Fenghuang Hill scenic area, the Hupao and Longjing scenic area, the Qiantang River scenic area, the Wuyun scenic area, and the Lingzhu scenic area. Other special plans have also been prepared for the need of integrated conservation of West Lake, such as: the *Master Plan for Transportation in West Lake Scenic Area of Hangzhou*, the *Plan for the Integration of the South-Route Scenic Places of West Lake of Hangzhou*, the *Detailed Plan for the Control over the Westward Expansion of West Lake*, the *Plan for the Protection of the Beishan jie Historic and Cultural Street*, the *Detailed Plan for the Control over the Lingyin Scenic Area*, and the

Plan for the Construction of the New Socialist Countryside in the Hangzhou West Lake Scenic Area. These plans provide a scientific basis for the concrete implementation of the measures for the protection and management of West Lake Scenic Area.

5.c-5-4 Plan for the Conservation of Longjing Tea Plantation Base

Survey and measuring have been conducted on the geographic distribution of West Lake Longjing Tea Plantation Base, and the *Conservation Plan for Class-I Protection Zone of West Lake Longjing Tea Base* was formulated. Meanwhile, the boundaries of the bases and reserve bases have been demarcated, and a unified protection sign have been put in place. In order to strengthen the scientific, effective, and dynamic management of the bases, a geographic information system was developed and established in 2005 for the Class-I Protection Zone which, as a geographic sign, has become one of the first members of the international network of geographic signs (OirGin).

5.c-5-5 Plan for the Protection of the Historically and Culturally Famous City

Since Hangzhou became one of China's first group of historically and culturally famous cities in 1982, the Administration of Gardens and Cultural Heritage and the Municipal Bureau of Planning have prepared and implemented the *Plan for the Protection of the Historically and Culturally Famous City of Hangzhou* (2002-2020) and taken it as the scientific and legal basis for the protection and construction within the urban areas. Since 1984, this plan was repeatedly amended and was officially approved in 1993 and incorporated into the *Master Urban Plan of Hangzhou*. In 1999, the administrative area of Hangzhou Municipality was expanded and as a result the *Plan for the Protection of the Hangzhou Historically and Culturally Famous City* (2002-2020) was amended. In 2003, it was approved and promulgated for implementation by the Standing Committee of the Municipal People's Congress. With chapters especially devoted to the protection of West Lake Scenic Area and protection of historic monuments and sites, the plan specified the measures for the conservation of historic monuments and sites and natural resources, for the control over construction intensity, and for the coordination of lakeside landscapes of West Lake. In the meantime, the plan explored how to integrate the protection of West Lake with the concepts and measures for World Heritage conservation. It states that West Lake Scenic Area boasts values of World Cultural Heritage, and shall therefore be protected and improved in accordance with the requirements of World Heritage, and active efforts should be made on the nomination of West Lake for inscription on the World Heritage List.

5.c-6 Reinforcing Monitoring on the Heritage Site and on Its Conservation and Management

From 1961 to 2006, in accordance with related national requirements, monitoring was carried out on the conservation and management of historic monuments and sites, natural



environment, landscape and gardens.

In 2006 when West Lake Landscape was included on China's Tentative List of World Cultural Heritage Sites, Hangzhou Administration of Gardens and Cultural Heritage, in accordance with the requirements of conservation and management of World Heritage, established a monitoring system. The state of conservation of West Lake Landscape, including both cultural and natural elements, is monitored in terms of integrity and authenticity. Protective measures on the property and its setting are monitored to assess the effectiveness. Construction activities in the setting of the property as well as the overall state of harmony of the Landscape are also monitored. Threats from nature and man in the property area, conservation of ecological environment, the social-economic development situation including population, land, construction and transport within the property is monitored. The institutions responsible for the conservation and management of West Lake Landscape, their measures on management, presentation and education are also monitored.

5.d Existing Plans Related to the City/Area in which the Nominated Property is Located

Beside the specific conservation plans listed above in section 5.c-5, each of the following plans, has the relevant contents concerning the conservation of West Lake Landscape. (please refer to Annex D.4 for the details)

5.d-1 Master Urban Plan of Hangzhou, Zhejiang Province (2001–2020)

This Plan has a chapter entitled the ‘Protection of West Lake Scenic Area’, which contains the overall requirements on the boundary of West Lake Scenic Area, the control over construction projects in the area, environmental and ecological protection in the buffer zone, and protection of architectural styles in the buffer zone. According to the Plan: ‘The scope of West Lake Scenic Area is 59.04 km² and the scope of its buffer zone is 39.65 km²’. All construction projects in the scenic area must be carried out strictly in accordance with the provisions of the *Master Plan for West Lake Scenic Area*. In the buffer zone, natural resources should be protected, the ecological environment shall be improved, and polluting factories and other inappropriate construction projects shall be gradually relocated. The unique and exquisite landscape around West Lake featuring harmony between the Lake and city shall be preserved. The heights, volumes, shapes, and colours of the buildings near the scenic area shall be strictly controlled and shall be in harmony with the scenic area.’

5.d-2 Master Plan of Hangzhou City on Land Use (1997–2010)

Chapter 12 ‘Land for Scenic Area and Tourism’ defines the overall framework of land for scenic reserve and tourism in Hangzhou Municipality, including definition on the scope of West Lake Scenic Area and its buffer zone. Chapter 17 ‘Principles for Land-Use Control’ contains specific protection and management measures for the land used for farming, gardening, rural settlements, water surface and tourism inside the property area.

5.d-3 Plan of Hangzhou Municipality for Urban Green Space (2002–2020)

This plan specifies the requirements on protection and construction of green fields of West Lake Scenic Area, such as structural distribution of urban green fields, green space rate of construction projects in West Lake Scenic Area and buffer zone, plan for tree varieties, protection of old and rare trees, greening of urban area facing West Lake, and key short-term greening projects of West Lake Scenic Area. The particular chapters and articles concerned are Article 11 ‘Structural Distribution of Urban Green Fields’, Article 15 ‘Scenic Areas’, Chapter 4 ‘Plan for Green Fields of West Lake Scenic Area’, Article 32 ‘Supplementary Green Fields’, Chapter 6 ‘Plan for Tree Varieties’, Chapter 8 ‘Plan for



Protection of Old and Rare Trees', Article 52 'Important Scenic Areas (Belts)--4. West Lake Scenic Area' and Article 54 'Short-Term Priorities for Green Field Construction-- 4. Improvement of Green Field Construction of West Lake Scenic Area' (See Annex D.4 for detailed information)

5.d-4 Master Plan for Transportation in Hangzhou Municipality (2005–2020)

One of the four priorities of this plan is the Traffic Plan for West Lake Scenic Area. It contains six strategies and measures for traffic organization and planning of West Lake Scenic Area, and sets principles on integration with urban traffic, traffic interception and diversion, traffic management and information service. The chapters and articles concerned are 2 'Project Objectives', 3 'Technical Lines of Project', and 4.4 'Traffic Plan for West Lake Scenic Area' (See Annex D.4 for detailed information)

5.d-5 Other Related Plans under Preparation

Specialized Plan of Hangzhou Municipality for Cultural Facilities (2007--)

Master Plan of Hangzhou Municipality for Tourism Development (2006--2020)

Specialized Plan of Hangzhou Municipality for the Development of Public Bicycle Traffic System (2007--)

Conceptual Plan of Hangzhou Municipality for Ecological Belts (2008--)

Revision of the Specialized Plan of Hangzhou Municipality for Sanitation (2008--2020)

Plan of Hangzhou Municipality for Slow-Moving Traffic System (2008--)

Plan on Treatment of Urban Facades on Eastern Bank of West Lake (2008--)

Master Plan for Transportation in West Lake Scenic Area (2008--)

5.e Property Management Plan and Other Management Systems

5.e-1 Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou

Promulgated in 2008, it is one of the main instruments for conservation and management of West Lake Landscape. It includes: the scope of application, management system, source of funding, protected area, protected objects, conservation programs and requirements, compilation and implementation of specialized plans, measures on conservation, treatment and construction control, environmental capacity control, environmental quality protection, daily monitoring, requirements on presentation and interpretation, requirements on promotion and education, statements on penalties, etc. (Please see Annex D.2 for full text)

5.e-2 Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou

Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou (2008-2020) is one of the main instruments for the conservation and management of West Lake Landscape. It mainly includes value assessment, condition assessment, principles and objectives, delimitation of the protected area and related management regulations. It specifies the main tasks for the specialized plan on the protection of landscape components of the nominated property, and measures containing the pressures from development. It provides main tasks for the specialized plan on the conservation of water body of the Lake. It also prescribes the requirements on specialized plans for landscape and environment improvement, cultural tourism, site management, monitoring, and implementation. The Outline comprehensively analyses and evaluates the World Heritage value of West Lake Landscape, defines principles and goals, and classifies the protected items in accordance with the heritage value. In addition, the protected areas for the overall property and the individual unit have been demarcated, and measures for protection and management have been formulated in accordance with requirements of World Cultural Heritage. The Outline also defines the reasonable environmental capacity of the protected area of West Lake Landscape, estimates the visitor number, restricts the land use intensity, and regulates the urban utilization function. On the precondition that the integrity and authenticity of the property are effectively protected, requirements are put forward to plan and coordinate the relationship between heritage conservation and urban development. The important articles of the Outline are summarized as follows. (For the full text, please see Annex D.1)



Excerptions:

5 Guideline, Planning Principles, Basic Strategies, and Planning Requirement

5.1 Guideline

Guided by the scientific outlook of development, the Outline aims to keep the authenticity and integrity of West Lake Landscape, protect the continuity of the property value, and maintain the sustainable conservation and use of the property by focusing on establishing a sound heritage conservation system and adjusting the environment capacity, coordinating the harmonious development of human and nature, organically combining the conservation and use of the heritage site with urban development plan, planning in an integrated approach, giving priority to conservation, rationalizing the development, and strictly monitoring, to better harmonize heritage conservation of West Lake Landscape with the overall urban development of Hangzhou.

5.3 Basic Strategies

5.3.1 Maintain the overall feature of landscape aesthetic of the property, identify characters of each landscape element

5.3.2 Prioritize and classify conservation measure based on the characters of each element and implement accordingly

5.3.3 Contain pressure of urban development and tourism, improve scientific content and practicability of conservation measures

5.3.4 Insist on keeping land use unchanged, promote coordination between utility and conservation

5.3.5 Prepare safeguarding measures according to its character of organic evolution for transmitting the universal values of the property

5.3.6 Transmit the unique traditional and cultural attributes of the property, strike for coordination of stakeholders and their full participation

5.4 Tasks of the Plans

Specialized conservation and management plans for each type of element of West Lake Landscape shall be developed under guidance of this Outline. According to the needs and requirements for World Cultural Heritage, the plans shall demarcate protected areas for the entire property as well as for individual elements, formulate corresponding conservation and management measures, define a rational environment capacity of the protected area, control the tourist carrying capacity, limit intensity of land use, and regulate the functions of urban utilization. On the premise of effectively maintaining the property's authenticity and integrity, a harmonious relationship between heritage conservation and urban development shall be achieved.

6. Goals of the Plans

6.1 General Goal

The plans are designed to preserve the cultural values of West Lake Landscape as a whole, as well as the classic image of Chinese landscape aesthetics; conserve the authenticity and integrity of the six types of landscape elements and their historic setting, namely, the natural components of West Lake, the spatial feature between the Lake and city, the general Landscape layout, Ten Poetically Named Scenic Places, historic monuments and sites, and distinctive flora; rationally develop its comprehensive functions on serving as a spiritual home, transmitting culture, leisure, aesthetic appreciation and ecological protection; maintain the thousand-year-old tradition of harmonious co-existence of human and nature, and realize a sustainable and harmonious relationship between conserving West Lake as a 'lake with cultural meanings' and urban development of Hangzhou.

6.2 Specific Goals

6.2.1 To preserve the authenticity and integrity of the natural components of West Lake Landscape and the spatial feature between the Lake and city

6.2.2 To preserve the authenticity and integrity of the 'two causeways and

three isles' and the Landscape layout

6.2.3 To preserve the authenticity and integrity of Ten Poetically Named Scenic Places of West Lake

6.2.4 To preserve the authenticity and integrity of historic monuments and sites of West Lake

6.2.5 To Preserve the integrity of distinctive flora of West Lake

6.3 Goals of Each Phase

According to the projects specified in the Outline, the goals for each phase are as follows:

6.3.1 Short-term goals (2011-2015)

The short-term goals mainly concern two types of projects: environment improvement projects and scenic place restoration projects.

6.3.2 Long-term goals (2016-2020)

(1). Improve the setting of the property completely, and enhance authenticity and integrity of the overall heritage value.

(2). Strengthen the study and conservation of heritage value, conduct restoration on the property and its setting, and ensure the sustainable conservation and use of the site.

7 Protected Areas

7.1 Classification of Protected Areas

In this Outline, as required by the *Operational Guidelines for the Implementation of the World Heritage Convention*, the protected areas of West Lake Landscape are classified into the property area and the buffer zone. Among them:

The major artificial landscape elements in the property area are protected according to the *Law of the People's Republic of China on the Protection of Cultural Relics*, with demarcation of a protected area and a construction control area for each; while the natural elements are protected in accordance with *Regulations on Scenic Areas*. Regulations on conservation and management of these areas are specified in 6.2.

The buffer zone is demarcated to meet the needs of supporting the integrity of the property and withstanding the pressure of urban construction. On the basis of the current *Master Urban Plan of Hangzhou (including Plan for the Protection*

of the Hangzhou Historically and Culturally Famous City) (2001-2020) and *Master Plan for Conservation of West Lake Scenic Area of Hangzhou* (2002-2020), the present height limit on constructions and boundaries of some areas in the buffer zone shall be properly adjusted to confront construction pressure and meet the need for conservation. Conservation and management measures on rest of the buffer zone shall be coordinated with various plans mentioned above.

West Lake Landscape is located in one of the National-level Key Scenic Areas, and close to the city center. The main conservation and management measures set out in this Outline shall be timely incorporated into the master urban planning, and shall be linked with land plan, regional plan, general plan of land use, and other related plans.

7.2 Property Area

7.2.1 Basis for Demarcation and Scope of the Property Area

In this Outline, the property area is demarcated according to the distribution areas of various types of elements of West Lake Landscape, and covers an area of 4235.76 hectares.

7.2.2 Boundaries of the Nominated Property

On the east---starting from the north of the Children's Palace Square, via Baisha Road, Huanchengxi Road, Hubin Road, Nanshan Road, Wansongling Road, Siyi Road, Hefang Road, Dajing Alley, and east end of Wugong Hill;

On the south---starting from the east end of Wugong Hill, via east feet of the Wushan Hill, Ziyang Hill, and Yunju Hill, through the ridge lines of Wansong Ridge, Fenghuang Hill, Jiangtai Hill, Yuhuang Hill, Dingpo Ridge, Daci Hill, Baita Ridge, othe north approach span of the Qianjiang River Bridge, through the north shoreline of the Qiantang River, to the mouth of the Jiuxi River into the Qiantang River;

On the west---starting from the mouth of the Jiuxi River into the Qiantang River, via Xujiawu, the ridge lines of Wuyun Hill, Shouxingtou Hill, Tianzhu Hill, Shizilong Hill, Shiren Ridge, Longmen Hill, Meiren Peak, Beigao Peak, Taoyuan Ridge, Lingfeng Hill, and Jiangjun Hill, to the north end of Laohe Hill;

On the north---starting from the north end of



Laohe Hill, to the northern boundary of the Botanical Garden, via the north feet of the Xixia Ridge, Geling Hill, and Baoshi Hill, through the Baoshi First Alley to the north of the Children's Palace Square.

7.2.3 Basis for Demarcating Key Protected Areas

Based on the characteristics of conservation and management measures on various elements, the Outline requires that protected areas for hills, waters and vegetations of West Lake shall be demarcated and managed at different protective levels as required by the *Regulations on Scenic Areas*. Protected areas for 'two causeways and three isles',

Ten Poetically Named Scenic Places, and 14 historic monuments and sites shall be demarcated and management at different protective levels as required by the *Law of the People's Republic of China on the Protection of Cultural Relics*.

7.2.4 Key Protected Areas

According to the topography and conservation need of the landscape elements, the Outline demarcates six key protected areas in compliance with the *Law of the People's Republic of China on the Protection of Cultural Relics*, with a total area of 879.73 hectare, and a total construction control area of 227.41 hectare (Planning Table 7-1).

Planning Table 7-1. Registration numbers of the key protected areas and contents

Reg. No.	Name	Conservation Area (hectare)	Construction control area		Contents
			Reg. No.	Area (hectare)	
Area BH1	West Lake	828.76	JK1	Jingci Temple 16.66	Five water areas of West Lake, Gushan Hill, Dingjia Hill, Xizhao Hill, two causeways and three isles, Ten Poetically Named Scenic Places, seven of the historic places: Jingci Temple, Site of Leifeng Pagoda, Yue Fei's Tomb (and Temple), Stele of Wu-he-fu and Lin Bu's Tomb, Site of Temporary Imperial Palace of Qing Dynasty, Wenlan Pavilion and Building Complex of Xiling Seal Engravers Society
			JK2	Yue Fei's Tomb (and Temple) 27.52	
Area BH2	Baoshi Hill	3.8	JK3	53.14	Historic place of Baochu Pagoda
Area BH3	Geling Ridge	4.98			Historic place of Baopu Taoist Monastery
Area BH4	Lingyin	40.31	JK4	35.46	Historic place of Lingyin Temple and Statues on Feilaifeng Peak

Reg. No.	Name	Conservation Area (hectare)	Construction control area		Contents
			Reg. No.	Area (hectare)	
Area BH5	Liuhe Pagoda	1.84	JK5	14.02	Historic place of Liuhe Pagoda
Area BH6	Longjing	0.04	JK6	80.61	Historic place of Longjing Well and central area of Longjing Tea Plantation

7.3 Buffer zone

7.3.1 Basis and Scope of the Buffer Zone

The Outline demarcates the buffer zone, which covers an area of 6357.43 hectares, according to the requirements on the conservation of integrity of the nominated property and the needs of withstanding the pressure of urban construction.

7.3.2 Boundaries of the Buffer Zone

On the east—starting from the East Ring Road, via the south section of Shahe River, Zhegan Railway, Zhonghenan Road, and Fuxing Bridge;

On the south—starting from the north bank of Qiantang River, via Zhijiang Road and

Liuzhuan Road;

On the west—circling city High way,

On the north—starting from Xixi Road, via Tianmu hill Road, Baochubei Road, Wensan Road and Wenhui Road.

7.3.3 Classification of the Areas and Requirements on the Formulation of Management Regulations

The Outline divides the buffer zone into eight areas in three categories according to the topography of the heritage sites and the current state and trend of urban construction. The management regulations shall be formulated with respect to solve practical problems and to the need of environmental protection. (Planning Table 7-2)

Planning Table 7-2. Registration numbers of the areas in the buffer zone and requirements on formulation of management regulations

Reg.No.	Name	Area (hectare)	Requirements on formulation of management regulations
Area HC1-1	Meijiawu	1105	Implementation follows the relevant requirements of the Master Plan for the Conservation of West Lake Scenic Area of Hangzhou. The conservation measures for Longjing Tea Plantation shall be the same as those for the property areas, and are carried out in compliance with the Conservation Plan for the West Lake Longjing Tea Base
Area HC1-2	Dongshan Lane and north of Geling Ridge	97	Implementation follows the relevant requirements of the Master Plan for the Conservation of West Lake Scenic Area of Hangzhou.



Reg.No.	Name	Area (hectare)	Requirements on formulation of management regulations
Area HC1-3	Wushan Hill and its neighborhood	11.1	According to Clause 5 of Article 36 of Master Plan for Conservation of West Lake Scenic Area of Hangzhou—'the building cornice shall not exceed 12 meters', and shall be modified with style of traditional Hangzhou folk houses
Area HC1-4	South of Yuhuang Hill	410	Implementation follows the relevant requirements of the Master Plan for the Conservation of West Lake Scenic Area of Hangzhou.
Area HC2-1	Peripheral protected zone west to the Scenic Area	2678	Implementation follows Article 41 of Master Plan for Conservation of West Lake Scenic Area of Hangzhou
Area HC2-2	Peripheral protected zone east and north to the Scenic Area	888	Before the issue of Plan on the Improvement of the City's Lakeside View on the East Bank of West Lake in which height limit on buildings will be regulated, construction height limit shall be in line with 'decide based on view analysis' set out in Clause 5 of Article 97 of Master Urban Plan of Hangzhou, approved by the State Council in 2007
Area HC2-3	Peripheral protected zone south to the Scenic Area	240.33	Same as area HC2-2
Area HC3	Urban buffer zone east of the Lake	928	Same as area HC2-2

8 Main Tasks of Conservation Planning of Landscape Elements

- 8.1 Developing Protective Measures according to Specific Objectives
- 8.2 Demarcating Key Areas Where Construction and Development Will be Prohibited
- 8.3 Improving Archiving and Information Management
- 8.4 Restoring the Layout of the Remains according to Sound Historic Information

8.5 Cultivating Distinctive Flora According to Historic Documentation

- 8.6 Protecting Longjing Tea Plantation, and Passing on Tea-Zen Culture
- 8.7 Correcting Inappropriate Restorations and Recovering the Traditional Ways
- 8.8 Creating and Updating Monitoring Database and Improving Daily Maintenance
- 8.9 Improving Research on the Property and Placing More Heritage Sites under Protection

8.10 Protecting Old and Rare Trees as well as Wild Aquatic Animals and Plants

8.11 Improving on Disaster Preparedness and Developing Recovery Measures

9. Measures against Development Pressures

9.1 Coordinating Relationship between the Lake and the City

9.2 Control over Construction Scale

9.3 Control over /Optimizing Tourist Flow

9.4 Adjust Traffic Flow

10. Major Tasks of the Plan for Water Area Conservation of West Lake

10.1 Implement Systematic Conservation and Conduct Specialized Measures for Each Area

10.2 Control Soil Erosion and Increase Vegetation Coverage

10.3 Control the Sources of Water Pollution and Restrain the Impact of Construction

10.4 Launch Water Diversion and Dredging Projects to Improve the Water Quality of West Lake

10.5 Introduce Ecological Measures and Establish Wetland System

10.6 Conduct In-depth Researches on Special Subjects and Increase the

Content of Science and Technology in Conservation

10.7 Use the Water Area Appropriately and Sustain Its Functions on Development

10.8 Strengthen Legislative Management and Improve Monitoring System

11 Main Tasks of the Plan for Landscape Environment Improvement

11.1 Improve the Spatial Environment according to Heritage Values

11.2 Build Underground Passageways, and Restore the Layout of Temples

11.3 Restore Traditional Landscape, and Treat Incompatible Buildings

11.4 Restore Road Pavement according to Traditional Images

11.5 Improve the Image of Tour Boats according to Historical Information

11.6 Maintain Ecological Functions and Enhance Recovery Capacity of the Environment

11.7 Promote the Use of Green Energy and Improve Environmental Quality

12 Main Tasks of the Plan for Cultural Tourism



12.1 Put Together and Reorganize Tourism Resources of the City and Focus on the Theme of History and Culture

12.2 Diversify the Ways of Heritage Interpretation and Bring the Comprehensive Functions of Cultural Heritage into Full Play

12.3 Fully Reveal Heritage Values and Develop a Systematic Presentation Framework

12.4 Develop Cultural Tourism Rationally and Continue the Historic Functions of the Landscape

12.5 Improve Tourist Management and Providing Quality Service

12.6 Focus on Education of the Youth and Promote Heritage Conservation

13 Main Tasks of the Plan for Heritage Management

13.1 Develop a Master Plan and Carry out Supervision on Implementation

13.2 Manage Based on Zoning, and Establish Proper Institutions

13.3 Strengthen Management Training and Enhance Management Capability

13.4 Strengthen Support from Scientific Research and

Enhance Comprehensive Conservation

13.5 Strengthen Research on Heritage Values and Complete Conservation and Management Targets

14 Main Tasks of the Plan for Landscape Monitoring

14.1 Establish Systematic Monitoring and Enhance Early Warning Capability

14.2 Carry out Monitoring and Develop Risk Management Plan

15. Supporting System

15.1 Strengthen Coordination and Cooperation among Departments

15.2 Coordinate the Plan with Other Relevant Plans

15.3 Build a Multi-Channel Investment System

15.4 Enhance the Support for Scientific Research and Technological Innovation

15.5 Raise Awareness of Public Participation and Build Community Management System

15.6 Coordinate the Interests of All Stakeholders and Seek Harmonious Development of Society

5.e-3 Other Regulations on Management

The *Regulations on the Management of West Lake Scenic Area of Hangzhou* (issued in 1983 and revised 2004) mainly concerns the management of West Lake Scenic Area. These include the boundary of West Lake Scenic Area, requirements on the protection of water body, cultural relics and historic monuments and sites, requirements on the management of forests and vegetation, requirements for planning and management of West Lake Scenic Area, and terms on award and penalties. (For the full document, see Annex D.4).

Other regulations relating to the management of the nominated property include the *Regulations of Hangzhou Municipality on the Protection and Management of West Lake Water Area* (amended in 2004), the *Several Regulations on the Protection and Management of Cultural Heritage in Hangzhou* (2004), the *Regulations of Hangzhou City on the Administration of Parks* (2001), the *Regulations of Hangzhou Municipality on the Administration of Urban Greening* (2001), the *Regulations on the Administration of the Villages in West Lake Scenic Area of Hangzhou* (2005), the *Regulations on the Administration of the Operation and Service of the Hangzhou West Lake Scenic Area* (2004), the *Regulations on the Housing and Relocation of Famers in West Lake Scenic Area of Hangzhou* (2002), and the *Regulations on the Property Acquisition and Housing of the Residents in West Lake Scenic Area of Hangzhou* (2006). (see Annex D.2 for detailed information).

5.f Sources and Level of Finance

The funds for the protection of West Lake mainly come from special fiscal appropriations of the central and regional governments and the revenue of the local management bodies in the tourism and associated industries. These funds are mainly used for protection and improvement of the water body of West Lake, protection, maintenance and restoration of historic monuments and sites, protection of ecological environment of the scenic areas, survey and research of the scenic resources, improvement of the environment and infrastructure, financing of publicity and research on conservation, as well as training, and expenses of the staff.

5.f-1 Sources of Finance

From 2002 to 2007, West Lake conservation funds from various sources totaled RMB 8,572 million. The special fiscal appropriations of the central and regional governments totaled RMB 6,120 million or 71.4% of the total investment, the self-raised funds by the local management institutions totaled RMB 2,300 million or 21.8% of the total investment, and other collective and individual contributions totaled RMB 152 million or 0.2% of the total investment.

The fund for the conservation of the officially protected sites within West Lake Landscape



comes mainly from two sources: special funds appropriated by the municipality to protect the Historically and Culturally Famous City and funds collected by drawing 20% of admission from the officially protected sites at or above the provincial level.

Table 5-3 Sources of West Lake Conservation Fund

Year	National debt and provincial and municipal special fiscal appropriations and subsidies (in RMB100 million)	Self-raised funds by local management institutions (in RMB100 million)	Collective and individual contributions (in RMB100 million)	Total (in RMB100 million)
2002	4.45	3.02	0.1	7.57
2003	23.52	3.33	0.1	26.95
2004	10.41	4.05	0.1	14.56
2005	11.0	4.1	0.4	15.5
2006	7.54	4.2	0.4	12.14
2007	4.28	4.3	0.42	9
Grand total	61.2	23	1.52	85.72

Whilst the subsidy funds from the central finance mainly come in the form of national debts, the subsidy funds from the provincial and municipal finances mainly come from the annual contributions of the Special Funding Plan for the Comprehensive Conservation Project of West Lake, the Special Funding Plan for the Hangzhou Historically and Culturally Famous City, the Special Funding Plan for Hangzhou's Urban Greening, and the Special Funding Plan for Hangzhou's Westward Tourism Expansion. The Special Funding Plan for the Comprehensive Conservation Project of West Lake in particular, is entirely used for the outlay of the West Lake Comprehensive Conservation Project. Other special funding plans also give as much support as possible to the comprehensive conservation and management of West Lake in keeping with the scope and requirement for the use of these special funds. As a result, the funds required each year for the protection and management of West Lake can be fully met, without any visible funding shortage.

In terms of the structure of the funding sources, the special appropriations from the central and regional finances accounted for 71.4% of the total inputs, the self-raised funds by the local management institutions accounted for 21.8%, and the collective and individual contributions accounted for 0.2%. These data fully indicate that West Lake Scenic Area falls within the scope of public products. According to theories and practice of public administration in various countries and regions, the spending on the conservation and management of West Lake Landscape shall mainly be borne by the government and so the structure of the funding sources is rational. As West Lake Landscape is a public product, this structure of funding inputs will continue to exist and develop for a long time.

5.f-2 Utilization of Funds

In terms of the specification of funds invested in the conservation of West Lake, the total spending from 2002 to 2007 was RMB 8,572 million, with RMB 6,272 million or 73.17% of the total funds was spent on restoration, maintenance, repair, relocation, construction and greening, RMB 1,206 million or 17.07% on personnel, and RMB 1,094 million or 12.76% on management.

In terms of the structure of fund spending, the above figures show that the intensity of government investment in the restoration and conservation of West Lake Landscape over the past six years has reached a peak. In future, spending on restoration and conservation will drop to a constant level, as the result of more long-term balanced investment put in place. Correspondingly, the proportion of the spending on personnel and management will rise visibly. In particular, the recurrent management spending will rise gradually to reach or surpass the proportion of the personnel spending.

5.g Sources of Expertise and Training on Conservation and Management Techniques

The expert pools of the State Administration of Cultural Heritage and the Zhejiang Provincial Administration of Cultural Heritage and those of the Ministry of Construction and the Zhejiang Provincial Department of Construction constitute the main sources that offer professional training to the personnel engaged in the conservation and management of West Lake Landscape. The professional disciplines of the experts cover heritage conservation, heritage management, museology, planning, architecture, garden and landscape design, history, archaeology, geology, ecology, phytology, zoology, tourism and law. They come from specialized research institutes, institutions of higher education, engineering design institutes and government administration units.

The personnel engaged in the conservation and management of West Lake Landscape receive skill training and professional and technical training through routine study, regular training and off-the-job training. The staff members not only receive guidance in their daily work but also are offered regular professional and technical training by the Hangzhou Administration of Gardens and Cultural Heritage, in line with the professional examination and promotion system. For example, the training include training for junior, middle-level and senior landscape engineers, annual training on conservation and management of cultural relics, training on the conservation and management of World Heritage sites, annual training for planning, engineering and management personnel, annual training for the junior, middle-level and senior tea ceremonialists, regular training on the survey of cultural relics, training on the authentication of objects, training on management of museum collections, training for water-surface garbage disposers, training on navigation of tour boats, training on animal feeding, training on hospitality, training on techniques of Longjing tea planting, tea roasting, and prevention and treatment against



tea pests, and training on social services. In addition, some key business and management personnel are selected for more intensive and systematic off-the-job training in research institutes and institutions of higher education both in China and abroad (See Annex D.5 for detailed information on training).

By means of different levels of professional training, the Hangzhou Administration of Gardens and Cultural Heritage has established management and technical teams specialized in heritage conservation and management, cultural relics protection, museum management, landscaping technique, plant protection, environmental protection, planning and construction, tourism and service. These teams have a balanced composition of personnel at senior, middle, and junior technical levels.

5.h Visitor Facilities and Relevant Statistics

5.h-1 Visitor Statistics

With its rich historic and cultural contents and beautiful landscape, West Lake of Hangzhou has long been a favorite destination for Chinese and foreign visitors. The overall trend of the number of visitors of West Lake Scenic Area over the past thirty years was as follows. The average annual number of visitors peaked at about 24.61 million from the mid-1980s to the mid-1990s, owing to the unprecedented growth of tourism market spurred by China's economic reform. It dropped to 18.44 million from the mid-1990s to the late 1990s, owing to the decline of tourism market resulting from the economic turmoil in Southeast Asia. It picked up again rapidly and overloaded the environmental capacity of the property area because of the introduction of the 'Golden Week' holiday system in October 1999. It has risen year after year since 2002, as a result of the expanding influence of West Lake Landscape in China and abroad. During this period, the management body began to develop neighboring scenic places to divert tourists and use the price leverage to reduce the number of visitors to a rational level. It also began to innovate services and strengthen conservation of scenic places. These efforts heightened the overall quality of West Lake Landscape and rationally controlled the number of tourists. As a result, the number of visitors has been growing marginally in recent years, at about 23.43 million a year on average.

**Table 5-4 Number of Tourists in Property Area of West Lake Landscape
(1979-2007)**

Year	Number of tourists(in 10,000)	Ticket revenue(in RMB10,000)	Number of scenic places with admission
1979	965	61.45	10
1980	1477	91.31	12
1981	1659	101.29	12
1982	1775	109.35	11
1983	1959	123.91	13
1984	2429	175.8	17
1985	2682	284.85	16
1986	2922	446.22	17
1987	2830	489.73	18
1988	2555	526.34	19
1989	2384	584.21	23
1990	2449	2449.4	26
1991	2471	2471.22	27
1992	2615	2615.94	31
1993	2249	2249.89	31
1994	1990	1990.57	32
1995	1953	1953.59	25
1996	1794	1794.43	25
1997	1895	1895.29	27
1998	1755	1755.72	30
1999	1872	1872.54	29
2000	1904	1904.14	31
2001	2086	2086.77	32
2002	2019	23789.92	29
2003	1581	16968.41	23
2004	2133	25222.07	23
2005	2304	26143.07	23
2006	2518	24759.66	23
2007	2745	26260.99	23



5.h-2 Tourist Facilities

5.h-2-1 Presentation and Interpretation Facilities

The presentation and interpretation facilities in the nominated area include visiting routes, guiding system, sign system, narration system, museums and memorial halls. The visiting routes include both vehicle and walking routes. The guiding system comprises directional signs, maps and advisory signs; the sign system consists of tour maps (which accurately mark the locations of main parks, scenic places and main service facilities including the tourist service centres, toilets, entrances, exits, hospitals, public telephones and parking areas in Chinese, English, Japanese, Korean and French), and signboards of scenic places. The narration system comprises signboards, tour guides and electronic guides. The thematic museums and memorial halls include West Lake Museum, Su Dongpo (i.e. Su Shi) Memorial Hall, China Tea Museum and Hangzhou History Museum. All these facilities are in harmony with their environment and cultural atmosphere, in terms of dimension, colour, form, location and materials, and all interpretation information is true, clear and accurate.

5.h-2-2 Sanitary Facilities

The scenic zone has 176 public toilets, 125 garbage rooms and 944 garbage bins along the main routes.

5.h-2-3 Transportation Facilities

The scenic zone has over 800,000 m² of roads and over 4000 parking lots. In addition to buses and taxis, the public transport available also includes electric cars, bicycles for renting, and tour boats.

5.h-2-4 Hotel, Catering, Retail, Service and Medical Facilities

The scenic zone has 12 star-rated hotels and 64 other hotels and restaurants, with a total of 2425 guest rooms and 4722 beds. In addition, it also has 182 retail and service enterprises, two class 3A hospitals, and one medical centre.

The nominated property is located adjacent to Hangzhou City, and it makes full use of lodging and catering facilities in the urban area, so as to restrict the numbers of hotels and restaurants in the property area and buffer zone. The conservation plans, including the *Plan on Conservation and Management of West Lake Cultural Landscape of Hangzhou* and *Master Plan for West Lake Scenic Area of Hangzhou*, specify measures to reduce, control and regulate hotels and restaurants inside the property area and buffer zone, as well as in other protected areas. There are also requirements on harmonizing building styles with the landscape and ensuring the quality of facilities and service.



Fig. 5h-1 Tour map to the Mid-lake Pavilion Isle in West Lake Scenic Area



Fig. 5h-2 Battery car in West Lake Scenic Area



Fig. 5h-3 Tour boats in West Lake



Fig. 5h-4 Chairs for rest in West Lake Scenic Area



Fig. 5h-5 Public telephone box in West Lake Scenic Area

5.h-2-5 Barrier-free Facilities

Since 2003 the scenic area has installed barrier-free facilities to parks, scenic places and public toilets. The main roads in parks and scenic places around the Lake are barrier-free. In addition, main parks provide sticks for the disabled and the elderly. Some parks and scenic places also provide wheelchairs and prams.

5.h-2-6 Tourist Service Centre

The Tourist Centre of West Lake Scenic Area is located near the Yongjin Square on Xihu Avenue at the main entrance of the scenic zone. Visitors can easily reach the square along the avenue after getting off the train at the new railway station. All the main parks and scenic places also have tourist service centres.

5.h-2-7 Telecom, Mobile, and Postal Facilities

Public IC phones are installed along the main roads and in main parks and human-operated phones at all tourist gathering points. In all, there are 593 public IC phones and over 200 human-operated phones, which fully satisfy visitors' needs. Mobile signals cover the whole area.

The scenic area has post offices at main scenic places such as Lingyin Temple and Yue Fei's Temple. In addition, there are post-boxes along main roads and at the West Lake Museum.

Table 5-5 Tourist Facilities of West Lake Scenic Area

Type of facilities	Facilities	Quantity
Guiding facilities	Directional signs at scenic places	50
	Directional signs between scenic places	46
	Directional signs from units to scenic places	46
	Tour maps	3
Cultural facilities	Museums and memorial halls	6
Sanitary facilities	Public toilets	176
	Garbage bins	944
	Garbage rooms	125
Traffic facilities	Roads	700,000m ²
	Public parking lots	4000
	Battery carts	55
	Bikes for rent	580
	Tour boats/seats	374/5394 seats



Type of facilities	Facilities	Quantity
Service facilities	Tourist Centers	1
	Star-rated hotels	12
	Other hotels and restaurants	64
	Retail and service enterprises	182
	Hospitals	3
	Post agencies	2
	Postboxes	Several
	Public IC phone	593
	Human-operated telephone at commercial outlets	Over 200

5.i Policies and Programmes Related to the Presentation and Promotion of the Property

In compliance with the World Heritage Convention, the International Cultural Tourism Charter (1999), and the Charter on Interpretation and Presentation (2008), the Hangzhou Administration Committee of Gardens and Cultural Relics has carried out projects for the presentation and promotion of the property on policy, planning and implementation levels in accordance with the values of West Lake Landscape.

5.i-1 Policies and Plans for Presentation and Promotion

The *Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou* sets out the principal requirements on the presentation and promotion:

Article 19 The Management Committee of Hangzhou West Lake Scenic Area shall actively work on the interpretation, presentation and transmission of the outstanding universal value of West Lake Cultural Landscape to improve the public's knowledge and understanding of the value of the cultural property and raise the public's awareness of respecting and protecting the property.

The interpretation and presentation of the outstanding universal value of West Lake Cultural Landscape shall follow the principles of being accessible and understandable, paying attention to the basis, keeping the value, ensuring authenticity, maintaining sustainability, having both compatibility and universality, and persisting in continuous study and training.

Chapter 12 (Specialized Plan on Cultural Tourism) included in the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou*

specifies the requirements on heritage presentation, which is the scientific foundation for the structure presentation of West Lake Landscape. It defines the main tasks and specific actions on tourism plan, utilization, presentation system, interpretation system, presentation facilities, tourist number control, tourism management at nominated area (For details, see Annex D.1)

The *Master Plan for West Lake Scenic Area of Hangzhou* sets out requirements on the presentation of the landscape as follows:

Article 13 Development Goal 2. Social Effect Goal (2) Display the unique natural and cultural heritage of the scenic area; provide places for sightseeing and relaxation; develop tourist activities; and promote interdependence and harmonious development between human and nature.

Reinforce the scientific research on the scenic area; discover, understand and publicize the historic and cultural value, aesthetic and scientific value of the scenic resources; improve its readability and emphasize the sustainability of these natural and cultural resources so that tourists will be able to learn traditional culture, understand rules of nature, improve health and cultivate temperament.

5.i-2 Presentation

5.i-2-1 Presentation *in situ*

In accordance with the authenticity and integrity requirements for the conservation of heritage values, various measures have been taken to protect and present the natural environment, historic monuments and sites, scenic features, visual space and other vehicles for the heritage values of West Lake Landscape, and to fully interpret the historic and cultural contents and aesthetic intents of the Landscape. These measures include investigation and marking of the sites of the scenic places, restoration of historic buildings, adjustment of animals and plants, improvement of the environment, design of tour routes, and provision of interpretive systems. The hills and waters, Poetically Named Scenic Places, historic monuments and sites and West Lake Longjing Tea Plantation in the nominated property are all open to the general public as field presentation places.

5.i-2-2 Thematic Museums

The West Lake Museum, built in 2005, is the first thematic museum in China devoted to lakes. It houses the West Lake Exhibition Centre, the West Lake Archive Centre, the West Lake Research Centre, and the West Lake Tourist Service Centre, and provides a systematic presentation of the landscape, culture, dredging history, and historic influence of West Lake. Taking full advantage of material (objects and photographs) and multimedia tools (touch screens and 3-D films), the museum presents the historic, human, horticultural and aesthetic values of the nominated property. It plays an important role in promoting the heritage values of West Lake to the general public.



The nominated area has many other thematic museums and memorial halls, including the Su Dongpo (i.e. Su Shi) Memorial Hall, the China National Tea Museum, the Hangzhou History Museum, and the Museum of the Court Porcelain Kiln of the Southern Song dynasty. These museums and memorial halls have systematic presentations on the history, humanity and folk customs of the nominated area. Since 2003 all the museums and memorial halls in the nominated area have been open free to the general public. As a result, more people have entered the museums and memorial halls to appreciate and study the historic, human, horticultural, and aesthetic values of the nominated area.

5.i-3 Promotion

5.i-3-1 Online Promotion

The Hangzhou Administration of Gardens and Cultural Heritage has been operating a website since 2000. Taking full advantage of this online platform, the administration has presented the whole world with comprehensive information about the history, culture, historic garden and landscape of the nominated property in Chinese, English, Japanese, and Korean. By 2008 the website had received over 2 million visitors.

5.i-3-2 Publication Promotion

The administration has attached great importance to academic research on the heritage values of West Lake Landscape. Relying on institutions of higher education and academic research institutes and groups, the administration has constantly explored the cultural, historic, horticultural and aesthetic values of the nominated property. To meet the needs of various sectors of society and professionals, it has published over 2000 academic papers on the nominated area, including the *West Lake Series* and the *Complete Works on West Lake*. It has also published various promotional pictorials, popular readings and tour guidebooks, including *West Lake in Hangzhou*, and *Wonderland on earth West Lake of Hangzhou*. The West Lake Archive Centre inside the West Lake Museum provides free library services to the general public.

5.i-3-3 Media Promotion

Modern media tools have been employed to extensively promote the outstanding values of West Lake Landscape, including over a hundred newspapers, television and radio stations, such as the Xinhua News Agency, the People's Daily (including the overseas edition), the Guangming Daily, the China Daily, China Central Television, the Hong Kong Phoenix Television, and media in ROK, Japan and other countries.

5.i-3-4 Academic Exchanges

Chinese and foreign experts and scholars have been invited to participate in various symposiums and inspections. In recent years, large international academic exchanges



Fig. 5i-1 Website of Hangzhou Administration of Gardens and Cultural Heritage (in Chinese)



Fig. 5i-2 Complete set of books on West Lake

were successfully held for field visits and academic discussions on the historic, human, horticultural, ecological and aesthetic values of the nominated area. These include the International Forum on World Water Environment (2005), Summit International Forum on West Lake Longjing Tea (2006), and the Hangzhou Forum on Conservation of World Cultural Heritage (2008). In addition, training courses on heritage knowledge and heritage conservation and management have been held for the staff, the general public, and the local residents.

5.i-3-5 Hangzhou Tea Fair

Beginning in 2002, the Hangzhou Municipal Government has held the Hangzhou Tea Fair on an annual basis. By organizing the West Lake Longjing Tea Festival, Tea-Roasting Contest, Summit Forum on West Lake Longjing Tea Culture, the West Lake Longjing Tea Journey and other activities, the fair has fully presented and promoted the farms and culture of the West Lake Longjing Tea.

5.j Staffing Levels

The Hangzhou Administration of Gardens and Cultural Heritage (Management Committee of West Lake Scenic Area of Hangzhou) has 3343 employees, of whom the professional and technical personnel account for one-fifth, the administrative management personnel for one-third and about half of the total staff members are skilled workers and maintenance personnel. Their academic backgrounds cover management, history, archaeology, architecture, planning, horticulture, engineering technology, agro-technology, economics, accounting, statistics, translation, library, museum, art and crafts, press and publication, health technology and politics. About half professional personnel have senior and middle-level technical titles and about one-third of them have received a college or higher education.

6

MONITORING

- 6.a** Key Indicators for Measuring State of Conservation
- 6.b** Administrative Arrangements for Monitoring Property
- 6.c** Results of Previous Reporting Exercises



6. MONITORING

6.a Key Indicators for Measuring State of Conservation

In order to improve the regulations and rules about conservation, repair, maintenance, disaster preparedness, risk prevention, visitor management, and social coordination, and to enhance heritage conservation and management, Hangzhou Administration of Gardens and Cultural Heritage has conducted periodical systematic monitoring of the nominated property and its buffer zone in accordance with the following indices: state of conservation, conservation measures, environmental control and improvement measures, buffer zone management, natural hazards, ecological environment, development of tourism, social and economic conditions, presentation and publicity, effectiveness of management, and attitudes of stakeholders. It is designed to ensure the value, integrity, and authenticity of the nominated property to be intact, and to ensure its sustainable conservation and utilization (see Table 6.a-1 Monitoring Schedule and Annex E for detailed information).

6.a-1 Monitoring State of Conservation

The components of West Lake Landscape are monitored so as to ensure their authenticity and integrity. The major methods of monitoring include instrumental monitoring, and documentation of human observations, papers, charts, photos, videos. The monitoring cycle is normally one year.

6.a-1-1 Monitoring Authenticity

To ensure authenticity, the following aspects are monitored:

- 1) state of water body of West Lake, and the change of its waters and shorelines; the hills surrounding the Lake and its forest coverage rates; the species, numbers and growth of historic vegetation; progress of survey and conservation of old and rare trees;
- 2) state of conservation of the 'causeway—isle layout of West Lake Landscape, the spatial relationship between the city and the Lake, and the interaction between the eastern shoreline of the Lake and boundary of the city; state of harmony of the Landscape;
- 3) state of conservation of the original locations, appearances, sizes, materials, and structures of historic monuments and sites, conservation of traditional techniques and

their application in repair;

4) authenticity in preservation of seasonal views, cultural themes and other features essential to Ten Poetically Named Scenic Places of West Lake;

5) state of conservation of traditional flower species, and maintenance of their plantation areas;

6) state of conservation of the distribution of West Lake Longjing tea plantations; state of conservation of soil, tea varieties, methods of tea growing and processing, and the studies and inheritance of traditional tea culture.

6.a-1-2 Monitoring Integrity

To ensure integrity, the following items are monitored:

1) the overall integrity of the natural setting of West Lake, conservation of the vegetation species on the hills surrounding the Lake, state of conservation of the species and boundaries of the protective areas of old and rare trees surrounding the Lake;

2) the integrity of the 'causeway-isle layout of West Lake, the integrity of the visual space between the causeways and the islands, and the integrity of the spatial relationship between the Lake and the city;

3) the comprehensive integrity of Ten Poetically Named Scenic Places of West Lake, the integrity of each scenic place, the integrity of its individual components such as historic buildings and plants, the integrity of view in each of the 'Poetically Named Scenic Places', and the integrity of their aesthetic values;

4) the integrity of the 14 most representative historic monuments and sites of West Lake included in the nomination: Baochu Pagoda, Site of Leifeng Pagoda, Liuhe Pagoda, Jingci Temple, Lingyin Temple, Statues on Feilaifeng Peak, Yue Fei's Tomb (and Temple), Wenlan Pavilion, Baopu Taoist Monastery, Site of Qiantang Gate, Site of Temporary Imperial Palace of Qing Dynasty, Stele of Wu-he-fu and Lin Bu's tomb, Longjing Well and Building Complex of Xiling Seal Engravers Society, as well as the integrity of their historic environment and scale;

5) maintenance of the flower plantation scale;

6) the integrity of the scale of the traditional Longjing tea plantations, the integrity of traditional tea varieties and the integrity of special terrains and environmental conditions for the growth of tea.

6.a-2 Monitoring Conservation Measures

The process and effects of every protective measures on the nominated elements and historic environment are monitored. The items to be monitored include the measures for the conservation of the essence of the nominated Property, the construction of



conservation facilities and their effects, security facilities and measures, fire-control facilities, and environment improvement measures. The major methods of monitoring are records of human observation, and documentations by videos, images and data-collecting instruments. The monitoring cycle may vary.

6.a-2-1 Monitoring Conservation Measures for the Nominated Property

The measures and facilities for the conservation of the historic sites and cultural relics in the nominated property are monitored. They include, for example, consolidation of stone relics, reinforcement measures of bridges, protective shelters for historic monuments and sites, propping or securing measures for historic buildings, and revetment reinforcement for the causeways and the islands. The monitoring is conducted weekly, mainly by means of human observation, videos and photographic record.

The implementation of protective measures for conserving the quantity and quality of water and the lake dredging are monitored, as well as the operation and its effectiveness of facilities of treatment on water purification diversion and distribution. The monitoring is conducted consistently on a daily basis by means of human observation and recording.

Security, and fire-alert and extinguish devices have been installed to conduct 24-hour continuous monitoring on each cultural relic and historic site.

The tea plantations are monitored in terms of pests and yields. The major means are human observation and recording. Statistical data collection and analysis are conducted on a monthly basis.

6.a-2-2 Monitoring Conservation Measures for historic environments

This is set up to monitor the conservation measures for the historic environments of the monuments and sites within the nominated property, such as conservation of topographical features, landscape elements and historic vegetation. The monitoring is carried out on a yearly basis by means of human observation and recording, instrumental monitoring, videos and photographic recording.

6.a-3 Monitoring the Control over Landscape Setting

This relates to the monitoring of the degree of harmony between the Landscape and its setting, of the measures on construction control and on environmental improvement within the nominated property. The monitoring is carried out on a yearly basis by means of human observation and recording, and videos and photographic recording.



Fig. 6a-1 Water monitoring lab of the environmental monitoring station of West Lake Scenic Area, photographed in 2008



Fig. 6a-2 The monitoring system for the dredging and improving project of Changqiao Stream, photographed in 2008

6.a-4 Monitoring the Buffer Zone

This is for monitoring potential threats from the buffer zone to the property area and the harmony between the two. Indicators include landscape characteristics, heights, density, and appearances of buildings within the buffer zone, as well as the progress on improvement and control of the buffer zone. The monitoring is conducted on a yearly basis mainly by means of recording by human observation and records of videos and photos.

6.a-5 Monitoring Natural Threats

Potential natural threats to West Lake Landscape such as fires, typhoons, storms, lightning, and pest damage are monitored so as to acquire necessary information on the patterns and causes of outbreak, as well as destructivity. Such monitoring lasts for the duration of each natural disaster by means of instrumental monitoring and human observation and recording.

6.a-6 Monitoring Ecological Environment

To conserve the ecological environment of the nominated property, the air quality, water quality, temperature, humidity, animals and plants of West Lake are monitored mainly by means of instrumental monitoring, surveillance and human observation and record on a daily, monthly or yearly basis.

6.a-7 Monitoring Tourism

This is conducted so as to acquire detailed information on the number of visitors, the peak times of tourism, the distribution and behavior of visitors, admission, sufficiency and effectiveness of visitor facilities, feedback from visitors. Means such as instrumental monitoring, surveillance, collection and analysis of statistics, human observation and recording and photography are applied for the monitoring on a daily or monthly basis.

6.a-8 Monitoring Social and Economic Conditions

Monitoring of the comprehensive social and economic conditions of the nominated property is conducted on a daily or yearly basis so as to collect data on the number of residents, land use, urban construction, and traffic of West Lake Landscape. The monitoring consists mainly of collection and analysis of statistical data, comparison of aerial images, use of the geographical information system (GIS), and instrumental monitoring.



6.a-9 Monitoring Presentation and Promotion of the Nominated Property

Monitoring of the presentation and promotion of the property is carried out on a yearly basis so as to collect data on the designs and effects of presentation on West Lake Landscape (including the contents, subjects and ways of presentation), as well as the distribution and effect of the display and interpretation system (such as labels and other facilities). It also includes monitoring the progress of studies and promotion of the values of West Lake Landscape. The monitoring mainly consists of surveys and data collection.

6.a-10 Monitoring the Effectiveness of Management

The managerial measures for the nominated property and the effectiveness of their implementation are monitored on a yearly basis, including monitoring the structure of management institutions and agencies, the formulation and promulgation of management regulations and plans, and training of management personnel. The monitoring mainly consists of archiving and data collection and analysis.

6.a-11 Monitoring the Attitudes of Stakeholders

The stakeholders of West Lake Landscape include governments at different levels, tourist department, service enterprises, local residents, and many others. Their measures adopted and attitude to the conservation, use and promotion are monitored yearly, mainly through survey and statistical analysis.

Table 6-1 Table of Monitoring

Indicator			Way(s) of monitoring and recording	Periodicity	Location of Records
Category	Sub-category	Indicators			
1) Conservation state	a) Authenticity	Data on state of conservation of all components of nominated property	Instrumental monitoring; human observation and recording; photographic recording	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	b) Integrity	Data on state of conservation of all components of nominated property	Instrumental monitoring; human observation and recording; photographic recording	Annually	Hangzhou Administration of Gardens and Cultural Heritage
2) Conservation measures	a) Conservation measures on the property	Records on conservation measures	Human observation and recording; photographic records	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	b) conservation infrastructure	Data on infrastructure	Human observation and recording	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	c) Security measures	Data on instrument and configuration	Instrumental monitoring; human observation and recording	Daily	Hangzhou Administration of Gardens and Cultural Heritage
	d) Fire control	Data on instrument and configuration	Instrumental monitoring; human observation and recording	Daily	Hangzhou Administration of Gardens and Cultural Heritage

Indicator			Way(s) of monitoring and recording	Periodicity	Location of Records
Category	Sub-category	Indicators			
	e) Protective measures on historic environment	Record on preservation measures	Human observation and recording; instrumental monitoring, photographic recording	Annually	Hangzhou Administration of Gardens and Cultural Heritage
3) Control of landscape setting	Improvement of the setting	Records on the programme of improvement	Human observation and recording; photographic recording	Annually	Hangzhou Administration of Gardens and Cultural Heritage
4) Buffer zone	a) Effectiveness of environmental control	Records on controlling measures	Human observation and recording	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	b) Progress	Records on the programme of improvement	Human observation and recording	Annually	Hangzhou Administration of Gardens and Cultural Heritage
5) Natural threats	a) Fire	Records on disaster	Instrumental monitoring; human observation and recording	Every occurrence	Hangzhou Administration of Gardens and Cultural Heritage
	b) Typhoon	Records on disaster	Instrumental monitoring; human observation and recording	Every occurrence	Hangzhou Administration of Gardens and Cultural Heritage
	c) Rainstorms	Records on disaster	Instrumental monitoring; human observation and recording	Every occurrence	Hangzhou Administration of Gardens and Cultural Heritage
	d) Lightning	Records on disaster	Instrumental monitoring; human observation and recording	Every occurrence	Hangzhou Administration of Gardens and Cultural Heritage
	e) Pests	Records on disaster	Instrumental monitoring; human observation and recording	Every occurrence	Hangzhou Administration of Gardens and Cultural Heritage
6) Ecological environment	a) Air quality	Records on air quality	Instrumental monitoring; human observation and recording	Daily	Hangzhou Administration of Gardens and Cultural Heritage
	b) Water quality	Records on water quality	Instrumental monitoring; human observation and recording	Monthly	Hangzhou Administration of Gardens and Cultural Heritage
	c) Meteorology	Records meteorology	Instrumental monitoring; human observation and recording	Daily	Hangzhou Administration of Gardens and Cultural Heritage
	d) Vegetation	Records on vegetation	Instrumental monitoring; human observation and recording	Every summer and winter	Hangzhou Administration of Gardens and Cultural Heritage
7) Tourism	a) Number of visitors	Number of visitors	Human observation and recording, statistics	Daily	Hangzhou Administration of Gardens and Cultural Heritage
	b) Visitor behavior	Records of investigation	Instrumental monitoring; human observation and recording; statistics	Daily	Hangzhou Administration of Gardens and Cultural Heritage
	c) Admission	Data on admission	Statistics	Daily	Hangzhou Administration of Gardens and Cultural Heritage
	d) Visitor service facilities	Data on facilities	Human observation and recording	Monthly	Hangzhou Administration of Gardens and Cultural Heritage
8) Social and economic conditions	a) Composition of residents	Statistics on population	Statistics	Annually	Hangzhou Administration of Gardens and Cultural Heritage



Indicator			Way(s) of monitoring and recording	Periodicity	Location of Records
Category	Sub-category	Indicators			
	b) Land use	Data on land	Aerial images; geographical information system	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	c) Urban construction	Data on construction	Aerial images; geographical information system	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	d) Traffic	Data on traffic	Instrumental monitoring	Daily	Hangzhou Administration of Gardens and Cultural Heritage
9) Presentation and promotion	a) Structure of Presentation	Plans on presentation	Recording and Archiving	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	b) Exhibition facilities	Data on facilities	Statistics	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	c) Effectiveness of presentation	Records on investigation	Recording and Archiving	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	d) Promotion and Education	Records on promotion	Recording and Archiving	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	e) Academic exchange	Records on academic exchange	Recording and Archiving	Annually	Hangzhou Administration of Gardens and Cultural Heritage
10) Effectiveness of management	a) Structure of organization	Records on institution	Recording and Archiving	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	b) Management regimes	Records on regimes	Recording and Archiving	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	c) Plan formulation and implementation	Records on plans	Recording and Archiving	Monthly	Hangzhou Administration of Gardens and Cultural Heritage
	d) Training	Records on training	Recording and Archiving	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	e) Staff composition	Statistics data	Statistics	Annually	Hangzhou Administration of Gardens and Cultural Heritage
	f) Promotion and education	Records on promotion	Recording and Archiving	Annually	Hangzhou Administration of Gardens and Cultural Heritage
11) Attitude of stakeholders	a) Attitude of stakeholders	Records on investigation	Surveying and recording, statistics	Annually	Hangzhou Administration of Gardens and Cultural Heritage



Fig. 6a-3 Monitoring Room for the safety of Leifeng Pagoda, photographed in 2002



Fig. 6a-4 Monitoring lab at Linyin police station, photographed in 2008

6.b Administrative Arrangements for Monitoring Property

The Hangzhou Administration of Gardens and Cultural Heritage (Management Committee of Hangzhou West Lake Scenic Area) is responsible for the systematic monitoring of the nominated property. Besides building up categorized monitoring archives, the Administration summarizes and makes an overall analysis of the data in form of a Yearbook of Statistics. Property monitoring mainly involves the following two administrative arrangements.

6.b-1 Administrative Arrangements on Special Monitoring Projects

The following special monitoring projects are supervised and implemented by the Hangzhou Administration of Gardens and Cultural Heritage HAGCH:

The HAGCH is responsible for supervising the monitoring of the nominated property in terms of state of conservation, conservation measures, management of the buffer zone, tourism, management effectiveness, environmental quality. The internal departments of the HAGCH, such as the Departments of Cultural Heritage, Landscape (including Environmental Protection), Planning, Land Use, and Finance are responsible for collecting monitoring results and creating archives, whilst its grassroots units are responsible for carrying out the monitoring work, keeping records, and submitting monitoring results.

6.b-2 Administrative Arrangements on Regular Monitoring Projects

HAGCH is also responsible for establishing contact with related authorities of Hangzhou Municipality to obtain relevant monitoring information on a regular basis for the following aspects:

For monitoring natural factors related to the nominated property, HAGCH is responsible for establishing ties with Meteorological Bureau and the Environmental Protection Bureau of Hangzhou to obtain relevant monitoring information and to set up archives; for monitoring tourism, it is responsible for establishing ties with Hangzhou Municipal Commission of Tourism to obtain relevant monitoring information and to set up archives; for monitoring social and economic conditions, it is responsible for establishing ties with the Academy of Urban Planning and the Land and Resource Bureau of Hangzhou, to obtain relevant monitoring information and to set up archives.



6.c Results of Previous Reporting Exercises

The major monitoring reports on the nominated property from 1949 to 2008 are listed as follows in four major categories: survey reports of cultural heritage sites, archives of conservation projects for heritage sites, survey and monitoring reports on biodiversity, and yearbooks of conservation management.

6.c-1 Survey Reports of Cultural Heritage Sites

The survey reports of heritage sites in the nominated property provide a tangible baseline for monitoring the authenticity and integrity of the property. All the surveys of the state priority protected sites have been carried out and recorded in a systematic way in accordance with *Records and Archives of the State Priority Protected Sites*; all the surveys of the sites under provincial or municipal protection have been conducted and recorded by Zhejiang Provincial Government, Hangzhou Municipal Government and the heritage conservation authorities in accordance with the *Law of the People's Republic of China on the Protection of Cultural Relics*. For historic architecture, priority is given to survey on structure, while for historic monuments and sites priority is given to reports on archaeological explorations.

6.c-1-1 Records and Archives of Officially Protected Sites

The *Reports on Survey of Cultural Heritage of West Lake*. It was compiled in 1956, 1981, 1983, and 2001 by Hangzhou Administration of Gardens and Cultural Heritage. It mainly includes descriptions and registration of cultural heritage sites in the West Lake region.

The *Archives of the Officially Protected Sites*. Such archive is compiled for each of the fourteen officially protected sites within the nominated property by their respective administrative agencies. These archives contain information on the geographical locations, environmental descriptions, historical evolution, basic descriptions, value assessment, state of conservation, protected zones, protection signs, protection agencies, security, registration of associated cultural relics, and registration of old and rare trees.

Survey and Analysis of Current Land Use of Officially Protected Sites in Hangzhou City. It was compiled by Hangzhou Municipal Urban Planning and Design Institute and Hangzhou Administration of Gardens and Cultural Heritage in 1998 and 2001, mainly containing information on the distribution, environment condition and scope of the protection zone of each officially protected site in Hangzhou.

6.c-1-2 Survey Reports of Liuhe Pagoda

The *Survey Report of Liuhe Pagoda*. It was prepared by Zhejiang Provincial Institute of Cultural Heritage and Archaeology in November 1981, and contains information on the overall layout of the pagoda, its structure, architectural characteristics, building

components and ornaments, building techniques, associated cultural relics, ancillary buildings, and the state of conservation of the pagoda. In October 1992 an on-site re-inspection was conducted and some drawings were added to the report. In November 2002 another re-inspection took place and some survey materials were supplemented.

The Report on the Findings of the Survey on the Base of Liuhe Pagoda in Hangzhou City. It was compiled in April 1987 by Zhejiang Provincial Institute of Cultural Heritage and Archaeology. It contains records and drawings of the construction characteristics, building techniques and state of conservation of the base of Liuhe Pagoda.

The Report on the Survey of the Base of Liuhe Pagoda in Hangzhou City (the section on geological survey). It was produced in May 1987 by the Urban Engineering Geologic Survey Squad of Zhejiang Geologic Survey Group showing the results of the geological survey of the base of Liuhe Pagoda.

6.c-1-3 Serial Archaeological Reports on Site of Leifeng Pagoda

The Reports include: *A Brief Report on the Excavation of the Five Dynasties Basement of Leifeng Pagoda in Hangzhou* (Zhejiang Provincial Institute of Cultural Heritage and Archaeology, May 2002), *The Clearance of the Basement of Leifeng Pagoda in Hangzhou* (Zhejiang Provincial Institute of Cultural Heritage and Archaeology July 2002), *Treasures of Leifeng Pagoda* (Zhejiang Provincial Institute of Cultural Heritage and Archaeology, published by the Cultural Relics Press in 2002), and *The Site of Leifeng Pagoda* (Zhejiang Provincial Institute of Cultural Heritage and Archaeology, published by the Cultural Relics Press in Oct. 2005).

These reports and papers provide detailed records on the physical remains, architectural characteristics, unearthed objects, state of conservation of the site, as well as a complete set of archaeological charts, pictures and drawings on both the site and objects.

6.c-1-4 Survey Reports of Statues on Feilaifeng Peak

The Numbering of the Statues on Feilaifeng Peak. It was produced in 1960 and was the first document on the survey and registration of the statues, and laid the preliminary foundation for the conservation of these statues.

Survey Records of Statues on Feilaifeng Peak in Hangzhou. It was produced in December 1981 by Zhejiang Provincial Institute of Cultural Heritage and Archaeology, and includes a thorough survey, measuring and recording of the statues. In October 1991 an on-site re-inspection was conducted to supplement the information and to renumber the niches.

Pictorial Archives of the Principal Cultural Relics of the Statues on Feilaifeng Peak. It was produced in 2004 by the China Institute of Geotechnical Investigation and Survey with pictorial information such as 1:500 map of the construction-controlled zone, mapping of the geological hazard in the zone of the first-phase conservation project of Feilaifeng Peak; 1:5-1:10 detailed drawing of main grottoes, 1:5-1:10 elevation, section,

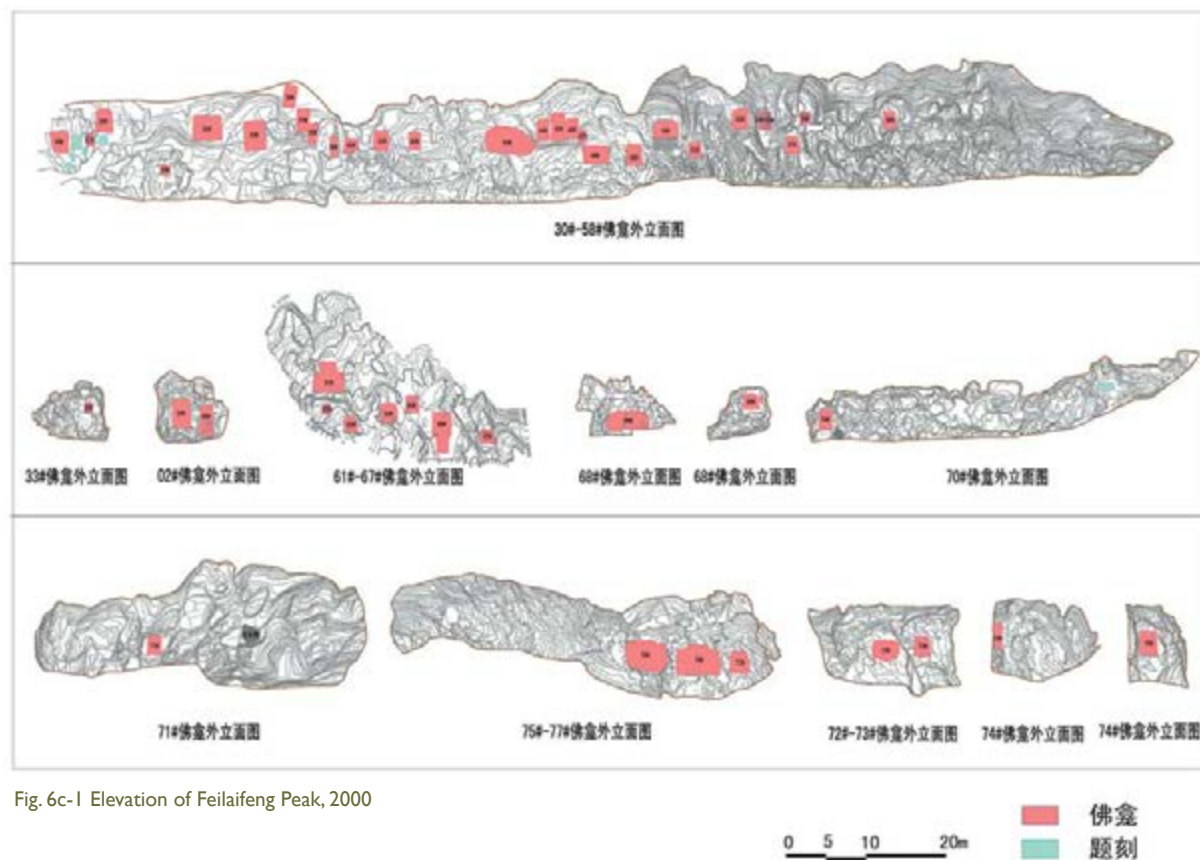


Fig. 6c-I Elevation of Feilaifeng Peak, 2000

plan and contour line drawings of the grottoes (and niches) in the zone of the first-phase conservation project of Feilaifeng Peak; 1:10-1:20 plans and left-view, right-view and contour line sketches of the main grottoes, 1:20-1:100 elevation and elevation contour line drawings of the cliff section where most statues are situated; section drawings of important parts.

Pictorial Archives on the Basic Information of the Cultural Relics Involved in the 2nd-Phase Project of Conservation of Feilaifeng Peak Statues. It was produced in June 2007 by the China Institute of Geotechnical Investigation and Survey, and contains the 1:5 elevation, section and contour line drawings of the grottoes and niches involved in the 2nd-phase conservation project.

6.c-1-5 Surveys Reports of Cultural Relics at Wenlan Pavilion

Survey Report of Wenlan Pavilion, formulated in 1981 by Zhejiang Provincial Institute of Historic Architecture Design, contains survey on the overall layout of the courtyard house, the original structure and design, drawing of structural elements and furnishings, the records on the construction techniques, associated objects, and state of conservation. In 2004, a re-inspection was carried out with relevant information added after.

Measured Drawings of Wenlan Pavilion (Zhejiang Provincial Institute of Historic Architecture Design, 2004) contains the floor plan of the Wenlan Pavilion complex, and the floor plans, elevation drawings and section drawings of each individual building.

6.c-1-6 Survey Reports of Yue Fei's Tomb (and Temple)

Measuring and Drawing Report of Yue Fei's Temple, compiled by Hangzhou Garden Design Institute in December 1999, contains measuring and drawing on the overall layout of Yue Fei's Tomb (and Temple) and its major buildings.

Survey Report of Yue Fei's Tomb (and Temple), produced by the Yue Fei's Tomb Conservation Administration Office in 2005, contains information on the overall layout of the courtyard complex; the structures, architectural characteristics, components, furnishings, ancillary cultural relics, building techniques of individual buildings such as Yue Fei's Tomb, Zhonglie Temple and Qizhong Temple; and state of conservation of the entire complex.

6.c-1-7 Collection of Reports on Archaeological Survey of Sites of Qiantang Gate, of Temporary Imperial Palace of Qing Dynasty and Kaihua Temple

Collection of Reports on Archaeological Survey of West Lake for World Heritage Nomination, prepared in July 2008 by Hangzhou Municipal Institute of Cultural Heritage and Archaeology, it contains archaeological information on the current condition, architectural characteristics, the cultural relics unearthed, and state of conservation of the three sites. In this collection, there is also a complete set of archaeological charts, pictures of the sites and cultural relics excavated.

6.c-1-8 Survey Reports of Ten Poetically Named Scenic Places of West Lake and of the Causeways and Isles

The Survey and Analysis of the Condition of 'Viewing Fish at Flowery Pond' (1963 and 1984), *Survey and Analysis of the Condition of 'Three Pools Mirroring the Moon'* (1955 and 1986), and *Survey and Analysis of Conditions of Ruangongdun Isle* (1984) were prepared by the Hangzhou Municipal Garden Design Institute and contain records and drawings on the buildings and vegetation of the causeways, the isles, and part of the ten scenic places.

The West Lake Causeways, produced in June 2004 by Hangzhou Municipal Institute of Garden Design, contains survey on the overall layout of Su Causeway and Bai Causeway, the original design of structures and buildings such as causeways, bridges and imperial stelae, measuring and drawings of building components and decoration, record of building techniques, relevant cultural relics, their states of conservation, and protection and construction-controlled zones, together with drawings and pictures of the sites.

The Report on the Survey of the Ten Scenic Places of West Lake (Zhejiang Provincial Institute of Ancient Building Design, April 2008) contains survey on the overall layouts of each of the ten scenic places, the architectural characteristics of the historic buildings, building techniques, associated cultural relics, and their states of conservation; pictures of cultural relics are also included.



6.c-1-9 Survey Reports of Building Complex of Xiling Seal Engravers Society

The Survey Report of Building Complex of Xiling Seal Engravers Society (1981) was completed by the Provincial Bureau of Cultural Relics of Zhejiang and the Historic Architecture Design Institute of Zhejiang Province. The report records the distribution, structures and features of individual buildings, the layout of the building complex, the condition of existing stone carvings and major cultural collections.

The Collection of Surveying Maps of Building Complex of Xiling Seal Engravers Society (2004) was produced by the Survey and Design Institute of Hangzhou, consisting of detailed survey, records and 83 survey maps on the general layout, historical environment, conservation zoning, distribution of cultural heritage, historic buildings, etc. of the Xiling Seal Engravers Society.

6.c-2 Archives of Conservation Projects for Heritage Sites

6.c-2-1 Archives of Conservation Projects for Liuhe Pagoda

Examination of the Damage of Liuhe Pagoda for Its Conservation and Restoration (January 1990) is a set of 65 drawings made by the School of Architecture of Tsinghua University on the survey and measurement of the damage of the pagoda.

Design Drawings for the Conservation Intervention of Liuhe Pagoda (January 1990) is a set of 28 drawings on construction, structure and drainage made by the School of Architecture of Tsinghua University.

6.c-2-2 Archives of Conservation Projects for Statues on Feilaifeng Peak

The Report on the Study of the Prevention and Treatment of Environmental and Geological Threats to the Cliffside Statues on Feilaifeng Peak in Hangzhou (November 2000) was prepared by the Civil Engineering Department of China University of Geosciences and the China National Institute of Cultural Heritage. It is a detailed hydrological, engineering and geological survey of the statue area of Feilaifeng Peak, with regard to the statue area at Longhong and Lengquan Caves. The works included a survey of statue niches, engineering geological mapping, geological exploration with radar, electrical depth measurement, VEP test for profile, and the test on free water absorption rate on the surface of stone carvings. Rock samples and samples of groundwater, surface water, and rainwater were obtained.

The Design for the First Phase Conservation Project for the Cliffside Statues on Feilaifeng Peak in Hangzhou, Zhejiang (April 2001) was prepared by China National Institute of Cultural Heritage.

The Design for the Second Phase Conservation Project for the Cliffside Statues on Feilaifeng Peak in Hangzhou, Zhejiang (June 2008), was also prepared by the China National Institute of Cultural Heritage.

The Hydrological, Engineering, Environmental and Geological Survey on the Area of the Second Phase of the Conservation Project for the Cliffside Statues on Feilaifeng Peak (July 2007) was prepared by the China Institute of Geotechnical Investigation and Surveying.

The Master Plan of the Conservation of the Statues on Feilaifeng Peak (submitted for approval in April 2008) was prepared by China Architecture Design and Research Group.

6.c-2-3 Archives of Conservation Projects for Leifeng Pagoda

Design on the Conservation of Site of Leifeng Pagoda (1999) was prepared by the School of Architecture of Tsinghua University, and consists of design and drawings on the conservation intervention of both Leifeng Pagoda and its protective structure.

6.c-2-4 Archives of Conservation Projects for Wenlan Pavilion

The Records of Wenlan Pavilion as a State Priority Protected Site (2004), the tenth part of the file, sub-headed 'Survey, Excavation, Conservation Projects And The Presentation Of Cultural Heritage' contains information on the preservation and repair of Wenlan Pavilion in 1955, 1974, 1988, and 1993.

Design of the Conservation and Restoration of Wenlan Pavilion (2005), prepared by Zhejiang Institute of the Design and Research of Traditional Architecture.

6.c-2-5 Archives of Conservation Projects for Yue Fei's Tomb (and Temple)

The architectural complex associated with Yue Fei's Tomb (and Temple) has been repaired several times in the past decade. The records are as follows:

Restoration Plan of the Statue of Yue Fei, August 1994, by Qingqing Handicraft Factory of Hangzhou.

Restoration Plan of the Temple of Niu Gao in Yue Fei's Temple, January 1996, by the Yue Fei Temple Management Office of the Hangzhou Administration of Gardens and Cultural Heritage.

Plan of the Alteration of the Exhibits at Yue Fei's Tomb (and Temple), January 1997, by the Yue Fei Temple Management Office of the Hangzhou Administration of Gardens and Cultural Heritage.

Plan of the Architectural Conservation and Restoration of Yue Fei's Temple, December 1999, by Hangzhou Landscape Engineering Co., Ltd.

Plan of the Repair of Yue Fei's Temple, June 2000, by Hangzhou Landscape Engineering Co., Ltd.

Plan of the Repair of Qizhong Temple in Yue Fei's Temple, June 2000, by the Yue Fei Temple Management Office of the Hangzhou Administration of Gardens and Cultural Heritage.



Repair Scheme of the Que Gates before Yue Fei's Tomb, February 2005, by Hangzhou Landscape Engineering Co. Ltd.

Plan of Repair of the Stone Slab Floor of the Platform of Yue Fei's Tomb, July 2006, by Hangzhou Historic Architecture Engineering Co. Ltd.

6.c-2-6 Archives of Conservation Projects for Building Complex of Xiling Seal Engravers Society

The Scheme of Partial Repair of the Xiling Seal Engravers Society, by the Culture Bureau of Hangzhou, in November 1974,

The Scheme of Reinforcement of Sizhao Pavilion of Xiling Seal Engravers Society of Hangzhou, by Zhejiang Dalu Construction Special Project Company, in July 1998,

The Discussion on the Scheme of the Repair of Cliffside Stone Carving of Yingquan, by Xiling Seal Engravers Society office, in September, 2001,

The Scheme of General Repair of the Site of Xiling Seal Engravers, Society, by Xiling Seal Engravers Society, in January 2002,

The Design Scheme for the Restoration of the Building Complex of Xiling Seal Engravers Society of Hangzhou, by Historic Architecture Design Institute of Zhejiang, in May 2003.

6.c-3 Archives of Conservation and Monitoring of West Lake Longjing Tea Plantation Base

The Geographic Information System of West Lake Longjing Tea Plantation Base as a Class-I Protection Zone was a dynamic monitoring and management information platform jointly developed by Hangzhou Administration of Gardens and Cultural Relics and Zhejiang Institute of Forestry Survey, Planning and Design in 2003. GPS survey, compass survey and Satellite Remote Sensing are used in combination to register and monitor the information on each base--woodland ownership, woodland use right, tea management right, area, land type, forest category, age, type of each base, date of establishment, status of business operation, and the coordinates of the sign board and the boundary post. Measures are taken to address problems revealed by data analysis on a regular basis in order to make the protection and management of the tea plantations more scientific-based.

Records of the Monitoring of Damage by Insects to Tea Trees (2004-2008) was set up in 2004 by the Tea Institute of the Chinese Academy of Sciences. It contains annual monitoring, collection and analysis of data of insect damage to tea trees, records of the phenomena and extent of insect damage, and records of prevention and control measures and their effects. It provides a basic support for the prevention, control and emergency treatment of insect damage.

6.c-4 Records of Survey and Monitoring of Natural Resources in the Property Area of West Lake

The Demarcation of the Boundaries of the Woods of West Lake in Hangzhou, (1983-1984), Hangzhou Administration of Gardens and Cultural Heritage), contains survey of hills and woods around West Lake and demarcation of their boundaries.

Survey of Birds in West Lake Scenic Area (1983, Biology Department of Hangzhou University), contains the survey and record of the species and number of birds in the heritage area with photographs.

Survey and Statistics of Old and Rare Trees at West Lake (1998, Hangzhou Administration of Gardens and Cultural Heritage), contains survey and statistics of the old and rare trees at West Lake and the collection of photographs. (For details please see Appendix E.1)

Report on the Survey and Study of Biological Diversity in West Lake Scenic Area (June 2007, Hangzhou Botanical Garden and Zhejiang University, in collaboration with Zhejiang Natural Museum and Wenzhou University). It provides systematic collection and classification of historical research data on biological diversity at West Lake; survey and classification of species in the area and current distribution, including the composition, distribution, and flora/fauna features of ferns, gymnosperms, angiosperms, insects, birds, amphibians, reptiles, and animals; survey and classification of the distribution of endangered animals and plants and the state of survival in the area; survey of the species, distribution, community features, and developments of alien invasive animals and plants; survey and classification of the change of the diversity of plants and animals in the past two decades. The report provides detailed scientific data for the protection and monitoring of biological diversity in West Lake area.

6.c-5 Statistical Yearbooks of Conservation and Management

Record and statistical work on the conservation and management of the scenic places of West Lake started in 1949 and yearbooks have been prepared every year until 2007. The main contents are the highlights of conservation and management of each year and the annual statistical data of the current status, progress and work on ecology, water management, construction, cultural heritage conservation, tourism, improvement of management, sources and level of funding, major economic indices of communities, industry, business, public order, Longjing tea and holiday statistics.



Fig. 6c-2 Annals of Statistics in West Lake Scenic Area (1949-2007)



Table 6-2 Registration form of the Statistical Yearbooks on the conservation and management of the scenic places of West Lake

Monitoring Report(s)	Time of compilation	compiler	Main content
Statistical Yearbooks of Gardens and Cultural Relics	A bound volume of yearbooks from 1949 to 1984	Hangzhou Administration of Gardens and Cultural Heritage	General account of achievements made in management of garden and cultural relic conservation from 1949 to 1984; statistics from 1949 to 1984 on comprehensive indicators, conservation and construction in relation to gardens and cultural relics, admission of scenic places, statistics of tourists, production and management of gardens, staff composition, financial income and expense.
Statistical Yearbook of Gardens and Cultural Relics	1985	Hangzhou Administration of Gardens and Cultural Heritage	Major achievements of the year in conservation management; statistics of the year on: comprehensive indicators, conservation and construction in relation to gardens and cultural relics, tourist reception, business operation, admission of scenic places, statistics of tourists, staff composition, financial income and expense.
Statistical Yearbook of Gardens and Cultural Relics	1986	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1987	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1988	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1989	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1990	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1991	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1992	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1993	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1994	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1995	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1996	Hangzhou Administration of Gardens and Cultural Relics	
Statistical Yearbook of Gardens and Cultural Relics	1997	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1998	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	1999	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	2000	Hangzhou Administration of Gardens and Cultural Heritage	
Statistical Yearbook of Gardens and Cultural Relics	2001	Hangzhou Administration of Gardens and Cultural Heritage	

Monitoring Report(s)	Time of compilation	compiler	Main content
Statistical Yearbook of Gardens and Cultural Relics	2002	Management Committee of West Lake Scenic Area of Hangzhou (HAGCH)	Major achievements of the year in conservation management; statistics of the year on: comprehensive indicators, conservation and construction in relation to gardens and cultural relics, tourist reception, business operation, admission of scenic places, statistics of tourists, garden production and management, major economic indicators, staff composition, financial income and expense.
Statistical Yearbook of Gardens and Cultural Relics	2003	Management Committee of West Lake Scenic Area of Hangzhou (HAGCH)	
Statistical Yearbook of Gardens and Cultural Relics	2004	Management Committee of West Lake Scenic Area of Hangzhou (HAGCH)	
Statistical Yearbook of the West Lake Scenic Area in Hangzhou	2005	Management Committee of West Lake Scenic Area of Hangzhou (HAGCH)	
Statistical Yearbook of the West Lake Scenic Area in Hangzhou	2006	Management Committee of West Lake Scenic Area of Hangzhou (HAGCH)	
Statistical Yearbook of the West Lake Scenic Area in Hangzhou	2007	Management Committee of West Lake Scenic Area of Hangzhou (HAGCH)	

Statistical Yearbooks of Gardens and Cultural Relics, 1949--1984, single-volume

I. A Summary of the Management of Gardens and Cultural Relic over the Past Thirty-six Years II. General Area of green space in parks Area of parks Area of scenic places Area of common green space Area of flower beds Area of nurseries Area of orchards Area of green belts Area of reserved green space Area of hill forests in the scenic area of West Lake Area of hill forests directly managed and protected by Hangzhou Administration of Gardens and Cultural Relics Area of state-owned hill forests managed and protected by work units Area of state-owned hill forests co-managed by work units and production teams Area of state-owned hill forests entrusted to production teams Area of state-owned hill forests managed and protected by production teams Area of hill forests collectively owned by production teams Altitude table of the hills around West Lake Table of scenic areas in urban area of Hangzhou Summary sheet of old and rare trees in Hangzhou Comparative table of landscaping in the cities of the Province in 1984 Comparative table of landscaping in some cities in China	1983 Profiles of grassroots units III. The planting of trees and flowers Planting trees Nursery stock cultivation Flower cultivation IV. Construction Completed investment in gardens and cultural heritage conservation The dredging of West Lake Comparative table of the lakebed before and after dredging The construction of houses for the staff Gross output and productivity of the Landscape Engineering Section V. Cultural heritage Municipality and district protected sites at Hangzhou VI. Tourist services Turnover of retailing, catering and other services Network of retailing, catering and other services Ticket sale at parks and scenic places Supplementary information on ticket sale at parks and scenic places Operation and profits of tour boats on West Lake The numbers of tour boats on West Lake and passenger seats Condition of business of park tour service companies Animal shows in the zoo
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VII. Production and administration
 Gross industrial output
 The output of major industrial products
 The output of major landscaping products
 Landscaping and sanitation offences handled by park police
 Public order offences handled by park police

VIII. Staff and Pay
 The numbers of work units and permanent employees
 The numbers and categories of permanent employees at the year-end
 The number of employees and the total payroll

The breakdown of the total payroll
 The breakdown of labour protection and welfare expenditures

IX. Financial revenues and expenditures
 Financial revenues and expenditures

X. Others
 The number of vehicles
 Statistical table of weather
 Annex: notes

Statistical Yearbooks of Gardens and Cultural Relics, 1985--2004, 20 volumes

1. The main contents of the yearbooks from 1985 to 1989.

I. Summary of the work of gardens and cultural relics of the year ...

II. General
 Institutional structure
 Table of fulfillment of institutional targets
 Area of parks
 Area of scenic places
 Area of common green space
 Area of reserved green space
 Area of productive green space
 Area of hill forests in the scenic area of West Lake
 Area of hill forests directly managed and protected by the Hangzhou Administration of Gardens and Cultural Relics
 Municipality priority protected sites in Hangzhou
 Table of scenic areas

III. Construction
 Development in the conservation gardens and cultural relics preservation and other civil engineering
 Workload and productivity of construction by the Landscape Engineering Section

IV. Landscaping and variety introduction
 Tree planting
 The fulfillment of landscaping plans
 Nursery stock cultivation
 Flower cultivation
 The founding of the botanical garden and variety introduction

V. Business
 Business network
 Turnover of retailing, catering and other services
 Turnover of branches of retailing, catering and other services

VI. Tourism
 Ticket sale at parks and scenic places
 Supplementary information on ticket sale at parks and scenic places
 The number of passengers on tour boats on West Lake
 The turnover of tour boats on West Lake
 The condition of business of park tour service companies
 The breeding and display of animals

VII. Production, maintenance and management
 Gross industrial output and output of major industrial products
 The output of major landscaping products
 Park conservation
 The sanitation of West Lake
 Park sanitation management and public order

VIII. Vehicles
 The number of vehicles at the year-end

IX. Staff and Pay
 Attendance in each month
 Analysis of absence days
 The breakdown of the total payroll to the staff
 Annual average number of employees and pay
 Year-end number of employees and average pay
 The breakdown of labour protection and welfare expenditures
 The numbers and categories of employees at the year-end

X. Financial revenues and expenditures
 Financial revenues and expenditures

Annex: list of the authors

2.The main contents of the statistical yearbooks of the 1990s

I. Summary of the work of gardens and cultural relics of the year ...	The condition of business of park tour service companies The earning of foreign exchange Turnover of retailing, catering and other services Turnover of branches of retailing, catering and other services The network of retailing, catering and other services The condition of business of the hostels Attached: Admission rates for scenic places Inbound tourists at Hangzhou
II. General Institutional structure Table of the fulfillment of institutional targets Area of parks Area of scenic places Area of common green space Area of reserved green space Area of productive green space Area of hill forests in the scenic area of West Lake Area of hill forests directly managed and protected by the Hangzhou Administration of Gardens and Cultural Relics Municipality priority protected sites in Hangzhou Table of scenic areas	VI. Production, maintenance and management Gross industrial output and output of the major industrial products The output of major landscaping products The breeding and display of animals in the zoo Park conservation The sanitation of West Lake by the Waters Section The dredging of West Lake The channeling of water into West Lake Data sheet of transparency of West Lake water Park sanitation management and public order
III. Landscaping, variety introduction and the cultivation of flowers and trees Table of fulfillment of tree planting targets Flower cultivation Nursery stock cultivation Botanical variety introduction and specimen collection	VII. Science and technology, publishing and advertising Reviewed research programme The completion of urban sculptures The completion of landscaping advertisements The publication and circulation of the Places of Interest magazine The completion of archaeological excavation projects
IV. Development in the conservation of gardens and cultural relics Development in the conservation of gardens and cultural relics and other civil engineering The accomplishment of the tasks for the Landscape Design Institute Construction workload for the Landscape Engineering Section and attendance	VIII. Vehicles The number of vehicles at the year-end
V. Tourist services Ticket sale at parks and scenic places Supplementary information on ticket sale at parks and scenic places Water activities The turnover of tour boats on West Lake	IX. Staff and Pay Year-end number of employees and their pay Welfare expenditure for the on-job staff The number of retired employees and the breakdown of their pay, insurance and welfare

Statistical Yearbook of West Lake Scenic Area of Hangzhou, 2005-- 2007, three volumes

The conservation and development of the scenic area in 200— Summary of the conservation, operation and management of the scenic area of West Lake and the development in the conservation of gardens and cultural heritage	V. Ticket price of the scenic area of West Lake
Statistical data of 200— I. Comprehensive indicators	VI. Holiday statistics
II. Construction and preservation of gardens and cultural relics	VII. Landscaping production and management
III. Tourist reception	VIII. Main economic indices of West Lake community
IV. Business operation	IX. Employees and pay
	X. Financial revenues and expenditures

7

DOCUMENTATION

- 7.a Photographs, Slides, Image Inventory, Authorization Table and Other Audiovisual Materials**
- 7.b Texts relating to Protective Designation, Copies of Property Management Plans or Documented Management Systems and Extracts of Other Plans Relevant to the Property**
- 7.c Form and Date of Most Recent Records or Inventory of Property**
- 7.d Address where Inventory, Records and Archives are held**
- 7.e Bibliography**
- 7.f Content of Annexes**



7. DOCUMENTATION

7.a Photographs, Slides, Image Inventory and Authorization Table and Other Audiovisual Materials

7.a-1 Image Inventory, Photograph and Audiovisual Authorization Form

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (name, address, tel/fax, and email)	Non exclusive cession of rights
1	Electronic image	Aerial View of West Lake	2007	-	Hangzhou Administration of Gardens and Cultural Heritage(HAGCH)	HAGCH Liu Ying's Address: 1#, Longjing Road, 310007 Hangzhou City, Zhejiang Province, China Tel.: (86-571) 87179596 Fax: (86-571) 87179506	Y
2	Electronic image	Panorama of West Lake	2006	Zhou Tuying	HAGCH	HAGCH	Y
3	Electronic image	Hills surrounding West Lake	2008	Sun Xiaoming	HAGCH	HAGCH	Y
4	Electronic image	Su Causeway in the Morning of Spring-one of the Ten Poetically Named Scenic Places of West Lake	2006	Zhu Zhouping	HAGCH	HAGCH	Y

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (name, address, tel/fax, and email)	Non exclusive cession of rights
5	Electronic image	A bird's eye view of Su Causeway and Yudai Bridge	2006	West Lake Museum	HAGCH	HAGCH	Y
6	Electronic image	The Imperial Stele of Su Causeway in the Morning of Spring	2008	Sun Xiaoming	HAGCH	HAGCH	Y
7	Electronic image	Breeze-ruffled Lotus at Winding Garden-one of the Ten Scenic Places of West Lake	2006	Cheng Weitang	HAGCH	HAGCH	Y
8	Electronic image	The Imperial Stele of Breeze-ruffled Lotus at Winding Garden	2008	Sun Xiaoming	HAGCH	HAGCH	Y
9	Electronic image	Winding Bridge at Breeze-ruffled Lotus at Winding Garden	2008	Sun Xiaoming	HAGCH	HAGCH	Y
10	Electronic image	Autumn Moon over the Calm Lake-one of the Ten Scenic Places of West Lake	2006	Hu Xiaoyang	HAGCH	HAGCH	Y
11	Electronic image	Lingering Snow on Broken Bridge-one of the Ten Poetically Named Scenic Places of West Lake	2006	Sun Huian	HAGCH	HAGCH	Y
12	Electronic image	Viewing Fish at Flower Pond-one of the Ten Poetically Named Scenic Places of West Lake	2006	-	HAGCH	HAGCH	Y
13	Electronic image	Stele Pavilion of the site Viewing Fish at Flower Pond	2008	Sun Xiaoming	HAGCH	HAGCH	Y



Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (name, address, tel/fax, and email)	Non exclusive cession of rights
14	Electronic image	Orioles Singing in the Willows-one of the Ten Poetically Named Scenic Places of West Lake	2006	Hu Xiaoyang	HAGCH	HAGCH	Y
15	Electronic image	Three Pools Mirroring the Moon-one of the Ten Poetically Named Scenic Places of West Lake	2006	Yu Guangming	HAGCH	HAGCH	Y
16	Electronic image	A bird's eye view of Lesser Yingzhou Isle	2008	Sun Xiaoming Ma Jianhui	HAGCH	HAGCH	Y
17	Electronic image	Twin Peaks Piercing the Clouds-one of the Ten Poetically Named Scenic Places of West Lake	2006	Yu Guangming	HAGCH	HAGCH	Y
18	Electronic image	Leifeng Pagoda in Evening Glow-one of the Ten Poetically Named Scenic Places of West Lake	2006	Wang Hua	HAGCH	HAGCH	Y
19	Electronic image	Evening Bell Ringing at Nanping Hill-one of the Ten Poetically Named Scenic Places of West Lake	2006	Yu Guangming	HAGCH	HAGCH	Y
20	Electronic image	A bird's eye view of Jingci Temple	2008	Sun Xiaoming	HAGCH	HAGCH	Y
21	Electronic image	The Bronze Bell in Jingci Temple	2006	Han Sheng	HAGCH	HAGCH	Y
22	Electronic image	Liuhe Pagoda	2006	Tong Liben	HAGCH	HAGCH	Y
23	Electronic image	Baochu Pagoda	2008	Sun Xiaoming	HAGCH	HAGCH	Y

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (name, address, tel/fax, and email)	Non exclusive cession of rights
24	Electronic image	Lingyin Temple	2007	Wang Jianwei	HAGCH	HAGCH	Y
25	Electronic image	Statues on Feilaifeng Peak	2008	Sun Xiaoming	HAGCH	HAGCH	Y
26	Electronic image	Yue Fei's Tomb (and Temple)	2008	Sun Xiaoming	HAGCH	HAGCH	Y
27	Electronic image	Site of Temporary Imperial Palace of Qing Dynasty	2008	-	HAGCH	HAGCH	Y
28	Electronic image	Wenlan Pavilion	2006	Zhou Tuying	HAGCH	HAGCH	Y
29	Electronic image	Stele of <i>Wu-he-fu</i>	2008	Sun Xiaoming	HAGCH	HAGCH	Y
30	Electronic image	Longjing Well	2008	Sun Xiaoming	HAGCH	HAGCH	
31	Electronic image	Longjing Tea Plantation	2008	-	HAGCH	HAGCH	
32	Electronic image	The Ten Poetically Named Scenic Places of West Lake: Su Causeway in the Morning of Spring	Southern Song	Ye Xiaoyan	HAGCH	HAGCH	Y
33	Electronic image	The Ten Poetically Named Scenic Places of West Lake: Orioles Singing in the Willows	Southern Song	Ye Xiaoyan	HAGCH	HAGCH	Y
34	Electronic image	The Ten Poetically Named Scenic Places of West Lake: Viewing Fish at Flower Pond	Southern Song	Ye Xiaoyan	HAGCH	HAGCH	Y
35	Electronic image	The Ten Poetically Named Scenic Places of West Lake: Breeze-ruffled Lotus at Winding Garden	Southern Song	Ye Xiaoyan	HAGCH	HAGCH	Y



Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (name, address, tel/fax, and email)	Non exclusive cession of rights
36	Electronic image	The Ten Poetically Named Scenic Places of West Lake: Twin Peaks Piercing the Clouds	Southern Song	Ye Xiaoyan	HAGCH	HAGCH	Y
37	Electronic image	The Ten Poetically Named Scenic Places of West Lake: Leifeng Pagoda in Evening Glow	Southern Song	Ye Xiaoyan	HAGCH	HAGCH	Y
38	Electronic image	The Ten Poetically Named Scenic Places of West Lake: Three Pools Mirroring the Moon	Southern Song	Ye Xiaoyan	HAGCH	HAGCH	Y
39	Electronic image	The Ten Poetically Named Scenic Places of West Lake: Autumn Moon over the Calm Lake	Southern Song	Ye Xiaoyan	HAGCH	HAGCH	Y
40	Electronic image	The Ten Poetically Named Scenic Places of West Lake: Evening Bell at Nanping Hill	Southern Song	Ye Xiaoyan	HAGCH	HAGCH	Y
41	Electronic image	The Ten Poetically Named Scenic Places of West Lake: Lingering Snow on Broken Bridge	Southern Song	Ye Xiaoyan	HAGCH	HAGCH	Y
42	Electronic image	West Lake in the Four Seasons: Spring	Southern Song	Liu Songnian	HAGCH	HAGCH	Y
43	Electronic image	West Lake in the Four Seasons: Summer	Southern Song	Liu Songnian	HAGCH	HAGCH	Y
44	Electronic image	West Lake in the Four Seasons: Autumn	Southern Song	Liu Songnian	HAGCH	HAGCH	Y

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (name, address, tel/fax, and email)	Non exclusive cession of rights
45	Electronic image	West Lake in the Four Seasons: Winter	Southern Song	Liu Songnian	HAGCH	HAGCH	Y
46	Electronic image	Painting of West Lake	Southern Song	Li Song	HAGCH	HAGCH	Y
47	Electronic image	Panorama of West Lake	Ming	Zhou Long	HAGCH	HAGCH	Y
48	Electronic image	Ten Poetically Named Scenic Places of West Lake	Ming	Lan Ying	HAGCH	HAGCH	Y
49	Electronic image	The Distribution of Poetically Named Scenic Places of West Lake during the 17th and the 18th century	Qing	Editor	HAGCH	HAGCH	Y
50	Electronic image	Panorama of West Lake, illustration in <i>Annals of West Lake</i> , Yongzheng period	Qing	Li Wei	HAGCH	HAGCH	Y
51	Electronic image	Panorama of West Lake, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y
52	Electronic image	Su Causeway in the Morning of Spring, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y
53	Electronic image	Breeze-ruffled Lotus at Winding Garden, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y



Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (name, address, tel/fax, and email)	Non exclusive cession of rights
54	Electronic image	Autumn Moon over the Calm Lake, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y
55	Electronic image	Lingering Snow on Broken Bridge, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y
56	Electronic image	Viewing Fish at Flower Pond, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y
57	Electronic image	Orioles Singing in the Willows, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y
58	Electronic image	Three Pools Mirroring the Moon, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y
59	Electronic image	Twin Peaks Piercing the Cloud, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y
60	Electronic image	Leifeng Pagoda in Evening Glow, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (name, address, tel/fax, and email)	Non exclusive cession of rights
61	Electronic image	Evening Bell Ringing at Nanping Hill, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y
62	Electronic image	Eight Chants of Longjing, illustration in <i>Collection of Annals of West Lake</i> , Qianlong period	Qing	Shen Deqian	HAGCH	HAGCH	Y
63	Electronic image	Longjing Temple in <i>Yu Hang Sheng Ji</i> , Qianlong Period	Qing	Shen Deqian	HAGCH	HAGCH	Y
64	Electronic image	Screen with Panorama of West Lake	Qing	Zhou Shangwen	HAGCH	HAGCH	Y
65	Electronic image	Panorama of West Lake	Republic of China	-	HAGCH	HAGCH	Y
66	Electronic image	Su Causeway in the Morning of Spring	Republic of China		HAGCH	HAGCH	Y
67	Electronic image	Breeze-ruffled Lotus at Winding Garden	Republic of China	-	HAGCH	HAGCH	Y
68	Electronic image	Autumn Moon over the Calm Lake	Republic of China	-	HAGCH	HAGCH	Y



Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (name, address, tel/fax, and email)	Non exclusive cession of rights
69	Electronic image	Lingering Snow on Broken Bridge	Republic of China	-	HAGCH	HAGCH	Y
70	Electronic image	Orioles Singing in the Willows	Republic of China	-	HAGCH	HAGCH	Y
71	Electronic image	Viewing Fish at Flower Pond	Republic of China	-	HAGCH	HAGCH	Y
72	Electronic image	Three Pools Mirroring the Moon	Republic of China	-	HAGCH	HAGCH	Y
73	Electronic image	Twin Peaks Piercing the Clouds	Republic of China	-	HAGCH	HAGCH	Y
74	Electronic image	Evening Bell Ringing at Nanping Hill	Republic of China	-	HAGCH	HAGCH	Y
75	Electronic image	Leifeng Pagoda in Evening Glow	Republic of China	-	HAGCH	HAGCH	Y

7.a-2 Photographs and Multi-media DVD discs

The introductory video of West Lake Cultural Landscape, see Annex F.1.

The digital documentation of the authorized photographs of West Lake Cultural Landscape, see Annex F.2.

The authorized slides of West Lake Cultural Landscape, see Annex F.3.

7.b Texts Relating to Protective Designation, Copies of Property Management Plans or Documented Management Systems and Extracts of Other Plans Relevant to the Property

The list of documents concerned is as follows. Please see Annex D for their details.

Management Document Form

No.	Name of document	Full text or excerption
1	<i>Law of the People's Republic of China on the Protection of Cultural Relics (2002)</i>	Excerption
2	<i>Regulations on the Conservation and Management of World Cultural Heritage Sites (in China) (2006)</i>	Excerption
3	<i>Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou (2008)</i>	Full text
4	<i>Regulations on Scenic Areas (2006)</i>	Excerption
5	<i>Regulations on the Management of West Lake Scenic Area of Hangzhou (promulgated in 1983 and amended in 2004)</i>	Full text
6	<i>Regulations of Hangzhou Municipality on the Protection and Management of West Lake Water Area (amended in 2004)</i>	Full text
7	<i>Regulations of Hangzhou on the Protection of West Lake Longjing Tea Base (2001)</i>	Excerption
8	<i>Regulations on the Protection of Historically and Culturally Famous Cities, Towns and Villages (2008)</i>	Excerption
9	<i>Regulations of Zhejiang Province on the Conservation and Management of Cultural Relics (promulgated in 1988 and amended in 2005)</i>	Excerption
10	<i>Regulations of Zhejiang Province on the Protection of Historically and Culturally Famous Cities (1999)</i>	Excerption
11	<i>Several Regulations on the Protection and Management of Cultural Heritage in Hangzhou (promulgated in 2000 and revised in 2004)</i>	Excerption
12	<i>Regulations of Hangzhou Municipality on the Administration of Parks</i>	Excerption
13	<i>Regulations of Hangzhou Municipality on the Administration of Urban Greening</i>	Excerption

Planning Document Form

No.	Name of document	Full text or abstract
1	<i>Outline of the Conservation and Management Plan of West Lake Landscape of Hangzhou (2008-2020)</i>	Full text
2	<i>Master Plan for West Lake Scenic Area of Hangzhou (2002-2020)</i>	Excerption
3	<i>Master Plan and Construction of GIS for the Class-I Protection Zone of West Lake Longjing Tea Base (2003-2010)</i>	Excerption



No.	Name of document	Full text or abstract
4	<i>Outline of Protection and Development Plan on the West Lake Longjing Tea (2008-2010)</i>	Full text
5	<i>Master Urban Plan for Hangzhou City (2001-2020)</i>	Excerpt
6	<i>Plan for the Protection of the Hangzhou Historically and Culturally Famous City (2002-2020)</i>	Excerpt
7	<i>Master Plan of Hangzhou City on Land Use (1997-2010)</i>	Excerpt
8	<i>Plan of Hangzhou Municipality for Urban Green Space System (2002-2020)</i>	Excerpt
9	<i>Master Plan for Transportation in Hangzhou Municipality (2005-2020)</i>	Excerpt

7.c Form and Date of Most Recent Records or Inventory of Property

All the following archives and records are kept at Hangzhou by the Hangzhou Administration of Gardens and Cultural Heritage.

No.	Content of archives	Format	Date
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Records and archives of historical sites

1	The "Four Legal Prerequisites" Archives (a boundary, a protection sign, an archive of records and an institution for conservation and management) of Officially Protected Sites of West Lake	Report, figure, table on paper	1961-present
2	<i>The Reports on Survey of Historical and Cultural Heritage of West Lake</i>	Report, figure, table on paper	1956, 1981, 1983, 2001
3	<i>The Numbering of the Statues on Feilai Feng Peak</i>	Report, figure, table on paper	1960
4	Various charts, maps, satellite images and photos of West Lake landscape	Report, figure, table on paper	1961-present
5	<i>Survey and Analysis of the Condition of 'Three Pools Mirroring the Moon'</i>	Report, figure, table on paper	1955, 1986
6	<i>Survey and Analysis of the Condition of 'Viewing Fish at Flowery Pond'</i>	Report, figure, table on paper	1963, 1984
7	<i>Survey and Analysis of Conditions of Ruangongdun Isle</i>	Report, figure, table on paper	1984
8	<i>Survey Report of Liuhe Pagoda</i>	Report, figure, table on paper	1981.11

No.	Content of archives	Format	Date
9	<i>Survey Reports of Wenlan Pavilion</i>	Report, figure, table on paper	1981
10	<i>Survey Records of Statues on Feilafeng Peak in Hangzhou</i>	Report, figure, table on paper	1981.12
11	<i>Report on the Findings of the Survey of the Base of Liuhe Pagoda in Hangzhou City</i>	Report, figure, table on paper	1987.4
12	<i>Report on the Survey of the Base of Liuhe Pagoda in Hangzhou City (the section on geological survey)</i>	Report, figure, table on paper	1987.5
13	<i>Survey and Analysis of the Condition of Mid-lake Pavilion Isle</i>	Report, figure, table on paper	1987
14	<i>Survey and Analysis of Conditions of Cultural and Historical Sites under Protection in Hangzhou City</i>	Report, figure, table on paper	1998,2001
15	<i>Report on the Survey of Yue Fei's Temple</i>	Report, figure, table on paper	1999.12
16	<i>A Brief Report on the Excavation of the Five Dynasties Basement of Leifeng Pagoda in Hangzhou</i>	Report, figure, table on paper	2002.5
17	<i>The Clearance of the Basement of the Leifeng Pagoda in Hangzhou</i>	Report, figure, table on paper	2002.7
18	<i>Treasures of Leifeng Pagoda</i>	Report, figure, table on paper	2002
19	<i>Pictorial Archives of the Principal Cultural Relics of the Feilafeng Peak Statues</i>	Report, figure, table on paper	2004
20	<i>Drawings of Wenlan Pavilion</i>	Report, figure, table on paper	2004
21	<i>The West Lake Causeways</i>	Report, figure, table on paper	2004.6
22	<i>The Site of Leifeng Pagoda</i>	Report, figure, table on paper	2005.12
23	<i>Report on the Survey of Yue Fei's Tomb (and Temple)</i>	Report, figure, table on paper	2005
24	<i>Pictorial Archives about the Basic Information of the Cultural Relics Involved in the 2nd-Phase Project of Conservation of Feilafeng Peak Statues</i>	Report, figure, table on paper	2007.6
25	<i>Report on the Survey of the Ten Poetically Named Scenic Places of West Lake</i>	Report, figure, table on paper	2008.4
26	<i>Reports on the Archaeological Surveys of West Lake for the World Heritage Nomination</i>	Report, figure, table on paper	2008.7

Files on Conservation Projects of Heritage Sites

27	<i>Examination of the Damage of Liuhe Pagoda for Its Preservation and Repair</i>	Report, figure, table on paper	1990.1
28	<i>Design Drawings for the Conservation Intervention of Liuhe Pagoda</i>	Report, figure, table on paper	1990.1
29	<i>Plan of the Repair of the Statue of Yue Fei</i>	Report, figure, table on paper	1994.8



No.	Content of archives	Format	Date
30	<i>Plan of the Repair of the Temple of Niu Gao in Yue Fei's Temple</i>	Report, figure, table on paper	1996.1
31	<i>Plan of the Alteration of the Exhibits at the Yue Fei's Tomb (and Temple)</i>	Report, figure, table on paper	1997.1
32	<i>Plan of the Architectural Conservation of Yue Fei's Temple</i>	Report, figure, table on paper	1999.12
33	<i>Design on the Preservation of the Sties of Leifeng Pagoda</i>	Report, figure, table on paper	1999
34	<i>Plan of the Repair of Yue Fei's Temple</i>	Report, figure, table on paper	2000.6
35	<i>Plan of the Repair of Qizhong Temple in Yue Fei's Temple</i>	Report, figure, table on paper	2000.6
36	<i>Report on the Study of the Prevention and Treatment of Environmental and Geological Threats to the Cliffside Statues on Feilafeng Peak in Hangzhou</i>	Report, figure, table on paper	2000.11
37	<i>Design for the First Phase Conservation Project for the Cliffside Statues on Feilafeng Peak in Hangzhou, Zhejiang</i>	Report, figure, table on paper	2001.4
38	<i>Records of Wenlan Pavilion as a State Priority Protected Site</i>	Report, figure, table on paper	2004
39	<i>Design of the Preservation and Repair of Wenlan Pavilion</i>	Report, figure, table on paper	2005
40	<i>Repair Scheme of the Que Gates before Yue Fei's Tomb</i>	Report, figure, table on paper	2005.2
41	<i>Plan of the Repair of the Stone Slab Floor of the Platform of Yue Fei's Tomb</i>	Report, figure, table on paper	2006.7
42	<i>Hydrological, Engineering, Environmental and Geological Survey on the Area of the Second Phase of the Conservation Project for the Cliffside Statues on Feilafeng Peak</i>	Report, figure, table on paper	2007.7
43	<i>Master Plan of the Preservation of the Statues on Feilafeng Peak (submitted for approval)</i>	Report, figure, table on paper	2008.4
44	<i>Design of the Second Phase Conservataion Project for the Cliffside Statues on Feilafeng Peak in Hangzhou, Zhejiang</i>	Report, figure, table on paper	2008.6

Records of Protection of West Lak Longjing Tea Plantation

45	<i>Geographic Information System of West Lake Longjing Tea Bases as a Class-I Protection Zone</i>	Report, figure, table on paper	2003-2008
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No.	Content of archives	Format	Date
46	<i>Records of the Monitoring of Damage by Insects to Tea Trees</i>	Report, figure, table on paper	2004-2008

Records of Protection on Natural Resources of West Lake

47	<i>The Demarcation of Boundaries of the Woods of West Lake in Hangzhou</i>	Report, figure, table on paper	1983-1984
48	<i>Survey of Birds in West Lake Scenic Area</i>	Report, figure, table on paper	1983
49	<i>Survey and Statistics of Old and Rare Trees at West Lake</i>	Report, figure, table on paper	1998
50	<i>Report on the Survey and Study of Biological Diversity in West Lake Scenic Area</i>	Report, figure, table on paper	2007.6
51	<i>Archives on eco-biological monitoring</i>	Report, figure, table on paper	1985-now

Comprehensive records

52	<i>Yearbook of Statistics on Gardens and Cultural Relics</i>	Report, figure, table on paper	1949 -1984
53	<i>Yearbook of Statistics on Parks and Heritage in Hangzhou</i>	Report, figure, table on paper	1985 -2004
54	<i>Yearbook of Statistics on the Scenic Area of West Lake</i>	Report, figure, table on paper	2005 -now
55	Comprehensive records on tourist management	Report, figure, table on paper	1949 -now

7.d Address where Inventory, Records, and Archives are Held

Hangzhou Administration of Gardens and Cultural Heritage (Management Committee of Hangzhou West Lake Scenic Area)

Address: 1# Longjing Road, Hangzhou City, Zhejiang Province, China

Postcode: 310007

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7.e Bibliography

7.e-1 Historical Bibliography

Historic literature on West Lake is beyond counting, while more than 20,000 pieces have been compiled in *The Complete Collection of Literature on West Lake*, by Wang Guoping et al. Only those of special interest are listed below. (*The Complete Collection of Literature on West Lake* is in 50 volumes, Editor-in-chief, Wang Guoping, published by Hangzhou Press, Hangzhou, 2004—2008.)

7.e-1-1 Records and Notes

Number	Author	Dynasty	Title
1	Bai Juyi	Tang	<i>A Trip to the Cold Spring Pavilion</i>
2	West Lake Greybeard	Song	<i>West Lake Greybeard's Records of Great Views</i>
3	Zhou Mi	Song	<i>Memory of Wulin Hill</i>
4	Qin Guan	Song	<i>Longjing, Spring</i>
5	Cheng Bi	Song	<i>A Trip to Longjing, Spring</i>
6	Tian Rucheng	Ming	<i>Records of Trips to West Lake</i>
7	Tian Rucheng	Ming	<i>Supplement to Records of Trips to West Lake</i>
8	Yu Sichong	Ming	<i>A Collection of Travel Notes about West Lake</i>
9	Yang Mengying	Ming	<i>Records of West Lake Dredging Project</i>
10	Zhang Dai	Ming	<i>West Lake in My Dreams</i>
11	Xia Shi	Ming	<i>A Brief Account of Great Lake and Hill Views in Qiantang</i>
12	Shi Qiang	Ming	<i>Ten Travels to West Village</i>
13	Ji Ying	Ming	<i>Xihu Shoujing, or West Lake as It Is</i>
14	Gao Panlong	Ming	<i>Travel Notes on Wulin Hill</i>
15	Wang Ruqian	Ming	<i>Anecdotes of West Lake</i>
16	Yuan Hongdao	Ming	<i>Notes and Narratives about West Lake</i>
17	Wang Shaochuan	Ming	<i>A Trip to Xiling</i>
18	Li Liufang	Ming	<i>Inscription for Paintings on Sedan Trips to West Lake</i>
19	Gao Lian	Ming	<i>A Recluse's Appreciation of Views in Four Seasons</i>
20	Pu Beng	Ming	<i>Notes on My Travel to the Mingsheng Lake (West Lake)</i>
21	Li Suiqiu	Ming	<i>West Lake Miscellanies</i>
22	Wang Keyu	Ming	<i>A Digression on Natural Charms of West Lake</i>

Number	Author	Dynasty	Title
23	Li Ding	Ming	<i>A Brief History of West Lake</i>
24	Liu Xian	Ming	<i>Account of Travels to the Lake and Hills</i>
25	Gao Lian	Ming	<i>Eight Chapters on Health Preservation</i>
26	Zhang Dai	Ming	<i>Tao An's Reminiscences in the Dream</i>
27	Xu Yikui	Ming	<i>Xijia Tower, or the Great Dusk Viewing Tower</i>
28	Yang Shen	Ming	<i>Origin and Evolution of the Su Causeway</i>
29	Wang Zaijin	Ming	<i>Seeking Plum Blossoms in Xixi</i>
30	Yang Yingzhao	Ming	<i>A Trip to West Lake</i>
31	Yin Shen	Ming	<i>A Tour to West Lake</i>
32	Xiao Shiwei	Ming	<i>A Sketch on the Lake and Hills</i>
33	Zhu Zhijun	Ming	<i>My First Trip to West Lake in the Rain</i>
34	Zhang Jingyuan	Ming	<i>A Sketch on West Lake</i>
35	Wang Shucheng	Ming	<i>A Visit to Wulin and Fuchun</i>
36	Chen Hongshou	Ming	<i>A Trip to the Korean Temple in Hangzhou</i>
37	Chen Hongshou	Ming	<i>A Trip to the Jingci Temple</i>
38	Wang Si'ren	Ming	<i>A Tour of the Great Views in Hangzhou</i>
39	Anonymous	Ming	<i>Annals of Yunqi Temple</i>
40	Zhu Peng	Qing	<i>Studies on Historic Sites of the Southern Song Dynasty</i>
41	Li E	Qing	<i>A Collection of the Paintings from the Imperial Academy in the Southern Song Dynasty</i>
42	Li Wei	Qing	<i>Records of West Lake</i>
43	Shen Deqian	Qing	<i>A Collection of Records on West Lake</i>
44	Wu Nongxiang	Qing	<i>A Study on Water Conservancy Projects West Lake</i>
45	Xu Fengji	Qing	<i>Qingbo Xiaozhi, or A Brief Account of Qingbo</i>
46	Chen Jingzhong	Qing	<i>A Supplement to A Brief Account of Qingbo</i>
47	Chen Jingzhong	Qing	<i>The Third Volume on Qingbo</i>
48	Li E	Qing	<i>Boating on West Lake</i>
49	Lu Ciyun	Qing	<i>Miscellaneous Notes on the Open Field of West Lake</i>
50	Ding Wu	Qing	<i>A Supplement to Boating on West Lake</i>
51	Chen Shi	Qing	<i>The West Lake and the Green Hills Nearby</i>
52	Xu Chengzu	Qing	<i>Fishermen's Songs at Xuezhuan Village near West Lake</i>
53	Qu Hao et al.	Qing	<i>A Handbook on West Lake and Nearby Hills</i>



Number	Author	Dynasty	Title
54	Zhang Renmei	Qing	<i>Records of Travels to West Lake</i>
55	Zha Renying	Qing	<i>Travel Notes on West Lake</i>
56	Pan Chunsheng	Qing	<i>A Brief Account of a Tour of West Lake</i>
57	Anonymous	Qing	<i>A Complete Book of Procedures and Regulations about the Annual Dredging of West Lake</i>
58	Xai Ji	Qing	<i>Poems on the Great Views of West Lake</i>
59	Cao Zhihuang	Qing	<i>Review of the Six Bridges on West Lake</i>
60	Lu Wenxing	Qing	<i>A Trip to West Lake</i>
61	Zhang Wenhui	Qing	<i>A Supplement to Records of Xiling</i>
62	Mao Qiling	Qing	<i>Three Questions and Three Fallacies in the Chronicles of Hangzhou</i>
63	Gao Shiqi	Qing	<i>An Account of my Summer at Jiangcun Village</i>
64	Jiang Tan	Qing	<i>Reminiscences under an Autumn Lamp</i>
65	Shen Fu	Qing	<i>Six Chapters of a Floating Life</i>
66	Li Yu	Qing	<i>An Eulogy to Fishing on West Lake—a Painting by Liang Zhimei of the Ming Dynasty</i>
67	Li E	Qing	<i>An Epigraph on the Dredging Project for West Lake (written by Li E in the place of Wang Duyun)</i>
68	Gui Zhuang	Qing	<i>Five Tours of West Lake</i>
69	Lu Keqiu	Qing	<i>A Trip to West Lake</i>
70	Shao Changheng	Qing	<i>A Night Visit to the Gushan Hill</i>
71	Shao Changheng	Qing	<i>On the Feilai Peak, or the Peak Flying from Afar</i>
72	Lu Xingyuan	Qing	<i>Travel Notes of Longjing Spring</i>
73	Zhang Shu	Qing	<i>A Tour of West Lake</i>
74	Cheng Hongzhao	Qing	<i>A Tour of West Lake in Hangzhou</i>
75	Wu Guang	Qing	<i>Boating on West Lake in Moonlight</i>
76	Tang Yan	Qing	<i>A Tour of the Nine Creeks and Eighteen Gullies</i>
77	Shi Yunyu	Qing	<i>A Tour of the Lingyin Temple</i>
78	Ruan Yuan	Qing	<i>A Record of the Dredging Project at Hangzhou in the 9th Year of Jiaqing period</i>
79	Yu Yue	Qing	<i>A Tour of the Nine Creeks and Eighteen Gullies</i>
80	Yang Shikong	Qing	<i>Viewing Plum Blossoms at Fahua Mountain</i>
81	Pan Lei	Qing	<i>On the Dredging Project of Hangzhou (written on other's behalf)</i>

Number	Author	Dynasty	Title
82	Sun Jun, Sun Shuli	Qing	<i>Annals of the Wenlan Pavilion</i>
83	Wang Tong	Qing	<i>A Brief Account of the Three Academies of Classical Learning in Hangzhou</i>
84	Wang Fuli	Qing	<i>Annals of The Gushan Hill</i>
85	Zhu Wenzao	Qing	<i>Annals of Jigu Cave or the Golden Drum Cave</i>
86	Sun Zhi et al	Qing	<i>Annals of Lingyin Temple</i>
87	Li E	Qing	<i>A Supplement to Annals of Yunlin Temple</i>
88	Shen Hengbiao	Qing	<i>A Sequel to Annals of Yunlin Temple</i>
89	Master Jixiang	Qing	<i>Annals of Jingchi Temple</i>
90	Hang Shijun	Qing	<i>Annals of Li'an Temple</i>
91	Wu Shuxu	Qing	<i>Annals of Dazhao Qinglv Temple</i>
92	Ding Wu	Qing	<i>A Collection of Writing on Ziyang Nunnery</i>
93	Yang Heng (courtesy name Qingyu, a Taoist)	Qing	<i>Annals of Xuanmiao Taoist Monastery in Wulin</i>
94	Feng Pei	Qing	<i>A Brief Account of Yue Fei's Temple</i>
95	Jin Zhizhang et al	Qing	<i>Annals of Wu Zixu's Temple on Wushan Hill</i>
96	Zhu Wenzao et al	Qing	<i>Annals of the Town God's Temple on Wushan Hill</i>
97	Wang Wenbing, Sun Jun	Qing	<i>Brief Annals of Wang Hua's Temple on Wushan Hill</i>
98	Zou Zaiyin	Qing	<i>Brief Annals of Zhaodan Terrace</i>
99	Wu Qian	Qing	<i>My Views on Affairs about Those Enshrined Together with Su Shi at Su Shi's Temple near West Lake</i>
100	Dai Qiwen	Qing	<i>A Study on the Famous and Virtuous People Enshrined at the Three Temples near West Lake</i>
101	Zhuo Bingsen	Qing	<i>Annals of the Temple on the Jade Emperor Hill</i>
102	Wu Tingkang et al	Qing	<i>Annals of Lin Zexu's Temple near West Lake</i>
103	Shou An et al	Qing	<i>Couplets of West Lake</i>
104	Gao Jin	Qing	<i>On the Grand Ceremony for the Emperor's Inspection of Southern China</i>
105	Yuan Mei	Qing	<i>On the Longjing Spring, in Poems and Essays of the Xiaocang Hill Studio</i>
106	Shen Chu	Qing	<i>On Fresh Longjing Tea, from Notes on West Lake</i>
107	Sun Yuantong	Qing	<i>Longjing sprout Tea and Others, from Travels during Yongjia period in the Western Jin Dynasty</i>
108	Xu Ke	Qing	<i>Emperor Gaozong Was Fond of Longjing Tea, from A Collection of Unofficial Histories in the Qing dynasty</i>



7.e-1-2 Poems and Songs

Number	Poet(s)	Dynasty	Title
1	Bai Juyi	Tang	<i>Yi Jiangnan (Memories of the South)</i>
2	Bai Juyi	Tang	<i>A Tour of the Qiantang Lake in Spring</i>
3	Bai Juyi	Tang	<i>A Poem to Guests after I Returned at Night from a Visit to the Gushan Hill Temple near West Lake</i>
4	Bai Juyi	Tang	<i>A Poem on Spring Views of West Lake</i>
5	Lin Bu	Song	<i>Ode to Plum Blossoms</i>
6	Su Shi	Song	<i>Drinking on West Lake</i>
7	Su Shi	Song	<i>Paying a Visit to Huiqin and Huisi, Two Buddhist Monks at the Gushan Hill on the 8th Day of the 12th Lunar Month</i>
8	Su Shi	Song	<i>Missing West Lake—A Poem to Chao Meishu</i>
9	Guo Xiangzheng	Song	<i>100 Poems on West Lake</i>
10	Dong Sigao	Song	<i>100 Poems on West Lake</i>
11	Zhao Bian	Song	<i>A Second Trip of Longjing</i>
12	Master Biancai	Song	<i>An Answer Poem to Zhao Bian's Second Trip of Longjing</i>
13	Wang Wei	Southern Song	<i>Ten Scenic Places of the Lake and Hills</i>
14	Zhang Ju	Southern Song	<i>Ten Poems on West Lake (Tune: Ying Tian Chang)</i>
15	Zhou Mi	Southern Song	<i>The Ten Scenic Places of West Lake (Tune: Mu Lan Hua Man)</i>
16	Chen Yunping	Southern Song	<i>Ten Poems on West Lake and Hills Nearby</i>
17	Yang Weizhen et al	Yuan	<i>Poems on West Lake Adopting the Form of Zhu Zhi Ci (Bamboo song)</i>
18	Guan Hanqing	Yuan	<i>Views in Hangzhou (Tune: Nan Lü Yi Zhi Hua)</i>
19	Ma Zhiyuan	Yuan	<i>On West Lake (Tune: Shuang Diao Xin Shui Ling)</i>
20	Xu Zaisi	Yuan	<i>West Lake (Tune: Zhong Lü Chao Tian Zi)</i>
21	Yin Tinggao	Yuan	<i>Ten Scenic Places of West Lake</i>
22	Tian Rucheng, Huang Shengzeng	Ming	<i>On a Tour of West Lake</i>
23	Zhu Shitai et al	Ming	<i>Poems on the Eight Poets' Club in West Lake</i>
24	Aisin Gioro Hongli	Qing	<i>The Emperor's Poems on the Ten Scenic Places of West Lake</i>
25	Aisin Gioro Hongli	Qing	<i>Watching Tea Picking</i>

Number	Poet(s)	Dynasty	Title
26	Aisin Gioro Hongli	Qing	<i>A Poem Improvised When Boiling Tea at Longjing, from The 3rd Collection of the Emperor's Poems</i>
27	Aisin Gioro Hongli	Qing	<i>A Tea-Picking Song at Longjing, from the First Annotated Collection of Poems in the Qing Dynasty</i>
28	Huang Jun, ed.	Qing	<i>A Collection of Couplets of West Lake</i>
29	Shen Yichen et al	Qing	<i>Poems Composed on a West Lake Pleasure Boat</i>
30	Zhang Taijiao	Qing	<i>Poems on the Mid-Lake Pavilion</i>
31	Shen Jiazhe et al	Qing	<i>'Small Matter' Poems of the Southern Song Dynasty</i>
32	E Min et al	Qing	<i>Poems Composed near West Lake at the Xiuxi Ceremonies (poets gather to drink and compose poems)</i>
33	Wang Zhiyi	Qing	<i>Poems on West Lake</i>
34	Chai Jie	Qing	<i>A Hundred Poems on West Lake</i>
35	Zhu Peng	Qing	<i>Poems on Past Incidents Involving West Lake</i>
36	Zhu Peng et al	Qing	<i>A Hundred Poems on Nanping Hill</i>
37	Chen Ruolian	Qing	<i>Miscellaneous Poems on West Lake</i>
38	Chen Can	Qing	<i>Poems on West Lake in the Form of Zhu Zhi Ci (Bamboo song)</i>
39	Yang Fengbao	Qing	<i>Poems on West Lake in the Form of Qiu Liu Ci (Autumn willow)</i>
40	Wang Fangzao	Qing	<i>Poems on the Ten Scenic Places of West Lake</i>
41	Zhang Yun'ao	Qing	<i>Fishers' Songs on the Golden Ox Lake</i>
42	Chen Wenshu	Qing	<i>Poems Reflecting the Past of Xiling</i>
43	Chen Wenshu	Qing	<i>Poems on Women in Xiling</i>
44	Chen Xilian	Qing	<i>Songs on Boats of West Lake</i>
45	Jiang Tan	Qing	<i>Miscellaneous Poems on West Lake</i>
46	Zheng Yuejing	Qing	<i>A Hundred Poems on West Lake</i>
47	Yu Yue	Qing	<i>Poems of Yu's House</i>
48	Ding Lizhong	Qing	<i>Poems Reflecting the Past in Xiling</i>
49	Wang Danxi, Wang Dandi	Qing	<i>Recent Poems on West Lake</i>
50	Zhu Peng	Qing	<i>Poems of Past Incidents at Wushan Hill</i>
51	Gu Guang	Qing	<i>Miscellaneous Poems on the Spring Festival in Wulin</i>



7.e-1-2 Novels, Dramas, etc

Number	Author	Dynasty	Title
1	Anonymous	Southern Song	<i>The Three Pagodas at West Lake</i>
2	Shi Nai'an, Luo Guanzhong	Late Yuan, and early Ming	<i>Water Margin</i>
3	Feng Menglong ed.	Ming	<i>Stories of Past and Present</i>
4	Feng Menglong ed.	Ming	<i>Clear Words to Illustrate the World</i>
5	Feng Menglong ed.	Ming	<i>Lasting Words to Awaken the World</i>
6	Feng Menglong ed.	Ming	<i>Ordinary Words to Warn the World</i>
7	Zhou Ji	Ming	<i>Two Collections of Stories on West Lake</i>
8	Zhou Chaojun	Ming	<i>The Red Plum Blossoms</i>
9	Feng Menglong	Ming	<i>The White Lady Was Imprisoned Eternally under Leifeng Pagoda</i>
10	Han Xiaochuang	Qing	<i>Red Plum Blossom Pavilion</i>
11	Shen Mengban	Ming	<i>Stories of Jigong, a Buddhist Master in Qiantang</i>
12	Zhan Tairan	Qing	<i>Stories of Jigong</i>
13	Gu Wu, Mo Langzi	Qing	<i>Stories of West Lake</i>
14	Chen Shuji	Qing	<i>Uncollected Stories of West Lake</i>
15	Owner of Tianhuacang Studio	Qing	<i>Story of the Drunken Buddha</i>
16	Huang Tubi	Qing	<i>Leifeng Pagoda</i>
17	Anonymous	From Southern Song to Qing	<i>Story of the White Snake</i>
18	Zhao Qingge	Since Yuan and Ming	<i>Butterfly Lovers</i>
19	Fang Chengpei (reviser)	During Qianlong period, Qing Dynasty	<i>Story of Leifeng Pagoda</i>
20	Anonymous	Qing	<i>Ma Tou Diao (Tune of Horse Head)</i>
21	Anonymous	Qing	<i>Octagonal Drum</i>
22	Anonymous	Qing	<i>Gu Zi Qu (Drum Music)</i>
23	Anonymous	Qing	<i>Gu Ci (Drum Lyrics)</i>
24	Anonymous	Qing	<i>Tan Huang (a folk opera)</i>
25	Anonymous	Qing	<i>Zi Di Shu (a form of performance popular in the Eight Banners of the Qing Dynasty)</i>
26	Anonymous	Qing	<i>Xiao Diao (Ditty)</i>
27	Ma Rufe	Qing	<i>Nan Ci Opera</i>
28	Fang Chengpei	Qing	<i>Legends of Leifeng Pagoda</i>
29	Anonymous	Qing	<i>A Story of Leifeng</i>
30	Anonymous	Qing	<i>An Illustrated Story of the White Lady</i>

7.e-1-4 Foreign Literatures on West Lake

Number	Author	State	Title of the work
1	Chengxun (monk)	Japan	<i>A Visit to Tiantai and Wutai Mountains</i>
2	Shoun Sone	Japan	<i>A Travel to Northern China</i>
3	Shoun Sone	Japan	<i>A Tour of the Qing Empire</i>
4	Teaching Council	Japan	<i>A Tour of the Qing Empire</i>
5	Ryunosuke Akutagawa	Japan	<i>A Tour of China</i>
6	Oka Shenjin	Japan	<i>Sightseeing Tours</i>
7	Taku Matano	Japan	<i>A Tour of Hangzhou</i>
8	Uno Tetsuto	Japan	<i>On Chinese Civilization</i>
9	Mizukami Tsutomu	Japan	<i>Sad Talks on the Lost Land of the Southern Song Dynasty</i>
10	Kimura Shige	Japan	<i>Hangzhou</i>
11	Kanzan Otsu	Japan	<i>Historic Sites in Hangzhou</i>
12	Umehara Kaoru	Japan	<i>Lin'an of the Southern Song Dynasty</i>
13	Noriko Miyazaki	Japan	<i>Paintings of West Lake-A Tentative Study of the History of Painting in the Southern Song Dynasty</i>
14	Zhenguang Magazine	South Korea	<i>Miscellaneous Records about Hangzhou</i>
15	Marco Polo	Italy	<i>Travels of Marco Polo</i>
16	Isabella Bird	Britain	<i>The Yangtze Valley and Beyond</i>
17	Aeneas Anderson	Britain	<i>A Narrative of the British Embassy to China</i>
18	Frederic D. Claude	US	<i>Hangzhou—a City of Paradise</i>
19	Simon Holledge, Lynn Pan	US	<i>Hangzhou and Zhejiang Province: China's City of Magical beauty and the Province of Riches</i>
20	R.F.FITCH	US	<i>Hangchow Itineraries</i>
21	D. E. Mungello	US	<i>The Forgotten Christians of Hangzhou</i>
22	Jacques Gernet	France	<i>Daily Life in China on the Eve of the Mongol Invasion</i>
23	Herluf Bidstrup	Denmark	<i>The China Five Decades Ago in a Foreigner's Eyes</i>



7.e-2 Treatises

1. Wang Guoping, et al, *The Complete Collection of Literature about West Lake*, Hangzhou Press, Hangzhou, 2004—2008.
2. Wang Guoping, et al, *Encyclopaedia of West Lake*, Hangzhou Press, Hangzhou, 2004-2008.

- 1) Shao Qun, *A Romance at Wansong Academy*, 2008
- 2) Wu De'an, *Wushan Hill*, 2008
- 3) Mei Zhong, *Lakeside of West Lake*, 2008
- 4) Xu Jijun, *Causeways of West Lake*, 2008
- 5) Tang Yuli, *Liuhe Pagoda*, 2008
- 6) Chu Jianguo, *West Lake on Paper Currency*, 2008
- 7) Song Tao, *Calligraphy about West Lake*, 2008
- 8) Xue Jiazhu, *Bajin and West Lake*, 2008
- 9) Chen Ye, *Paintings about West Lake*, 2008
- 10) Zhou Xinhua, *Pavilions around West Lake*, 2007
- 11) Sun Yue, *Stelae of West Lake*, 2007
- 12) Ying Shouyan, *Essays about West Lake*, 2007
- 13) Yang Zihua, *Amusements around West Lake*, 2007
- 14) Mei Zhong, *West Lake Celebrities*, 2007
- 15) Shen Jianzhong, *John Leighton Stuart and West Lake*, 2007
- 16) Chen Xiangqiang, *Flowers around West Lake*, 2007
- 17) Lao Bomin, *Statues around West Lake*, 2006
- 18) Ye Guangting, *History of West Lake*, 2006
- 19) Ye Jianxin, *Zhou Enlai and West Lake*, 2006
- 20) Wu Jing, *Hong Sheng and West Lake*, 2006
- 21) Meng Dongsheng, *Boats on West Lake*, 2006
- 22) Ying Zhiliang, *Operas about West Lake*, 2006
- 23) Hong Shangzhi, *Legends about West Lake*, 2006
- 24) Xie Qianming, *Place Names of West Lake*, 2006
- 25) Chen Xiangqiang, *Mysteries about West Lake*, 2006
- 26) Han Yifei, *Antique Postcards about West Lake*, 2006
- 27) Ma Yongxiang, *Huqingyu Pharmacy*, 2006
- 28) Huang Gongyuan, *Dignitary Monks and West Lake*, 2006
- 29) Leng Xiao, *Qing Emperors Kangxi and Qianlong and West Lake*, 2005
- 30) Ye Jianxin, *Mao Zedong and West Lake*, 2005
- 31) Wu Jing, *Poetry of West Lake*, 2005
- 32) Sun Yue, *Couplets of West Lake*, 2005
- 33) Zhang Jianting, *Villas around West Lake*, 2005
- 34) Zhang Jianting, *80 Views of West Lake*, 2005
- 35) Li Hong, *Antique Pictures of West Lake*, 2005
- 36) Shen Guanzhong, *Lou Wai Lou Restaurant*, 2005
- 37) Shen Jianzhong, *Celebrity Tombs around West Lake*, 2005

- 38) Wang Jianhua, *Qian Liu and West Lake*, 2005
- 39) Wang En, *Tomb and Temple of Yue Fei*, 2005
- 40) Yuan Xuanping, *Brocade of West Lake*, 2005
- 41) Wei Haoben, *Xiling Seal Engravers' Society*, 2005
- 42) Yu Jin, *Bai Juyi and West Lake*, 2004
- 43) Feng Jun, *West Lake Expo*, 2004
- 44) Leng Xiao, *Lingyin Temple*, 2004
- 45) Zhang Jianting, *Beishan Street*, 2004
- 46) Zhu Hongda, *Su Dongpo and West Lake*, 2004
- 47) Zhu Jiaji, *West Lake Longjing Tea*, 2004
- 48) Wang Shuifu, *Beauties and Views of West Lake*, 2004
- 49) Zhao Qing, *Beautiful Scenery of West Lake*, 2004
- 50) Zhao Fulian, *Xixi*, 2004
- 51) Zhong Ying, *Lin Hejing and West Lake*, 2004
- 52) Xiang Wenhui, *The tomb of Yu Qian*, 2004
- 53) Gu Xijia, *Customs of West Lake*, 2004
- 54) Gu Zhixing, *Wenlan Pavilion and Four Treasures*, 2004

3. Wang Guoping, et al, *A Complete History of West Lake* (in 3 volumes), Hangzhou Press, Hangzhou, 2004—2008.
4. Yue Fei Research Society, *Studies on Yuefei* (at present 5 books), Zhonghua Book Company, Beijing, 1988—2008.
5. Yao Guokun, *West Lake Longjing Green Tea*, Shanghai Cultural Press, Shanghai, 2008.
6. Cao Zhengfa, *West Lake Years*, Hangzhou Press, Hangzhou, 2008.
7. Wang Qijun, *An Illustrated History of Ancient Chinese Gardens*, China Water Power Press, Beijing, 2007.
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9. Chen Wenjin, *Discover the West Lake-On the World Heritage Value of West Lake*, Zhejiang Ancient Books Publishing House, Hangzhou, 2007
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14. Zhou Weiquan, *A History of Classical Chinese Gardens*, Tsinghua University Press, Beijing, 1999.
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16. Lin Zhengqiu, *History of Taoism in Hangzhou*, China Literature & History Publishing House, Beijing, Oct. 2008
17. Editor-in-chief Jin Jianren, *Cultural Communication between South China and Republic of Korea*, Academy Press, Beijing, 2005
18. Fu Xinian, *A History of Ancient Chinese Architecture* (Vol. 2), China Architecture & Building Press, Beijing, 2001
19. Editor-in-chief Zhang Yuhuan, *History and Development of Ancient Chinese Architecture*, Science Press, Beijing, 1985
20. Mikio Omuro, *On the West Lake*, Iwanami Book Company, Japan, 1995
21. Hou Naihui, *Culture of Parks during Tang and Song Dynasties*, Library of University of Tokyo, Japan, 1997
22. Chen Ling, *Research on Formulation and Development of Landscape-Taking the Hangzhou West Lake as the Example*, dissertation of Institute of Industrial Science, University of Tokyo, 1996
23. Shen Yue, *Research on Formulation of the West Lake Landscape and its Influence in Hangzhou*, China, dissertation of Institution of Agriculture and Bionomy, University of Tokyo, 1997

7.e-3 Papers

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- 8.d** Official Web Address



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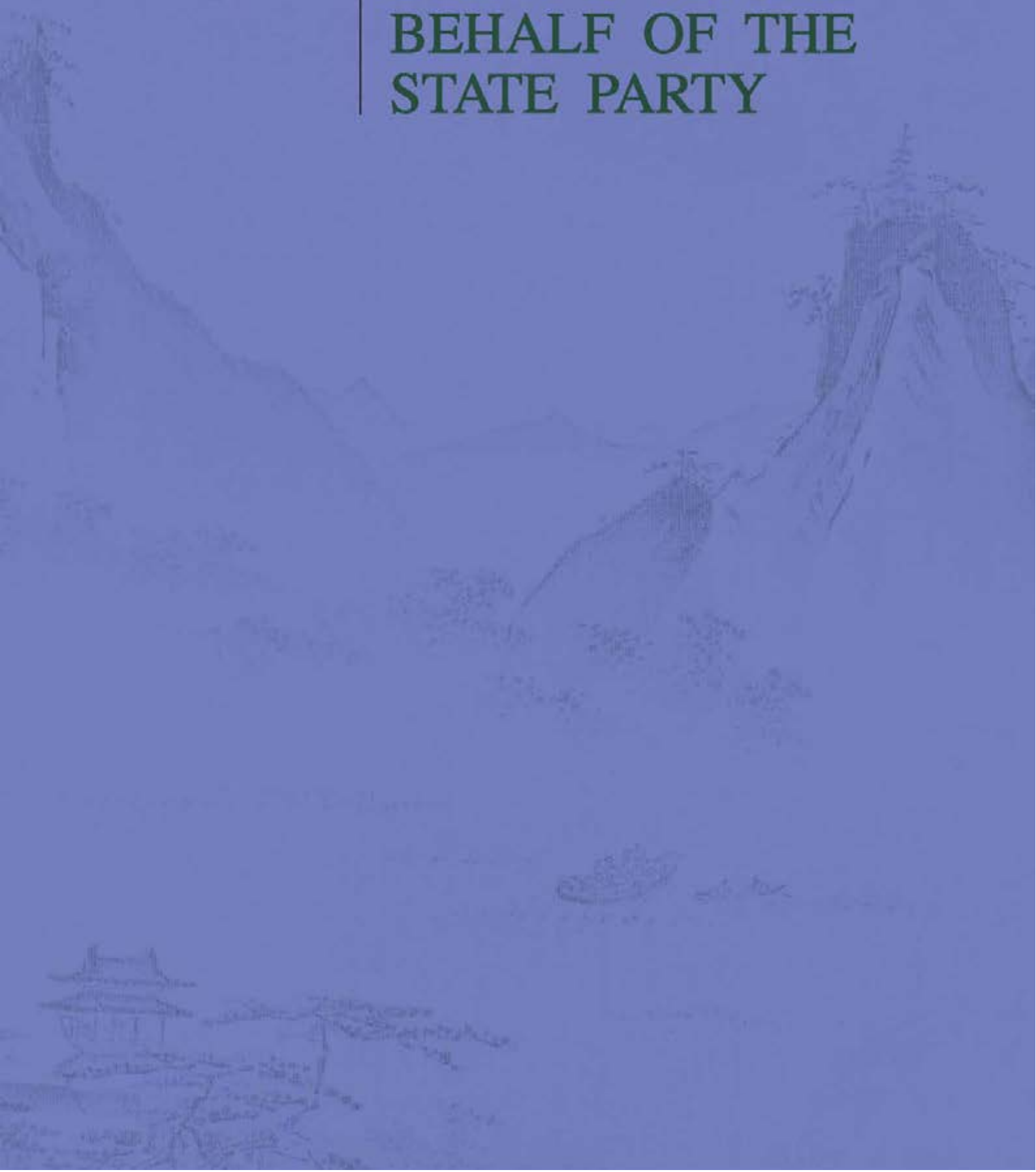
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World Heritage Convention
Cultural Heritage Nominated by People's Republic of China

West Lake Cultural Landscape of Hangzhou

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of People's Republic of China

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2. The topographic map showing the nominated property, which is drawn based on the topographic map of scale of 1:2000;
3. The aerial photography showing the nominated property .

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1 Exposition of historical and cultural background

West Lake Landscape has undergone a long natural and historical evolution against a profound historical and cultural background. The naturally formed lagoon and the unique landscape environment provide a natural foundation for the West Lake Landscape, and time and fortune of thousands of years have nurtured the unique historic position and cultural taste of Hangzhou. The formation of the West Lake Landscape is based on the following historical background.

1.1 Concept of “harmony of humankind and nature” and the aesthetics of the West Lake Landscape

The concept of ‘harmony of humankind and nature’ originating from an important local philosophical idea came into being in the Spring and Autumn period (8th century BC to 5th century BC). In the 3000 years of development of Chinese civilization and cultures that followed, the concept was further extended and promoted in, for example, the annotations in Confucianism, Taoism, and Buddhism. It has become a fundamental element of Chinese culture today.

The concept of ‘harmony of humankind and nature’ is reflected in ancient Chinese epistemology and outlook on value: from the former perspective, the concept means the syncretizing of the subject (human) and the object (nature), while from the latter it means that humankind and nature should be in harmony.

The formation and development of the West Lake Landscape has fully demonstrated the concept of ‘harmony of humankind and nature’ from the perspective of epistemology and outlook on value: the four-character Poetically Named Scenic Places, the seclusion culture represented by Lin Bu, the Longjing Tea-Zen culture created by Bian Cai, and the aesthetic interest of poetic and picturesque beauty embodies a clear trend, to realize a united and harmonious image between humankind and nature by pursuing the syncretizing of subject and object when admiring the West Lake Landscape or praising or living in West Lake. Su Shi and Bai Juyi built causeways and isles with silt dredged from West Lake, and their successors followed suit. This demonstrates that people pursued the harmony of humankind and nature. The West Lake Landscape is therefore an outstanding example in landscape design so as to show the concept of ‘harmony of humankind and nature’ in China.

1.2 Brief introduction to the development of Hangzhou City

In 222 BC the Qin Dynasty set up Qiantang County in the area of today’s West Lake. Since that time Hangzhou has embarked on the road of becoming a city. With the development of the economy and increase of population in Hangzhou, Qiantang prefecture was set up in 587 during the Southern Dynasties. As a result of the government and development of the Tang Dynasty, Hangzhou became a metropolis of south-eastern China in the Five Dynasties, and capital of Wuyue Kingdom, one of the local regimes of the time.

The Wuyue Kingdom (907-978) was one of the ten states in Southern China during the period of Five Dynasties and Ten Kingdoms. Thanks to its geographical detachment from the chaotic Central Plains and the diligence of its five monarchs,¹ Wuyue became prosperous in the 10th century. When its power was at the peak, it owned 13 zhou (states) which covered the vast areas that are now Zhejiang, south-eastern Jiangsu and north-eastern Fujian province. As the capital of the Wuyue Kingdom, Hangzhou had advantages in economy, politics, and cultures which enabled it to become prosperous. As a result, the West Lake Cultural Landscape was developed. During Qian Liu's reign, Hangzhou City was enlarged three times, connecting the west city wall of Hangzhou to the east bank of West Lake during the Wuyue period, and the layout continued to be expanded in later dynasties. Because the Qian rulers promoted Buddhism, the area surrounding West Lake became the centre for developing Buddhism in China in the 10th century and was renowned as 'the Buddhist kingdom in South-east China', exerting considerable influence on the local culture.

In 1129, Emperor Gaozong of the Southern Song Dynasty retreated southward and stayed at Hangzhou. On his orders the prefecture became his Temporary Imperial Palace and Hangzhou was renamed Lin'an. After 1138, when the Southern Song Dynasty made Hangzhou the capital, the economy and culture continued to develop under the new political system, and more splendid culture, notably in literature, was created. Chinese civilization reached its peak, the Zhao-Song culture.² Manpower and finance were collected throughout the country for constructing West Lake, and many gardens and towers sprang up in the areas surrounding West Lake. Celebrities were attracted to the lake to assist in cultural events. Furthermore, the Southern Song Dynasty promoted the Zen sect of Buddhism at that time. All these forces enabled Hangzhou to reach its peak after 140 years of development. Poetry, literature, painting, garden building, and architecture were also developed to a higher level, and took the leading position in the country. The literary talents born in the Song Dynasty over nearly two centuries were gathered together in Hangzhou. At that time, the layout featuring cloud-capped hills on three sides and a city on one side officially took shape, and the Ten Poetically Named Scenic Places of West Lake came into being.

In 1276 the Yuan Dynasty occupied Lin'an and set up a governmental office ruling the Zhengjiang province there. The nomadic government of Hangzhou brought a new cultural element to West Lake, which was reflected by statues on Feilaifeng Peak.

Later, from the Ming and Qing dynasties up to the present day, Hangzhou has been a political centre in Jiangsu and Zhejiang area, and an important economic and cultural city in south China. Today's Hangzhou, located in the heart of the Yangtze River Delta, one of the most important economic deltas in China, is close to Shanghai, China's largest city, and still plays a significant role in

¹ There were five kings in total: Qian Liu (852-932) reigned from 907 to 932, Qian Yuanguan (887-941) from 932 to 941, Qian Zuo (928-947) from 941 to 947, Qian Zong (929-971) in 947 and Qian Chu (929-988) from 948 to 978.

² Chen Yinke says in the preface to *A Textual Study of Official Posts in History of Song* by Deng Guangming, 'after thousands of years' development, the culture of the Chinese nation culminated in the Song Dynasty'

politics and culture. As the most important cultural and natural resource of Hangzhou, the West Lake Landscape illustrates its unique charm.

1.3 History of the dredging of West Lake

During the reign of Emperor Dezong of Tang (at the end of the 8th century), Li Mi, Governor of Hangzhou, devised and initiated a water diversion project, which made use of the water in West Lake for irrigation and drinking, and thus established the close ties between the city of Hangzhou and West Lake in the form of interaction between residents and the lake which has lasted up to the present day. Since then, the inhabitants of Hangzhou City have been engaged constantly in dredging, maintaining, or transforming the huge body of water because of their needs for living and urban development.

In the 2nd year of Changqing in the Tang Dynasty (822), Bai Juyi (772-846), celebrated literary giant, presided over a dredging project, an epoch-making event in the history of design and development of the scenic places of West Lake. Under his guidance, the material dredged out was used to build a long causeway which regulated the lake water. This structure, still in operation today, not only facilitates farmland irrigation but also beautifies the landscapes.

Throughout the Northern Song Dynasty (10th-12th centuries), officials in Hangzhou exerted themselves in organizing West Lake dredging projects, which greatly improved the scenic places during this period. In particular, Su Shi (1037-1101), a literary giant in the Northern Song Dynasty, was the most influential of all. When he served as Governor of Hangzhou, he initiated and presided over a series of large-scale improvement and landscaping projects. Through his literary and artistic creations such as poems, essays, etc., the cultural values of West Lake Landscape were fully expounded and widely spread.

In the 5th year of Yuanyou in the Northern Song Dynasty, Su launched a dredging project of unprecedented scale. With the slit dug out, a long causeway was built across the western part of the lake to link its southern and northern banks. This structure, on which six bridges were built and peach trees and willows were planted everywhere, was later named the Su Causeway. This and the Bai Causeway across the northern part of the lake, the existence of which can be traced back to the Tang Dynasty, are the most important constituents of the ‘Two Causeway and Three Isles’ overall layout and the best places for sightseeing on West Lake. The scenic place known as Su Causeway in the Morning of Spring, with the Su Causeway playing the major part, came first among the group of scenic places with poetic names in the Song Dynasty known collectively as the Ten Poetically Named Scenic Places of West Lake. Besides, Su Shi also built three pagodas in the deepest part of the lake and prohibited the growth of water caltrops and lotuses so as to keep the water clear and prevent silt from accumulating and thus raising the lake bottom. The three stone pagodas laid the foundation for the formation of Three Pools Mirroring the Moon, one of the

famous Ten Poetically Named Scenic Places in the Southern Song Dynasty.

During the Southern Song Dynasty (12th-13th centuries) the lake experienced many dredging projects, which on the one hand met the residents' need for water for living and agriculture and on the other contributed to the preservation of the beautiful landscape.

During the Yuan Dynasty (1271-1368) the Mongolian rulers thought it was because the Southern Song emperors were luxuriating in pleasure and enjoying West Lake that the country had disintegrated. They therefore saw West Lake as one of the causes of the collapse of the Song Dynasty and decided to 'abandon it rather than manage it.' Without dredging and maintenance West Lake silted up seriously.

In the 3rd year of Zhengde of the Ming Dynasty (1508), Yang Mengying, Governor of Hangzhou, initiated and presided over a large-scale dredging project for West Lake, during which the Su Causeway and the Bai Causeway were repaired. In 1576, the Xiqing Pavilion in the centre of the lake was built by Xu Tingguan. In 1607 the pool for freeing captive animals was built by Nie Xintang in the area surrounding what is today Lesser Yingzhou isle. In 1611, an outer causeway was constructed in the north of the pool by Yang Wanli, and the Lesser Yingzhou Isle (the famous 'garden on the water') was constructed in the shape of the Chinese character 田. Two causeways and two isles, which laid a solid foundation for the later layout, were added later.

During Kangxi's reign (1662-1772) in the Qing Dynasty, local officials had West Lake and other river courses dredged up in 1680 and 1707 to prepare for the emperor's tour.

During the reign of Yongzheng (1723-1735) in the Qing Dynasty, Li Wei, Governor of Zhejiang province, and other officials launched yet another large-scale West Lake dredging project by imperial order, and this played an important part in preserving the beauty of the lake. In addition to dredging, Lei Wei also laid great emphasis upon the construction of the scenic places of West Lake. He added another eighteen poetically named scenic places and compiled Records of West Lake.

During the reign of Qianlong (1736-1795) in the Qing Dynasty, the emperor made six inspection tours around South China. West Lake was dredged many times and the scenic places of West Lake were in their heyday.

In the 14th year of Jiaqing of the Qing Dynasty (1809), Ruan Yuan, Governor of Zhejiang, dredged West Lake and piled the silt up to form an isle to the north, the Lesser Yingzhou Isle. The isle is now known as the Ruangongdun Isle. It was in this way that the overall layout of 'Two Causeways and Three Isles' came into being.

1.4 Brief introduction to the development of Poetically Named Scenic Places

‘Poetically Named Scenic Places’ in series with four-character names characterize the scenery design in ancient China. They were first seen in the 11th century³ when Chinese poetry and painting reached their peak, then widely adopted later in garden design, and finally become China’s unique tradition in landscape architecture design; they have also represented the creative genius of official-scholars⁴ in landscape design in China’s agrarian period.

‘Poetically Named Scenic Places’ took their shape during the Northern Song Dynasty mainly because of the influences of traditional Chinese landscape painting. They are created by the following procedure: first, a painter creates a painting which depicts natural scenery and then intellectuals give it a four-character poetic name, in Chinese, *si-zi-jing-mu*, which, together with those of other paintings, forms a series. These names are rich in traditional Chinese cultural meanings and images. It is by this means that Chinese sceneries are recognized and handed down.

Chinese landscape painting is the materialization in painting of the philosophical concept of ‘harmony of humankind and nature’.⁵ As a form of art, it took shape roughly in the 3rd century, during the Wei and Jin dynasties in Chinese history. Artists and connoisseurs of landscape paintings project their inner world into the representations of the universe and rely upon the depiction of landscapes to express the harmony, and ‘communion’ between humankind and nature. In this way Chinese landscape paintings in earlier times are a means whereby traditional Chinese intellectuals can satisfy their spiritual needs and cultivate their minds; to some extent, they all bear signs of Taoist influence and are paintings that best depict Chinese’s inner world and emotions.

In the mid Northern Song Dynasty, Chinese landscape painting underwent some significant changes in theory and technique, represented by *Lin Quan Gao Zhi Ji* (1117)⁶ or *Consummate Skills in Landscape Painting*, by Guo Xi⁷, renowned painter of the time. In his monograph, Guo

³ According to Chen Yinke, the Chinese culture developed in thousands of years and reached its peak in the Song Dynasty. The ‘poetically named scenic place’ is one of the typical examples of the peak of poems and paintings in the Song Dynasty.

⁴ The general term ‘scholar-official’ applies to intellectuals with a certain social status or who enjoy a certain reputation, and covers officials (scholars who hold offices) and scholars (poets, painters, writers, dramatists, artists, etc.). From the perspective of values, they can generally be called traditional Chinese intellectuals.

⁵ See Chapter 2.b-1-1 Concept of ‘harmony of humankind and nature’ and the aesthetics of the West Lake Landscape

⁶ *Lin Quan Gao Zhi Ji* was compiled in 1117 in the Song Dynasty, and only six chapters survive. That on the landscape is the most influential. The book mainly deals with landscape painting, which is considered as a means of entertaining people. It proposes several methods for the observation and creation of the painting, such as the perspectives of distance, and emphasizes that a poem is an intangible painting and a painting is the tangible form of a poem. The author asserts that one can paint well only after travelling a great deal, and one should adopt specific techniques according to different conditions when painting landscape. This is an important book on the creation of landscape in the Northern Song Dynasty for its high level in theory and practice.

⁷ Guo Xi, also known as Chunfu, was from Wenxian County, Heyang (today’s Wenxian County, Henan). As a famous painter in the Northern Song Dynasty, he was good at landscape painting, and was as famous as Li Chengqi.

pointed out that, in creating landscape paintings artists should emphasize the poetic feeling of their works: the sceneries depicted should give the appreciators a feeling that they can be viewed, approached, toured, and inhabited. This evolution extends the functions of landscape paintings as spiritual resorts and carriers of feelings or emotions to the extent that works of art of this kind can give the viewer the experience of an virtual tour, thereby breaking new ground in Chinese landscape painting. Moreover, for the first time the author elucidates in his book in a systematic way the differences between the sceneries in spring, summer, autumn, and winter in observation and representation⁸.

The painting theory concerning the representation of landscapes in the four seasons were thoroughly applied by the series of works by Liu Songnian (c 1155-1218) depicting the sceneries of West Lake around the year.⁹ These are the first to represent the sceneries at the same place but in different times. Liu was well known for his truthful representation and his consummate skills in drawing contours with the aid of a ruler. With four paintings entitled respectively 'Outing on Causeway in Springtime', 'Enjoying the Cool Air by the Pond', 'Viewing Hills in the Study' and 'Enjoying Snow Views in the Courtyard in Winter', he introduces the different settings for his depiction of the sceneries in the four seasons; then with the four scenes, 'Red Peach Flowers and Green Willows', 'Silent Pond with Lotus Flowers', 'Old Tree under Frost' and 'Snow-Covered World', each of which depicts a view in one season, he represents the most distinctive features of sceneries in the four seasons. These works not only truthfully reflect the leisurely life of scholar-officials living by West Lake, but also illustrate the Chinese painters' adoption of the technique of part composition and their stress on sceneries of the four seasons during the Southern Song Dynasty. this series of paintings shows that Guo Xi had influenced the Imperial Art Academy and through this academy, on the characteristics of landscape design as illustrated in the 'Ten Poetically Named Scenic Places of West Lake'.

In the Southern Song Dynasty (1127-1279), landscape painters created a series of paintings about the sceneries of West Lake. Among them, the Yuanti (imperial court decorative painting) school represented by Li Tang, Liu Songnian, Ma Yuan and Xia Gui adopted a completely new method of composition by creating a new mode of composition by describing a corner of the hill or lake, or part of the scenery, which was totally different from the panoramic form of composition that prevailed in the Northern Song Dynasty. For example, Ma Yuan (1140-1225) painted a corner of the hill or lake, leaving a large area blank to highlight the scenery and creating a unique and poetic style. He was called 'Ma the Corner' in his time. Xia Gui (wellknown around 1180-1230), who was influenced by the Zen sect of Buddhism, painted half of the scenery instead of the panoramic view. He formed his unique clear and beautiful style by highlighting the scenery near at hand

⁸ According the chapter in *Lin Quan Gao Zhi Ji*, the mist surrounding the hills is different in the four seasons, giving people different feelings when the landscape is painted. Only those which can remind people of the beautiful sceneries are wonderful paintings.

⁹ Now collected in the Palace Museum.

while softening the distant view and was therefore called ‘Xia the Half’ by his peers. West Lake by Li Song (1166-1243), West Lake in the Four Seasons (Spring, Summer, Autumn and Winter) by Liu Songnian (c 1190-1194), and Evening Bell Ringing at Nanping Hill by Zhang Zeduan (1085-1145) which is the earliest painting on scenic places with four-character names of West Lake so far discovered. Orioles Singing in the Willows, Twin Peaks Piercing the Cloud and Autumn Moon over the Calm Lake by Ma Yuan, Lingering Snow on the Broken Bridge, Three Pools Mirroring the Moon, Leifeng Pagoda in Evening glow and Su Causeway in the Morning of Spring by Chen Qingbo (13th century), and The Ten Poetically Named Scenic Places of West Lake by Ye Xiaoyan during 1253-1258 are a complete set of works depicting the ten Poetically Named Scenic Places of West Lake.

In the meantime, a large number of poems on the landscape of West Lake were produced. Among them, the series Ten Scenic Places of the Lake and Hill by Wang Wei, each describing one scenic place, are the earliest poems about the ten Scenic Places of West Lake so far discovered. Ten Odes to West Lake (Tune: Yingtianchang) by Zhang Ju is the earliest ci (a form of classical poetry composed to a certain tunes in fixed numbers and words) about the topic so far discovered. Besides, there are many other poems and ci works on the topic by famous litterateurs such as Zhou Mi (1232-1298), Yang Wanli (1127-1206), Fan Chengda (1126-1193), Xin Qiji (1140-1207) and Wu Wenying (1212-1272).

Specific names of the Ten Scenic Places of West Lake firstly found in the book Fang Yu Sheng Lan by Zhu Mu in around 1239, which means that scenic places with four-character names formed since then. After long years of development, the poetically named scenic places corresponding to them have been well preserved until today.

The ‘Ten Poetically Named Scenic Places of West Lake’ attribute their poetic names and landscape design to landscape paintings and therefore manifest signs of direct influences from the theory of painting expounded in Lin Quan Gao Zhi Lun: as designed, the factors to be viewed not only consist of hills, water, weather, dusk and dawn, but, more importantly, reveal the subjects to be appreciated through the four-character poetic names as well as such characteristics as different seasons, different times, different weather conditions and different plants involved. For instance, ‘Su Causeway in the Morning of Spring’, ‘Autumn Moon over the Calm Lake’, ‘Breeze-ruffled Lotus at Winding Garden’ and ‘Lingering Snow on Broken Bridge’ not only indicate the seasons the scenic places are in, but also contain information concerning the times when the scenic places appear – at dawn, in the afternoon, at dusk, and at night. They are representative scenic places depicting sceneries of the four seasons recognized by the theory of landscape painting during the Northern Song Dynasty. The ‘Ten Scenic Places of West Lake’ mark the Chinese shift of attention on scenic places characteristic of the four seasons in appreciating sceneries in the history of Chinese design of ‘poetically named scenic places’; with the differences and changes in natural landscape, these scenic places symbolize and embody different emotions and thoughts; they are

projections or materializations of the philosophical concept of. ‘Harmony of humankind and nature’ in traditional Chinese landscape design.

1.5 Aesthetic conception of poetics and picturesque, Chinese aesthetics on nature

‘Aesthetic conception of poetics and picturesque’ has been one of the aesthetic criteria for landscape and garden design since the Tang and Song dynasties. Initially standing for the poetic feelings and picturesque artistic conception implied in the garden landscape, ‘Aesthetic conception of poetics and picturesque then became the Chinese traditional aesthetic taste and played a significant role in the aesthetic theory in the East Asian Culture which was gradually introduced to the fields of literature and art.

‘Aesthetic conception of poetics and picturesque’ or poetic and picturesque beauty, was coined by Zhou Mi¹⁰ (1232-1298), an eminent poet and literati, in the Southern Song dynasty in the poem of Qing Ping Yue·Hengyutingqiuyi: ‘poetic and picturesque beauty, only lies outside the fences, and the comfortable breath comes from rain and dew, there being a vast area of Wu mountains and Yue waters.’¹¹ The ‘Wu mountains and Yue waters’ in the poem referred to West Lake and its surrounding mountains. At the moment when the poem was written West Lake Landscape’ had the unique scenery of cloudy mountains and picturesque lakes of clamness and elegancy, arousing the poet’s response to beautiful scenery.

When the Southern Song dynasty located its capital in Hangzhou, moving the political and cultural centre of the nation southwards, the elite of literature and art of almost 200 years in the Song Dynasty gathered in the city. At that time many famous poets and royal painters gathered around West Lake, composing their poems and paintings about the its landscape. While sightseeing elements of West Lake landscape nearly covered all the classic and traditional Chinese literary images, such as the water of lake, little boats, the moon, plum blossom, drooping willow, historic temples and red lotus in the poems of West Lake and the cultural celebrities such as Bai Juyi, Su Shi and Lin Bu, as well as the faraway mountains, clouds, historic villages, shabby temples, sunset, tower shadows, etc in the paintings of the West Lake landscape and the past anecdotes (for example, Liu Bu’s quest for the plum blossom in the snow, and the Buddhist monks’ tasting the tea in the mountains). All of them were endowed with the symbolic significance of culture and art in the oriental cultural circle, in accordance with the poetic

¹⁰ Zhou Mi, also known as Gongjin, Caochuang, Sishui Qianfu, etc., is representative of poems in the late Southern Song Dynasty. The poems with catchy rhythm and beautiful writing reflect an artistic conception. He was born in a famous family, but he had seen little of the world, which formed a unique style in his poems, lofty and placid. At the age of 32, he composed a poem on the Ten Scenic Places of the West Lake which was widely popular later. He secluded himself from the world and was well versed in poems, paintings, and music. He was especially interested in collecting and compiling books, leaving dozens of books to the world. His poems are as famous as those of Wu Wenying in style.

¹¹ A poem by Zhou Mi depicting the beautiful sceneries.

conception of the viewer.

The West Lake Landscape is made up of the lakes and hills in the south of Yangtze River in China, with the typical characteristics of warmth and humidity of a sub-tropical climate. Thus, compared with the famous mountains and great rivers in the central plain areas of the Northern Song, it is a charming place for sightseeing, arousing people's poetic response to beautiful scenery. Therefore, with the rapid development of poetry and painting in the Song dynasty, the West Lake Landscape, especially the Ten Scenic Places of West Lake, became the major subject in literature and painting, and a series of brilliant works have been created. For example, in literature, there were the famous poet Wang Wei's Seven-character poem: Ten Scenic Places of the Lake, Zhang Ju's Ying Tianchang: Ten Scenic Places of West Lake, Zhou Mi's Mulanhuaman, and Chen Yunping's Ten Scenic Places of West Lake¹² (see Annex C.2); in painting, there were paintings of West Lake specifically created by famous painters from the Imperial Painting Academy of the Dynasty Southern Song Dynasty, such as Li Song, Liu Songnian, MaYuan, Xia Gui and Chen Qingbo etc. (see Annex C.5). These poetry and paintings vividly elaborate the aesthetic conception of poetics and picturesque of the West Lake landscape. Based on their cultural cultivation the poets and painters associated many literary allusions and artistic conception with sightseeing and association of the West Lake landscape, arousing visitors' imaginations among the brilliant landscapes and a series of aesthetic experiences of the poetic charm ('soundless poem' and 'vocal painting'¹³).

1.6 Characteristic Blossom of Four Seasons of West Lake Landscape

Peach flowers in spring, lotus flowers in summer, osmanthus flowers in fall and plum flowers in winter constitute the four focuses of appreciation in the four seasons. These flowers, in blossom at different times, add to the beauty of the lake and the hills. Not only have they maintained close ties with the Ten Poetically Named Scenic Places of the West Lake, but also become representative images of the plants and sights of the four seasons in the ingenious landscape design. Over thousands of years, every time the season of a particular flower approaches, not only have poets and painters composed great poems and exquisite paintings, but also Hangzhou residents are attracted to appreciate the flowers. This has been a long-standing tradition of urban culture over the past thousand years.

Peach flowers—peaches and willows are planted all over the embankment of the West Lake, the

¹² For example, in 1263 Zhou Mi composed a poem on the Ten Poetically Named Scenic Places of the West Lake, and his friend Chen Yunping followed him. According to them, Viewing Fish at Flowery Pond is about a hermit fishing in the drizzle, Autumn Moon Over the Calm Lake about the legendary fairy Chang E dancing in the moon palace, Lingering Snow on Broken Bridge about a hermit lingering in the snow to enjoy plums, Three Pools Mirroring the Moon about the goddess of Luohe River.

After the Southern Song Dynasty, Yi Tinggao composed ten poems on the Ten Poetically Named Scenic Places of the West Lake in the Yuan Dynasty, Mo Fan composed poems on the ten scenic places in the Ming Dynasty, Emperor Kangxi inscribed for the ten scenic places in 1699 when he toured the West Lake and Emperor Qianlong inscribed poems for the ten scenic places in 1751. Later Emperor Qianlong toured the West Lake four times and composed four groups of poems, marking the peak of the poems on the Ten Poetically Named Scenic Places of the West Lake.

¹³ According to Song people, the poem is the intangible form of painting, and painting is the tangible form of poem. Zhang Shumin in the Northern Song Dynasty also mentioned this in his article.

Su Causeway and the Bai Causeway. Of all these places, the most engrossing are the two causeways, where willows and peaches are planted alternately. This arrangement had realized in the Song Dynasty, which could be proved in the descriptions of poets and essays of different dynasties. For instance, in his poet *A Spring Tour of the Lake*, Song poet Xu Fu writes,

When will the swallows in repair return?

Wet peach flowers flanking the peak are now in blossom.

I am worrying that no boatman will take me to tour the bridges in spring rain,

When a small boat is rowed out of willow shade.

In Hangzhou, peach flowers usually blossom during mid and late February to early and mid April. When peach flowers are in full blossom, tourists flock all over the two causeways. Green willows and red peach flowers create such an impressive effect that they verify the records in *Travel Notes of the West Lake (Xi Hu You Lan Zhi Yu)* written in the Ming Dynasty. Of the Ten Poetically Named Scenic Places of the Southern Song Dynasty, Su Causeway in the Morning of Spring, Viewing Fish in Flowery Pond, and Lingering Snow on Duanqiao Bridge all involve the appreciation of peach flowers.

Lotus flowers—in ancient China, the image of ‘lotus flower’ has been given the import of ‘lofty character’ in traditional Chinese culture because the plant ‘grows untainted out of the silt’. At present, there are 14 lotus-growing patches on the surface of the West Lake, which add up to 130 *mu* in area. Most of these patches are located in the North Inner Lake and the Yuehu Lake. Lotus flowers have been prevalent throughout the history of Hangzhou. For example, there are places in the city, called Lotus Pond End and Lotus Pool Alley. The fossils of lotus seeds unearthed at the site of Kuahu (Lake-crossing) Bridge in Xiaoshan prove that the plant grew in this area as early as 5000 B.C. In Bai Juyi’s poem *Beautiful Landscape in Yuhang*, there is a line which goes, ‘Lotus flowers encircling the village stretch out 30 *li*’; the famous line composed by Song poet Yang Wanli—‘The lotus leaves stretch to the sky a boundless green; /The lotus flowers in sunlight with unusual red to glow’—spreads the reputation of lotus flowers in the West Lake all over China. According to statistics, the lotus flowers in the West Lake usually start to bloom in early June, reach full bloom at the end of June and last till late August and early September. Of the Ten Poetically Named Scenic Places, ‘Breeze-ruffled Lotus at Winding Garden’, ‘Autumn Moon Over the Calm Lake’, ‘Three Pools Mirroring the Moon’, and ‘Lingering Snow on Broken Bridge’ are all major sites for lotus flower appreciation. In summer, the unique scent of lotus leaves carried by the breeze from the lake is especially refreshing and gives you a feeling of coolness in those dog days.

Osmanthus flowers--Cassia trees are planted in large numbers in all the gardens along the embankment of the West Lake, of which Manjuelong and Hangzhou Botanic Garden are the most famous. The osmanthus is the city flower of Hangzhou. The famous line by Bai Juyi, noted poet of the Tang Dynasty—‘I search the temple in the hill for cinnamon seeds in the moon’—proves that osmanthus flowers had been in existence in the Tang Dynasty. A poet by Song poet Su Shi says, ‘In the light of the waning moon, dry fine stamens are coated with thick frost; / the flower belonged to the immortal in the moon’. There are four varieties of osmanthus flowers—golden osmanthus, silver osmanthus, red osmanthus and Four Seasons osmanthus—of which the first two

are the best. Usually, the season of osmanthus flowers around the West Lake starts in early September and ends in early November. Around the Mid-autumn Festival, the pervasive osmanthus fragrance becomes one of the highlights of Hangzhou for tourists. ‘Autumn Moon over Calm Lake’, one of the Ten Poetically Named Scenic Places, remains a major spot for osmanthus appreciation. On autumn days, the intense fragrance of osmanthus flowers which pervades the West Lake is especially refreshing.

Plum blossoms—In traditional Chinese culture, a proud gentleman who ‘refuse to be contaminated by evil influence’ is often compared to the plum because its blossoms often brave the bitter coldness, frost and snow in early spring. In Hangzhou, Lingfeng Hill, Gushan Hill and the West Stream have been the three greatest places for plum blossom appreciation since ancient times. Lingfeng Hill is famous for the sight ‘Searching for Plum Blossom on Lingfeng’ after plum trees are planted there. Plum blossoms on Gushan Hill were already well-known in the Tang Dynasty. For example, in one of his poems, Bai Juyi writes, ‘Living reclusively in Yuhang for 3 years, / I have been drunk thrice for plum blossom’. Lin Fu, representative Chinese recluse who lived on Gushan Hill in the Song Dynasty, regarded plum trees as his wife and cranes as his sons, which reflects the noble pursuits of Chinese scholars. His most famous line—‘Their sparse shadows spread out over the water clear and shallow, / Their obscure fragrance floats around under the moon pale and yellow’—not only depicts the elegance of the plum blossoms on Gushan Hill, but also gives profound cultural meaning to plum trees around the West Lake. In the years of Yongzheng, ‘Searching for Plum Blossoms along the West Stream’ became one of the 18 Poetically Named Scenic Places of the Qing Dynasty. The season of plum blossoms in Hangzhou starts at the end of January and ended in mid February, that is, the Spring Festival holiday. When in blossom, they give out a refreshing obscure fragrance.

1.7 History of worshipping Buddhism in West Lake

Buddhism was introduced in about the 1st century, and later spread into south China. Buddhist worshipping had a long history in the West Lake. Lingyin Temple and Tianzhu Temple were established no later than the 4th century. In the 5th century Bodhidharma founded the Zen sect, the first Buddhist sect in China, which became popular and reached its peak during the late Tang Dynasty and Five Dynasties. The Zen sect promoted Chinese Buddhism up to its heyday, playing an important role in the development of ancient Chinese cultures.

Although during the 9th and 10th centuries, the ‘Buddhism-quenching’ movement¹⁴, famous in the history of Buddhism, had a disastrous impact on the religion in northern China, Buddhism survived in the regimes in southern China such as Wuyue, Southern Tang, and Later Shu. Although the temples in Hangzhou (including Lingyin Temple) suffered some damage, Buddhist buildings thrived around the West Lake during the period of around eighty years when Wuyue was ruled by the Qian family. They built a large number of temples varying in scale, including Lingfeng Temple, Yunqi Temple, Liutong Temple and Zhaoqing Temple. According to the records in the local history of Hangzhou, the areas southeast of the Lake saw the construction of numerous Buddhist temples and pagodas during the Tang Dynasty and the construction of more during the

¹⁴ In Chinese history Buddhism was suppressed by the court because it had over-expanded, threatening the rule of the royal family and their economic and political interests.

Five Dynasties in the 10th century¹⁵. A survey conducted in the 2nd year of Xiande in the Later Zhou Dynasty (955) revealed that there were more than 480 temples in Wuyue. Therefore, it can be said that the number of Buddhist buildings in Wuyue was many times that of other separatist regimes at that time in southern China. Nearly half the historic temples in Hangzhou were constructed during the Wuyue period, among which the famous ones were Jingci Temple on Nanping Hill, Yunqi Temple in Fan Village and Shangtianzhu Temple on Tianzhu Hill. Besides, Liuhe Pagoda, Leifeng Pagoda and Baochu Pagoda were also constructed at that time. Lingyin Temple, which had been ruined in the Tang Dynasty, was reconstructed. Statues were carved in Yanxia Cave, Shiwu Cave and Feilaifeng Peak. All these made Hangzhou the Buddhist centre in south-eastern China¹⁶. After Qian Liu promoted Buddhism in Hangzhou during the Five Dynasties, each king of the Wuyue Kingdom believed in Buddhism, resulting in a large number of temples in the kingdom. During the reign of Qian Hongchu (948-978), the last king, there were 84,000 pagodas in total, with Lotus Sutra carved in golden characters as the treasure of the country.

After Zhao Kuangyin, the first Emperor of Song Dynasty, reunited China, he adopted protective policies for Buddhism and as a result it entered the stage of rapid development in Hangzhou. When the rulers of the Southern Song Dynasty moved their capital to Hangzhou, the number of Buddhist temples in Hangzhou rose steeply to 360. Around the West Lake stood a great number of Buddhist buildings; the region of the West Lake became a place where Buddhism was the most prosperous. Among the temples constructed there, Lingyin Temple and Jingci Temple were included in the 'Five Mountains and Ten Temples' which ranked the highest in the hierarchy of mountains and temples established by the Zen sect of Buddhism in the Southern Song Dynasty.

Accordingly, the West Lake Landscape was connected to Buddhism, especially to the Zen sect, which became an important component of West Lake culture.

1.8 Cultural tradition of loyalty and filial piety and West Lake

The Confucian tradition that values loyalty and filial piety is also one of the important cultural elements of the West Lake landscape. As part of the moral code in traditional Chinese society, 'loyalty' means that subjects should be loyal to their emperor and 'filial piety' that children should be filial to their parents. This tradition is built on the basis of the common structure of the family

¹⁵ According the annals of Lin'an city during Chunyou period, the south-east pagoda temple appeared in the Tang Dynasty and prevailed during Qian's rule. The number increased rapidly.

¹⁶ Five kings of the Qian family believed in Buddhism. They had many gardens, temples, pagodas built, grottoes and statues carved surrounding the West Lake. Nearly half of the ancient temples in Hangzhou were constructed during Wuyue period, among which the famous ones include Zhaoqing Temple outside Qiantang Gate, Jingci Temple of Nanping Hill, Yunqi Temple of Fancun Village, Shangtianzhu Temple, Baocheng Temple of Wushan Hill, Kaihua Temple of Liuhe Pagoda, Taoguang Temple of Beigao Peak, Faxiang Temple of Nangao Peak, Liutong Temple of Chishanbu, Li'an Temple of Yunqi, Lingfeng Temple of Qingzhi Village, etc. Lingying Temple first built in the Eastern Jin Dynasty was re-opened and expanded during Wuyue period. Moreover, the existent White Pagoda, Liuhe Pagoda, Leifeng Pagoda, and Baochu Pagoda were all built at that time. In thousands of years, they have been the landmark of the West Lake. In addition, stone statues during the Wuyue period still occupy an important position among statues of the West Lake, a significant component of the West Lake Landscape. The famous ones include the cliffside grotto of Ciyun Ridge, statues of 500 arhats in Shiwu Cave, statues of three Buddhas, attendants, arhats in Yanxia Cave, statues of Amitabha, Bodhisavatta and Mahasthamaprapta in Qinglin Cave on Feilaifeng Peak. After dozens of years of construction, the West Lake during the Wuyue period became more beautiful and became known as the Buddhist State. The lake features white causeways, luxuriant willows, lakeside temples, etc. The towers and pavilions on Gushan Hill create a feeling of fairyland, attracting an incessant stream of visitors.

and the state. The clan awareness has played an important role in traditional Chinese culture and the state is compared to a large family in terms of moral responsibility and code of conduct; as a result, a social & political mode with distinctive features of a clan society is established, which accounts for the existence of Confucianism.

Yue Fei (1103-1142), an outstanding general with both literary and military talents and a man of benevolence and intelligence, was the most famous national hero in Chinese history, whose story has been passed down from generation to generation and is familiar to people of every class and age. According to legend, when Yue Fei was about to leave home and become a soldier to defend his country, his mother, a women surnamed Yao, tattooed his back with four characters '*Jin Zhong Bao Guo*', which mean literally 'serve the motherland with loyalty.' As it turned out, this line became Yue Fei's creed throughout his life and he honoured it with his deeds up to his death. Yue has become an ideal embodiment of the tradition that values loyalty and filial piety, and 'Yue Fei's Temple', which has served as an important base for education on traditional Chinese morals, has exerted universal influences on Chinese people in later ages. Within the scope of the West Lake Landscape, there also temples of another two famous historical personages Yu Qian¹⁷ and Zhang Cangshui¹⁸, both living during the Ming Dynasty, who carried forward the tradition of loyalty and filial piety embodied by Yue Fei. They are also regarded as national heroes because of their integrity, because they had endured humiliation courageously, shouldered their responsibility, and refused to give in to the enemy; together with Yue Fei, they are referred to collectively as the 'Three Heroes of the West Lake'.

1.9 Book-collection cultural tradition and West Lake

The time-honoured book-collection culture in China is one of the important cultural elements of the West Lake Landscape. China as a great country of historic civilization exceeds any other country in the world in terms of ancient classics. According to statistics, there had been 2.36 million volumes and 180,000 varieties of ancient books in China from the Western Han Dynasty to the Qing Dynasty. With this great number and varieties of ancient books over thousands of years, China created the book-collection culture with its rich and splendid content.

Book collection in ancient China can be classified into two types: governmental collection and private collection. there were also temple collection and academy of classical learning collection. Governmental collection includes royal collection, central governmental collection and local governmental collection, whilst private collection refers to those collected by individuals. Both governmental collection and private collection appeared in the Spring and Autumn and Warring States period in the 8th century BC. The temple mainly collected sutras, which started in the late Eastern Han Dynasty in the 3rd century. Academy of classical learning mainly collected books to teach students, starting in the Tang Dynasty in the 7th century. Bibliophiles in each dynasty made great contributions to the development of Chinese civilization by searching, buying, engraving,

¹⁷ Yu Qian (1398-1457), also known as Tingyi, was from Qiantang, Zhejiang. He was a famous official in the Ming Dynasty for his fight against the Mongol attack. He was selfless, upright, and outspoken. In 1457 he was framed but in 1489 his reputation was recovered.

¹⁸ Zhang Cangshui (1620-1664), also known as Huangyan, Cangshui, was from Yinxian county, Zhejiang. He was famous for his fight against Qing people. Upright, honest, he made outstanding achievements. In 1664, he was killed by the Qing army in Hangzhou.

collecting and studying books. Therefore, the time-honoured book -collection culture occupies a special position and plays an important role in the development of Chinese civilization and cultures.

Scholars gathered in south China, where there was a long tradition of bookcollection. Private collection was especially popular. The most famous one among the three oldest libraries in the world is Tianyi Pavilion in Ningbo¹⁹, which had a profound influence on the construction of the seven greatest libraries in south and north, built for keeping Complete Library of the Four Treasuries in the Qing Dynasty. Governmental collection in south China also started very early. As the political Centre of Zhejiang and Jiangsu, Hangzhou had been an important book-collecting city in south China. In particular, after Hangzhou was made the capital in the Southern Song Dynasty, the highest government-funded academy by the West Lake was also a governmental library. In the Yuan Dynasty, the West Lake academy of classical learning was built, continuing to search and print typical books. Until the early Qing Dynasty, there had been plentiful books in the Hangzhou academies. It should be noted is that during the Northern Song, Southern Song, and Yuan dynasties from the 10th century to the 14th century, Hangzhou had been the centre for printing books, making it easier for the city to collect books, and promoting its development.

Wenlan Pavilion on the Gushan Hill was a government-founded library. As one of the most famous book-keeping buildings in Chinese history, it is located in a fantastic garden of southern Chinese style. The Qianlong Emperor of the Qing Dynasty, considering that many scholars and talented literati were living in areas south of the Yangtze River ordered in the 47th year of his reign (1782) that three pavilions be built to keep the Complete Works of Chinese Classics in Jiangsu and Zhejiang Province with the aim to assist the intellectuals there. At this time, when the other two (Wenhui Tower of the Grand View Hall in Yangzhou and Wenzong Tower at Jinshan Temple in Zhenjiang) were no longer in existence, Wenlan Pavilion continued through many calamities. It was also the only one of the Seven Pavilions that retained its collection of books.

1.10 Hermit cultural tradition and West Lake

The ‘hermit culture,’ which has played an enduring role in China, is another important cultural element in the West Lake landscape. In traditional Chinese culture, to be a recluse represents a unique lifestyle or attitude towards life. It means not only forsaking the chance to become an official, but also embracing the ideal of travelling around and seeking the harmony between humankind and nature at spiritual level²⁰. This is a totally different lifestyle compared with that adopted by Western hermits, who do penance. The ‘hermit culture’ exerted significant influences on traditional Chinese scholar-officials during the Tang and Song Dynasties. These influences resulted in Chinese landscape painting. Gradually, the ‘hermit culture’ developed into a special trait of Oriental culture²¹.

¹⁹ First built in 1561 in the Ming Dynasty under the supervision of Fan Qin, then an official in the Ministry of War, it is the earliest private library so far in China.

²⁰ hat is, to live a secluded life, to express the feelings on the hill, the river, the forest and the spring, thus creating the poems on landscape unique to seclusive life.

²¹ The seclusive idea appeared in the pre-Qin and Han period, the seclusive literary started in the Wei and Jin period, producing seclusive poems and landscape poems in literature. The most representative is Tang Yuanming. After the 3rd century, the landscape poems reflect more sense of holding oneself aloof from the world and of

Lin Bu (967-1028) was the representative reclusive poet in the Northern Song Dynasty of China²². Throughout his life he practiced a reclusive lifestyle which chooses to withdraw from the world, abstain from pursuing fame and material gains, and live in leisure and seclusion so as to maintain his moral integrity. Taoism has been a good example for Chinese celebrities with no official post and a perfect embodiment of the recluse's personality which refuses to be contaminated. Therefore, Tao has added a unique component of 'hermit culture' to the West Lake landscape.

1.11 Clash and merging of diversified cultures

(1) Clash of different cultures

From the 10th to the 13th century, Hangzhou played an important role in the development of Chinese Buddhism, and exchanged widely with the surrounding areas of China. During Japan's Kamakura period from 1192 to 1333, as the Zen sect of Buddhism gradually spread eastward and the ink-and-water paintings in the styles of Song flooded into the isle country, the West Lake in Hangzhou became an essential place for Japanese monks who visited China to visit in order pursue the understanding of Dharma. In the 8th year of Yuanfeng in the Song Dynasty (1085), Prince Yitian (1055-1101) son of Wenzong, King of Korea, and famous Buddhist Monk, came to China for spiritual instruction and paid a visit to Buddhist master Cibian at Faxi Temple. Having received the teachings of the Tiantai sect of Buddhism, he returned to his homeland, founded the Haidong Tiantai sect, and built Guoqing Temple to spread his beliefs. When Rujing, 13th generation Buddhist master of the Caodong sub-sect of the Zen sect of Buddhism, served as the abbot of Jingci Temple in the years of Jiading (1208-1224) in the Southern Song Dynasty, the Japanese monk Eihei Dōgen became his disciple. After he returned to Japan, the Japanese monk set up the Soto sect and consecrated his master the founder. When Rujing died, he was buried on Nanping Hill. Today, the site of the pagoda that served as Rujing's tomb has been preserved: the pagoda is regarded as the Founder's Pagoda by the Soto sect in Japan.

The Mongol Yuan culture represented by Genghis Khan was the consummate form of the nomadic culture. As the most powerful and influential Mongol culture of that time, it absorbed the nutrition of the culture of the Central Plains, Indian culture and Persian culture and made a significant contribution to the development of world civilization. The Yuan Dynasty founded by Mongols led to the clash between the agricultural and nomadic civilizations. In the Yuan Dynasty the eminent Tibetan monk Phagpa was worshipped and made master of the country, while Tibetan Buddhism was made the national belief.

To eliminate the influences left over by the former regime (Song Dynasty) at the level of ideology and culture and secure Yuan's grip over South China, the Shizu Emperor of Yuan Dynasty made Yanglian Zhenjia, a disciple of the famous Tibetan Buddhist master Phagpa, 'governor' in charge of Buddhist affairs in South China in 1277²³. In 1285, Yanglian Zhenjia excavated the royal

freedom.

²² As a representative of seclusive culture, Lin Bu was more enthusiastic in pursuing freedom and criticizing than Ruan Ji and Tao Yuan Ming in the Wei and Jin dynasties. he was also a representative of traditional Chinese intellectuals in personality for his profound literary attainments and calligraphic art.

²³ Kangjixiang, Lianzhenjia and Jiawa are hereby appointed as 'governor' in charge of Buddhist affairs in South China.

mausoleums of the Southern Song Dynasty, which was criticized by people of Han nationality in their books. Incontestably, Yanglian Zhenjia was the first to introduce Tibetan Buddhist art in the Central Plains when the nomadic power extended their rule. That started the exchanges of Han and Tibetan arts in the Yuan Dynasty, laying the foundations for further development of the art in Ming and Qing dynasties. The reason why Yanglian Zhenjia chose the Feilaifeng Peak (Peak that Flew over) as the site for grotto statue building (1282-1291) during the Yuan Dynasty was that he wished to 'subjugate the force' (yan sheng) of the existing traditional Han-style statues in the former imperial capital by building Tibetan Buddhist statues²⁴. The group of Mahakala statues²⁵ built at Baocheng Temple on Wushang Hill in the 2nd year of Yuan (1322) also falls into this category. They and the Feilaifeng Peak grotto buildings were located respectively on the Southern Hill and the Northern Hill near the West Lake.

The Travels of Marco Polo, completed in the 13th century, is an important book because it opened a new era for China and the west to directly contact each other and arouse people's interest in China. In the book Marco Polo as a famous traveler and merchant in the world recorded the beautiful sceneries of the West Lake, and praised Hangzhou as the richest and most grand city.

The West Lake Landscape is based on the creation of the giants in Tang and Song dynasties such as Bai Juyi and Su Shi and the hermit culture represented by Lin Bu, which to some extent has the symbolic significance of the Tang and Song cultures in East Asian cultural circle. During the exchanges of East Asian cultures in the 9th to 20th centuries, West Lake has been the major subject for literature, poetry and painting in Japan and the Korean peninsula. The secluded life of Lin Bu led later scholars to recognize the spiritual value of the West Lake Landscape, promoting its influence and spreading among scholars in East Asia and Confucians in the Korean peninsula from the 11th to 18th centuries.

The West Lake Landscape was first known by the Japanese during the Heian period (794-1190), from Collections of Bai Juyi in 833, which included 13 poems and essays depicting and favouring the West Lake landscape, such as West Lakes in Spring, and Article on Qiantang Lake. The former depicted the beautiful landscape of West Lake in Hangzhou, and the latter recorded the dredging of West Lake and construction of Bai Causeway. From then on, poems by Su Shi and Lin Bu were introduced to Japan from the 13th century to the 16th century, and Zen masters who had been to China began to write articles about West Lake. Thus the West Lake landscape gradually caught the attention of Five-Mountain Zen masters, the dominant Japanese art and culture at that time. According to the statistics, the number of poems related to West Lake written in Chinese by the Five-Mountain Zen masters (mainly Lin Bu and the Zen masters) reached 381, among which 'West Lake', 'the Gushan Hill' and 'Su Causeway' were the most frequently mentioned names. It can be seen that the West Lake landscape was then accepted and began to spread in Japan as a kind of hermit culture and spiritual nobleness and aloofness.

From ancient times Hangzhou and the Korean Peninsula communicated with each other. The West

²⁴ A kind of witchcraft in ancient China, by which the person, article, or monster that one dislikes can be defeated by a witch curse or prayer.

²⁵ Baocheng Temple, originally named Shijia Yard, was first built for imperial concubine Yang during the Wuyue period of the Later Jin in the Five Dynasties. In the Northern Song Dynasty it was renamed Baocheng Yard which was changed to Baocheng Temple in Southern Song Dynasty. There used to be statues of Bodhisavatta and arhats dating from the Tang and Song dynasties, which have disappeared. In 1322, Bojianu, official of the Yuan Dynasty, had the statue of Mahegela carved on the stone wall of the temple.

Lake landscape spread mainly with Buddhist activities and the exchanges of literary persons in both countries after the 11th century²⁶: for example, in the Song dynasty the Korean prince went to the Tian Zhu Temple by the lake for the sake of religion. Especially after the middle of the 16th century, with the spread of Sightseeing on West Lake and West Lake Painting in the Ming dynasty, Lin Bu's stories about the West Lake were of great significance to the Korean Peninsula. As the dreaming paradise of literati in the Korean Peninsula, the West Lake had the spiritual value that there world-weary hermits were away from the earthly world and from its vulgarity. The West Lake, being given the colour of romance by literati such as Su Shi and Bai Juyi, represented the Utopia on which Korean literati of the time, who had been through four life-and-death struggles and were at war again, could depend. These literati hung paintings of the West Lake in their chambers, longing for the West Lake ideally and struggling to get away from the reality full of violence.²⁷ Therefore, between the 16th and 17th Centuries, the West Lake gradually attracted the attention of the literati in the capital with no room for living for political or economical reasons or those who chose to leave the capital for political reasons who regarded the West Lake as their potential place of residence²⁸. The poems and paintings about the West Lake hence began to prevail among the upper class in the Korean Peninsula. The well known scholar Jin Changxi²⁹ (1653-1722) in the Chosun Dynasty attached great value to the hermit culture of West Lake represented by Lin Bu in his works. Some works of painters and poets in the Chosun Dynasty demonstrate that the spiritual connotation such as the aesthetic tastes and hermit culture of the West Lake landscape have spread widely and had a great impact on the fields of literature and art in the Korean Peninsula. Pei Longji (1556-1609) composed three poems in praise of the grandeur of the Su causeway with willows in the mist, the time-honoured tide by the. Li Da (1539-1618), Li Anna (1571-1637) and Yin Jishan (1577-1604) composed poems on sceneries of the 24 bridges. Quan Bi (1569-1612) depicted sceneries represented by those in Lingyin Temple and Yongjin Gate in his works, expressing his sentimental feeling of separating with his friend. He also composed many other poems for the Ming army in Zhejiang. Jin Changxi³⁰ (1653-1722), a famous scholar in Korea, advocated the seclusion culture of the West Lake represented by Lin Bu in his works. The West Lake became a place which they aspired to visit and which carried their ideals.

(2) Spread and communication on garden design

In the Southern Song Dynasty (12th-13th centuries) the content of the West Lake Landscape was further enriched and developed, and exerted a great influence on East Asian culture.

²⁶ *Cultural Exchanges between South China and Korea*, Academy Press, 2005

²⁷ The outline of *The Trend of Going South China and the Painting on the West Lake among Korean Scholars and Intellectuals in the 16th and 17th century* by Zheng Min was published at the international academic symposium on comparative research on Korean literature jointly organized by the Institute of Korean Study from Minzu University of China and the Chinese Society of DPRK-ROK Culture on 1-2 August 2000, and was published at the summer meeting of Korean classical literature held in Daquan University on 8 August 2002.

²⁸ Ditto.

²⁹ Hong Shitai (1653-1725), a famous scholar in the Korean Empire, was good at poems. In 1682 he went to Japan and competed with scholars in poetry, winning glory for Korea.

³⁰ Jin Changxi (1653-1722), also known as Ziyi, Sanyuan, was from Andong, Korea. He and his brothers were all famous scholars in Korean history. In 1689 he secluded himself from the world because his father died on the emperor's order. After his father's reputation was restored he was recommended to hold office several times but refused. He eventually became a famous scholar. In his book he expressed his admiration of the sceneries of the West Lake in Hangzhou, especially the stone of three generations of life at the foot of Feilaifeng Peak and the poems by Su Shi. There were many other poems on the West Lake composed by his peers, proving the spread of the culture of the West Lake Landscape.

In the Nanboku-chō period(1334-1392), The Grasses by You Dune (completed in 1359) recorded the bureaucratic families' appreciation of reading 'Leifeng Pagoda in Sunset Glow' of 'Ten Poetically Named Scenic Places of the West Lake', showing the role played by paintings on the Ten Scenic Places of the West Lake and other paintings in cultural communication.

During the Muromachi Age from 1392-1573, Sesshu Toyo, a very influential painter, toured the West Lake. After he returned to Japan, he composed Landscape of Ama-no-hashidate (The Bridge of Heaven) imitating the composition of West Lake by Li Song. for the next five centuries, the style was widely adopted in Japanese ink and water landscape painting. Sesshu Toyo was also involved in Japanese garden design. He incorporated the designs of the scenic places of the West Lake into his design of the Sesshu Garden of Chōeiji Temple (1475-1478)³¹.

Starting in the 17th century cultural exchange between China and Japan made it possible for poems, paintings and local chronicles about the West Lake to be introduced into Japan, making it possible for Japanese literati to learn something about the overall landscape of West Lake, such as the locations and layout of some scenic places, and the 'Ten Poetically Named Scenic Places of the West Lake' in particular attracted the greatest attention. Meanwhile, in Japan the cultural value of the West Lake landscape turned from the earlier hermit culture to the visual value of places of interest. Accordingly the elements of the West Lake landscape were symbolically applied in garden art in Japan in miniature. Until the early 19th century, the Japanese had gained a general knowledge of the West Lake landscape through the many publications and the Chonin culture³² (civic culture).

Chinese travel notes on the West Lake in the Ming Dynasty and their woodcut illustrations representing the scenic places of the West Lake were also a major source of inspiration for Japanese garden designers. during the late Muromachi Age and the Edo Age, travel books such as Records of Trips to the West Lake (Tian Chengru, 1547), A Book of China's Famous Mountains and Great Scenic Places (issued in 1633 and illustrated with Panorama of the West Lake), Wonderful Views within the Seas (issued in 1609 and illustrated with paintings of the Ten Poetically Named Scenic Places of the West Lake in Volume III) were introduced to Japan and circulated widely among Japanese literati. These books not only increased the recognition and fame of the famous Chinese lake in Japan, but also played an important role in Japan's garden design and bridge construction.

According to statistics, from the mid 13th century to the middle of the first half of the 20th century, nineteen Japanese gardens had been influenced by the West Lake Landscape. Two of these were built before the Edo period, nine in the early Edo period, seven in the middle and late Edo periods, and one in the Meiji and Taisho period. At that time, the Japanese garden began to imitate the image of the West Lake. For example, a causeway was set up after the Su causeway before 1274. The Katsura Rikyu Palace in Kyoto was design by two princes according to Bai Juyi's A Poem Composed on the Lake in Spring. The Koishikawa-Korakuen (Garden) in Tokyo (1603-1700), Katsura Rikyu in Kyoto (1617-1688), Shukkei-en Garden in Hiroshima (1620), Kairakuen Park in Mito city, Senba lake (1650), a palace garden in Minato-ku (1678), Tokugawa Park in Nagoya

³¹ From Formation and Development of the Ten Scenic Places of the West Lake in Hangzhou, China and its Influence on Japan, by Yang Shuqi, Life Science News Letter (Taiwan), vol. 17-6, 2003

³² Chonin, a name of the folk people in the Edo period, mainly consists of businessmen and craftsmen. In the middle Edo period, Chonin became a unique culture, such as the Genroru Novel and the Bunka-Bunsei culture.

(1694), etc. were also influenced by the West Lake Landscape, such as the West Lake Causeway and Yinyue Pool originating from the ten Poetically Named Scenic Places of the West Lake³³. In Korea many poetically named scenic places such as the ‘Ten Scenic Places of the West Lake’³⁴, along the Han River emerged.³⁵

1.12 Related history of Chinese architectural techniques

In the history of Chinese Buddhist architecture, the cross-sections of pagodas underwent a distinctive change in the 10th-11th centuries, from mostly rectangular in the Tang Dynasty to mostly octagonal in the Song Dynasty. This change can be seen more easily in North China³⁶.

A statistical analysis of the cross-sections of the existing pagodas built during that time in the Central Plains and the coastal areas in north-eastern China shows not only that the number of the pagodas within the territory of Wuyue (907-978) is clearly larger than that of any other state in the Five Dynasties but, more importantly, that their cross-sections completed the transition from rectangular to octagonal. While the cross-sections of the pagodas constructed in the early years after the founding of Wuyue, such as Lin’an Gongchen Pagoda (907), are rectangular, those of the pagodas built during the reign of Qian Hongchu (948-978) were mostly octagonal and the areas surrounding the West Lake are the places where these Buddhist buildings were most densely built. For example, the site of Leifeng Pagoda (977), Liuhe Pagoda (970), the ‘twin pagodas’ in Lingyin Temple (around 960) and the White Pagoda at Zhakou near the West Lake are all octagonal pavilion-like Buddhist pagodas constructed by Wuyue during the Five Dynasties. This change in cross-section occurred within the territory of the State of Wuyue in the tenth century during the Five Dynasties (see Table 1-1).

Table 1-1 Existing pagodas constructed during China’s Five Dynasties (907-960)³⁷

Place	Name	Shape of cross-section	Time of construction	Records of construction and repair(s)
Lin’an (Hangzhou, in Wuyue) (907-978)	Qianguang Pagoda in Hangzhou	Octagonal	907	—
	The White Pagoda at Zhakou in Hangzhou (near the West Lake)	Octagonal	Around 960	—

³³ From *Formation and Development of the Ten Scenic Places of the West Lake in Hangzhou, China and its Influence on Japan*, by Yang Shuqi, Life Science News Letter (Taiwan), vol. 17-6, 2003

³⁴ The Ten Poetically Named Scenic Places of the West Lake of Han River refer to the morning waves, sunset glows, ploughing in the rain, sails in clouds, willows in the mist, clear sand, viewing the moon, fishing, and visiting the woodcutter.

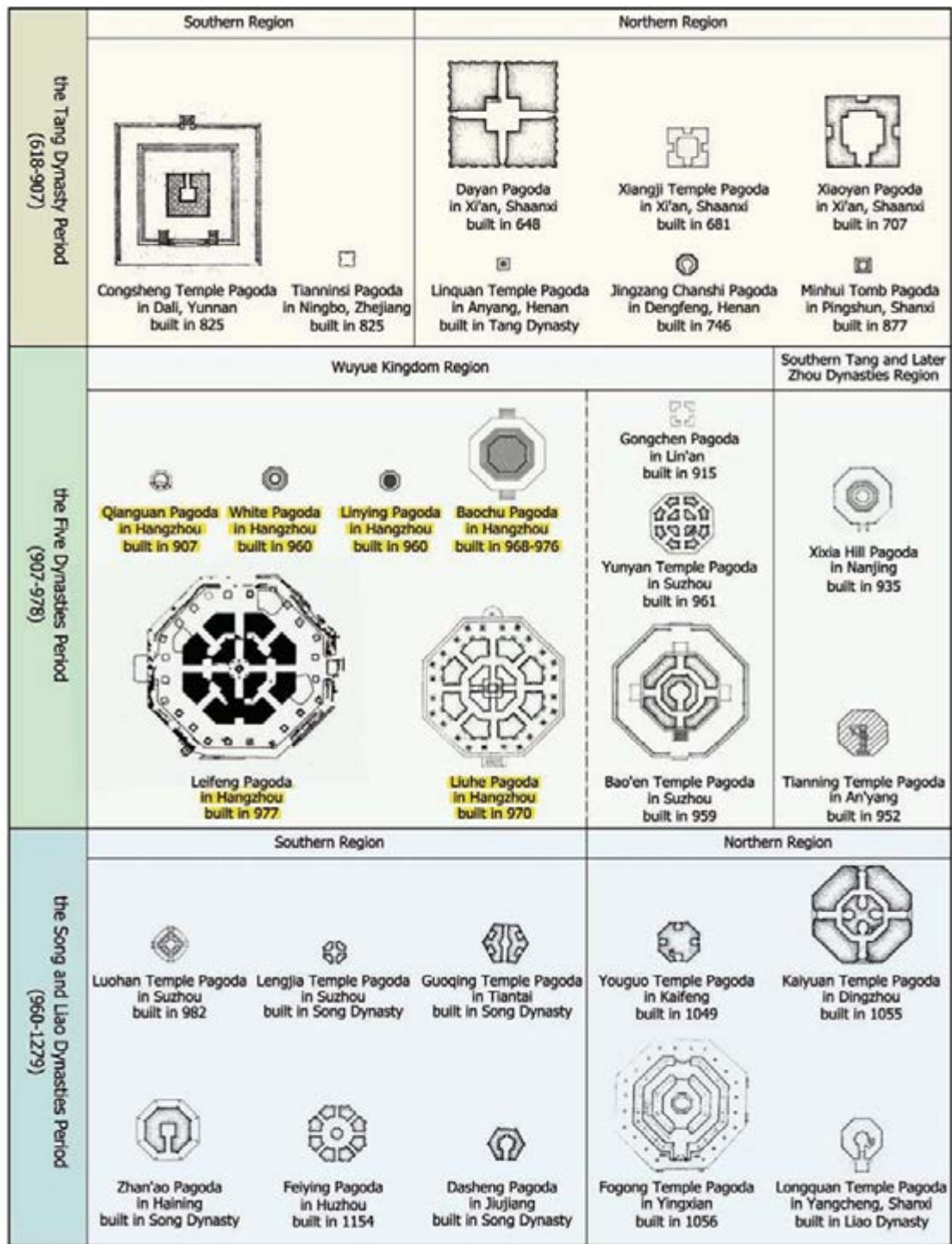
³⁵ *The Trend of Going to South China and the Painting on the West Lake among Korean Scholars and Intellectuals in the 16th and 17th Centuries* by Zheng Min published at the summer meeting of Korean classical literature held in Daquan University in 2002.

³⁶ Influenced by the suppression of Buddhism during the Huichang period launched in 845 of the Tang Dynasty.

³⁷ Sources of reference: *Appreciation of Ancient Pagodas*, *Selected Ancient Pagodas*, *Chinese History of Ancient Architecture* (Vol.2), *Cultural Relics*, *Complete Works of Liang Sicheng*, *Collection of Construction Paradigms* (Ying Zao Fa Shi), *Chinese History of Ancient Architectural Technology*, etc.

Place	Name	Shape of cross-section	Time of construction	Records of construction and repair(s)
	The Twin Pagodas in Lingyin Temple in Hangzhou (near the West Lake)	Octagonal	Around 960	—
	Liuhe Pagoda in Hangzhou (near the West Lake)	Octagonal	970	Liuhe Pagoda was built in the 3rd year of Kaibao in the Northern Song Dynasty (970) and destroyed in a fire in the 5th year of Xuanhe during the Northern Song Dynasty (1123); reconstructed in the 24th year of Shaoxing in the Southern Song Dynasty (1154), its exterior wooden structures were major restored in the 25th year under Guangxu's reign in the Qing Dynasty (1899)
	Baochu Pagoda in Hangzhou (near the West Lake)	Hexagonal	968-976	Baojiao Pagoda was built in the Northern Song Dynasty and was destroyed and reconstructed for many times. The pagoda preserved now was major restored in 1933 according to what it had been like since the late Ming Dynasty
	Leifeng Pagoda in Hangzhou (near the West Lake)	Octagonal	977	Built in the 2nd year of Taipingyingguo during the Northern Song Dynasty (977), the pagoda collapsed in 1924.
	Lin'an Gongcheng Pagoda	Rectangular	915	—
Other areas (in Wuyue) (907-978)	The Cast Pagoda in Shuanglin Temple in Yiwu County	Octagonal	952	—
	The Baoen Temple Pagoda in Suzhou	Octagonal	954-959	Constructed in the years of Chiwu of Wu during the Period of the Three Kingdoms (238-251), reconstructed in the years of Xiande of Northern Zhou during the Five Dynasties (954-959); reconstructed in the years of Yuanfeng (1078-1085) during the Northern Song Dynasty; altered in the 23rd year of Shaoxing (1153) during the Southern Song Dynasty
	The Yunyan Temple Pagoda in Suzhou	Octagonal	961	Built in the 6th year of Xiande of Later Zhou (959) during the Five Dynasties; reconstructed in the years of Dazhongxiangfu (1008-1016) during the Song Dynasty.
	The Lingshi Temple Pagoda in Huangyan County	Hexagonal	965	—
	The West Pagoda on Jiangxin Isle in Wenzhou	Hexagonal	969	—
	Longhua Pagoda in Shanghai	Octagonal	977	—

Place	Name	Shape of cross-section	Time of construction	Records of construction and repair(s)
Southern Tang (937-975)	Sheli (Shariputra) Pagoda in Qixia Temple in Nanjing	Octagonal	937-975	—
Later Tang (923-936)	Buddhist Master Dayu's Pagoda in Gaoping, Shanxi	Rectangular	925	
	The Qiyan Temple Pagoda in Shanxi	Octagonal	925	
Later Zhou (951-960)	The Miaole Temple Pagoda in Shanxi	Rectangular	951-960	
	Qibao Pagoda in Dayun Temple in Shanxi	Octagonal	954	
	The Tianning Temple Pagoda in Anyang, Henan	Octagonal	952	

Fig 1.1 Plans of Buddhist Pagodas in China from the 7th to 13th century.

1.13 History of Taoism in the West Lake region³⁸

In pre-Qin period (21st Century BC-221 BC), Taoist immortals Chisongzi (or Lord of Red Pine)

³⁸ See *Literature on History of Taoism in Hangzhou*, Lin Zhengqiu, Chinese Literature and History Press, 2008.10

and Xu You and Taoist healer Tongjun based themselves in Hangzhou area. In the Han dynasty (206 BC -220 AD), Zhang Daoling, founder of Taoism, was born, practiced self-cultivation and sought immortality in and around the area.

During the Eastern Jin dynasty (317-420), famous Taoists such as Ge Hong and Guo Pu practiced Taoist rules in the West Lake region. Relevant historical sites that have been preserved include Baopu Taoist Monastery on Geling Ridge north of West Lake and the Guo Pu Ancient Well on Fenghuang Hill southeast of the Lake. During that period, the Wudoumi sect of Taoism was prevalent in and around Hangzhou, which boosted the influence of Taoism.

In the Tang dynasty (618-907), Taoism became the national religion and developed rapidly in Hangzhou. After Kaiyuan Palace, the first official Taoist monastery, was built, many non-official monasteries such as Ziji Taoist Monastery, Yuanmiao Taoist Monastery, Chongyang Nunnery, and Xuanzhen Taoist Monastery were built in succession. Taoist celebrities including Lu Dongbin, Ye Fashan had practiced religious self-cultivation or promoted Taoist doctrines here.

During the Northern Song dynasty (960-1127), Taoism continued to grow in the surrounding areas of West Lake. Zhang Junfang, county magistrate of Qiantang, compiled by imperial order Precious Canon of the Celestial Palace of the Great Song (or Dasong Tiangong Baozang), and then the 120-volume Seven Tablets in a Cloudy Satchel (Yunji Qiqian)—a famous Taoist work that has been passed down.

After the Southern Song dynasty made Hangzhou its capital in 1138, Taoism enjoyed unprecedented prosperity in and around the city, and a large number of Taoist monasteries sprang up around West Lake. Of the Thirteen Great Monasteries in Lin'an (today's Hangzhou) of the Southern Song dynasty, twelve³⁹ were located in the vicinity of the imperial palace and West Lake. They were distinguished by their grandeur and prominence. Every year, the emperor personally or some official dispatched by imperial order would go there and pay homage to Taoist deities, while bustling temple fairs would also be organized. Taoists were treated with great respect, and were often summoned to the imperial palace to accept Taoist classics gifted by the imperial court.

The Yuan dynasty (1271-1368) saw Taoism continue to develop in the West Lake region, and famous Taoists such as Qiu Chuji practiced self-cultivation here. A batch of national-famous Taoists turned up in Hangzhou. For example, Wang Yanshou, Taoist of the Xuan sect of Longhu School, was once met by the emperor, and was conferred with a title and a silver seal for the second-rank official.

In the early Ming dynasty (1368-1644), famous Taoists came forth in large numbers in Hangzhou, and many of them held titles from the emperor. Meanwhile, Ge Hong's descendents built a Taoist monastery to enshrine their respected predecessor. In the late Ming dynasty, Taoism in Hangzhou gradually went declined.

In the Qing dynasty (1644-1911), many of the monasteries famous in the Tang and Song dynasties,

³⁹ These 12 monasteries were Taiyi West Palace, Taiyi East Palace, Wanshou Taoist Monastery, Deshou Palace, Jingling Palace, Yousheng Taoist Monastery, Xianying Taoist Monastery, Sisheng Yanxiang Taoist Monastery, Sanmao Ningshou Taoist Monastery, Kaiyuan Palace, Longxiang Palace, and Zongyang Palace.

such as Kaiyuan Palace, Ziyang Nunnery and Xuanmiao Taoist Monastery, were rebuilt or restored by imperial order. It was also during this time that Baopu Taoist Monastery was officially named, and local authorities had played an active role in monastery construction. With its numerous worshippers and bustling temples, Taoism enjoyed a renaissance in the West Lake region.

The Republic of China (1912-1949) saw the Quanzhen sect of Taoism become predominant. During the same time, Hangzhou Taoist Association was established, while Taoist sites such as Fuxing Taoist Monastery, Zilai Cave and Huanglong Cave were restored.

Since the second half of the 20th century, Taoism has carried out religious activities under the unified leadership of Hangzhou Taoist Association, and made contributions to the restoration of Baopu Taoist Monastery, Fuxing Taoist Monastery on Yuhuang Hill, etc.

2 Exposition of the Description

2.1 Exposition of the Hills and Water of West Lake

The hills of West Lake wind eastward and are located along the south, west, and north sides of the lake in the shape of a horseshoe. Ranging in height from 50m to 400m, they create a beautiful skyline of ‘hill beyond hill.’ The ranges of hills perfectly match the lake itself, resembling a beautiful painted scroll unfolding. They are small in size, with multiple ranges, pitched at a low angle and thus providing a gentle skyline, visually elegant, extended, and distinctive. When the hills are viewed from the lake, the elevation is no more than 10°, a perspective that makes it easy for people to relate to the landscape.

The hills and the water area of West Lake together represented the ‘Poetic and picturesque beauty’ of the natural setting of West Lake, implied the abundant historical and cultural meanings. In the hills and water area, there have been a lot of related historical allusions, legends, and stories spreading out widely, which fused with the lakes and hills of West Lake, becoming the independent cultural elements of the West Lake Landscape.

Table 2-1 Development of the names of the West Lake

Appearance period	Name
Han Dynasty until South and North Dynasties (2nd century B.C -6 th century)	武林水、钱水 Wulin Water, Qian Water
Sui and Tang Dynasty (6th -10th century)	钱塘湖、钱唐湖、西湖、上湖、石函湖 Qiantang Lake, West Lake, Shang Lake, Shihan Lake
Northern Song Dynasty (10th to 12th century)	放生池、潏艳湖、西子湖（当时文献提到另有龙川、龙溪、钱源等名称，但未说明出现年代） Fangsheng Lake, Lanyan Lake, Xizi Lake (there were some names without appearance period, including Longchuan River, Longxi River, Qianyuan, etc.)
Southern Song Dynasty (12th-13th century)	销金锅、贤者湖、西陵湖、西泠湖 Xiaojingwo, Xianzhe Lake, Xilin Lake, Xilin Lake
Ming Dynasty (14th -17th century)	高士湖 Gaoshi Lake
Qing Dynasty (17th -20th century)	美人湖 Meiren Lake (Beauty Lake)

Table 2-2 Development of the names of the water area of the West Lake

Name of water area	Location	Historical summary
Main Lake	The water area defined by Hubin Road to its east, the Su Causeway to its west, Nanshan Road to its south and the Bai Causeway to its north.	Since the Su Causeway was built, the name could be found in the documentation after Song Dynasty, the name has been continually used until now
Inner Lake	The water area is located to west of the Su Causeway	Since the Su Causeway was built, the name could be found in the documentation after Song Dynasty, the name has been continually used until now
North Inner Lake	The water area extending eastward to the Duanqiao Bridge, westward to Xiling Bridge, southward to Gushan Hill and northward to Beishan Street.	According to the documentation during the Republic of China, the 'back lake' (also called north inner lake, inner lake) was located to the north of the main lake, separated by Bai causeway and Gushan Hill. The documentation before this is known.
Yuehu Lake	The water area south of Yue Fei's Temple, west of the Su Causeway, and south of the Breeze-ruffled Lotus at Winding Garden	According to the documentation during the Republic of China, the 'Yuehu lake' was located to the north of the inner lake, separated by Jinsha Causeway (also called as Zhaogong Causeway). Probably named after the Yue Fei's Tomb The documentation before this is known.
Lesser South Lake	The water area north of Nanshan Road, west of the Su Causeway, and south of the sight known as 'Viewing Fish at Flowery Pond'	According to the documentation during the Republic of, the south lake was located to the west of Yinbo Bridge and south of the Guanyu Pavillion.

Table 2-3 Historical and Cultural Significance of the Hills of the West Lake

Series	Name of Hill	Historical and cultural significance
Southern Hills	Wushan Hill	Located southeast to the West Lake and at the east end of the Southern Hills series, Wushan Hill is 74 meters high. It took its name because it was used as part of the southern border of the State of Wu during the Spring and Autumn Period (770 BC-476BC). During the Tang Dynasty (618-907), because Wu Zixu's Shrine stood on the hill, it was named Xushan Hill, or Xumu Hill. During the Five Dynasties when this area was under the reign of the State of Wuyue (907-978), it was called Town God Hill after the Town God Temple built on it. In the Song Dynasty (960-1276), it was referred to as Wushan Hill in most cases and more commonly known as Net Airing Hill. In the Ming Dynasty (1368-1644), the Town God Temple was of great scale and received many pilgrims. Sacrificial rites and religious services have left many traces on Wushan Hill. At present, a large number of historical sites, such as Lord Wu's Temple, Dongyue Temple, Yaowang Temple, Lord Ruan's Shrine, Baocheng Temple and large quantities of cliff sculptures.
	Ziyang Hill	Located to the southeast of the West Lake and to the south of Wushan Hill, Ziyang Hill is 98 meters high. It was previously named Ruishi Hill. During the Southern Song Dynasty (1127-1276), it was a forbidden hill. During the Yuan Dynasty (1271-1368), it was named after Ziyang Hill after Ziyang Monastery constructed on it. It is a Taoist cultural attraction. Ziyang Monastery was rebuilt in the Ming Dynasty (1368-1644). Many famous scholars including Dong Qichang have left their poems or essays here.
	Fenghuang Hill	Located south to the West Lake and west to Wushan Hill, Fenghuang Hill is 178 meters high. It took its name Fenghuang or 'Phoenix' because of its resemblance to a flying phoenix. Hangzhou City in the Sui and Tang Dynasties (581-907), Duzi City of Wuyue in the Five Dynasties (907-978) and the imperial palace of the Southern Song Dynasty (1127-1276) were all built at the foot of Fenghuang Hill. This hill, with an advantageous geographical location, has born witness to the historical changes that happened to Hangzhou. Now, historical sites including Baoguo Temple, Shengguo Temple, Phoenix Pond and Lord Guo's Spring have been preserved here.
	Jiangtai Hill	Located southeast to the West Lake and south to Fenghuang Hill, Jiangtai Hill is 202 meters high. It has a flat top measuring over 30 mu. Legend has it that this flat top was used as a gathering ground for a peasant uprising in the Northern Song Dynasty. Besides, it was also the place where Qian Liu, King of Wuyue (907-978), carried out military training. On the hill there are Paiya Rocks which were said to

		take their name during the Five Dynasties.
	Yuhuang Hill	Located between the West Lake and the Qiantang River, Yuhuang Hill is 239 meters. Because it is linked to Fenghuang Hill, they are collected known as Flying Dragon and Dancing Phoenix. There were Buddhist temples as far back as the Southern Dynasty (420-589). In the Tang Dynasty (618-907), it was named Yuzhu (Jade Pillar) Hill, where the three founders of Taoism were enshrined. According to legend, during the Five Dynasties when this area was under the reign of Wuyue (907-978), the King of Wuyue once fetched the sarira, or Buddhist relic, preserved in Ayuwang Temple in Mingzhou (now Ningbo) and kept it on this hill. Hence it was known during this period as Yuwang Temple. The years following the Song Dynasty (960-1276) had seen it renamed Yulong Hill, Longshan Hill, Tianzhen Hill etc. During the Ming Dynasty (1368-1644), Fuxing Monastery was built on the hill to enshrine the Jade Emperor, for which it was named Yuhuang (Jade Emperor) Hill. This hill, which witnessed the prosperity of Buddhism and Taoism in Chinese history, is a famous hill with both beautiful natural scenery and profound culture.
	Jiuyao Hill	Located south to the West Lake and west to Nanping Hill, Jiuyao Hill is 198 meters high. It took its name after the Nine Star Lords' Hall (Jiuyao Hall). Since it once held the coffins of the two crown princes of Zhuangwen and Jingxian in the Southern Song Dynasty, it is also known as the Crown Prince's Bay.
	Nanping Hill	Nanping Hill is located south to the West Lake. Its main peak is 131 meters high. Because it has a cliff resembling a screen, it is named Nanping ('South Screen') Hill. There are many steep cliffs, deep caves and irregular rocks on the hill. In ancient times, there used to be a lot of Buddhist temples at its foot. Hence it was also named Foguo Hill (or Hill of the Kingdom of Buddhism). Of the numerous temples, Jingci Temple, which gave out the famous Evening Bell Ringing at Nanping Hill, was the most well-known. Now, many cliff sculptures and Buddhist sites have been preserved.
	Xizhao Hill	Located on the southern bank of the West Lake, Xizhao Hill is 48 meters high. Once named Leifeng Peak, it is part of the northern extension of Nanping Hill. Leifeng Pagoda, built during the period of Wuyue (907-978), used to stand on its top. Since it was the site of 'Leifeng Pagoda in Evening Glow', one of the ten poetically named places in the Southern Song Dynasty, it was renamed Xizhao Hill (or Hill of Evening Glow). In the Southern Song Dynasty, there was an imperial garden at its foot
	Daci Hill	Located south to the West Lake, Daci Hill is 135 meters high. It is a Buddhist cultural attraction. In the Tang Dynasty (618-907), Dinghui Temple was built. The following years saw the temple destroyed and reconstructed time and again. Inside Dinghui Temple, there is the famous Hupao (Tiger) Spring, named after the legend that the spring was dug by two tigers. The water of the Tiger Spring, reputed as the 3rd Spring in China, and Longjing tea, are generally known as the Two Specialties of the West Lake.
	Wuyun Hill	Located northwest to the West Lake, Wuyun Hill is 345 meters. According to legend, there were five-colored clouds lingering around its top. Other legend has it that there were five wells (3 of which have been preserved) in Zhenji Temple built on the top. If you look into the wells, you may have the chance to see the reflections of the five-colored clouds of various shapes. Hence its name Wuyun, or 'Five-colored Clouds'. This is one of the Buddhist cultural attractions in the neighborhood of the West Lake. Now, the ruins of Zhenji Temple built during the Five Dynasties (907-960) have been preserved on its top.
	Shifeng Hill	Located southeast to Tianzhu Hill, Shifeng Hill is 361 meters high. According to legend, in the Five Dynasties, once Daoyi, the Buddhist master who founded the Upper Tianzhu Temple, passed by this hill and heard the roars of lions. Hence the hill was named Shifeng (Lion) Hill. Another legend says that the hill got its name after an extraordinary rock resembling a crouching lion. As a major production place of West Lake Longjing tea, it is one of the major places of origin of the 'tea-zen culture'.
	Tianzhu Hill	Located southwest to the West Lake, Tianzhu Hill, 413 meters high, is a collective name for the Upper Tianzhu, Middle Tianzhu and Lower Tianzhu. On its north slope, there are three famous temples i.e. Faxi Temple of the Upper Tianzhu, Jingfa Temple of the Middle Tianzhu, and Fajing Temple of the Lower Tianzhu, after which the hill was named. The Tianzhu Hill is the important place of the Buddha culture around the West Lake. At the same time, the hill is also one of the major places of the origin of the 'tea-zen culture'.
	Qipan Hill	Located east to Tianzhu Hill, Qipan (Chess Board) Hill is 257 meters high. It got its name when the troops of the Taiping Rebellion besieged Hangzhou City and laid out the legendary Chess Board Array. Now this hill is one of the major

		production places of Longjing tea.
	Nangao Peak	Located east to Tianzhu Hill, Nangao Peak, 257 meters high, is the Southern Peak in the famous Ten Poetically Named Scenic Places of the Southern Song Dynasty, ‘Twin Peaks Piercing the Cloud’. There used to stand on its top Nangao Peak Pagoda, a 10-zhang-high and 7-storied pagoda first built in the years of Tianfu period of Later Jin (936-942). It was repaired twice respectively in the years of Chongning (1102-1106) and Qiandao (1165-1173). Towards the end of the Yuan Dynasty, the pagoda was damaged and only five stories were preserved. In the years of Wanli in the Ming Dynasty (1573-1619), it was struck by lightning, and only its site and iron top are preserved now.
	Dingjia Hill	Located on the west bank of the West Lake, Dingjia Hill is 43 meters high. If you view the West Lake from its top, you may see that the lake water and the sky are of one color. Originally named Yitian Hill, it is called the Lesser Gushan Hill because it is independent on three sides. It was named as ‘Dingjia Hill’ in Southern Song Dynasty (1127-1276). In the fifth year of Yongzheng in the Qing Dynasty (1727), a floodgate is built at the foot of the hill. In the 27th year of Qianlong period (1762), a stone tablet was erected at the foot which decreed that the hill shall never be infringed on. ‘Playing the Qin behind Banana-Leaf Rock’, one the 18 poetically named scenic places of the Qing Dynasty, is located on this hill. Now the site still remains.
Northern Hills	Gushan Hill	Gushan Hill, 34 meters high, stands out of the northern lake surface. Surrounded by the vast expanse of lovely green water, it looks solitary. Hence its name Gushan (in Chinese, gu means ‘solitary’). Because it resembles an isle, it is also named Solitary Isle. In old times, there were a lot of plum trees on the northern side of the hill, so it was also called Plum Isle. Because the view of the hill is somewhat otherworldly, it is also compared to the legendary Yingzhou Island and known as Yingzhou Isle. Because of its special geographical location, Gushan Hill is regarded as the ‘eyebrow of the West Lake’. Gushan Hill has a long history. In the reign of the Wendi Emperor of Chen (560-566) during the Southern Dynasty Yongfu Temple was built here; Bai Juyi, the famous Tang poet, left poems here; in the Southern Song Dynasty (1127-1276), after the capital was moved to Lin’an (now Hangzhou), Taoist Sisheng Yanxiang Monastery was built to pay homage to Sisheng, or the Four Northern Arch-Immortals. Later, it became part of the imperial garden. During the Qing Dynasty, when the Kangxi and Qianlong Emperors inspected South China, they built the Shengyin Temple and the temporary imperial palace here. Now, only the ruins are preserved.
	Geling Hill	Located to the north of the West Lake, Geling Ridge, 125 meters high, is the easternmost hill of the Northern Hills. Legend has it that, during the years of Xianhe in the Eastern Jin Dynasty (326-334), Ge Hong, Taoist famous celebrity as Baopuzi, once made pills of immortality here. Hence its name Geling Ridge. There used to be a Gexian Shrine where Ge Hong was enshrined. During the Yuan Dynasty (1271-1368), the shrine was destroyed in war. Then it was reconstructed and renamed Manao Mountain Villa in the Ming Dynasty (1368-1644). During the Qing Dynasty (1644-1911), it was repaired and renamed Baopu Taoist Monastery. Now some structures including Wodan Room, Huandan Room and the artificial hill have been preserved. Baopu Taoist Monastery has been listed as one of China’s major Taoist monasteries. It is the seat of Hangzhou Municipal Taoist Association and an important ground for the spread of Taoist culture as well as Taoist activities.
	Lingfeng Hill	Located to the northwest of the West Lake, Lingfeng Hill is 161 meters high. It was named after Lingfeng Temple built in the years of Kaiyun (944-946) in the Later Jin Dynasty. During the years of Jiaqing (1796-1820) in the Qing Dynasty, Lingfeng Temple was rebuilt. And around the temple, over 100 plum trees were planted. In 1909 (the 1st year of Xuantong Reign of Qing Dynasty), 300 more plum trees were planted here. As a result, Lingfeng Hill has been the best site for plum flower appreciation. Hence, the sight ‘Plum Flowers on Lingfeng Hill’.
	Beigao Peak	Located to the west of the West Lake, Beigao Peak, 315 meters high, stands opposite Feilaifeng Peak. As the North Peak in ‘Two Peaks Piercing the Clouds’, one of the ten poetically named sights in the Southern Song Dynasty, Beigao Peak is a renowned Buddhist scenic spot reputed for its numerous historical relics, elegant sights, beautiful woods and varied flowers and birds. There used to stand a brick pagoda on the top of the hill, known as Gaofeng Pagoda. First built in the years of Tianbao (742-756) during the reign of the Xuanzong Emperor of Tang, the 7-storied structure collapsed later. During the Song Dynasty (960-1276), Lingshun Temple (commonly referred to as Huaguang Temple) and Wanghai (Sea Viewing) Pavilion were constructed on the top of the hill. The temple preserved there now was reconstruction in later ages. There are sites like step stones of the imperial road, Lian-Sheng-San-Ji Stone Inscriptions, etc.

	Longmen Hill	Located to the west of the West Lake and to the southwest of Beigao Peak, Longmen Hill, 361 meters, is the highest of the Xixi (West Stream) Hills. Also known as Shishan (Stone) Hill, it is named after the two gigantic rocks resembling the legendary Dragon Gate. According to legend, this hill was the place where the Crown Prince of the East Sea Dragon King practiced Taoist rules. It is a great place of interest.
	Feilaifeng Peak	Located west of the West Lake and opposite Beigao Peak, Feilaifeng Peak is 160 meters high. It is also known as Lingjiu Peak. According to legend, in the Eastern Jin Dynasty, Liyun, a vagrant Indian Buddhist master, arrived here, saw its resemblance to the Vulture Peak in India and settled down. Later after Lingyin Temple was built, the rock hill in front of the temple was named Feilaifeng Peak. A hill of lime stone, Feilaifeng Hill is distinctively different from other hills in the area. On the hill, there are intertwining roots of old trees, irregular rocks of different shapes and sizes, ancient trees and deep caves. In its caves and the steep cliff along the stream, there are 345 Buddhist statues built during the Five Dynasties, Song Dynasty and Yuan Dynasty (907-1368). Among them, the Buddhist statues of Tibetan style built during the Yuan Dynasty (1271-1368) are the most precious and can be said to be rare treasures of Chinese grotto statue building.
	Yuegui Peak	Located west to the West Lake and east to Feilaifeng Peak, Yuegui Peak is 187 meters high. It took its name Yuegui or 'moon cinnamon' from the legend in which this hill was the place where branches of the Cinnamon in the Moon had fallen.
	Tianma Hill	Located west to the West Lake between Qipan (Chess Board) Hill and Yuegui Hill, Tianma (Celestial Horse) Hill is 276 meters high. In ancient times, it and Jiqing Hill and Qipan Hill were generally referred to as Lingshi Hill. Because it looks slightly like a saddle, it is also called Saddle Hill. Viewed from a distance, the hill looks like a galloping stallion.

2.2 Development of the layout of the landscape

1) History of Dredging of the West Lake and Two Causeways and Three Isles

Since the formation of West Lake it has undergone more than twenty large dredging projects presided over by local officials of Hangzhou city. The main projects were:

During the Jianzhong period (780–783) in the Tang Dynasty, the local official Li Mi diverted the water of West Lake into Hangzhou city through the underdrain and built six ponds (wells) to ensure the water supply within the city.

In 822 in the Tang Dynasty, the local official Bai Juyi had West Lake dredged up and built a long causeway in the area of Qiantang Gate and Yuhang Gate with the silt from the lake, which was recorded in the Stele Inscription of Qiantang Lake and had a great influence on later generations. As late as in the Qing Dynasty (1644–1911), the section between Gushan Hill and Duanqiao Bridge began to be known as the Bai Causeway in memory of Bai Juyi.

During the Five Dynasties (907–932), Qian Liu, the king of the Wuyue Kingdom, believed that people could not live without water. He therefore dispatched soldiers to dredge West Lake each year to ensure sufficient clear water.

In the Song Dynasty, Su Shi (1037–1101) built the long Su Causeway, running south–north, using silt from a large dredging project in 1089. A certain water area within the lake was designated and three pagodas were built as the landmark to forbid the planting of water chestnut and to prevent silting. This may well be the origin of the 'three pools'.

In 1508 in the Ming Dynasty, Yang Mengying led the dredging of the west part of West Lake and built the Yang Causeway.

In 1552 in the Ming Dynasty, the local official Sun Meng built a pavilion with stone railings at the base of the north pagoda in the lake, which was later destroyed. In 1576 the pavilion was reconstructed by Xu Tingluo, Wang Li and Jiang Zhao but then destroyed for a second time. In 1589 Su Long carried out a major restoration of the pavilion using stone, planted peach and willow trees, and named it Xiqing Pavilion. The landscape of Mid-lake Pavilion Isle came into being.⁴⁰

In 1607 in the Ming Dynasty, the local official Nie Xintang built a low bank surrounding the Lesser Shazhou Isle⁴¹ where the base of the original Mid-lake Temple was located, thus forming a lake within a lake. Desheng Hall was added as a site for freeing captive animals. In 1611, Yang Wanli continued to build the external bank, which was completed in 1620. Desheng Hall was expanded to a temple and the original stele of the Mid-lake Temple was restored. The layout of the Lesser Yingzhou Isle was largely completed.

In 1731 in the Qing Dynasty, Li Wei (1686–1738) built Jinsha Causeway and Yudai Bridge.

In 1809 in the Qing Dynasty, Ruan Yuan, Governor of Zhejiang Province, had West Lake dredged again and had an isle built north of Lesser Yingzhou Isle with the silt. It was called Ruangongdun isle (Lord Ruan's Mound) by later generations.

After 1000 years of development, the layout of West Lake featuring 'Two Causeways and Three Isles' took up its final shape.

The Mid-lake Pavilion Isle

In 1090, Su Shi built three pagodas in the deepest part of the lake and prohibited the growth of water caltrops and lotuses so as to keep the water clear and prevent silt from accumulating and thus raising the lake bottom.

In 1552 in the Ming Dynasty, the local official Sun Meng built a pavilion with stone railings at the base of the north pagoda in the lake, which was later destroyed.

In 1576 the pavilion was reconstructed by Xu Tingluo, Wang Li and Jiang Zhao but then destroyed for a second time.

In 1589 Su Long carried out a major restoration of the pavilion using stone, planted peach and willow trees, and named it Xiqing Pavilion. The landscape of Mid-lake Pavilion Isle came into being.

Emperor Kangxi inscribed for the Mid-lake Pavilion Isle in 1689.

In 1727 Emperor Yongzheng had the pavilion repaired and inscribed View from Lake Centre for it

⁴⁰ Emperor Kangxi inscribed for the Mid-lake Pavilion Isle in 1689. In 1727 Emperor Yongzheng had the pavilion repaired and inscribed *View from Lake Centre* for it as one of the eighteen scenic places of the West Lake. In 1762 Emperor Qianlong inscribed for it. When Hangzhou was occupied in the anti-Japanese war, the hall of the pavilion was changed into the Hall of God of Wealth. After the war, it was changed into the Hall of Avalokiteshvara and attracted many pilgrims. In 1953 the double-eaved Xiqing Pavilion with a gable and hip roof covered by glazed tiles was restored on the base of the original site of Hall of Avalokiteshvara.

⁴¹ The Mid-Lake Temple was built on the Lesser Shazhou Isle south of the Central West Lake by monk Shao Yan during the Five Dynasties (936–44). In the Northern Song Dynasty (960–1127) it was the best site in the lake for viewing the moon.

as one of the eighteen scenic places of West Lake.

In 1762 Emperor Qianlong inscribed for it.

When Hangzhou was occupied in the anti-Japanese war, the hall of the pavilion was changed into the Hall of God of Wealth.

After the war, it was changed into the Hall of Avalokiteshvara and attracted many pilgrims.

In 1953 the double-eaved Xiqing Pavilion with a gable and hip roof covered by glazed tiles was restored on the base of the original site of Hall of Avalokiteshvara.

In 1980, the stele of ‘Chong-Er’ made by taihu stone was erected in the south end of the isle.

In 2009, the buildings and landscape on the isle was restored according to the layout in Qing Dynasty.

The Ruangongdun Isle

In 1809 in the Qing Dynasty, Ruan Yuan, Governor of Zhejiang Province, had West Lake dredged again and had an isle built north of Lesser Yingzhou Isle with the silt. It was called Ruangongdun isle (Lord Ruan’s Mound) by later generations, as one of the famous three isles on West Lake. No buildings were constructed on because of the loose of the soil.

1952-1958, when West Lake was dredged up, the shore of the isle was reinforced by stones, the area of the isle increased a bit.

In 1977, the shore of the isle was rebuild, and the isle was added by soil and the area increased again.

In 1982, the Ruangongdun isle was added by soil, with the shore reinforced, and the garden on water was constructed, the scenic place of ‘Ruan-dun-huan-bi’ has come into being.

After the repair in recent years, the Ruangongdun isle has become the isle abundant with plantation and birds.

2) Construction of the city and the relationship between the city and the lake

In 222 BC, the Qin Dynasty created Qiantang County around the area of today’s West Lake.

Before the Eastern Han Dynasty (25–220), the Qiantang County seat was located north-east of today’s West Lake and east of Baoshi Hill.

In the Eastern Jin Dynasty (317–420), the Qiantang County seat was moved to Liupu Ferry at the foot of Phoenix Hill on the north bank of Qiantang River, south-east of West Lake.

In the Song period during the Southern Dynasties (420–479), the Qiantang County seat was extended northward to Wushan Hill, much nearer to West Lake.

In 587 during the Southern Dynasties, the Qiantang Prefecture was set up with the county seat at the foot of Phoenix Hill south-west of West Lake. In the meantime, the Qiantang County seat was moved to Xinchengshu at the foot of east Wushan Hill, much nearer West Lake.

In 632 of the Tang Dynasty, the Qiantang County seat was moved to the site inside Qiantang Gate

on the east bank of West Lake.

In 733 of the Tang Dynasty, the Qiantang County seat was moved to the foot of Phoenix Hill south west of West Lake.

In 737 of the Tang Dynasty, the Qiantang County seat was moved back to the site inside Qiantang Gate on the east bank of West Lake.

The Wuyue kingdom (907–978) founded by Qian Liu during the period of Five Dynasties and Ten Kingdoms chose Hangzhou as its capital. At its prime it had thirteen prefectures throughout today's Zhejiang Province, southeast Jiangsu Province, and north-east Fujian Province. There were five kings in total: Qian Liu (852–932) reigned from 907 to 932, Qian Yuanguan (887–941) from 932 to 941, Qian Zuo (928–947) from 941 to 947, Qian Zong (929–971) in 947 and Qian Chu (929–988) from 948 to 978. During Qian Liu's reign, Hangzhou City was enlarged three times, connecting the west city wall of Hangzhou to the east bank of West Lake during the Wuyue period. The relationship between the city and the lake continued in later dynasties.

In 1129 of the Southern Song Dynasty, Emperor Gaozong traveled south and stayed at Hangzhou. On his order the prefecture became his Temporary Imperial Palace and Hangzhou was renamed Lin'an. In 1138 Hangzhou was officially made the capital, and buildings were newly added based on the Hangzhou City of Wuyue Kingdom. Three gates were opened in The west city wall of Lin'an facing the lake including Yongjin Gate, Qiantang Gate, and Qingbo Gate. It was then that the layout featuring 'cloud-capped hills on three sides and a city on the fourth side' officially took shape.

In 1276 the Yuan Dynasty occupied Lin'an and set up a governmental office there. The governmental office had undergone several changes later, which caused severe damage to the city. However, it still shines.

During the Ming and Qing dynasties, Hangzhou became the administrative centre of Jiangsu-Zhejiang area. Both the economy and the culture flourished, and the relationship between West Lake and Hangzhou city since the Southern Song Dynasty remained intact.

After 1912 the city wall between the city and the lake was gradually dismantled. In 1922 when the lakeside road was constructed, the city wall and city gates were all removed and the city was connected more closely to the lake.

2.3 Development of Ten Poetically Named Scenic Places of West Lake

1) Su Causeway in the Morning of Spring

In 1090 of the Northern Song Dynasty, the local official Su Shi had West Lake dredged and a causeway built with the silt. Six bridges, Yingbo, Suolan, Wangshan, Yadi, Dongpu and Kuahong Bridge, were built over the causeway and cotton roses and willows were planted. His successor Lin Xi built a pavilion and inscribed Su Causeway on the stone, and local people built a temple in memory of Su Shi.

In 1269 of the Southern Song Dynasty, Qian Yueyou had the Su Causeway reinforced and several hundred flowers and trees planted as instructed by the court.

During the Southern Song Dynasty (1127–1279), Su Causeway and the six bridges became prosperous markets. The scenic place of the Su Causeway in the Morning of Spring was a frequent subject of literary works and paintings.

In the Yuan Dynasty (1271–1368), West Lake was silted up and Su Causeway was gradually damaged because of the water erosion.

Before the period of 1368–1465 in the Ming Dynasty, the West Inner Lake had become farmland and the six bridges were severely silted up.

In 1508 of the Ming Dynasty, Yang Mengying dredged up the lake and reinforced Su Causeway to two zhang high and 5.3 zhang wide (1 zhang = 3.33m). Willows were again planted.

In 1533, the county governor Wang Yi planted peach and willow trees, which were later destroyed in the war. During the early reign of Emperor Wanli (1573–1620), the official Zhu Bingru planted some trees again.

In 1699 of the Qing Dynasty, Emperor Kangxi toured West Lake and inscribed for the scenic place. A stele bearing the name of the scenic place was erected and a protective pavilion was built between Wangshan Bridge and Yadi Bridge of the Su Causeway.

In 1724 Su Causeway was repaired and reinforced. In 1727 flowers and trees were planted.

In 1730, the stele pavilion was modified into a storied one.

In 1751, Emperor Qianlong composed a poem which was carved on the reverse of the imperial stele.

In 1912, mulberry trees were planted instead of the willows.

During the period 1920-1922, the surface of the causeway was covered with gravel when the lakeside road was constructed.

In 1924, the stele pavilion of the Su Causeway in the Morning of Spring underwent major restoration in order to protect the imperial stele.

From 1927 to 1937, Su Causeway and Bai Causeway were widened and West Lake was dredged so as to plant grass, flowers and trees and build an asphalt road.

During the anti-Japanese war from 1937 to 1945, Japanese sakura (cherry blossom) trees were planted on the two sides of the causeway. After the war, peach and willow trees as well as cotton roses were planted instead of sakura trees to recover its original style.

In 1950 when West Lake was dredged, the causeway was heightened and widened. A lakeside footpath was added, seats were installed, and the wharf and the asphalt road were repaired.

From 1953 to 1954, the asphalt road was repaired.

In 1957, the asphalt on the road was deepened.

In 1978 the stele pavilion underwent a major restoration in order to protect the stele.

In 1985 the asphalt road was repaired.

In 1992, 10,000 tons of silt from the Lake were used to reinforce the causeway.

In 2004, the scenic place was designated a Municipality Protected Historic Site of Hangzhou.

2) Breeze-ruffled Lotus at Winding Garden

In the Southern Song Dynasty (1127–1279) it referred to the scenery of the Quyuan distillery for the government and of the surrounding lotus pool by Hongchun Bridge.

After the Song Dynasty (1279–1699), the scenic place was abandoned when the distillery closed down.

In 1699 of the Qing Dynasty, the scenic place of Breeze-ruffled Lotus at Winding Garden was restored; lotus was planted and a storied pavilion and garden were built on the northern shore of West Lake north-west of Kuahong Bridge over the Su Causeway. The name of the scenic place 'Quyuan', means distillery, was changed into 'Quyuan', means winding Garden with the same pronunciation in Chinese. Emperor Kangxi inscribed for the scenic place and a stele bearing the name of the scenic place was erected and a protective pavilion set up.

In 1751 a poem composed by Emperor Qianlong was carved on the reverse of the imperial stele.

Since the Republic of China period (1912 to the present), the courtyard of the garden has retained its Qing style. The imperial stele and its pavilion have been well preserved, although they have been repaired in different dynasties.

3) Autumn Moon over the Calm Lake

In the Southern Song Dynasty (1127-1279), when the scenic place was first designated, it had no regular place but referred to viewing the autumn moon over the lake.

In the Ming Dynasty (1368–1644) the Hall of the Dragon King was built on Gushan Road and became the best place to view the panorama of West Lake. Later it was destroyed.

In 1699 of the Qing Dynasty, a tower-type pavilion and scenic place viewing platform were built at the site of the Hall of the Dragon King. Facing the lake in three sides, the pavilion had a tablet bearing its name. There was also a stele bearing the scenic place name inscribed by Emperor Kangxi and a pavilion for conservation. The scenic place was not officially designated until then.

In 1751 a poem composed by Emperor Qianlong was carved on the reverse of the imperial stele.

Since the Republic of China period (1912 to the present), some of the vulnerable wooden components and the pavement at the scenic place have been periodically repaired using the original materials and techniques. It has largely been preserved in its historic style and landscape of lakeside courtyard.

4) Lingering Snow on Broken Bridge

Duanqiao Bridge (The Broken Bridge)

The Duanqiao Bridge appeared as late as in the Tang Dynasty (618–907).

In the Song Dynasty (960–1127), it was also known as Baoyou Bridge, Duanjia Bridge and Gushan Bridge.

In the Yuan Dynasty (1271–1368), it was called Duanjia Bridge in some poems.

In 1589 of the Ming Dynasty, it underwent major restoration when the eunuch Sun Long had Bai Causeway repaired.

In 1699 when Emperor Kangxi toured the south, he wrote an inscription for the scenic place and had a stele erected.

In 1751 a poem composed by Emperor Qianlong was carved on the reverse of the imperial stele. Later a pavilion was set up over the bridge.

In 1864 some of the components easy to be destructed of the bridge were repaired.

In 1914 some of the vulnerable components of the bridge were repaired..

In 1921 the steps to the bridge were replaced by a ramp, and the bridge arch was reinforced.

In 1959 the first survey of threats to the bridge and monitoring were carried out.

In 1974 and 1982, the bridge had been surveyed twice for its conservation. Motor vehicles were banned.

Bai Causeway

The Bai Causeway was built in the Tang Dynasty (618–907), and was also known as Baisha Causeway or Sha Causeway.

In the Song Dynasty (960–1127), it was called Gushan Road for it was the only road to Gushan Hill.

In the Yuan Dynasty (1271–1368), it was not managed.

In 1589 of the Ming Dynasty, Sun Long had Bai Causeway repaired and flowers and trees planted. The pavilion for viewing the lake was reconstructed, and Brocade Belt Bridge and Chuilu Pavilion were added. It was also named Shijin Causeway, or Shijing Causeway.

As late as in the Qing Dynasty (1644–1911), it began to be known as Bai Causeway in memory of Bai Juyi.

In 1724 of the Qing Dynasty when West Lake was dredged, the Bai Causeway was heightened and widened and flowers, peach and willow trees were planted.

In 1727 of the Qing Dynasty, the local official Li Wei had flowers and peach and willow trees planted.

In 1922, it was paved with gravel when the lakeside road was constructed. In 1928 it was paved with asphalt.

In 1954 it was repaved with asphalt.

In 1959 the section from Brocade Belt Bridge to the scenic place of Autumn Moon over the Calm Lake was widened, and the whole causeway was heightened. The embankment was repaired; the carriageway was changed to bituminous macadam and lakeside footpath. Cables were buried underground and street lamps were installed.

From 1967 to 1968, asphalt concrete was added to pave the road.

In 1979 young willow trees and flowering peach trees were planted.

From 1984 to 1985, the asphalt road was repaired.

In 1989, signs of the scenic place were added.

In 2004, the scenic place was proclaimed as a Historical site protected at the municipal level.

Jindai Bridge (Brocade Belt Bridge)

Located at the west end of Bai Causeway, the bridge was built before the Song Dynasty (960–1127) and also known as Hanbi Bridge. Later it was destroyed.

In 1587 of the Ming Dynasty when Sun Long had the Bai Causeway repaired, he built a wooden bridge at the site of Hanbi Bridge and named it Jindai Bridge.

During Emperor Kangxi's reign (1662–1722) in the Qing Dynasty, the wooden bridge was changed into a stone one.

In 1730 the local official Li Wei gave the bridge a major restoration.

In 1914, the bridge was repaired, and in 1921 the bridge arch was reinforced.

After 1949 the bridge has been repaired and maintained in accordance with the monitoring result.

5) Viewing Fish at Flowery Pond

In the Southern Song Dynasty (1127–1279), the water area of Huagang, with dozens of the rare species of fishes in Lu Yunsheng's villa west of Wangshan Bridge at Su Causeway became famous, and so the scenic place was named Viewing Fish at Flowery Pond. The villa was abandoned in the late Song Dynasty.

In 1699 of the Qing Dynasty, the scenic place was restored on the isle west of Su Causeway between Yingbo and Suolan bridges. The pattern of several rows of courtyard, towers and pavilions was adopted and the pond was dug for keeping fish.

In 1699 of the Qing Dynasty, Emperor Kangxi toured to the south and wrote an inscription for the scenic place. A stele bearing the name of the scenic place was erected and a protective pavilion was set up.

In 1751 a poem composed by Emperor Qianlong was carved on the reverse of the imperial stele.

In 1861 the scenic place was destroyed by war.

In 1869 the fish pond and the stele pavilion underwent major restoration.

In 1959 the imperial stele pavilion for the scenic place underwent major restoration.

6) Orioles Singing in the Willows

From 1163 to 1189 in the Song Dynasty, Jujing Garden was built at the site of the garden of Wuyue's king and Lingzhi Temple (today's lakeside area of Yongjin Gate and Qingbo Gate south-east of West Lake). The scenic place nestled among the willow trees of the garden. After the Song Dynasty ended, the garden became abandoned and the scenic place disappeared.

In 1699 when Emperor Kangxi toured West Lake, he wrote an inscription for the scenic place and the tablet was hung south of Yongjin Gate. A stele was erected and a pavilion was set up.

In 1951 the Hangzhou government improved the environment and planted flowers and trees.

From March 1957 to 1959, the environment and the vegetation were improved.

In 1980 the imperial stele was reinstated in a form consistent with the original size and inscription, and the pavilion was repaired.

7) Three Pools Mirroring the Moon

In the Northern Song Dynasty (960-1127), these three pools were said to be the deepest in the central West Lake. Su Shi had three pagodas built as the landmark to forbid water -chestnut planting and prevent silting.

In the Southern Song Dynasty (1127-1279), the scenic place of Three Pools Mirroring the Moon referred to the three stone pagodas within West Lake.⁴²

During the Hongzhi period (1488-1505) in the Ming Dynasty, the three pagodas disappeared.

In 1607 in the Ming Dynasty, the local official Nie Xintang built a low bank surrounding the Lesser Shazhou Isle where the base of the original Mid-lake Temple was located, thus forming a lake within lake as a site for freeing captive fishes. Desheng Hall was built at the site of Mid-lake Temple.

In 1611, Yang Wanli continued building the external bank, which was completed in 1620. Desheng Hall was expanded to a temple and the original tablet of the Mid-lake Temple was restored. Three small stone pagodas in the manner of the original ones were built south of Lesser Yingzhou Isle, and the area near the three pagodas was named the Three Pool.

From the late Ming to the early Qing Dynasty (around 1644), the Mid-lake Temple was destroyed again.

In 1699 when Emperor Kangxi toured southward, he wrote an inscription of 'Three Pools Mirroring the Moon' for the scenic place. A stele was erected and a pavilion was set up.

⁴² See the painting of the scenic place in *Ten Scenic Places of the West Lake* by Ye Xiaoyan in the Southern Song Dynasty.

In 1727 the scenic place was reconstructed. The windowed veranda, bridge, hall and tower were added, with cotton roses in the surroundings. 'Autumn Cotton Roses near Yuzhao Pond' was added to the poetically named scenic places '18 scenic places of West Lake'. A pavilion was built in which to hang the tablet with the emperor's inscription while an imperial stele pavilion was set up north of the pool.

In 1880 Yingcui Veranda was constructed in the central isle while Yongming Temple, Tuixing Nunnery, Xianfang Platform and Yiji Tower were built in the south of the isle.

During the Republic of China period (1911–1949), the name of Yiji Tower was changed to Saints' Temple of Zhejiang.

From 1953 to 1955, the bank was reinforced by stone-filled bamboo cages, its edges were supported by natural block stones as revetment and a goldfish pond was created.

In 1958 the derelict '卍 shaped' Pavilion was dismantled and a parterre was built on its foundation.

In 1959 the Saints' Temple of Zhejiang was reconstructed, of which brick walls on three sides were removed and a seat-installed winding corridor was added. The Temple of Guang Yu was dismantled, and Yingcui Veranda and Huaniao Hall were reconstructed to serve and meet guests. The golden fish pond before Yingcui Veranda was levelled up and covered with vegetation. Woxinxiangyin Pavilion (roughly translated as Unspoken Consensus Pavilion) was restored.

In 1972 a cement platform was built north of the Saints' Temple, which was also used as a landing stage for tourist boats.

From 1973 to 1977, the bank of the inner lake and main lake was reverted with natural stones. Flowers and trees were planted, the road was repaired, and Xianfang Platform and other buildings in the garden were repaired.

From 1979 to 1982, the flower wall of Zhujingtongyou was repaired, the Shanmian Pavilion was restored, Woxinxiangyin Pavilion was renovated with the landing stage in front moved to Shanmian Pavilion. More earth was transported to repair the original low-lying terrain and marshy state.

From 1983 to 1984, facilities such as toilets were repaired or installed.

In 1985 the Huaniao Hall and winding corridor were repaired, cables were paved over, and street lamps were installed.

In 2005 the three pagodas were proclaimed as Historical Site Protected at the Municipal Level.

8) Twin Peaks Piercing the Cloud

In the Southern Song Dynasty (1127-1279), there were two pagodas at the top of Nangao Peak and Beigao Peak, composing the scenic place of Twin Peaks Piercing the Cloud.

The Nangaofeng Pagoda on the top of Nangao Peak was first built in the Tianfu period (936–942) of the Later Jin Dynasty. As a large pagoda, it had seven storeys, measuring 10 zhang (1 zhang =

3.33m). It underwent a major restoration twice in the Song Dynasty. In the late Yuan Dynasty it was damaged, with only five storeys surviving. In the Wanli period (1573-1619) of the Ming Dynasty, it was struck by lightning, leaving only the foundation and the iron finial.

The Gaofeng Pagoda on the top of Beigao Peak was first built during Xuanzong's reign (742-756) in the Tang Dynasty. The brick pagoda had seven storeys.

Some time Before 1699 of the Qing Dynasty, the two pagodas were demolished.

In 1699 when Emperor Kangxi toured West Lake, he wrote an inscription for the scenic place and had a stele erected and a pavilion built by Xingchun Bridge.

In 1982 an imperial stele was reconstructed according to the original size and inscription, and the stele pavilion was repaired.

9) Leifeng Pagoda in Evening Glow

Leifeng Pagoda was constructed by the order of the imperial concubine Huang of Qian Chu, king of the Wuyue Kingdom during the Five Dynasties (907-960) to worship the curly hair of the Buddha and store Buddhist sutras. The octangular pagoda has seven storeys in the style of a tower.

The pagoda was damaged by war during the Xuanhe period (1119-1125) in the Northern Song Dynasty.

In the Southern Song Dynasty (1127-1279), the octangular pagoda was heavily restored and converted to five storeys, constituting an element of the scenic place 'Leifeng Pagoda in Evening Glow', one of the ten Poetically Named Scenic Places of West Lake.

During Emperor Jiajing's reign (1522-1566) in the Ming Dynasty, the pagoda was burnt by foreign invaders, leaving only the core.

In 1699 Emperor Kangxi wrote an inscription for the scenic place and had a stele bearing the inscription erected and a pavilion set up. In 1751 Emperor Qianlong composed a poem for the scenic place and had it carved on the reverse of the imperial stele.

On September 25, 1924, Leifeng Pagoda collapsed and the imperial stele was lost.

At the end of 1999, archaeological excavation was carried out at the site of Leifeng Pagoda and the tomb chamber.

From 2000 to 2002, a new pagoda was built to protect the site of Leifeng Pagoda. It was designed according to its original size in the Tang Dynasty and historical pictures, retaining its original style and showing the historic features of West Lake Landscape.

10) Evening Bell Ringing at Nanping Hill

Jingci Temple, originally named Huiji Yongming Temple, was first built in 954 during Qian Hongchu's reign of the Wuyue Kingdom in the Five Dynasties. Master Yongming Yanshou (904-975),⁴³ the second abbot, was regarded as the Top Master of Hangzhou and the fourth

⁴³ Master Yongming Yanshou (904-975) was the first to integrate teachings and disciplines and advocate the

patriarch of Fayan (Dharma-eye) sect of Buddhism.

During the Southern Song Dynasty (1127-1279) Yongming Temple was renamed Jingci Temple, and the Five-Hundred-Arhat Hall was built.

During the Jiading period (1208-1224) in the Southern Song Dynasty, Master Ru Jing, the thirteenth patriarch of the Caodong sect, stayed at Jingci Temple twice. Learning from the Japanese monk Ru Jing, Eihei Dōgen founded the Sōtō school and regarded Ru Jing as the first patriarch after he returned to Japan. Master Ru Jing was buried at Nanping Hill after his death. Nowadays Tomb Pagoda of Master Ru Jing still exists in Jingci Temple, and it is worshipped by monks from the Japanese Sōtō school.

In 1290 of the Yuan Dynasty, the temple was burnt in a fire.

During the Zhizheng period (1341-1368) in the Yuan Dynasty, the main gate, main hall, Hall of Avalokiteshvara, Arhat Hall, Library of Buddhist Scriptures, and other halls were reconstructed.

In 1378 of the Ming Dynasty, abbot Yi Jian designed and cast a large bell.

In 1672 of the Qing Dynasty, the main hall was reconstructed.

In 1699 Emperor Kangxi wrote an inscription showing the name of Jingci Temple, and renamed the scenic place ‘Morning Chimes from Nanping Hill’. A stele and a pavilion were set up by the entrance to the temple.

In 1704 the Bell Tower was damaged in a fire. In 1707 it was reconstructed using collected money.

In 1751 when Emperor Qianlong toured in the south, he wrote an inscription for the main hall and gateway of the temple. Later he toured the temple and composed poems five times, renaming the sight ‘Evening Bell Ringing at Nanping Hill’.

From 1795 to 1798 the main hall was repaired.

In 1861, Jingci Temple was destroyed by war.

Since 1888, the temple and halls had been successively repaired.

In the late Qing and early Republic of China period (around 1911), the bell was destroyed.

In 1933 when a lakeside road was built in front of Jingci Temple, the stele pavilion of Evening Bell Ringing at Nanping Hill was relocated from Wangong Pong to the main gate of the temple.

In 1934, the main hall underwent major restoration according to historical records and architectural remains.

The Bell Tower was comprehensively restored in 1984–1986. On the upper storey there is a large bell cast using the donation of Eihei-ji Temple from the Japanese sōtō school.

meditative practice in quietness and was the sixth patriarch of the Pure Land sect. In 960 of the Song Dynasty, Master Yongming built Lingyin Temple in Hangzhou. In 961, he moved to Yongming Temple (Jingci Temple) at the invitation of Qian Chu, king of Wuyue Kingdom. In 970, he started to build Liuhe Pagoda in Yuelun Peak by Qiantang River as instructed by the emperor.

In 2009, the Sarira Hall was constructed to the south of the Great Hall, in the purpose to worship the sarira of the Buddha's hair excavated in 2001 from the underground palace of Leifeng pagoda.

2.4 Exposition of Historic Monuments and Sites of the West Lake Cultures

2.4.1 Baochu Pagoda

1) Description

The pagoda was originally built with bricks and wood, but later was destroyed after the Song and Yuan dynasties. The existent brick pagoda facing east was major restored in 1933, 22nd year of the Republic of China. With an overall height of 45.3m, it is composed of the base, the main body, and the finial.

The octangular base of the pagoda has two stories. The lower tier was made of slabs with a side length of 16m and a height of 0.98m, covering an area of 1240m². On the north side of the base is a stele recording the restoration of Baoshi Pagoda in 1933. The upper tier as the transition to the main structure was made with eight slabs tapering upward. The bottom slab has a side length of 4.78m and an overall height of 1m.

The octangular solid body of the pagoda has seven stories. Made of bricks, it looks well proportioned and elegant. The first storey has a side length of 3.26m, an area of 51m² and an overall height of 33.3m. From the first storey upward, the area and height of each storey gradually decrease. The stories share the same elevation, one bay on each side and composed of three parts widthwise. In the middle part there are circular protruding column decorations on the corner, and mock wooden windows in the centre. The window is flanked by walls, while there is a dougong bracket at the column top, the bottom of the corner column, and between two columns. The lower and upper parts are brick walls without protruding corners.

The iron finial of five laksta stands on a simple lotus-shaped base and has a top composed of moon, canopy, and pearl. The original fabric from the Ming Dynasty is exhibited in the west of the pagoda.

2) History and Development

First built by the Wuyue Kingdom during the Five Dynasties (907–960), the pagoda was originally of brick and wooden structure in the tower style, and had nine storeys.

During the Xianping period (998–1003) in the Song Dynasty, it was reduced to seven storeys during a major restoration.

It was destroyed during the Yanyou period (1314–1320) in the Yuan Dynasty and restored by the monk Ke Zhou.

It was destroyed during the Zhizheng period (1341–68) in the Yuan Dynasty and reconstructed with seven storeys by the monk Hui Ju.

In the Ming Dynasty (1368–1644), it had undergone several destroys and reconstructions.

In the Qing Dynasty (1644–1911), it underwent several destorys and reconstructions.

In 1933, a major restoration programme was carried out, based on the remaining foundation of the original pagoda core, as an octangular solid pagoda with seven storeys.

After 1976, the pagoda base was repaired, the surroundings were improved, and railings were added.

In 1997 the finial dating to Ming Dynasty was replaced. The original finial was displayed on the ground north-west of the pagoda.

In 2005 it was proclaimed Historic Site Protected at the Provincial Level.

2.4.2 Site of Leifeng Pagoda

1) Description

The most important architectural element of this Scenic Place is Leifeng Pagoda, which was originally built in AD 972 during the Wuyue Kingdom. It was repaired during later periods and has remained in a ruinous condition since it collapsed in 1924 during the Republic of China period. It is located in the middle of the ridge of Xizhao Hill.

The remains dating from the Wuyue Kingdom consist of the base, the veranda, the body and the underground temple. There are remains around the pagoda dating from major restoration during the Southern Song Dynasty and later periods, including the monks' dormitory and a road.

The base has a diameter of nearly 43m and a side length of 17m. The main part is an octagonal base built of raw earth. The edge is covered with bricks and stones. The base part is a stone sumeru base.

The veranda extends from the body to the edge of the base. It has a depth of 5.8m and a width of three bays and four square bases for pillar in each side. In the middle of the east and west sides of the base are steps for ascending the veranda.

The octagonal body has a diameter of 25m. Only the bottom storey, which is 3-5m high, survives. Concentric in form, it consists of an outer wall, a veranda, an inner wall, and a central chamber.

The underground temple lies under the central chamber. It faces south by 35 degrees east. The entrance lies 2.6m under the brick floor of the central chamber. It is in the form of an upright pit with an opening at the top, single room in square shape. The inner wall has a side length of 0.6m and a depth of 0.72m.

Fifty-one pieces (or sets) of historical relics registered have been unearthed from the underground

temple. They fall into ten categories by material: an iron Buddhist relic case, gold and silver articles, gilded copperware, jade ware and agate ornaments, wooden lacquerware, bronze mirrors, bronze coins, glass bottles and glass beads, silk fabrics, and scriptures.

From 2000 to 2002 a new pagoda was built to protect the site of Leifeng Pagoda. The protective pagoda satisfied the requirement for integrated conservation of the site and restored the symbolic meaning of praying for true love. It was designed according to the original size in the Tang Dynasty and in historical pictures and in so doing helped to maintain the historic image of the pagoda, displaying the historic West Lake Landscape. Construction of the new pagoda took account of the conservation function and the scenic attributes of the scenic place. It serves to protect the ruin, to preserve the historical attributes of the spatial outline of the scenic places of West Lake, and to bring out its cultural symbolic significance.

Leifeng Pagoda is the remain of ‘the Buddhist Kingdom in the South-east China’ of Hangzhou City during the Five Dynasties Period, it is the most important landscape element of the Poetically Named Scenic Place of Leifeng Pagoda in Evening Glow.

2) History and development

See 1.3 “the development of Ten Scenic Spots of the West Lake”, 9) “Leifeng Pagoda in Evening Glow”

2.4.3 Liuhe Pagoda

1) Description

The octangular pagoda has a brick core and wooden corridors. Facing south, it covers an area of 867m² and measures 59.89m high. It has thirteen storeys when counted from its exterior corridors, but only seven corridors are connected to the inside of the pagoda (the ‘bright storeys’) while the other six are closed (the ‘dark storeys’). The pagoda sits on an octangular platform with a side length of about 13.5m. Square holes on some curbs suggest the possible existence of balusters and rails surrounding the platform. The outer veranda, outer wall, winding corridor, inner wall, and pagoda core form a double-tube structure. There are passages around the outer and inner walls, while inside the pagoda there are spiral stairways leading right to the top.

On each storey there is a wooden veranda with three bays and four columns on each side. Apart from the first storey, which is open, the other storeys have a single window in each bay. On the exterior of the outer wall of each bright storey there are three bays of four columns inset in the wall. On each of the four sides of the outer wall there is a Kunmen frame, inside which is a passage flanked by recesses. Between the outer and inner walls there is the winding corridor measuring 1.93m wide and 5.87m high on the first storey. There are elements such as pilasters, lintels, and *dougong* (bracket sets) inset into the wall, and a vaulted ceiling on the top. Under the passage and the winding corridor, there are *xumizuo*, about 80–100cm high and 30–50cm above the ground. On the girdle of the corridor there are 174 groups of carved patterns with rich themes

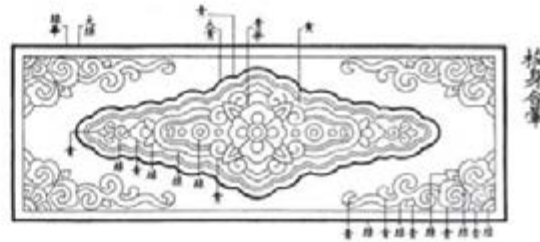
such as flowers (pomegranate, lotus, peony, cockscomb, Chinese rose, camellia), birds (phoenix, peacock, parrot, crane), animals (lion, kylin, rhinoceros), and human figures (flying deity, Kalavinka, musician, etc). In addition, there are other elegant patterns such as fret, clouds, Chinese ruyi and posies. These patterns carved on the bricks demonstrate well the designs on decorative paintings recorded in *Yingzao Fashi* (*Treatise on Architectural Methods*) of the Song Dynasty, and so are of the highest value among the relics inside the pagoda.

On the inner wall, there are gates on four sides and recesses on the other four, alternating with each other. Stelae of the *Sutra of 42 Sections* are kept in the recesses. Inside each gate, there are passages similar to those of the outer wall connecting to the pagoda core. The square pagoda core was originally used to worship Buddha statues that were later removed. In the centre of it is a square brick column that is 2.15m wide on the first storey. On the four sides of the pagoda core are imitated wooden *dougong* brackets, supporting *zaojing* (a decorative ceiling pattern in the shape of caissons). The pagoda has an octangular pyramidal roof on which there is a Yuan Dynasty iron finial measuring 3.55m high and 3.00m in maximum diameter. The finial is composed of five tiers, including a circular base, the second and third in the shape of inverted bowls, the fourth a precious pearl, and the fifth a gourd.

the photograph fo the brick carving in the Liuhe Pagoda



the records of the architectural decorative paintings in *Yingzao Fashi* (1103)



note 1, the decorative painting with colour, which is cited from *Yingzao Fashi*, ed. Tao Xiang, 1925, was coloured in accordance with the noting words in the former edition dating to the Southern Song Dynasty.

Fig 2.1 Comparison between the brick carving on Liuhe Pagoda of the Song Dyansty and that recorded in *Yingzao Fashi*(1103)

Site of Kaihua Temple

Kaihua Temple was originally built surrounding Liuhe Pagoda. In 2008 archaeological excavations were conducted on the site, involving a 130m² area south-west of Liuhe Pagoda and east of Liuhemingxuan Pavilion. The 4th level of the north grid dates from the Southern Song Dynasty, and a 5m long and 1.4m wide brick road (the length of the north end is unknown) was found to have been constructed at the temple of that period. Above the 4th level there are strata of the Yuan and Qing dynasties, the Republic of China, and modern times. Remains of a stove of the Yuan Dynasty, stone wall foundation, and a brick drain of the Qing Dynasty have also been discovered.

Stone Archway

Located south of Liuhe Pagoda, the stone archway is about 22m to the base of the pagoda. Facing east, it has three bays and four columns in the Qing style and stands on a two-storey rectangular platform. The overall width is about 12.6m. The octangular columns connect to the bottom sill and the architraves respectively in the lower and upper parts. The archway has stone blocks at both sides of a pole with patterns of Chinese ruyi and pomegranates in both front and back of the columns. Originally there was an inscription reading *Jingyujiangtian* by Emperor Qianlong, whilst the current inscription is in the calligraphy of Liu Haisu.

The upper platform is 0.66m high. In both front and back of this tier there are four-tiered steps with six stone slides. The first tier of the platform is 0.56m high. In both front and back of this tier are five-tiered steps with four stone slides.

Emperor Qianlong's Imperial Stele and Liuhe Stele Pavilion

The Imperial Stele, located in the centre of the platform of Liuhe Stele Pavilion, is one of the best preserved stelae in the calligraphy of Emperor Qianlong so far discovered in Hangzhou. The stele with an overall height of 4.35m stands on a xumizuo. Its name was inscribed by Emperor Qianlong in official script on its top, with designs of double dragons playing the pearl carved on the two sides. On the two sides and on the back of the stele there are also carved characters. On the front there are thirteen lines of characters that record the history of Liuhe Pagoda and the admiration of Emperor Qianlong for the scenic beauty of the Qiantang area.

Facing south, the protective Stele Pavilion (Liuhe Stele Pavilion) west of Liuhe Pagoda is about 16m from the base of the pagoda. It is a double-eave square pavilion with a pyramidal roof in the Qing style. The first tier of the platform is 1m high and square, with seven-tiered stone steps. The second tier above is also square and of the same structure as the first one, except for five-tiered stone steps.

Liuhe Spring

North of the base of Liuhe Pagoda, the spring was formed by dredging the former Penyue Spring built in the Southern Song Dynasty at the north edge of the pagoda base. The half-moon shaped pond is surrounded by curbs and the wall of the well is made of bluestone. The whole pond measures 4m in diameter, and 1.3m in depth.

Stele of Emperor Qianlong's Poem

With an overall height of 2.65m, the main stele is 1.85m high and 0.8m wide. It is located west of Liuhe Pagoda and in the yard named Liuheyuan. A five-line poem in cursive style was carved on the obverse, each character measuring 10cm square and typical of Emperor Qianlong's handwriting. The poem on the reverse of the stele is consistent with the contents of the seven plaques inscribed by Emperor Qianlong on each storey of Liuhe Pagoda. On the two bilateral sides are poems recording Emperor Qianlong's tour to Liuhe Pagoda.

2) History and Development

First built by Qian Hongchu from the Wuyue Kingdom in 970, third year of the Kaibao period of the Northern Song Dynasty, it was originally used to control flooding and guide navigation at night.

In 1121 the pagoda was destroyed by war.

In 1153 of the Southern Song Dynasty, the pagoda was reconstructed, and In 1164 the brick core was reconstructed.

During the Yuantong period (1333-1335) of the Yuan Dynasty, the ruined Liuhe Pagoda was repaired. Its finial was cast in the shape of an iron gourd, with the inscription that dates it – 1134 in the Yuan Dynasty.

In 1533 of the Ming Dynasty, foreign invaders attacked Hangzhou. The wooden-structure exterior eaves of the pagoda were completely destroyed by fire, leaving only the brick pagoda core.

During Wanli period (1573-1620) in the Ming Dynasty, Liuhe Pagoda was restored. The top storey and finial of the pagoda were reconstructed, and the piers under some of the wooden columns of the pagoda body were replaced.

In 1735, the local official Li Wei led another large-scale repair, which took two years.

In 1899, 13 wooden eaves were constructed in the exterior. The even six storeys were closed while the other odd seven storeys were connected to the core of the pagoda. Inside the pagoda core the spiral stairs reached the top. The layout of seven open and six blocked storeys was formed.

In 1953, a major repair was carried out to repair the severe leakage at the roof of the top storey of the brick pagoda.

In 1961 it was proclaimed as a Historical Site Protected at the National Level.

In 1971 it was repaired, solving the problems of the rotten wooden structure and the threat of termites.

From 1986 to 1991, to solve the problems of the damages suffered by the wooden structure of Liuhe Pagoda and in accordance with the international principles on cultural heritage conservation, a plan was designed for its reinforcement and maintenance, a thorough repair was carried out, the structure of the pagoda was repaired and reinforced, enhancing the stability of the pagoda

In 1987 Liuhe Pagoda Administration was founded in Hangzhou.

In 1997 Liuhe Stele Pavilion underwent major restoration on the original site of the one which housed an inscription by Emperor Qianlong.

In 1998 the conservation registration of the pagoda was proclaimed, determining the conservation area and the buffer zone of Liuhe Pagoda.

2.4.4 Jingci Temple

1) Description

The temple is an important building in the landscaping unit “Evening Bell Ringing at Nanping Hill”. It was first built in the Five Dynasties Period (954 A.D.). Located at the foot of Huirui Peak in the middle of Nanping Hill, its fame is equal to that of Lingyin Temple, among all the prestigious temples by West Lake. When the temple was destroyed and restored many times during the Song and subsequent dynasties, the historic bell that it housed was also damaged and then recast, maintaining its chimes as one of its impressive features over many centuries. The contemporary Jingci Temple follows roughly its schematic pattern in the Qing Dynasty. It was built on a central axis with its entrance facing north. Buildings that straddle the axis include, from north to south, a screen wall, the pool to free captive animals, and a three-row courtyard. All the buildings in the 18,998m² courtyard are Qing-dynasty wooden structures, including the entrance hall, main hall, and flanking bell and drum towers in the first courtyard from north to south, and the Sansheng Hall and side rooms in the second courtyard, and the Sarira Hall in the third. There are also recently built temple courtyards on both the west and the east side of the axis.

Screen wall: The wall situated about 101m north of the entrance hall of the Jingci Temple was first built in the Qing Dynasty.

The pool to free captive animals: The pool was built was constructed 13m south of the screen wall between 1068 and 1077 in the Song Dynasty. Currently it is in a square shape.

Entrance Hall: Reconstructed in the 19th century (late Qing Dynasty), the three-bay hall facing north has a gable and hip roof and a platform.

Main Hall: This building underwent a Major restoration in 1934 (the 23rd year of the Republic of China period). It is a seven-bay hall with a gable and hip roof and upturned double eaves. It faces north and is typical of the Buddhist temples south of the lower reaches of the Yangtze River

Sarira: Built in 2009 in the antique style with the gable and hip roof, located on the platform to the south of the Main Hall, for the purpose of enshrining the sarira of the Buddha’s hair, which was excavated in the underground temple of the Leifeng Pagoda in 2001.

Bronze bell and bell tower: The bronze bell in Jingci Temple is an important component of the

scenic place ‘Evening Bell Ringing at Nanping Hill.’ The first bell was cast at around the same time as the temple; the contemporary bell is a reproduction in 1984 using donation of the Eihei-ji Temple, Japan. It is 3m tall and 2.3m in diameter, weighing over 10 tonnes. At each strike the bell produces a note lasting more than two minutes. The bell is inscribed with the seven volumes of Lotus Sutra. In recent years Hangzhou citizens and visitors have gather outside the bell tower on New Year’s Eve to greet the New Year with the tolling of the bell. The tower housing the bronze bell located south-west of the entrance hall is a three-bay square structure with three layers of eaves in the Qing style, in masonry-concrete with a timber roof truss.

The Imperial Stele and the Stele Pavilion

The imperial stele 17m from the east of Jingci Temple was erected in 1699, the 38th year of Kangxi in the Qing Dynasty, after the Ten Poetically Named Scenic Places of West Lake were designated with imperial approval, and bearing important testimony to the historic significance of the Scenic Place. The current one was made and erected in 2002 in accordance with the original size and inscription. It stands on a square pedestal and bears the name of the Scenic Place inscribed in semi-cursive script by the Kangxi Emperor in 1699 on the front. The building erected to protect the stele is a hexangular wooden pavilion with a pointed roof in the Qing style. There are eight couplets carved from the Qing Dynasty to the Republic of China on the square columns.

Master Rujing’s Tomb Tower

Master Rujing’s Tomb Tower was first built in the Southern Song Dynasty to commemorate the famous Buddhist master Rujing and underwent a major restoration in the late Qing Dynasty. it is located 70m to the east of Jingci Temple. Rujing served twice as the abbot of Jingci Temple and is highly venerated by the Buddhist sect ‘Soto school of Zen’ in Japan because the sect’s founder, Eihei Dogen, was one of his disciples.⁴⁴ The 3.8m high tomb tower faces north and includes a tower and a baishi stone.

2) History and development

See 1.3 “the development of Ten Scenic Spots of the West Lake”, 10) “Evening Bell Ringing at Nanping Hill”

2.4.5 Lingyin Temple

1) Description

The Lingyin Temple was first built in 326, first year of the Xianhe period of Eastern Jin Dynasty. The temple was said to be founded by the India monk Huili, and was one of the most famous buddhist temple of the south Yangzi river area. Lingyin Temple demonstrates the direct influence

⁴⁴ Master Rujing was venerated as the 13th patriarch of the Soto School of Zen. In the 16th year of the Jiading period, Eihei Dogen, a Japanese monk, came to China and learned from Rujing. He founded the Japanese Soto School of Zen after he returned to Japan, and Rujing was regarded as the primogenitor. Rujing was abbot of Jingci Temple twice in his lifetime.

brought by Buddhism, and especially the Zen culture, to West Lake. Nowadays it remains the most famous Buddhist temple around West Lake, and is one of the most important venues for Buddhist events in the coastal area of south-eastern China. The elaborately engraved pagodas and dhvajas (pillars) imitating wooden structures are of great historical and cultural value.

Since its founding, the temple has experienced destruction and reconstruction on more than ten occasions. The current temple was repaired three times in 50 years after it was reconstructed in the late Qing Dynasty. Facing south, the temple was built on an axis 18° west of due north, and covers an area of 78,670m² with a floor space of 6978.9m². The buildings inside the temple follow a standardized pattern of grey tiles, yellow walls, and red doors. Along the 300m long axis from south to north in the courtyard are to be found the Hall of Heavenly Kings, Shrine of Sakyamuni Buddha, Hall of Bhaisajya, Library of Buddhist Scriptures and Huayan Hall, flanked by the Bell Tower, Drum Tower, the hallway, the reception room, Jialan Hall, Arhat Hall, East Side Hall and West Side Hall, etc. In front of the Shrine of Sakyamuni Buddha there are two octangular nine-storey stone pagodas, which were built in 960, the 1st year of the Jianlong period of the Northern Song Dynasty. In front of the Hall of Heavenly Kings there are two octangular multi-storey stone dhvajas built in 969, 2nd year of the Kaibao period of the Northern Song Dynasty.

Hall of Heavenly Kings

Facing south, the hall is located on the south end of the central axis of the temple, about 60m from the Shrine of Sakyamuni Buddha in the north. Made of brick and wood, the double-eave structure with a gable and hip roof in the Qing style stands on a platform seven bays wide and five bays long. A plaque reading Yunlin Chansi (Yunlin Temple) inscribed by Emperor Kangxi is hung at the centre of the upper eave at the front of the hall, and there is another one reading Lingjiu Feilai (golden eagle comes) by Buddhist practitioner Huang Yuanxiu on the lower eave. Flanked by two-storey brick rooms in the east and west, the passage in the middle is the main entrance to the temple. Statues of Maitreya, Skanda, and the four Guardian Kings are worshipped in the hall, among which the statue of Skanda made of camphorwood measures 2.5m high and is a precious relic dating back to the Southern Song Dynasty. The hall is 37m wide, 20m long, and covers an area of 740m².

Shrine of Sakyamuni Buddha

Facing south, the hall is located on the north side of the first row along the central axis of the temple, about 60m from the Hall of Heavenly Kings in the south. Formerly known as Juehuang Hall, it has one storey, three tiers of eaves, and a gable and hip roof in the Qing style. The cement-brick-wood structure is seven bays wide and five bays long. The seated statue of Sakyamuni made of wood in the centre of the hall is 19.6m high, one of the highest of its kind in China. On the east and west sides of the hall there are standing statues of the twenty devas whilst on the two sides of the back wall there are seated statues of twelve Bodhisattvas. A total of 150 Buddhist statues, including the group statues of Boat of Compassion and Pity, are placed at the back of the hall. Covering an area of 1080m², the hall is 40m wide, 27m deep, and 33.6m high.

Two stone pagodas

The two pagodas are located in the east and west sides of the courtyard in front of the Shrine of Sakyamuni Buddha, about 18m from the Hall of Heavenly Kings in the north., the two pagodasa, which are of similar structure, i.e. octangular nine-storey solid stone pagodas engraved from white marble by imitating the wood tower, are 42m apart. The first floor has a side length of 0.97m, gradually contracting from storey to storey upward. The 11.49m high pagoda stands on a platform in the shape of a lotus. There is Buddhist sutra carved at the bottom of the platform. Four sides on each storey have three bays divided by two columns, with the middle bay having an elegantly carved Kunmen frame in flame pattern in the lower part. The two side bays on the first and second stories have different carved images of Buddha and Bodhisattva. The two side bays on the third storey have carved patterns of sea scene and clouds in smooth line. There are no patterns carved in side bays on stories above the third storey for they are too narrow. The rest four sides on each storey have not been divided into bays, but have Buddhist sutras, images or stories engraved on them. There are dougong brackets supporting the waist eaves on each storey, the protruding eaves is relatively profound with the corner slightly upturned. There is a small damaged stone plaque with the inscription on the third storey. The finial has been destroyed.

Two stone dhvajas

The two stone dhvajas are located in the east and west sides in front of the Hall of Heavenly Kings. About 16m from the hall and 50m away from each other, the two are similar in structure, i.e. octangular multi-eave stone pillars. With a side length of 0.9m at the bottom, the eastern one is 8.05m high and the western 11.89m high. They adopt three-storey xumizuo, with Buddhist images engraved on the waist.

Buddhist sutras in powerful running-regular script of two Sutra are carved on the pillars, above which there is the canopy, waist eaves, pearl, lotus, rock, etc. Carved on the stone is the image of Kalavinka with his palms put together, preparing to dive downward. On the west pillar there is a record of time and builder for its construction.

2) History and Development

It was first built by the Indian monk Hui Li in 326 of the Eastern Jin Dynasty.

It was repaired in 771 in the Tang Dynasty and destroyed during the Huichang period (841–846).

During the Five Dynasties (907–960), the Wuyue Kingdom enlarged the temple twice. At that time there were nine mansions, 18 pavilions, 72 halls, more than 1300 rooms, and 3000 monks.

During the Southern Song Dynasty (1127–1279), it was designated as No. 1 Temple of the Zen Sect in south-eastern China, and listed among the Top fifteen Temples of the Zen sect.

It was destroyed in 1359 of the Yuan Dynasty.

In 1384 of the Ming Dynasty, Juehuang Hall was reconstructed.

In 1430 it was destroyed and In 1434 the main structures were reconstructed.

In 1569 it was destroyed.

In 1583 the main structures were restored.

In 1649 the building complex of the temple was reconstructed.

In 1689 Emperor Kangxi wrote an inscription Yunlin Temple on a tablet for the Hall of Heavenly Kings of Lingyin Temple.

The wooden components of the main structures in the temple underwent repairs during Emperor Guangxu's reign (1875–1908) in the Qing Dynasty.

The Hall of Heavenly Kings was major restored in 1933.

During the anti-Japanese war (1937–1945) Lingyin Temple was severely damaged.

In 1951 the beam of the Temple of Sakyamuni Buddha collapsed.

In 1953 buildings in the temple underwent a repair. The structure of the Temple of Sakyamuni Buddha was changed to reinforced concrete.

In 1961 it was proclaimed Historic Site Protected at the Provincial Level.

In 1975 buildings in the temple were once again repaired. Buddhist statues in the hall were regilded and repainted.

2.4.6 Statues on Felaifeng Peak

1) Description

Feilaifeng Peak, also known as Lingjiu Peak, is located in front of Lingyin Temple and opposite Lengquan Brook. As a typical karst hill, it boasts clear and grotesque rocks and deep and connected caves. It is 209m high and about 3km from West Lake in the east. The statues are mainly distributed in natural caves such as Qinglin Cave, Yuru Cave, Longhong Cave at the north-east of Feilaifeng Peak, and on the cliff running east–west along the 500m long Lengquan Brook in the north. there are also some statues on the cliff of Huyuan Cave west of Feilai Peak and in the area surrounding of the original Sacred Nun Pagoda on the top of Feilai Peak.

The statues were first engraved in 951, the 1st year of the Guangshun period of Later Zhou during the Five Dynasties. In the Song and Yuan dynasties more statues were made, particularly those of Tibetan Buddhism in the Yuan Dynasty. At present there are a total of 390 statues in 115 niches and a large number of well-preserved cliffside inscriptions. Sculptured along the natural terrain and the cliffside, the statues are elegant and plump, mainly adopting the techniques of circular carving and high-relief carving. Most of the statues depict Buddha, Bodhisattva, Guardian kings, Maitreya, Arhat, and other Buddhist figures. Most of the statues are sheltered in niches, which have an average length of about 200cm, 23–520cm high, and 22–500cm wide. Some of the statues have inscriptions on their sides. Among the statues, the niche housing Big-Bag Maitreya dating from the Southern Song Dynasty is the largest. there are also elegant statues of Amoghapasha, the three Hua-yen saints, Buddha of Infinite Life, Sitatapatra, Vijaya, etc.

Qinglin Cave: Also known as Ligong Cave, Jinguang Cave and Laohu Cave, it is located on the south edge of east Feilai Peak, and covers an area of 373m². There are 178 stone statues in 23 niches inside and outside the cave, on the cliff, on the two sides of the south-east entrance, and among the peaks above the cave. Mainly in the Northern Song style, most of the statues are small

and intended for ordinary Buddhists. most of the statues are arhats, along with Bodhisattva, Vairochana, Sakyamuni, and the Three Saints of the West.

The Statues of the Three Saints of the West at the west entrance to the cave were made in 951, the 1st year of the Guangshun period in Later Zhou during the Five Dynasties. The niche is the earliest one with inscription so far.

Yuru Cave: Also known as Bianfu Cave, it is located north-east of Qinglin Cave and covers an area of 270m². In the cave statues of arhats and relief carvings such as the phoenix and the Thunder God are lined up in order. In addition to statues on the cliff of the east entrance, there are 39 statues in six niches. Compared with those in Qinglin Cave, the statues in this cave have larger trunks and have been preserved better. The statues are mainly engraved in the Northern Song and Yuan dynasties, depicting eighteen arhats, the six patriarchs of the Zen sect, and Amitabha.

In the south and north sides of the passage to the east entrance of the cave, there are six seated arhat statues and two standing statues of monks in two niches. Each is hairless, with a square or round face and large ears. There is also one statue of a phoenix and one of the Thunder god. According to the inscriptions, the six seated arhat statues are the six patriarchs of the Zen sect of Buddhism, evidence of the development of the Zen sect in Lingyin area.

Longhong Cave: Also known as Tongtian Cave or Guanyin Cave, it is located north-west of Yuru Cave, and covers an area of 253m². There is an inscription reading Tongtiandong (Tongtian Cave) on the interior of the cave. Facing east, the cave has Lengquan Brook running along its left side and Ligong Pagoda facing it. Besides the inscriptions and engravings in the surrounding area of Ligong Pagoda and on the cliff of Longhong Cave, there are 43 statues in 27 niches. Most of the statues in the cave date from the Yuan Dynasty, while some are from the Northern Song and the Ming dynasties. Statues of Bodhisavatta constitute the main theme, and there are others of Maitrya, Sakyamuni, Big-Bag Maitreya, and Sudhana.

On the lower part of the exterior wall on the north side of the entrance to the Longhong Cave there are three high-relief sculptures close to one another, reflecting the Buddhist stories of Xuanzang going on a pilgrimage for Buddhist scriptures, Zhu Shixing for Buddhist scriptures and white horse carrying the scriptures.

Ligong Pagoda: Also known as Lingjiu Pagoda, it was connected by Tian Rucheng, a Ming scholar, to Buddhist Master Huili. A seven-storeyed hexagonal stone pagoda is 12m high and stands on a 50cm high stone base with a side length of 160cm. The first storey is hollow with arches on each of the six sides. On the second storey there is a stele bearing the name of the pagoda facing due south; the one in the south-east was erected in the spring of the 16th year of Emperor Wanli's reign of the Ming Dynasty in memory of Master Huili. On the third storey there are also steles with inscriptions on both sides. From the fourth to the seventh storey there are either engraved seated statues of Buddhas or designs of doors and windows. There is a gourd-shaped finial on the top.

Along Lengquan Brook: Lengquan Brook runs north of Feilai Peak opposite Lingyin Temple. The cliff where the statues are located is about 210m long. From Yixiantian at Tongtian Cave of Feilai Peak, a narrow meandering footpath winds along the zigzag cliff to the mountainside and branches off to two directions: one is upward and keeps winding on the mountainside and, the

other is downward and extends westward along the south shore of Lengquan Brook at the foot of the mountain. The two converge at Cuiwei Pavilion. There are 72 statues in 37 niches flanking the footpath, carved following the natural terrain of the cliff. Most of the statues are large and date from the Yuan Dynasty. They deal mainly with Bodhisavatta, and sometimes with Amitabha, the consort of a tantric deity, Buddha of Infinite Life, the Three Saints of the West, Sakyamuni and Vaishnavana, etc.

The niche with the Southern Song statue of Big-Bag Maitreya on the south shore of Lengquan Brook is the largest of those on Feilai Peak. The smiling Maitreya has thick eyebrows and large eyes. Bare-waisted, he sits with one hand placed on the bag and the other holding the prayer beads in a vivid manner. On his two sides are the 18 arhats arranged in different poses along the mountain terrain. With a perimeter of 9m this niche is the largest among its kind on Feilai Peak.

There is a rectangular niche facing north at the left bottom of Big-Bag Maitreya and the 18 arhats and on the cliff at the end of the footpath. Measuring 200cm high and 313cm wide, it has a flat top and houses three statues of monks in circular carving. Judging from the style, they date back to the Yuan Dynasty. Among them, the largest one, 160cm high, is middle-aged. He sits cross-legged with a cassock covering one shoulder. According to records of Tian Rucheng, there were three stone figures on Feilai Peak – Yanglian Zhenjia, Min Sengwen and Shan Sengze. These statues might be the three figures in the record.

The statue of Amoghapasha carved on the cliff along the south shore of Lengquan Brook is a masterpiece of the Yuan Dynasty. Facing north, the niche is in the shape of the Chinese character 冂, 335cm high in the middle, 205cm high in the two lower sides with an overall width of 396cm. Inside the niche there is a Lamaist pagoda, the overturned bowl of which houses a seated statue of the three-faced eight-armed Bodhisavatta in circular carving, flanked by two attendants on the left and right. there are four vira on the left and right, two on each side. The top of the pagoda has two apsaras on the two sides. In total, there are nine well preserved statues. The inscription is illegible, but they might date from the early Yuan Dynasty on the basis of their style.

Huyuan Cave and an unknown cave: Huyuan Cave is located west of the foot of Feilai Peak, about 3 li (1 li = 500m) from Lingyin Temple and covers an area of 100m². There are 13 statues in seven niches in Huyuan Cave and an unknown cave facing Fayun Road. These large statues, including Amitabha, Bodhisavatta, Skanda, Sudhana, the consort of a tantric deity, and the Three Saints of the West, date to the Yuan Dynasty.

Top of Feilaifeng Peak: There was formerly a dagoba housing the sharira (body relics) of an eminent nun. Nowadays only the site of the base remains. On the lofty cliff and among the grotesque rocks south-west of the base there are fifteen surviving statues or broken niches. The niche housing the seated statue of Bodhisavatta in circular carving is the only one left with its statue; the other statues are all severely damaged. Judging from their style, they date back to the Wuyue state during the Five Dynasties period.

Lengquan Pavilion: It is located north of Lengquan Pond in front of Lingyin Temple. First built in the Tang Dynasty, it originally stood in the water, and was transferred to the shore by Mao You in the Song Dynasty. The current pavilion was the subject of a major restoration in 2001. With double eaves, the wooden structure has sixteen columns on the four corners surrounded by railings.

It measures 9.3m wide and 8.65m long.

Helei Pavilion: Located 50m to the east of the Lengquan Pavilion, this pavilion was first built in the Song Dynasty and reconstructed by Xu Yingrong from Guangzhou in 1889, the 15th year of Guangxu's reign in the Qing Dynasty. The current pavilion is the result of a major restoration in accordance with the Qing design in 2000. With a gable and hip roof, the wooden structure has 24 columns at the four corners surrounded by railings. It measures 13.35m high and 7.78m wide. There is a stone stele with the inscription recording the reconstruction of the pavilion 20m north-west of the pavilion.

Cuiwei Pavilion: This pavilion is located in the middle of the northern slope of the Feilai Hill in facing the gate of the Lingyin Temple. It was first built by Han Shizhong in memory of Yue Fei in 1142, the 12th year of the Shaoxing period and named after a poem. It was reconstructed in 1169, the 5th year of Daoguang's reign, and then during Guangxu's reign. The current pavilion is the result of a major restoration effort in 1927, the 16th year of the Republic of China. Built of reinforced concrete, it has double eaves, a pyramidal roof, and railings, with a square plan and a length of 6.2m.

Chunchong Pavilion: This pavilion was built 20m north-west of Ligong Pagoda, above the Lengquan Stream in the Ming Dynasty and named after the poem of Su Shi. It was reconstructed in concrete with double pyramidal roof in the Republic of China period. The pavilion is 7m wide and long, with a guardrail for seats. There is a couplet on the south pillar of the pavilion.

2) History and Development

The statues were first set up during the Five Dynasties (907–960). More than ten statues dating from the Five Dynasties have been preserved to the present day.

In 951, the first year of the Guangshun period of Later Zhou, Teng Shaozong donated money to create statues of Amitabha, Bodhisavatta, Mahasthamaprapta, etc.

Over 200 statues dating from the Northern Song Dynasty (960–1127) are to be found in Qinglin Cave, Yuru Cave, Longhong Cave and at the top of Feilaifeng Peak. Xu Yingrong from Guangzhou reconstructed Helei Pavilion in 1889 of the Qing Dynasty, and the present pavilion was major restored in the Qing style in 2000. Later the official Mao You moved Lengquan Pavilion to the shore in the Song Dynasty (the present one was major restored in 2001).

The main Statues made in the Southern Song Dynasty (1127-1279) are those of Big-Bag Maitreya and 18 arhats on the south shore of Lengquan Brook.

Cuiwei Pavilion was first built in 1142 in the Southern Song Dynasty. Later it was reconstructed twice in 1169 and during Emperor Guangxu's reign. The present pavilion was major restored in 1927.

From 1282 to 1291 in the Yuan Dynasty, Yanglian Zhenjia,⁴⁵ who was in charge of Buddhist affairs in the area south of the lower reaches of the Yangtze River, led the carving of statues on

⁴⁵ Yanglian Zhenjia in the Yuan Dynasty was a Lamaist monk from Tibet, the disciple of Phagpa, a great master in Tubo. In 1276 he was appointed by Kubilai Khan as an official in charge of Buddhist affairs in the area south of the lower reaches of the Yangtze River. From 1281 he led the carving of statues at Feilai Peak. In the following ten years, he had made more than 120 statues of different size in 50–60 niches on the cliff.

Feilaifeng Peak. They produced nearly a hundred statues in ten years, mainly in Qinglin Cave, Yuru Cave, Longhong Cave, Lengquan Brook, Wuming Cave and Huyuan Cave.

During the Ming Dynasty (1368-1644), there built a niche of statues respectively in Qinglin Cave, Yuru Cave, Longhong Cave, Lengquan Brook, etc.

In 1588 Ligong Pagoda was repaired.

In 1982 it was proclaimed as Historical Site Protected at the National Level.

From 1977 to 1978, some statues on Feilaifeng Peak were repaired and projects for improving the paths along the streams and the cave environment were implemented, in accordance with the international concepts on cultural heritage conservation.

From 2000 to 2005, the first phase of the project for the conservation of statues on Feilaifeng Peak was carried out in accordance with the international concepts on cultural heritage conservation.

2.4.7 Yue Fei's Tomb (and Temple)

1) Description

Yue Fei (1103–1142), a general in the Southern Song Dynasty, is a famous hero in Chinese history. At the age of 19, he joined the army to fight against the Liao army, and was brilliantly successful in the war against the Jurchen people from the north. He was known for his lofty personality and outstanding qualities, such as selflessness, filial piety, exceptional talent, military expertise, etc. In 1142 he was framed by treacherous official Qin Hui and died at Fengbo Pavilion. His reputation was cleared in 1162 and he was rebutted with full honours in the former Zhiguo Temple at the north shore of West Lake. He was a great strategist, outstanding in both civil and military abilities, and was respected by Chinese people from generation to generation for his loyalty to the country. By virtue of its profound historical and cultural meaning, the story of Yue Fei is well known throughout China and the world.

Yue Fei's Tomb (and Temple) is located south of the foot of Qixia Ridge, on the north side of Beishan Road, about 150m from the north shore of West Lake. First built in 1163, the 1st year of the Longxing period in the Southern Song Dynasty, it houses the remains of General Yue Fei. The Tomb and Temple of General Yue Fei is the site for people to offer sacrifices, display mourning, and educate young people, and is evidence of the direct influence of the traditional culture of filial piety on West Lake Cultural Landscape.

The Tomb and Temple of General Yue Fei has been the subject of major restoration several times since the Ming and Qing Dynasties. The latest major restoration in the Qing Dynasty, resulted in the present monument, which covers 15,695m² with the buildings covering 2793m², and is composed of the tomb district, Zhonglie Temple and Qizhong Temple. There is the stele of 'Bi-xue-dan-xin' to the south of the gate, which is the guiding space of the whole complex and located near the north shore of West Lake.

Facing east, the district of Yue Fei's tomb is located in the south-west of the building complex and is divided into the tomb yard and the memorial park. At the entrance to the tomb yard there is a stone Que gate connecting the passage flanked by stone human figures and animals dating from the Ming Dynasty. In the west is the grave of Yue Fei, north of which is the tomb of his son, Yue

Yun. There are blue tombstones in front of the two tombs. On the two sides of the Que gate there are iron kneeling statues of Qin Hui and other treacherous officials who framed Yue Fei. The tomb yard connects to the memorial park in the east. Right outside the Que gate is the Jingzhong Bridge which crosses a rectangular pond. There is one corridor respectively in the south and another in the north of the memorial park, displaying 128 tablets with Yue Fei's scripts and other inscriptions recording the major restorations as well as the poems praising Yue Fei and lamenting his death. On the east end of the park is a screen wall with the Chinese characters Jinzhongbaoguo (serving the country with selfless loyalty).

Zhonglie Temple and Qizhong Temple are the ancillary buildings of Yue Fei's Tomb and were reconstructed during Kangxi's reign (1622–1722) in the Qing Dynasty. The extant architectures retains the layout and style of the Qing Dynasty. Zhonglie Temple, facing south and located east of the tomb yard, includes the archway at the entrance, the main gate, the wing wall, the main hall, and two temples. Qizhong Temple, located north of the tomb yard, includes the main hall, the east and west corridor rooms, and Zhengqi Pavilion.

Yue Fei's Tomb

Facing east, the tomb is on the west of the central axis of the yard. With a circular vault and round base, it measures 7m in diameter. The 1.19m high wall was made of bluestones, with a mound covered by vegetation on the top. There is a tablet in front of the tomb bearing the name of the deceased. The passage of the tomb is flanked by stone human figures and animals dating from the Ming Dynasty. On the two sides of the Que gate there are iron kneeling statues of Qin Hui and other treacherous officials who framed Yue Fei.

Yue Yun's Tomb

Yue Yun, the elder son of Yue Fei, was framed together with his father. He was buried north of Yue Fei's tomb in the 1920s. Facing south, it has a circular vault and round base and measures 5m in diameter. The 1.09m high wall was made of bluestones, with a mound covered by vegetation on the top. There is a tablet in front of the tomb, bearing the name and title of the deceased.

Stone figures in front of the tomb

The sacred way east of Yue Fei's tomb is flanked by a group of stone figures that were first set up in the Southern Song Dynasty and repaired in the Ming Dynasty. There are three pairs of human figures, including civil officials and generals, and three stone animal. The 1.98m tall human figures all with slim bodies, face one another, both civil officials and generals looking dignified. Two stone horses stand with their heads held high, whilst the two stone sheep and two stone tigers are kneeling and looking downward. The stone carvings are realistic, simple yet powerful, paying great attention to detail.

Corridors around the tablet

Located on the south and north sides of Yue Fei's tomb, the south corridor and the north corridor cover a total area of 328m², with 128 tablets on display. Along the north corridor there are tablets with the inscriptions of Yue Fei's poems, reports to the court, scripts, and his portraits by Ming and Qing painters, including the one with his poem Manjianghong (The River All Red) calligraphed by Zhao Kuan in 1502, the 15th year of the Hongzhi period. Along the south corridor

there are seventeen tablets recording the major restoration of the tablets after 1491, the 4th year of the Hongzhi period in the Ming Dynasty, and other tablets with the scripts of Emperor Gaozong and proclamations of the Song Dynasty carved in the Qing Dynasty, and the poems composed for Yue Fei by Wen Zhengming, Emperor Qianlong, and other Ming and Qing scholars.

The main gate and the wing wall

Located east of the southern wall of Yue Fei's Tomb (and Temple), the main gate to the temple facing south has double eaves and a gable and hip roof in the Qing style. The wooden structure is five bays wide and two bays long with eaves in the front and at the back. the gate has an overall width of 17.38m and a length of 11.94m and covers an area of 208m². Flanking the main gate is the wing wall.

Zhonglie Temple

Located north-east of Yue Fei's Tomb, it is mainly composed of the main hall and the two verandas. Facing south, the main hall has double eaves and a gable and hip roof in the Qing style. The wooden structure is five bays wide five bays long with corridors in the front and at the back. Covering an area of 764.8m², the hall has an overall width of 21.66m and a length of 18.34m. Here are to be found the seated statue of Yue Fei in armour and nine murals in the hall. In the east and west verandas flanking the platform in front of the main hall there are Liewenhou Temple and Fuwenhou Temple, both of which are wooden structures with a flush gable roof in the Qing style, three bays wide and three bays deep.

Qizhong Temple

Located northwest of Yue Fei's Tomb, it is mainly composed of the main hall and the east and west verandas. Facing south, the main hall has a gable and hip roof in the Qing style. The wooden structure is five bays wide and four bays deep with corridors in the front. Covering an area of 540.8m², the hall has an overall width of 18.84m and a depth of 15.85m. The main hall was originally built to worship Yue Fei's parents, but now it has been transformed into Yue Fei's Memorial. The east and west verandas flanking the platform in front of the main hall are wooden structures with a flush gable roof in the Qing style and are three bays wide and two bays long.

2) History and Development

Yue Fei's⁴⁶ tomb was constructed in 1221 in the Southern Song Dynasty.

Yue Fei's temple was built in 1221. It was converted from the former Zhiguo Temple and was originally named Baozhongyanfu Temple in memory of Yue Fei.

During the Zhiyuan period (1271–1294) in the Yuan Dynasty, Qizhong Temple was built to commemorate Yue Fei's parents.

⁴⁶ Yue Fei, also known as Pengju, was from Tangyin, Xiangzhou (today's Tangyin in Henan). He was a famous general who fought against the Jurchen in the early Southern Song Dynasty. In his childhood he was fond of Zuo Zhuan and the military books of Sun Wu and Wu Qi. After he joined the army, he defeated the Jurchen army many times with the aim of recovering the Central Plains, and he held several important positions. In 1141 he won the battle against Jin Wushu and progressed to Zhuxian Town (45 li south of modern Kaifeng), and acquired considerable influence in the country. However, he was ordered to retreat by Emperor Gaozong, who believed the treacherous court official Qin Hui. In Lin'an city he was framed and executed on a trumped-up charge. In 1179 and 1211 respectively he was granted the posthumous titles of Wumu and King Ewang.

During the Jingtai period (1450–1456) in the Ming Dynasty, it was renamed Zhonglie Temple.

During the Jiajing period (1522–1566) in the Ming Dynasty, characters Jinzhongbaoguo (serving the country with selfless loyalty) written by Hong Zhu from Putian, Fujian, were carved on the stone.

Iron kneeling statues of Qin Hui and the other two treacherous officials who framed Yue Fei were cast during the Zhengde period (1506–1521) in the Ming Dynasty.

During the Qing Dynasty (1644–1911) Yue Fei's temple underwent repeated restoration.

In 1918 Yue Fei's temple and the tomb yard underwent a major repair.

In 1946 two pavilions, Nanzhichao and Zhengqixuan, were built in front of Qizhong Temple.

In 1961 it was proclaimed Historical Site Protected at the National Level. The main hall of Qizhong Temple was converted to an exhibition hall telling the story of Yue Fei's struggle against the Jurchen people.

In 1979 and 2000, some vulnerable wooden components of the buildings and the pavement of the ground were repaired using the original materials and techniques.

2.4.8 Wenlan Pavilion

1) Description

The current Wenlan Pavilion and its courtyard were reconstructed in 1880, the 6th year of Guangxu's reign in the Qing Dynasty. Facing south and covering an area of 289m², the courtyard is a small garden with two rows in the south and north. Wenlan Pavilion is located north of the courtyard, with a pool in front, an imperial stele in the east, and a veranda in the west. South of the pool is a hall, which forms another second courtyard together with the east and west pavilions, the platform, and the ornamental gate in the south.

With a flush gable roof, the two-storey wooden Wenlan Pavilion is typical of the architectural style in the area to the south of the lower reaches of the Yangtze river. Covering an area of 852m², the tower is 24.5m wide, 13.1m long and 13.4m high. The layout of six-bay lower storey and depth and the undivided upper storey is modelled on Tianyi Tower in Ningbo, implying consideration having been given to saving water and controlling fire. The two storeys are connected by wooden stairs, with shelves to keep ancient books on each storey.

The elevation of Wenlan Pavilion features a deficiency–excess complication: the wooden partition between the second row of columns on the lower storey contracts inwards, while the partition on the upper storey is installed between columns on the outer row. In terms of colour, the roof and the wooden partition between the columns are in black, brown and other dark colours, whereas the eave edging, columns, and railings on the two stories are red and the gable wall is white, outlining the main structure of the architecture. In terms of decoration details, the gable wall head has beautiful brick carving, while the ridge of the roof has colourful glazed decoration.

A plaque with carved patterns on a golden background hangs on the attic of the second storey, bearing the name of Wenlan Pavilion inscribed by Emperor Guangxu in black colour in Chinese and Manchu. In front of the pavilion there is a platform paved with slabs, facing a pool in the

south which is used to keep water in case of fire. There are four stone bases in the middle of the platform, which used to support the bronze tripod and bronze deer statu. East of Wenlan Pavilion there is a square wooden pavilion with a pyramidal roof housing a stele bearing the name of Wenlan Pavilion inscribed by Emperor Guangxu. South of Wenlan Pavilion there is a small garden with the dominant pool is surrounded by rocks and plants. In the pool there is a large Taihu-rock rockery of 6.4m high in an elegant and unique style named Peak of Immortals. There is a veranda with a pavilion west of the pool, whilst to the east there is a pavilion which houses the stele with the poem and the imperial edict composed by Emperor Qianlong.

South of the pool there is a five-bay hall, south of the which there is a rockery with a platform in the east, facing the stele pavilion with Qianlong's inscription in the south and north. There is another pavilion at the top of the rockery in the west, connecting with the veranda, and there is an ornamental gate south of the rockery.

There is a three-bay building along the partition east of Wenlan Pavilion. It is named Taiyifengqing Room for readers to have a rest, and connected to the veranda on the lower storey of Wenlan Pavilion via the side door.

2) History and Development

The Complete Library of the Four Treasuries was compiled from 1773 to 1781 by the order of Emperor Qianlong with Ji Xiaolan as the leader. It had seven copies, which were respectively kept in Wenyuan Pavilion in the Forbidden City, Wensu Pavilion in the palace of Shengjing (today's Shenyang), Wenyuan Pavilion in the Yuanmingyuan Garden, Wenjin Pavilion in Chengde Summer Resort, Wenhui Pavilion in Yangzhou, Wenzong Pavilion in Zhenjiang, and Wenlan Pavilion in Hangzhou. The first four of these places were called the Northern Four Pavilions or Four Pavilions for the inner court, meaning that the books kept inside were only accessible to imperial family members. The other three places were the Southern Three Pavilions, where the books were accessible to public scholars.

In 1784, the Wenlan Pavilion was built on the back side of the library for Buddhist sutras of the Temporary Imperial Palace on Gushan Hill to house the Complete Library of the Four Treasuries.

In 1784 Emperor Qianlong wrote an inscription *Fuwenguanhai* for the stele and composed a poem on Wenlan Pavilion.

From 1787, the 52nd year of Qianlong's reign, volumes of *the Complete Library of the Four Treasuries* were successively published until the end of his reign.

In 1860 Wenlan Pavilion collapsed and its books were lost in the war.

In 1880 Wenlan Pavilion was reconstructed. As well as the three storeys keeping their original style at the original site, two palace gates, east and west corner gates, left and right side doors and waiting rooms for ministers before going to court before dawn were added. A tablet bearing the name of the Pavilion with an inscription by Emperor Guangxu was hung on the attic.

In 1882 the major restoration of Wenlan Pavilion was completed. Ding Shen and Ding Bing, famous bibliophiles in southern China, returned the volumes of *the Complete Library of the Four Treasuries* that they collected and copied as supplementary to Wenlan Pavilion.

In 1911 *the Complete Library of the Four Treasuries* collected in Wenlan Pavilion was transported and kept in the Zhejiang Library. Qian Xun, the first curator of the library, organized production of the supplementary copy, which was later followed by Zhang Zongxiang in Haining. As a result of their joint efforts the final book contained more than the original one, providing important materials for the study of the book itself.

In 1929, West Lake Expo was opened in Hangzhou. Wenlan Pavilion was adopted as the agricultural hall. After the Expo, West Lake Museum was founded.

In 1930, the West Lake Museum was renamed Zhejiang Provincial West Lake Museum.

From 1933 to 1934, Zhejiang Provincial West Lake Museum was responsible for measuring and repairing Wenlan Pavilion.

In 1953 Zhejiang Provincial West Lake Museum was renamed Zhejiang Provincial Museum, and managed and used Wenlan Pavilion.

In 1955 some vulnerable wooden components of the structures were repaired using the original materials and techniques.

In August 1974, Taiyifengqing Room (at that time the aquatic produce hall of the department of nature), an ancillary building of Wenlan Pavilion, was burnt down in a fire caused by an electrical short circuit.

From 1974 to 1977, some vulnerable wooden components were repaired using the original materials and techniques.

On April 13, 1981, Wenlan Pavilion was proclaimed as Historic Site Protected at the Provincial Level by Zhejiang Provincial Government.

In 1984, Zhejiang Provincial Museum repaired Wenlan Pavilion, and restored Taiyifengqing Room to its original appearance.

In 1993 Zhejiang Provincial Museum repaired some vulnerable wooden components using original materials and techniques.

On June 25, 2001, Wenlan Pavilion as a Qing architecture was proclaimed as one of the 5th group of Historical Site Protected at the National Level.

In 2006, because of the damage suffered by the wooden structure of Wenlan Pavilion, after a thorough survey and special design, and in compliance with the international concepts on cultural heritage conservation, a thorough maintenance and conservation project was carried out and the main structure and main ancillary buildings of the pavilion were repaired.

2.4.9 Baopu Taoist Monastery

1) Description

Baopu Monastery is located on Geling Hill on the northern bank of the beautiful West Lake, with Baoshi Hill to its east, Ziyun Cave to its west and Huanglong (Yellow Dragon) Cave behind it. Sitting on the southwest slope of Geling Hill, the monastery is set in a beautiful landscape with West Lake and the green hills, known as 'Fairy Land of the Jade Terrace'. Enclosed by yellow

walls, the complex consists of such constructions as the main gate, the Greeting Pavilion, the Immortal-Greeting Pavilion on the hillside, Paopu Cottage, Hongmei (Red Plum Flower) Pavilion, Banxian Cottage, Gehong Hall, the Guesthouse, and Taoists' dorms. It covers a total area of about 2,000 m². All the buildings of the complex are ancient South-China-style courtyard. Gehong Hall, a double-eaves building with a hip and gable roof, is the main hall. Inside the 5-bay hall, Ge Hong's statue is enshrined, flanked by those of Lv Dongbin and Taoist Cihang. To the east of the main hall stand Hongmei Pavilion, Baopu Cottage and Banxian Cottage—all loft-style masonry-timber structures with hip and gable roofs, typical in the Qing Dynasty. These buildings are distinguished for ingenious design. Besides, at the engraved plate veranda in Hongmei Pavilion, dozens of calligraphy paintings by celebrities of different dynasties have been preserved.

In the vicinities of Baopu Monastery there are such places of historic interest as the Gexian Monastery Stele, Shuangqian Spring, Liandan Well, Liandan Terrace and Chuyang Terrace. The Gexian Monastery Stele, standing outside the main gate, was inscribed and erected in the 40th year of Wanli in the Ming Dynasty (1612). The inscriptions narrate the life of Ge Hong—specifically, how he settled here and practiced Taoism—and the construction, repair and reconstruction of this monastery over the previous ages. Since Hangzhou Municipal Taoist Association was established in April, 1985, Baopu Monastery has been a major site for Taoist activities in Hangzhou and one of 24 key sites for Taoist activities across China.

2) History and Development

In the Eastern Jin Dynasty (317-420), Ge Hong, famous Taoist alchemist, settled here to make pills of immortality in a cottage, i.e. Baopu Cottage.

In the Tang Dynasty (618-907), Baopu Cottage was gradually expanded. The complex lasted through the Five Dynasties to the Song Dynasty.

After the fall of the Song Dynasty (1279), the courtyard was abandoned and only stones remained.

In the early years of Dade period (1298-1307) in the Yuan Dynasty, Manyue, a Buddhist monk, built Fudiyuan Temple at the site, which was destroyed in Zhizheng period (1341-1368).

In the 6th year of Emperor Kangxi's reign in the Qing Dynasty (1667), Hanqing Taoist Monastery, also known as Gexian Nunnery, was built at the site.

During Emperor Xianfeng's reign (1851-1861), the monastery was destroyed. And in 1867 during Emperor Tongzhi's reign, it was reconstructed.

In the 4th year of the Republic of China (1915), Baopu Cottage was expanded and the main gate was added. Liudan Pavilion and Lancan Pavilion were repaired.

In the 6th year of the Republic of China (1917), Yuqing Palace was rebuilt.

In the 12th year of the Republic of China (1923), Zhenshu Pavilion was built on the terrace below Ge Hong's Shrine. Chuyang Platform was restored.

After the founding the People's Republic of China, a minor repair project was launched at Baopu Taoist Monastery in the 1960s.

In 1984, the government appropriated funds to rebuild the monastery and opened it to the public.

In April, 1985, Baopu Taoist Monastery became a major site of Taoist activities in Hangzhou, as well as one of the 24 major sites of Taoist activities in China.

In 2009, Hangzhou Administration of Gardens and Cultural Heritage designated it a municipal protected historic site. Evaluation of the protection value of this property, and discussion of its protection grade were carried out.

2.4.10 Site of the Qiantang Gate

1) Description

Archaeological survey and exploration carried out at the site in 2008 revealed the sidewall foundation of the gate, the gateway, and the rammed earth remains of the city wall. The excavated area is about 110m².

The remains of sidewall foundation of the gate: The gate faces west, with the two sidewall foundations 4m away from each other. There are remains of stone slabs, the top of which is slightly higher than the road surface of the doorway. They are made of purple sandstone or aqueous rock, with the larger one measuring 1.45m long, 30–35cm wide and 10cm thick.

The remains of The gateway: Extending roughly from east to west, the 3.95m wide gateway was paved with rectangular bricks. The solid roadbed was made of brownish rammed earth and topped by a thin layer of lime as a preparation for bricklaying.

The rammed earth remains of the city wall: On both sides of the city gate, the excavated wall is about 6.8m thick (to be completely excavated). It is made of smoke-coloured or brownish clay mixed with some gravel, brick pieces, and rubble. Since it had been rammed layer by layer the earth has become very solid.

2) History and Development

Qiantang Gate was first built in 1148, and was one of the three lake-facing gates in the west of Lin'an city during the Southern Song Dynasty.

The gate was used in the Yuan (1271–1368), Ming (1368–1644) and Qing (1644–1911) dynasties.

In 1912, the city wall was dismantled, leaving only the site.

In 2001, as a part of the site of Lin'an city, it was proclaimed as a Historical Site Protected at the National Level.

In 2008, archaeological survey and exploration was carried out at the site, revealing the gateway, the sidewall foundation of the gate, and the rammed earth remains of the city wall.

2.4.11 Site of the Temporary Imperial Palace of the Qing Dynasty

1) Description

The Temporary Imperial Palace of the Qing Dynasty and its backyard's scope is: to West Lake in the south, to the ridge of the Gushan Hill in the north, to today's Zhejiang Provincial Museum in the east and its west side included the buildings at the Gushan Hill of Zhejiang Provincial Library.

The yard along the main axis of the temporary Qing palace is located in today's Zhongshan Park. Facing south, the yard has a palace in the south and an imperial park built along Gushan Hill in the north. The general layout of the palace and the imperial park has been largely preserved, with abundant architectural remains, including the wall foundation of the south, east and west yards, the first palace gate, and the terrace of the ornamental gate in the first row of the yard. The park north of the yard of the palace is on the southern slope of the Gushan Hill and extends to the northern wall of the palace in the south, to Sizhao Pavilion on the top of the Gushan Hill in the east, to the east of Qingbaishan Abode in the west and to the ridge of the Gushan Hill in the north. The remains of the eight places of the Temporary Imperial Palace in the park mainly include Jiuxiang Yard, Yulan Hall, the stage, Zhuyue Spring, Lingyao Pavilion, Imperial Stele pavilion, Lüyun Road, Sizhao Pavilion, etc.

Wall foundations of the yard

The wall foundations of the south, east, and west yards along the main axis of the temporary Qing palace have been largely preserved. The two front wing walls of the first palace gate and the middle section west of the yard of the Temporary Imperial Palace only have the xumizuo left. Made of bluestone, the wall is 60m long, 0.75m high and 0.5m thick. The surviving wall of the palace is about 2.8–6m high, while the wing walls of the first palace gate are 7.5m long and 5m high.

The first palace gate

The first palace gate is located south of the central axis of the temporary Qing palace, about 23m from the shore of West Lake. As the main gate to the Temporary Imperial Palace, the south-facing wooden structure has three bays and a flush gable roof. The roof is covered with black tiles, and the columns and the door are dark red, with steps in front and at the back of the gate. This gate is 12m wide, 7.5m long and 7m high. The 0.5m high base dates from the Qing Dynasty.

Site of the ornamental gate

Located 8m north of the first palace gate, this is the entrance to the second row of courtyards on the main axis of the palace. Facing south, it has three bays. The extant terrace of the xumizuo made of bluestones has been engraved with elegant flowers. The whole terrace is 12.6m wide and 4.9m long, with nine column bases remaining on the platform.

Site of Jiuxiang Yard

Located at the north end of the central axis of the palace yard and in the park on the southern slope of the Gushan Hill, the site includes the base, the compound, the corridor, and the enclosing wall.

The remaining base is about 0.25m high with three bays, 10° east of due north. It was built along the terrain of the hill. There are two square pits for the column base excavated on the rocks of the hill in the north. The excavated area of the compound is up to 32m², paved with bicoloured pebbles in various patterns of flowers or clouds. The existing remains of the enclosing wall and corridor in the west of the yard are made of rectangular bricks; the corridor, which is about 10cm higher than the surface of the yard is paved with square bricks. From south to north three square-brick piers have been discovered.

Site of Yulan Hall

Situated to the west of Jiuxiang Yard, it consists of the base of the hall, the base of the west wing room, a courtyard, and a theatre.

The remaining base of the hall is about 0.45m high and has three bays, 9° east of due north. Built along the terrain of the hill, the base has three piers in the south. There were originally steps in front of the middle bay, but now only some stones survive. The base of the west wing room west of the hall was also constructed by the terrain, with a section of the brick wall and a square brick pier left in the east. The excavated area of the courtyard is about 96m², including the Taihu-rock rockery and the pebble pavement. The theatre was 7m south of the base of the hall, with only the site for its two square piers excavated in the south and north.

Zhuyue Spring

North of Wenlan Pavilion, and at the southern slope of Gushan Hill there is a pool 25.5m from east to west and 16m from north to south. The pool was surrounded by exuberant plants on the revetment of natural lake stones. Over the pool is a beam-style zigzag bridge, measuring 13.8m long and 1.6m wide.

Garden Sites in the ridge of Gushan Hill

Sites in the ridge of Gushan Hill from west to east include Lingyao Pavilion, Imperial Stele Pavilion, Lüyun Alley, and Sizhao Pavilion at average intervals of about 30m. Now there is only the bluestone bases constructed along the terrain survive.

The base of Lingyao Pavilion is located on a raised terrace flanked by stone walls on the south and north sides. The terrace is framed by boulder strip, with steps 3m high in the east and west. The lower part of the terrace is carved with the veins of dragons and cloud.

The site of the garden buildings of the Temporary Imperial Palace are to be found 25m east of the Lingyao Pavilion. Only the bases remain nowadays: they are built on a platform 20m wide east-west, 12m long south-north, 3m high, surrounded by the stone railing. The base is a 5.5m square, 0.36m high, consisting of several stone bars. The surrounding area is paved with pebble mosaics of the Buddhist eight treasures and the Taoist eight decorations, whilst the path is paved with rectangular bricks.

The hexagonal platform of the Imperial Stele Pavilion has two tiers. The top tier (side length 3.5m, height 0.5m) is paved with cement and has steps on the south and north sides. The lower tier with (side length 5.75m, height 0.8m) is paved with pebbles. Both consist of the doubanshi (intermediate pier), corner column, and curbs. Standing on the platform in an east-west direction are two parallel stone stele bases.

Remains at or around Lüyun Alley include part of a rockery and three stone inscriptions by Emperor Qianlong.

The pavilion with a square pyramidal roof covered by glazed tiles underwent a major restoration to its original style in 1956. The square stone xumuzuo dating back to the Qing Dynasty was paved with square bricks and has steps on the four sides. Around the base the ground paved with gravel.

2) History and Development

Guanghua Temple on the southern slope of Gushan Hill was first built between 560 and 566 and named Yongfu Temple.

In the Tang Dynasty(618-907) the Gushan Temple was built at the site.

In 944 of the Later Jin Dynasty, Qian Hongzuo built Zhiguo Temple at the site. In 946 Manao Baosheng Courtyard was built, enclosing two springs.

In 974 of the Northern Song Dynasty, Qian Hongchu built Bao'en Temple at the site of Liuyi spring.

After the Southern Song Dynasty made Lin'an its capital, Sisheng Yanxiang Taoist Temple, Yanxiang Garden and Liangtang Hall were built on Gushan Hill in 1144.

In 1252 Emperor Lizong built west Taiyi palace and the imperial garden in Yanxiang Courtyard.

After the Song Dynasty was superseded by the Yuan Dynasty, Sisheng Yanxiang Taoist Temple was transformed into Wanshou Temple.

During the Chenghua period (1465–1487) in the Ming Dynasty, the West Lake Academy of Classical Learning and the library were built on the site of the former Taiyi Palace.

In 1705 of the Qing Dynasty when Emperor Kangxi toured Hangzhou for the fourth time, the area west of Brocade Belt Bridge of Gushan Hill was chosen as the Temporary Imperial Palace.

In 1727 the Temporary Imperial Palace was transformed into Shengyin Temple, one of the top four temples in Hangzhou (the other three are Lingyin Temple, Jingci Temple and Zhaoqing Temple).

In 1751 when Emperor Qianlong toured Hangzhou, another Temporary Imperial Palace was built west of Shengyin Temple. The palace had a lakeside wooden archway in front and offices for courtiers in the east and west. Flanking the main axis with the ornamental gate, the hall for reporting, and the nanmu-structured sleeping chamber were the sleeping chamber, hall for performing, accommodation for the emperor's sons, library for Buddhist sutras, rear hall and dining rooms, etc. Behind the Temporary Imperial Palace there was a garden with eight scenic places – Sizhao Pavilion, Zhuliang Abode, Lingyao Pavilion, Zhuyue Spring, Kanbi Tower, Jiuxiang Yard, Yulan Hall and Lüyun Road.

In 1782 of the Qing Dynasty, the library for Buddhist sutras was transformed into the Wenlan Pavilion for keeping the Complete Library of the Four Treasuries. Together with Wenhui Pavilion in Yangzhou and Wenzong Pavilion in Zhenjiang, they were considered to be the top three pavilions in area south of the lower reaches of the Yangtze River.

In the late Qing Dynasty (around 1911), different parts of Shengyin Temple and west Taiyi Palace were connected to form an imperial garden to welcome Prince Wilhelm, the German Crown Prince.

In 1911 part of Shengyin Temple was converted into the Zhonglie Temple of Zhejiang and the imperial garden to a park. The enclosing wall in the rear was dismantled so as to link the park with

Gushan Hill. On the hill top there was a pavilion in memory of Lu Di, President of Zhejiang province. There was also another pavilion built by the Hangzhou government in memory of Zhang Youlai, an expert in raising chrysanthemums.

In 1927 it was renamed Zhongshan Park in memory of Dr. Sun Yat-sen.

In 2000 an archaeological excavation was carried out at the site of the Temporary Imperial Palace of the Qing Dynaety, which was proclaimed as a Historic Site Protected at the Municipal Level

In 2008 another archaeological excavation was carried out at the sites of Jiuxiang Yard and Yulan Hall. The sites have been backfilled for conservation after objects for research were selected.

2.4.12 Stele of Wu-he-fu and Lin Bu's Tomb

1) Description

The location of the Stele of Wu-he-fu used to contain the house of Lin Bu⁴⁷, a famous Southern Song hermit⁴⁸. The post-Song members of the literati who admired his noble character planted the surrounding plum wood and erected the stele to memorize him, forming the memorial landscapes-*Mei-lin-gui-he*, one of the eighteen Scenic Places of Yongzheng Reign of Qing Dynasty. The preserved sites include the stele of Wu-he-fu, the Fang-he Pavilion, and the tomb of Lin Bu. The stele of Wu-he-fu was enlisted as the protected sites at the municipal level of Hangzhou in 1986. The stele of Wu-he-fu, full of admiration of the noble character of hermit Lin Bu, is the evidence of the hermit culture of the traditional Chinese intellectuals. The ideology of transcendency and freedom of the hermits was represented by the dignity of the cranes. The noble ideology of exclusive and refined characteristics was symbolized by the natural feature of the fearless blossom of the plum wood in the snowy winter.

The Stele of Wu-he-fu is located in the east part of the north slope of Gushan Hill, north of West Lake, facing to the North inner Lake. It was first built in 1696, the 35th year of the Kangxi Dynasty. The Fang-he Pavilion houses a stele of Wu-he-fu, made up of four slabs 240cm tall and 75cm wide, penned by Emperor Kangxi in the style of Dong Qichang. The essay is inscribed in cursive script and includes 445 characters in 24 vertical lines from right to left. Some seals can be found on the stele, reading Written by Emperor Kangxi, Penned by His Majesty. On the edges are patterns of cloud, dragon, flame and pearl, all carved in intaglio. Wu-he-fu (Ode to Crane Dance) was written by Song Baozhao in the Southern Dynasties. It praises a crane's elegant appearance, charming poise, and dance-like flight which the author believe to be a symbol of the outstanding morality and sublimity of a true gentleman.

Lin Bu's Tomb, facing the north, is located at the platform 23 m southwest of the Pavilion for Freeing Cranes. It was first built in the Northern Song Dynasty, in the Xianchun period of the Southern Song Dynasty (1265-1274), a stele was set up, which now is a relic that was renovated in

⁴⁷ Lin Bu (967–1028), also known as Junfu and Hejing, is a representative of the secluded poets in the Northern Song Dynasty. He built houses on Gushan Hill of the West Lake, where he lived for more than twenty years and seldom went to the city. He refused to hold any office or marry, but engaged himself in poems and paintings, and enjoyed himself by planting plums and raising cranes. His poems on sceneries of the West Lake and Gushan Hill were popular. He lived a detached and free life, creating the model of a seclusive culture which is unique to the West Lake Landscape.

⁴⁸ According to Kong Yingda, hermit (chushi in Chinese) refers to those who are brilliant and virtuous but refuse to hold any office.

the Qing Dynasty at latest. The tomb is located on the square-shaped base, in a style of dome above round base, with the diameter of 5 meter, and 2 meters in height. The wall of the tomb is made of boulder strip, and on the top of the tomb there are soil with grass on. Between the tomb and the walls there are passway of round shape. At the south of the passway, there is a ancient stele with un-recoginzable craving on. In front of the tomb, there is a stele reading 'the tomb of Lin Hejing'. The stele is 1.6 meters high and 0.8 meters wide.

2) History and Development

Stele of Wu-he-fu ('Ode to Crane Dance')

During the Zhiyuan period (1271–1294) of the Yuan Dynasty, Yu Qian built a Plum Pavilion and repaired Lin Bo's tomb. Chen Zi'an built the Crane Pavilion, which later collapsed.

During the Jiajing period (1522–1566) in the Ming Dynasty, the local official Wang Yi of Qiantang County reconstructed the Crane Pavilion and renamed it the Fang-he Pavilion .

During Yongzheng's reign (1723–1735) in the Qing Dynasty, the pavilion was extensively restored and more plum trees were planted, to create the scenic place of 'Cranes Flying to Plum Woods'.

In 1699, Emperor Kangxi wrote an inscription reading Fang-he Pavilion for the stele and composed 'Ode to Crane Dance' which was carved on the stele and placed in the pavilion.

In 1915, the Fang-he Pavilion was repaired.

In 1986, the Stele of Wu-he-fu was designated Historic Site Protacted at the Municipal Level.

Lin Bu's Tomb

During the Northern Song Dynasty (960–1127), Lin Bu secluded himself in Gushan Hill by planting plum trees and raising cranes. After his death he was buried on the hill in a tomb.

During the Xianchun period (1265–1274) of the Southern Song Dynasty, a stele bearing the inscription of Lin Bu's name was placed in front of the tomb.

In the early Yuan Dynasty (around 1271), Lin Bu's tomb was robbed.

During the Zhiyuan period (1271–1294) of the Yuan Dynasty, Yu Qian built a Plum Pavilion and repaired Lin Bo's tomb.

During Yongzheng's reign (1723–1735) in the Qing Dynasty, the tomb was extensively restored.

In 1915, the 4th year of the Republic of China, Lin Bu's Tomb was restored by the provincial governor of Zhejiang, Mr. Zhu Rui.

Since 1950, the tomb was repaired and reinforced as original for several times.

In 2008, the environment of the tomb was cleaned up, and the walls and plum woods was restored according to the records in Qing Dynasty.

2.4.13 Xiling Seal Engravers' Society

1) Description

The site of Xiling Seal Engravers' Society, facing south, is located on the southwest foot of Gushan Hill in Hangzhou. On its east sits Zhongshan Park which is linked to the Bai Causeway; to its west is Xiling Bridge which leads to Yue Fei's Tomb and the west of West Lake via Beishan Road; Yuhuang Hill stands to the south across West Lake and Geling Hill to the north across the West Inner Lake. It has an advantageous location in the area of West Lake. Covering an area of 5,758 m², the site boasts garden buildings ingeniously designed and laid out according to the terrain of the hillside. Corridors are built on winding streams; sculptures and inscriptions are chiseled on the cliff. There are five famous ancient trees in the complex. With lush trees here and there, water and soil conditions are fairly good. Bordering on Gushan Scenic Reserve, this is a place with beautiful scenery and numerous talents.

The site of Xiling Seal Engravers' Society can generally be divided into four building complexes, i.e. Botang Building Complex in front of the hill, 'Shanchuan Yulu Library-Liangtang Hall' Building Complex on the front side of the hill, 'Guanle Pavilion-Avatamsaka Sutra Pagoda' Building Complex on the hilltop, and 'Huanpu Abode-Jianting Pavilion' Complex on the back side of the hill. There are together 23 poetically named ancient buildings, 4 springs, 1 stone pagoda, 1 set of sutra pillars, and 4 Buddhist statues.

Botang Building Complex

Botang Building Complex includes such constructions as Botang Hall, Yinren (or Seal Makers') Calligraphic Corridor, the building rented by West Lake Waterborne Police Station, Zhuge Pavilion, Shufeng Pavilion, the Seal Engravers' Seals Corridor, the Stone Archway of Xiling Seal Engravers' Society, and Shijiao Pavilion. Of these buildings, Botang Hall, reconstructed in the 2nd year of Guangxu (1876), is the main building of the complex at the foot of the hill, as well as the most important one. The first construction on the middle axis of the complex, it faces south and is a Qing-style single-eave hall building with hip and gable roof. This rectangular building built on a bluestone base is five bays (12.8 meters) long and 4 bays (10.8 meters) deep. There is a flight of three bluestone steps leading to the bright bay at the façade; between the second and third bays at the east and west side elevations, there is a flight of irregular steps made of Taihu stone. The plaque with the name of the society inscribed in seal script is hung at the middle of the architrave between the two central eaves columns for the bright bay of Botang Hall. It was Wu Junqing, the first president of Xiling Seal Engravers' Society, who dedicated his calligraphy. The interiors of Botang Hall are arranged according to the southern style. At the space within the principal columns there is a Taishi wall. At its upper middle, there is a plaque inscribed with the two-character name of the building—Bo Tang. The board inscribed with the first line of the couplet below is missing; the second line reads, 'Qu Yuan Yu Yue', on which two seals have been affixed in red ink.

Botang Hall is flanked on the east and west by the Seal Makers' Calligraphic Corridor and Zhuge Pavilion. Built along and against the eastern enclosure on a low base, the corridor faces west and is a single-eave five-bay veranda with a single-slope roof. If viewed from above, it resembles two '凹' joined together. Zhuge Pavilion, facing east, is a single-eave hall building with a hip and

gable roof. While its eastern elevation adopts the hip and gable design, its west side is joined to the western enclosure, along and against which a single-eave veranda with a single-slope roof is constructed. If viewed from above, the five-bayed veranda resembles the Chinese character ‘田’ in structure. It joins Zhuge Pavilion in the south and Shufeng Pavilion in the north. Facing south, Shufeng Pavilion is attached to the outer enclosure on its west. Rectangular in shape, two bays wide and one bay deep, the building is built on a bluestone base. While its western elevation is of gable roof design, its eastern elevation adopts the single-eave hip and gable roof.

‘Shanchuan Yulu Library-Liangtang Hall’ Building Complex on the front side of the hill

This building complex consists of such buildings as Shanchuan Yulu Library, Yangxian Pavilion, Baoyin Studio, the Winding Veranda, Hongxue Path, Liangtang Hall, and Sizhao Pavilion. Located to the west of Yangxian Pavilion and built in 1912, Shanchuan Yulu Library is one of the oldest buildings constructed when the society was founded. While its western end adopts the gable design, its east end is integrated with Yangxian Pavilion. The south-facing library, with a T-shaped plan, is 4 bays (12.7 meters) wide and 3 bays (4.23 meters) ‘deep’. Yangxian Pavilion is located to the west of, and adjacent to, Shanchuan Yulu Library. The pavilion is a 2-bayed structure employing altogether 5 columns, with brick walls built as its eastern, western and northern elevations. Inside the pavilion there is a round stone table made in the years of Xuantong (1909-1911). Located north to Yangxian Pavilion and facing south, Baoyin Studio is a wooden structure with hip and gable roof, typical Qing style. This L-shaped building is 3 bays wide, with the bright bay and west bay two bays ‘deep’ and the east bay 3 bays ‘deep’. Now this building has been used as a shop selling seals and calligraphic and painting works, mostly produced by members of Xiling Seal Engravers’ Society.

Hongxue Path is located behind Shanchuan Yulu Library. Built along the hill slope, it is a winding flight of dozens of block stone steps leading to Liangtang Hall; there the path diverges into two small roads, one turning north and leading to Sizhao Pavilion and the other leading directly to the hilltop terrace. Liangtang Hall and Sizhao Pavilion are in fact a 2-storied building, with the former at the 1st floor and the latter at the second. Sitting roughly at the middle of Hongxue Path and facing north, it is a Qing-style single-eave wooden structure with hip and gable roof. With its base roughly square, the building is three bays (6.66 meters) wide and 2 bays (6.52 meters) ‘deep’.

‘Guanle Pavilion-Avatamsaka Sutra Pagoda’ Building Complex on the hilltop

This building complex is composed of Avatamsaka Sutra Pagoda, Tijin Hall, Helu Cottage, Hansanlao Grotto, Tixian Pavilion, Guanle Pavilion and so on. At the elevation of about 30 meters, with its front section lower than the rear section, the hill top looks oval in shape if viewed from above, about 58 meters long from east to west and about 28 meters wide from south to north. The buildings are arranged into a centripetal layout. With Avatamsaka Sutra Pagoda at its center, the main building faces south and sits on the north central terrace. To the west of the pagoda is Guanle Pavilion, to its south are Hansanlao Grotto and the stone sculpture of Ding Jingshen, to its east are Xiaolonghong Cave and Fouting Pavilion. In front of Fouting Pavilion is Xianquan Spring, which is joined to Wenquan Spring under Xiaoshiban (literally ‘Small Stone Slab’) Bridge. Behind Xianquan Spring there is a grotto and over the spring Jindai Bridge. On the wall there are inscriptions of ‘Guiyin Cliff’ and ‘Xianquan Spring’. Further upwards to the highest place of the site of Xiling Seal Engravers’ Society stands Tijin Pavilion. To the north of Tijin Pavilion is Helu

Cottage, which serves as the north boundary of the site of the society. At the southeast corner stands Sizhao Pavilion; on its left are, consecutively, the entrance to Hongxue Path and Tixian Pavilion. At the southwest corner is Hansanlao Grotto.

The Avatamsaka Sutra Pagoda, built in the 13th year of the Republic of China (1924), is a multi-eaves stone structure. With a total height of 9.01 meters, the 11-storied pagoda consists of three parts: the base, the body and the top. Behind the pagoda there is the foundation. Tijin Pavilion is a group of long and narrow south-facing buildings. With Tijin Pavilion as the main building, the buildings are, from south to north, the front terrace, Tijin Pavilion, the inner courtyard, and Helu Cottage. Tijin Pavilion is an L-shaped construction, whose main structure adopts the pointed roof design at its east and west ends and the pitched roof design at the middle. The main structure is two bays (9.7 meters) wide; protruding from the east side bay is an appended house, which is 4.27 meters wide and 5.82 meters 'deep'.

Helu Cottage, located behind Tijin Pavilion and facing south, is a building with a four-cornered pointed roof, typical of the Qing Dynasty. It is constructed on a high terrace built with rubbles. At the lower tier of the high terrace, there are two round entrances, one at its south and the other at its north, which hold the routes to the Inner West Lake to the north and Xiling Seal Makers' Society to the south. Helu Cottage is a 2-storied building whose base is square. It is 1 bay wide and deep. Hansanlao Grotto has been built to store the inscribed stele carrying the information concerning one man, his father and his grandfather living in the Song Dynasty. A structure built entirely of bluestone, the building has its front half supported by rocks and is a single-story double-eaves stone pavilion. Inside the pavilion, there are cultural relics like bricks, stones, inscribed steles etc., collected by Xiling Seal Engravers' Society over years.

'Huanpu Abode-Jianting Pavilion' Complex on the back side of the hill

This building complex includes such buildings as Huanpu Cottage, Duan'an Cottage, the back stone archway of Xiling Seal Engravers' Society, and the monument commemorating the 100th anniversary of the establishment of Xiling Seal Engravers' Society. Huanpu Abode, built and sponsored by Wu Shanqing in 1919, is a Qing-style construction with an irregular hip roof and a floor of irregular shape. Dun'an Cottage, facing south and joined to Huanpu Abode, is a Qing-style single-eave wooden structure with hip and gable roof. Rectangular in shape, three bays long and two bays 'deep', it is built on a bluestone base. Jianting Pavilion, facing north, is a single-eave wooden structure with hip and gable roof. A one-bayed construction, it is 3.39 meters wide and 2.56 meters 'deep'.

2) History and Development

In 1904 (the 30th year of Emperor Guangxu's reign in the Qing Dynasty), four Hangzhou seal makers—Ding Ren, Wang Ti, Wu Yin and Ye Ming—solicited funds, purchased land and initiated the establishment of Xiling Seal Engravers' Society.

In 1905, having been approved by and registered at Hangzhou Prefecture, Xiling Seal Engravers' Society started to be constructed, with Yangxian Pavilion being built.

In 1911, Xiling Seal Engravers' Society expanded its scope to Xiaopangu Garden (literarily 'Garden of the Winding Vale').

After the Republic of China was founded on January 1st, 1912, Xiling Seal Engravers Society was placed under the protection of the new government. Shijiao Pavilion, Shanchuan Yulu Library, Baoyin Abode and Siwen'ao Abode were built. The Rock Inscribed with 33 Names in the Year of Renzi (1912) was placed.

In 1913, the name of Xiling Seal Engravers' Society was determined and Wu Changshuo was elected first President of the society.

In 1913, Xiling Seal Engravers' Society dredged and deepened the spring excavated in 1911 and named it Yinchuan Spring (or Spring of Seals).

In 1914, Xiling Seal Engravers' Society embedded stones inscribed with 28 seal makers into the walls of Yangxian Pavilion; Sizhao Pavilion was reconstructed; Yinxian Pavilion (also known as Tijin Pavilion) was built with solicited funds.

In 1915, Tixian Pavilion, Dun'an Cottage, Qianquan Spring and Weiyin Pavilion were constructed.

In 1918, the Stone Go Board and the Lakeside Stone Archway were built with stone inscriptions added.

In 1919, Huanpu Cottage and Jianting Pavilion were constructed.

In 1920, Guanle Pavilion was built.

In 1921, Japanese friends gifted the society with a bronze statue of Wu Changshuo, which was collected in the wall niche above Xianquan Spring.

In 1922, Sanlao Stone Chamber was built and Xiaolonghong Cave was open.

In 1923, 16 stones inscribed with Vajracchedika Sutra calligraphed by Jin Dongxin were inscribed on the Avatamsaka Sutra Pagoda and Zhuhe Cottage. The stone columns inscribed with Amitabha Sutra were built.

In 1924, Sizhao Pavilion was relocated to Liangtang. At its original site, the Avatamsaka Sutra Pagoda was built. Liangtang Hall was constructed.

In 1925, iron railings were used to enclose Qianquan Spring. A stone with inscriptions was erected beside the spring.

From 1933-1949, the society ceased its activities for over ten years because of war.

After the victory of the anti-Japanese war in 1949, Xiling Seal Engravers' Society gradually restored its activity. Some repairs were carried out.

After the founding of the People's Republic of China, Xiling Seal Engravers' Society was placed temporarily under the administration of Zhejiang Cultural Heritage Administration Commission and the Municipal Housing Administration (others say 'the Garden Administration of the Municipal Construction Bureau').

In 1956, as a monument of the Qing Dynasty, Xiling Seal Engravers' Society was listed in the first batch of provincial protected historic sites. The Hangzhou Administration Bureau of Gardens was

in charge of the conservation.

In 1974 and 1998, repair and maintenance projects involving part of the building complexes were carried out.

In 2001, it was designated a state priority protected historic site.

In 2003, a comprehensive repair and maintenance project was carried out.

2.4.14 Longjing Well

1) Description

Located in Longjing Temple on the Fenghuang Ridge south-west of West Lake, the Longjing Well is a circular spring pool built during the Three Kingdoms period (220–265). Ancient people believed that the spring was connected to the sea through the dragon and so named it Longjing. In the Northern Song Dynasty, an eminent monk Biancai living in Longjing Temple planted tea so as to invite guests. He made friends with Su Shi, Su Zhe, and Qin Guan, leaving poems that made the Longjing Well known in the country. This began the historic development of Longjing tea associated with the spread of Buddhism, and established the reputation and influence of Longjing tea after the Ming and Qing dynasties.

The well is circular with an inner diameter of 2.4m and a cloud pattern on the outer rim. Measuring 2.6m deep, the well has clear water from a natural karst spring. The circular wall of the well was made of bricks and stones, and there is a rockery in the east. The semi-arc rim of the well is connected to the rockery, which was built with rocks from the lake, reflecting the style of gardens in the area south of the lower reaches of the Yangtze river. There are stone inscriptions on the rockery relating to the well. In 1448, the 13th year of the Zhengtong period in the Ming Dynasty, relics such as toulongjian (an object used to pray for rain), a jade Buddhist statue and silver bars dating from the Northern Song Dynasty or the Three Kingdoms period were discovered in the well. In 2000 the Longjing Well was designated as a city protected historic site of Hangzhou.

Beside the Longjin Well is the Longjing Temple, first built by Li De⁴⁹, the governor of Zhejiang Province at the time, in 1438, the 3rd year of the Zhengtong period in the Ming Dynasty. Covering an area of about 2000m², the current temple facing east has an axis 65m long and 35m wide, 43° east of due north. There are two rows of courtyards: the front row is enclosed by the hall in the east, wing rooms on the two sides, and Xiucui Hall in the west. The northern wing room is used to display the tea culture, while the southern one is a souvenir shop. The back row is semi-enclosed by a winding waterside pavilion and Xiucui Hall. In 1761, the 26th year of Qianlong's reign, the emperor praised the temple for its unique sceneries and inscribed for it, i.e. the eight Scenic Places of the Longjin Well: Guoxi Pavilion, Dixin Pool, Yipianyun Rock, Fenghaung Ridge, Fangyuan Nunnery, Longhong Creek, Shenyun Rock, and Cuifeng Pavilion.

The two square ponds of 1m wide next to each other located 17m north of the Longjing Well are remains from the Ming Dynasty. Both were built using regular stone bars. There are channels on the upper part of the wall of the next pond. The water from the Longjing Well goes to the west

⁴⁹ The highest ranking official of the Zhejiang government at that time.

pond through a underground channel, then to the east one, finally reaching the 8m long, 6m wide pool after deposition.

2) History and development

Longjing Well (and pond)

The Longjing Well was first built in the period of the Three Kingdoms (220–265). Its original name was Longhong or Longquan (Dragon Spring).

Ge Hong in the Jin Dynasty (265–420) used to practise alchemy here.

During the Xianchun period (1265–1274) of the Southern Song Dynasty, Qian Yueyou built a stone gate bearing the name by the Longjing Well. In addition, the Temple of the Dragon King was built.

During the Zhengde period (1506–1521) of the Ming Dynasty, Li De dug Yuhong, Huanhua, and Chajian ponds beside the Longjing Well to divert the rushing water.

In 2000 Longjing Well was proclaimed as a Municipality Protected Historic Site of Hangzhou.

Longjing Temple

Longjing Temple, first built in 949 during the Five Dynasties, was located in Luohui Wharf about 500 m from Longjing Well. It was also known as Old Longjing Well or Baoguokanjing Temple.

In the Northern Song Dynasty (960–1127) it was renamed Shousheng Temple.

During the Yuanfeng period (1078–1085) of the Northern Song Dynasty, Master Biancai retired to the temple. He repaired the temple and promoted its development.

During the Southern Song Dynasty (1127–1279), the temple was renamed Guangfu Yard or Yan'en Yangqing Temple.

In 1438 of the Ming Dynasty, the temple was removed to the bank of Longjing Well.

During the Wanli period (1573–1620) in the Ming Dynasty, the temple was fully restored and the bridge and pavilion were built.

In 1762, Emperor Qianlong wrote an inscription “Bu Zhou Yi Xiang” (不着一相) for the temple.

In 2005, some structures in Longjing Temple were restored.

B

INVENTORY AND CATALOGUE OF THE ELEMENTS

- B.1 Detailed Description of the Elements
of West Lake**
- B.2 The Present State of the West Lake
Cultural Landscape**
- B.3 Surveying Drawings**

Annex B.1 Detailed description of the elements of West Lake

B.1-1 Detailed description of the Ten Poetically Named Scenic Places

Table B.1-1 List of the Nominated Landscape Units of the West Lake

No.	Name	Series	Histo-ri-cal era	Location	Appreciat-ion features	Scenic Spot		Landscape area	
						Elements	Area m ²	Landscape in area	Area hm ²
A1	Su Causeway in the Morning of Spring	The Ten Scenic Spots of the West Lake in Southern Song Dynasty	From the Southern Song Dynasty to the present (13 th century to 21 st century)	The section between the Outer Lake and Inner West Lake	The long causeway and vegetation in the morning of spring	The six bridges, willows and peach blossoms	96600	The Outer Lake and three isles in the east, the Inner West Lake in the west and the hills west of the lake, the Yudai Bridge and Breeze-ruffled Lotus at Winding Garden west of the northern section of the causeway, Bai Causeway, Xileng Bridge and Gushan Hill east of the northern section of the causeway	2052.12
A2	Breeze-ruffled Lotus at Winding Garden			West of the northern part of the Su Causeway, and the lakeside area of Yuehu lake	Lotus in the summer and the gardens at the lakeside	0.5-mu large garden near the causeway, and lotus in the summer	614	The Yuehu lake in the south, the hills and mountains in the west, Su Causeway in the east, Yudai Bridge in the south	655.51
A3	Autumn Moon Over the Calm Lake			Lakeside area east of the southern side of the Gushan Hill, north of the Lake	The Starnight and moon in autumn	The pavilion for imperial calligraphy, the platform	1600	The moon, Outer Lake and three isles, hills and sceneries on the west, south and east sides of the West Lake, and Gushan Hill in the west	857.28
A4	Lingering Snow on Broken Bridge			East of the Bai Causeway, north of the Lake	The snowscape of the West Lake in winter	Duanqiao Bridge, Bai Causeway	26100	Views of the snowscape of the West Lake, Inner North Lake and Geling Ridge north of the bridge, Gushan Hill west of the bridge, sceneries south of the bridge, lakeside sceneries east and south of the bridge	917.25
A5	Viewing Fish at Flowery Pond			The section between the Small South Lake and Inner West Lake in the west	Animals and plants in private gardens	Fish pond, gardens, peach blossom, and willow	2500	The Inner West Lake in the north, hills and mountains in the west, Su Causeway in the east	301.87

No.	Name	Series	Historical era	Location	Appreciation features	Scenic Spot		Landscape area	
						Elements	Area m ²	Landscape in area	Area hm ²
A6	Orioles Singing in the Willows			Lakeside area north of Prince Qian's Temple, east of the lake	Willows in the breeze in the morning	Willows along the lake, and orioles' singing	5400	The Outer Lake in the west and the hills in the north, west and south	997.81
A7	Three Pools Mirroring the Moon			Lesser Yingzhou Isle and the section at its south side	The interrelationship between the moon, the tower, and the lake	Lesser Yingzhou, Three Stone Pagoda and the gardens and buildings on the isle	76700	The Outer Lake around the Scenic Spot, the moon reflection, the hills in the east, south and west of the Outer Lake, Su Causeway in the west	949.70
A8	Twin Peaks Piercing the Cloud			The Nangao and Beigao peaks South-west of the lake	Peaks in mist	Nangao peak, Beigao peak and Hongchun Bridge	N/A	Nangao Peak, Beigao Peak, hills and cloud west of the West Lake	395.02
A9	Leifeng Pagoda in Evening Glow			North of the Jingci Temple, on the Xizhao Hill, south of the lake	Afterglow and the shadow of the old pagoda	Xizhao Hill, Leifeng Pagoda, the area between Xizhao Hill and Chang Bridge	131900	The sunset, the afterglow, the water view of the West Lake and the two causeways and three isles in the north, the hills in the west, north and east of the West Lake	787.75
A10	Evening Bell Ringing at Nanping Hill			At the foot of the Nanping Hill, south of the lake	The echo of the bell sounds from the temple in the evening	Jingci Temple, Nanping Hill	39100	Nanping Hill, Xizhao Hill and Leifeng Pagoda in the south	29.39

Table B.1-2 Main Structures at the Spot of Su Causeway in the Morning of Spring

Element	Location	Time	Material	Formal attributes	Cultural significance
The body of Su Causeway	500 meters from the west shore	Originally built in 1090, the 5th year of Yuanyou period in the Northern Song Dynasty and repaired during later periods	Silt	Su Causeway was built with silt dredged up from the bottom of the lake. It is 2,797 m long, 30-40 m in average width, and rises 0.4 m above the water. In the middle is a 9-meter-wide asphalt road. The surface on both sides of the road is covered with vegetation, namely alternate peaches and willows, which number around 1,350. There is revetment along the edges of the causeway.	A product of the dredging of the lake and a major element of the general scheme of 'two causeways and three isles'

Table B.1-2 Main Structures at the Spot of Su Causeway in the Morning of Spring

Element	Location	Time	Material	Formal attributes	Cultural significance
The six bridges over Su Causeway	Along the causeway	Originally built in 1090, the 5th year of Yuanyou period in the Northern Song Dynasty and extensively repaired from 1920 to 1922 in the Republic of China	Stone	Each of the six bridges is built of rectangular slabs of stone, with a semi-circular arch. The piers, the arches, the side walls, the partition stones and the <i>paved</i> stones largely date from the Qing Dynasty. The piers are built of rectangular slabs of stone in stretcher bond. The arches were built in parallel sections with the traditional method; some of the keystones are adorned with dragons. The side walls are built of bricks in stretcher bond; the several layers near the water, renovated in the period of the Republic of China, were built with cement mortar. The <i>paved</i> stones are stone slabs in stretcher bond, which are adorned with cement pointing dating back to the major restoration in the period of the Republic of China, and some are pointed with cement. The six bridges have sloping floors paved with asphalt. The railings, made of bluestone, are adorned with exquisitely carved leaping lions, butterflies and fret patterns. The boards at the center of the railings bear the names of the bridges. The dimensions of the bridges are as follows: Yingbo Bridge: length: 17 m, width: 7 m, clear arch span: 7.4 m Suolan Bridge: length: 16.9 m, width: 6.4 m, clear arch span: 6.2 m Wangshan Bridge: length: 16.9 m, width: 7 m, clear arch span: 4.7 m Yadi Bridge: length: 16.9 m, width: 4 m, clear arch span: 6.3 m Dongpu Bridge: length: 16.8 m, width: 4.3 m, clear arch span: 5.9 m Kuahong Bridge: length: 21.1 m, width: 4.3 m, clear arch span: 8.1 m	
The imperial stele	The west edge of the causeway 21m south of Yadi Bridge	1699, the 38th year of Kangxi's reign in the Qing Dynasty	Stone	Located at the south end of Yadi Bridge over Su Causeway, this is one of steles bearing the names of the Ten Scenic Spots of the West Lake of the Southern Song Dynasty. Made of a Taihu rock, it has an overall height of 2.56 m while the main structure measures 1.85 m high, 0.63 m wide and 0.22 m thick. It stands on a square pedestal and bears relief carvings of seawater and dragons in clouds. The obverse bears the four-character name of the Scenic Spot written in the semi-cursive script by the Kangxi Emperor. In the middle of the upper part is a seal with the words 'inscribed by the Kangxi Emperor'. To the right of the name is the date (the 26th of the 3rd lunar month of the 38th year of Kangxi's reign). To the left of the name are 85 characters in three lines, each measuring 2.5 cm square, giving the names and offices of the three officials in charge of the making of the stele. The back of the stele bears a poem composed by the Qianlong Emperor in 1751. The lateral faces of the stele bear two poems composed by the Qianlong Emperor in 1757 and 1762 respectively.	Material proof of the Qianlong Emperor's tour of the West Lake, appreciation of its Ten Scenic Spots, and inscription of their names

Table B.1-2 Main Structures at the Spot of Su Causeway in the Morning of Spring

Element	Location	Time	Material	Formal attributes	Cultural significance
The stele pavilion	The west edge of the causeway 21m south of Yadi Bridge	Originally built in 1699, the 38th year of Kangxi's reign and repaired for four times during the reign of Yongzheng and from 1920 to 1978	Wood	A Qing-style square wooden pavilion with a pyramidal roof, facing east, with an area of 12.2 sq. m. and a height of 4.8 m	The structure protecting the imperial stele

Table B.1-3 Main structures at the site of Breeze-ruffled Lotus at Winding Garden

Elements	Location	Time	Material	Formal attributes	Cultural significance
The imperial stele for Breeze-ruffled Lotus at Winding Garden	22m west of the north end of the Su Causeway, north shore of the West Lake	38 th year of Kangxi's reign in Qing Dynasty (1699)	Stone	One of the ten steles for the Ten Scenic Spots of the West Lake in Southern Song Dynasty, the stele is 2.33m tall in total, and its body is 2.18m in height, 1.12m in width, and 0.22m in thickness. The stele, with the upper part lost, is made by Taihu rock with a square base. The name of the Scenic Spot written by Emperor Kangxi is carved on the obverse of the stele, and each of the word is square with a side length of about 33cm; His seal and date of writing can also be found. The stele inscription ends with three lines of characters, each measuring 2.5cm in length and width, reading from right to left that it is copied by three senior officials, Guo Shilong, Zhang Min and Gao Shiqi, in great reverence. On the reverse is a poem written by Emperor Qianlong in semi-cursive script, flanked by another two poems by the emperor in 1757 and 1762 respectively.	It gives evidence to the fact that Emperor Kangxi inscribed for the ten scenic spots of the West Lake, including Breeze-ruffled Lotus at Winding Garden, during his tour around the West Lake.
Imperial Stele Pavilion	22m west of the north end of the Su Causeway, north shore of the West Lake	38 th year of Kangxi's reign in the Qing Dynasty (1699); repaired in 1950	wood	It is a wood pavilion with gable and hip roof in Qing Style, facing south. The stone pillars and base date back to the Qing Dynasty. Covering an area of 13.6m ² , it is 5m high.	A protective structure for the imperial stele.

Table B.1-4 Main Structures at the Spot of Autumn Moon Over the Calm Lake

Element	Location	Time	Material	Formal attributes	Cultural significance
The lakeside yard	To the south of the west end of Bai Causeway	1699, the 38th year of Kangxi's reign	Stone	As one of the unique elements of the Scenic Spot, this is a lakeside yard semi-enclosed by the northern shore, the pavilion for imperial calligraphy, two winding bridges and a pavilion. It is 40 m long from east to west and 11 m from north to south. There is a wall on its northern border.	

Table B.1-4 Main Structures at the Spot of Autumn Moon Over the Calm Lake

Element	Location	Time	Material	Formal attributes	Cultural significance
Girder bridge	The middle of the north side of the pavilion for imperial calligraphy	1699, the 38th year of Kangxi's reign	Stone	This is a Qing stone girder bridge linking the middle entrance of the north side of the pavilion for imperial calligraphy to the shore. It is slightly arched. The railings are made of bluestone and the floor is paved with rectangular slabs of bluestone. The pier is built of rectangular slabs of stone. The bridge is 3.3 m wide and 5.8 m long. The newels are 0.7 m high, and the railings are 0.5 m high. The floor is 0.8 m above the water.	
The pavilion for imperial calligraphy	To the south of the west end of Bai Causeway	Originally built in 1699, the 38th year of Kangxi's reign and extensively repaired in the 1970s	Wood	The south-facing pavilion for imperial calligraphy stands in the middle of the yard's northern edge. Its entrance in the north faces the lakeside yard, and it is surrounded by the lake in the south, west and east. It is a two-storied wooden structure with a double-eave gable and hip roof. With a width of three bays, it is surrounded by a colonnade and opened towards the lake. The wooden structure has retained the Qing style despite the major restorations. The stones on the edge of the steps and the bases of the columns date from the Qing Dynasty. It has an area of about 150.7 square meters (13.7 m wide and 11 m deep) on the first floor and measures about 10.8 m high. At the entrance hangs a plaque bearing the name of the Scenic Spot inscribed by the Kangxi Emperor during his tour of the lake in his reign.	Built for enjoying the view and hanging the plaque bearing the name of the Scenic Spot inscribed by the Kangxi Emperor
Lakeside platform	To the south of the pavilion for imperial calligraphy	1699, the 38th year of Kangxi's reign	Stone	The platform over the lake to the south of the pavilion for imperial calligraphy serves for enjoying the view. It is 22.7 m wide from east to west and 11.4 m from north to south. It is paved with rectangular slabs of stone and surrounded by a stone railing dating back to the repaired during the period of the Republic of China.	
The winding bridges	The east and west sides of the pavilion for imperial calligraphy	1699, the 38th year of Kangxi's reign	Stone	The two stone bridges, each having two bends, link the sides of the pavilion for imperial calligraphy to the northern shore. The east bridge is 17.25 m long and the west one is 17.3 m long. Each has a width of 1.6 m. The concrete piers date from the repaired during the period of the Republic of China. The 0.7-meter-high cast iron railings were installed in the period of the Republic of China.	
The stele bearing the name of the Scenic Spot	The end of the East Winding Bridge of the pavilion for imperial calligraphy	Originally erected in 1699, the 38th year of Kangxi's reign; remade and re-erected in 1980	Stone	The stele, one of the steles bearing the names of the Ten Scenic Spots of the West Lake in the Southern Song Dynasty, stands at the end of the winding bridge leading to the platform close to the water surface at the west end of Bai Causeway. Made of Taihu stone, it has an overall height of 2.79 m, while the main structure measures 1.95 m high, and 0.90 m wide. The north side of the top bears a relief carving of sea water and a dragon in clouds surrounded by an incised design of dragons in clouds. The stele stands on a square pedestal and bears the name of the Scenic Spot in semi-cursive script by the Kangxi Emperor on the front and the back. In the middle of the upper part is a seal with the words 'inscribed by the Kangxi Emperor'. To the right of the name is the date (the 26th of the 3rd lunar month of the 38th year of Kangxi's reign). To the left of the name are 85 characters in three lines, each measuring 2.5 cm square, giving the names and offices of the three officials in charge of the making of the stele.	Material proof of the Qianlong Emperor's tour of the West Lake, appreciation of its Ten Scenic Spots, and inscription of their names

Table B.1-4 Main Structures at the Spot of Autumn Moon Over the Calm Lake

Element	Location	Time	Material	Formal attributes	Cultural significance
The imperial stele pavilion	The end of the East Winding Bridge of the pavilion for imperial calligraphy	Originally built in 1699, the 38th year of Kangxi's reign and major restored in 1977	Wood	A Qing-style square wooden pavilion with a pyramidal roof, with an area of 15.21 sq. m. and a height of 5.6 m	The structure protecting the imperial stele
Moon Wave Pavilion	The end of the West Winding Bridge of the pavilion for imperial calligraphy	Originally built in 1699, the 38th year of Kangxi's reign, repaired in the period of the Republic of China	Wood And stone	This is a Qing-style open wooden pavilion with a gable and hip roof. Facing east and having three bays, it has a width of 9.3 m, a depth of 7.8 m, a height of about 5.8 m and covers an area of 72.54 square meters. It is supported over the lake by a stone pillar at the southern end. Between the columns are railings with seats for viewing the lake.	

Table B.1-5 Main Structures at the Spot of Lingering Snow on Broken Bridge

Element	Location	Time	Material	Formal attributes	Cultural significance
Duanqiao Bridge	East of Bai Causeway	Built before the Tang Dynasty (founded in the 7th century), repaired 4 times until 1921	stone	a bridge on a single semi-circular arch. The pier is built of stone slabs while the stones for the arch are laid down side by side and in different sections. Chinese characters "Duan Jia Qiao" are inscribed above the arch top. The side wall is also built of stone slabs by using mortars. The gradually sloping bridge floor is paved with asphalt. The bridge is 8.8m long, 8.6m wide, with a net arch span of 6.1m.	
"Lingering Snow on Broken Bridge" Imperial Stele	6m North-east of the Duanqiao Bridge	First erected in 1699, the 38th year during Kangxi's reign; a reproduction was made and erected in 1980.	stone	Its overall height is 2.71m. Its main structure measures 1.80m in height and 0.90m in width. Sea water and cloud dragons are carved in relief on the top of the stele in the north direction. "Lingering Snow on Broken Bridge" was written by Emperor Kangxi in semi-cursive script. His seal and date of writing can also be found. The stele inscription ends with three lines of characters, each measuring 2.5cm in length and width, reading from right to left that it is copied by three senior officials, Guo Shilong, Zhang Min and Gao Shiqi, in great reverence.	It gives evidence to the fact that Emperor Kangxi inscribed for the Ten Scenic Spots of the West Lake, including Lingering Snow on Broken Bridge during his tour around the West Lake.

Table B.1-5 Main Structures at the Spot of Lingering Snow on Broken Bridge

Element	Location	Time	Material	Formal attributes	Cultural significance
the stele pavilion	6m north of the east end of Bai Causeway	First built in 1702, major restored in 1929	wood	The stele pavilion, built to protect the stele at the time it was erected is a hexangular wooden pavilion with a pointed roof. It covers an area of 7.5 sq m and has a height of 4.6m.	Protective structure for the Imperial Stele
Yunshui Guangzhong Waterside Pavilion	15m west of the Imperial Stele Pavilion	Built in 1929	wood	a wooden Qing-style waterside pavilion with a gable and hip roof. The three-bay structure faces east and is connected with a colonnade on the north which is 11.2m wide, 7.5m deep and with a floor space of 91.6m ² .	
Bai Causeway	From Duanqiao Bridge to Autumn Moon Over the Calm Lake	From Tang Dynasty, repaired 3 times until 1922	Soil and stone	987m long, and 33m wide. It has a 9m-wide asphalt road flanked by slab-paved pedestrian walks. The causeway is beautifully lined with peach and willow trees (450 in total). Natural lake stones are used as a revetment to support the edge of the causeway.	
Jindai Birdge	West of Duanqiao Birdge	First built in the 12th century, changed to a stone bridge in the 17th century. Repaired 3 times since 1730 to 1921	Stone	a semi-circular arch built of stone slabs. The pier is built of stone slabs while the stones for the arch are laid down side by side and in different sections(which is one of the traditional Chinese masonry techniques). The side wall is also built of stone slabs by using mortars. The gradually sloping bridge floor is paved with asphalt. The bridge is 8.1m long, 8.6m wide, with a net arch span of 5.9m.	
Cliffside carving at Shihan Road	At Shihan Road north of the Lakeview Pavilion	Some of them were supposedly there as early as in the Song Dynasty. Some were confirmed to be inscribed during the Qing Dynasty.	Stone	The cliffside carving by the Shihan Road, “take good care of the people as if they were in pain, love them and save resources”, was ascribed to Jia Sida according to Bamboo Lyrics by Huang Zhouxing. It was in running script, each character measuring 69cm tall, and no signature is found. The cliffside inscription by the Shihan Road, “Heavenly beauty of the scenery”, is within a 3m-tall niche. Each character measures 1m. It was written by Wang Chengrui in a winter month during Guangxu’s reign according to the signature. A Buddhist prayer was inscribed on the cliffside in 1928 by Huang Yuanxiu according to the signature.	Shihan Road remained the most important path between the West Lake and Hangzhou’s urban area until a round-the-lake road was built in 1920. Huang Yuanxiu (1884 ~ 1954), a native of Hangzhou. He started to practice Buddhism in 1912. He headed the Hangzhou committee of the Chinese Buddhist Society and Hangzhou Buddhist Library in 1947. He was devoted to the dissemination of Buddhist teachings. As a versatile scholar, he published works on martial art, calligraphy and painting beside Buddhism.

Table B.1-6 Main Structures at the Spot of Viewing Fish at Flower Pond

Element	Location	Time	Material	Formal attributes	Cultural significance
Pool	197m North-west of Yingbo Birdge, north of courtyard of Viewing Fish at Flowery Pond between Xiaonan Lake and Xili Lake	First built in 1699, repaired in 1869 and 1953	-	Stone bank, 30.8m long in east and west, 23m long in south and north, 708.4 sq meters. The bank is 5.6m wide in the north and east. Is the remains of corridors.	
Rockery	2.7m south of the pool	The 38 th year of Kangxi's reign (1699)	rock	Taihu rocks are used. It measures 15m in width, 3.3m in height and 3m in thickness.	
Compound boundary	—	The 38 th year of Kangxi's reign (1699)	rock	The north border of the compound falls on the north edge of the pool while the east border extends southward from the pool's east edge	
“Viewing Fish at Flowery Pond” Imperial Stele	5m south of the pool	First erected in 1699, the 38 th year during Kangxi's reign; a reproduction was made and erected in 1980.	stone	The stele top is carved in relief with cloud, sea water and two dragons playing with a pearl. The stele is 1.65m in height and 0.95m in width. The words “Viewing Fish at Flowery Pond” were written by Emperor Kangxi in semi-cursive script with each character measuring 33cm square. His seal and date of writing can also be found. The stele inscription ends with three lines of characters, each measuring 2.5cm square, reading that it is copied by three senior officials, Guo Shilong, Zhang Min and Gao Shiqi in great reverence. There was no word written on the back of the stele.	It gives evidence to the fact that Emperor Kangxi inscribed for the Ten Scenic Spots of the West Lake, including “Viewing Fish at Flowery Pond” during his tour around the West Lake.
Imperial Stele Pavilion	5m south of the pool	First built in the 38 th year of Kangxi's reign in the Qing Dynasty (1699) and repaired in 1869 during Tongzhi's reign and then in 1959.	Wood	A Qing-style gable-and-hip round-ridge roof supported by stone columns. The upper part of the pavilion is of wood structure. The pavilion measures 4 meters high and has an area of 12.96 m ² .	Protective structure housing the imperial stele

Table B.1-7 Main Structures at the Spot of Orioles Singing in the Willows

Element	Location	Time	Material	Formal attributes	Cultural significance
stele pavilion	60m north of the Temple of Prince Qian	erected in 1699, or the 38th year of Kangxi, repaired in 1958	wood	a square wooden pavilion with a gable and hip roof in the Qing style. It covers an area of 11.6 sq m and has a height of 5m.	Protective structure of the stele
The imperial stele	60m north of the Temple of Prince Qian	Erected in 1699, reconstructed in 1980	stone	Made of a Taihu Lake rock, it is 2.38 m high and 0.78 m wide. The top bears relief carvings of auspicious clouds and round 'longevity' characters on both sides. It stands on a square pedestal and bears the name of the spot inscribed in the semi-cursive script with each character measuring 33cm square, by the Kangxi Emperor in 1699 on the front and the back.	Evidence of Emperor Kangxi visiting the West Lake

Table B.1-8 Main structures at the landscaping unit, “Three Pools Mirroring the Moon”

Element	Location	Time	Material	Formal Attributes	Cultural Significance
Circular external causeway		The 35th year of Ming Emperor Wanli's reign (1607), repaired in 1727, the fifth year of Qing Emperor Yongzheng's reign and in 1880, the sixth year of Guangxu's reign	Earth and stone	Piled up with silt from the West Lake with its edge supported by natural stones as revetment. The causeway measures about 26m wide, 928m in circumference, and 0.3 to 0.4m above water surface.	
Central horizontal causeway		The 35th year of Ming Emperor Wanli's reign (1607), repaired in 1727, the fifth year of Qing Emperor Yongzheng's reign and in 1880, the sixth year of Guangxu's reign	Earth and stone	Piled up with silt from the West Lake with its edge supported by natural stones as revetment. The causeway measures about 8.5m wide, 232m long, and 0.3 to 0.4m above water surface.	
Central isle		The 35th year of Ming Emperor Wanli's reign (1607), repaired in 1727, the fifth year of Qing	Earth and stone	In oval shape, measuring 69m north-south and 38m east-west, covering an area of 2446 m ² . It is a naturally developed shoal inside the lake with its foundation reinforced by stone-filled bamboo cages and its edges supported by natural	

		Emperor Yongzheng's reign		block stones as revetment.	
Three pagodas	85m south of Woxinxiangyin Pavilion	Built in 1090, reconstructed in 1607, repaired in 1621 and 1699	stone	relics of Ming dynasty. They are spaced in an equilateral triangular pattern, with the distance between every two pavilions being 62 meters. These small sized stone pavilions have their main structures in the shape of a ball measuring 0.92m in diameter. The 2.32m tall pavilions stand on a cylinder base or a base resembling an overturned bowl, measuring 0.47m in height. Their main structures are hollow and divided into two parts. The bottom part is circular and lined with 5 heart-shaped holes, each decorated with relief carving on its edge. The upper part tapers into a hexahedron structure, with a rectangular opening on each side. The hexahedron structure is a useful transition between the globular structure at the bottom and the graceful guard-shaped structure at the top. The pagodas are of unique and well-proportioned design.	
Woxinxiangyin Pavilion	In the south of the Lesser Yingzhou Isle, and 3m from its south bank	Built during Kangxi's reign, renovated in 1727, the fifth year of Yongzheng's reign, major restored in 1959 and 1979.		Three-bay concrete pavilion with a gable and hip roof and two side structures. It measures 15.1m wide, 4.5m deep and 7.2m tall.	Woxinxiangyin means unspoken consensus in Buddhism teachings.
Winding bridge 1	From the south of Imperial Stele Pavilion to Woxinxiangyin Pavilion	1727, or the fifth year of Qing Emperor Yongzheng's reign	Stone	Beam-style three-curve bridge. Measuring 1.8m wide and 33.5m long. The bridge and its piers are built of stone slabs which are laid out lengthways on the bridge floor. The bridge's stone balusters measure 0.8m tall and wooden rails 0.68m tall.	
imperial stele	21m north of Woxinxiangyin Pavilion	Built in 1699, repaired and reconstructed 1979	stone	2.66m tall with its main structure measuring 1.59m tall and 0.77 wide. It stands on a trapezoid base and features the relief carving of flowing cloud and 100 bats (homophonic to "blessing" in Chinese) at the top. Both the front and back of the stele is inscribed with "three pools	Evidence of Emperor Kangxi visiting the West Lake

				mirroring the moon” in regular script, with every character 40cm square. The stele base is inscribed with the pattern of two dragons playing with a pearl, flanked by lotus motif.	
stele pavilion	21m north of Woxinxiangyin Pavilion	Built in 1699, major restored 1727	wood	a hexagonal pyramidal roof and supported by stone columns. Rails with seats are installed on the east and west sides of the pavilion. Covering an area of 27.3m ² , the pavilion measures 7m high.	Protective structure of the stele
Winding Bridge 2	Between the Imperial Stele Pavilion and the central isle	First built in the 18th century during the reign of Qing Emperor Yongzheng	Stone	Beam-style three-curve bridge. Measuring 23m long and 1.8m wide. The bridge and its piers are built of stone slabs which are laid out lengthways on the bridge floor. The bridge's stone balusters measure 0.8m tall and wooden rails 0.68m tall.	
Huaniao Hall	32m of Stele Pavilion	Built in 1959	wood	Or Birds and Flower Hall, it is a lovely Qing-style building. It integrates the features of quadrangle and octagonal pyramidal roof and has wooden doors and windows. It is 12m tall and covers an area of 77.12 sqm.	
Yingcui Veranda	North of Huaniao Hall	Built in 1880, reconstructed in 1959	wood	The Qing-style building has an 'L' shaped plan, and a double gable and hip roof, wooden windows and doors. It occupies an area of 96.06 sqm and is 11.6m tall.	
Nanshu Pavilion	very heart of the Isle. 76m north of the Stele Pavilion	Built in the end of 19th century	Stone, wood	It is a Qing-dynasty pavilion at the very heart of the Isle. It is capped by a gable and hip roof and supported by four stone columns. The green tile on the roof gives it a modest look. It has an area of 16 sq.m. and is 5.4m tall.	
Flat bridge	Between the central isle and 卍 Pavilion	First built during Guangxu's reign in the late 19th century	Stone	Slab-style bridge. Measuring 43m long and 1.8m wide. The piers are built of stone slabs and the slabs are laid out lengthways on the bridge floor. The bridge's stone balusters measure 0.8m tall and wooden rails 0.68m tall.	
‘卍’ shaped Pavilion	71m north of Nanshu Pavilion	Built in the end of 19th century, reconstructed in 2005 as original style	wood	it includes two verandas arranged in a shape resembling a 卍, a Buddhist sign symbolizing peace and harmony. It has an area of 79.2 sqm and measures 3.5m tall.	The unique sample of 卍 shape, which means fortunate and happiness all the world.
Zhujingtongyou Gate	To the east of the ‘卍’	Built in the end of 19th	Brick and	White wall and redstone(a particular stone named	

	shaped Pavilion	century, repaired in 1979	Stone	“bailihong) base , with a Begoniaceae shaped gate and a stele handwriting by Kang Youwei. There is some bamboo to the east of the gate with an alley in it.	
Winding bridges	Between ‘卍’ shaped Pavilion, Ting-ting-ting Pavilion, and kaiwang Pavilion	Built in the end of 19th century, repaired in 1979	Stone	The above three pavilions are connected by three winding bridges. Between ‘卍’ shaped Pavilion and Ting-ting-ting Pavilion is a four-curve girder bridge measuring 18m long and 1.8m wide. The other two, linking Ting-ting-ting Pavilion and Kaiwang Pavilion, Kaiwang Pavilion and the causeway in the north, are both nine-curve girder bridges measuring 11m long and 1.8m wide. The bridge piers and girders are built of boulder strips which are laid out lengthways on the surface. The bridges’ stone baluster measures 0.8m tall while the wooden rails are 0.68m in height.	
Ting-ting-ting Pavilion	27m north of ‘卍’ shaped Pavilion	Built in the end of 19th century,	wood	27m north of ‘卍’ shaped Pavilion, it is a wooden structure on a bridge, featuring four columns and a gable and hip roof. Stone rails are fitted on its north and south sides fronting the water. It measures 3.8m wide, 3m deep and 3.6m high.	The pavilion name (meaning graceful) is a reference to a line form Nie Danian’s poem “three pools mirroring the pool” which praises the graceful reflection of a pavilion in water.
Kaiwang Pavilion	31m west of Ting-ting-ting Pavilion	Built in the end of 19th century	wood	This delicately-designed Qing-dynasty pavilion is a wooden triangular structure capped by a pyramidal roof. It covers the area of 6.25 sqm with 6.9m in height.	Completely open one side, a reference to the Buddhist teaching “open the net to release the animal”.
Nine-lions Rockery	In the water, 19.5m south of entrance of Saints’ Temple	Built in the end of 19th century,	Stone	A uniquely-shaped rockery laid out with Taihu-rocks, it stands in a pond between Ting-ting-ting Pavilion and Kaiwang Pavilion. It measures 3m high and 1.5 ~ 1.8m wide. The stones are arranged in a fascinating pattern resembling nine frolicking lions, hence then name Nine-lion Rockery	
entrance of Saints’ Temple	21m North-east of Kaiwang Pavilion	Built between 1862 and 1874, changed to entrance of	Stone, wood	The three-bay structure has wooden windows and doors. It is surrounded all by water and connected with a flat bridge on both north and south sides. It	Tuixing(‘retiring’) Hut: a villa of Peng Yulin, Minister of War and Navy Commissioner in

		Saints' Temple later		measures 11.3m wide, 5.7m deep and 11.6m high.	the late Qing Dynasty. Zhejiang Saints' Temple, where Huang Zongxi, Qi Zhouhua, Lü Liuliang and Hang Shijun, all prestigious scholars in Zhejiang in early Qing Dynasty, are venerated
Main hall of Saints' Temple	About 25m north of the gate is the temple's main hall,	Built between 1862 and 1874, changed to Saints' Temple later	wood	a five-bay Qing-style wooden structure capped by a gable and hip roof. It faces south and is surrounded by verandas on each side. It measures 15.4m wide, 12m deep and 13m tall.	
flat bridge between the entrance and the main hall of Saints' Temple	between the entrance and the main hall of Saints' Temple	Built between 1862 and 1874	Stone	10m long and 3.6m wide. Both the pier and the surface are built of slabs. Slabs are laid down crosswise in the center and lengthwise at both ends of the bridge.	
Xianfang Platform	43m South-east of Saints' Temple's main hall,	Built in the end of 19th century,	wood	it is a Qing-style wooden structure capped by a gable and hip roof and surrounded by verandas with waterfront rails. The five-bay platform measures 15.8m wide, 11.7m deep and 12.5m high.	

Table B.1-9 Main Structures at the Spot of Twin Peaks Piercing the Cloud

Element	Location	Time	Material	Formal attributes	Cultural significance
imperial stele pavilion	11m North-east of Hongchun Birdge, Lingyin Road.	Built in 1699, moved here in 1959	Concrete stone	The pavilion built to protect the stele is a reinforced concrete pavilion with a pointed hexagonal roof in the Qing style, covering the area of 11.46 sq meter, with 4.2m in height.	Protective structure
imperial stele	11m North-east of Hongchun Birdge, Lingyin Road.	Built in 1699, rebuilt in 1980	stone	Made of a Taihu Lake rock, it is 2.83 m high and 0.9 m wide. The obverse of the top and the sides bear relief carvings of sea water and dragons in clouds. The stele stands on a square pedestal and bears the name of the spot inscribed in the semi-cursive script by the Kangxi Emperor in 1699 on the front and the back, and each of the word is square with a side length of about 33cm; His seal and date of writing can also be found. The stele inscription begins with a line of characters, and ends with three lines of 85 characters, each measuring 2.5cm in length and width, reading from right to left that it is copied by three senior officials, Guo Shilong, Zhang Min and Gao Shiqi, in great reverence.	Evidence of Emperor Kangxi visiting the West Lake

Table B.1-10 Main Structures at the Spot of Leifeng Pagoda in Evening Glow

Element	Location	Time	Material	Formal attributes	Cultural significance
Site of Leifeng Pagoda	The ridge of Xizhao Hill	Originally built in 975 in Kaibao period during the Northern Song Dynasty (the ? year of Wuyue Kingdom)		The remains dating from the Five Dynasties consist of the base, the veranda, the body and the underground temple. There are remains around the pagoda dating from major restoration during the Southern Song Dynasty and later periods, including the monks' dormitory and a road. The remains of the base has an area of around 1,849 sq. m.	
The ruins of the imperial stele pavilion	93 m west of Leifeng Pagoda	1699, the 38th year of Kangxi's reign		Archeologists have excavated the gate at the entrance, the road in front of the gate, the ground within the yard and the foundations of the structures. The foundation of the enclosing wall is built of chunks of stone and the ground is mainly paved with pebbles. The gate faces west, with a width of 3-4 m. The entrance is nearly 20 m wide from north to south.	
The imperial stele	13 m east of the gate of the yard of the imperial stele pavilion	Originally erected in 1699, the 38th year of Kangxi's reign and re-erected in 2002	Stone	"The first stele is 2.1 m high and 0.8 m wide. It bears the name of the Scenic Spot on the obverse, with the words 'the site of the imperial stele erected in the 38th year of Kangxi's reign' to the right and the words 'erected in the summer of the year Renwu [2002]' to the left. The back bears the words saying to the effect that the original stele was erected under the supervision of officials Guo	A material proof of the Kangxi Emperor and the Qianlong Emperor's tour of the West Lake, appreciation of the Ten Scenic Spots, and inscription

Table B.1-10 Main Structures at the Spot of Leifeng Pagoda in Evening Glow

Element	Location	Time	Material	Formal attributes	Cultural significance
				Shilong, Zhangmin and Gao Shiqi and the stele pavilion was built at the peak of Leifeng after the Kangxi Emperor inscribed the new name of the Scenic Spot on the 26th of the third lunar month in the 38th year of his reign. The second stele is 2.1 m high and 0.8 m wide. It bears the name of the Scenic Spot on the obverse and the words 'inscribed by the emperor in the spring of the year Dingchou'. The back bears a poem and the same words.	of the name of the Scenic Spot
Xizhao Pavilion	13 m east of the gate of the yard of the imperial stele pavilion	Originally built in 1699, the 38th year of Kangxi's reign and major restored in 2002	Concrete	A Qing-style octagonal concrete pavilion with a double-eave pyramidal roof, having an area of about 15 sq. m. and a height of 5.8 m	

Table B.1-11 Main Structures at the Spot of Evening Bell Ringing at Nanping Hill

Element	Location	Time	Material	Formal attributes	Cultural significance
stele pavilion	west of the Entrance Hall platform of Jingci Temple	First built in 1699	stone	a hexangular wooden pavilion with a pointed roof in the Qing style. It covers an area of 10 sq m and has a height of 5.75m. On the square columns are eight couplets carved from the Qing Dynasty to the Republic of China.	
imperial stele	west of the Entrance Hall platform of Jingci Temple	erected in 1699, the 38th year of Kangxi in the Qing Dynasty, reconstructed in 2002	stone	Made of marble, it is 1.85 m high and 0.9 m wide. Each of the word is square with a side length of about 24cm; His seal and date of writing can also be found. The stele inscription ends with four lines, each measuring 3cm in length and width, reading from right to left that it is copied by three senior officials, Guo Shilong, Zhang Min and Gao Shiqi, in great reverence. The obverse of the top and the sides bear relief carvings of double dragons playing pearl, the same of the edging of the stele. It stands on a square pedestal and bears the name of the Scenic Spot inscribed in the semi-cursive script by the Kangxi Emperor in 1699 on the back.	
Screen wall	101m north of the Entrance Hall of Jinci Hall	First built in Qing Dynasty, repaired in 1988	Brick and stone	In the shape of Chinese character “八”, it measures 17.7m wide and about 7m tall. Standing on a stone xumizuo (sumeru base), the brick wall is painted with yellow coating and features an architrave with carved brick decoration and a tiled hip roof. The south side of the wall is inscribed with Buddhist prayer.	

Table B.1-11 Main Structures at the Spot of Evening Bell Ringing at Nanping Hill

Element	Location	Time	Material	Formal attributes	Cultural significance
The pool to free captive animals	13m south of Screen wall	First built in Southern Song Dynasty, repaired in 1985	stone	In front of the rectangular pool is a small archway measuring 4.4m tall and 3.85m wide with the name of the pool inscribed in seal script at the top. The pool is 45.1m from east to west and 30.75m from north to south. It is surrounded by stone rails with lion-shaped top and features a large bonsai in the center.	Where the monks show the respect to the create for the Budhha
Entrance Hall of Jinci Hall	North slope of Nanping Hill	First built in Five Dynasty Period, reconstructed in 1985	wood	the three-bay hall has a gable and hip roof and a platform which is built of stone slabs and enclosed by carved stone rail. The hall measures 24m wide, 18m deep and about 29m tall. The door in the center is painted in red. Hung from the lintel is a tablet with golden edge and red background, reading “to build Jingci Temple by an imperial edict”. The exterior wall flanking the gate is painted in bright yellow with round window opened. The roof is covered with grey tiles. A statue of Maitreya is enshrined in the central niche with Skanda standing right at his back and a Vajra standing on either side.	
Main Hall of Jinci Tempel	50m south of the Entrance Hall	First built in Five Dynasty Period, major restored in 1934	Wood, brick and concrete	this 7-bay hall features a gable and hip roof and upturned double eaves. It faces north and belongs to typical Buddhist temples south of the lower reaches of the Yangtze River. It stands on a platform which is made of stone slabs and enclosed by carved stone rails. The hall measures 41m wide, long and 25m tall, masonry-concrete structure, timber roof truss. The middle bay in the center has wooden lattice door and windows, the end bay is on the wall with patterned window. A tablet reading “all men are equal” is hung from the double eave and below it is another tablet inscribed with the name of the hall, “the Shrine of Sakyamuni Buddha”. The roof is covered with glazed tiles. A gilded bronze statue of Vairocana is enshrined on the lotus seat, 60t weight .	
Bronze bell	18m South-west of the entrance of Jinci Temple	First built in Five Dynasty Period, major restored in 1984	Bronze	It is 3m tall and 2.3m in diameter, weighing over 10 tons. At each strike, the bell will produce a note lasting more than two minutes. The bell is inscribed with the seven volumes of Lotus Sutra, or 67,000 characters all told. The bell is crowned by a sculpture of dragon-like animal, and has an eight-petal lotus pattern at its bottom edge. Above each petal pattern, there is a spot designated for bell striking. In particular, there are six spots engraved with Sankrit. On the ridge of the bell there are seven niches for Vipashyin, Sakyamuni and other Buddhas. In recent years, Hangzhou citizens and tourists gather outside the bell tower on the New Year’s Eve to greet the new year with the striking of the bell.	The source of the bell ring which is the key composite of the Scenic Spot of Evening Bell Ringing at Nanping Hill.

Table B.1-11 Main Structures at the Spot of Evening Bell Ringing at Nanping Hill

Element	Location	Time	Material	Formal attributes	Cultural significance
bell tower	18m South-west of the entrance of Jinci Temple	First built in Five Dynasty Period, major restored in 1989	Wood, brick and concrete	A three-bay square structure with three layers of eaves in the Qing style. Covering an area of 131m, the tower is 14.7m high, masonry-concrete structure, timber roof truss. On the first story there is grey eave and yellow wall. On the upper two stories there are openwork wooden partitions between columns with black tiles and upturned corners.	
Master Rujing's Tomb Tower	70m South-east of Jingci Temple	First built in Southern Song Dynasty and major restored in late Qing Dynasty	stone	The 3.65m-tall tomb tower faces north and includes a tower and a baishi stone. The hexagonal two-storied tower is built of bluestone slabs, and has abase, waist eaves and a top. The first storey is inscribed with the words "Tower of Master Rujing" and on the second are kunmen-frame niches with cross-legged Buddha statues. The upturned waist eaves are made of wood, covered by elegantly carved pantiles and flat tiles, eave tiles and drip tiles. The tower is topped by three layers of short columns, a pearl and a crown with the Kunmen-frame niches and Buddha statues on each side.	

B.1-2 Detailed description of Historic Monuments and sites of the Cultures**Table B.1-12 Historical Monuments and Sites of the cultures**

Number	Name	Time	Location	Type	Protected level	Area (m ²)
1	Baochu Pagoda	976, 1 st year of Taiping Xingguo period of the Northern Song Dynasty	Baoshi Hill on the north shore of the West Lake	Historic architecture	Municipality protected historic site	800
2	Site of Leifeng Pagoda	977, 2 nd year of Taiping Xingguo period of the Northern Song Dynasty	Xizhao Hill on the south shore of the West Lake	Historic architecture	Provincial protected historic site	1400
3	Liuhe Pagoda (including the site of Kaihua Temple)	970, 3 rd year of Kaibao period of the Northern Song Dynasty	South of the West Lake, Yuelun Peak on the north shore	Historic architecture	National priority protected site	12622
4	Jingci Temple	954, 1 st year of Xiande period of Later Zhou Kingdom of the Five Dynasty	South shore of the West Lake	Historic architecture	Municipality protected historic site	39100
5	Lingyin Temple	326, 1 st year of Xianhe period of the Eastern Jin Dynasty	West of the West lake, south of Beigao Peak	Historic architecture	Province protected historic site	465 (Pagoda with sutras)
6	statues on Feilaifeng Peak	951, 1 st year of Guangshun period, Later Zhou, Five Dynasties	West of the West lake, south of Beigao Peak	Stone statues	National priority protected site	288725
7	Yue Fei's Tomb (and Temple)	1221, 14 th year of Jiading period of the Southern Song Dynasty	North shore of the West Lake, south of Qixia Ridge	Historic tomb	National priority protected site	15842

8	Wenlan Pavilion (including Complete Library of the Four Treasuries)	1782, 46 th year of Qianlong's reign in the Qing Dynasty	North of the West Lake, south of Gushan Hill	Historic architecture	National priority protected site	7390
9	Baopu Taoist Monastery	317-420, Eastern Jin Dynasty	Geling Hill on the north shore of the West Lake	Historic architecture	Protected site	2000
10	Site of the Qiantang Gate	1148, 18 th year of Shaoxing period in the Southern Song Dynasty	North of the east shore of the West Lake	Historic site	National priority protected site	110
11	Site of temporary palace of Qing Dynasty	1705, 44 th year of Kangxi's reign in the Qing Dynasty	North of the West Lake, south of Gushan Hill	Historic site	Municipality protected historic site	15700
12	Stele of Wu-He-Fu	First built in 1696, 35 th year of Kangxi Period of Qing Dynasty	East end of north slope of Gushan Hill	Stele	Municipality protected historic site	0.37(5300)
13	Xiling Seal Engravers' Society	First built in 1696, 30 th year of Guangxu Period of Qing Dynasty	Southwest corner of Gushan Hill	Historic architecture	National priority protected site	5758
14	Longjing Well	220~265, the Three Kingdoms	Fenghuang Ridge South-west of the West Lake	Historic architecture	Municipality protected historic site	2000

Annotation: detailed table of site of Leifeng Pagoda and Jingci Temple can be found in the detailed description of the Ten Scenic spots of the West Lake, see table B.1-10 and table B.1-11

Table B.1-13 Main Structures of Liuhe Pagoda

Element	Location	Time	Material	Formal attributes
Liuhe Pagoda	About 3.8km south of the south shore of the West Lake, in the Liuhe Pagoda Cultural Park of Yuelun Peak on the north shore of Qiantang River	First built in 970, 3 rd year of Kaibao period in the Northern Song Dynasty, reconstructed in 1164, 2 nd year of Longxing period in the Southern Song Dynasty, major restored in 1899, 25 th year of Guangxu's reign in the Qing Dynasty	Brick and wood	The octangular pagoda has a brick body and wooden corridors. Facing south, it covers an area of 867m² and measures 59.89m high. It has thirteen stories, seven connected to the inside of pagoda (bright storey) and the other six closed (dark storey). On the seven bright stories hang seven plaques inscribed by Emperor Qianlong. The pagoda stands on an octangular base. The outer veranda, outer wall, winding corridor, inner wall and pagoda core form the double-tube structure. There are passages around the outer and inner walls, while inside the pagoda there are spiral stairways to the top. The platform: Octangular, the side length is about 13.5m. Square holes on some slabs may suggest the possible existence of balusters and rails surrounding the platform in the past. The south side of the platform is 73cm high, while the north side 40cm. Under the platform is the soil liner stone, and above is the <i>doubanshi</i> (intermediate pier) and curbs. The base was paved with 42cm × 42cm bricks along the pagoda core. On the south side of the platform are four steps with stone slides, the total width being 4.8m. The outer veranda: There is a wooden veranda on each storey of the pagoda. Those of the bright stories connect to the inside of the pagoda. Each veranda has three bays and four columns. Except for the first storey which is open, the other stories have bottom rails and doorsills between the columns, and architraves on the top. The veranda on the first floor is about 12.5m wide, with the central bay 4m wide and 4m long. The size gradually tapers upward.

				The outer wall: On each of the four sides of the outer wall there is a Kunmen frame, characteristic of the Southern Song Dynasty. Inside the gate is a passage flanked by recesses. Below is a xumizuo. The exterior of the outer wall on each bright storey has three bays and four columns. The positions of the columns are consistent to the wooden colonnade and angle-shaft. The outer wall on the first floor is about 8.4m long and 4.12m thick. The passage and winding corridor: There are passages on the four sides of the outer and inner walls. The winding corridor measures 1.93m wide and 5.87m high on the first storey. It has structures like pilasters, lintels, <i>dougong</i>, and <i>puzuo</i> (a set of brackets) inlaid in the two walls. There are <i>dougong</i> on corners of the capital of the pillars, all being brackets of four <i>puzuo</i> with single overhanging <i>gong</i>. At the bottom of the corridor are xumizuo, and on the top is vaulted ceiling. Steles of the <i>Sutra of 42 Sections</i> are kept in the recesses on the two sides of the corridor. A stele was erected in the corridor at the south gate of the first storey, and another one on the north side. Steles of the Diamond Sutra are kept in the corridor on the third storey. Xumizuo flanking the passage and the winding corridor measure about 80-100cm high and 30-50cm above the ground. On the girdle of the corridor there are nearly 200 groups of carved patterns with themes of human figures, flowers, birds and beasts. These patterns well demonstrate the designs on decoration paintings recorded in <i>Yingzao Fashi</i> (<i>Treatise on Architectural Methods</i>) of the Song Dynasty The inner wall: On the inner wall, there are gates on four sides and recesses on the other four, alternating with each other. Steles of the <i>Sutra of 42 Sections</i> are kept in the recesses. Inside each gate, there are passages similar to those of the outer wall connecting to the pagoda core. The exterior of the inner wall was constructed in the same way as that of the outer wall, three bays with four columns, architraves, and Kunmen frames on the four sides. The exterior of the inner wall on the first floor measures 4.4m long, and the door 1.2m wide, 2.6m thick. The pagoda core: The square pagoda core with a side length of 4m was originally used to worship Buddha statues which had been removed later. In the center of it is a brick column which is square and 2.15m wide on the first storey, forming with inner wall the other winding corridor. In the four corners there are circular columns, imitated wooden <i>dougong</i> brackets on the walls, two <i>puzuo</i> on <i>bujian</i> (bracket sets between columns), being five <i>puzuo</i> with double overhanging <i>gong</i> in double-crossed horizontal <i>gongs</i>. The standard is consistent with that at the second level in the Song Dynasty. Above the <i>dougong</i> is the <i>zaojing</i> ceiling with patterns of dragons in clouds painted during modern repairs. The top and finial of the pagoda: The pagoda has an octangular pyramidal roof, on which there is a vertical ridge and drip tile on the cornice. There is a Yuan-Dynasty iron finial measuring 3.55m high and 3.00m in maximum diameter. The finial is composed of five tiers, including a circular base, the second and third in the shape of overturned bowl, the fourth a precious pearl and the fifth gourd, connected with the technique of conicity. In 1979, when Hangzhou Cultural Relics Management Committee installed a lightning rod on the finial, a Yuan-Dynasty inscription was found on the overturned bowl in the east.
Site of Kaihua Temple	south of the West Lake, in the Liuhe	First built in 970, 23 rd year of	Earth	In 2008 archaeological excavation was carried out South-west of Liuhe Pagoda and east of Liuhe Mingxuan Pavilion. The excavated area totaling 130m ² is composed of the south and

	Pagoda Cultural Park of Yuelun Peak on the north shore of Qiantang River, surrounding Liuhe Pagoda	Kaibao period in the Northern Song Dynasty, reconstructed in 1156, 23 rd year of Shaoxing period in the Southern Song Dynasty, demolished in the late Qing Dynasty		north grids and has four strata. The 4th stratum of the north grid dates from the Southern Song Dynasty and is about 10-30cm thick. It is mainly composed of yellow clay mixed with some small pieces of tile, brick and porcelain. A 5m-long and 1.4m-wide brick road (the length of the north end unknown) was found to have been constructed at the then temple. The road was paved with square bricks into the lozenge pattern. The section of the road is slightly arc, with the two sides 3cm lower than the middle. The third stratum of the north grid dates from the Yuan Dynasty. It is mainly composed of smoke-colored earth and measures 20-70cm thick. A circular ash pit, remains of stove, was found. It was made of broken bricks and divided into two circles. The outer circle has a diameter of 1.25m, and the inner, 0.7m. In the center of the surface there are ashes, and in the east side is the vent 20cm and 13cm wide respectively in the upper and lower part. At the bottom there are traces of charcoal, and an iron bracket in the center. The second stratum of the south grid dates from the Qing Dynasty and the Republic of China period. Mainly composed of lark-colored earth, it measures 70cm thick. On the south wall of the grid a stone foundation was found, measuring 8m long and 1.52m wide. In the east is a drain made of integral bricks measuring 40x20x8cm. The first stratum of the site is the greenbelt in modern times. Mainly composed of black earth, it measures 30cm thick.
Stone Archway	East of Liuhe Pagoda, about 22m from the base of the pagoda	First built in the Qing Dynasty (1644-1911)	Stone	Facing east, it has three bays and four columns in the Qing style on a two-storied terrace. The overall width is about 12.6m. The octangular columns with a side length of 17cm connect to the bottom sill measuring 16cm high and 21cm wide in the lower part, and to the architraves with patterns of dragons in clouds in the upper part. Between the <i>longmen</i> architrave and the other architrave of the middle bay, there are four square columns, and in the side bay, two. The intervals of columns are decorated with openwork boards. The archway has stone blocks, 1.93m high, 0.74m wide and 0.14m thick, at both sides of a pole with patterns of Chinese ruyi and pomegranate in front and at the back of the columns. Originally there was an inscription reading <i>Jingyujiangtian</i> by Emperor Qianlong, while the current name is inscribed by Liu Haisu. The first rectangular terrace is 4.08m deep and 0.66m high, with the width reaching the gable walls on the two sides of the temple. In front and at the back of this tier are three steps with five-tiered stone slides of the same width as the archway. The second terrace is also rectangular, measuring 14.23m wide, 2.35m deep and 0.56m high. In front and at the back of it are three steps with three-tiered stone slides, respectively facing the middle bay and the left and right bays of the archway. Each step measures 13cm high and 31cm deep. The two tiers of terrace are basically of the same structure, with soil liner stone below and curbs above. In front and at the back of the archway are bluestone paved stone (stylobate), while on the two sides is the vegetation possible in the place of the old wall.

Emperor Qianlong's Imperial Stele and Liuhe Stele Pavilion	West of Liuhe Pagoda, about 16m from the base of the pagoda	First built during Qianlong's reign (1736-1795)	Stone	The Imperial Stele in the center of the platform of Liuhe Stele Pavilion is one of the best preserved steles inscribed by Qianlong so far in Hangzhou. With an overall height of 4.35m, the main structure of the stele is 2.89m high, 1.41m wide and 0.38m thick. It stands on a xumizuo measuring 1.46m high, 1.59m wide and 0.70m thick. Four characters meaning the Imperial Stele name was inscribed in official script on its top, with designs of double dragons playing the pearl carved on the two sides. On the two bilateral sides and at the reverse of the stele are also carved characters. On the obverse there are 13 lines of characters, recording the history of Liuhe Pagoda and the admiration of Emperor Qianlong for the scenic beauty of the Qiantang area. Facing south, the protective Stele Pavilion (Liuhe Stele Pavilion) located west of Liuhe Pagoda is a double-eave square pavilion with a pyramidal roof in the Qing style. It was major restored in May 1987 based on the original site, and the two-storied stone platform dates from the Qing Dynasty. The first tier of the platform is 1m high, 13.45m wide and 13.65m deep. Below the platform is the soil liner stone while above it is <i>doubanshi</i> (intermediate pier), curbs and bluestone paved stone (stylobate). In the center are steps of seven-tiered stone slides measuring 3.7m wide, and each step about 14cm high and 24cm deep. The second tier above is in the center of the first tier. It is also square with a side length of 8.95m and a height of 0.65m. Besides, it is of the same structure as the first tier and now has cement stylobate. There are steps with five-tiered stone slides, totaling 2.1m wide. Each step measures 13cm high and 26cm deep while the stone slide 32cm wide.
Liuhe Spring and pool	At the north edge of pagoda base	First built in the Southern Song Dynasty (1127-1279)	Stone	The spring was formed by dredging up the former Penyu Spring built in the Southern Song Dynasty. Originating from the same source as Hupao Spring, the 3rd greatest one of its kind in China, Liuhe Spring boasts of quality water. The lute-shaped pond is surrounded by curbs and the wall of the well is made of bluestone. The whole pond measures 4m in diameter, and 1.3m in depth. On the top of the arc wall of the well is a dragon-shaped faucet to adjust the water volume in the well. On the stone wall north of the pond is the carved name of the pond inscribed by Zhou Guocheng.
Stele of Emperor Qianlong's Poem	West of Liuhe Pagoda, in the yard between the Historic Pagoda Museum of China and the cultural relics exhibition hall	First carved during Qianlong's reign (1736-1795)	Stone	With an overall height of 2.65m, the main structure of the stele is 1.85m high and 0.8m wide. A five-line poem in cursive style was carved on the obverse, each character measuring 10cm square and typical of Qianlong's script. The poem on the reverse of the stele is consistent with the contents of the seven plaques inscribed by Qianlong on each bright storey of Liuhe Pagoda. On the two bilateral sides are poems recording Qianlong's tour to Liuhe Pagoda.

Table B.1-14 Main structures of Lingyin Temple

Element	Location	Time	Material	Formal attributes
Hall of Heavenly Kings	On the south end of the central axis of the temple, about 60m from the Shrine of Sakyamuni Buddha in the north	Reconstructed in the Qing Dynasty (1644-1911), repaired in 1933, 22 nd year of the Republic of China	Brick and wood	Made of brick and wood, the double-eave structure with a gable and hip roof in the Qing style stands on a platform 7-bay wide and 5-bay long. Except for the end bays with one <i>dougong</i> bracket set, other bays of the hall have three <i>dougong</i> bracket sets between columns. A plaque reading <i>Yunlin Chansi</i> (Yunlin Temple) inscribed by Emperor Kangxi is hung at the center of the upper eave on the obverse of the hall, and there is another one reading <i>Lingjiu Feilai</i> (golden eagle comes) by Buddhist practitioner Huang Yuanxiu on the lower eave. Flanked by two-storey brick rooms in the east and west, the passage in the middle is the main entrance to the temple. The statue of Maitreya is worshipped in the niche of the hall facing the entranceway. Breast uncovered, Maitreya sits cross-legged, smiling. The statue of Skanda is worshipped in the back niche. Measuring 2.5m high and made of camphorwood, Skanda is armed with a golden helmet and armor. It is a precious relic dating back to the Southern Song Dynasty more than 800 years ago. In the left and right sides of the hall there are statues of the four Guardian Kings in armor, each measuring 8m high. Two look stately and the other two kinds. Covering an area of 740m ² , the hall is 37m wide, 20m long and 20m high.
Shrine of Sakyamuni Buddha	On the north side of the first row along the central axis of the temple, about 60m from the Hall of Heavenly Kings in the south	Reconstructed in the Qing Dynasty (1644-1911), repaired in 1953 and 1975	Armored concrete	First named Juehuang Hall, the south-facing hall has one storey, three tiers of eaves, and a gable and hip roof in the Qing style. The cement-brick-wood structure is 7-bay wide and 5-bay long. The seated statue of Sakyamuni made of wood in the center of the hall measures 19.6m high, one of the highest of its kind in China. The original statue of Sakyamuni in Lingyin Temple was destroyed by the collapsed beam because of the termite bites in 1949. The current one was reproduced based on the Tang Buddhist statues when the temple was repaired in 1953. On the east and west sides of the hall, there are standing statues of the 20 devas while on the two sides of the back wall there are seated statues of 12 Bodhisattvas. A total of 150 Buddhist statues including the group statues of Boat of Compassion and Pity are placed at the back of the hall. The whole group of Buddhist statues are vividly designed and of great artistic value. Covering an area of 1080m ² , the hall is 40m wide, 27m long and 33.6m high.
Two stone pagodas	In the east and west sides of the courtyard in front of the Shrine of Sakyamuni Buddha, about 18m from the Hall of Heavenly Kings in the north	First built in 960, 1 st year of Jianlong period in the Northern Song Dynasty	Stone	42m away from each other, the two pagodas are of similar structure, i.e. octangular nine-storey solid stone pagodas engraved from white marble by imitating the wood tower. The two have suffered some damages and weathering. The first floor has a side length of 0.97m, gradually contracting from storey to storey upward. The 11.49m high pagoda stands on a platform in the shape of lotus. There is Buddhist sutra carved at the bottom of the platform. Four sides on each storey have three bays divided by two columns, with the middle bay having an elegantly carved Kunmen frame in flame pattern in the lower part. The two side bays on the first and second stories have different carved images of Buddha and Bodhisattva. The two side bays on the third storey have carved patterns of water waves and clouds in smooth line. There are no patterns carved in side bays on stories above the third storey for they are too narrow. The rest four sides on each storey haven't been divided into bays, but have Buddhist sutras, images or stories engraved on them. There are <i>dougong</i> brackets supporting the waist eaves on each storey, the protruding eaves is relatively profound with the corner slightly upturned. There is a small damaged stone plaque with the inscription on the third storey. The finial has been destroyed.

Two stone <i>dhvajās</i>	In the east and west sides in front of the Hall of Heavenly Kings about 16m from the hall	First built in 969, 2 nd year of Kaibao period in the Northern Song Dynasty	Stone	50m away from each other, the two are of similar structure, i.e. octangular multi-eave stone pillars made of lake rocks. With a side length of 0.9m at the bottom, the east one is 8.05m high while the west one 11.89m high. They stand on three-storey xumizuo, with Buddhist images engraved on the waist. Buddhist sutras in powerful running-regular script are carved on the pillars, above which there is the canopy, waist eaves, pearl, lotus, rock, etc. Carved on the rock is the image of Kalavinka with his palms put together, preparing to dive downward. On the west pillar there is a record of time and builder for its construction. According the postscript of the record, the pillar was originally in Fengxian Temple, which was the ancestral temple of the Qians. In 1035, 2 nd year of Jingyou period of the Northern Song Dynasty, Yanshan, the Abbot of Lingyin Temple, removed the pillar to its current site.
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Table B.1-15 List of statues on Feilaifeng Peak

Time	Main location	Number	Rate (%)	Theme	Feature
Five Dynasties	Qinglin Cave (1), top of Feilaifeng Peak (5)	6	5.2	Most statues depict the Three Saints of the West of the Pure Land sect, with one statue of Amitabha and one of Avalokiteshvara	Statues dating from the Five Dynasties mainly distribute on the top of Feilaifeng Peak and east of Qinglin Cave. They were for ordinary Buddhists and low-rank officials. Qinglin Cave was used as a natural grotto to house the small statues whose craftsmanship is not exquisite enough.
Northern Song Dynasty	Qinglin Cave(20), Yuru Cave(4), Longhong Cave(1), top of Feilaifeng Peak(1)	23	20.0	With simple theme, the statues mainly include arhats, besides Avalokiteshvara, Vairochana, six patriarchs of the Zen sect and some high-relief statues.	The mid Northern Song Dynasty saw the peak of statue carving, when Feilaifeng Peak took the place of Nanshan area to be the center of carving statues in Hangzhou. They were for ordinary Buddhists, and are comparatively small and look slightly crude.
Southern Song Dynasty	Southern shore of Lengquan Brook (1)	1	0.9	Big-Bag Maitreya and 18 arhats	In the style of the Southern Song Dynasty
Yuan Dynasty	Qinglin Cave(1), Yuru Cave(1), Longhong Cave(24), Lengquan Brook(34), an unknown cave(1), Huyuan Cave(6)	67	58.3	Statues of Tibetan Buddhism, The Three Saints of the West, Amitabha, Avalokiteshvara	The statues are funded by some high-rank officials and celebrities led by Yanglian Zhenjia in Jianghuai area. The large statues are elegantly engraved and well preserved as

					the main statues on Feilaifeng Peak.
Ming Dynasty	Qinglin Cave(1), Yuru Cave(1), Longhong Cave(1), Lengquan Brook(2)	5	4.3	The deva-king holding a pagoda on his palm, Amitabha, etc.	The poor-proportioned statues wear no expression on their faces. Their rigid clothing lines and poor craftsmanship reflect the decline of the statue carving tradition and the techniques.
Unknown	Longhong Cave (1), top of Feilaifeng Peak(9)	10	8.7	Unknown	Severely weathered

Table B.1-16 Main structures of Yue Fei' s Tomb (and Temple)

Element	Location	Time	Material	Formal attributes
Yue Fei's tomb	On the west side of the central axis in the yard	First built in 1163, 1 st year of Longxing period in the Southern Song Dynasty, major restored in the Ming Dynasty (1368-1644), and repaired in 1979	Earth, stone	Facing east, the tomb has circular vault and a base made of slabs. It measures 7m in diameter with an overall height of 2.65m. The 1.19m-high wall was made of bluestones, with a mound covered by vegetation on the top. There is a tablet in front of the tomb dating from the Ming Dynasty, bearing the name of the deceased. The tablet on a trapezoid base has patterns of dragons in clouds carved on the top, double dragons playing a pearl engraved on the body and the inscription of Yue Fei's tomb. With an overall height of 3.6m, the base is 60cm high, while the main tablet is 210cm high, 99cm wide and 26cm thick, and the top measures 90cm high. 12m east of the tomb are two square balusters dating from the Ming Dynasty, with the round-flower shaped column head and a couplet calligraphed by Sha Menghai and engraved on the east side of the body in 1979. The balusters measure 35cm wide and 247cm high, while the top decoration is 35cm high.
The Que gate of the tomb	In the center of the east-west axis in the yard of Yue Fei's tomb	First built in the period of the Republic of China, repaired in 1979	Brick, Stone	The elegant wooden-imitating structure has the components of a wooden frame carved on it. It has a gable and hip roof covered by tube tiles. The body of the Que gate is covered with square bricks, has an arch in the middle flanked by battlement. There is a couplet in official script carved on the column inside the Que gate. The structure measures 6m long, 2.3m wide and 7m high.
Yue Yun's tomb	North-east of Yue Fei's tomb	First built in 1920, repaired in 1979	Earth, stone	The tomb is cenotaph. Facing east, the tomb has circular vault and a base made of slabs. It measures 5m in diameter with an overall height of 2m. The 1.1m-high wall was made of bluestones, with a mound covered by vegetation on the top. There is a tablet in front of the tomb with the inscription re-carved in 1979 bearing the name and title of the deceased. The tablet stands on a trapezia base, similar to that of Yue Fei's tomb in form. With an overall height of 2.47m, the base is 32cm high, while the main tablet is 160cm high, 80cm wide and 18cm thick, and the top measures 56cm high. There is five set of sacrifice instrument in front of the tomb.

Stone figures before the tomb	On the two sides of the sacred way east of Yue Fei's tomb	First built in 1163, 1 st year of Longxing period in the Southern Song Dynasty, and repaired in the Ming Dynasty (1368-1644)	Stone	There are six human figures including civil officials and generals and three pairs of stone beasts. Close to Yue Fei's tomb is a pair of civil officials, one plump and the other slim. Each wears a square hat and a wide-sleeve robe. With beard to the chest, each holds a scepter. In the east is a pair of generals, each wearing hat and wide-sleeve robe and holding a sword down to the earth. Eastward is another pair of generals, each wearing armor and helmet and holding a sword down to the earth with a dignified look. The human figures are 2.13m high on average. East of the stone human figures are stone horses, sheep and tigers in pair. Holding the head high, the 1.2m-high stone horses have saddles and stirrups. The 0.9m-high stone sheep on knees look gentle with the head slightly upward. The 1m-high stone tigers squat on the rear legs with the front legs upright and the tail curling forward.
Screen wall with the inscription of <i>Jinzhongbaoguo</i>	East end of the passage in the yard	First built in the Republic of China (1912-1949)	Stone	Gable and hip roof, the corners turn up slightly. The west-facing white wall has four characters reading <i>Jinzhongbaoguo</i> (serving the country with selfless loyalty). Each character is 150cm high and 123cm wide with the inscription "written by Hong Zhu". The stone with the inscription was removed to Zhonglie Temple after carving. When the screen wall was built in the Republic of China, the four characters were engraved according to the original carving. The wall measures 9.3m long, 2.3m wide and 2m high.
Corridors around the tablet	On the south and north sides of the yard of Yue Fei's tomb	First built in the Ming Dynasty (1368-1644), major restored in 1978	Brick, wood	A total of 128 tablets are on display. Along the north corridor there are 81 tablets with the inscriptions of Yue Fei's poems, reports to the court, scripts and his portraits by Ming and Qing painters, including the one with his poem tuned Manjianghong (The River All Red) calligraphed by Zhao Kuan in 1502, 15 th year of Hongzhi period. Along the south corridor, there are 47 tablets among which 17 recording the restoration of the tablets after 1491, 4 th year of Hongzhi period in the Ming Dynasty, and others bear the scripts of Emperor Gaozong and proclamations of the Song Dynasty carved in the Qing Dynasty, and the poems composed for Yue Fei by Wen Zhengming, Emperor Qianlong and other Ming and Qing scholars. Some tablets in the north corridor are the original ones, and the other are rubbings. The 4.5m-high corridors cover an area of 328m ² .
Jingzhong Bridge	East of the Que gate	First built in 1695, 34 th year of Kangxi's reign in the Qing Dynasty	Stone	The elegant stone arch bridge has low bluestone railings on the two sides. There are patterns of flowers and other plants in relief on the breast board, squatting lions on the middle capital, and lotus pattern on the capital at the two ends retaining the original Qing style. The bridge is 8.3m long and 3.3m wide, with the baluster 75cm high and breast board 45cm high. The bridge have a subsection of paratactic arches, with a mid-bridge stone curved with a pattern <i>Pingshengsanji</i> , means promoting fast.
Zhongquan Spring	On the corner south of the Que gate	First built in 1695, 34 th year of Kangxi's reign in the Qing Dynasty	Stone	The rim of the well is octangular. A tablet was inlaid on the upper wall and inscribed with Guquan (historic spring). The 0.5m high outer rim of the well is 0.8m in diameter while the inner one is 0.55m.

The main gate and the wing wall	At the entrance on the north side of Zhonglie Temple	First built in 1163, 1 st year of Longxing period in the Southern Song Dynasty, reconstructed in 1695, repaired in 1978	Wood, stone	The main gate to the temple built on the terrace faces south, and has double eaves and a gable and hip roof in the Qing style. The wooden structure measures 5-bay wide and 2-bay long with seven-purlin beams and affiliated corridors in the front and at the back. There are dougong brackets under the eaves and the corners rise. A vertical gilded plaque with <i>Yuewangmiao</i> meaning Yue Fei's temple is hung on top of the gate. When it was major restored, it has kept the original location and Qing structure and style. Covering an area of 208m², the 18m-high gate has an overall width of 17.38m and a depth of 11.94m. Flanking the main gate is the reddish brown wing wall. The foundation is built into xumizuo with bluestones, while the waist is comparatively high with engraved boards. The wall on each side measures about 15.8m long and 6m high. There are a couple of stone lions moved from the temple of Weizhongxian of Ming Dynasty, 2.05m high and 0.7m wide, including 1.1m wide foundations.
The main hall of Zhonglie Temple	South of Zhonglie Temple	First built in 1163, 1 st year of Longxing period in the Southern Song Dynasty, reconstructed in 1695, major restored in 1930s, repeatedly repaired after 1949	Wood	The main hall is built on the terrace. Facing south, it has double eaves and a gable and hip roof in the Qing style. The wooden structure measures 5-bay wide and 5-bay long with corridors in the front and at the back. The 11-purlin beams of the middle bay form two bays with front and rear corridors. The 11-purlin beams of the side bay form three bays with front and rear corridors, with the upper and lower eaves supported by dougong brackets. When it was major restored, it has kept the original location and the original Qing structure and style. Under the eaves of the middle bay on the second storey is the plaque inscribed by Ye Jianying. In the center of the mall is a xumizuo-based high platform, on which stands the 4.75m-high seated statue of Yue Fei in armor made in 1979. Above the statue is a large plaque bearing the golden characters Huanwoheshan (return the land to our country), script of Yue Fei. Four huge rocks are inlaid in symmetry on the two walls of the hall, and bear the four characters Jin, Zhong, Bao, Guo, which was written by Zhong Zhu from Putian in the Ming Dynasty (today's Putian in Fujian). Each character measures 150cm high and 123cm wide. Covering an area of 764.8 m², the 20m-high hall has an overall width of 21.66m and a length of 18.34m.
Liewenhou Temple	East of the platform of Zhonglie Temple	First built in 1695, 34 th year of Kangxi's reign in the Qing Dynasty, major restored in 1988	Wood	In the east veranda of Zhonglie Temple, Liewenhou Temple faces west. The wooden structure has a gable and hip roof in the Qing style, and measures 3-bay wide and 3-bay deep. A plaque bearing its name is hung under the eaves. In the center of the temple is the standing statue of Zhang Xian reproduced in 2001, the wall at the back of the statue having brass relief murals. Covering an area of 90m², the temple is 12m wide, 7.5m deep and 7m high.

Fuwenhou Temple	West of the platform of Zhonglie Temple	First built in 1695, 34 th year of Kangxi's reign in the Qing Dynasty, repaired in 1996	Wood	In the west veranda of Zhonglie Temple, Fuwenhou Temple faces east. The wooden structure has a gable and hip roof in the Qing style, and measures 3-bay wide and 3-bay deep. A plaque bearing its name is hung under the eaves. In the center of the temple is the standing statue of Niu Gao reproduced in 2001, the wall at the back of the statue having brass relief murals. Covering an area of 90m ² , the temple is 12m wide, 7.5m deep and 7m high. All the three temple, Zhonglie Temple, Liewenhou Temple, Fuwenhou Temple stand on a platform with baluster made during the Republic of China (1912-1949) on the edge.
Jingzhongbai Pavilion	South-west of Zhonglie Temple, between the two arches to the yard of Yue Fei's tomb	First built in 1922, 11 th year of the Republic of China	Wood	Facing east, the hexagonal wooden pavilion has a pyramidal roof in the Qing style. Built against the wall, it has four octangular wood columns with decorations. A plaque bearing its name is hung under the east eaves, and eight cypress fossils are placed on the terrace inside the pavilion. Covering an area of 28.3m ² , the pavilion is 8.4m wide, 4.4m long and 4.5m high. A east-facing tablet engraved in 1875, 1 st year of Guangxu's reign in the Qing Dynasty, stands in front of the terrace, and measures 65cm wide, 12cm thick and 126cm high. The obverse is carved with patterns of cypress, on the upper right of which is the inscription by Wu Tingkang, and on the lower left is the inscription by Peng Yulin. On the reverse is an article composed by Yu Yue.
Yimenzhongxiao Gate	Between Qizhong Temple and Zhonglie Temple	First built during the Republic of China, 1912-1949	stone	2.14m wide and 2.72m high.
The main hall of Qizhong Temple	North of Qizhong Temple	First built in the Ming Dynasty (1368-1644), reconstructed in 1695, major restored in 1979	Wood	Facing south, the wooden hall has a single storey and a gable and hip roof in the Qing style. Measuring 5-bay wide and 4-bay long, it is not as large and grand as Zhonglie Temple. There are 187 colorful cranes painted on the ceiling. Originally built to worship Yue Fei's parents, the temple has been transformed in 1961 to an exhibition hall to tell Yue Fei's struggling against the Jurchen people. The drum-shaped stone base under the incense burner in front of the main hall was carved with three lions and one kylin in relief in the Qing Dynasty. Covering an area of 540.8m ² , the temple is 18.84m wide, 15.85m deep and 14m high. There is a lunette-shaped pond in front of the hall, with a depth of 2.5m and 0.75m high baluster. Steles for main repairing and for the tomb of Yueyun and other stone inscriptions are displayed behind the main hall.
East veranda of Qizhong Temple	East of the platform in front of Qizhong Temple	First built in the Ming Dynasty (1368-1644), reconstructed in 1695, major restored in 1979	Wood	Facing west, the wooden structure has a gable and hip roof in the Qing style, and measures 3-bay wide and 2-bay deep. When it was major restored, it has kept the original location and Qing structure and style. It was first named Five Marquises' Temple for it was originally used to worship Yue Fei's five sons. In 1961 it was changed into the exhibition room to introduce contributions of Yu Qian, and now it has been transformed to Yue Fei's Memorial. Covering an area of 79.2m ² , the structure is 12m wide, 6.6m deep and 7m high.

West veranda of Qizhong Temple	West of the platform in front of Qizhong Temple	First built in the Ming Dynasty (1368-1644), reconstructed in 1695, major restored in 1979	Wood	Facing east, the wooden structure has a gable and hip roof in the Qing style, and measures 3-bay wide and 2-bay deep. When it was major restored, it has kept the original location and the original Qing structure and style. It was first named the Five Ladies' Temple for it was originally used to worship Yue Fei's five daughters-in-law. In 1961 it was changed into the exhibition room to introduce contributions of Zhang Huangyan, and now it has been transformed to Yue Fei's Memorial. Covering an area of 79.2m ² , the structure is 12m wide, 6.6m deep and 7m high.
Nanzhichao Pavilion	In the east of Jingzhong Park south of Yue Fei's Memorial	First built in 1933, 22 nd year of the Republic of China	Wood	Facing west, the wooden structure has a gable and hip roof in the Qing style, and measures 3-bay wide and 3-bay deep. It has verandas on the four sides, approximately square when viewed from above. There are square wooden columns, and latticed doors and windows on the four sides. On the south-facing architrave of the pavilion is a plaque bearing its name. At present the pavilion is used for temporary exhibitions. Covering an area of 174m ² , it is 12.5m wide, 13.9m long.
Zhengqi Pavilion	In the west of Jingzhong Park south of Yue Fei's Memorial	First built in 1933, 22 nd year of the Republic of China	Wood	Facing east, the wooden structure has a gable and hip roof in the Qing style, and measures 3-bay wide and 3-bay long. It has verandas on the four sides, approximately square when viewed from above. There are square wooden columns, and latticed doors and windows on the four sides. On the south-facing architrave of the pavilion is a plaque bearing its name. At present the pavilion is used for temporary exhibitions. Covering an area of 174m ² , it is 12.5m wide, 13.9m deep.
The wall of the yard	Around Yue Fei's Temple, including the partition wall inside the temple	Reconstructed in the Qing Dynasty (1644-1911), and major restored in the Republic of China (1912-1949)	Brick	The brick was painted white with copestone. It has a perimeter of about 500m and is 4.5m high. On the partition wall separating Zhonglie Temple from Qizhong Temple there is a door with brick-engraved lintel bearing four characters in official script reading <i>Yimenzhongxiao</i> (a family of loyal members). There is another gate of the same size and style on the enclosing wall east of the above door. However, it only has a doorframe and the interior was built with dark grey bricks. There is also brick lintel bearing characters reading Wanguxinxiang (leave a good reputation for generations). On the wall south of the gate bearing <i>Yimenzhongxiao</i> , four characters meaning national hero were carved on four square bulestones with a side length of 60cm.

Table B.1-17 Main structures of Wenlan Pavilion

Element	Location	Time	Material	Formal attributes	Cultural significance
Wenlan Pavilion	North of the courtyard	First built in 1782, 47 th year of Qianlong's reign, reconstructed in 1880, 6 th year of Guangxu's reign in the Qing Dynasty	Wood	Facing south, the two-storey wooden tower has a flush gable roof. Inside the tower there are three stories. The first storey and its length measure six bays, the middle storey is an interlayer and the top storey is undivided. In the center of the interlayer and the top storey there are skylights, with the top one comparatively small. Covering an area of 852m ² , the tower is 24.5m wide, 13.1m long and 13.4m high.	The six-bay first storey and the undivided top storey means fire prevention.
Stone base	1m south the base of	1782, 47 th year of	Stone	There are four stone bases in front of the pavilion, distributed in	Remains of Wenlan

	Wenlan Pavilion	Qianlong's reign in the Qing Dynasty		symmetry along the central axis of the tower. The two in the middle decorated with stone vases on top are circular, lower than the rectangular ones on the two sides. The cylinder one is 1m in diameter, the rectangular one is 1m long and 0.52m wide. They were used to hold the brozen <i>Ding</i> (an ancient vessel with three feet) and brozen deers.	Pavilion during Emperor Qianlong's reign
The pool	Close to the southern platform south of Wenlan Pavilion, 7.6m from the base of Wenlan Pavilion in the north	First built in 1782, 47 th year of Qianlong's reign in the Qing Dynasty	Stone	The pool has a Taihu-rock revetment, on the north shore the revetment made of stone goes zigzag except for the stone platform in front of the Wenlan Pavilion. There is a rock named Peak of Immortals in the center of the pool, looking magnificent. The maximum width of the pool is 23.3m from east to west, and 13.5m from south to north.	Reflecting the techniques to build imperial gardens in the Qing Dynasty
Rock named Peak of Immortals	In the center of the pool	First built in 1782, 47 th year of Qianlong's reign in the Qing Dynasty	Stone	It was named after its resemblance to a human figure, and was listed among the three famous rocks in area south of the lower reaches of the Yangtze River together with Zhouyun Peak in site of Breeze-ruffled Lotus at Winding Garden, Hangzhou, and Guanyun Peak in the Liuyuan Garden, Suzhou. The rock in a uniquely elegant form is about 6.4m high, reflecting the features of "slim, wrinkled, perforated" of Taihu rock, a masterpiece among the rockeries of the West Lake.	
Winding corridor	In the second row of courtyard, close to the west wall of the courtyard	First built in 1782, 47 th year of Qianlong's reign in the Qing Dynasty	Wood	Built along the wall and connected to the hall and Wenlan Pavilion, the corridor is 53.3m long, 1.29m wide and 4.24m high. In the middle there is a pavilion three-bay, 2.66m, wide and two-bay long. The colonnade facing water has railings, reflecting the style of garden in area south the lower reaches of the Yangtze river.	
The rockery	South and South-east of the first row of the courtyard	First built in 1880, 6 th year of Guangxu's reign	Stone	Located in front of the central axis of the courtyard, the rockery resembles a wall. There is a channel inside leading to the hall, reflecting the view-blocking technique in building the garden. On the rockery there is a platform in the east, a pavilion in the west. Arranged in an orderly manner, it is interesting.	
Pavilion with the stele inscribed by Emperor Qianlong	South-east of the pool, close to the wall of the east courtyard, and 17m from Wenlan Pavilion in the north	First built in 1880, 6 th year of Guangxu's reign	Wood	The wooden pavilion has double eaves with a gable and hip roof in the Qing style. Covering an area of 27.6m ² , it is 5.25m in width and depth and has an overall height of 8.15m. The base was reconstructed with cement.	Witnessing the history of Wenlan Pavilion

Stele inscribed by Emperor Qianlong	In the center of the pavilion with the stele inscribed by Emperor Qianlong	Re-carved in 1880, 6 th year of Guangxu's reign	Stone	On the obverse there are two characters reading <i>Yuzhi</i> (made by imperial order) in seal script, and three poems composed by Emperor Qianlong carved during Guangxu's reign in the style of Ouyang Xun's calligraphy. On the reverse there is an imperial edict in Liu Gongquan's calligraphic style to grant the <i>Complete Library of the Four Treasuries</i> to Wenlan Pavilion in 1782, 47 th year of Qianlong's reign. Surrounded by angle iron railings, the stele is 1.45m wide, 0.4m thick and 4.8m high.	
Pavilion with stele inscribed by Emperor Guangxu	Between the east wall of Wenlan Pavilion and the wall of the west courtyard	First built in 1880, 6 th year of Guangxu's reign	Wood	The wooden square pavilion has a pyramidal roof in the Qing style. Covering an area of 6m ² , it is 2.45m in width and depth, and 5.89m in height.	
Stele inscribed by Emperor Guangxu	In the center of the pavilion with stele inscribed by Emperor Guangxu	First built in 1880, 6 th year of Guangxu's reign	Stone	On the obverse is the name of Wenlan Pavilion in Chinese and Manchu inscribed by Guangxu emperor, and the name of the emperor on the upper part. There is an edict to praise Tan Zhonglin for repairing Wenlan Pavilion. The stele is 0.9m wide, 0.3m thick and 2.5m high.	
Qu Pavilion	On the rocky west of the first row of courtyard, 4.9m from the hall in the north	First built in 1880, 6 th year of Guangxu's reign	Wood	The wooden square pavilion has a pyramidal roof in the Qing style. Covering an area of 10m ² , it is 3.17m in width and length, and 5.54m in height. There are railing on the west and south sides of the pavilion.	Emperor Qianlong composed a poem title Quting Pavilion, which was collected in the 6 th volume of the Five Collections of Emperors' Poems
The platforms	On the rocky east of the first row of courtyard, 4.9m from the hall in the north	First built in 1880, 6 th year of Guangxu's reign	Stone	Made by piling stones together, the platform is 3.24m long from north to south, 2.62m wide and covering an area of 8.48m ² . It is a place to view and admire the moon.	Emperor Qianlong composed a poem titled the platform, which was collected in the 6 th volume of the Five Collections of Emperors' Poems
Ping Hall	In the center of the courtyard, 20m from Wenlan Pavilion in the north	First built in 1880, 6 th year of Guangxu's reign	Wood	Facing south, the hall is connected to the winding corridor in the west. It is a wooden structure with five bays and a flushed gable roof in the Qing style, which is now used as the exhibition hall. Covering an area of 66.2m ² , it is 18.55m wide and 7.74m deep.	Historic remains of Wenlan Pavilion and its layout

The ornamental gate	On the south end of the central axis in the courtyard, about 15.5m from Pingting Hall	First built in 1880, 6 th year of Guangxu's reign	Wood	Facing south, it is the main hallway of the main gate to the courtyard of Wenlan Pavilion. The three-bay wooden structure with a flushed gable roof in the Qing style has a door opening in the middle. It measures 10m wide, 3.53m deep, 5.36m high and covers an area of 35m ² . It is paved with square bricks inside, and some have broken.
Taiyifenqing Room	On the north side of the courtyard in the east, 12m from the east wall of Wenlan Pavilion	First built in 1880, 6 th year of Guangxu's reign, and reconstructed in 1984	Wood	Facing south, the five-bay wooden structure has a gable and hip roof in the Qing style. With the winding corridor in the south connected to Wenlan Pavilion, it is now for readers to have a rest. Covering an area of 187.2m ² , it is 15.6m wide, 12m deep and about 9m high.
Arbat Hall	In the center of the courtyard in the east, about 16.5m from Taiyifenqing Room	First built in 1880, 6 th year of Guangxu's reign, and reconstructed in 1984	Wood	Facing south, the five-bay wooden structure with a gable and hip roof in the Qing style has winding corridor in the south. Covering an area of 221m ² , it is 20.3m wide, 10.9m deep and 8.9m high.

Table B.1-18 Remains at the site of the Qiantang Gate

Element	Location	Time	Material	Formal attributes
The sidewall foundation of the gate	South and north sides of the gate	1148, 18 th year of Shaoxing period in the Southern Song Dynasty	Stone	The gate faces west. The excavated part of the two sidewall foundations is about 3.25m long from east to west and 1m wide from south to north. There are remains of slabs. The larger one measuring 1.45m long, 30-35cm wide and 10cm thick was made of purple sandstone and looks rough. Another one measuring 74cm long, 54cm wide and 12cm thick was made of aqueous rock and looks smooth. The surface of the remaining slab is slightly higher than the road surface of the gateway.
The gateway	Middle of the site	18 th year of Shaoxing period in the Southern Song Dynasty(1148)	Brick	Extending roughly from east to west, the excavated part is 9m long from east to west, 3.95m wide from south to north. The gateway was paved with rectangular bricks measuring 30cm long, 5cm wide and 5-7cm thick. According to the arrangement of the bricks, the gateway can be divided into a south part and a north part. The converging of the two parts forms an angle, and is ended by bricks on edge, with the south part including a lengthways and widthwise arrangement. The roadbed made of brownish rammed earth was solid and topped a thin layer of lime as a preparation for bricklaying.
The rammed earth remains of the city wall	South and north sides of the gate	18 th year of Shaoxing period in the Southern Song Dynasty (1148)	Stone	The excavated wall is about 6.8m wide from east to west (to be completely excavated). It was made of smoke-colored or brownish clay mixed with some gravels, bricks and rubbles. Being rammed layer by layer, it is turned very solid.

Table B.1-19 Main structures at the site of the temporary Qing palace

Element	Location	Time	Material	Formal attributes
The first palace gate	South of the central axis of the temporary Qing palace, and about 23m from the shore of the West Lake, the main gate to the palace	1705, 44 th year of Kangxi's reign in the Qing Dynasty	Wood	The south-facing wooden structure has three bays and a flush gable roof. The roof is covered with black tiles, and the columns and the door are dark red, with three steps in front and at the back of the gate. The platform measures 0.5m high, and the <i>doubanshi</i> (intermediate pier), corner column, slabs, steps and some other components date from the Qing Dynasty. This gate measures 12m wide, 7.5m deep and 7m high.
Site of the ornamental gate	8m north of the first palace gate	1705, 44 th year of Kangxi's reign in the Qing Dynasty	Stone	Only the three-bay stone xumizuo survives. There are nine column bases, each with a side length of 56cm. The center of the base is paved with stone slabs, flanked by cement floors. The base is 12.6m wide from east to west, and 4.9m long from south to north.
Wall foundations of the yard	The wall on the two sides of the first palace gate, and the wall surrounding the West Lake Museum (affiliated to Zhejiang Provincial Museum)	1705, 44 th year of Kangxi's reign in the Qing Dynasty	stone	The two front wing walls of the first palace gate and the middle section west of the yard of the temporary palace only have the xumizuo left. Made of bluestone, the wall is 0.75m high and 0.5m thick. The existent wing walls of the first palace gate are 7.5m long and the wall on the west side of the courtyard of Zhongshan Park is 53.5m long.
Site of Yulan Hall	West of the flat ground on the southern slope of Gushan Hill	First built in 1751, 16 th year of Qianlong's reign in the Qing Dynasty	Brick and stone	Only the base and its piers, <i>doubanshi</i> (intermediate pier) and steps survive, and the remaining base is 0.45m high. The base after the archeological excavation is 5.0m long from south to north, 22.6m wide from east to west, and has three bays, nine degrees east of due north. The base was built along the terrain of the hill, and was filled with lark mixed soil, part with stones. Curbs and <i>doubanshi</i> (intermediate pier) have been excavated in the south. Three piers have been discovered south of the base. The two in the middle in the shape of square were joined together by rectangular stones, with a side length of 80cm, an interval of 4.2m and about 0.5m from the south edge of the base. The rest one is the west is also a square with a side length of 65cm, 0.65m from the south edge of the base, 1.6m from the west edge. It was made of rectangular bricks 25cm long, 15cm wide and 4.5cm thick. There are <i>doubanshi</i> (intermediate pier) about 7cm thick on the south and west edges of the base. A comparatively integral <i>doubanshi</i> is about 1.3m long. Each base in front of the middle bay and on the two sides of the steps is supported by a slab, 75.0cm long, 37.0cm wide and 20.0cm thick. There should be steps paved by slabs in front of the middle bay, but now only some stones left.
Site of the west side room	West of the yard of Yulan Hall	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Brick and stone	Only the base left, and it measures 6.25m long from south to north and 5.7m wide from east to west after excavation. The base was built along the terrain of the hill. In the east there is a section of the wall and a pier made of rectangular bricks. The current wall about 40cm wide, 20cm high and 1.15m long, and the square pier with a side length of 60cm is about 5cm high.

Site of the theatre	South of Yulan Hall, 7m from Jiuxiang Pavilion in the east	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Earth	Major part of the site is buried by modern strata, with the two piers in the south and north excavated. Both piers are square with a side length of 60cm, the south one 60cm high and the north one 22cm high.
Site of the courtyard of Yulan Hall	South of Yulan Hall	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Brick and stone	The excavated area of the courtyard is about 96m ² , including the Taihu-rock rockery and the pebble pavement. The remaining rockery is mainly in the south of the courtyard and less than 50cm above the ground of the courtyard. The pebble pavement was in dichromatic colored floral pattern while the section between Yulan Hall and the West Side Room in the pattern of dragons in clouds.
Site of the base of Jiuxiang Pavilion	East of the flat ground on the southern slope of Gushan Hill	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Stone	The remaining base is about 0.25m high. After excavation it was found 8.0m long from south to north and 11.25m wide from east to west. It has three bays, ten degrees east of due north. The base is built along the terrain of the hill, the unsmooth part filled with stones and lark mixed soil. Part of <i>doubanshi</i> (intermediate pier) was left in the north of the base, and the curbs have gone. Two square pits for column base have been found on the rock north of the base. Each pit with a side length of 70cm is about 5-10cm deep. They are 3.7m far from each other measuring from the center, and 2.65m from the north side of the base.
Site of the corridor and enclosing wall of Jiuxiang Pavilion	South of the site of Jiuxiang Pavilion	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Brick and stone	In the west of the site is a section of the enclosing wall and the square-brick pavement, piers, curbs and <i>doubanshi</i> (intermediate pier). After excavation, the wall is 15.53m long from south to north and 2.45m wide from east to west. Ten degrees west of due north, the wall made of rectangular bricks measures about 40cm wide and 25cm high. The ground of the corridor is about 10.0cm higher than the ground of the courtyard. It was paved with square bricks 33.0cm long and 5.0cm thick. Three square piers have been found from south to north with a side length of 40cm, 50cm and 50cm. They were paved with rectangular bricks 27.0cm long, 13.5cm wide and 5.0cm thick. According to the interval between the piers and the excavated part of the corridor, there might be five columns under the eaves of this part. Only one curb was left, rectangular in shape and 77.0cm long, 38.0cm wide and 7.0cm thick. There are broken bricks under the curb. The 8.0cm-thick <i>doubanshi</i> (intermediate pier) are of different size, the maximum length 155.0cm and the minimum length 30.0cm.
Site of the courtyard of Jiuxiang Pavilion	South of Jiuxiang Pavilion	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Stone	The excavated area of the courtyard is about 32m ² . It was paved with dichromatic colored pebbles in floral pattern, or cloud pattern.
Site of Lingyao Pavilion	West of the ridge of Gushan Hill	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Stone	Lingyao Pavilion only has the base left. The base is located on a high-raised terrace which is flanked by stone walls on the south and north sides. The edge of the terrace was paved with slabs, where there are stone railings. The terrace is about 20m wide from east to west, 12m long from south to north, and 3m high. The square base with a side length of 5.5m and a height of 0.36m consists of the <i>doubanshi</i> (intermediate pier), corner column, and curbs. The inner surface is paved with cement while the surrounding area is paved with pebbles, and apron (sloping brickwork to disperse water) was divided with rectangular bricks.

A pavilion site of the temporary Palace	Between the site of Lingyao Pavilion and site of Imperial Stele Pavilion	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Stone	The pavilion only has the base left. The base is located on a high-raised terrace, 20m wide from east to west, 12m long, 3m high, with stone baluster on the edge. The base is square with a length of 5.5m and a height of 0.36m. It consists of several stone bars. The ground surrounding is paved with pebbles mosaic of Buddhist eight treasures and Taoist eight decorations, with the road of rectangle bricks.
Site of Imperial Stele Pavilion	West of the center of the ridge of Gushan Hill, south of Yulan Hall	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Stone	Only the base was left. The hexagonal base has two stories. The top storey with a side length of 3.5m and a height of 0.5m, was paved with cement, and has steps on the south and north sides. The lower storey with a side length of 5.75m and a height of 0.8m, was paved with pebbles. Both consist of the <i>doubanshi</i> (intermediate pier), corner column, and curbs. There are two stone stele bases facing each other in the east and west on the base. The south one is 120cm long, 57.5cm wide and 34cm high, while the north one is 120cm long, 59cm wide and 27cm high.
Site of Lüyun Alley	East of the center of the ridge of Gushan Hill	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Stone	The site only has a remaining rockery and three stone inscriptions by Emperor Qianlong, from which the name of Lüyun Road comes. One of the stone is 47.5cm high and 103cm wide with the inscription in semi-cursive script by Emperor Qianlong in 1751. Another one is 73cm high and 35cm wide with the inscription in semi-cursive script by the emperor in 1762. Archaeologists have excavated an area of about 400m ² , but no road was found yet.
Sizhao Pavilion	East of the center of the ridge of Gushan Hill	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Wood and stone	The pavilion with a square pyramidal roof covered by glazed tiles was reconstructed in 1956 in the manner of its original style. The square stone xumizuo dating back to the Qing Dynasty carved banana leaves. It was 9m long of each side, paved with square bricks 40cm long and has steps on the four sides. Around the base is the ground paved with gravels.
Zhuyue Spring	North of Wenlan Pavilion, at the foot of the southern slope of Gushan Hill	First built in 1751, 16 th year of Qianlong's period in the Qing Dynasty	Stone	The pool is 25.5m long from east to west and 16m long from north to south. It was surrounded by exuberant plants on revetment of natural lake stones, 1m long and 30-50cm wide. Over the pool is a beam bridge winding zigzag and measuring 13.8m long and 1.6m wide.
View of the West Lake	North of Wenlan Pavilion	First built in the Qing Dynasty (1644-1911), major restored in modern times	Wood and stone	This Scenic Spot is embraced by huge rocks and decorated with rockery. In the center of the base is the pavilion named after the Scenic Spot. There is a plaque bearing its name from Su Dongpo's poem inscribed by Kang Youwei under the eaves. On the columns at the two sides of the pavilion is a couplet with profound meaning.

Table B.1-20 Main structures of The Stele of Wu-he-fu

Element	Location	Time	Material	Formal attributes	Cultural significance
Stele of Wu-he-fu	Inside the Fang-he Pavilion	Erected in 1696	stone	The stele is made up of four slabs measuring 240m tall and 75m wide. The essay is inscribed in cursive script and includes 445 characters in 24 vertical lines from right to left. Three seals can be found on the stele, reading Written by Emperor Kangxi, Penned by His Majesty. On the edges are patterns	Ode to Crane Dance is authored by Song Baozhao in Southern Dynasties, written by Emperor Kangxi

				of cloud, dragon, flame and pearl, all carved in intaglio.	copying Dong Qichang
Fang-he Pavilion	North-east corner of Gushan Hill	First built in Yuan Dynasty, repaired in 1673 and 1915	Soil	It faces north and is a square wooden structure capped by a double-eave gable and hip roof and supported by 16 columns. The design is simple and solemn which is accentuated by the unobtrusive green tiles and brown columns. The three-bay pavilion measures 8.9m wide, 9m long and 10.2m high. The plaque hung inside bears the pavilion name which was written by Emperor Kangxi in 1699, the 38th year of his reign.	
Tome of Lin Bu	23m South-west of Fang-he Pavilion	Built in Northern Song Dynasty, the stele was erected in Southern Song Dynasty, repaired in 1474, 1732, 1950 and 1986	Birch, stone, soil	The tomb lies 23m South-west of the Pavilion for Freeing Cranes. Facing the north, it was first built in the Northern Song Dynasty (after 1028). It is a simple yet solemn-looking round burial mound, with a bluestone stele in front.	

B.2 The Present State of the West Lake Cultural Landscape

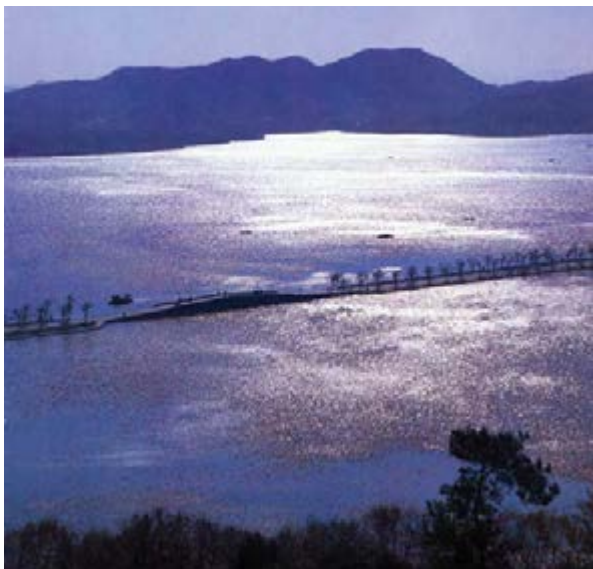
B.2-1 LANDSCAPE AS A WHOLE





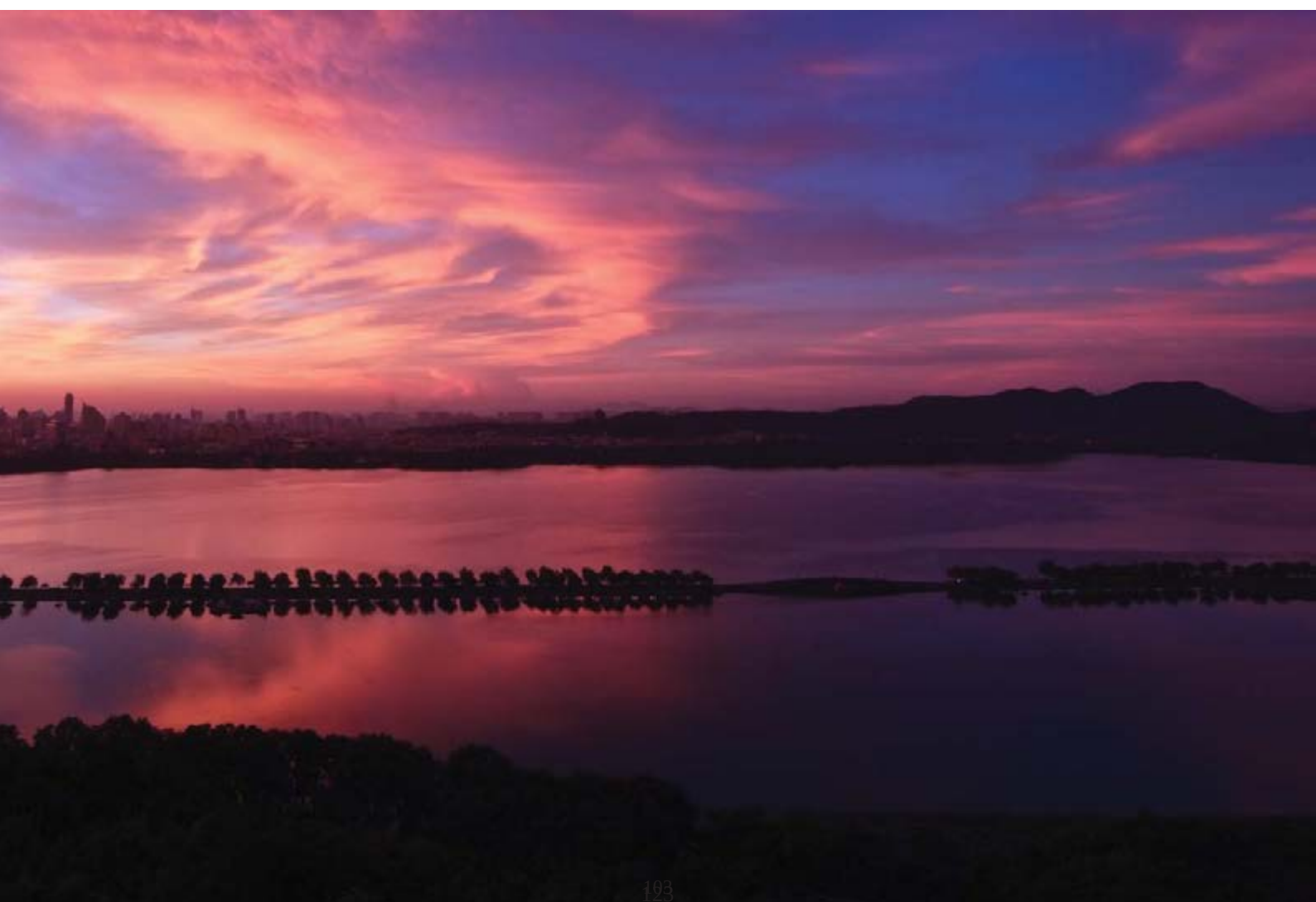
AIRVIEW OF WESTLAKE LANDSCAPE





THE CAUSEWAYS AND THE BRIDGES





THE ISLANDS



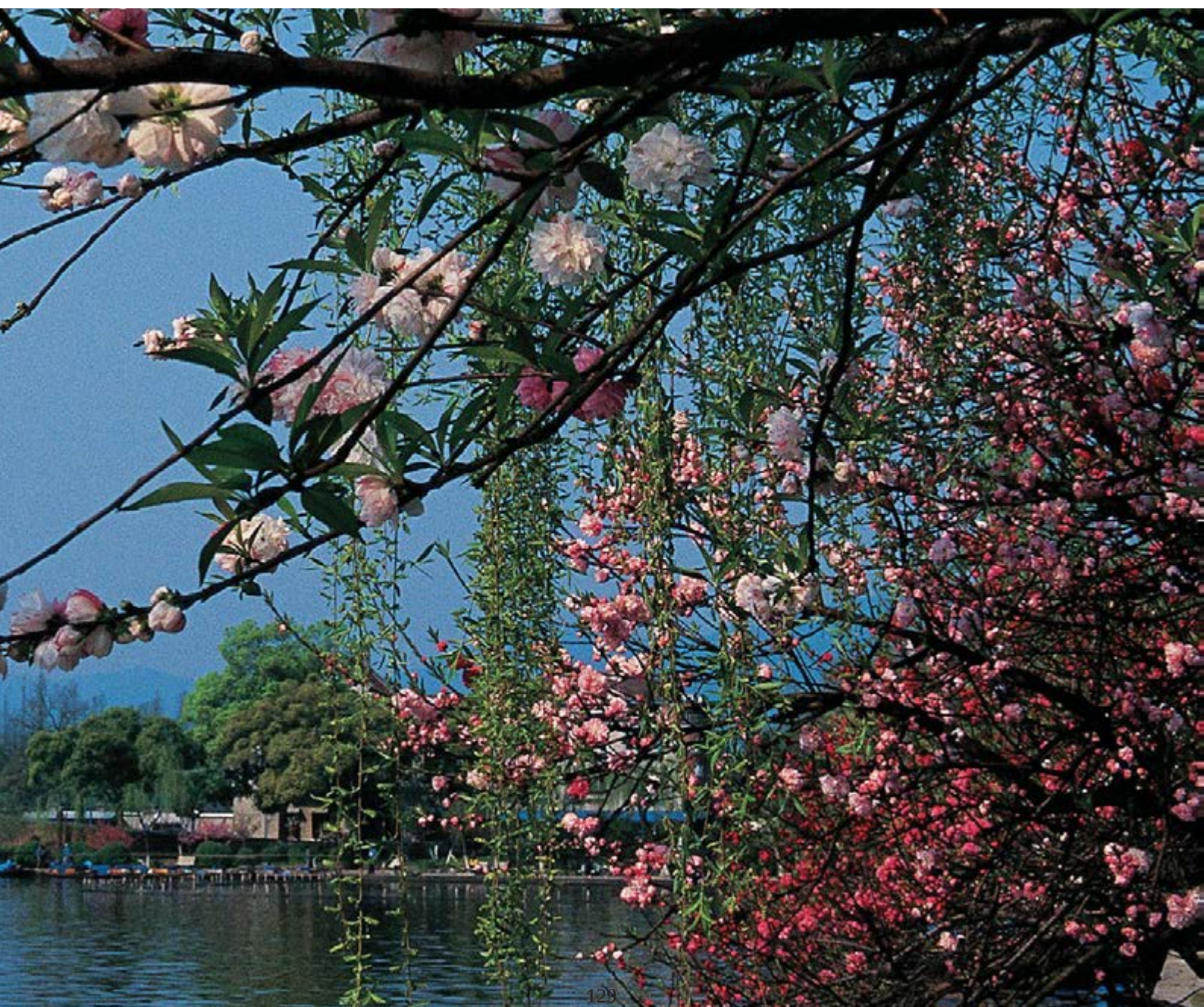




B.2-2 THE TEN SCENIC SPOTS IN SOUTHERN SONG DYNASTY

SU-DI-CHUN-XIAO
Su causeway in spring dawn





QU-YUAN-FENG-HE

Lotus in the breeze in quyuan garden









PING-HU-QIU-YUE

Autumn moon over unruffled lake





DUAN-QIAO-CAN-XUE
Melting snow on broken bridge





HUA-GANG-GUAN-YU
Viewing Fish at Huagang Pond



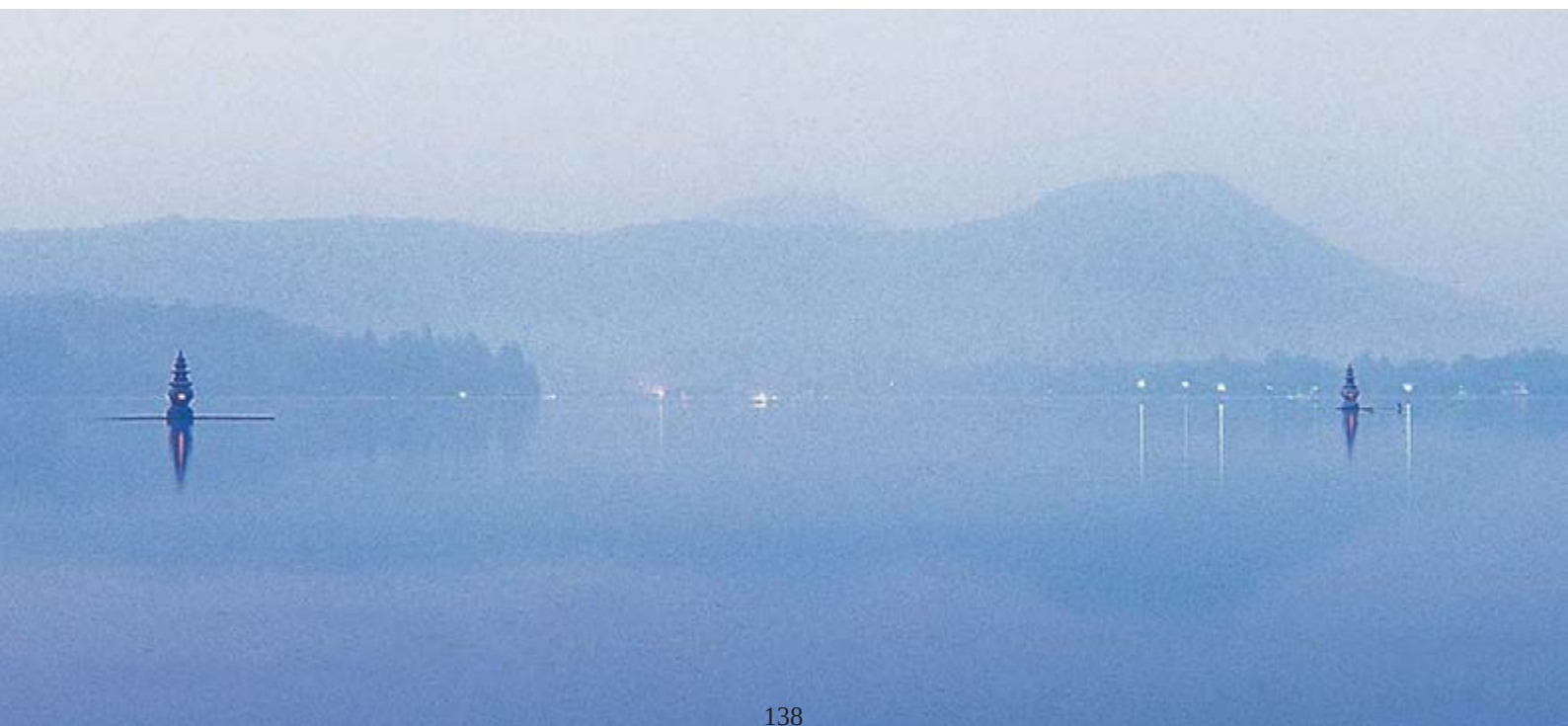


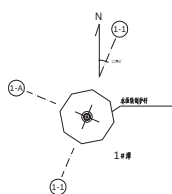
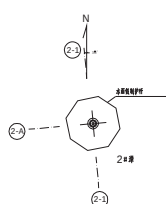
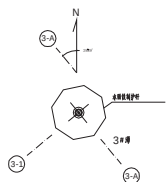
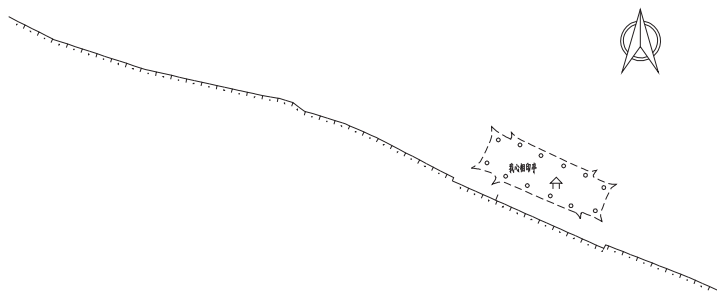
LIU-LANG-WEN-YING
Orioles Singing in Willow Waves



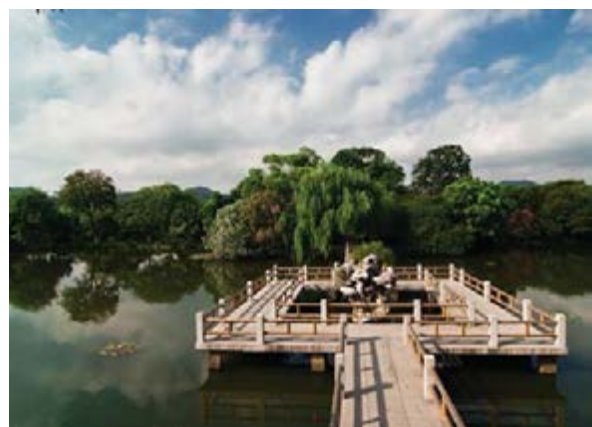


SAN-TAN-YIN-YUE
Three Pools Mirroring the Moon





桥平面布置示意图



SHUANG-FENG-CHA-YUN
Two Peaks Towering into Clouds





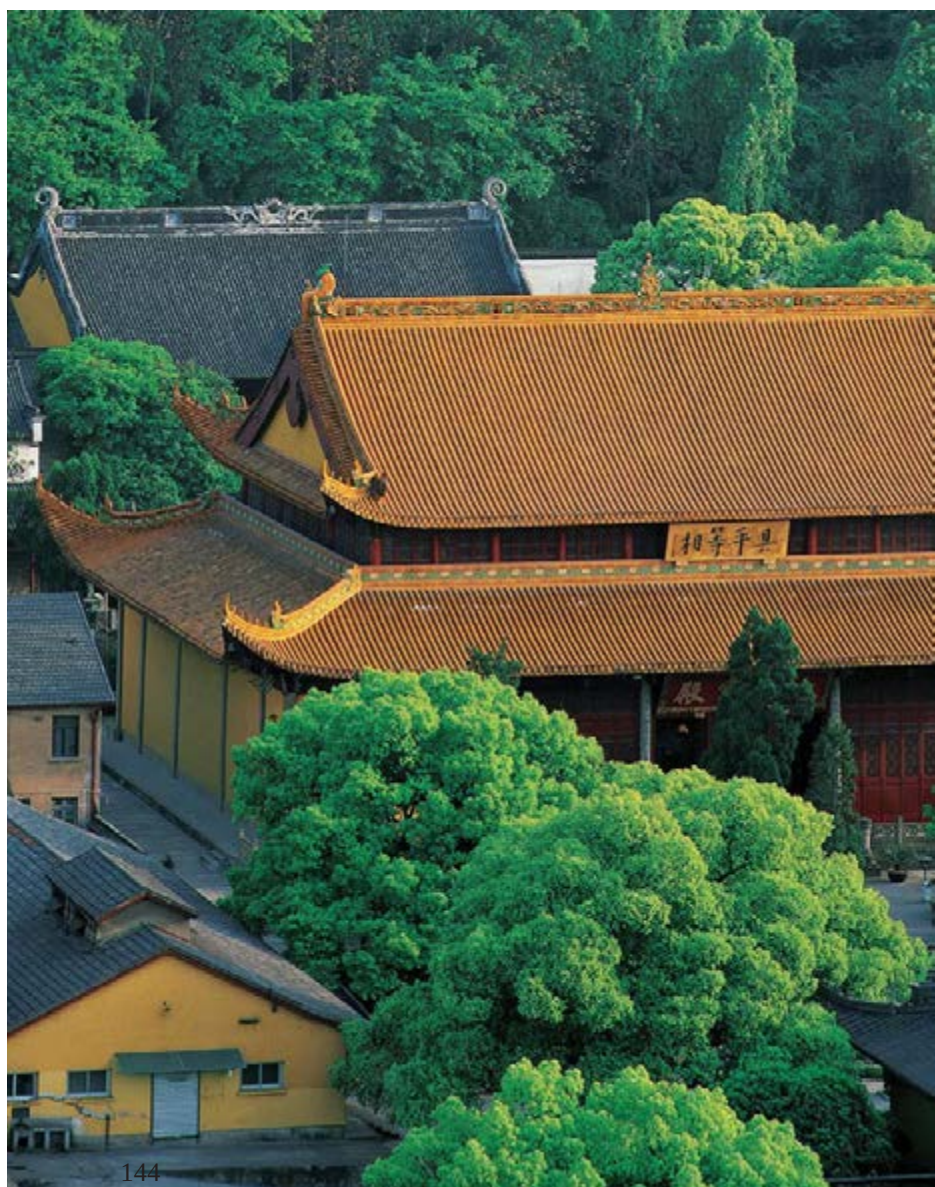


LEI-FENG-XI-ZHAO
Leifeng Pagoda in Afterglow





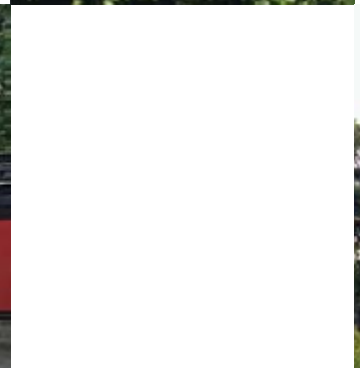
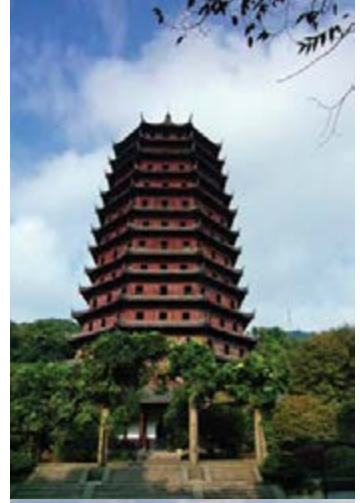
NAN-PING-WAN-ZHONG
Night Chimes from Nanping Hill







B.2-3 HISTORICAL & CULTURAL SITES



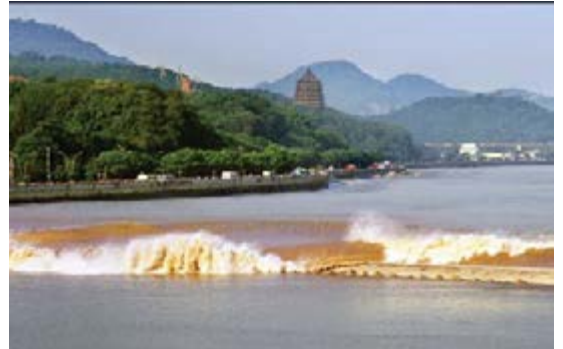


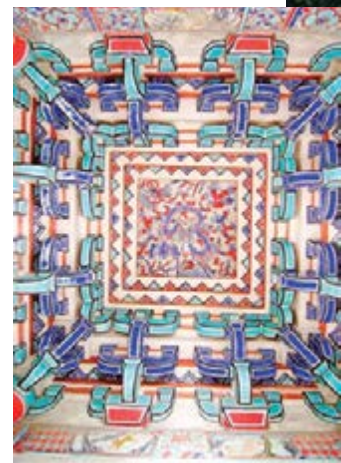
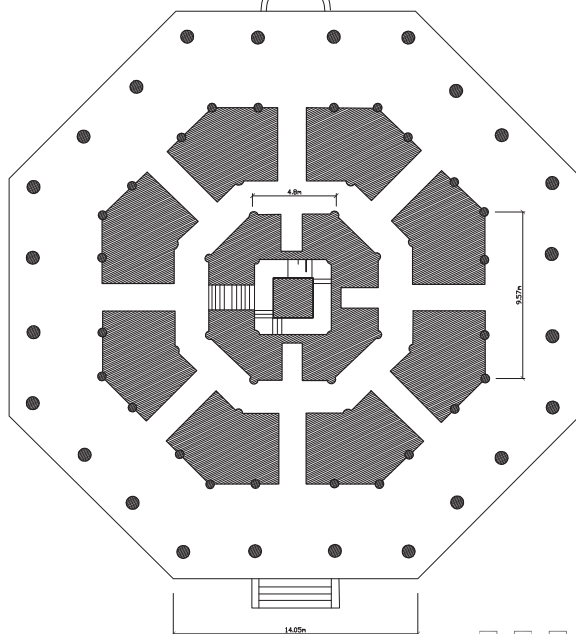
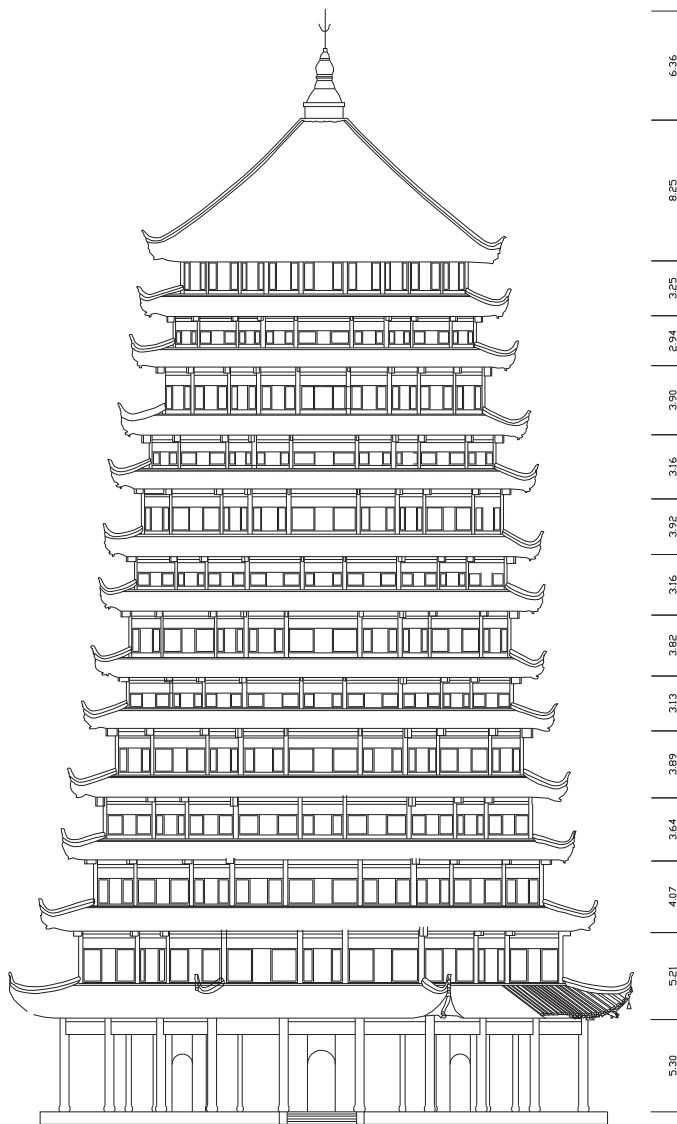
THE SITE OF QIANTANG GATE





LIUHE PAGODA



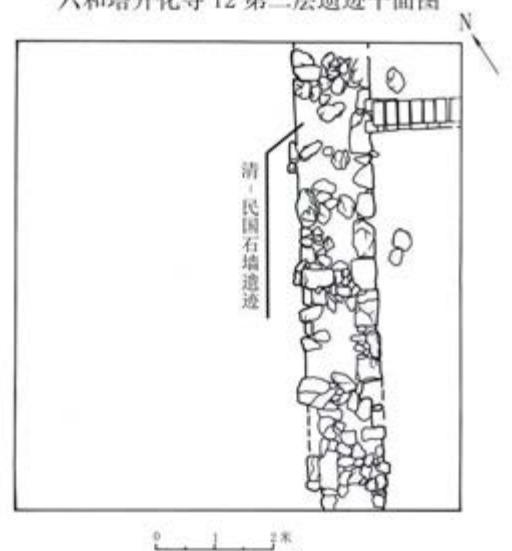


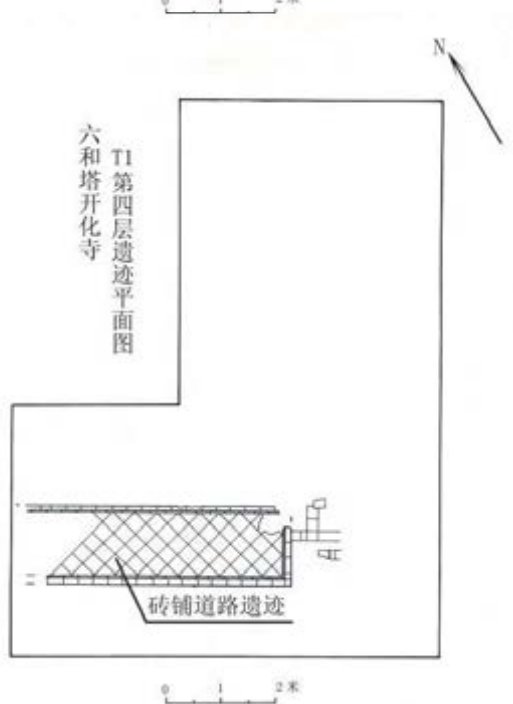
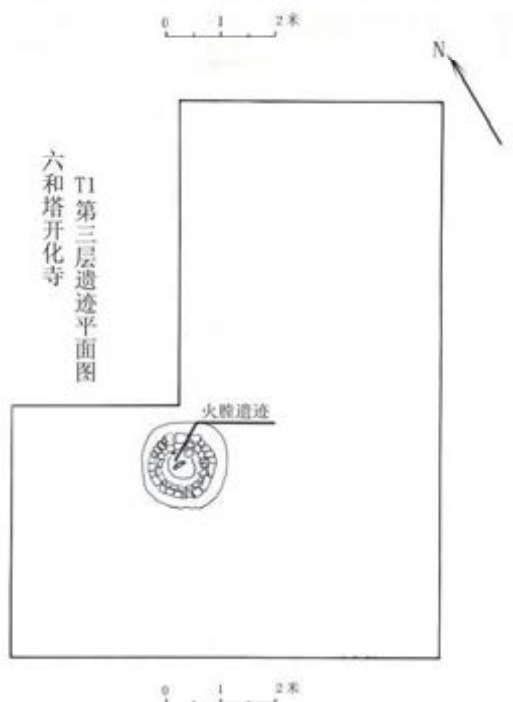
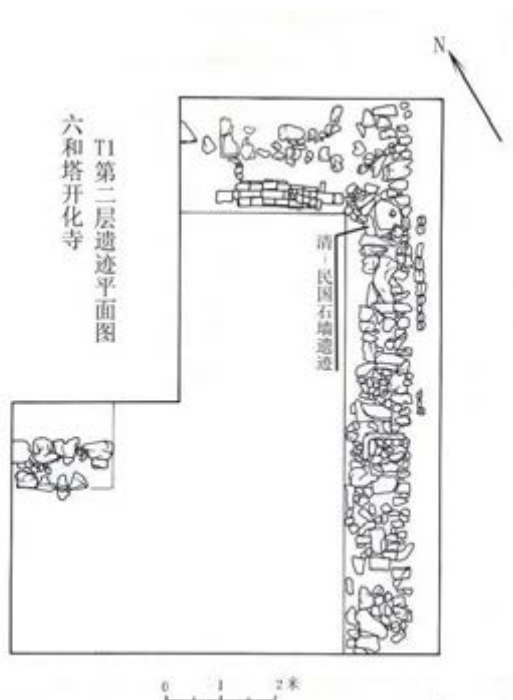


THE SITE OF KAIHUA TEMPLE



六和塔开化寺 T2 第二层遗迹平面图







BAOCHU PAGODA





LINGYIN TEMPLE





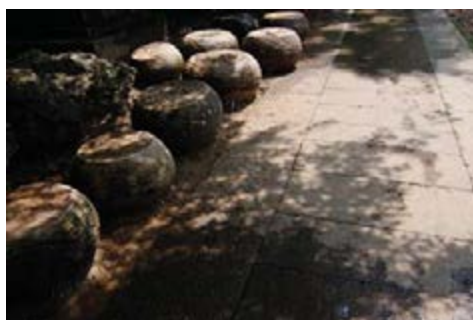
GROTTO CARVINGS ON
FELAIFENG PEAK





THE TOMB AND TEMPLE OF YUEFEI





THE SITE OF TEMPORARY PALACE OF QING DYNASTY





THE WENLAN PAVILION
& SI-KU QUAN-SHU



MEI-LIN-GUI-HE
Cranes Flying to Plum Woods

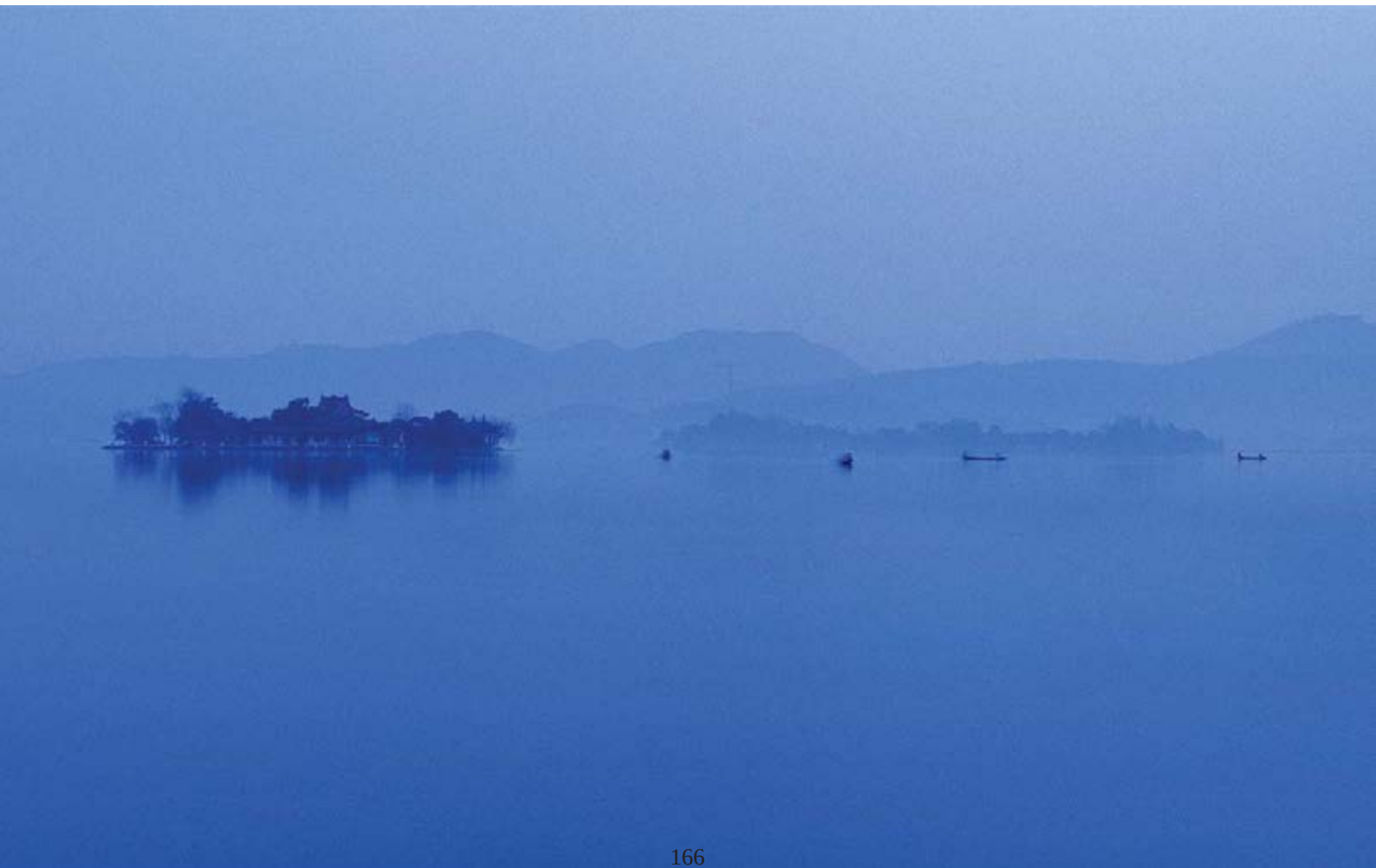


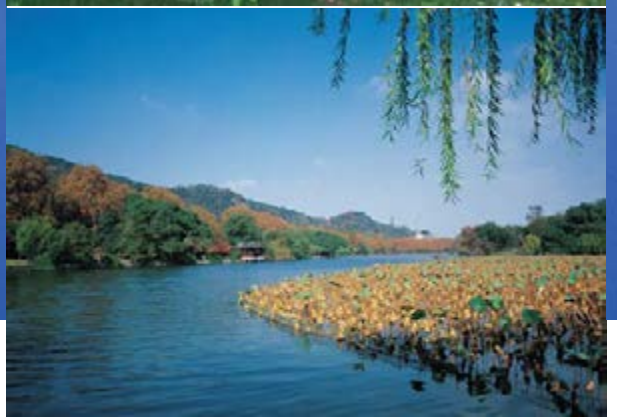


B.2-4 NATURAL COMPONENTS



BODY OF WATER





MOUNTAINS



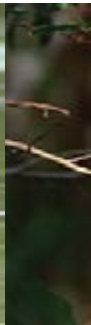


PROTECTED VEGETATION

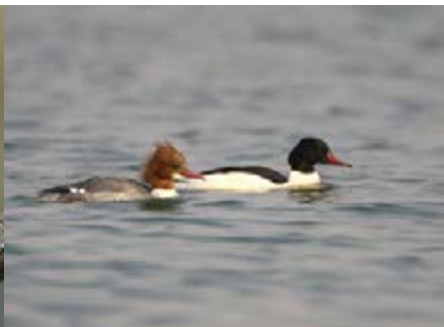
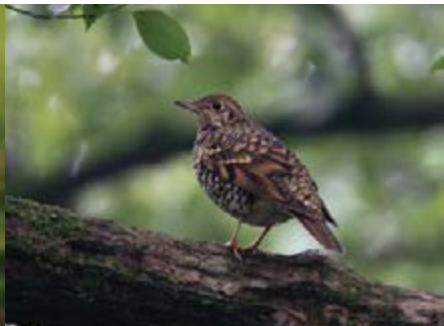


FOREST VEGETATION





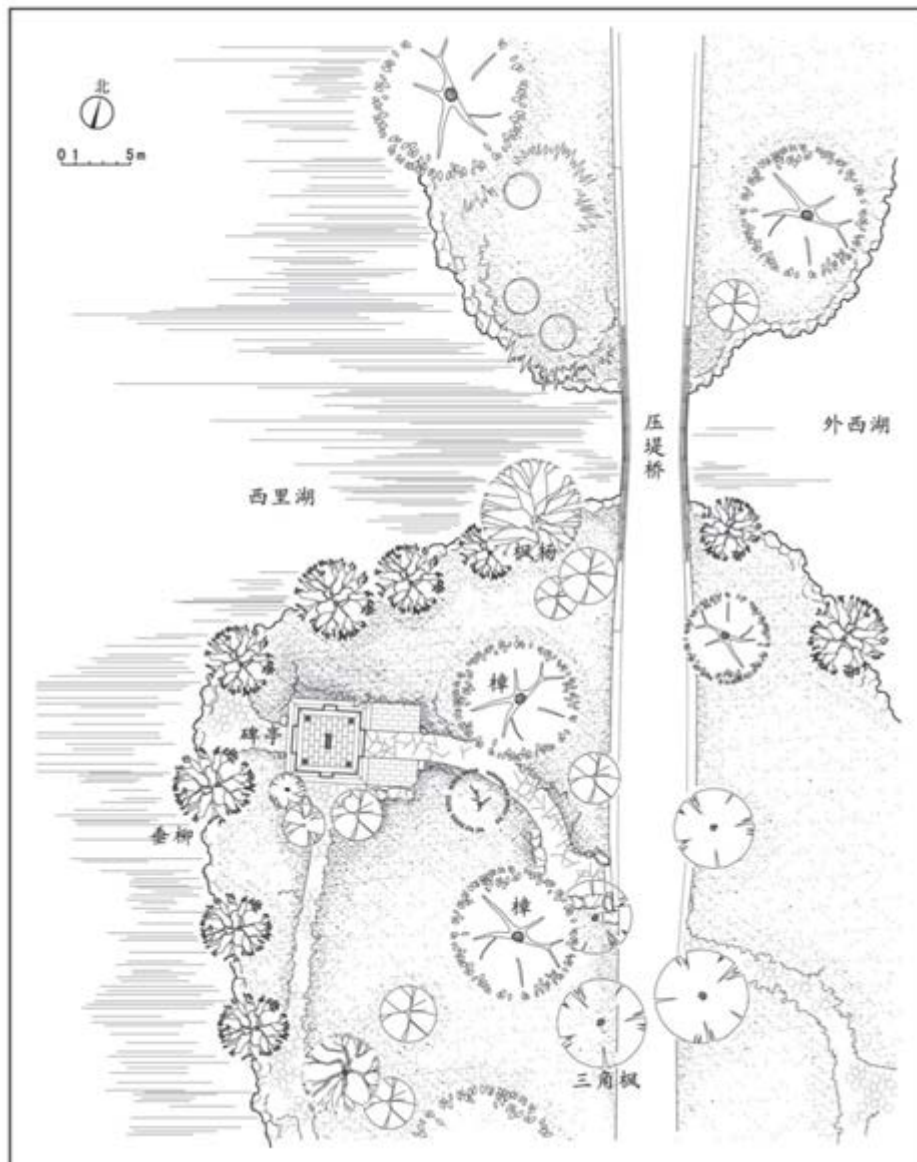
BIRDS



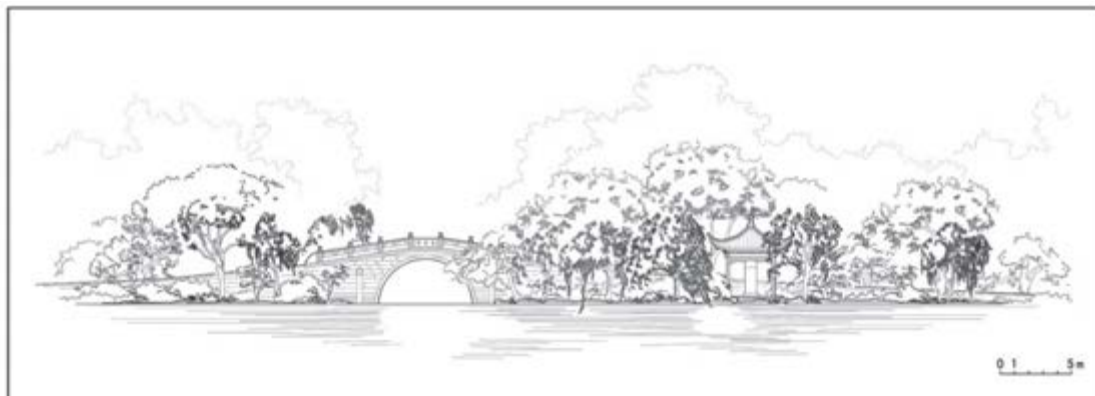
OTHER ANIMALS



Annex B.3 Surveying Drawings



the Plan of the Stele Pavilion of Su Causeway in the Morning of Spring and Yadi Bridge



the Elevation View of the Stele Pavilion of Su Causeway in the Morning of Spring and Yadi Bridge along the Shore of West Inner Lake



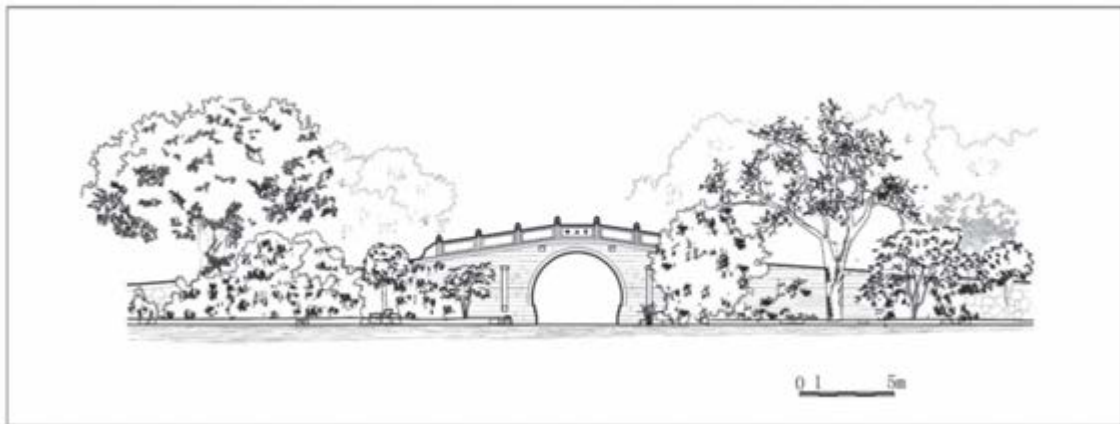
the Elevation View of Kuahong Bridge



the Elevation View of Dongpu Bridge



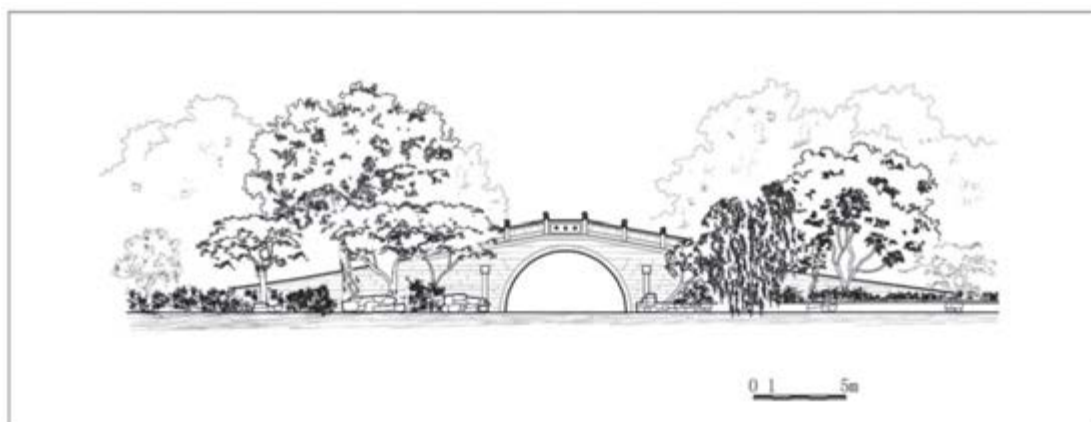
the Elevation View of Yadi Bridge



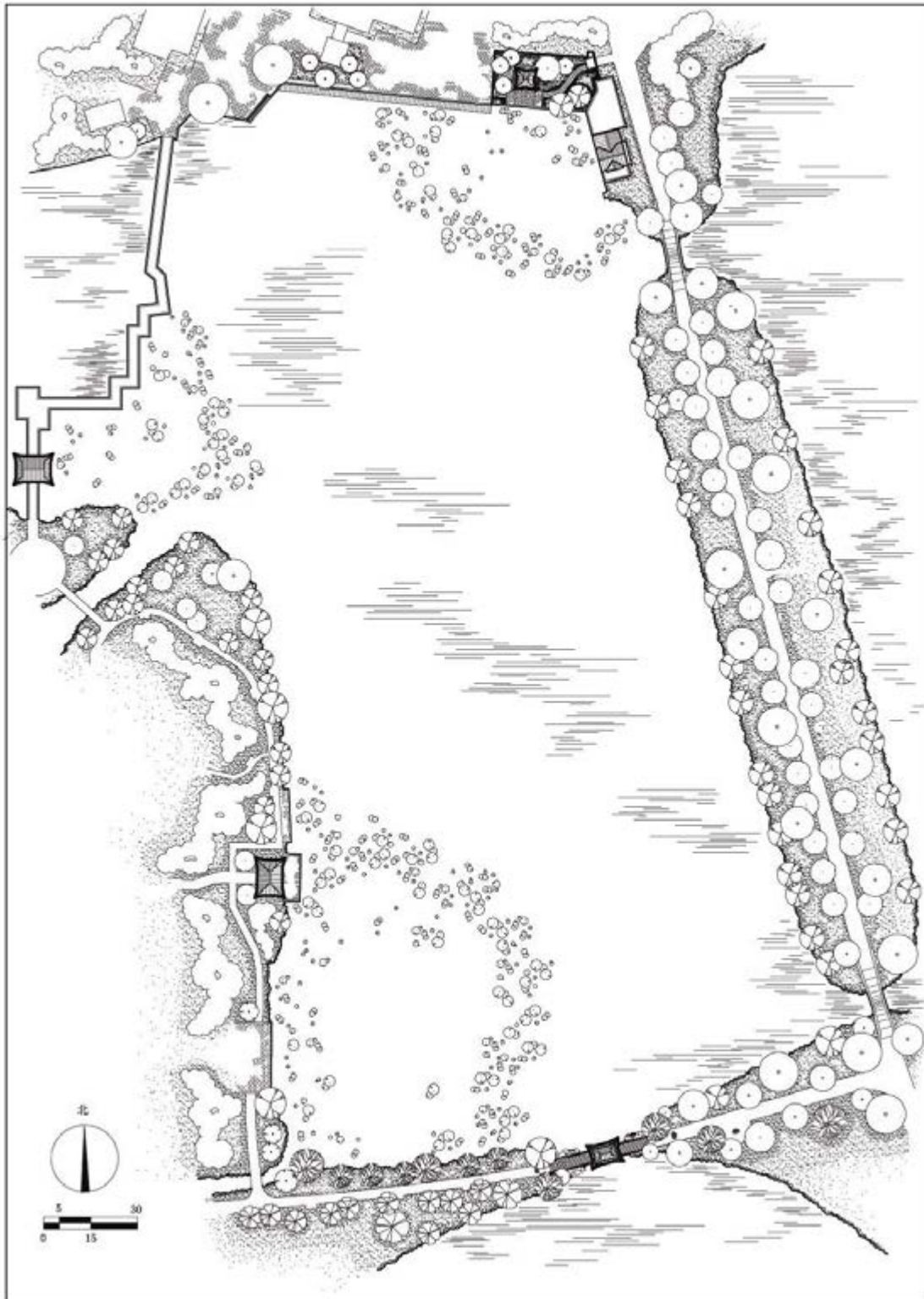
the Elevation View of Wangshan Bridge



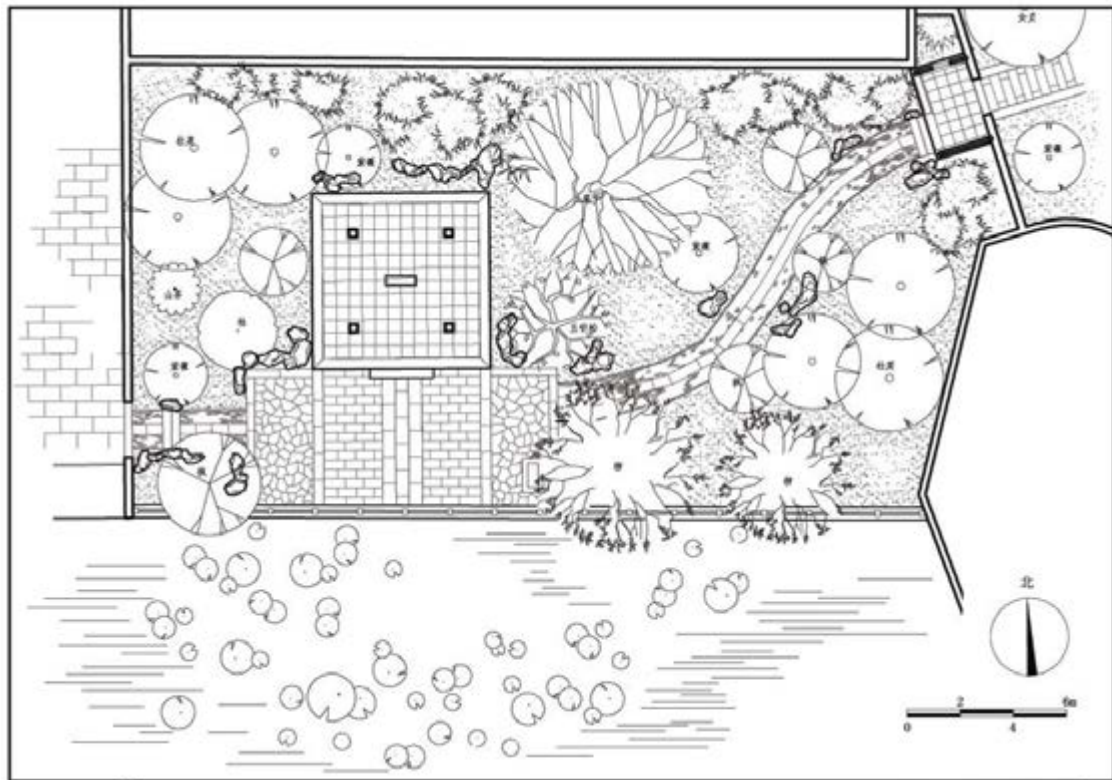
the Elevation View of Suolan Bridge



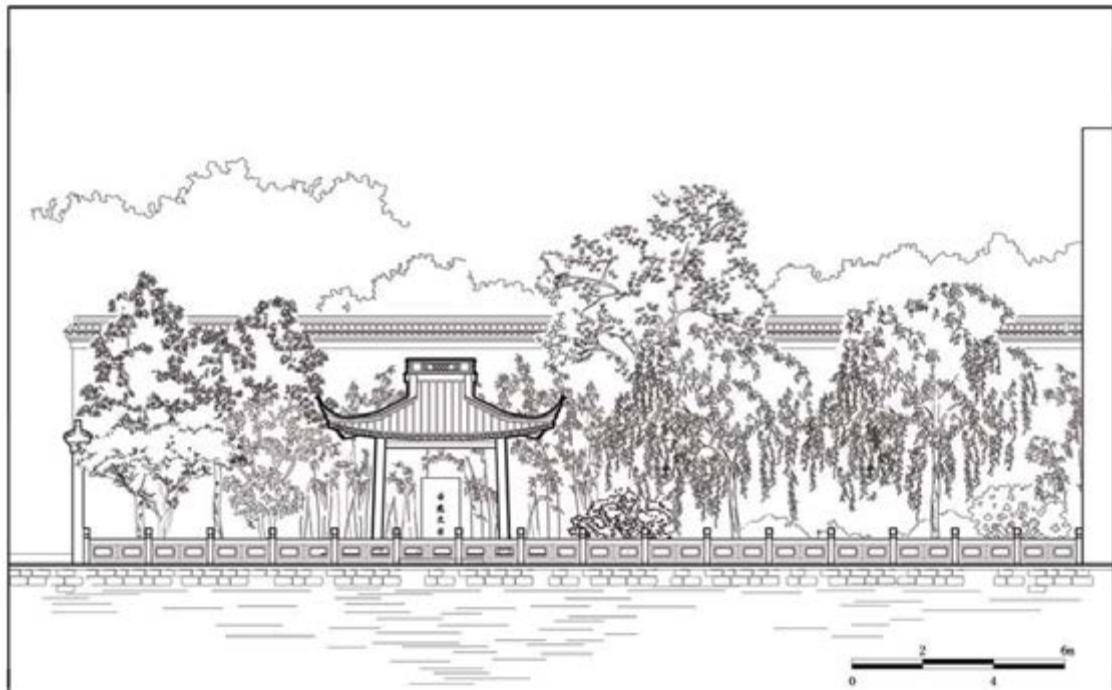
the Elevation View of Yingbo Bridge



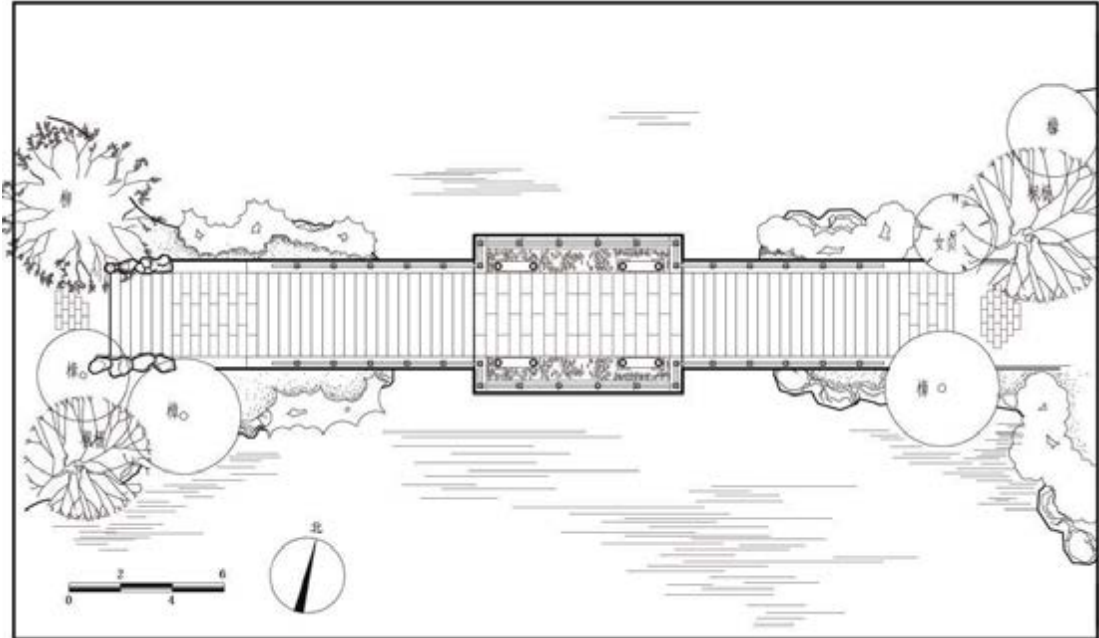
the General Layout Plan of Breeze-ruffled Lotus at Winding Garden



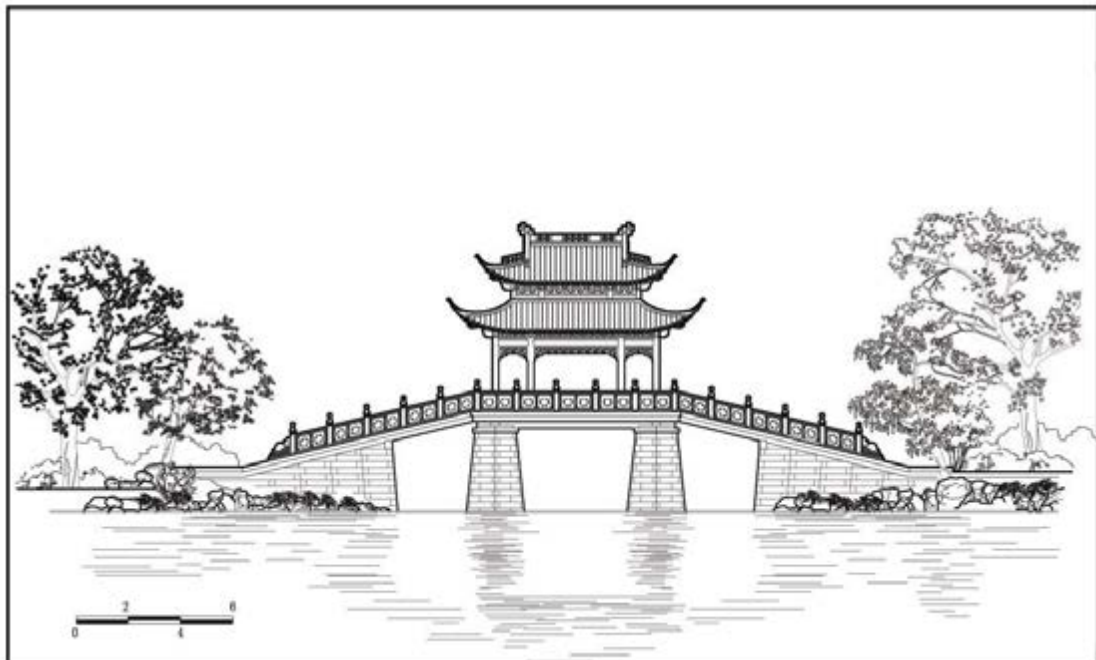
the Plan of Breeze-ruffled Lotus at Winding Garden



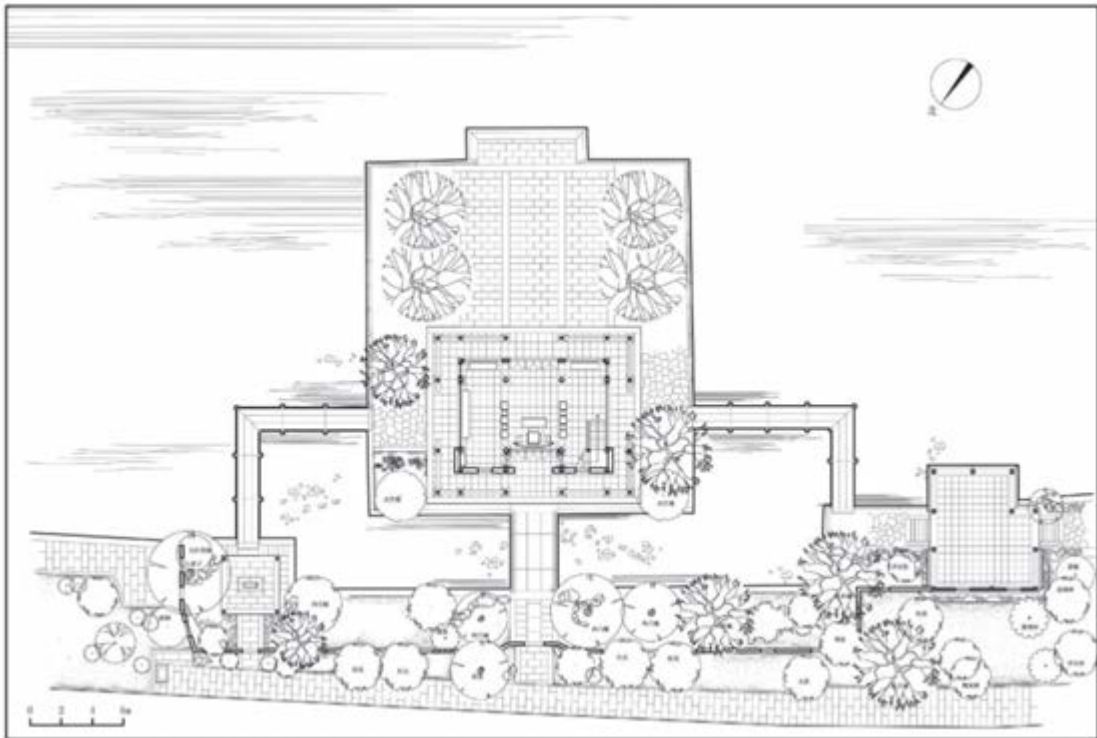
the Elevation View of Breeze-ruffled Lotus at Winding Garden



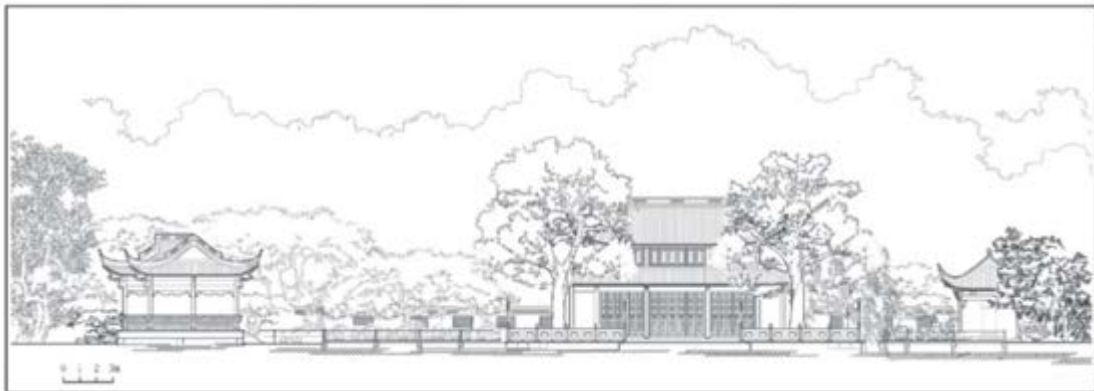
the plan of Yudai Bridge



the Elevation View of Yudai Bridge



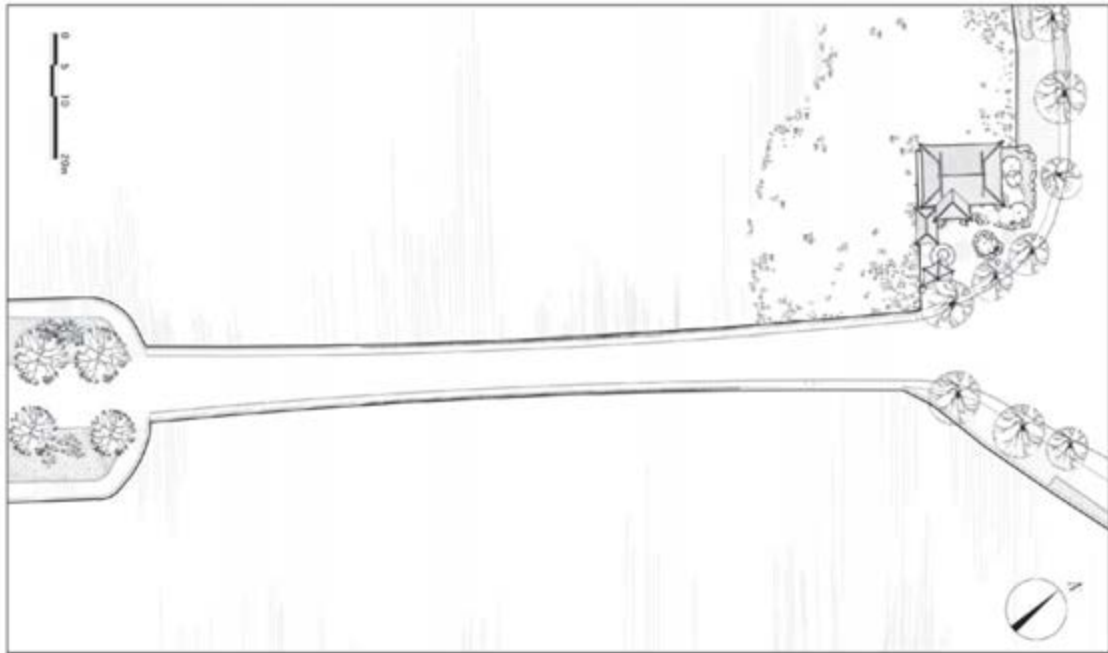
the Plan of Autumn Moon Over the Calm Lake



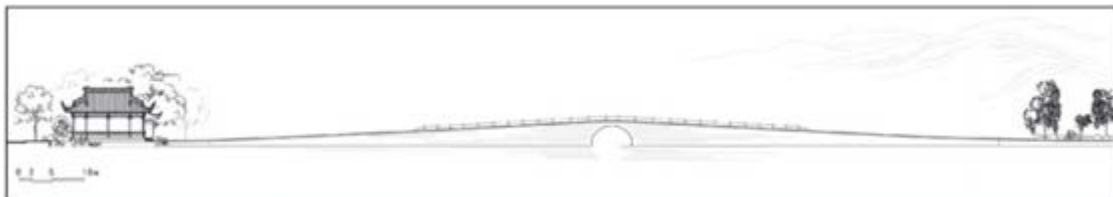
the Elevation View of Autumn Moon Over the Calm Lake



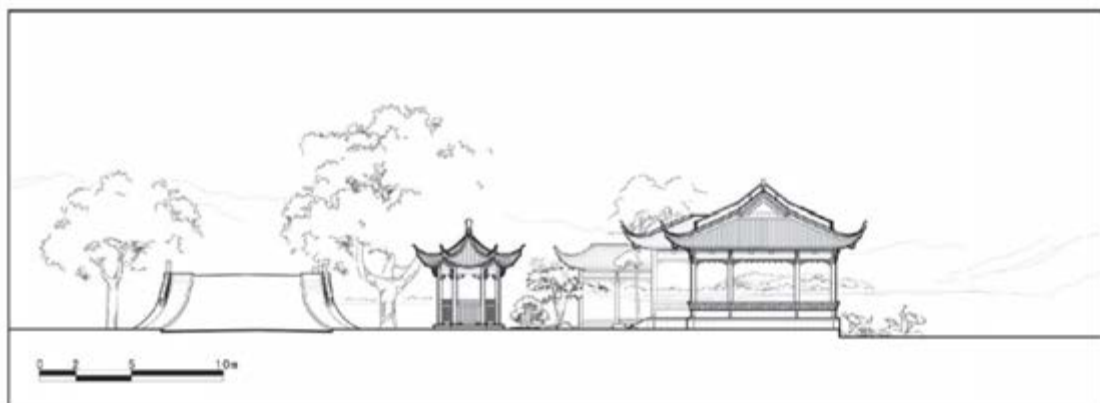
the Section of Autumn Moon Over the Calm Lake



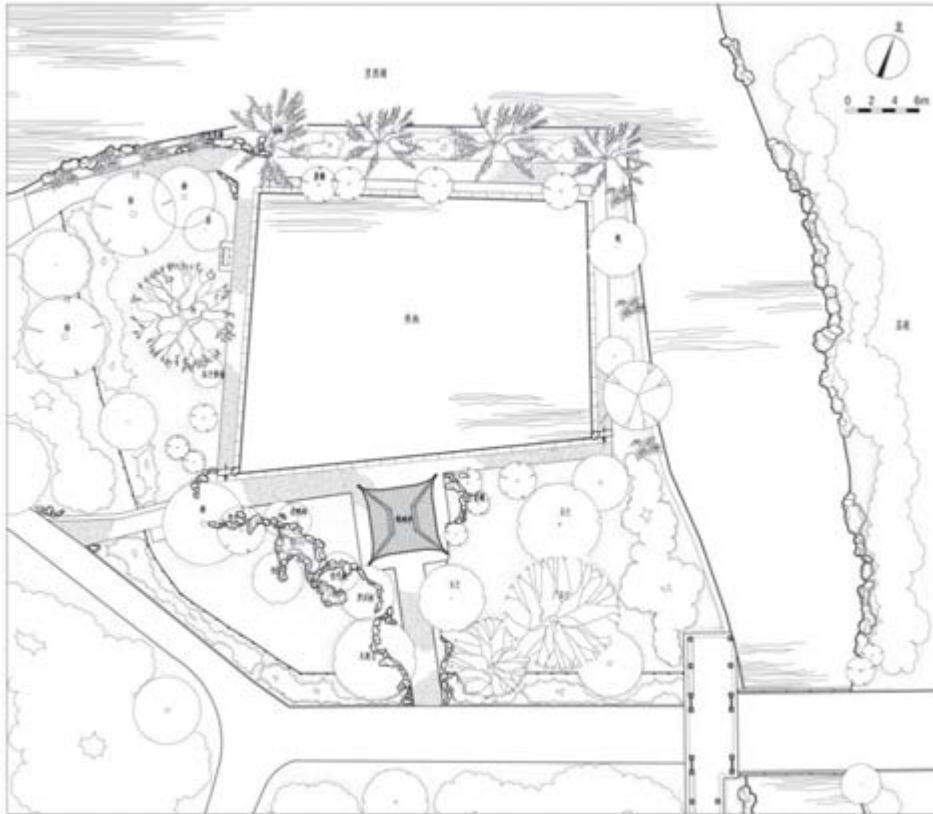
the Plan of Lingering Snow on Broken Bridge



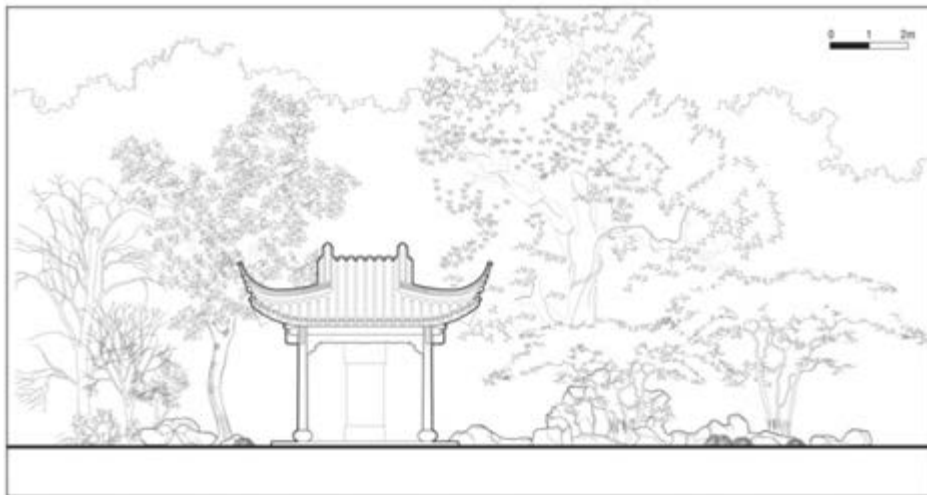
the Elevation View of Lingering Snow on Broken Bridge



the Elevation View of Lingering Snow on Broken Bridge along the Shore of West Lake



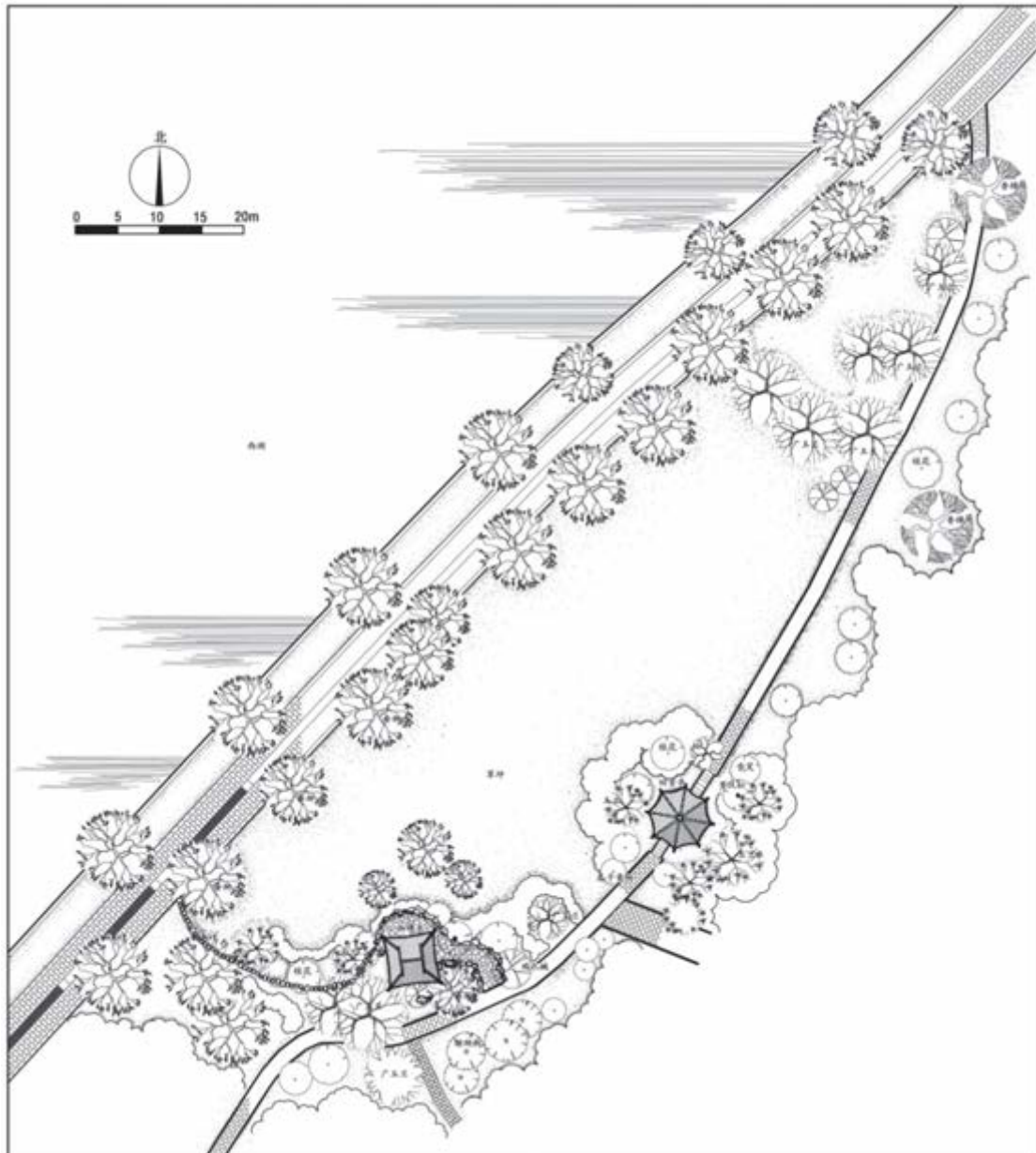
the Plan of Viewing Fish at Flowery Pond



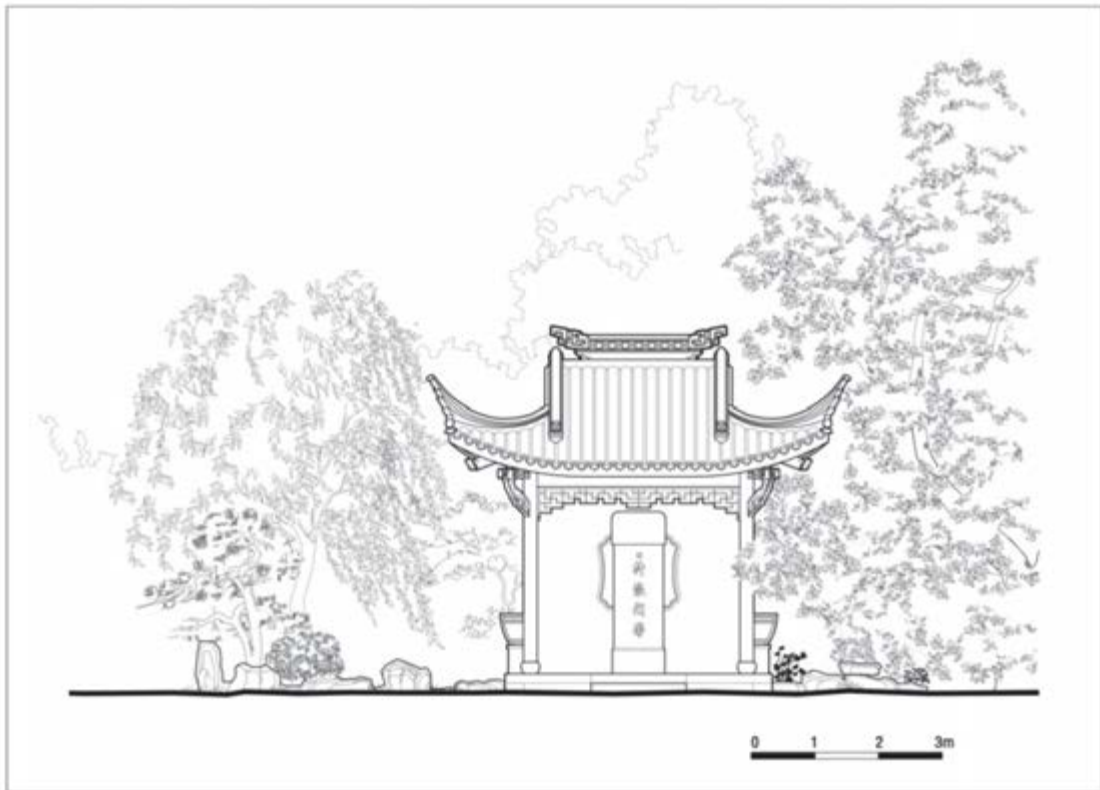
the Elevation View of the Stele Pavilion of Viewing Fish at Flowery Pond



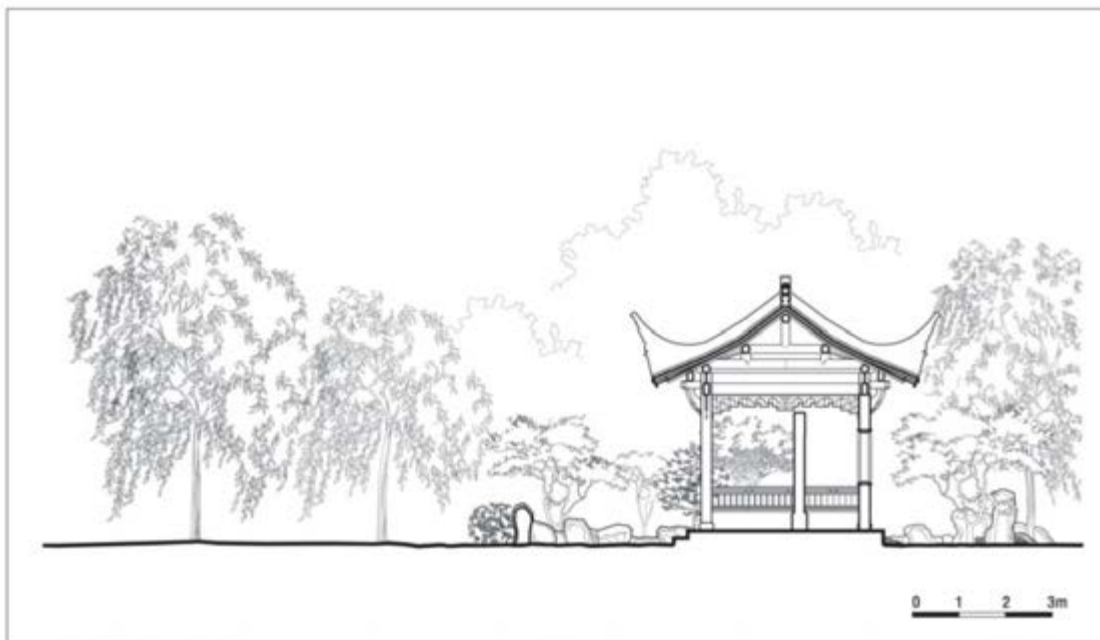
the Section of Viewing Fish at Flowery Pond



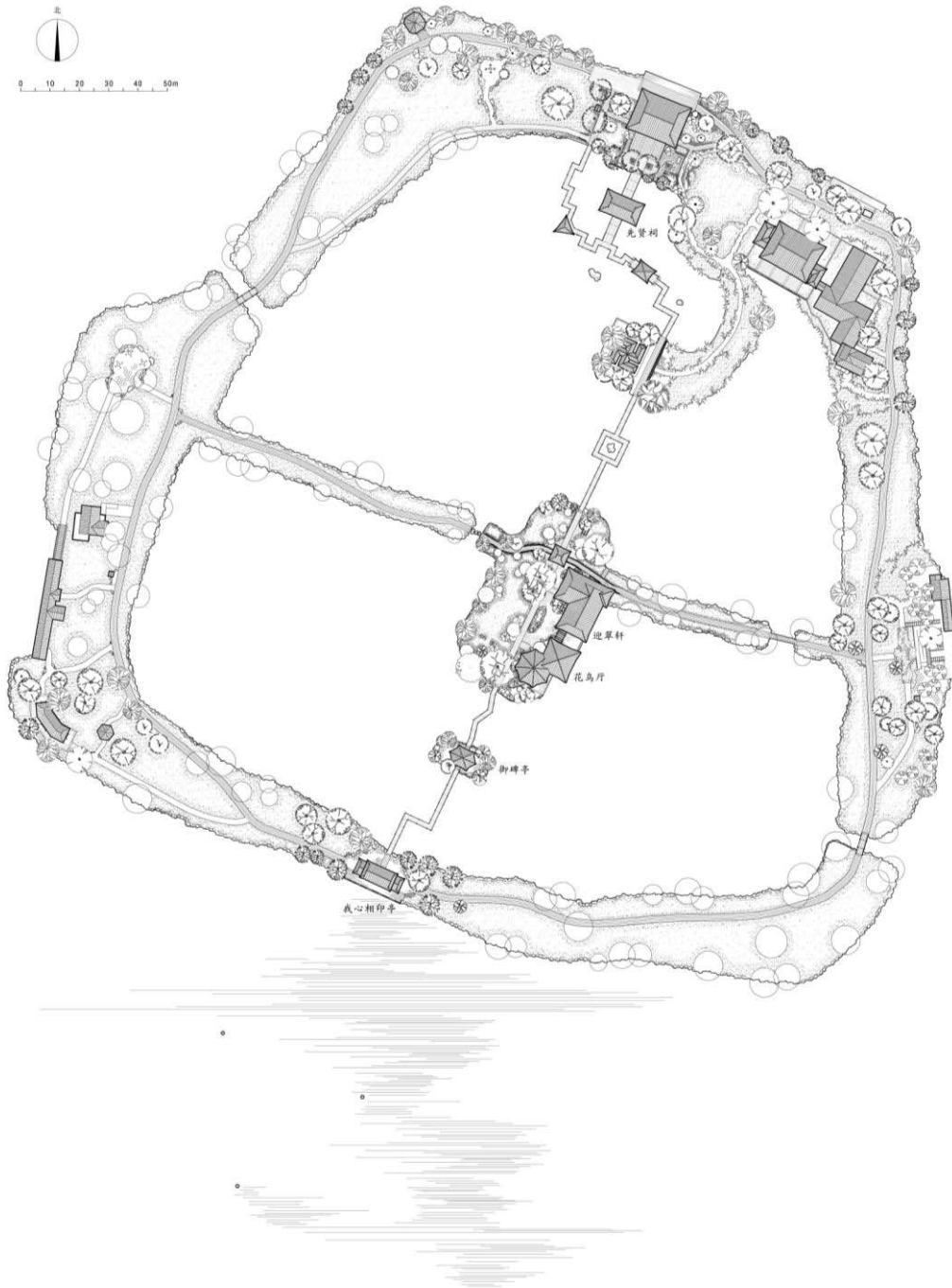
the Plan of Orioles Singing in the Willows



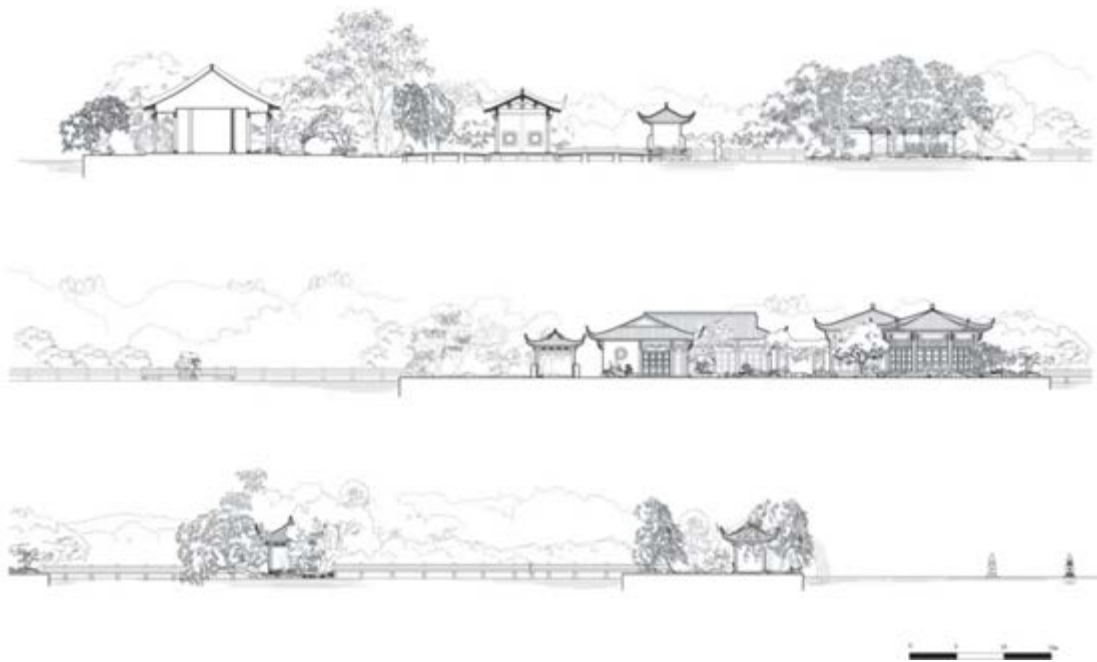
the Elevation View of the Stele Pavilion of Orioles Singing in the Willows



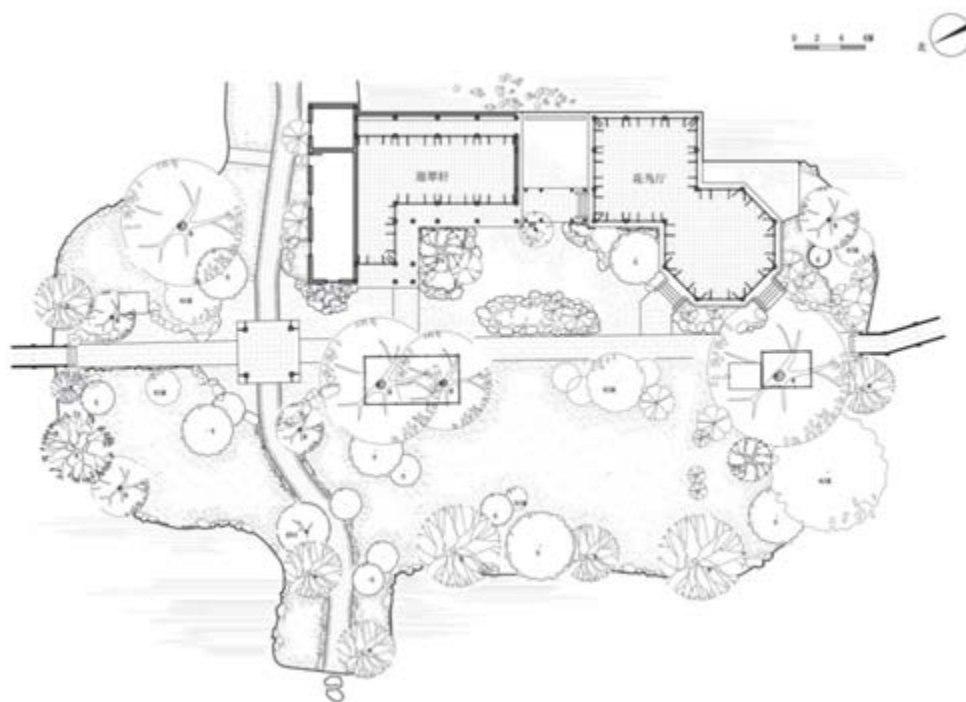
. the Section of the Stele Pavilion of Orioles Singing in the Willows



the General Layout Plan of Three Stele Pavilion Mirroring the Moon



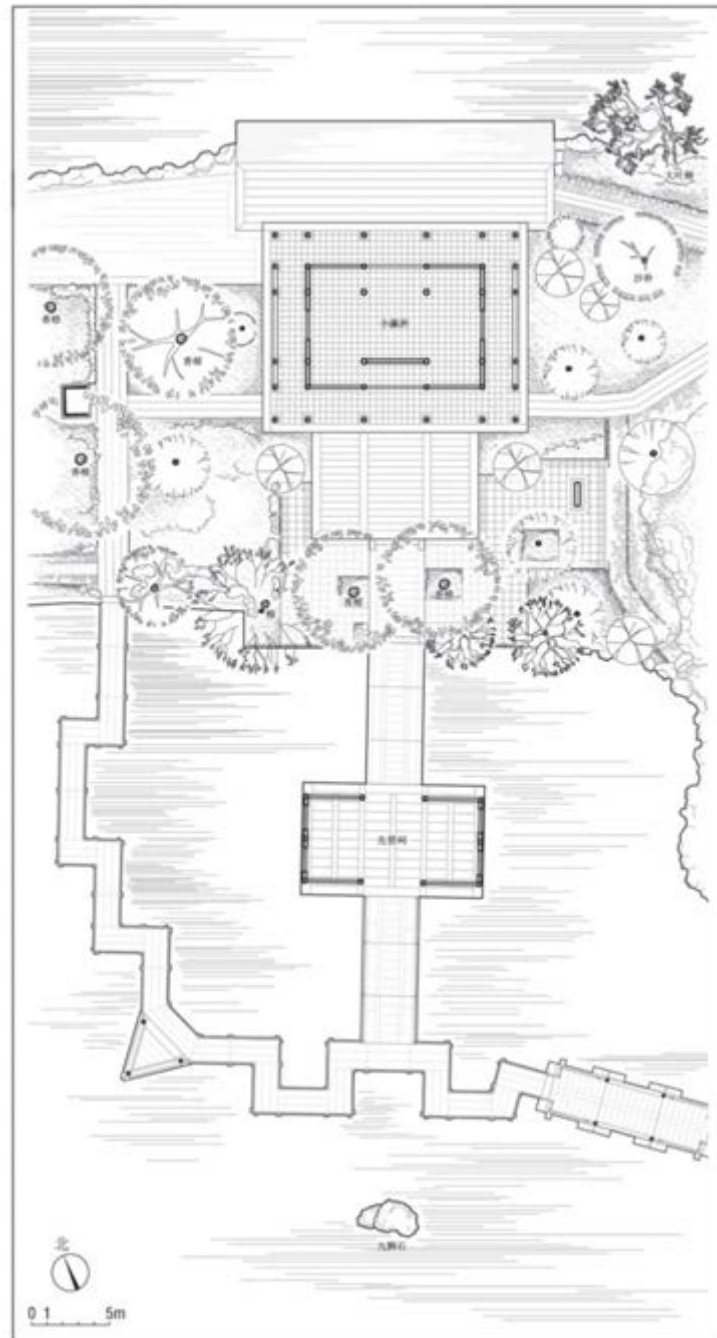
. the Section of Three Pools Mirroring the Moon



the Plan of Huaniao Hall



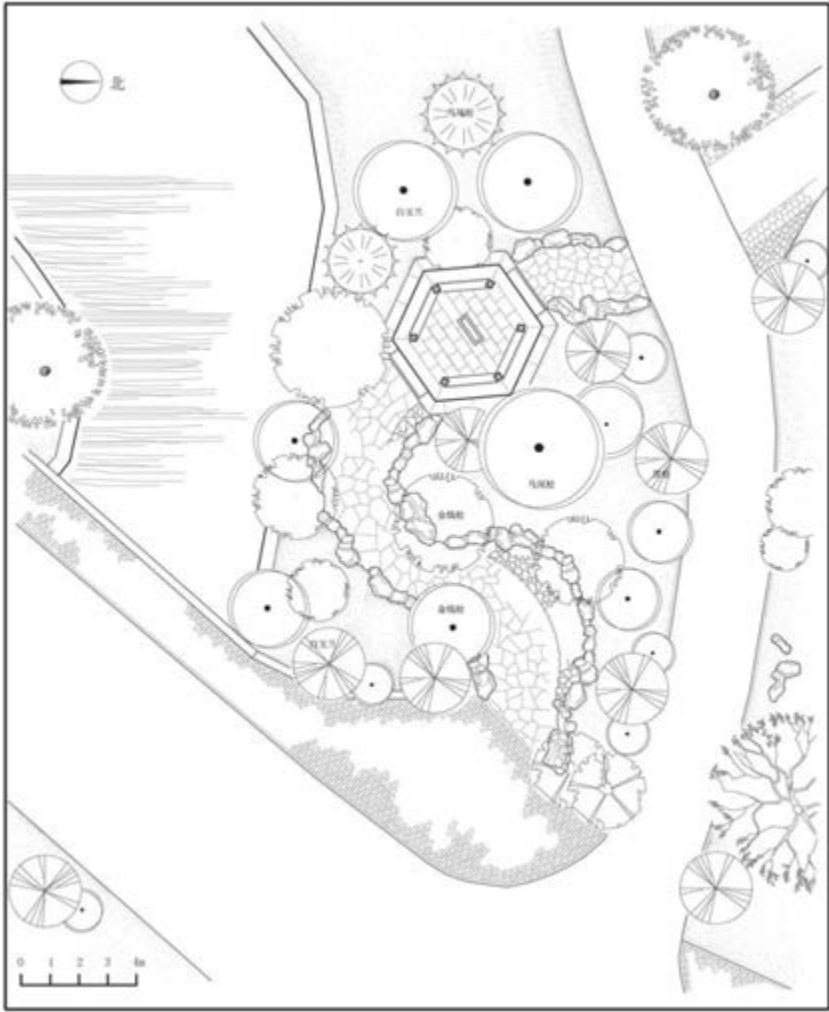
the Elevation View of Huaniao Hall



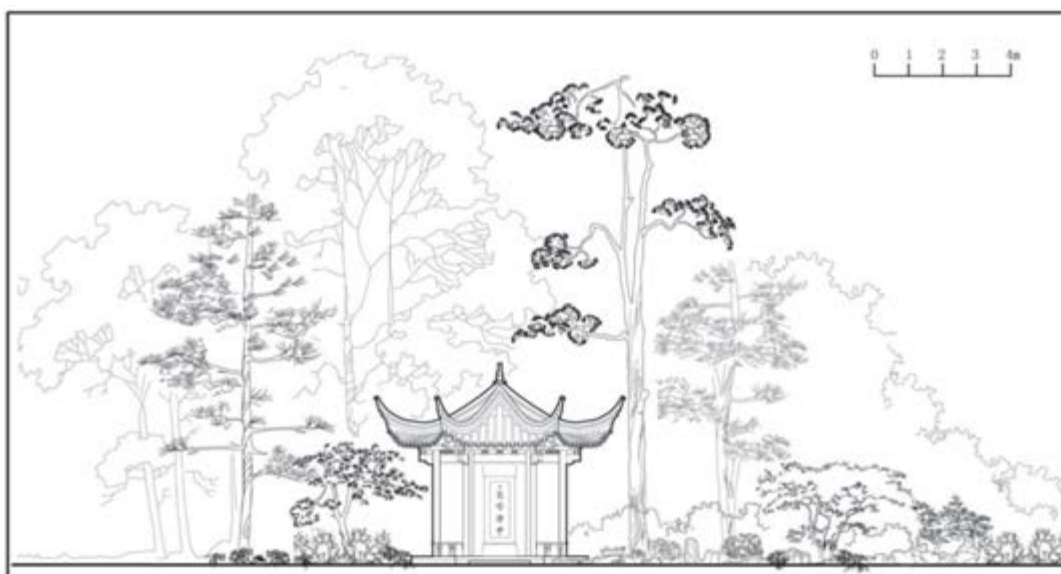
the Plan of the Saints' Temple



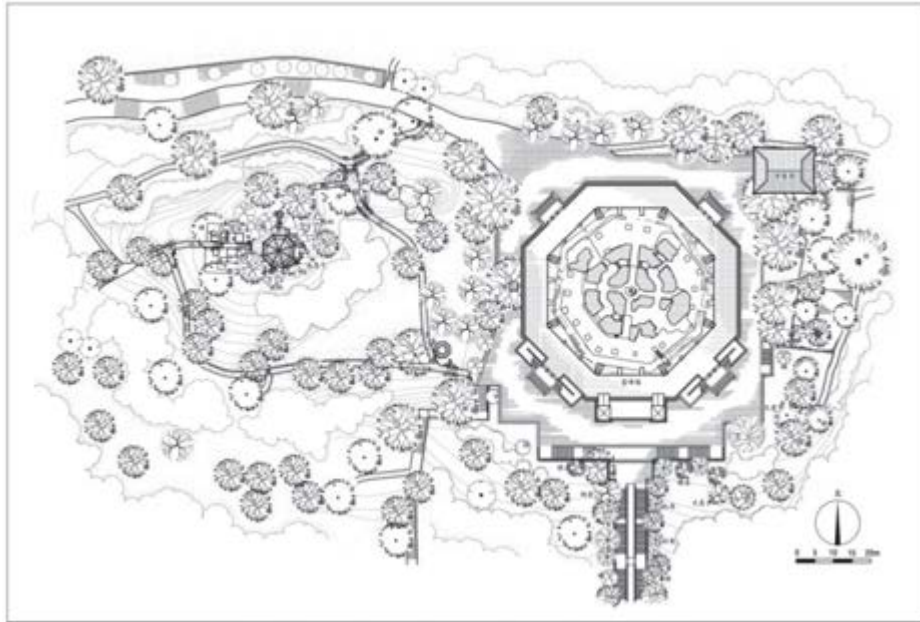
the Plan, Elevation and Section of the Three Tower in the Lake



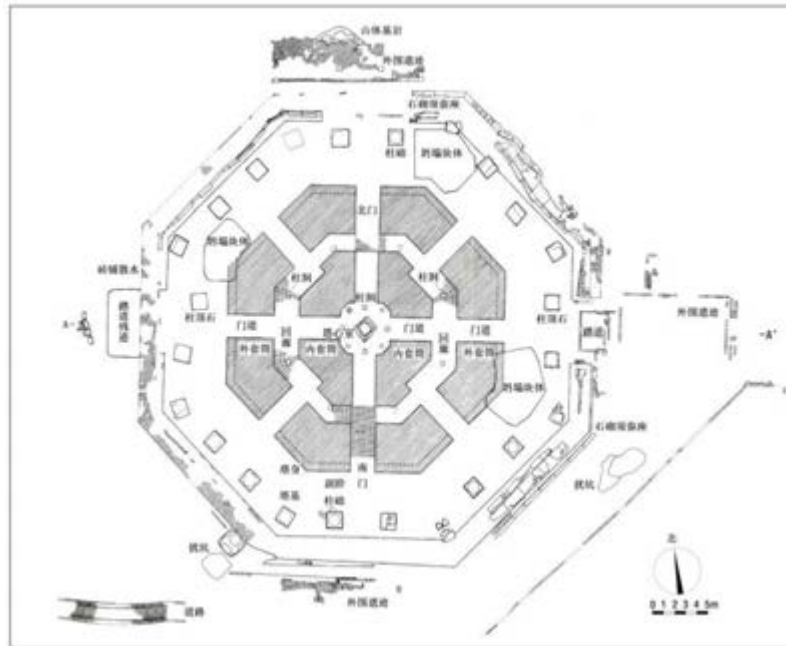
the plan of Twin Peaks Piercing the Cloud



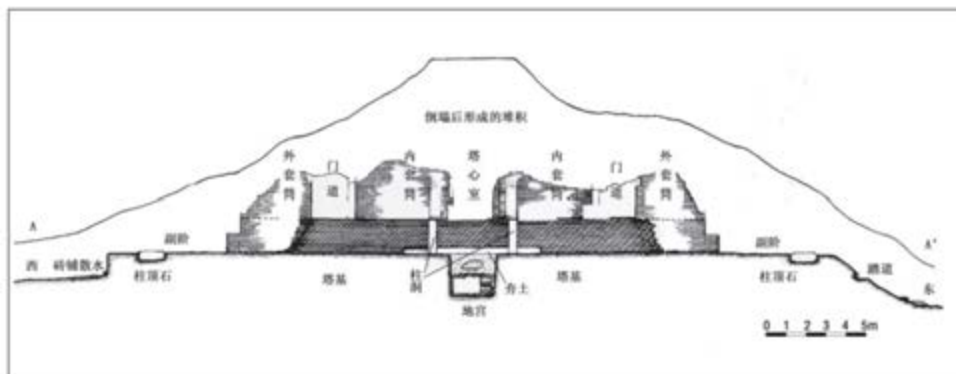
the Elevation View of Twin Peaks Piercing the Cloud



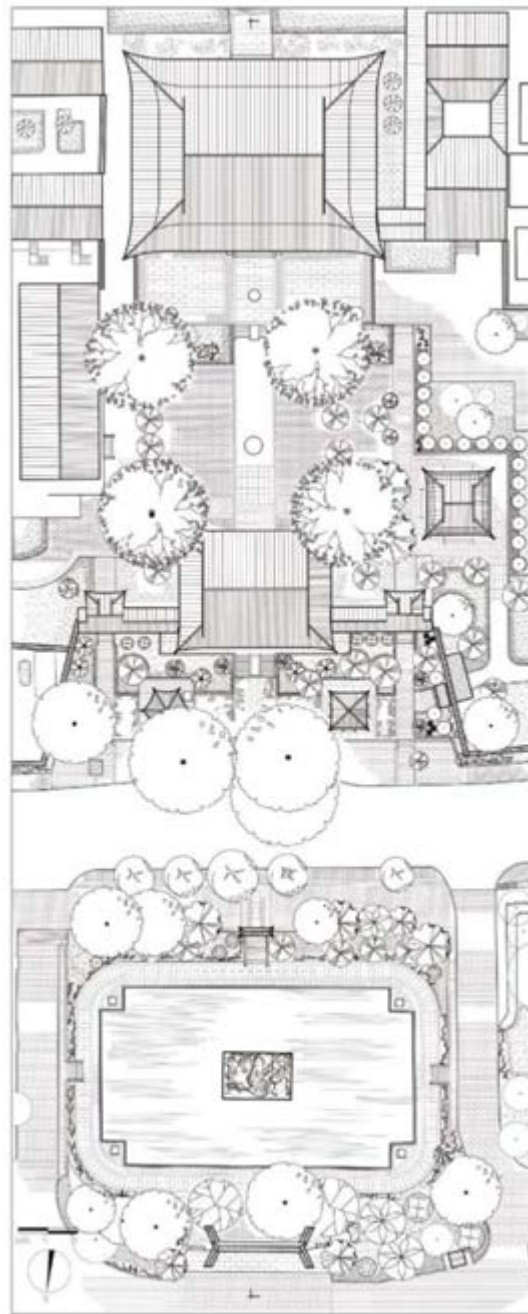
the Plan of Leifeng Pagoda in Evening Glow



the Plan of the Site of Leifeng Pagoda



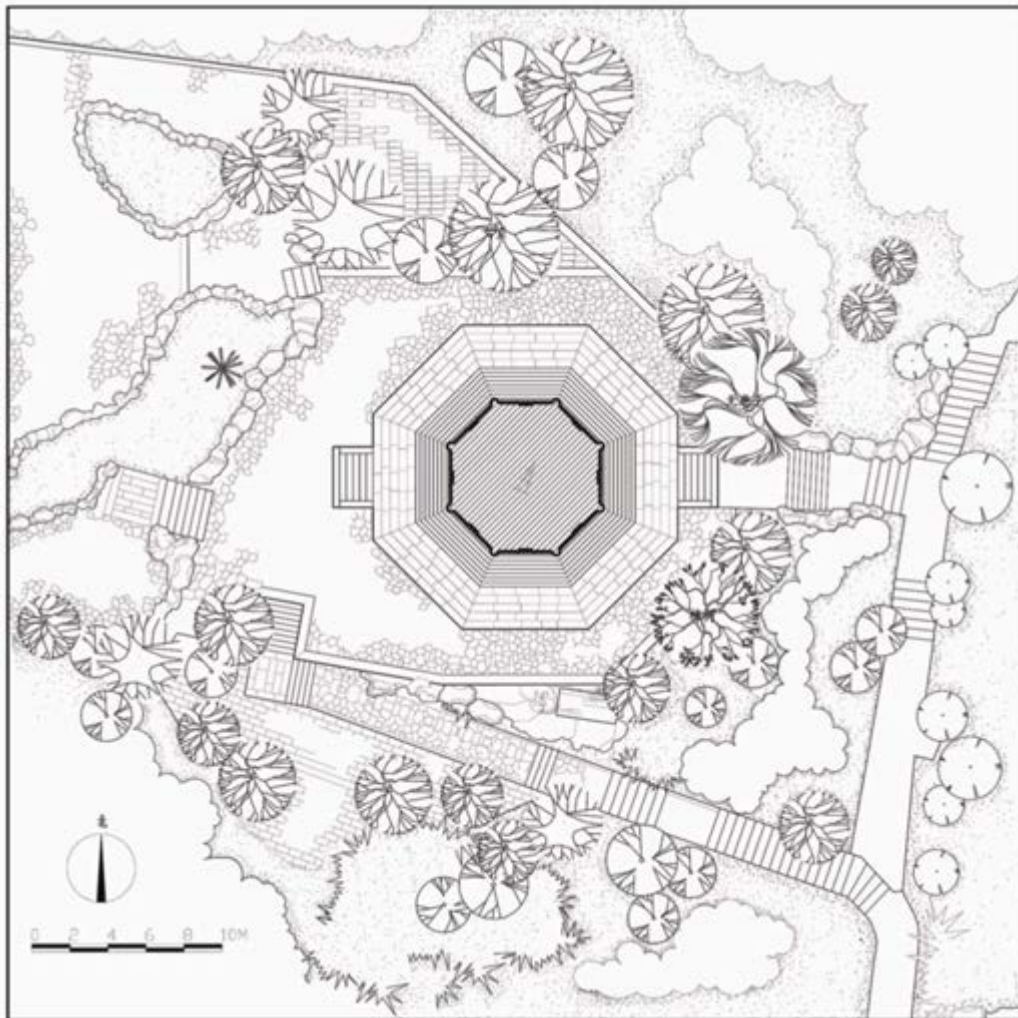
the Section of the Site of Leifeng Pagoda



the Plan of Evening Bell Ringing at Nanping Hill



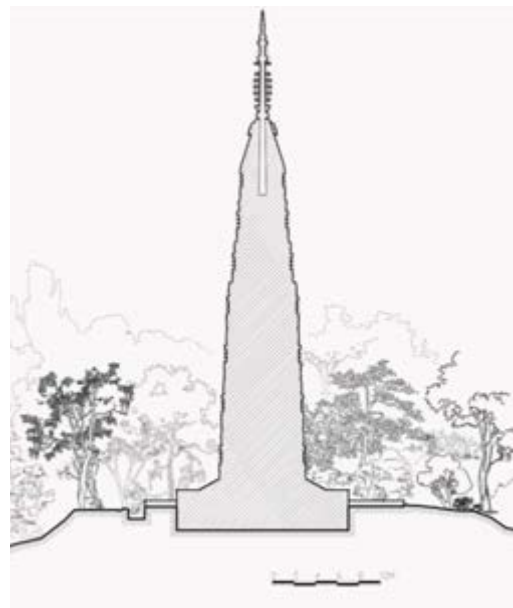
the Section of Evening Bell Ringing at Nanping Hill



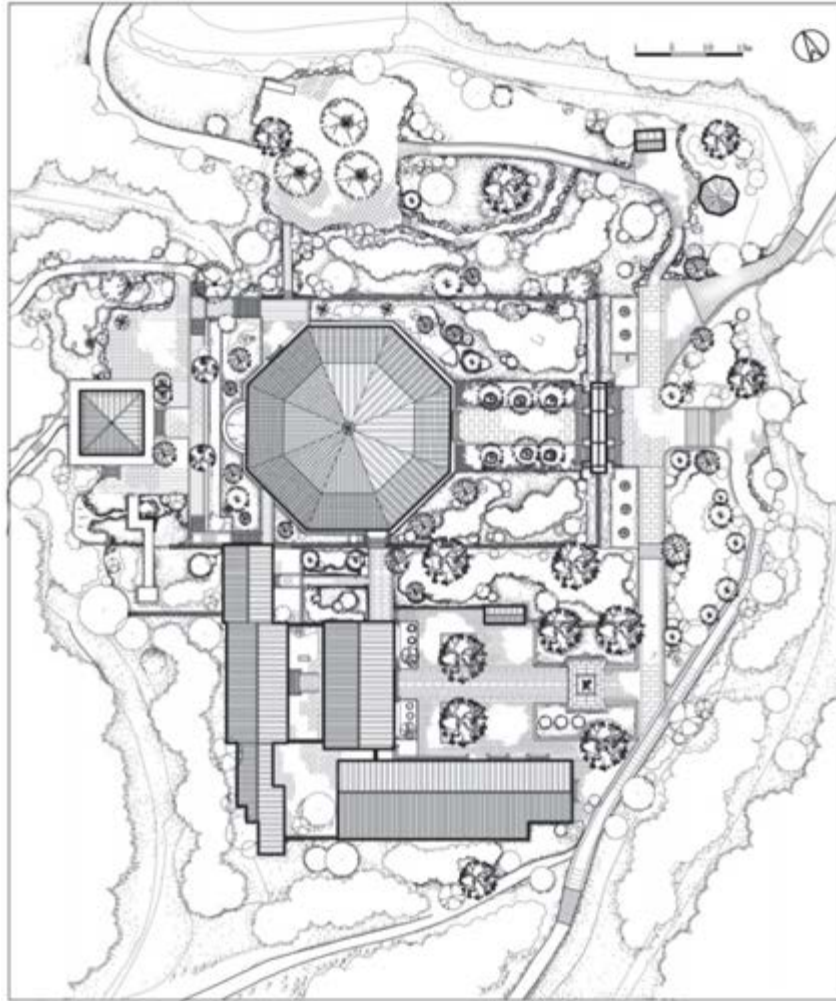
the Plan of Baochu Pagoda



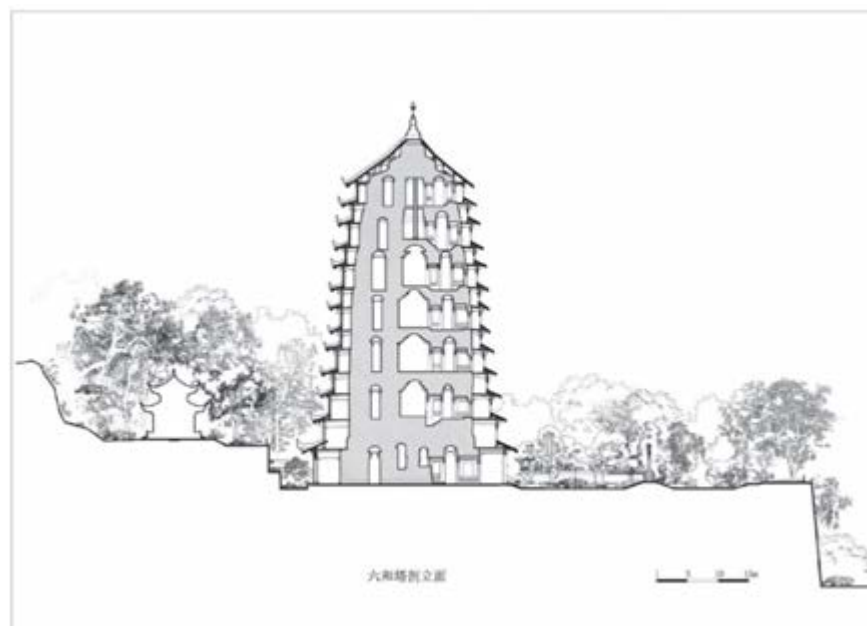
the Elevation View of Baochu Pagoda



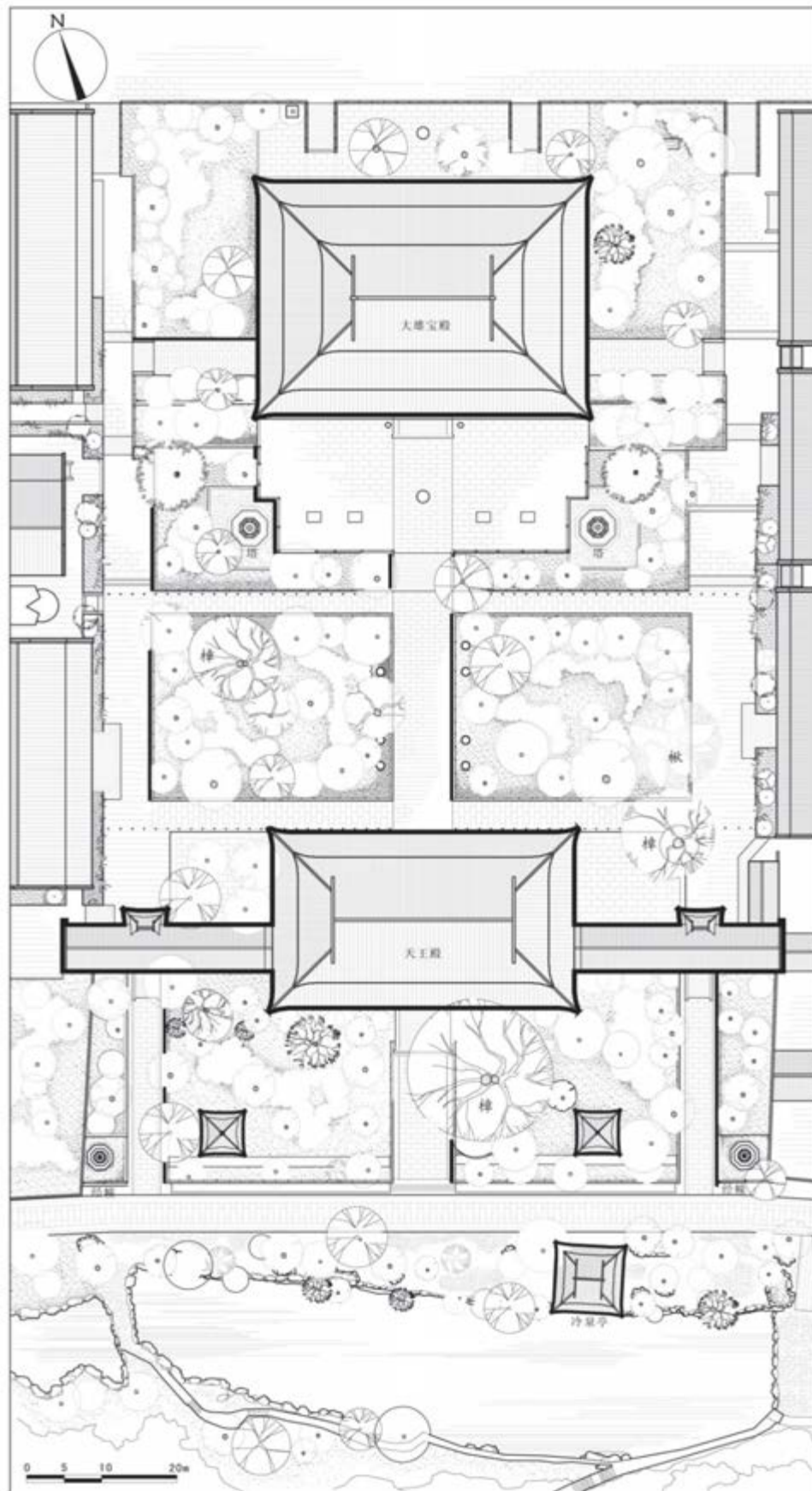
the Section of Baochu Pagoda



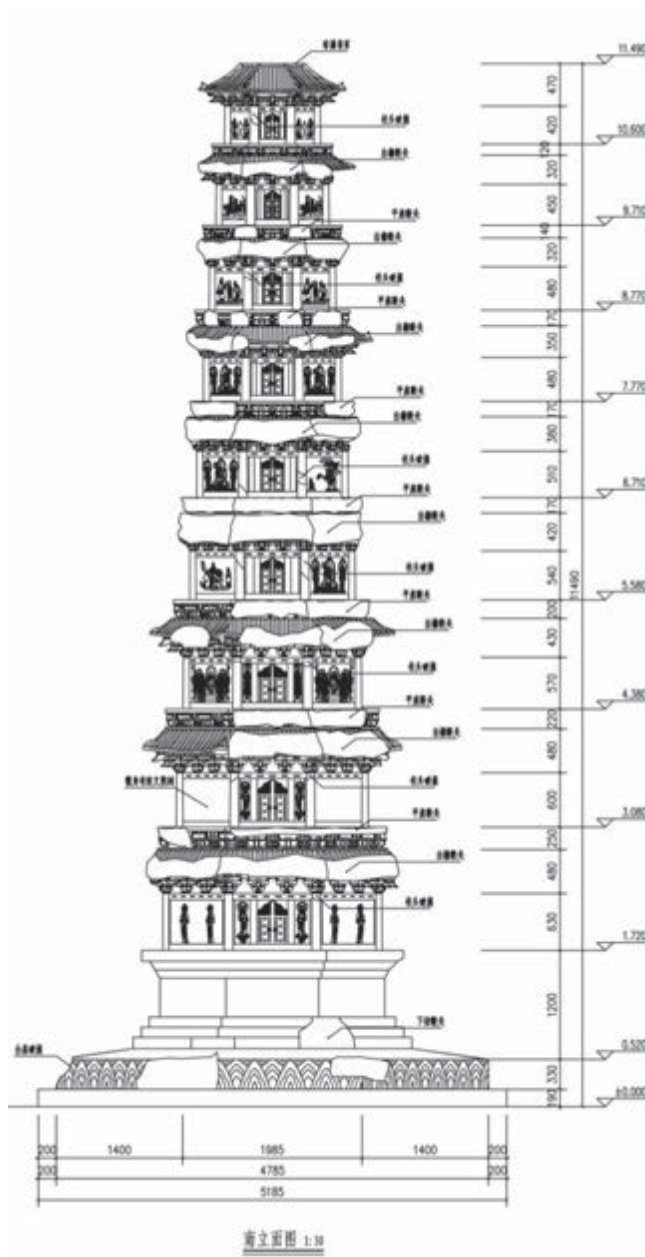
the Plan of Liuhe Pagoda



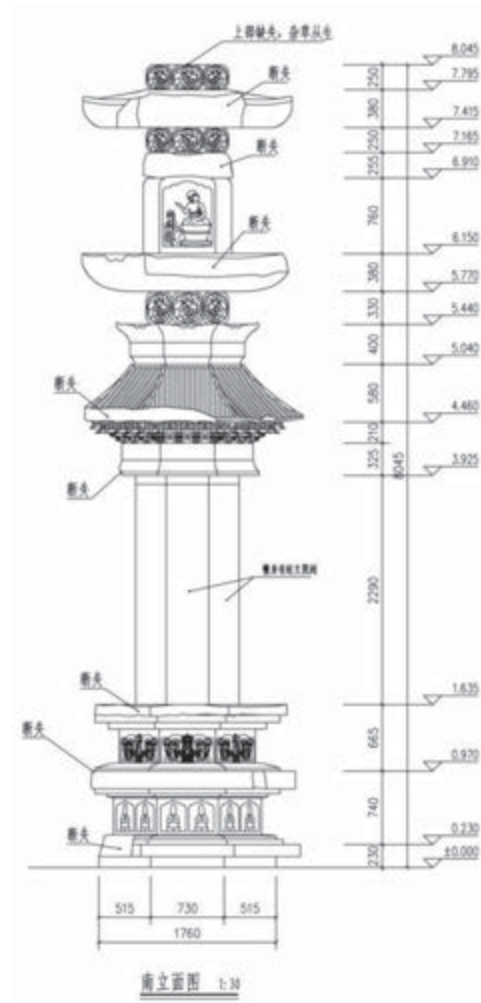
the Section of Liuhe Pagoda



the Plan of Lingyin Temple



the Elevation View of the Two Pagodas
in Lingyin Temple



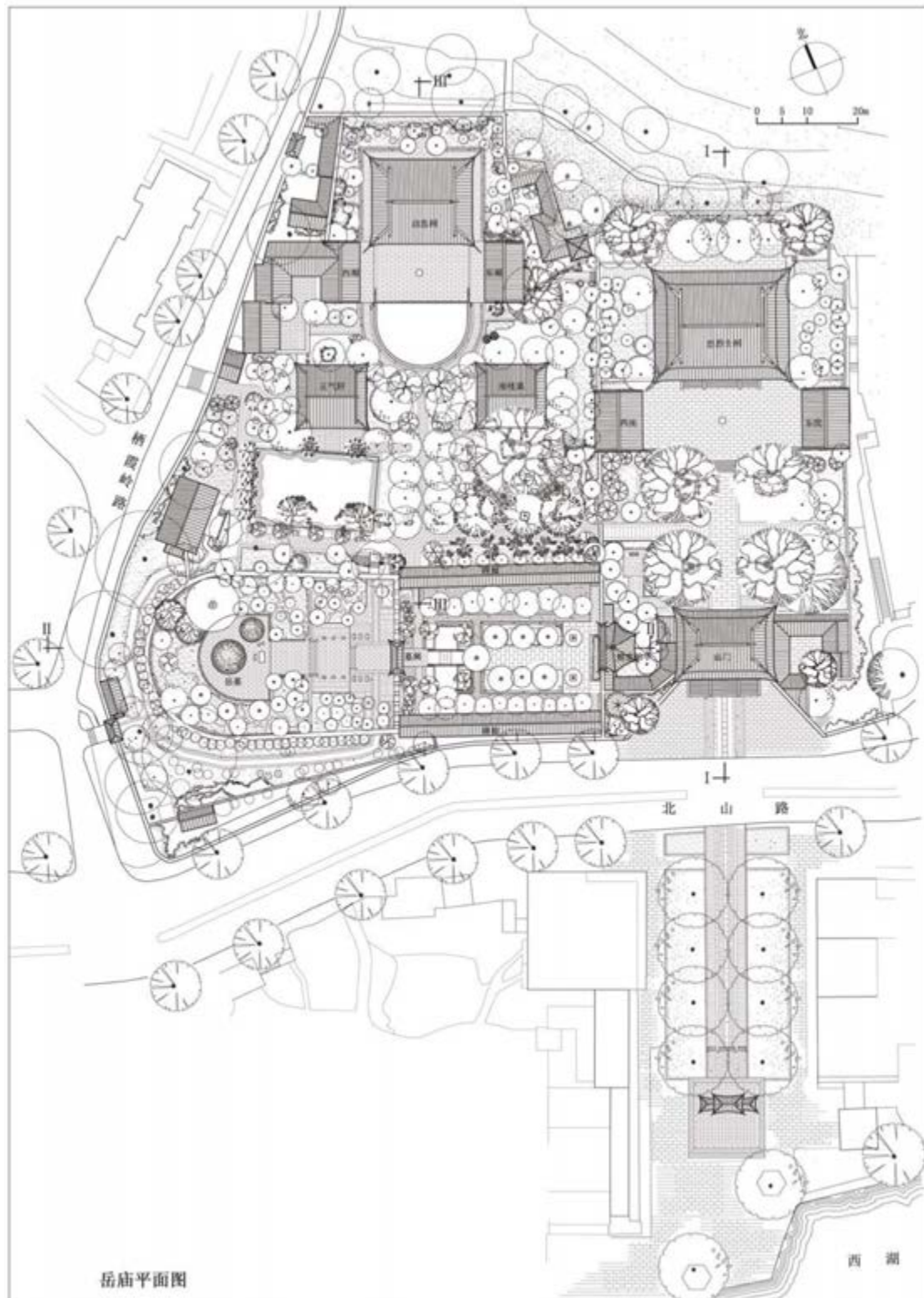
the Elevation View of the Two dhvajas
in Lingyin Temple



the Elevation View of the the 43th niche



Southern-Song-dynasty statues
– the 43th niche, Maitreya and the Eighteen Disciples of the Buddha



the Plan of Yue Fei's Tomb (and Temple)



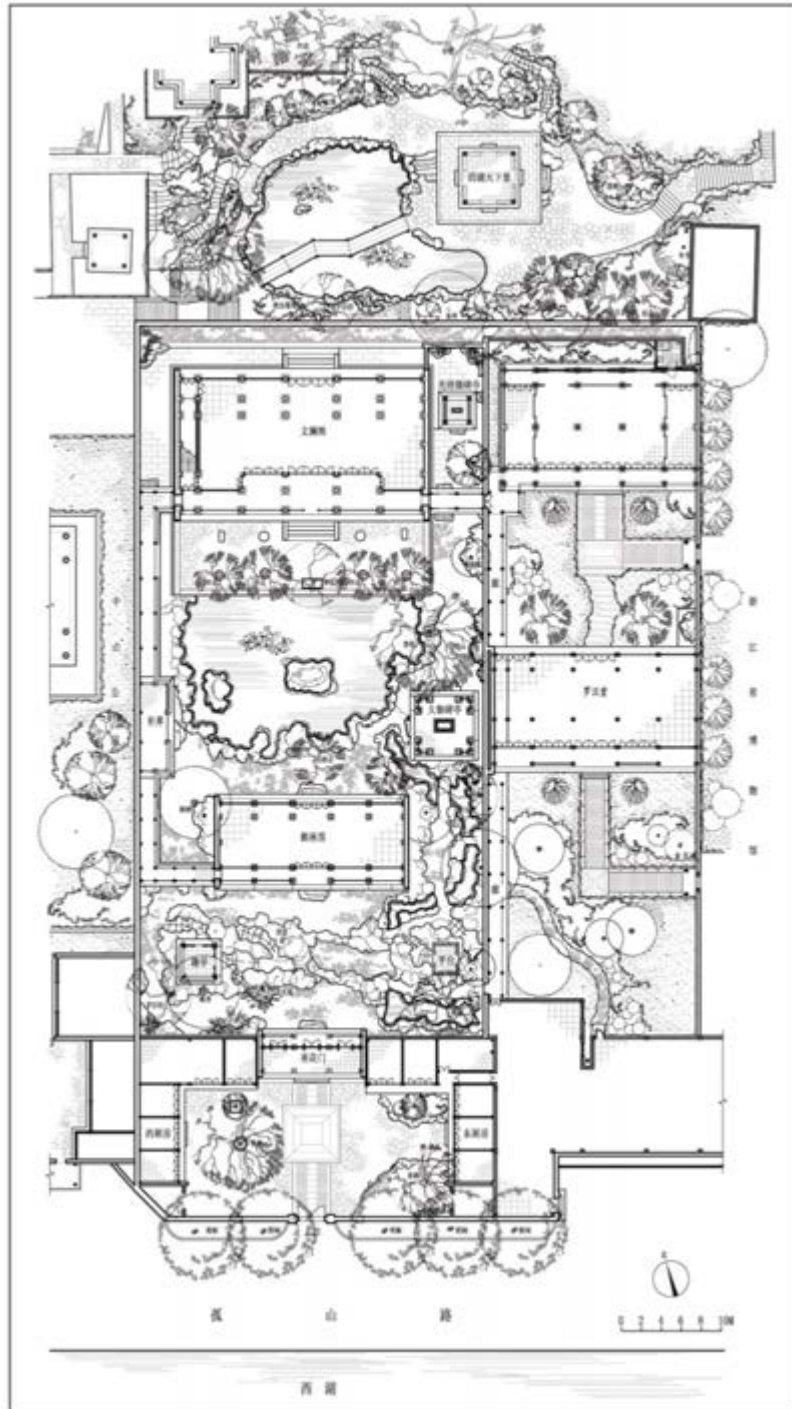
the Section of Yue Fei's Tomb



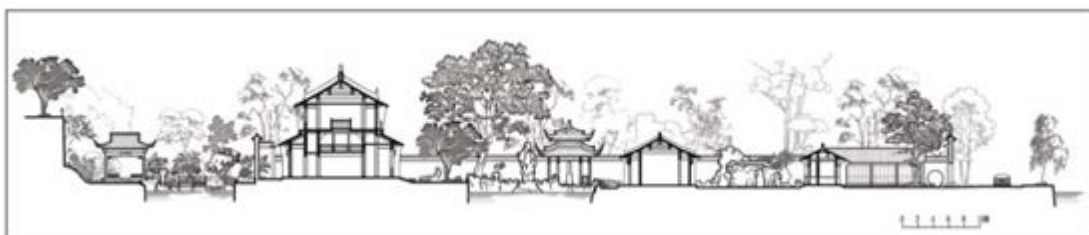
the Section of Zhonglie Temple



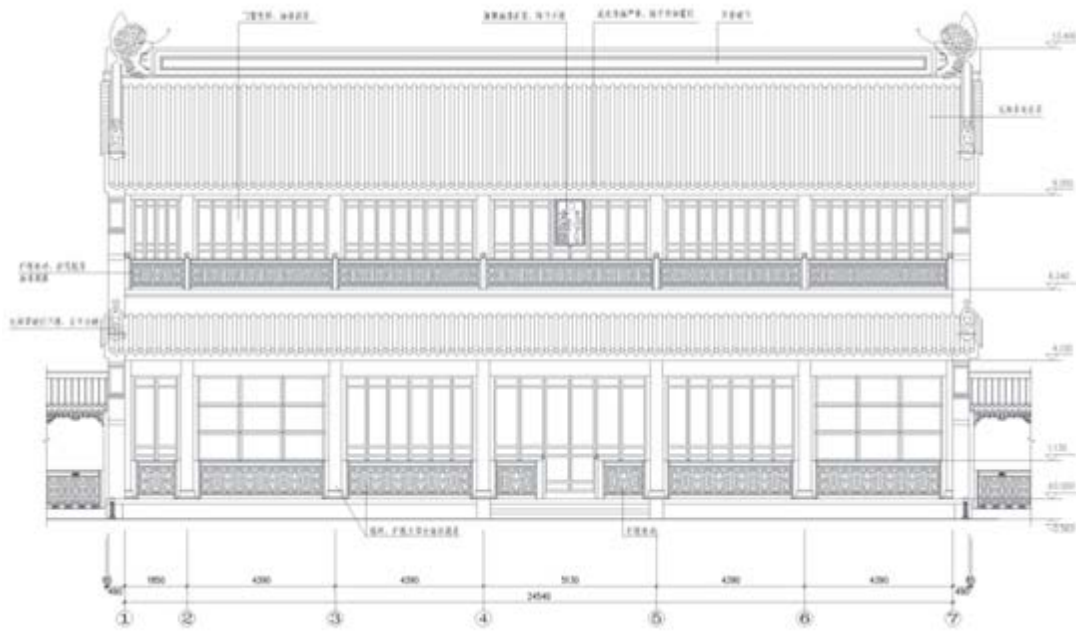
the Section of Qizhong Temple



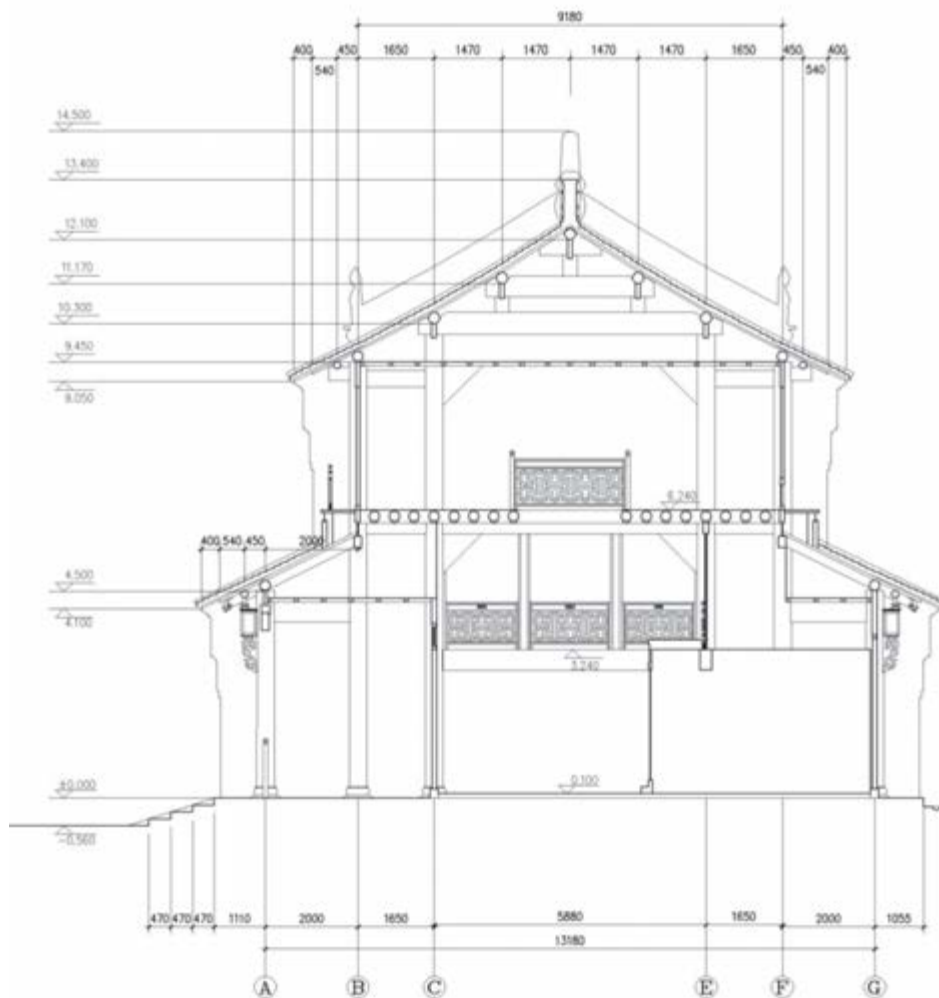
the General Layout of the Wenlan Pavilion Complex



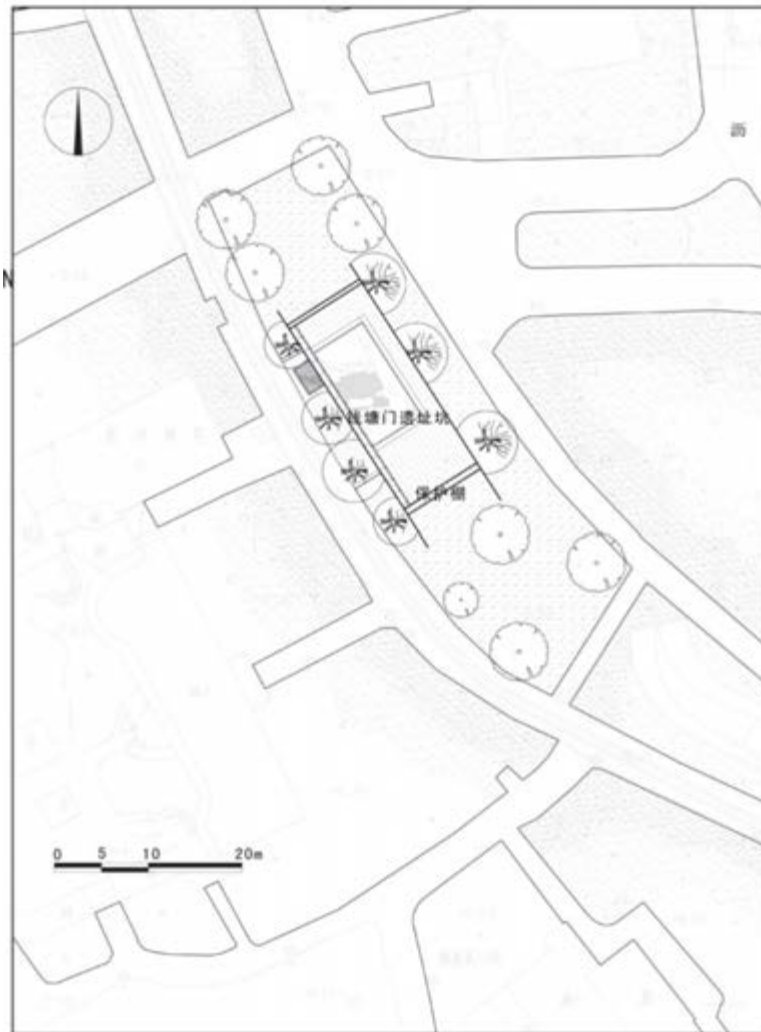
the Section of the Wenlan Pavilion Complex



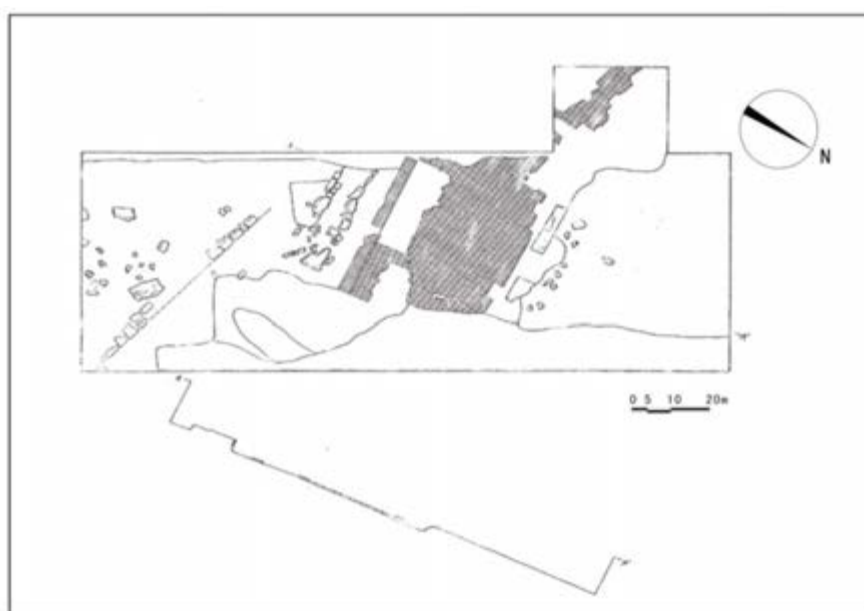
the Elevation View of the Wenlan Pavilion



the Section of the Wenlan Pavilion



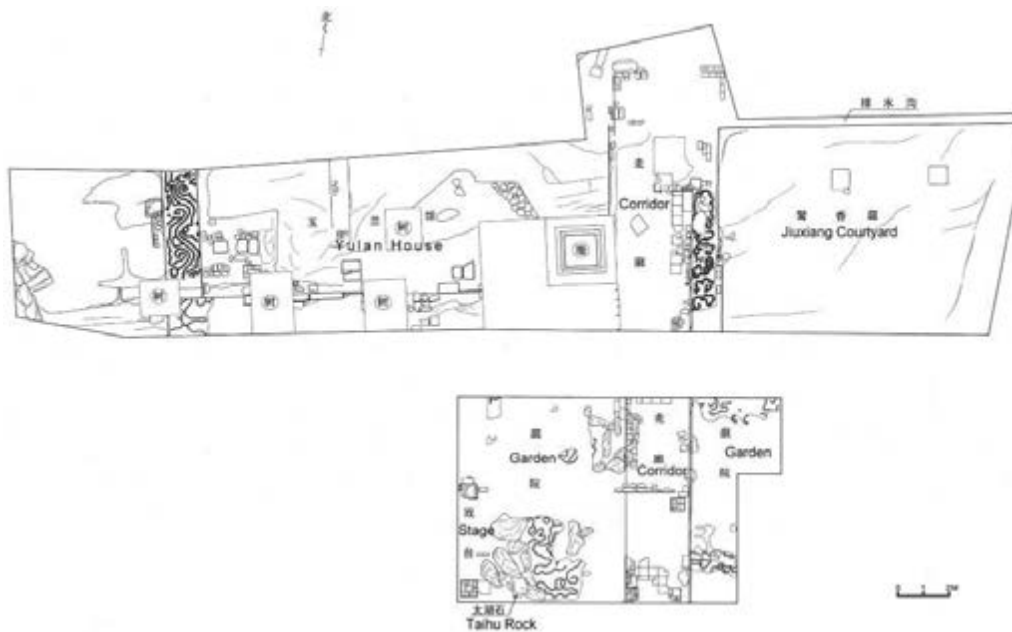
the Ground Plot of the Site of Qiantang Gate



the Archaeological Excavation of the Site of Qiantang Gate



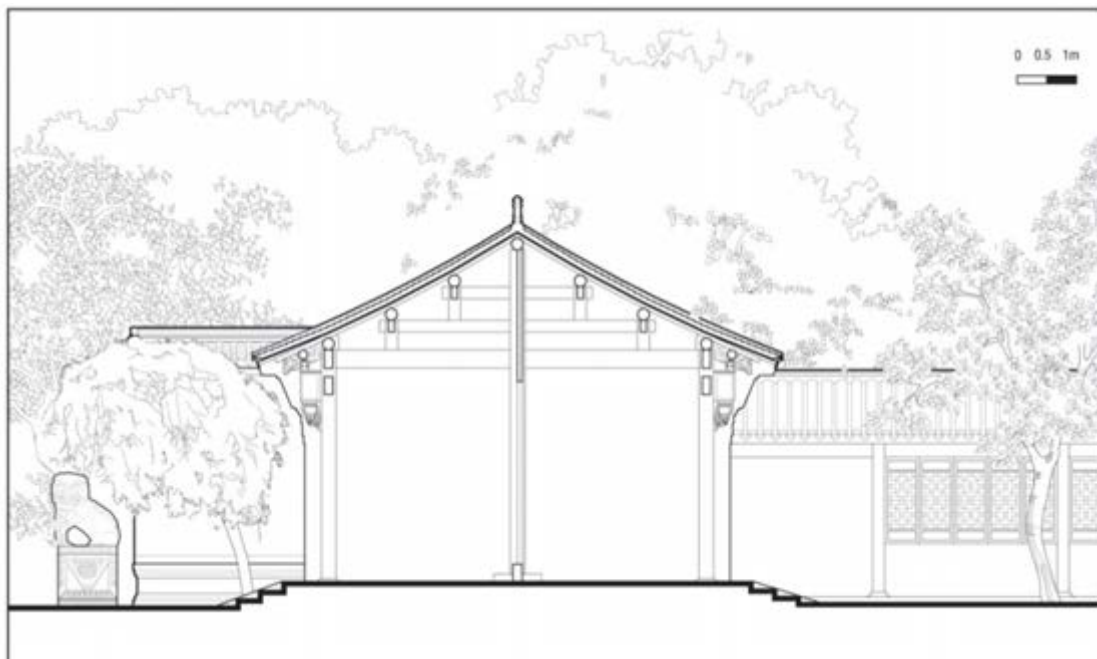
the General Layout of the Temporary Palace of the Qing Dynasty



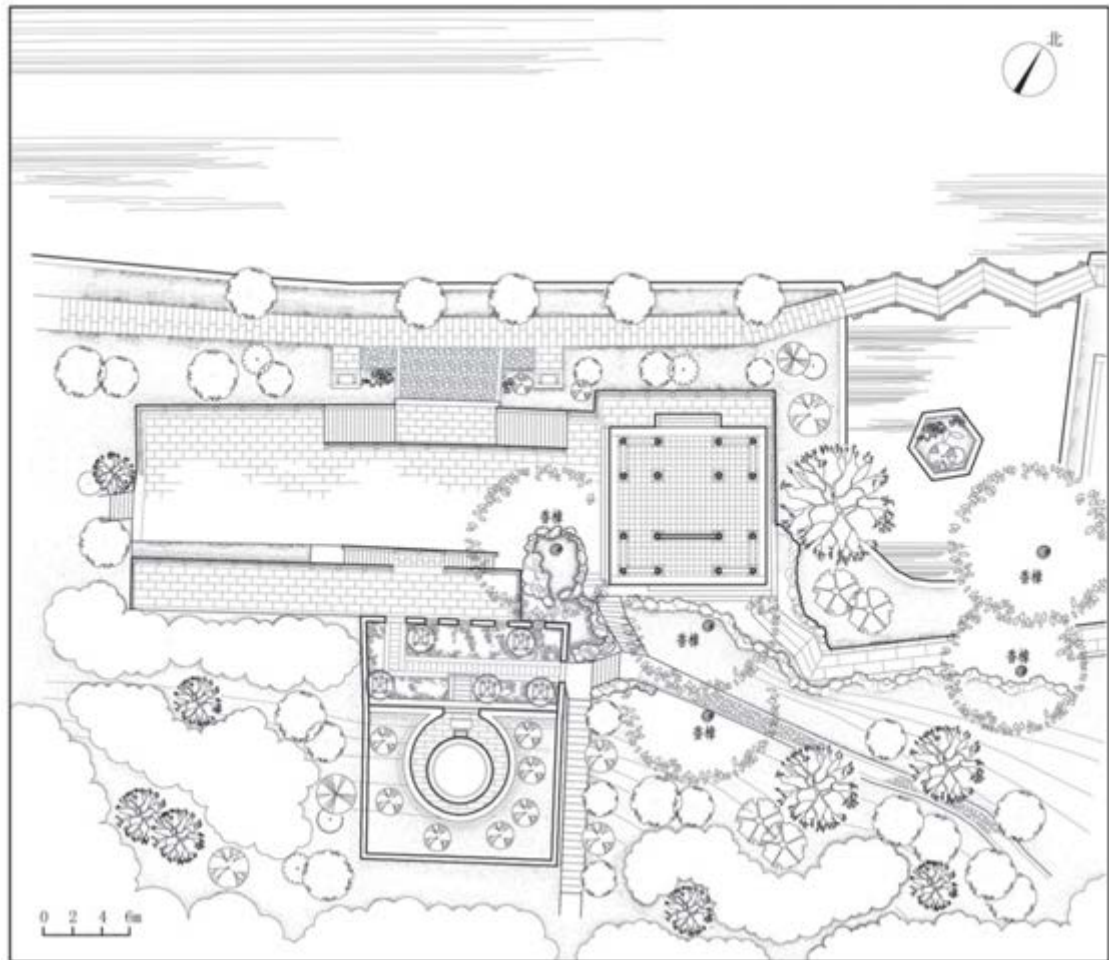
the Archaeological Excavation of the Site of Yulan Hall



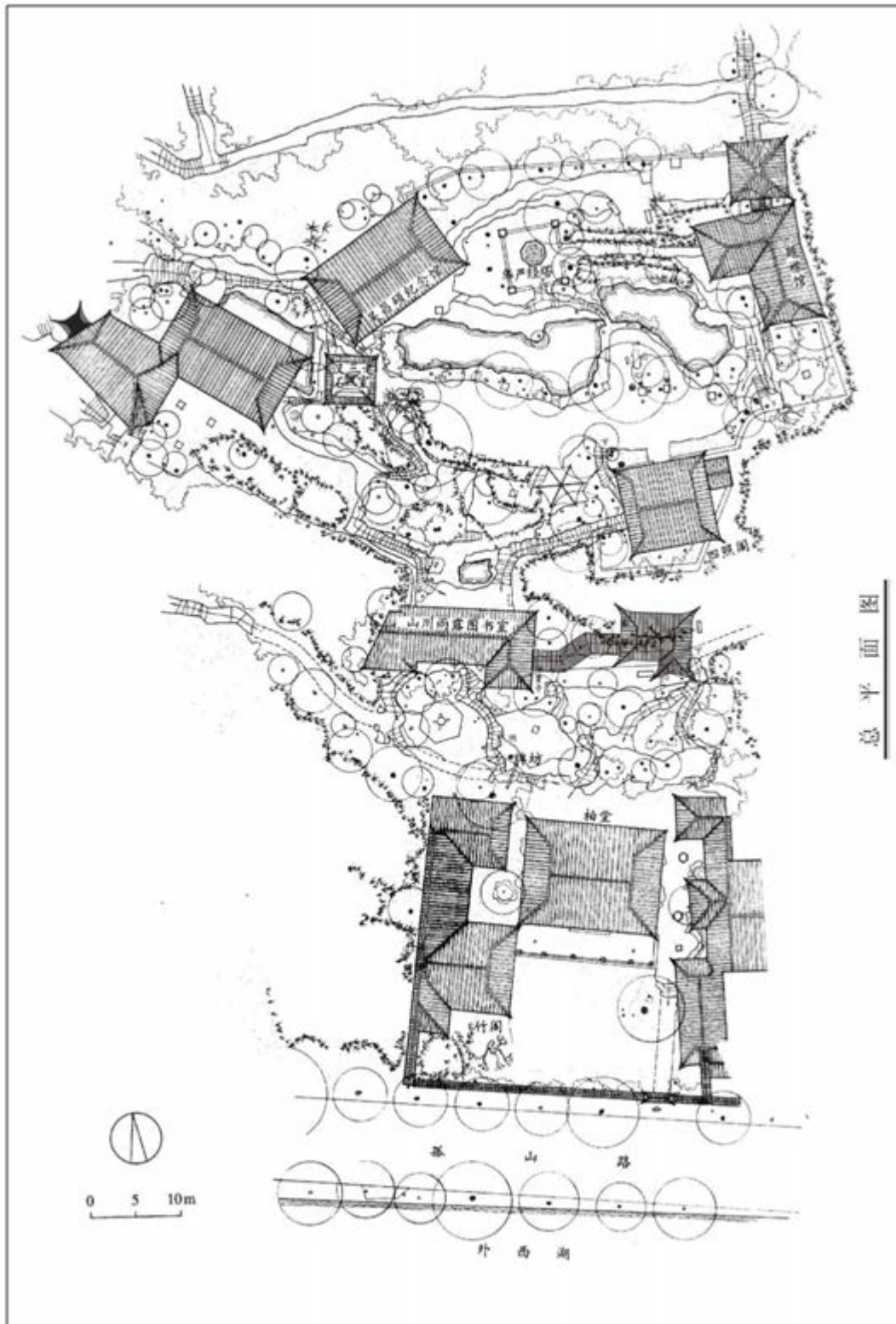
the South Elevation View of the Gate of the Temporary Palace of the Qing Dynasty



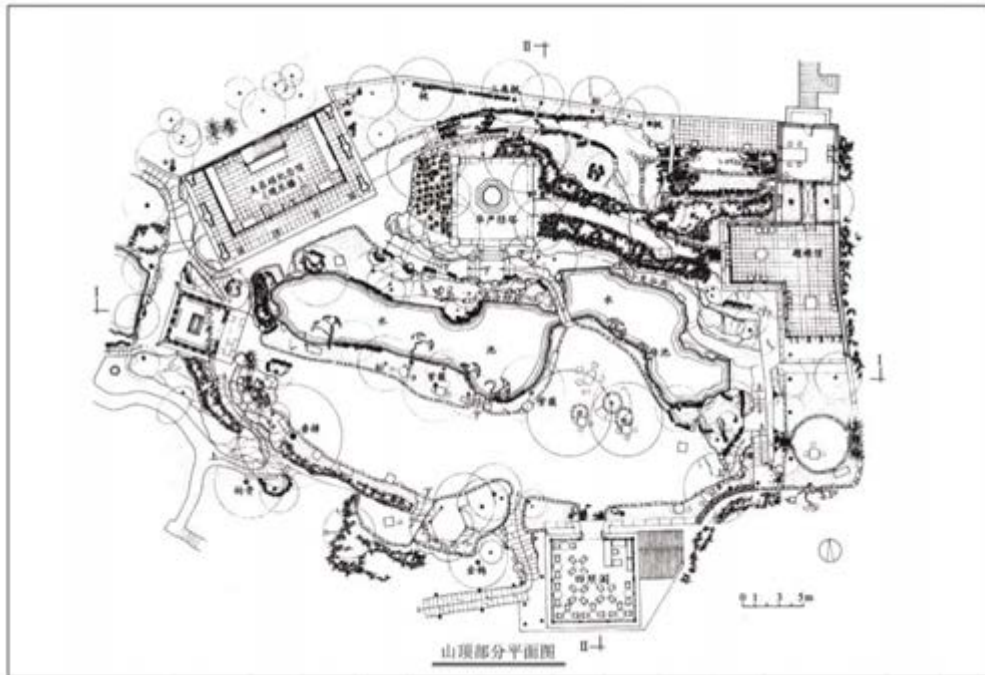
the Section of the Gate of the Temporary Palace of the Qing Dynasty



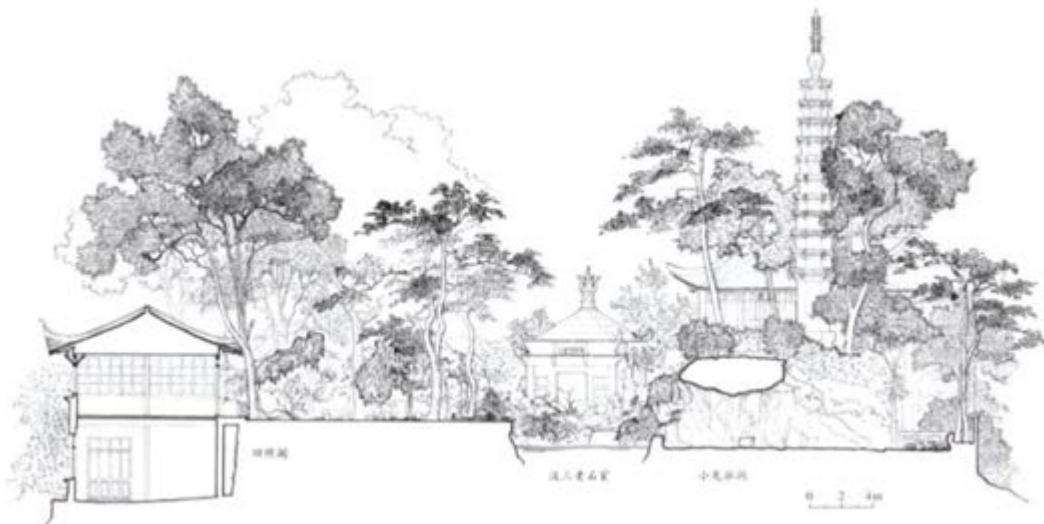
the Plan of Stele of Wu-he-fu and Lin Bu's Tomb



the General Layout Plan of Xling Seal Engravers' Society



the Plan of Xiling Seal Engravers' Society above the hill



the I-I Section of Xiling Seal Engravers' Society above the hill



the II-II Section of Xiling Seal Engravers' Society above the hill

C

HISTORICAL AND CULTURAL DATA

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Annex C.1 Chronology of the West Lake Cultural Landscape

C.1-1 General Chronology of West Lake

Dynasty	Dynasty/Year	Event	Note
Pre-historic Times	150 million years ago	The hills surrounding the West Lake came into being.	
Spring & Autumn Period	Spring & Autumn Period (770 B.C.-476 B.C.)	A lagoon came into being in the West Lake region.	The geographical conditions conducive to the formation of the West Lake came into being.
Qin	The 25 th year under the reign of the First Emperor of Qin(222 B.C.)	Qiantang County was established	The history of Hangzhou as a city began.
Eastern Jin	the first year of Xianhe during Eastern Jin (326)	Huili, Buddhist monk, built Lingyin Temple.	This was the beginning of Lingyin Temple. In the Southern Song Dynasty, it was included in the 'Five Buddhist Mountains and Ten Buddhist Temples' and became one of the most important temples of the Chan sect of Buddhism. Since then, it has been an embodiment of the Chan culture of the West Lake.
Tang	From the 2 th -4 th years of Changqing in the Tang Dynasty (822-824)	Bai Juyi served as Governor of Hangzhou and presided over a dredging project of the West Lake which led to the construction of a causeway.	This causeway, known in later ages as Baigong Causeway, was no longer existent. Another causeway, built during the Tang Dynasty, was named Bai Causeway to commemorate him. Bai Causeway was an important component of the '2-causeway and 3-islet' layout.
		Bai Juyi composed the poem To the Pleasure Boat Returning to Hangzhou, saying 'I intend to consign my yearning to the West Lake/through the oars of the returning boat.'	It was then that the city expanded northward to the north of the West Lake and it was probably this poem that first cited 'West Lake' as the name of the lake.
Five Dynasties	Wu and Yue during the Five Dynasties (907-978)	Qian Liu presided over the 3 rd construction project, which expanded the city of Hangzhou.	This project joined the west walls of Hangzhou City directly to the West Lake, thereby forming the landscape layout featuring a lake enclosed by 'hills in clouds on three sides and a city on the other'.
		Qian Liu assigned 1,000 soldiers to dredge the West Lake every year.	The West Lake bid farewell to its state of abandonment and its water had been clear and lovingly blue.
		Many temple were built on the hills surrounding the West Lake.	The multitude of Buddhist temples made the State of Wu 'the Land of Buddhism in Southeast China' and one of the important places of origin for the Chan school of Buddhism.
		In 951, the statues of Sumedha (Mituo in Chinese), Guanyin (Goddess of Mercy) and Mahastamaprapta (Bodhisattva of Great Power) were chiselled in the Golden Light Cave in Feilai Peak.	Statue building on Feilai Peak began not later than 951.
		In 954, Qian Hongshu, King of State Wuyue, ordered the construction of Huiji Yongming Temple (later known as Jingci Temple), a Buddhist monastery, at the foot of Nanping Hill.	'Night Chimes from Ningping Hill', one of the Ten West Lake Sights, has got its name because of the bell chimes at Jingci Temple.
Northern Song	the third year of Kaibao during Northern Song (970)	Liuhé Pagoda was constructed (the pagoda preserved today was a structure rebuilt during the Southern Song Dynasty).	The pagoda is one of the important sights in the southern part of the West Lake Scenic Area.
	the first year of Taiping Xingguo (literally 'Peace and Prosperity') during Northern Song (976)	Baochu Pagoda was constructed (the pagoda preserved today was built in 1933).	It became an important landmark and sight of the North Hill in the West Scenic Area.

	the 2 nd year of Taiping Xingguo during Northern Song (977)	Leifeng Pagoda (also known as Huangfei Pagoda) was built.	This pagoda is one of the important element in 'Leifeng Pagoda in Sunset Glow', one of the Ten scenic spots of the West Lake.
	the early years of Northern Song (960-)	Pan Lang (?-1009), famous scholar, composed ten <i>ci</i> poem to the tune of Jiu Quan Zi, reminiscing about the sights of the West Lake in Hangzhou	These are the earliest poems recorded in the form of <i>lianzhang</i> , or 'united chapters' ¹ , depicting the West Lake sceneries.
	the years of Jingde during Northern Song (1004-1007)	Lin Bu (967-1028) built a residence on the Solitary Hill near the West Lake and settled down. The next 20 years saw this recluse compose poems and paintings and entertain himself by growing plum trees and raising cranes. He compared the plum to his wife and the cranes to his children.	Now, there are the Tomb of Lin the Recluse, Chaoju Pavilion and Fanghe Pavilion (Pavilion of Herding Cranes) built in later ages to commemorate Lin Bu. These buildings contribute to the formation of the sight 'Cranes Flying to Plum Woods'. Lin Bu has become one of the representatives for China's 'reclusive culture' and the recluse, plum trees and cranes near the West Lake have been an important source of inspiration for Chinese literature and painting.
	the 5 th year of Yuanyou during Northern Song (1090)	When serving as Governor of Hangzhou, Su Shi (1037-1101) launched and presided over a dredging project of unprecedented scale, which led to the construction of a long causeway joining the lake's north and south banks with silt dug out. Su presided over the construction of the three stone pagodas at the deepest place of the West Lake and forbid raising lotuses within the area defined by the three structures so as to prevent the lake from becoming shallower as a result of accumulation of silt.	The long causeway, known as Su Causeway, is the place where Su Causeway in Spring, one of the Ten West Lake Sights, can be seen.
Southern Song	the 3 rd year of Jianyan during Southern Song (1129)	After withdrawing southward across the Yangtze, the Gaozong Emperor of Song made the seat of the local government his temporary palace and promoted Hangzhou to 'Lin'an Fu' (or Lin'an Prefecture).	Hangzhou became the centre of politics and economy of Southern Song and entered its prime era in its history.
	Later than the years of Shaoxing (1131-1163) during Southern Song	The West Lake was dredged many times.	These dredging projects were conscious efforts which helped to conserve the clear lake water and the beautiful sceneries in the Southern Song Dynasty.
	The 8 th year of Shaoxing during Southern Song (1138)	The Southern Song Government officially made Hangzhou its capital and began to build its imperial capital on the basis of Zicheng City in the time of Wuyue State.	Hangzhou further consolidated its role as the political, economic and cultural centre; the West Lake was not in the peripheral area but gained a footing in the canonized culture.
	The late years of Southern Song-the Yuan Dynasty (1192-1333) <i>The Kamakura Period in Japan (1192-1333)</i>	As the Chan sect of Buddhism spread eastward and landscape painting was introduced to Japan during Song and Yuan, Hangzhou became a must-visit place for Japanese monks who sought enlightenment in China.	This greatly improved the reputation of the West Lake.
	In the 14 th year of Jiading during Southern Song (1221)	Yue Fei's Tomb was built.	The West Lake landscape has been an embodiment of values that praise 'loyal officials and martyrs'.
	During the reign of the Lizong Emperor of Southern Song (1225-1264)	Court painters from the Imperial Art Academy created a series of paintings depicting the West Lake sceneries, represented by Li Song's <i>West Lake Paintings</i> .	The Ten scenic spots of the West Lake of the Southern Song Dynasty gradually took shape.

		Gradually, they began to adopt four-character poetic names for their works. In the years of Baoyou (1253-1258), Ye Xiaoyan painted Paintings of the Ten scenic spots of the West Lake.	
Yuan	The 13 th year of Zhiyuan during the Yuan Dynasty (1276)	After the Yuan troops seized Lin'an City, the Yuan Government established the Great Military Command of Zhedong and Zhexi, later changed to the Department of Appeasement and then changed again to the General Government of Hangzhou Lu. The city was looted and the dredging of the West Lake stopped.	The city was dilapidated and the West Lake silted up.
	The 16 th year of Zhizheng in the late Yuan Dynasty (1356)	After Zhu Yuanzhang's troops captured Hangzhou, he changed Hangzhou Lu into Hangzhou Prefecture and established the Branch Secretariat of Zhejiang in Hangzhou.	The name Zhejiang can be traced back to this event. Hangzhou was then the provincial administrative centre.
Ming	The 25 th year of Hongwu-the 1 st year of Wanli during the Ming Dynasty <i>The Muromachi period in Japan (1392-1573)</i>	Sesshu, Japanese master painter and its disciple Autumn Moon etc. voyaged to China (1467) and travelled across the vast country to learn skills in Chinese landscape painting. The following years saw them pay many visits to Hangzhou. After they returned to Japan, he created <i>View of Amanohashidate</i> imitating Li Song's West Lake Paintings and designed the Sumuji Temple garden (1475—1478).	Because of Sesshu's activities, painting of the West Lake sights had been a vogue for a period as long as five centuries and the West Lake images were borrowed by Japanese garden building.
		Nouami (1397-1471), Japanese artist, painted West Lake Paintings on a screen.	This painting is one of the painting masterpieces depicting the sceneries of the West Lake.
	The 3 rd year of Zhengde in the Ming Dynasty (1508)	Yang Mengying, Governor, presided over a large-scale dredging project of the West Lake, which increased the height and width of Su Causeway, constructed a long causeway across the West Lake with silt dug out and six bridges on the causeway.	After this project, the West Lake, which had been abandoned for 200 years, was restored to what it had been during the Tang Dynasty. The long causeway built in the project is known as Yanggong Causeway; the six bridges, i.e. the Inner Six Bridges are included in the Twelve Bridges of the West Lake—the other six being those on the Su Causeway.
	The 26 th year of Jiaqing during the Ming Dynasty (1547)	Tian Rucheng compiled Records of Trips to the West Lake, which was introduced to Japan before long.	This is a fully-fledged local history of Hangzhou and the West Lake region, which has improved foreign people's understanding of the West Lake.
	The 4 th year of Wanli in the Ming Dynasty (1576)	Xu Tingluo, Assistant Commissioner-in-Chief, presided over the construction of a pavilion at the site of the Northern Pagoda, one of the three pagodas built by Su Shi. Later, Sun Long, Eunuch of Rituals, lay bricks around the pavilion, altered it into a double-eaved structure and renamed it Xiqing Pavilion.	This is nothing but the 'lake-centre pavilion'. The sight 'Viewing from the Lake Centre' came into being here in the Qing Dynasty.
	The 7 th year of Wanli during the Ming Dynasty (1579)	Yu Sichong compiled A Collection of Writing on the West Lake	The book carries the images of the earliest woodcuts depicting the Ten scenic spots of the West Lake.
	The 31 st year of Wanli in the Ming Dynasty-the 6 th year of Tongzhi in the Qing Dynasty <i>the Edo Period in Japanese history (1603-1867)</i>	A multitude of Japanese gardens which manifest distinctive influences from the West Lake landscape were constructed, including Koishikawa Korakuen	These gardens embody the influences of the West Lake on Japanese garden building.

		Garden (1603-1700) in Tokyo, Kyu Shibarikyu Onshi Teien Garden (1678) in Tokyo, the Yosuien Garden in Wakayama, Shukkeien Garden (1620) in Hiroshima etc. These gardens owe much to the West Lake in terms of design and poetically entitled sights. From example, they have sights named 'West Lake Causeway' and 'Moon-mirroring Pool'.	
		Katsura Palace (1617-1662) was built in Japan. It owes much of its design to Bai Juyi's poem <i>A Poem on Spring Views of the West Lake</i> .	Borrowing ideas from the poetry depicting West Lake sceneries is another means by which the Japanese learn from the West Lake in garden building.
	The 35 th -39 th years of Wanli in the Ming Dynasty (1607-1611)	Nie Xintang, County Magistrate of Qiantang, built the Free Life Pond with the silt dredged out from the lake at the site of the Southern Pagoda—one of the three pagoda built by Su Shi--and encircled it with willows. Yang Wanli, Magistrate of Qiantang County, carried out a 10-year project which constructed a causeway along the border of the Free Life Pond and altered the original Desheng Hall into a temple.	The Smaller Yangzhou Islet, with a unique layout of 'an islet in the lake and a smaller lake on the islet', is an important component of the landscape layout of the West Lake consisting of '2 causeways and 3 islets'.
	The 1 st year of Tianqi in the Ming Dynasty (1621)	Yang Wanli rebuilt the three pagodas on the south of the Smaller Yingzhou Islet.	The sight 'Three Pools Mirroring the Moon' came into being.
	The later Ming Dynasty (1585-1664)	Lan Ying (1585-1664) painted a series of vertical scrolls entitled collectively <i>Ten scenic spots of the West Lake</i> .	These painting scrolls are masterpieces representing the West Lake landscape and buildings of the West Lake in the Ming Dynasty.
Qing	(1662-1874) From the years of Kangxi to the years of Tongzhi (1662-1874)	The Yuanming Palace was built. During Qianlong's reign, besides borrowing the two names i.e. 'Lotus in the Breeze in Qu Yuan Garden' and 'Autumn Moon over Unruffled Lake' from the Ten scenic spots of the West Lake, the garden also had eight sights copied or even 'transplanted'—the eight sights were Orioles Singing in Willow Waves, Night Chimes from Nanping Hill, Three Pools Mirroring the Moon, Leifeng Pagoda in Sunset Glow, Two Peaks Towering into Clouds, Fish in Huagang Pond, Su Causeway in Spring, Fish Jumping in the Jade Spring (i.e. the 'Vast and Level Place', one of the 40 Sights in the Summer Palace).	The Yuanming Palace is a northern imperial garden deeply influenced by the West Lake in terms of sight naming.
	The 28 th year of Kangxi in the Qing Dynasty (1689)	During his inspection tour of Hangzhou, the Kangxi Emperor first dredged the West Lake and then constructed a temporary palace at the Solitary Hill.	Today, the site of the Qing temporary palace can still be seen at the Solitary Hill.
	The 38 th year of Kangxi (1699)	During his inspection tour of South China, the Kangxi Emperor stayed long at the West Lake. In the course of his stay, he reviewed and established the names of the Ten scenic spots of the West Lake, composed poems on them and	The best sight viewing spots for the Ten scenic spots of the West Lake were determined. At each spot, a tablet pavilion and a imperial study pavilion were built and they became marks for each respective sight.

		order the construction of the pavilions under which the tablets inscribed were erected. Since then, local governments had attached great importance to, and maintained, the Ten scenic spots of the West Lake.	
	The 42 nd year of Kangxi-the 55 th year of Qianlong (1703-1790)	The Summer Resort in Chengde was constructed. It owes much influences to the West Lake in terms of garden building techniques and sight design.	This is China's first imperial garden directly influenced by the Ten scenic spots of the West Lake. The designers and builders had intentionally copied the '2-causeway & 3-islet' landscape layout and created a large quantity of sights with four-character poetic names.
	The 2 nd year of Yongzheng (1724)	The Yongzheng Emperor issued an imperial edict that the West Lake be dredged.	
	The 9 th year of Yongzheng in the Qing Dynasty (1731)	Li Wei built a 63- <i>zhang</i> -long in the Golden Sand Harbour and joined it to Su Causeway with the Jade Belt Bridge.	The sight 'Rainbow over the Jade Belt Bridge' came into being.
		Li Wei compiled <i>Chronicles of the West Lake</i> .	
	The 15 th year of Qianlong-the 29 th year of Guangxu in the Qing Dynasty (1750-1903)	The Summer Palace (initially named Qingyi Garden) was constructed. Qingyi Garden had copied the overall plan of the West Lake in Hangzhou. The division of the waters of the Kunming Lake, the spatial relationship between the Longevity Hill and the Kunming Lake, the location of the West Causeway in the lake and the surroundings all remind people of the West Lake in Hangzhou.	This is China's third imperial garden subject to the direct influences of the West Lake landscape. It is on this garden that the influences are the greatest.
	The 16 th year of Qianlong in the Qing Dynasty (1751)	The Qianlong Emperor toured the West Lake for the first time. During his tour he composed six poems entitled collectively <i>To the Ten scenic spots of the West Lake</i> , which were inscribed on the back side of the tablets carrying the names of the Ten scenic spots erected by the Kangxi Emperor. He also ordered court painters to create works representing the Ten scenic spots.	In nearly 30 years' time, the Qianlong Emperor made six tours to South China, composed poems on the Ten scenic spots of the West Lake 5 times, paid 4 visits to the Longjing tea producing areas and in such a way encouraged local officials to dredge the lake and improve the scenery; at the same time, literary and painting works on the West Lake abounded in both non-governmental and governmental circles to form a peak of artistic creation. As a result, the fame of the Ten scenic spots of the West Lake spread far and wide and they had, since then, been universally regarded as representative sights of the West Lake landscape. West Lake paintings had been used as reference in planning the imperial gardens in Beijing. It was during this period that the West Lake landscape acquired its universal outstanding values.
		Shen Deqian compiled <i>A Collection of Records on the West Lake</i> .	
		Xu Chengzu compiled <i>Fishers' Songs at Xuzhuang Village near the West Lake</i> (7 volumes) and a collection of his poems (1 volume).	
	The 22 nd year of Qianlong (1755)	Yang Tingzhang, Procurator of Zhejiang and Ke'er Jishan, Governor, presided over a project in which the West Lake was measured and dredged, its plans drawn and its boundaries set; they also decreed that no one can appropriate the lake at any time.	
		The Qianlong Emperor toured the West Lake for the second time and composed poems entitled collectively <i>On the Ten scenic spots of the West Lake</i> in the	

		rhymes of his previous West Lake poems.	
	The 27 th year of Qianlong (1762)	The Qianlong Emperor toured the West Lake for the 3rd time and composed poems entitled collectively <i>On the Ten scenic spots of the West Lake</i> in the rhymes of his previous West Lake poems.	
	The 30 th year of Qianlong (1765)	The Qianlong Emperor toured the West Lake for the 4th time and composed poems entitled collectively <i>On the Ten scenic spots of the West Lake</i> in the rhymes of his previous West Lake poems.	
	The 39 th year of Qianlong (1774)	Sanbao, Procurator of Zhejiang, presided over a large-scale dredging project of the West Lake.	
	The 45 th year of Qianlong (1780)	The Qianlong Emperor toured the West Lake for the 5th time and composed poems entitled collectively <i>On the Ten scenic spots of the West Lake</i> in the rhymes of his previous West Lake poems.	
	The 47 th year of Qianlong (1782)	The Yulan Hall in the Solitary Hill Temporary Palace was transformed into Wenlan Pavilion where Complete Works of Chinese Classics was kept.	This conforms to and strengthens the status of Southeast China as a renowned cultural prosperous region.
	The 5 th year of Jiaqing (1800)	Ruan Yuan, Procurator of Zhejiang, dredged the West Lake, piled the silt dug up into an islet to the north of the Smaller Yingzhou Islet, which is later known as Ruangong Mound.	The '2-causeway 3 islet' landscape layout came into being.
	The 20 th year of Jiaqing (1815)	The West Lake was dredged.	
	The 3 rd year of Xuantong (1911)	Altogether 180 mu of the West Lake and the Smaller South Lake were dredged; the lakes were 3 <i>chi</i> deeper after the project.	
The Republic of China	The first year of the Republic of China (1912)	Hangzhou Prefecture was changed to Hangxian County. Despite the changes in administrative division, Hangzhou has always been the provincial capital of Zhejiang.	
	The first year of the Republic of China (1912)	Hangzhou began to remove the lakeside walls.	As a result, the West Lake and the urban areas are integrated and thus enjoy a closer relationship.
	The 12 th year of the Republic of China	Leifeng Pagoda collapsed.	The collapse of Leifeng Pagoda was an event with symbolic meanings associated by Chinese people with the collapse of the feudal system which opposes free love.
	The 18 th year of the Republic of China (1929)	The West Lake Expo opened in Hangzhou and Wenlan Pavilion was used as the Pavilion of Agriculture. The West Lake Museum was established and later renamed Zhejiang Provincial Museum.	
	The Republic of China (1912-1948)	The Ministry of Agriculture & Commerce of the ROC government granted permission to the inclusion of the characters 'shi' (lion), 'long' (dragon), 'yun' (cloud), 'hu' (tiger) in the registered brand names of	

		Longjing tea.	
The People's Republic of China	1951-1959	The Municipal Government of Hangzhou carried out a 9-year large-scale dredging project of the West Lake which had been long deserted.	
	1960-1980	Many dredging projects were carried out and the Huanhu Scenic Area (or the Scenic Area around the West Lake), the three islets and the two causeways were improved.	
	1982	The West Lake was made a key scenic and historical site under state protection.	The West Lake landscape was placed under better protection.
	1983	<i>Regulations of Hangzhou on Conservation of the West Lake Scenic Area</i> was promulgated.	
	1985	The Municipal Government of Hangzhou organized citizens and scholars to select the New Ten scenic spots of the West Lake: the Path in the Bamboo Grove near Yunqi Temple, Sweet Osmanthus Rain at Manjuelong Village, Hupao Spring, Tea-tasting at Dragon Well, Misty Trees by the Nine Streams, Wind over Wushan Hill, Green Ring around Ruangong Mound, Yellow Dragon (Huanglong Cave) Spitting Greenness, Flying Clouds over Yuhuang Hill, Rosy Clouds over Baoshi Hill.	The New Ten scenic spots add to the charm of the West Lake and reflect people's perception of the lake in modern times.
	1999-	The all-round conservation project of the West Lake was implemented to improve the traffic inside the scenic area; to improve the surroundings of the scattered folk residences; and to restore the waters along the Western border of the West lake at Maojiabu, the Tortoise Lake (Wugui Tan), the Bathing Cranes Harbour (Yuhu Wan) etc. to their original appearances in the Ming Dynasty.	This project brought benefits to the residents inside the heritage zone and broadened the waters of the West Lake.
	2002	An archaeological excavation was carried out at the site of Leifeng Pagoda which collapsed in 1924; conservation facilities in the style of the Five Dynasties were built at the site.	The pagoda-like conservation structure brought back the sight 'Leifeng Pagoda in Sunset Glow'; and the spot has served as an important place where people, especially Chinese people, pray for love, thereby carrying on and highlighting the cultural function of the property.
	2007	The West Lake was rated as one of China's 5A scenic areas.	This event marked that the tourist management of the West Lake was promoted to a new level.
	2007-2008	The Municipal Government of Hangzhou launched the third program to select the New Ten scenic spots of the West Lake, which involves people both at home and abroad.	It was an effort to re-exert the influences of the West Lake at home and abroad and to rediscover the aesthetic values of the lake.

¹ *Lianzhang*, or 'United Chapters', refers to a series of poems composed to the same tune and with the same rhyme.

C.1-2 Chronology of West Lake (Landscaping)

Force of nature

Manual dredging

Landscaping with religious and political purposes

Landscaping with a gardening purpose

Dynasty	Year	Landscape evolution	Landscaping events	City construction
Pre-Qin	Spring and Autumn Period (770BC-476BC)	The geographic base was formed	A lagoon was formed	—
Qin				Qiantang County
Han		It was called Wulin Lake or Qian Lake		
Southern and Northern	1 st year of Xianhe period of the Eastern Jin Dynasty (326)	Lingyin Temple was built	Lingyin Temple built by monk Huili	Qiantang County
Sui	6 th year of Daye period of the Sui Dynasty (610)	The West Lake was called Qiantang Lake then.	Jiangnan River was built. The area west of the river was called Qiantang Lake then.	Hangzhou
Tang	Tang (618-907)	Bai Causeway and Duanqiao Bridge were formed. The name West Lake appeared.	Bai Juyi had the West Lake dredged and a causeway built with the silt from the Lake. The causeway was demolished today. To commemorate him, the present Bai Causeway is also called Baigong Causeway.	
The Five Dynasties	Qian Liu's reign of the Wuyue Kingdom (907-932)	The water system of the West Lake became steady.	Qian Liu established a lake patrol consisting of a thousand soldiers who engaged in annual dredging.	Capital city of the Wuyue Kingdom
		Baochu Pagoda was built	Baochu Pagoda was built by Qian Liu	
	Qian Hong Chu's reign of the Wuyue Kingdom (951)	Statues were made on Feilaifeng Peak.	The statues of Amitabha, Avalokitesvara and Mahāsthāmaprāpta were made in Jinguang Cave, Feilaifeng Peak.	
	Qian Hong Chu's period of the Wuyue Kingdom (954)	Jingci Temple was built.	Qian Hong Chu, the king of Wuyue Kingdom, had Huiji Yongming Temple built at the foot of Nanping Hill, which was the predecessor of Jingci Temple.	
Northern Song	Qian Hong Chu's reign of the Wuyue Kingdom (970)	Liuhe Pagoda was built.	Liuhe Pagoda was built by Qian Hong Chu, the king of Wuyue Kingdom.	Hangzhou
	2 nd year of Taiping Xingguo period of the Northern Song Dynasty (977)	Leifeng Pagoda (also called Yellow Concubine Pagoda) was built.	Leifeng Pagoda (also called Yellow Concubine Pagoda) was built by Qian Hong Chu, the king of Wuyue Kingdom.	
	Northern Song (960-1127)	The Su Causeway was built. The Three Pools were shaped.	Su Shi implemented unparalleled dredging in the West Lake and built a causeway with the silt to link the north and south banks. He also set up three stone pagodas in the deepest area where water chestnut and lotus were forbidden to protect the lake from being silted.	

Southern Song	14 th year of Jiading period of the Southern Song Dynasty (1221)	Yue Fei's Tomb was built	Yue Fei's Tomb was built to commemorate the General in the early Southern Song Dynasty who resisted the Jin troops.	Capital city of the Southern Song Dynasty
	Emperor Lizong's reign of the Southern Song Dynasty (1225-1264)	The Ten Scenic Spots in the Southern Song Dynasty were formed	The West Lake was dredged up frequently.	
Yuan	Yuan (1271-1368)	Pavilion for Freeing Cranes was built.	Pavilion for Freeing Cranes was built by Chen Zi'an at the northeast foot of Gushan Hill to commemorate Lin Bu.	Capital city of Zhejiang Province
Ming	3 rd year of Zhengde's reign of the Ming Dynasty (1508)	Yanggong Causeway and Liliu Bridge were built.	Yang Mengying implemented large-scale dredging in the West Lake, had the Su Causeway heightened and widened and built a long causeway with the silt in the west part of the inner lake.	
	4 th year of Wanli's reign of the Ming Dynasty (1576)	The Mid-lake Pavilion was built.	Xiqing Pavilion, popularly known as Mid-lake Pavilion, was built by assistant surveillance commissioner Xu Tingguan and Directorate eunuch Sun Long.	
	35 th -39 th year of Wanli's reign of the Ming Dynasty (1607-1611)	Lesser Yingzhou was formed.	Nie Xintang, the magistrate of Qiantang County, built the pool to free captive animals; Yang Wanli, a later magistrate of Qiantang County, built the external causeway around the pool.	
	1 st year of Tianqi period of the Ming Dynasty (1621)	The Three Pools were restored.	Yang Wanli restored the three pagodas south of Lesser Yingzhou.	
Qing	28 th year of Kangxi's reign of the Qing Dynasty (1689)	The temporary palace was built.	Emperor Kangxi had the temporary palace built in Gushan Hill.	
			The West Lake was dredged up.	
	38 th year of Kangxi's reign of the Qing Dynasty (1699)	The Ten-Scenic-Spots Stele Pavilion was built, identifying the best place to enjoy the scenery.	A pavilion was built and a stele erected, making here the best place to enjoy the scenery.	
	Yongzheng's reign of the Qing Dynasty (1723-1735)	The Yudai Bridge was built, indicating the Eighteen Scenic Spots in the Yongzheng's reign were formed.	Li Wei dredged up the West Lake and restored places of interest.	
			Li Wei built a 210-meter-long causeway in Jinsha Port and the Yudai Bridge to link the Su Causeway.	
	16 th year of Qianlong's reign of the Qing Dynasty (1751)	The Ten-Scenic-Spots Stele Pavilion was restored and the West Lake Landscape was renovated, making the Ten Scenic Spots even more popular.	Emperor Qianlong wrote poems of the Ten Scenic Spots which were respectively inscribed on the back of the steles bearing the inscriptions of Emperor Kangxi.	

	22 nd year of Qianlong's reign of the Qing Dynasty (1757)		Yang Tingzhang, the governor of Zhejiang Province, and Ka'erjishan, the governor general, carried out measurement and dredging in the West Lake. The plot was drawn, the border was identified, and a decree was issued to permanently protect the area from being appropriated.
	39 th year of Qianlong's reign of the Qing Dynasty (1774)		San Bao, the governor of Zhejiang Province implemented large-scale dredging in the West Lake.
	45 th year of Qianlong's reign in the Qing Dynasty (1780)	Wenlan Pavilion was built.	Yulan Hall in the Temporary Palace in Gushan Hill was renovated as Wenlan Pavilion where the <i>Complete Library of the Four Treasuries</i> was stored.
	year of Qianlong's reign of the Qing Dynasty (1788)	Ruangongdun (Lord Ruan's Mound) was built.	Ruan Yuan, the governor of Zhejiang Province had the West Lake dredged up and a mound built with the silt.
	20 th year of Jiajing's reign of the Qing Dynasty (1815)		The West Lake was dredged up.
	3 rd year of Xuantong's reign of the Qing Dynasty (1911)		The West Lake and Xiaonan Lake were dredged up to 1 meter deep.
Republic of China	2 nd year of the Republic of China (1912)	The city wall of Hangzhou was demolished.	Hangzhou city and the West Lake were linked up as a unity.
	13 th year of the Republic of China (1924)	Leifeng Pagoda collapsed.	The landscape Leifeng Pagoda in Evening Glow vanished.
	17 th year of the Republic of China (1928)	Su Causeway and Bai Causeway were paved with asphalt, and the Ten-Scenic-Spots Pavilion was restored.	The West Lake Landscape was gradually restored.
	23 rd year of the Republic of China (1934)	Su Causeway and Bai Causeway were restored.	The West Lake dried up during the drought. The municipal government expanded the Su Causeway with silt from dredging and established a park. Flowers were planted and the Stele Pavilion was renovated.
People's Republic of China	1951—1959	The West Lake Landscape was gradually restored.	The municipal government carried out a nine-year large-scale dredging in deserted West Lake.
	1960—1980		The West Lake was dredged up for several times. The scenic area around the lake, three islands in the lake and the Su Causeway and Bai Causeway were renovated.

1982	The West Lake was proclaimed as a national park and Hangzhou a historically and culturally famous city.	The <i>Regulations on Protection and Administration of the West Lake Scenic Area in Hangzhou</i> promulgated and enforced in 1983 put the West Lake under better protection.
1985	The municipal government organized the public and experts and elected New Ten Scenic Spots of the West Lake: Bamboo Path on Yunqi Ridge, Osmanthus in Manjuelong Village, Hupao Spring, Longjing Tea, Misty Trees in Jiuxi Village, Heavenly Wushan Hill, Huanbi Villa on Ruangong Mound, Gardens in Huanglong Cave, Flowing Clouds in Yuhuang Hill, and Glows in Baoshi Hill.	
1999	The West Lake Scenic Area was renovated in an overall manner.	Comprehensive protection work was implemented: traffic was improved, individual folk houses were renovated, lake areas in Maojiabu, Wuguitan and Yuhuan were restored according to the west border of the West Lake in the Ming Dynasty.
2002	Leifeng Pagoda was restored.	The site of Leifeng Pagoda which collapsed in 1924 was excavated and protective facilities were built in the style of the Five Dynasties. The Management Committee of the West Lake Scenic Area was established.
December 2006	The West Lake was included in the China's <i>Tentative List of World Heritage Sites</i> .	
2007—2008	The municipal government organized the 3 rd round of public election of New Ten Scenic Spots of the West Lake at home and abroad.	

C.1-3 Chronology of West Lake (Literature, Paintings, Calligraphic and Art Works)

Dynasty	Year	Landscape evolution	Art events	City construction
Pre-Qin Qin	Spring and Autumn Period (770BC-476BC)	A lagoon was formed		—
Han	The Han Dynasty (206BC-220)	It was called Wulin Lake or Qian Lake		Qiantang County
Southern and Northern	1 st year of Xianhe period of the Eastern Jin Dynasty (326)	Lingyin Temple was built		Qiantang County
Sui	6 th year of Daye period of the Sui Dynasty (610)	The West Lake was called Qiantang Lake then.		Hangzhou
Tang	Tang (618-907)	Bai Causeway and Duanqiao Bridge were formed. The name West Lake appeared.	Bai Juyi, <i>Yi Jiangnan (Memories of the South), A Poem to Guests after I Returned at Night from a Visit to the Gushan Hill Temple near the West Lake, A Tour of the Qiantang Lake in Spring, A Poem on Spring Views of the West Lake</i> Bai Juyi, <i>A Voyage Back to Hangzhou</i> , in which the name West Lake was mentioned for the first time	
The Five Dynasties	Qian Liu's reign of the Wuyue Kingdom (907-932)	The water system of the West Lake became steady. Baochu Pagoda was built		Capital city of the Wuyue State
	Qian Hong Chu's reign of the Wuyue Kingdom (951)	Statues were made on Feilaifeng Peak.		
	Qian Hong Chu's reign of the Wuyue Kingdom (954)	Jingci Temple was built.		
Northern Song	Qian Hong Chu's reign of the Wuyue Kingdom (970)	Liuhe Pagoda was built.	Pan Lang composed ten poems tuned <i>Jiuquanzi</i> to remember the beautiful sceneries of the West Lake.	Hangzhou
	2 nd year of Taiping Xingguo period of the Northern Song Dynasty (977)	Leifeng Pagoda (also called Yellow Concubine Pagoda) was built.	Lin Bu, <i>Ode to Plum Blossoms</i> Su Shi, <i>Drinking on the West Lake</i> (two poems), <i>Paying a Visit to Huiqin and Huisi, Two Buddhist Monks at the Gushan Hill on the 8th Day of the 12th Lunar Month, Missing the West Lake—A Poem to Chao Meishu</i>	
	Northern Song (960-1127)	The Su Causeway was built. The Three Pools were shaped.		
Southern Song	14 th year of Jiading reign of the Southern Song Dynasty (1221)	Yue Fei's Tomb was built	Since no later than the painting <i>The West Lake</i> painted by Li Song (1166-1243), court painters	Capital city of the Southern Song Dynasty

	Emperor Lizong's reign of the Southern Song Dynasty (1225-1264)	The Ten Scenic Spots in the Southern Song Dynasty were formed	had made series of paintings on the West Lake and gradually used four Chinese characters as the title, including <i>Ten Scenic Spots of the West Lake</i> painted by Ye Xiaoyan during the Baoyou period (1253-1258) and <i>The West Lake in the Four Seasons (Spring, Summer, Autumn and Winter)</i> painted by Liu Songnian. Wang Wei, <i>Ten Great Views of the West Lake</i> consisting of ten poems depicting the ten scenic spots, the earliest one of its kind; Zhang Ju, <i>Ten Poems on the West Lake (Tune: Ying Tian Chang)</i> consisting of ten ci-poems depicting the ten scenic spots, the earliest one of its kind; Zhou Mi, <i>The Ten Scenic Spots of the West Lake (Tune: Mu Lan Hua Man)</i> ; Chen Yunping, <i>Ten Poems on the West Lake</i> in ten different tunes	
Yuan	Yuan (1271-1368)	Pavilion for Freeing Cranes was built.	Yin Tinggao, a poem collection <i>Ten Scenic Spots of the West Lake</i> ; Yang Weizhen, <i>Poems on the West Lake Adopting the Form of Zhu Zhi Ci (three Bamboo songs)</i> ; Guan Hanqing, <i>Views in Hangzhou (Tune: Nan Lü Yi Zhi Hua)</i> ; Ma Zhiyuan, <i>On the West Lake (Tune: Shuang Diao Xin Shui Ling)</i> ; Xu Zaisi, <i>The West Lake (Tune: Zhong Lü Chao Tian Zi)</i>	Capital city of Zhejiang Province
Ming	3 rd year of Zhengde's reign of the Ming Dynasty (1508)	Yanggong Causeway and Liliu Bridge were built.	<i>Ten Scenic Spots of the West Lake</i> painted by Lan Ying	
	4 th year of Wanli's reign of the Ming Dynasty (1576)	The Mid-lake Pavilion was built.	Zhou Long, <i>Panoramic View of the West Lake</i> ; 1.3m long Tian Rucheng, <i>Records of Trips to the West Lake</i> ; Yu Sichong, <i>A Collection of Travel Notes Concerning the West Lake</i> ; Zhang Dai, <i>The West Lake in My Dreams</i> , and Tao An's	
	35 th -39 th year of Wanli's reign of the Ming Dynasty (1607-1611)	Lesser Yingzhou was formed.		

	1 st year of Tianqi period of the Ming Dynasty (1621)	The Three Pools were restored.	<i>Reminiscences in the Dream</i> , of which the part <i>The Incense Market in the West Lake</i> is the best; Li Liufang, <i>Inscription for Paintings on Sedan Trips to the West Lake</i> ; Yuan Hongdao, <i>A Trip to the West Lake in Spring</i> , essay; Feng Menglong, <i>Bai Suzhen Was Imprisoned Eternally under Leifeng Pagoda</i> and other legends included in his novel collection <i>Sanyan and Liangpai</i>
Qing	28 th year of Kangxi's reign of the Qing Dynasty (1689)	The temporary palace was built.	
	38 th year of Kangxi's reign of the Qing Dynasty (1699)	The Ten-Scenic-Spots Stele Pavilion was built, identifying the best place to enjoy the scenery.	Emperor Kangxi, poems of the Ten Scenic Spots
	2 nd year of Yongzheng's reign of the Qing Dynasty (1724)	The Eighteen Scenic Spots in Yongzheng's reign were formed.	
	9 th year of Yongzheng's reign of the Qing Dynasty (1729)	The Yudai Bridge was built.	Li Wei, <i>Records of the West Lake</i> with large numbers of engravings
	16 th year of Qianlong's reign of the Qing Dynasty (1751)	The Ten-Scenic-Spots Stele Pavilion was restored and landscape of the West Lake was renovated, making the Ten Scenic Spots even more popular.	A court painters, <i>Wonderful Sights of Hangzhou</i> with paintings of the eighteen scenic spots; Dong Bangda, Dong Gao, <i>Ten Scenic Spots of the West Lake</i> , albums with the <i>Poems on the Ten Scenic Spots of the West Lake</i> by Emperor Qianlong and paintings on the scenery of the West Lake; The Qing court, <i>The Temporary Palace by the West Lake</i> , scroll; Emperor Qianlong, <i>Poems of the Ten Scenic Spots of the West Lake</i> , according to which court painters made
	22 nd year of Qianlong's reign of the Qing Dynasty (1757)		
	39 th year of Qianlong's reign of the Qing Dynasty (1774)		
	49 th year of Qianlong's reign of the Qing Dynasty (1784)	Wenlan Pavilion was built.	

	53th year of Qianlong's reign of the Qing Dynasty (1788)	Ruangongdun (Lord Ruan's Mound) was built.	works; Shen Deqian, <i>A Collection of Records on the West Lake</i> with engravings on the scenery of the West Lake; Xu Chengzu, <i>Fishers' Songs at Xuezhuang Village near the West Lake</i> , seven volumes, and poems in one volume Emperor Qianlong, <i>Poems of the Ten Scenic Spots of the West Lake in the Tone of Previous Verse</i> ; Emperor Qianlong, <i>Poems of the Ten Scenic Spots of the West Lake in the Tone of Previous Verse</i> ; Gao Jin, <i>On the Grand Ceremony for the Emperor's Inspection of Southern China</i> , 120 volumes, recording Emperor Qianlong's Inspection of Southern China with engravings on the scenery of the West Lake; Emperor Qianlong, <i>Poems of the Ten Scenic Spots of the West Lake in the Tone of Previous Verse, Fourth</i> ; Chai Jie, <i>A Hundred Poems on West Lake</i> , 108 poems in the form of cento titled by scenic spots of the West Lake and Hangzhou city	
Republic of China	2 nd year of the Republic of China (1912)	The city wall of Hangzhou was demolished.	In 14 th year of the Republic of China (1925), Yue Opera, a local opera of Zhejiang and the 2 nd largest stage drama in China, was created, by which local legends as <i>Butterfly Lover</i> , <i>The White Snake</i> were further spread.	
	13 th year of the Republic of China (1924)	Leifeng Pagoda collapsed.		
	17 th year of the Republic of China (1928)	Su Causeway and Bai Causeway were paved with asphalt, and the Ten-Scenic-Spots Pavilion was restored.	In 1928, the National Art School (now China Academy of Art) was found beside the West Lake as the first national comprehensive college of art in China. Numerous contemporary painters were attracted and left their works on the West	

	23 rd year of the Republic of China (1934)	Su Causeway and Bai Causeway were restored.	Lake, such as Pan Tianshou (<i>The Lotuses Are More Charming in Sunshine</i>), Lin Fengmian (<i>View of the West Lake</i>), Huang Binhong (<i>The Landscape of the West Lake</i>), and Li Keran (<i>Three Pools Mirroring the Moon and the Curving Bridge of West Lake</i>). Literary figures such as Yu Dafu, Yu Pingbo, Xia Yan, Dai Wangshu and Shi Zhecun settled beside the West Lake and left their works. Lakeside Poets such as Wang Jingzhi who wrote beside the lake emerged. Autumn Moon Over the Calm Lake, <i>Playing Guqin beside Canna and Rock</i> and other music based on the West Lake were composed and became masterpieces of traditional Chinese instrumental music.
People's Republic of China	1951—1959	The West Lake Landscape was gradually restored.	In 1959, the violin concerto <i>Butterfly Lover</i> was created on the basis of Yue Opera version, and became a masterpiece of Chinese orchestral music. In 2002, events such as A Hundred Painters Paint the West Lake and Painting Exhibition Beside the West Lake were held, and the album <i>Beside the West Lake</i> was published. In 2004-2008, Wang Guoping compiled and published <i>The West Lake Series</i>, which includes <i>Collection of Documents about the West Lake</i> (30 volumes) and <i>Complete Library of the West Lake</i> (50 kinds).
	1960—1980		
	1982	The West Lake was proclaimed as a national park and Hangzhou a historically and culturally famous city.	
	1985	The municipal government organized the public and experts and elected New Ten Scenic Spots of the West Lake: Bamboo Path on Yunqi Ridge, Osmanthus in Manjuelong Village, Hupao Spring, Longjing Tea, Misty Trees in Jiuxi Village, Heavenly Wushan Hill, Huanbi Villa on Lord Ruan's Mound, Gardens in Huanglong Cave, Flowing Clouds in Yuhuang Hill, and Glows in Baoshi Hill.	
	1999	The West Lake Scenic Area was renovated in an overall manner.	
	2002	Leifeng Pagoda was restored.	
	December 2006	The West Lake was included in the <i>China's Tentative List of World Heritage Sites</i> .	
	2007-2008	The municipal government organized the 3 rd round of public election of New Ten Scenic Spots of the West Lake at home and abroad.	

C.1-4 Chronology of West Lake (Communication Impact)

China Japan Korea

Dynasty	Period	Communication Impact
Tang	5 th year of Chenghe of the Heian period in Japan (838)	<i>A Poem on Spring Views of the West Lake</i> , written by Bai Juyi and <i>Record of Qiantang Lake Carved on Stone</i> , which kept the essays describing the dredging of the West Lake and the construction of the Bai Causeway
Song	Kamakura period of Japan (1192-1333)	Along with the popularization of Zen of Buddhism and the ink and wash painting in Song and Yuan style in East Asia, the West Lake became a place where the Japanese monks would visit and stay to understand the meaning of Zen in Song Dynasty.
Ming	Muromachi period of Japan (1392-1573)	Sesshu Toyo visited the West Lake and drew <i>Ama-no-hashidate</i> (The Bridge of Heaven) by imitating <i>The West Lake</i> created by Li Song when he was back to Japan. Ouzhai (1397-1471, Japanese) drew the <i>Screen of the West Lake</i> . Sesshu Toyo designed the garden of Jyoeiji Temple after going back, introducing the image of the West Lake into the landscape design.
	Late 16 th century	The <i>Records of Trips to the West Lake</i> was introduced to Japan and Korea. The poem and drawing related to the West Lake were popular in Korean nobility, such essays as <i>Description for the Drawing of Hangzhou</i> by Yang Shiyan (1517-1584), <i>Description for the Drawing of the West Lake Landscape</i> by Shen Qin (1566-1628) and <i>Inscription on the West Lake Painting Scroll and Preface</i> by Shen Wan (1646-1707), and such poems as <i>Drawing of the Hangzhou West Lake</i> by Li Haomin (1553-1634).
	Edo period of Japan (1603-1867)	A large number of the gardens influenced by the West Lake Landscape were constructed in Japan, including the Koishikawa Korakuen Garden (1603) in the Bunkyo-ku of Tokyo, Kyu-Shibariky Onshi Teien Garden (1678), Yosuien garden of Wakayama, and Shukeien Garden of Hiroshima (1620). The landscape and naming methods of these gardens are all impacted by the scenic spots in the West Lake such as the Su Causeway. For example, the name of the West Lake Causeway and Pond for Mirroring the Moon from the Ten Scenic Spots of the West Lake. Katsura Rikyu (1617-1662) was built up in Japan, and its style and setting is referred as <i>A Poem on Spring Views of the West Lake</i> written by Bai Juyi.
Qing	Period under the reign of Emperor Kangxi to Emperor Tongzhi in Qing Dynasty (1662-1874)	The Yuanmingyuan Garden was constructed; especially during the reign of Emperor Qianlong (1736-1795), the names of Breeze-ruffled Lotus at Winding Garden and Autumn Moon Over the Calm Lake were directly used in the garden, and some scenic spots were also imitated or copied to the Yuanmingyuan Garden such as Orioles Singing in the Willows, Evening Bell Ringing at Nanping Hill, Three Pools Mirroring the Moon, Leifeng Pagoda in Evening Glow, Twin Peaks Piercing the Cloud, Viewing Fish at Flowery Pond, Su Causeway in the Morning of Spring, Jumping Fish in Jade Spring (the Tan-tan-dang-dang Sight in the 40 scenic spots of Yuanmingyuan Garden).
	42 nd year of the reign of Emperor Kangxi to 55 th year of the reign of Emperor Qianlong in Qing Dynasty (1703-1790)	The garden design and scenic spots settings of the Chengde Imperial Summer Resort have been deeply influenced by the West Lake. For example, in the scenic spot of Road on Zhi Causeway, the body of the causeway is “divided into three parts and their shapes like zhiying, cloud, and ruyi”. Emperor Qianlong wrote “View of Lotus in the Autumn ” for the view of willows on the causeway and lotus in the lake. When walking on the causeway, the surrounding environment just like the style of Southern China and the Hangzhou West Lake, in another word “One can admire the beautiful scene not only in the Su and Bai Causeways”. In 1994, the Chengde Imperial Summer Resort was inscribed on the World Heritage List.
	15 th year of the reign of Emperor Qianlong to 29 th year of the reign of Emperor Guangxu in Qing Dynasty (1750-1903)	The Summer Palace (formerly called Qingyi Garden) was constructed. The master plan of the Qingyi Garden was based on the Hangzhou West Lake. The division of the Kunming Lake, the location relationship between Longevity Hill and Kunming Lake, and the direction of the Xi Causeway and its surrounding are similar to the Hangzhou West Lake. A poem praised the Summer Palace “Facing the water and with hill on the back, the Kunming Lake imitates the West Lake in Zhejiang; praising the beauty of the palace.” In 1988, the Summer Palace was inscribed on the World Heritage List.

Annex C.2 Selection of the literature on West Lake

C.2-1 For the Ten Poetically Named Scenic Places

七绝 湖山十景

【南宋】王洙¹

段桥残雪

望湖亭外半青山，跨水修梁影亦寒。
待伴痕边分草色，鹤惊碎玉吸阑干。

花港观鱼

断汉惟余旧姓存，倚阑投饵说当年。
沙鸥曾见园兴废，近日游人又玉泉。

雷峰夕照

塔影初收日色昏，隔墙人语近甘园。
南山游遍分归路，半入钱塘半暗门。

两峰插云

浮图对立晓崔嵬，积翠浮空霁靄迷。
试向凤凰山上望，南高天近北烟低。

柳浪闻莺

如簧巧啭最高枝，苑树青归万缕丝。
玉辇不来春又老，声声诉与落花知。

南屏晚钟

涑水崖碑半绿苔，春游谁向此山来。
晚烟深处蒲牢响，僧自城中应供回。

平湖秋月

万顷寒光一席铺，冰轮行处片云无。
鹭峰遥度西风冷，桂子纷纷点玉壶。

麴院风荷

避暑人归自冷泉，步头云锦晚凉天。
爱渠香阵随人远，行过高桥旋买船。

三潭印月

塔边分占宿湖船，宝鉴开奁水接天。
横玉叫云何处起，波心惊觉老龙眠。

苏堤春晓

孤山落月趁疎钟，画舫参差柳岸风。
鸾梦初醒人未起，金鸦飞上五云东。

应天长 西湖十咏

【南宋】张矩²

应天长 苏堤春晓

曙林带暝，晴霭弄霏，莺花未认游客。
草色旧迎雕辇，蒙茸暗香陌。秋千架，闲晓索。正露洗、绣鸳痕窄。费人省，隔夜浓欢，醒处先觉。

重过涌金楼，画舫红旗，催向段桥泊。
又怕晚天无准，东风妒芳约。垂杨岸，今胜昨。水院近、占先春酌。恁时候，不道归来，香断灯落。

前调 平湖秋月

候蛩探暝，书雁寄寒，西风暗剪绡纤。
报道凤城催钥，笙歌散无迹。冰轮驾，天纬逼。渐款引、素娥游历。夜妆靓，独展菱花，淡绚秋色。

人在涌金楼，漏迥绳低，光重袖香

¹作西湖十景诗第一人。

²填西湖十景词第一人。

滴。笑谏又惊凄鹄，南飞傍林阒。孤山影，波共碧。向此际、隐遁如识。梦仙游，倚遍霓裳，何处闻笛。

前调 断桥残雪

桧渐互晓，篙水涨漪，孤山渐卷云簇。又见岸容舒腊，菱花照新沐。横斜树，香未北。倩点缀、数梢疏玉。断肠处，日影轻消，休怨霜竹。

帘上涌金楼，酒滟酥融，金缕试春曲。最好半残鹄鹑，登临快心目。瑶台梦，春未足。更看取、酒窗填屋。灞桥外，柳下吟鞭，归趁游烛。

前调 雷峰夕照

磬圆树杪，舟乱柳津，斜阳又满东角。可是暮情堪剪，平分付烟郭。西风影，吹易薄。认满眼、脆红先落。算惟有，塔起金轮，千载如昨。

谁信涌金楼，此际凭阑，人共楚天约。准拟换樽陪月，缙空卷尘幕。飞鸿倦，低未泊。斗倒指、数来还错。笑声里，立尽黄昏，刚道秋恶。

前调 曲院荷风

换桥度舫，添柳护堤，坡仙题欠今续。四面水窗如染，香波酿春麹。田田处，成暗绿。正万羽、背风斜矗。乱鸥去，不信双鸳，午睡犹熟。

还记涌金楼，共抚雕阑，低度浣沙曲。自与故人轻别，荣枯换凉燠。亭亭影，惊艳目。忍到手、又成轻触。悄无语，独捻花须，心事曾卜。

前调 花港观鱼

岸容浣锦，波影堕红，纤鳞巧避鳬唼。禹浪未成头角，吞舟胆犹怯。湖山外，江海匝。怕自有、暗泉流接。楚天远，尺素无期，枉误停楫。

四望涌金楼，带草帘烟，缥缈际城堞。渐见暮榔敲月，轻舫乱如叶。濠梁

兴，归未惬。记旧伴、袖携留折。指鱼水，总是心期，体怨三叠。

前调 南屏晚钟

翠屏对晚，鸟榜占堤，钟声又敛春色。几度半空敲月，山南应山北。欢娱地，空浪迹。漫记省、五更闻得。洞天晓，夹柳桥疏，稳纵香勒。

前度涌金楼，笑傲东风，鸥鹭半相识。暗数院僧归尽，长虹卧深碧。花间恨，犹记忆。正素手、暗携轻拆。夜深後，不道人来，灯细窗隙。

前调 柳浪闻莺

翠迷倦舞，红驻老妆，流莺怕与春别。过了禁烟寒食，东风颤钗铁。游人恨，柔带结。更唤醒、羽喉官舌。画桥远，不认绵蛮，晚棹空歇。

争似涌金楼，燕燕归来，钩转暮帘揭。对语画梁消息，香泥砌花屑。昆明事，休更说。费梦绕、建章宫阙。晓啼处，稳击金钗，双灯笼月。

前调 三潭印月

桂轮逼采，菱沼漾金，潜虬暗动蛟室。水路乍疑霜雪，明眸洗春色。年时事，还记忆。对万顷、葑痕龟坼。旧游处，不认三潭，此际曾识。今度涌金楼，素练萦窗，频照庚侯席。自与影娥人约，移舟弄空碧。宵风悄，签漏滴。早未许、睡魂相觅。有时眼，月被云妨，天也拚得。

前调 两峰插云

暮屏翠冷，秋树赭疏，双峰对起南北。好与霁天相接，浮图现西极。岩峩处，云共碧。漫费尽、少年游屐。故乡近，一望空遥，水断烟隔。

闲凭涌金楼，潋滟波心，如洗梦淹笔。唤醒睡龙苍角，盘空壮商翼。西湖路，成倦客。待倩写、素缣千尺。便归去，酒底花边，犹自看得。

西湖十景

（朝鲜）洪世泰（1653~1725）

苏堤春晓

漠漠柳梢月，轻云弄春晓。已闻踏歌声，花底翻宿鸟。

平湖秋色

平湖一万顷，秋色浸空阔。遥看雁拖去，天际半明灭。

花港观鱼

水暖花港深，群鱼争出戏。宜观不宜纶，须识放生意。

柳浪闻莺

维舟柳岸侧，上有黄鹂语。只得隔树闻，不知在何处。

两峰插云

一片水中月，三潭照处同。谁知印无迹，非色亦非空。

南屏晚钟

南屏月欲落，钟响出禅房。唤起孤舟梦，渔樵亦自忙。

雷峰夕照

夕阳有远意，挂在西峰杪。孤霞一边开，鸟没天更杳。

麴院风荷

十里铺一色，荷花高下红。香风吹不断，偏入棹歌中。

断桥残雪

危桥横一水，半带残雪白。山僧时往来，犹得见行迹。

西湖十咏

【南宋】陈允平

（右十景，先辈寄之歌咏者多矣。雪川周公谨以所作木兰花示予，约同赋，因成，时景定癸亥岁也。）

探春 苏堤春晓

上苑乌啼，中洲鹭起，疏钟才度云窈。篆冷香篝，灯微尘幌，残梦犹吟芳草。搔首卷帘看，认何处、六桥烟柳。翠桡才舣西冷，趁取过湖人少。

掠水风花缭绕。还暗忆年时，旗亭歌酒。隐约春声，钿车宝勒，次第凤城开了。惟有踏青心，纵早起、不嫌寒峭。画阑闲立东风，旧红谁扫。

秋霁 平湖秋月

千顷玻璃，远送目斜阳，渐下林阒。题叶人归，采菱舟散，望中水天一色。碾空桂魄。玉绳低转云无迹。有素鸥，闲伴夜深，呼棹过环碧。

相思万里，顿隔婵媛，几回琼台，同驻鸾翼。对西风、凭谁问取，人间那得有今夕。应笑广寒宫殿窄。露冷烟淡，还看数点残星，两行新雁，倚楼横笛。

百字令 断桥残雪

凝云冱晓，正靡花才积，荻絮初残。华表翩跹何处鹤，爱吟人在孤山。冻解苔铺，冰融沙蹀，谁凭玉勾阑。茸衫毡帽，冷香吹上吟鞍。

将次柳际琼销，梅边粉瘦，添做十分寒。闲踏轻澌来荐菊，半潭新涨微澜。水北峰峦，城阴楼观，留向月中看。岫云深处，好风飞下晴湍。

扫花游 雷峰落照

数峰蘸碧，记载酒甘园，柳塘花坞。最堪避暑。爱莲香送晚，翠娇红妩。欸乃菱歌乍起，兰桡竞举。日斜处。望孤

鹭断霞，初下芳杜。

遥想山寺古。看倒影金轮，溯光朱户。暝烟带树。有投林鹭宿，凭楼僧语。可惜流年，付与朝钟暮鼓。漫凝伫。步长桥、月明归去。

八声甘州 麴院风荷

放船杨柳下，听鸣蝉、薰风小新堤。正烟葆露蓼，飞尘酿玉，第五桥西。遥认青罗盖底，宫女夜游池。谁在鸳鸯浦，独棹玻璃。

一片天机云锦，见凌波碧翠，照日胭脂。是西湖西子，晴抹雨妆时。便相将无情秋思，向菰蒲深处落红衣。醺醺里，半篙香梦，月转星移。

蓦山溪 花港观鱼

波浮绿，小隐桃溪路。烟雨正林塘，翠不碍、锦鳞来去。芹香藻腻，偏爱鲤花肥，檐影下，柳阴中，逐浪吹萍絮。

官沟泉滑，怕有题红句。钩饵已忘机，都付与、人间儿女。濠梁兴在，鸥鹭笑人痴。三湘梦，五湖心，云水苍茫处。

齐天乐 南屏晚钟

赤阑桥畔斜阳外，临江暮山凝紫。戏鼓才停，渔榔乍歇，一片芙蓉秋水。馀霞散绮。正银钥停关，画般催舫。鱼板敲残，数声初入万松里。

坡翁诗梦未老，翠微楼上月，曾共谁倚。御苑烟花，官斜露草，几度西风弹指。黄昏尽也，有眠月闲僧，醉香游子。鹭岭啼猿，唤人吟思起。

黄莺儿 柳浪闻莺

六波烟黛浮空远，南陌嚶嚶，乔木初迁，纱窗无眠，画阑凭晓。看并宿暗黄深，织雾金梭小。那人携酒听时，料把春来，诗梦惊觉。

飞绕。翠接断桥云，绿漾新堤草。

数声娇啭，婉婉如愁，调簧弄歌尖巧。随燕啁软尘低，蝶妥游丝袅。最怜舞絮飞花，唤却风东老。

渡江云 三潭印月

三神山路杳，六鳌驾浪，幻境□西湖。水连天四远，翠台如鼎，簇簇小浮图。烟沈雾迥，怪蜃楼、飞入清虚。秋夜长，一轮蟾素，渐渐出云衢。

遥看寒光金镜，皓彩明璫，正人间三五。总输与、鸥眠葑蓼，鹭立菰蒲。笙歌唤醒鱼龙睡，向贝阙、争取明珠。清梦断，西风醉宿冰壶。

婆罗门引 两峰插云

髻鬟对耸，万松扶玉上青冥。西风共倚，烟南水北，石荒苔老，三十六梯平。爱翠尖如削，天外亭亭。

高寒梦惊。是何夕堕双星。无限苍崖紫岫，谁拊棱层。薜萝深处，算少年、游屐几番登。河汉近、疑在蓬瀛。

木兰花慢

【南宋】周密³

（西湖十景尚矣。张成子尝赋应天长十阙夸余曰：“是古今词家未能道者。”余时年少气锐，谓此人间景，余与子皆人间人，子能道，余顾不能道耶，冥搜六日而词成。成子惊赏敏妙，许放出一头地。异日霞翁见之曰：“语丽矣，如律未协何。”遂相与订正，阅数月而后定。是知词不难作，而难于改；语不难工，而难于协。翁往矣，赏音寂然。姑述其概，以寄余怀云）

木兰花慢 花港观鱼

六桥春浪暖，涨桃雨，鳊初肥。正

³ 针对西湖景观提出“诗情画意”第一人。

短棹轻蓑，牵筒苕带，萦网莼丝。依稀，岸红溯远，漾仙舟，误入武陵溪。何处金刀脍玉，画船傍柳频催。

芳堤。渐满斜晖，舟叶乱，浪花飞。听暮榔声合，鸥沉暗渚，鹭起烟矶。忘机，夜深浪静，任烟寒，自载月明归。三十六鳞过却，素笺不寄相思。

前调 平湖秋月

碧霄澄暮霭，引琼驾，碾秋光。看翠阙风高，珠楼夜午，谁捣玄霜。沧茫，玉田万顷，趁仙查，咫尺接天潢。仿佛凌波步影，露浓佩冷衣凉。

明珰。净洗新妆，随皓彩、过西厢。正雾衣香润，云鬟绀湿，私语相将。鸳鸯，误惊梦晓，掠芙蓉，度影入银塘。十二阑干伫立，风箫怨彻清商。

前调 断桥残雪

觅梅花信息，拥吟袖，暮鞭寒。自放鹤人归，月香水影，诗冷孤山。等闲，泮寒睨暖，看融城，御水到人间。瓦陇竹根更好，柳边小驻游鞍。

琅玕。半倚云湾。孤棹晚，载诗还。是醉魂醒处，画桥第二，杳月初三。东关，有人步玉，怪冰泥，沁湿锦鹂斑。还见晴波涨绿，谢池梦草相关。

前调 雷峰落照

塔轮分断雨，倒霞影、漾新晴。看满鉴春红，轻桡占岸，叠鼓收声。帘旌。半钩待燕，料香浓、径远趵蜂程。芳陌人扶醉玉，路旁懒拾遗簪。

郊垌。未厌游情。云暮合、谩消凝。想罢歌停舞，烟花露柳，都付栖莺。重闾。已催风钥，正钲车、绣勒入争门。银烛擎花夜暖，禁街淡月黄昏。

前调 麴院风荷

软尘飞不到，过微雨、锦机张。正

荫绿池幽，交枝径窄，临水追凉。官妆。盖罗障暑，泛青蘋、乱舞五云裳。迷眼红绡绛彩，翠深偷见鸳鸯。

湖光。两岸潇湘。风荐爽、扇摇香。算恼人偏是，萦丝露藕，连理秋房。涉江。采芳旧恨，怕红衣、夜冷落横塘。折得荷花忘却，棹歌唱入斜阳。

前调 花港观鱼

六桥春浪暖，涨桃雨、鰕初肥。正短棹轻蓑，牵筒苕带，萦网莼丝。依稀，岸红溯远，漾仙舟、误入武陵溪。何处金刀脍玉，画船傍柳频催。

芳堤。渐满斜晖。舟叶乱、浪花飞。听暮榔声合，鸥沈暗渚，鹭起烟矶。忘机，夜深浪静，任烟寒、自载月明归。三十六鳞过却，素笺不寄相思。

前调 南屏晚钟

疏钟敲暝色，正远树、绿愔愔，看渡水僧归，投林鸟聚，烟冷秋屏。孤云。渐沈雁影，尚残箫、倦鼓别游人。官柳栖鸦未稳，露梢已挂疏星。

重城。禁鼓催更。罗袖怯、暮寒轻。想绮疏空掩，鸾绡翳锦，鱼钥收银。兰灯。伴人夜语，怕香消、漏永著温存。犹忆回廊待月，画兰倚遍桐阴。

前调 柳浪闻莺

晴空摇翠浪，画禽静、霁烟收。听暗柳啼莺，新簧弄巧，如度秦讴。谁紬。翠丝万缕，飏金梭、宛转织芳愁。风袅馀音甚处，絮花三月官沟。

扁舟。缆系轻柔。沙路远、倦追游。望断桥斜日，蛮腰竞舞，苏小墙头。偏忧。杜鹃唤去，镇绵蛮、竟日挽春留。啼觉琼疏午梦，翠丸惊度西楼。

前调 三潭印月

游船人散后，正蟾影、印寒湫。看冷沁蛟眠，清宜兔浴，皓彩轻浮。扁舟。

泛天镜里，溯流光、澄碧浸明眸。栖鹭空惊碧草，素鳞远避金钩。

临流。万象涵秋。怀渺渺、水悠悠。念汉皋遗佩，湘波步袜，空想仙游。风收。翠奁乍启，度飞星、倒影入芳洲。瑶瑟谁弹古怨，渚宫夜舞潜虬。

前调 两峰插云

碧尖相对处、向烟外、挹遥岑。记舞鸢啼猿，天香桂子，曾去幽寻。轻阴。易晴易雨，看南峰、淡日北峰云。双塔秋擎露冷，乱钟晓送霜清。

登临。望眼增明。沙路白、海门青。正地幽天迥，水鸣山籁，风奏松琴。虚楹。半空聚远，倚阑干、暮色与云平。明月千岩夜午，溯风跨鹤吹笙。

乾隆御制十景诗

【清】爱新觉罗·弘历

（题董诰《西湖十景》）

南屏晚钟

湖上清波江上峰，晚风浸浸月溶溶。
诸天寂处飘花雨，何处黥青送晚钟。

花港观鱼

相逢解语定名花，缓步寻香曲港斜。
遣兴方凭鱼乐园，鱼歌又起水之涯。

雷峰夕照

浮屠高矗与云齐，问景偏宜日色西。
千叠湖波漾金碧，六桥掩映是苏堤。

苏堤春晓

映带长堤忆大苏，溟蒙烟景总模糊。
春光春色原难剖，岂必勾留独此湖。

断桥残雪

白傅堤头旧断桥，梅英带雪入春娇。
雅宜觅句骑驴背，却泛平湖荡画桡。

双峰插云

南北高峰对峙青，岚光相接入冥冥。
何时凭眺危巅上，一览江湖在户庭。

曲院风荷

客来春日未开荷，花事难探趣亦多。
闻道明湖香千里，临风如听采莲歌。

三潭印月

千潭一月岂须三，色色空空象总含。
圆凝中边无去住，镜光花影好同参。

平湖秋月

对月奚论春与秋，湖光清浸露花浮。
西冷桥畔多芳草，尚照当年旧画楼。

柳浪闻莺

几株垂柳数声莺，唤水游人且缓行。
空有长条谁系马，暂且相赏亦多情。

C. 2-2 Typical Works for West Lake

忆江南

【唐】白居易

江南好，风景旧曾谙。日出江花红胜火，春来江水绿如蓝，能不忆江南？

江南忆，最忆是杭州。山寺月中寻桂子，郡亭枕上看潮头，何日更重游？

西湖晚归回望孤山寺赠诸客

【唐】白居易

柳湖松岛莲花寺，晚动归桡出道场。
卢橘子低山雨重，拼榈叶战水风凉。
烟波淡荡摇空碧，楼殿参差倚夕阳。
到岸请君回首望，蓬莱宫在水中央。

钱塘湖春行

【唐】白居易

孤山寺北贾亭西，水面初平云脚低。
几处早莺争暖树，谁家新燕啄春泥。
乱花渐欲迷人眼，浅草才能没马蹄。
最爱湖东行不足，绿杨阴里白沙堤。

春题湖上

【唐】白居易

湖上春来似画图，乱峰围绕水平铺。
松排山面千重翠，月点波心一颗珠。
碧毯线头抽早稻，青罗裙带展新蒲。
未能抛得杭州去，一半勾留是此湖。

山园咏梅

【南宋】林逋

众芳摇落独喧妍，占尽风情向小园。
疏影横斜水清浅，暗香浮动月黄昏。
霜禽欲下先偷眼，粉蝶如知合断魂。
幸有微吟可相狎，不须檀板共金尊。

饮湖上初晴后雨 二首

【南宋】苏轼

朝曦迎客艳重冈，晚雨留人入醉乡。
此意自佳君不会，一杯当属水仙王。

水光潋滟晴方好，山色空濛雨亦奇。
欲把西湖比西子，淡妆浓抹总相宜。

腊日游孤山访惠勤惠思二僧

【南宋】苏轼

天欲雪，云满湖，楼台明灭山有无。
水清石出鱼可数，林深无人鸟相呼。
腊月不归对妻孥，名寻道人实自娱。
道人之居在何许？宝云山前路盘纡。
孤山孤绝谁肯庐？道人有道山不孤。
纸窗竹屋深自暖，拥褐坐睡依团蒲。
天寒路远愁仆夫，整驾催归及未晡。
出山回望云木合，但见野鹤盘浮屠。
兹游淡薄欢有余，到家恍如梦蘧蘧。
作诗火急迫亡逋，清景一失后难摹。

怀西湖寄晁美叔同年

【南宋】苏轼

西湖天下景，游者无愚贤。深浅随所得，谁能识其全。

嗟我本狂直，早为世所捐。独专山水乐，付与宁非天！

三百六十寺，幽寻遂穷年。所至得其妙，心知口难传。

至今清夜梦，耳目余芳鲜。君持使者节，风采烁云烟。

清流与碧巘，安肯为君妍。胡不屏骑从，暂借僧榻眠。

读我壁间诗，清凉洗烦煎。策杖无道路，直造意所便。

应逢古渔父，苇间自夤缘。问道若有得，买鱼勿论钱！

西湖竹枝词

【元】杨维桢

第一首

苏小门前花满株，苏公堤下水平湖。
南官北使须到此，江南西湖天下无。

第二首

家住西湖新妇矶，劝郎不唱金缕衣。
琵琶本是韩冯木，弹得鸳鸯一处飞。

第三首

望郎一朝又一朝，信郎信似浙江潮。
浙江潮信有时失，臂上守宫无日消！

【南吕】一枝花 杭州景

【元】关汉卿

普天下锦绣乡，寰海内风流地。大元朝新附国，亡宋家旧华夷。水秀山奇，一到处堪游戏。这答忒富贵，满城中绣幕风帘，一哄地人烟凑集。[梁州]百十里街衢整齐，万余家楼阁参差，并无半答儿闲田地。松轩竹径，

药圃花蹊，茶园稻陌，竹坞梅溪。一陀儿一句诗题，一步儿一扇屏帏。西盐场便似一带琼瑶，吴山色千叠翡翠，兀良望钱塘江万顷玻璃。更有清溪、绿水，画船儿来往闲游戏。浙江亭紧相对，相对着险岭高峰长怪石，堪羡堪题。[尾]家家掩映渠流水，楼阁峥嵘出翠微。遥望西湖暮山势，看了这壁，觑了那壁，纵有丹青下不得笔！

【双调】新水令 题西湖

【元】马致远

四时湖水镜无瑕，布江山自然如画。雄宴赏，聚奢华，山景本无价！[庆东原]暖日宜乘轿，春风堪信马，恰寒食有二百处秋千架。向人娇——杏花，扑人衣——柳花，迎人笑——桃花。来往画船游，招飏青旗挂。[枣乡词]纳凉时，波涨沙，满湖香菱荷蒹葭。莹玉杯，青玉笋，恁般楼台正宜夏。都输他沉李浮瓜。[挂玉钩]曲岸经霜落叶滑，谁道是秋潇洒，最好西湖卖酒家，黄菊绽东篱下。自立冬，将残腊，雪片似江梅，血点般山茶。[石竹子]锦绣钱塘富贵家，簪缨画戟官宦衙，百岁能欢几时价？可惜韶华过了他！

[山石榴]橹摇摇，声嗟呀，繁华一梦天来大。风物逐人化，虚名争甚那？孤舟驾，功名已在渔樵话，更饮三杯罢！

[醉娘子]真个醉也么沙，真个醉也么沙，笑指南峰，却道西楼——真个醉也么沙！[一锭银]欲赋终焉力不加，囊篋更俱乏。自赛了儿婚女嫁，却归来林下。

[驸马还朝]想象间神仙官类馆娃，俯仰间飞来峰胜巫峡。葛仙翁、郭璞家，几点林樱似丹砂。

【中吕】朝天子 西湖

【元】徐再思

里湖，外湖，无处无春处。真山真水真画图，一片玲珑玉。宜酒宜诗，宜晴宜雨，销金锅锦绣窟。老苏，老逋，

杨柳堤梅花墓。

西湖香市

【明】张岱

西湖香市，起于花朝，尽于端午。山东进香普陀者日至，嘉湖进香天竺者日至。至，则与湖之人市焉，故曰“香市”。

然进香之人市于三天竺，市于岳王坟，市于湖心亭，市于陆宣公祠，无不市，而独凑集于昭庆寺，昭庆两廊故无日不市者。三代八朝之骨董，蛮夷闽貊之珍异，皆集焉。至香市，则殿中边甬道上下，池左右，山门内外，有屋则摊，无屋则厂；厂外又棚，棚外又摊。节节寸寸，凡胭脂簪珥，牙尺剪刀，以至经典木鱼，伢儿嬉具之类，无不集。

此时春暖，桃柳明媚，鼓吹清和。岸无留船，寓无留客，肆无留酿。袁石公所谓“山色如娥，花光如颊，波纹如绫，温风如酒”，已画出西湖三月。

而此以香客杂来，光景又别。士女闲都，不胜其村妆野妇之乔画；芳兰芣泽，不胜其合香元荑之熏蒸；丝竹管弦，不胜其锣鼓喝笙之聒帐；鼎彝光怪，不胜其泥人竹马之行情；宋元名画，不胜其湖景佛图之纸贵。如逃如逐，如奔如追；撩扑不开，牵挽不住。数百十万男男女女老老少少，日簇拥于寺之前后左右者，凡四阅月方罢。恐大江以东，断无此二地矣！

崇祯庚辰三月，昭庆寺火。是岁及辛巳、壬午浣饥，民强半饿死。壬午虏鯁山东，香客断绝，无有至者，市遂废。

辛巳夏，余在西湖，但见城中饿殍舁出，扛挽相属。时杭州刘太守梦谦，汴梁人，乡里抽丰者，多寓西湖，日以民词馈送。有轻薄子改古诗诮之曰：“山不青山楼不楼，西湖歌舞一时休。暖风吹得死人臭，还把杭州送汴州。”可作西湖实录。选录《陶庵梦忆》

断桥春望图

【清】李流芳

往时至湖上，从断桥一望，便魂销欲绝。还谓所知，湖之潋滟熹微，大约如晨光之着树，明月之入庐。盖山水相映发，他处即有澄波巨浸，不及也。壬子正月，以访旧重至湖上，辄独往断桥，徘徊终日。翌日，为杨讷西题扇云：“十里西湖意，都来在断桥。寒生梅萼小，春入柳丝娇。乍见应疑梦，从来不待招。故人知我否，吟望正萧条。”又明日，作此图。小春四日，同子阳、子舆夜话偶题。选录《西湖卧游图题跋》

春游西湖

【清】袁宏道

西湖最盛，为春为月。一日之盛，为朝烟，为夕岚。今岁春雪甚盛，梅花为寒所勒，与杏、桃相次开发，尤为奇观。石簦数为我言：“傅金吾园中梅，张功甫家中故物也。急往观之！”余时为桃花所恋，竟不忍去湖上。由断桥至苏堤一带，绿烟红雾，弥漫二十余里。歌吹为风，粉汗为雨，罗纨之盛多于堤畔之草，艳冶极矣！

然杭人游湖止午、未、申三时，其实湖光染翠之工，山岚设色之妙，皆在朝日始出、夕春未下，始极其浓媚；月景尤不可言，花态柳情，山容水意，别是一种趣味。此乐留与山僧游客受用，安可为俗士道哉！

观采茶作歌

【清】爱新觉罗·弘历(乾隆)

火前嫩，火后老，惟有骑火品最好。
西湖龙井旧擅名，适来试一观其道。
村男接踵下层椒，倾筐雀舌还鹰爪。
地炉文火续续添，乾釜柔风旋旋炒。

慢炒细焙有次第，辛苦工夫殊不少！

王肃酪奴惜不知，陆羽茶经太精讨。

我虽贡茗未求佳，防微犹恐开奇巧。

防微犹恐开奇巧，采茶竭览民艰晓。

《西湖游览志》总叙

【明】田汝成

西湖，故明圣湖也，周绕三十里，三面环山，溪谷缕注，下有渊泉百道，潴而为湖。汉时，金牛见湖中，人言明圣之瑞，遂称明圣湖。以其介于钱唐也，又称钱唐湖。以其输委于下湖也，又称上湖。以其负郭而西也，故称西湖云。西湖诸山之脉，皆宗天目。天目西去府治一百七十里，高三千九百丈，周广五百五十里，蜿蜒东来，凌深拔峭，舒冈布麓，若翔若舞，萃于钱唐，而蟠峙于天竺。从此而南、而东，则为龙井、为大慈、为玉岑、为积庆、为南屏、为龙、为凤、为吴，皆谓之南山。从此而北、而东，则为灵隐、为仙姑、为履泰、为宝云、为巨石，皆谓之北山。南山之脉，分为数道，贯于城中，则巡台、藩垣、帅阃、府治、运司、黉舍诸署，清河、文锦、寿安、弼教、东园、盐桥、褚塘诸市，在宋则为大内、德寿、宗阳、佑圣诸官，隐隐赳赳，皆王气所钟。而其外逕则自龙山，沿江而东，环沙河而包括，露骨于茅山、艮山，皆其护沙也。北山之脉分为数道，贯于城中，则臬台、分司诸署，观桥、纯礼诸市，在宋则为开元、景灵、太乙、龙翔诸官，隐隐赳赳，皆王气所钟，而其外逕则自霍山，绕湖市半道红，冲武林门，露骨于武林山，皆其护沙也。联络周匝，钩绵秀绝，郁葱扶舆之气，盘结巩固，浚发光华，体魄闲矣。潮击海门而上者昼夜再至。夫以山奔水导，而逆以海潮，则气脉不解，故东南雄藩，形势浩伟，生聚繁茂，未有若钱唐者也。南北诸山，峥嵘回绕，汇为西湖，泄恶停深，皎洁圆莹，

若练若镜；若双龙交度，而颌下夜明之珠，悬抱不释；若莲萼层敷，拊瓣庄严，而馥郁花心，含酿甘露。是以天然妙境，无事雕饰，觐之者心旷神怡，游之者毕景留恋，信蓬阆之别墅，宇内所稀觐者也。六朝已前，史籍莫考，虽《水经》有明圣之号，天竺有灵运之亭，飞来有慧理之塔，孤山有天嘉之桧，然华艳之迹，题咏之篇，寥落莫睹。逮于中唐，而经理渐著。代宗时，李泌刺史杭州，悯市民苦江水之卤恶也，开六井，凿阴窞，引湖水以灌之，民赖其利。长庆初，白居易重修六井，甃函、筑以蓄泄湖水，溉沿河之田。其自序云：每减湖水一寸，可溉田十五余顷；每一复时，可溉五十余顷。此州春多雨，夏秋多旱，若堤防如法，蓄泄及时，则濒湖千余顷，无凶年矣。又云：旧法泄水，先量湖水浅深，待溉田毕，却还原水尺寸。往往旱甚，则湖水不充。今年筑高湖堤数尺，水亦随加，脱有不足，更决临平湖，即有余矣。俗忌云：“决湖水不利钱塘。”县官多假他辞以惑刺史。或云鱼龙无托，或云茭菱失利。且鱼龙与民命孰急？茭菱与田稼孰多？又云放湖水则城中六井咸枯。不知湖底高，井管低，湖中有泉百道，湖耗则泉涌，虽罄竭湖水，而泉脉常通，乃以六井为患，谬矣。第六井阴窞，往往堙塞，亦宜数察而通之，则虽大旱不乏。湖中有无税田数十顷，湖浅则田出，有田者率盗决以利其私田，故函、筑非灌田时，并须封闭，漏泄者罪坐所由，即湖水常盈，蓄泄无患矣。吴越王时，湖葑蔓合，乃置撩兵千人，以芟草浚泉。又引湖水为涌金池，以入运河，而城郭内外，增建佛庐者以百数。盖其时偏安一隅，财力殷阜，故兴作自由。宋初，湖渐淤壅。景德四年，郡守王济增置斗门，以防溃溢，而僧、民规占者，已去其半。天禧中，王钦若奏以西湖为放生池，祝延圣寿，禁民采捕。自是湖葑益塞。

庆历初，郡守郑戡复开浚之。嘉祐间，沈文通守郡，作南井于美俗坊，亦湖水之余派也。元祐五年，苏轼守郡，上言：“杭州之有西湖，如人之有眉目也。自唐已来，代有浚治，国初废置，遂成膏腴。熙宁中，臣通判杭州，葑合才十二三，到今十六七年，又塞其半，更二十年，则无西湖矣。臣愚以为西湖有不可废者五：自故相王钦若奏以西湖为放生池，每岁四月八日，郡人数万集于湖上，所活羽毛鳞介，以百万数，为陛下祈福，若任其堙塞，使蛟龙鱼鳖，同为枯辙之鲋，臣子视之，亦何心哉！此西湖不可废者一也。杭州故海地，水泉咸苦，民居零落。自李泌引湖水作六井，然后民足取汲而生聚日繁。今湖狭水浅，六井渐坏，若二十年后，尽为葑田，则举城复食咸苦，民将耗散。此西湖不可废者二也。白居易开湖记云：蓄泄及时，可溉田千顷。今纵不及此数，而下湖数十里，菱芡禾麦，仰赖不赀。此西湖不可废者三也。西湖深阔，则运河取藉于湖水。若湖水不足，则必取藉于江潮。潮之所过，泥沙浑浊，一石五斗，不出三岁，辄调兵夫十余万开浚。而舟行市中，盖十余里，吏卒骚扰，泥水狼藉，为居民大患。此西湖不可废者四也。天下官酒之盛，未有如杭州者也，岁课二十余万缗。水泉之用，仰给于湖。若湖水不足，则当劳人远负山泉，岁不下二十万工。此西湖不可废者五也。今湖上葑田二十五万余丈，度用夫二十余万工。近者蒙恩免上供额斛五十余万石，出巢常平亦数十万石。臣谨以圣意斟酌其间，增价中米减价出卖，以济饥民，而增减折耗之余，尚得钱米一万余石、贯，以此募民开湖，可得十万工。自四月二十八日开工，盖梅雨时行，则葑根易动。父老纵观，以为陛下既捐利与民，活此一方，而又以其余弃，兴久废无穷之利，使数千人得食其力，以度凶年，盖有泣下者。但钱米有限，所募

未广，若来者不继，则前功复堕。近蒙圣恩，特赐本州度牒一百道，若更加百道，便可济事。臣自去年开浚茅山、盐桥两河各十余里，以通江潮，犹虑缺乏，宜引湖水以助之，曲折闾閻之，便民汲取，及以余力修完六井、南井，为陛下敷福州民甚溥。”朝议从之。乃取葑泥积湖中，南北径十余里，为长堤以通行者。募人种菱取息，以备修湖之费，自是西湖大展。至绍兴建都，生齿日富，湖山表里，点饰浸繁，离宫别墅，梵宇仙居，舞榭歌楼，彤碧辉列，丰媚极矣。嗣后郡守汤鹏举、安抚周淙、京尹赵与 CHOU（“筹”的古字）、潜说友递加浚理，而 CHOU（“筹”的古字）与复因湖水旱竭，乃引天目山之水，自余杭塘达溜水桥，凡历数堰，桔槔运之，仰注西湖，以灌城市。其时君相淫佚，荒恢复之谋，论者皆以西湖为尤物破国，比之西施云。元愆宋辙，废而不治，兼政无纲纪，任民规窃，尽为桑田。国初籍之，遂起额税，苏堤以西，高者为田，低者为荡，阡陌纵横，鳞次作义，曾不容刀。苏堤以东，萦流若带。宣德、正统间，治化隆洽，朝野恬熙，长民者稍稍搜剔古迹，粉绘太平，或倡浚湖之议，惮更版籍，竟致阁寝。嗣是都御史刘敷，御史吴文元等，咸有题请，而浮议蜂起，有力者百计阻之。成化十年，郡守胡浚，稍辟外湖。十七年，御史谢秉中、布政使刘璋、按察使杨继宗等，清理续占。弘治十二年，御史吴一贯修筑石闸，渐有端绪矣。正德三年，郡守杨孟瑛，锐情恢拓，力排群议，言于御史车梁、佥事高江，上疏请之，以为西湖当开者五。其略曰：杭州地脉，发白天目；群山飞翥，驻于钱唐。江湖夹抱之间，山停水聚，元气融结，故堪輿之书有云：“势来形止，是为全气，形止气蓄，化生万物。”又云：“外气横形，内气止生。”故杭州为物之都会，财赋之奥区，而前贤建立城郭，南跨吴山，

北兜武林，左带长江，右临湖曲，所以全形势而周脉络，钟灵毓秀于其中。若西湖占塞，则形胜破损，生殖不繁。杭城东北二隅，皆凿濠堑，南倚山岭，独城西一隅，濒湖为势，殆天堑也。是以涌金门不设月城，实寄外险，若西湖占塞，则脰径绵连，容奸资寇，折冲御侮之便何藉焉？唐、宋已来，城中之井，皆藉湖水充之，今甘井甚多，固不全仰六井、南井也；然实湖水为之本源，阴相输灌，若西湖占塞，水脉不通，则一城将复卤饮矣。况前贤兴利以便民，而臣等不能纂已成之业，非为政之体也。五代已前，江潮直入运河，无复遮捍。钱氏有国，乃置龙山、浙江两闸，启闭以时，故泥水不入。宋初崩废，遂至淤壅，频年挑浚。苏轼重修堰闸，阻截江潮，不放入城，而城中诸河，专用湖水，为一郡官民之利。若西湖占塞，则运河枯涸，所谓南柴北米，官商往来，上下阻滞，而闾阎贸易，苦于担负之劳，生计亦窘矣。杭城西南，山多田少，谷米蔬蕮之需，全赖东北。其上塘濒河田地，自仁和至海宁，何止千顷，皆藉湖水以救亢旱，若西湖占塞，则上塘之民，缓急无所仰赖矣。此五者，西湖有无，利害明甚，第坏旧有之业，以伤民心，怨读+言将起，而臣等不敢顾忌者，以所利于民者甚大也。部议报可，乃以是年二月兴工。先是，郡人通政何琮，尝绘西湖二图，并著其说，故温甫得以其概上请。盖为佣一百五十二日，为夫六百七十万，为直银二万三千六百七两，斥毁田荡三千四百八十一亩，除豁额粮九百三十余石，以废寺及新垦田粮补之。自是西湖始复唐、宋之旧。盖自乐天之后，二百岁而得子瞻；子瞻之后，四百岁而得温甫。迩来官司禁约浸弛，豪民颇有侵围为业者。夫陂堤川泽，易废难兴，与其浩费于已隳，孰若旋修于将坏？况西湖者，形胜关乎郡城，余波润于下邑，岂直为鱼鸟之藪，游览之娱，若苏子眉目之

喻哉！按郡志，西湖故与江通，据酈道元《水经》及骆宾王、杨巨源二诗为证。窃谓不然。《水经》云：“浙江出三天子都，北过余杭，东入于海。”注云：“浙江，一名浙江，出丹阳黟县南蛮中，东北流至钱唐县，又东经灵隐山。山下有钱唐故县，浙江径其南，县侧有明圣湖。又东，合临平湖，经槎渚，注于海。”夫《水经》作于汉、魏时，已有明圣湖之号，不得于唐时复云湖与江通也。《水经》又言：“始皇将游会稽，至钱唐，临浙江，不能渡，乃道余杭之西津。”后人因此遂指大佛头为始皇缆船石，以征西湖通江之说，殊不知西津未必指西湖也。至于骆宾王灵隐寺诗有云：“楼观沧海日，门对浙江潮。”杨巨源诗有云：“曾过灵隐江边寺，独宿东楼看海门。”与《水经》所称浙江东经灵隐山相合，而西湖通江之说，泥而不解。夫巨源与乐天同时，使泥其诗以为江潮必经灵隐山以通西湖也，则明圣之号，不当豫立于汉、魏时，而乐天经理西湖时，未闻有江潮侵啮之患。况自灵隐山而南，重冈复岭，隔截江濬者，一十余里，何缘越度以入西湖哉？要之，汉、唐之交，杭州城市未广，东北两隅，皆为斥卤，江水所经。故今闾閻之中，街坊之号，犹有洋坝、前洋、后洋之称。所谓合临平湖，经槎渚，以入于海者，理或有之。若西湖，则自古不与江通也。乃今江既不径临平，绕越州而东注，而灵隐之南，吴山之北，斥卤之地，皆成民居，而古迹益不可考矣。

Annex C.3 Profiles of historical figures related to West Lake

Dynasty	Name	Year of Birth and Death	Life	Contributions to the West Lake
Tang	Bai Juyi	772~846	He is an incorruptible and diligent officer, and his poems and prose are easy to understand. Among his works is <i>Changqing Collection of Bai Juyi's Works</i>	In 822-824, Bai Juyi was appointed as an officer of Hangzhou. He presided over the first ever dredging project in the history of the West Lake, and the muck dug out was used to build a long causeway, which was named by later generations the Bai Causeway to honor him. He also wrote many poems on sceneries of the West Lake such as <i>Yi Jiangnan (Memories of the South)</i> , <i>A Poem to Guests after I Returned at Night from a Visit to the Solitary Hill Temple near the West Lake</i> , <i>A Tour of the Qiantang Lake in Spring</i> and <i>A Poem on Spring Views of the West Lake</i> , etc..
Five Dynasties	Qian Liu	852~932	He was born into a salt trader's family in the late Tang Dynasty. Growing up in a time of chaos, he recruited local soldiers to protect their hometown, and thus got famous. Afterwards, he became the king of Wuyue Kingdom, with a posthumous title of Wusu.	The Wuyue Kingdom established by Qian Liu took Hangzhou as its capital. He ordered to dredge the West Lake several times and build lots of temples and pagodas around the lake, making Hangzhou famed as "a southeast Buddhist country".
	Qian Hong Chu	928~988	King of Wuyue Kingdom	He continued lake dredging and established a large number of temples and pagodas around the West Lake.
Northern Song	Pan Lang	?~1009	Born in Daming (in today's Hebei) or Yangzhou. He was an officer in his early years and retired and toured the countries in later years. He once resided in Hangzhou and was well known among his contemporaries for his proud and uncontrolled personality.	Pan Lang composed ten <i>ci</i> poems under the title <i>Jiu Quan Zi</i> , reminiscing the beauty of the lake. They are the earliest West Lake-themed poems composed in series, commonly known as <i>Lian Zhang Ti</i> .
	Lin Bu	967~1028	He built houses on Gushan Hill of the West Lake, where he lived in seclusion for more than 20 years while never visiting the city. He refused to hold any office or get married, but engaged himself in poems and paintings. He loved planting plums and raising cranes so much that he almost took plum as his wife and crane as his son in the eyes of his contemporaries.	He lived a seclusive life in the West Lake and made poems on sceneries of the West Lake and Gushan Hill such as <i>On Plum Blossom</i> .
	Su Shi	1037~1101	Also known as Zizhan and Dongpo Jushi, from Meishan, Sichuan. In 1057, he became a jinshi (a successful candidate in the palace examination), and later held important offices in the court. He was a famous scholar, calligrapher and painter in the Northern Song Dynasty. He was appointed an official of Hangzhou twice in 1071 and 1089 respectively.	Su Shi launched an unprecedented lake dredging project and built a long Su Causeway with the silt thus dredged to link the lake's south and north banks. He had three pagodas built in the depth of the lake to prevent the planting of water chestnut which may cause silting.
	Bian-cai	1010~1091	Also known as Xu Wuxiang and Yuan Jing, a native from Yucian County. He was an eminent monk of Tiantai sect of Buddhism in the	In 1079, he retired and went to Longjing Shousheng Temple in the Nanshan Hill. He was fond of brewing tea and making poems, and made friends with such

			Northern Song Dynasty. He became a monk at the age of 10 and went to Shangtianzhu Temple learning tenets of Tiantai sect from Master Ciyun at the age of 18. He was famous in Wuyue Kingdom for his high accomplishments, and was granted the purple robe and the name of Bian-cai by Emperor Shenzong when he was 25. From 1063 he, as the 3rd patriarch of Tianzhu Temple, had held the position of abbot for 17 years and made the temple famous in Hangzhou.	famous scholars as Su Shi, Qin Guan, Yang Jie, Zhao Bian and Liao Yuan. Fenghuangling and Longjing Spring had gradually become scenic spots in Hangzhou under their influence, and people in Fenghuangling started planting Longjing Tea due to the hospitality of Bian-cai.
South ern Song	Wang Wei	?	Also known as Xianlu, from Min County (today's Fuzhou in Fujian). He became an officer of Zhejiang in 1256, which is recorded in Volume Five of <i>Dongxiao Poetry Collection</i> .	He wrote ten seven-character poems to describe ten scenic spots of the lake and hills, which are the earliest poems in existence on the ten scenic spots of the West Lake.
	Yue Fei	1103~1142	Also known as Pengju, from Tangyin, Xiangzhou (today's Tangyin in Henan). He was a famous general to fight against the Jurchen in the early Southern Song Dynasty. In his childhood he was fond of <i>Zuo Zhuan</i> and military books of Sun Wu and Wu Qi. After he joined the army, he defeated the Jurchen army many times with the aim to recover the Central Plains, and had held several important positions. In 1141, he won the battle against Jin Wushu and progressed to Zhuxian Town (45 li south of Kaifeng today), having wide influence in the country. However, he was ordered to retreat by Emperor Gaozong who believed in the treacherous court official Qin Hui. In Lin'an city he was framed and killed on some trumped-up charge. In 1179 and 1211, he was respectively granted the posthumous titles of Wumu and King Ewang.	His mausoleum and shrine are near the West Lake and represent the filial piety in the area.
	Zhang Ju	?	Also known as Fangshu, born in Runzhou (today's Zhenjiang in Jiangsu) during the Southern Song Dynasty. He wrote the volume of <i>Yuchuang Ci Poem</i> , which is included in <i>Ci Poems of Sixty Poets in the Song Dynasty</i> . His <i>ci</i> poems are clear, fluent, felicitous, and highly praised by later poets.	Zhang Ju wrote ten <i>ci</i> poems on the West Lake (<i>Tune: Ying Tian Chang</i>), which are the earliest <i>ci</i> poems in existence on the ten scenic spots of the West Lake.
	Zhou Mi	1232~1298	His ancestors lived in Ji'nan and he moved to Wuxing (today's Huzhou in Zhejiang). He once held important offices in Zhejiang. After the Song Dynasty ended, he refused to take a post in the court of Yuan Dynasty. He secluded from the world and made poems for entertainment with local people, writing over ten books such as <i>Memory of Wulin Hill</i> .	Zhou Mi wrote ten <i>ci</i> poems tuned <i>Mulanhuaman</i> . His <i>Memory of Wulin Hill</i> narrates stories in the palace of Southern Song Dynasty and describes the multi-storey buildings, pavilions, gardens, temples, nunneries, courtyards, hills, caves and tombs near the West Lake; he is the first one to introduce the concept of "poetic charm".
	Chen Yunping	?	A <i>ci</i> poet in the Song Dynasty, also known as Junheng, from Siming (today's Ningbo in	Chen wrote <i>Ten Poems on the West Lake</i> in ten different tones.

			Zhejiang), with time of birth and death unknown. He became an officer in the Yuan Dynasty and retired in his later years.	
	Chen Qingbo	?	A painter in the Southern Song Dynasty, from Qiantang (today's Hangzhou in Zhejiang). He was a painter in the Imperial Art Academy (a painting institution serving the palace) and is good at landscape painting.	He made large paintings of the panorama of the West Lake, including <i>The Lake and the Hills at Dawn in Spring</i> , etc.
	Li Song	1166~1243	A native of Qiantang. He lived on carpentry when he was young and loved painting. Then he was adopted by Li Congxun, a famous painter in the Imperial Art Academy, and inherited his painting skills. He is skilled in painting figures and esp. in ruled-line paintings. He was a painter in the Imperial Art Academy serving Emperors Guangzong, Ningzong and Lizong of the Song Dynasty.	Painted <i>The West Lake</i>
	Ye Xiaoyan	Living in the first half of the 13 th century	He is a painter in Hangzhou skilled in drawing figures and sceneries, with a style similar to painter Ma Yuan. But his works are rarely seen now.	Painted <i>The Ten Scenic Spots of the West Lake</i>
	Liu Songnian	About 1155-1218	A native of Qiantang, also known as Anmen Liu. He was a student in the Imperial Art Academy between 1174 and 1189 and a painter of the academy in 1195-1224. He is skilled in landscape painting and figures. His style was very influential at the time and was, together with Li Tang, Ma Yuan and Xia Gui, hailed as "Four Painters in the Southern Song Dynasty".	Painted <i>The West Lake in the Four Seasons</i>
Yuan	Wu Zimu	Living in around 1270	A native of Qiantang. Little is known about him including time of his birth and death.	He wrote down 20-volume <i>Mengliang Records</i> on the prosperity of Qiantang after the fall of the Song Dynasty, included into the <i>Catalog of Complete Library of the Four Treasures</i> under the same category as <i>Dream Records of the Eastern Capital</i> by Meng Yuanlao.
	Yanglian Zhenjia	(1271~1368), the early Yuan Dynasty	A monk from Lamaism in Tibet. He was the disciple of Phagpa, a great master in Tubo.	In 1276 he was appointed by Kublai Khan as an official in charge of Buddhist affairs in the area south of the lower reaches of the Yangtze River. From 1281, he led the engraving of statues at Feilaifeng Peak. In the following ten years, he had made more than 120 statues of different size in fifty to sixty niches on the cliff.
	Yin Tenggao	Living around 1290	Also known as Zhongming and Liufeng, from Suichang, time of birth and death unknown. He was once an officer in local government and then gradually promoted to the imperial court. Afterwards, he returned home by claiming to be ill. He wrote three-volume <i>Yujing Qiaochang</i> , which was included in <i>Catalog of Complete Library of the Four Treasures</i> .	Wrote a group of poems: <i>Ten Scenic Spots of the West Lake</i>
	Yang Weizhen	1296~1370	Wrote part of <i>A Collection of Southern Town Responsory</i>	Wrote three <i>Poems on the West Lake Adopting the Form of Zhu Zhi Ci</i>

			Poetry, also known as Lianfu, Tieya and Tiedi Taoist, from Huiji (today's Shaoxing in Zhejiang). He lived in the chaos of the late Yuan Dynasty and was fond of traveling. With a proud and uncontrolled personality, he was called with Lu Juren and Qian Weishan as "Three Noble Scholars at the end of the Yuan Dynasty".	(Bamboo song)
	Guan Hanqing	Born in about 1229-1241, died in around 1300	A variety play writer.	Wrote <i>Views in Hangzhou (Tune: Nan Lü Yi Zhi Hua)</i>
	Ma Zhiyuan	About 1250-1321	A famous variety play writer, from Dadu (today's Beijing).	Wrote <i>On the West Lake (Tune: Shuang Diao Xin Shui Ling)</i>
	Xu Zaisi	?	Lyric verse writer, also known as Deke and Tianzhai, from Jiaking in Zhejiang, with time of birth and death unknown. The works by him and Guan Yunshi were collectively known as "Sweet and Sour Yuefu", which is also the name for a collection of them compiled by Ren Ne. Xu Zaisi left us with about 100 lyric verses.	Wrote <i>The West Lake (Tune: Zhong Lü Chao Tian Zi)</i>
Ming	Xue-zhou	1420~1506	Japanese painter, also known as Dengyang and Xuezhou Dengyang, born in Okayama Prefecture. He was once a monk in Xiangguo Temple, and he absorbed in his paintings the styles of the Song, Yuan and Tang dynasties. In 1467, he visited China on an Envoy Ship dispatched to Ming China. During his Chinese tour, he painted from nature. After returning home in 1469, he left the temple and opened painting studios in Oita and Yamaguchi for ink and landscape painting.	Painted <i>The West Lake</i> and built parks in Japan in the style of the West Lake gardens.
	Yang Mengyung	?	Also known as Wenfu, a native from Fengdu in Sichuan.	In 1502, he was appointed as the Governor of Hangzhou. He initiated and presided over a large-scale dredging project for the West Lake, building a long causeway with the mud dug out, which was called as Yang Causeway by later generations in memory of him. The causeway consists of six bridges namely Huanbi, Liujin, Wolong, Yinxiu, Jingxing and Junyuan. He also irrigated cropland with water in the West Lake and built an ancestral temple for Li Bi, Bai Juyi, Su Shi and Lin Bu.
	Tian Rucheng	1503~1557	Also known as Shuhe, a native of Qiantang. He became a jinshi in 1526 and held important offices in Nanjing and Fujian. Later, he retired and toured extensively in western Zhejiang.	He wrote 24 volumes of <i>Records of Trips to the West Lake</i> and 26 volumes of <i>Supplement to Records of Trips to the West Lake</i> , the former recording beautiful Lake and hills while the latter anecdotes of the Southern Song Dynasty. Famous works describing the West Lake are also included.
	Lan Ying	1585~1664	A native of Qiantang, a representative painter of Latter Zhe School.	Painted <i>Ten Scenic Spots of West Lake</i>

	Zhou Long	?	Also known as Dongyang, born in the south Yangzi area. He is skilled in landscape and figures painting. In 1621, he produced a huge scroll painting of the Yangtze River.	Painted <i>Panorama of the West Lake</i> , etc.
	Zhang Dai	1597~1689	A writer in the early Qing Dynasty, also known as Zhang Weicheng, Zongzi, Shigong and Liuxiu Jushi, a native of Shanyin (today's Shaoxing in Zhejiang).	Wrote poems and prose such as <i>The West Lake in My Dreams</i> to record the prosperity of the Lake.
	Li Liufang	1575~1629	Also known as Changheng, Tanyuan, Xianghai and Shenyu Jushi, a native from She County (in today's Anhui) and living in Jiading (today's Shanghai). In 1606, he was recommended as Xiaolian (a filial and incorruptible person). He was admired by his contemporary scholars for his integral personality and unaffected poem style.	Painted many paintings on the West Lake such as <i>Inscription for Paintings on Sedan Trips to the West Lake</i>
	Yuan Hongdao	1568~1610	A native of Gongan in Jingzhou (in today's Hubei), a writer and the leader of Gongan School. He and his brothers Yuan Zhongdao and Yuan Zongdao are called "Three Gongan Scholars of the Yuan Family". He is also known as Zhonglang, Shigong and Liuxiu.	Wrote prose <i>A Spring Trip to the West Lake</i>
Qing	Jin Changxi	1653~1722	Also known as Ziyi, Sanyuan, he was born in Andong, Korea. He and his grandfather, father and brothers were all famous scholars in the Korean history. He began studying hard when he was 12 years old and became a jinshi when he was 21. In 1689 he secluded himself from the world for his father died by the emperor's order. After his father's reputation was recovered he was recommended to hold office several times, but he refused. He became a famous scholar at last.	In his book he expressed his admiration for the sceneries of the West Lake in Hangzhou, especially to the stone of three generations of life at the foot of Feilaifeng Peak and to the poems by Su Shi. He helped increase the fame of the West Lake in Korea.
	Li Wei	1686~1738	Also known as Youjie, from Sutongshan in Qingjiang. He was a local official in Zhejiang, and got promoted in 1726. In 1732, he was appointed as the governor of Zhili and returned to Zhejiang again in 1733.	In 1726, Li Wei started repairing the West Lake and spent two years in repairing the scenic sites, costing over 30,000 taels of silver. 18 sights of the West Lake were added. In 1731, he presided over the compilation of <i>Records of the West Lake</i> under the approval of the Emperor and invited Fu Wanglu, Wan E and Hang Shijun for the project.
	Dong Bangda	1699~1769	Also known as Fucun and Dongshan, a native of Fuyang. In 1733, he became a jinshi and was admitted to the Imperial Academy. He held many important offices in the court, and was granted a posthumous title of Wenke. He adopted the classic styles in painting, writing and calligraphy, and followed the examples of the Yuan Dynasty artists in landscape painting.	Painted the <i>Ten Scenic Spots of the West Lake</i> , etc.
	Dong Gao	1740~1818	Son of Dong Bangda, also known as	Painted the <i>Ten Scenic Spots of the West Lake</i> , etc.

			Xijing and Zhelin. He assumed many important posts in the imperial court. He learned from his father in youth and was skilled in painting and calligraphy. His paintings submitted to the court were highly appreciated by emperors Qianlong and Jiaqing who inscribed on them. The paintings are included in <i>Shiqu Baoji</i> Vol. 3.	
	Ruan Yuan	1764~1849	Also known as Boyuan, Yuntai and Yixing Laoren, with a posthumous title of Wenda, from Yizheng in Yangzhou. In 1789, he became a jinshi and was then made a national exam superintendent in Shandong and Zhejiang and afterwards the Governor of Hubei, Hunan, Guangdong, Guangxi, Yunnan and Guizhou, among others. He, a versatile and learned scholar, was skilled in <i>li</i> calligraphy and had deep knowledge in inscriptions, textual research and Confucian classics.	In 1796, he was appointed as a national exam superintendent in Zhejiang and later promoted to governorship, staying in Hangzhou for 12 years. In 1801, he established the Hongzhou Gujing Jingshe College and invited scholars to compile over 180 books such as <i>The Thirteen Classics with Annotations and Commentary</i> . He also revised Records of Zhejiang and wrote <i>Bibliography of Figures</i> to record astronomers and mathematicians through the ages and <i>Yanjingshi Collected Works</i> . He founded the Lingyin Library in Pavilion of Great Mercy of Lingyin Temple and repaired historical sites of the West Lake. In 1809, he dredged the West Lake and piled up the silt to the west of Huxin Pavilion, named Ruangong Mound, costing a total of 4500 taels of silver. He had a mastery of both poem and calligraphy and wrote many poems and couplets for the West Lake and the surrounding historical sites.

Annex C.4 Catalog of Historical Documents and Paintings about West Lake

C.4-1 Catalog of Historical Documents about West Lake

I. Historical Records & Travel Notes

序号 Number	作者 Author	朝代 Dynasty	名称 Title
1.	白居易 Bai Juyi	唐 Tang	冷泉亭记 A Trip to the Cold Spring Pavilion
2.	西湖老人 West Lake Greybeard	宋 Song	西湖老人繁胜录 West Lake Greybeard's Records of Great Views
3.	周密 Zhou Mi	宋 Song	武林旧事 Memory of Wulin Hill
4.	田汝成 Tian Rucheng	明 Ming	西湖游览志 Records of Trips to the West Lake
5.	田汝成 Tian Rucheng	明 Ming	西湖游览志余 Supplement to Records of Trips to the West Lake
6.	俞思冲 Yu Sichong	明 Ming	西湖志类钞 A Collection of Travel Notes Concerning the West Lake
7.	杨孟瑛 Yang Mengying	明 Ming	浚复西湖录 Records of the West Lake Dredging Project
8.	张岱 Zhang Dai	明 Ming	西湖梦寻 The West Lake in My Dreams
9.	夏时 Xia Shi	明 Ming	钱唐湖山胜概记 A Brief Account of Great Lake & Hill Views in Qiantang
10.	史铿 Shi Qiang	明 Ming	西村十记 Ten Travels to the West Village
11.	季婴 Ji Ying	明 Ming	西湖手镜 <i>Xihu Shoujing</i> , or the West Lake as It Is
12.	高攀龙 Gao Panlong	明 Ming	武林游记 Travel Notes on Wulin Hill
13.	汪汝谦 Wang Ruqian	明 Ming	西湖韵事 Anecdotes of the West Lake
14.	袁宏道 Yuan Hongdao	明 Ming	西湖记述 Notes & Narratives Concerning the West Lake
15.	王绍传 Wang Shaochuan	明 Ming	西泠游记 A Trip to Xiling
16.	李流芳 Li Liufang	明 Ming	西湖卧游图题跋 Inscription for <i>Paintings on Sedan Trips to the West Lake</i>
17.	高濂 Gao Lian	明 Ming	四时幽赏录 A Recluse's Appreciation of Views in Four Seasons
18.	浦弼 Pu Beng	明 Ming	游明圣湖日记 Notes on My Travel to the Mingsheng Lake (West Lake)
19.	黎遂球 Li Suiqiu	明 Ming	西湖杂记 West Lake Miscellanies
20.	汪柯玉 Wang Keyu	明 Ming	西子湖拾翠余谈 A Digression on Natural Charms of the West Lake
21.	李鼎 Li Ding	明 Ming	西湖小史 A Brief History of the West Lake
22.	刘暹 Liu Xian	明 Ming	湖山叙游 Account of Travels to the Lake and Hills
23.	高濂 Gao Lian	明 Ming	遵生八笺 Eight Chapters on Health Preservation
24.	张岱 Zhang Dai	明 Ming	陶庵梦忆 Tao An's Reminiscences in the Dream
25.	徐一夔 Xu Yikui	明 Ming	夕佳楼记 <i>Xijia Tower</i> , or the Great Dusk Viewing Tower
26.	杨慎 Yang Shen	明 Ming	苏堤始末 Origin & Evolution of the Su Causeway
27.	王在晋 Wang Zaijin	明 Ming	西溪探梅记 Seeking Plum Blossoms in Xixi
28.	杨应诏 Yang Yingzhao	明 Ming	游西湖记 A Trip to the West Lake

29.	尹伸 Yin Shen	明 Ming	西湖游记 A Tour to the West Lake
30.	萧士玮 Xiao Shiwei	明 Ming	湖山小记 A Sketch on the Lake and Hills
31.	朱之俊 Zhu Zhijun	明 Ming	雨中初游西湖记 My First Trip to the West Lake in the Rain
32.	张京元 Zhang Jingyuan	明 Ming	西湖小记 A Sketch on the West Lake
33.	王叔承 Wang Shucheng	明 Ming	武林富春游记 A Visit to Wulin & Fuchun
34.	陈洪绶 Chen Hongshou	明 Ming	游高丽寺记 A Trip to the Korean Temple in Hangzhou
35.	陈洪绶 Chen Hongshou	明 Ming	游净慈寺记 A Trip to the Jingci Temple
36.	王思任 Wang Siren	明 Ming	游杭州诸胜记 A Tour of the Great Views in Hangzhou
37.	佚名 Anonymous	明 Ming	云栖纪事 Annals of Yunqi Temple
38.	朱彭 Zhu Peng	清 Qing	南宋古迹考 Studies on Historic Sites of the Southern Song Dynasty
39.	厉鹗 Li E	清 Qing	南宋院画录 A Collection of the Paintings from the Imperial Academy in the Southern Song Dynasty
40.	李卫 Li Wei	清 Qing	西湖志 Records of the West Lake
41.	沈德潜 Shen Deqian	清 Qing	西湖志纂 A Collection of Records on the West Lake
42.	吴农祥 Wu Nongxiang	清 Qing	西湖水利考 A Study on Water Conservancy Projects the West Lake
43.	徐逢吉 Xu Fengji	清 Qing	清波小志 <i>Qingbo Xiaozhi</i> , or A Brief Account of Qingbo
44.	陈景钟 Chen Jingzhong	清 Qing	清波小志补 A Supplement to <i>A Brief Account of Qingbo</i>
45.	陈景钟 Chen Jingzhong	清 Qing	清波三志 The Third Volume on Qingbo
46.	厉鹗 Li E	清 Qing	湖船录 Boating on the West Lake
47.	陆次云 Lu Ciyun	清 Qing	湖壖杂记 Miscellaneous Notes on the Open Field of the West Lake
48.	丁午 Ding Wu	清 Qing	湖船续录 A Supplement to <i>Boating on the West Lake</i>
49.	陈时 Chen Shi	清 Qing	湖上青山集 The West Lake and the Green Hills Nearby
50.	许承祖 Xu Chengzu	清 Qing	雪庄西湖渔唱 Fishers' Songs at Xue Zhuang Village near the West Lake
51.	瞿灏等 Qu Hao et al.	清 Qing	湖山便览 A Handbook on West Lake and Nearby Hills
52.	张仁美 Zhang Renmei	清 Qing	西湖纪游 Records of Travels to the West Lake
53.	查人瑛 Zha Renying	清 Qing	西湖游记 Travel Notes on the West Lake
54.	潘春生 Pan Chunsheng	清 Qing	湖游小识 A Brief Account of A Tour of the West Lake
55.	佚名 Anonymous	清 Qing	西湖岁修章程全案 A Complete Book of Procedures and Regulations Concerning the Annual Dredging of the West Lake
56.	夏基 Xai Ji	清 Qing	西湖览胜诗志 Poems on the Great Views of the West Lake
57.	曹之璜 Cao Zhihuang	清 Qing	西湖六桥桃评 Review of the Six Bridges on the West Lake
58.	卢文杏 Lu Wenxing	清 Qing	西湖游记 A Trip to the West Lake
59.	华谷里民 Zhang Wenhui	清 Qing	西泠续记 A Supplement to Records of Xiling
60.	毛奇龄 Mao Qiling	清 Qing	杭志三诤三误辨 Three Questions and Three Fallacies in the Chronicles of Hangzhou
61.	高士奇	清	江村销夏录

	Gao Shiqi	Qing	An Account of My Summer at Jiangcun Village
62.	蒋坦 Jiang Tan	清 Qing	秋灯琐忆 Reminiscences under an Autumn Lamp
63.	沈复 Shen Fu	清 Qing	浮生六记 Six Chapters of a Floating Life
64.	李渔 Li Yu	清 Qing	梁冶湄明府<西湖垂钓图> An Eulogy to Fishing on the West Lake—a Painting by Liang Zhimei of the Ming Dynasty
65.	厉鹗 Li E	清 Qing	开浚西湖碑记（代王都运作） An Epigraph on the Dredging Project for the West Lake (written by Li E in the place of Wang Duyun)
66.	归庄 Gui Zhuang	清 Qing	五游西湖记 Five Tours of the West Lake
67.	陆可求 Lu Keqiu	清 Qing	西湖游记 A Trip to the West Lake
68.	邵长蘅 Shao Changheng	清 Qing	夜游孤山记 A Night Visit to the Solitary Hill
69.	邵长蘅 Shao Changheng	清 Qing	飞来峰记 Of the Feilai Peak, or the Peak that Flew over
70.	张澍 Zhang Shu	清 Qing	游西湖记 A Tour of the West Lake
71.	程鸿诏 Cheng Hongzhao	清 Qing	游杭州西湖记 A Tour of the West Lake in Hangzhou
72.	吴光 Wu Guang	清 Qing	西湖泛月记 Boating on the West Lake in Moonlight
73.	唐晏 Tang Yan	清 Qing	游九溪十八涧 A Tour of the Nine Streams and Eighteen Vales
74.	石韞玉 Shi Yunyu	清 Qing	灵隐游记 A Tour of the Lingyin Temple
75.	阮元 Ruan Yuan	清 Qing	嘉庆九年重浚杭城水利记 A Record of the Dredging Project at Hangzhou in the 9 th Year of Jiaqing's Reign
76.	俞樾 Yu Yue	清 Qing	游九溪十八涧 A Tour of the Nine Streams and Eighteen Vales
77.	杨师孔 Yang Shikong	清 Qing	法华山看梅记 Viewing Plum Blossoms at Fahua Mountain
78.	潘耒 Fan Lei	清 Qing	杭城浚河记（代） On the Dredging Project of Hangzhou (wrote on other's behalf)
79.	孙峻、孙树礼 Sun Jun, Sun Shuli	清 Qing	文澜阁志 Annals of the Wenlan Pavilion
80.	王同 Wang Tong	清 Qing	杭州三书院纪略 A Brief Account of the Three Academies of Classical Learning in Hangzhou
81.	王复礼 Wang Fuli	清 Qing	孤山志 Annals of The Solitary Hill
82.	朱文藻 Zhu Wenzao	清 Qing	金鼓洞志 Annals of Jigu Cave or the Golden Drum Cave
83.	孙治等 Sun Zhi et al	清 Qing	灵隐寺志 Annals of Lingyin Temple
84.	厉鹗 Li E	清 Qing	增修云林寺志 A Supplement to Annals of Yunlin Temple
85.	沈鐸彪 Shen Hengbiao	清 Qing	续修云林寺志 A Sequel to Annals of Yunlin Temple
86.	释际祥 Shi Jixiang	清 Qing	净慈寺志 Annals of Jingchi Temple
87.	杭世骏 Hang Shijun	清 Qing	理安寺志 Annals of Li'an Temple
88.	吴树虚 Wu Shuxu	清 Qing	大昭庆律寺志 Annals of Dazhao Qinglu Temple
89.	丁午 Ding Wu	清 Qing	紫阳庵集 A Collection of Writing on Ziyang Nunnery
90.	仰衡青屿 Yang Heng (courtesy name Qingyu, a Taoist)	清 Qing	武林玄妙观志 Annals of Xuanmiao Taoist Temple in Wulin
91.	冯培 Feng Pei	清 Qing	岳庙志略 A Brief Account of Yue Fei's Shrine
92.	金志章等	清	吴山伍公庙志

	Jin Zhizhang et al	Qing	Annals of Wu Zixu's Shrine on Wushan Hill
93.	朱文藻等 Zhu Wenzao	清	吴山城隍庙志 Annals of the Town God's Temple on Wushan Hill
94.	汪文炳、孙峻 Wang Wenbing, Sun Jun	清 Qing	吴山汪王庙志略 Brief Annals of Wang Hua's Shrine on Wushan Hill
95.	邹在寅 Zou Zaiyin	清 Qing	照胆台志略 Brief Annals of Zhaodan Terrace
96.	吴騫 Wu Qian	清 Qing	西湖苏文忠公祠从祀议 My Views on Affairs Concerning Those Enshrined Together with Su Shi at Su Shi's Shrine near the West Lake
97.	戴启文 Dai Qiwen	清 Qing	西湖三祠名贤考略 A Study on the Famous and Virtuous People Enshrined at the Three Shrines near the West Lake
98.	卓炳森 Zhuo Bingsen	清 Qing	玉皇山庙志 Annals of the Temple on the Jade Emperor Hill
99.	吴廷康等 Wu Tingkang et al	清 Qing	西湖林公祠志 Annals of Lin Zexu's Shrine near the West Lake
100.	守安等 Shou An et al	清 Qing	西湖楹联 Couplets of the West Lake
101.	高晋 Gao Jin	清 Qing	南巡盛典 On the Grand Ceremony for the Emperor's Inspection of Southern China

II. Poetry

序号 Number	作者 Poet(s)	朝代 Dynasty	名称 Title
1.	白居易 Bai Juyi	唐 Tang	忆江南 <i>Yi Jiangnan</i> (Memories of the South)
2.	白居易 Bai Juyi	唐 Tang	钱塘湖春行 A Tour of the Qiantang Lake in Spring
3.	白居易 Bai Juyi	唐 Tang	西湖晚归回望孤山寺赠诸客 A Poem to Guests after I Returned at Night from a Visit to the Solitary Hill Temple near the West Lake
4.	白居易 Bai Juyi	唐 Tang	春题湖上 A Poem on Spring Views of the West Lake
5.	林逋 Lin Bu	宋 Song	山园咏梅 Ode to Plum Blossoms
6.	苏轼 Su Shi	宋 Song	饮湖上初晴后雨 Drinking on the West Lake
7.	苏轼 Su Shi	宋 Song	腊日游孤山访惠勤惠思二僧 Paying a Visit to Huiqin and Huisi, Two Buddhist Monks at the Solitary Hill on the 8 th Day of the 12 th Lunar Month
8.	苏轼 Su Shi	宋 Song	怀西湖寄晁美叔同年 Missing the West Lake—A Poem to Chao Meishu
9.	郭祥正 Guo Xiangzheng	宋 Song	西湖百咏 100 Poems on the West Lake
10.	董嗣杲 Dong Sigao	宋 Song	西湖百咏 100 Poems on the West Lake
11.	王洙 Wang Wei	南宋 Southern Song	湖山十景 Ten Great Views of the West Lake
12.	张矩 Zhang Ju	南宋 Southern Song	应天长·西湖十咏 Ten Poems on the West Lake (Tune: <i>Ying Tian Chang</i>)
13.	周密 Zhou Mi	南宋 Southern Song	木兰花慢·西湖十景 The Ten Sights of the West Lake (Tune: <i>Mu Lan Hua Man</i>)
14.	陈允平 Chen Yunping	南宋 Southern Song	湖山十咏 Ten Poems on the West Lake and Hills Nearby
15.	杨维禎等 Yang Weizhen et al	元 Yuan	西湖竹枝词 Poems on the West Lake Adopting the Form of <i>Zhu Zhi Ci</i> (Bamboo song)
16.	关汉卿 Guan Hanqing	元 Yuan	南吕一枝花·杭州景 Views in Hangzhou (Tune: <i>Nan Lü Yi Zhi Hua</i>)

17.	马致远 Ma Zhiyuan	元	双调新水令·题西湖 On the West Lake (Tune: Shuang Diao Xin Shui Ling)
18.	徐再思 Xu Zaisi	元 Yuan	中吕朝天子西湖 The West Lake (Tune: Zhong Lü Chao Tian Zi)
19.	尹廷高 Yin Tinggao	元 Yuan	西湖十景 Ten Sights of the West Lake
20.	田汝成 黄省曾 Tian Rucheng, Huang Shengzeng	明 Ming	西湖游咏 On a Tour of the West Lake
21.	祝时泰等 Zhu Shitai et al	明 Ming	西湖八社诗帖 Poems on the Eight Poets' Club in the West Lake
22.	爱新觉罗·弘历 Aysinjoro Hongli	清 Qing	御制十景诗 The Emperor's Poems on the Ten Views of the West Lake
23.	爱新觉罗·弘历 Aisin Gioro Hongli	清 Qing	观采茶作歌 Watching Tea Picking
24.	黄俊编 Huang Jun, ed.	清 Qing	正续西湖楹联 A Collection of Couplets of the West Lake
25.	沈奕琛等 Shen Yichen et al	清 Qing	湖舫诗 Poems Composed on a West Lake Pleasure Boat
26.	张泰交 Zhang Taijiao	清 Qing	湖心亭题咏 Poems on the Lake-Center Pavilions
27.	沈嘉辙等 Shen Jiazhe et al	清 Qing	南宋杂事诗 "Small Matter" Poems of the Southern Song Dynasty
28.	鄂敏等 E Min et al	清 Qing	西湖修禊诗 Poems Composed near the West Lake at the Xiuxi Ceremonies (poets gather to drink and compose poems)
29.	汪志伊 Wang Zhiyi	清 Qing	西湖诗 Poems on West Lake
30.	柴杰 Chai Jie	清 Qing	西湖百咏 A Hundred Poems on West Lake
31.	朱彭 Zhu Peng	清 Qing	西湖遗事诗 Poems on Past Incidents Involving the West Lake
32.	朱彭等 Zhu Peng et al	清 Qing	南屏百咏 A Hundred Poems on Nanping Hill
33.	陈若莲 Chen Ruolian	清 Qing	西湖杂咏 Miscellaneous Poems on the West Lake
34.	陈璨 Chen Can	清 Qing	西湖竹枝词 Poems on the West Lake in the Form of <i>Zhu Zhi Ci</i> (Bamboo song)
35.	杨凤苞 Yang Fengbao	清 Qing	西湖秋柳词 Poems on the West Lake in the Form of <i>Qiu Liu Ci</i> (Autumn willow)
36.	汪芳藻 Wang Fangzao	清 Qing	西湖十景吟 Poems on the Ten Sights of the West Lake
37.	张云璈 Zhang Yun'ao	清 Qing	金牛湖渔唱 Fishers' Songs on the Golden Ox Lake
38.	陈文述 Chen Wenshu	清 Qing	西泠怀古集 Poems Reflecting the Past of Xiling
39.	陈文述 Chen Wenshu	清 Qing	西泠闺咏 Poems on Women in Xiling
40.	陈希濂 Chen Xilian	清 Qing	西湖棹歌 Songs on Boats of the West Lake
41.	蒋坦 Jiang Tan	清 Qing	西湖杂诗 Miscellaneous Poems on the West Lake
42.	郑日敬 Zheng Yuejing	清 Qing	西湖百咏 A Hundred Poems on the West Lake
43.	俞樾 Yu Yue	清 Qing	俞楼诗记 Poems of Yu's House
44.	丁立中 Ding Lizhong	清 Qing	西泠怀古诗 Poems Reflecting the Past in Xiling

45.	王丹墀、王丹地 Wang Danxi, Wang Dandi	清 Qing	西湖近稿 Recent Poems on the West Lake
46.	朱彭 Zhu Peng	清 Qing	吴山遗事诗 Poems of Past Incidents at Wushan Hill
47.	顾光 Gu Guang	清 Qing	武林新年杂咏 Miscellaneous Poems on the Spring Festival in Wulin

III. Fiction, Plays & Others

序号 Number	作者 Author	朝代 Dynasty	名称 Title
1.		南宋 Southern Song	西湖三塔记 The Three Pagodas at the West Lake
2.	施耐庵、罗贯中 Shi Nai'an, Luo Guanzhong	元末明初 Late Yuan, and early Ming	水浒传 Water Margin
3.	冯梦龙编 Feng Menglong ed.	明 Ming	古今小说 Stories of Past and Present
4.	同上 Feng Menglong ed.	明 Ming	喻世明言 Clear Words to Illustrate the World
5.	同上 Feng Menglong ed.	明 Ming	醒世恒言 Lasting Words to Awaken the World
6.	同上 Feng Menglong ed.	明 Ming	警世通言 Ordinary Words to Warn the World
7.	周楫 Zhou Ji	明 Ming	西湖二集 Two Collections of Stories on the West Lake
8.	周朝俊 Zhou Chaojun	明 Ming	红梅记 The Red Plum Blossoms
9.	冯梦龙 Feng Menglong	明 Ming	白娘子永镇雷峰塔 The White Lady Was Imprisoned Eternally under Leifeng Pagoda
10.	韩小窗 Han Xiaochuang	清 Qing	红梅阁 Red Plum Blossom Pavilion
11.	沈孟梓 Shen Mengban	明 Ming	钱塘渔隐济颠师语录 Stories of Jigong, a Buddhist Master in Qiantang
12.		清 Qing	济公传 Stories of Jigong
13.	古吴、墨浪子 Mo Langzi of Ancient Wu	清 Qing	西湖佳话 Stories of the West Lake
14.	陈树基 Chen Shuji	清 Qing	西湖拾遗 Uncollected Stories of the West Lake
15.	天花藏主人 Owner of Tianhuacang Studio	清 Qing	醉菩提全传 Story of the Drunken Buddha
16.	黄图珌 Huang Tubi	清 Qing	雷峰塔 Leifeng Pagoda
17.		南宋到清 From Southern Song to Qing	白蛇传 Story of the White Snake
18.	赵清阁	元明以来	梁山伯与祝英台

	Zhao Qingge	Since Yuan and Ming	Liang Shanbo and Zhu Yingtai
19.	方成培重订 Fang Chengpei (reviser)	清乾隆 During the reign of the Qianlong Emperor, Qing Dynasty	雷峰塔传 Story of Leifeng Pagoda
20.	佚名 Anonymous	清 Qing	马头调 <i>Ma Tou Diao</i> (Tune of Horse Head)
21.	佚名 Anonymous	清 Qing	八角鼓 Octagonal Drum
22.	佚名 Anonymous	清 Qing	鼓子曲 <i>Gu Zi Qu</i> (Drum Music)
23.	佚名 Anonymous	清 Qing	鼓词 <i>Gu Ci</i> (Drum Lyrics)
24.	佚名 Anonymous	清 Qing	滩簧 <i>Tan Huang</i> (a folk opera)
25.	佚名 Anonymous	清 Qing	子弟书 <i>Zi Di Shu</i> (a form of performance popular in the Eight Banners of the Qing Dynasty)
26.	佚名 Anonymous	清 Qing	小调 <i>Xiao Diao</i> (Ditty)
27.	马如飞 Ma Rufei	清 Qing	南词 <i>Nan Ci</i> opera
28.	方成培 Fang Chengpei	清 Qing	雷峰塔传奇 Legends of Leifeng Pagoda
29.	佚名 Anonymous	清 Qing	雷峰宝卷 A Story of Leifeng
30.	佚名 Anonymous	清 Qing	绣像白氏宝卷 An Illustrated Story of the White Lady

IV. Works by Foreigners

序号 Number	作者 Author	国籍 State	名称 Title of the work
1.	成寻 Chengxun (monk)	日 Japan	参天台五台山记 A Visit to Tiantai and Wutai Mountains
2.	曾根俊虎 Shoun Sone	日 Japan	北中国纪行 A Travel to Northern China
3.	曾根俊虎 Shoun Sone	日 Japan	清国漫志 A Tour of the Qing Empire
4.	教学参议部 Teaching Council	日 Japan	清国巡志 A Tour of the Qing Empire
5.	芥川龙之介 Ryunosuke Akutagawa	日 Japan	中国游记 A Tour of China
6.	冈千仞 Oka Shenjin	日 Japan	观光游记 Sight-seeing Tours
7.	股野琢 Taku Matano	日 Japan	苇杭游记 A Tour of Hangzhou
8.	宇野哲人 Uno Tetsuto	日 Japan	中国文明记 On Chinese Civilization
9.	水上勉 Mizukami Tsutomu	日 Japan	南宋望乡悲谭 Sad Talks on the Lost Land of the Southern Song Dynasty
10.	木村重 Kimura Shige	日 Japan	杭州 Hangzhou
11.	大津润山 Kanzan Otsu	日 Japan	杭州的古迹 Historic Sites in Hangzhou
12.	梅原郁 Umehara Kaoru	日 Japan	南宋的临安 Lin'an of the Southern Song Dynasty
13.	宫崎法子 Noriko Miyazaki	日 Japan	关于西湖的绘画——南宋绘画史初探 Paintings of the West Lake—a Tentative Study of the History of Painting in the Southern Song Dynasty
14.	震光杂志社	韩	杭州杂录

	Zhenguang Magazine	South Korea	Miscellaneous Records Concerning Hangzhou
15.	马可波罗 Marco Polo	意 Italy	马可波罗行记 Travels of Marco Polo
16.	伊莎贝拉·伯德 Isabella Bird	英 Britain	1898 年：一个英国女人眼中的中国 The Yangtze Valley and Beyond
17.	爱尼斯·安德逊 Aeneas Anderson	英 Britain	英国人眼中的大清王朝 A Narrative of the British Embassy to China
18.	弗里德里克·D·克劳德 Frederic D. Claude	美 US	杭州——天堂之城 Hangzhou—a City of Paradise
19.	西蒙·霍利举、林恩·潘 Simon Holledge, Lynn Pan	美 US	杭州和浙江省——最美丽的城市和富裕之省 Hangzhou and Zhejiang Province: China's city of magical beauty and the province of riches
20.	R.F.FITCH	美 US	西湖行程——描述西湖的主要景点及钱塘潮 Hangchow Itineraries
21.	孟德卫 D. E. Mungello	美 US	被遗忘的杭州基督教徒 The Forgotten Christians of Hangzhou
22.	贾克·谢和耐 Jacques Gernet	法 France	南宋社会生活史 Daily Life in China on the Eve of the Mongol Invasion
23.	赫尔鲁夫·比茨特鲁普 Herluf Bidstrup	丹麦 Denmark	一个外国人眼中五十年前的中国 The China Five Decades Ago in a Foreigner's Eyes

Wang Guoping, et al, *The Complete Collection of Literature concerning the West Lake* (in 30 volumes), Hangzhou Press, Hangzhou, 2004-2008

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灵峰志
杭州玉皇山志

第二十二册

武林梵志
武林西湖高僧事略
续武林西湖高僧事略
灵隐寺志
增修云林寺志
续修云林寺志

第二十三册

南屏净慈寺志
净慈寺志

第二十五册

岳庙志略
重修浙江西湖岳忠武王庙墓征信录
表忠小志
吴山伍公庙志
吴山城隍庙志
吴山汪王庙志略
吴山汪王庙志略续编
照胆台志略
西湖苏文忠公祠从祀议
西湖三祠名贤考略
玉皇山庙志
杭郡庠得表忠观碑纪事

西湖林公祠志

第二十六册

西湖百咏
西湖百咏
西湖竹枝集
西湖游咏
西湖八社诗帖
西湖冶兴
湖舫诗
湖心亭题咏
南宋杂事诗
西湖修禊诗
西湖诗
西湖百咏
西湖遗事诗
南屏百咏
西湖杂咏

第二十七册

西湖竹枝词
西湖秋柳词
西湖十景吟
金牛湖渔唱
西泠怀古集
西泠闺咏
南宋宫闱杂咏
西湖棹歌
西湖杂诗
西湖百咏
俞楼诗记
西泠怀古诗
西湖近稿
西湖楹联

第二十八册

西湖三塔记
西湖二集
红梅记
红梅阁
钱塘渔隐济颠师语录
醉菩提全传

第二十九册

西湖拾遗
西湖佳话

C.4-2 Catalog of Paintings and Calligraphic Works about West Lake

Number	Name of the artist	Dynasty	Name of the work	Collected by
1.		唐 Tang	杭州郡楼登望图 View from the Tower of Hangzhou County	
2.	巨然 Ju Ran	北宋 Northern Song	松阴论古图 Talking about Ancient Times in the Shade of a Pine	
3.	仲仁 Zhong Ren	北宋 Northern Song	湖山平远图 A Distant View of the Lake and the Hills	
4.	李颀 Li Qi	北宋 Northern Song	春山图横轴 Mountain in Spring, horizontal scroll	
5.	赵弁 Zhao Bian	北宋 Northern Song	西湖总相宜图 The Ever Beautiful West Lake	
6.	张择端 Zhang Zeduan	北宋 Northern Song	西湖春晓图 Spring Dawn on the West Lake	
7.			南屏晚钟图 Night Chimes from Nanping Hill	
8.	米友仁 Mi Youren	南宋 Southern Song	湖山烟雨图 Misty Rain over the Lake and the Hills	
9.	赵伯驹 Zhao Boju	南宋 Southern Song	天竺相逢图卷 Encounter in Tianzhu	
10.			武林先春册页 Spring Comes First to Wulin Hill, album leaf	
11.	若芬 Ruo Fen	南宋 Southern Song	西湖十景图 Ten Sights of the West Lake	
12.			西湖图 The West Lake	
13.			孤山图 The Solitary Hill	
14.			六桥图 The Six Bridges	
15.			吴山图 The Wushan Hill	
16.	马麟 Ma Lin	南宋 Southern Song	西湖十景册 Ten Sights of the West Lake, album	
17.			西湖图 The West Lake	
18.			野芳佳木图 Wild Flowers and Beautiful Trees	
19.			林和靖戴雪观梅图轴 Lin Hejing Watching Plum Blossoms in Snow, scroll	
20.	李嵩 Li Song	南宋 Southern Song	西湖图 The West Lake	
21.			西湖图(四幅) The West Lake (four pictures)	
22.			《西湖图》卷 The West Lake, scroll	上海博物馆藏 Shanghai Museum
23.	张训礼 Zhang Xunli	南宋 Southern Song	湖峰蘸碧图 Verdant Peaks by the Lake	
24.	刘松年 Liu Songnian	南宋 Southern Song	西湖春晓图 Spring Dawn on the West Lake	

Number	Name of the artist	Dynasty	Name of the work	Collected by
25.			西湖春晓图 Spring Dawn on the West Lake	
26.			西湖春晓图 Spring Dawn on the West Lake	
27.			西湖春晓图卷 Spring Dawn on the West Lake, scroll	
28.			西湖春晓图 Spring Dawn on the West Lake	
29.			西湖图 The West Lake	
30.			西湖图 The West Lake	
31.			西湖图 The West Lake	
32.			西湖图 The West Lake	
33.			西湖图 The West Lake	
34.			西湖图 The West Lake	
35.			西湖图一卷 The West Lake, scroll	
36.			西湖图卷 The West Lake, scroll	
37.			《西湖四景山水图》卷 (春、夏、秋、冬) The West Lake in the Four Seasons (Spring, Summer, Autumn and Winter)	北京故宫博物院藏 The Palace Museum in Beijing
38.			西湖风景图 A View of the West Lake	
39.	苏汉臣 Su Hanchen	南宋 Southern Song	西湖五圣庙画壁 Mural in the Five Sages Temple at the West Lake	
40.	夏珪 Xia Gui	南宋 Southern Song	《西湖柳艇图》轴 Boats on the West Lake Surrounded by Willows	台北故宫博物院藏 The National Palace Museum in Taipei
41.			西湖春雨图卷 Spring Rain on the West Lake	
42.	陈清波 Chen Qingbo	南宋 Southern Song	湖山春晓图页 The Lake and the Hills at Dawn in Spring	北京故宫博物院藏 The Palace Museum in Beijing
43.			西湖全景图 Panoramic View of the West Lake	
44.				

Number	Name of the artist	Dynasty	Name of the work	Collected by
45.			西湖十景图 Ten Sights of the West Lake 三潭印月图、苏堤春晓图（二幅）、断桥残雪图、曲院风荷图、南屏晚钟图（二幅）、雷峰夕照图、勾漏丹砂图 Three Pools Mirroring the Moon, Su Causeway in Spring (two pictures), Lingering Snow on Broken Bridge, Lotus in the Breeze in Quyuan Garden, Night Chimes from Nanping Hill (two pictures), Leifeng Pagoda in Afterglow, Cinnabar from Julou	
46.			石屋烟霞图(二幅) Mist and Clouds in Shiwu (Stone Cottage) Cave (two pictures)	
47.	赵士遵 Zhao Shizun	南宋 Southern Song	宝石山图 The Baoshi Hill	
48.	无款 Anonymous	南宋 Southern Song	《出水芙蓉图》纨扇 Blossoming Lotus, round silk fan covering	北京故宫博物院藏 The Palace Museum in Beijing
49.	无款 Anonymous	南宋 Southern Song	《群鱼戏藻图》纨扇 Fish among Algae, round silk fan covering	北京故宫博物院藏 The Palace Museum in Beijing
50.	无款 Anonymous	南宋 Southern Song	《垂柳飞絮图》纨扇 Catkin of Weeping Willows, round silk fan covering	北京故宫博物院藏 The Palace Museum in Beijing
51.	无款 Anonymous	南宋 Southern Song	《春溪水族图》纨扇 Aquatic Life in a Brook in Spring, round silk fan covering	北京故宫博物院藏 The Palace Museum in Beijing
52.	无款 Anonymous	南宋 Southern Song	《西湖春晓图》纨扇 Spring Dawn on the West Lake, round silk fan covering	北京故宫博物院藏 The Palace Museum in Beijing
53.	叶肖岩 Ye Xiaoyan	南宋 Southern Song	西湖十景图 Ten Sights of the West Lake	台北故宫博物院 The National Palace Museum in Taipei
54.	无款 Anonymous	宋 Song	西湖春晓图 Spring Dawn on the West Lake	北京故宫博物院藏 The Palace Museum
55.	宋人 A song painter	宋 Song	西湖春晓图 Spring Dawn on the West Lake	
56.	南宋画院 A Southern Song Painting Academy	南宋 Southern Song	西湖全景图卷 Panoramic View of the West Lake, scroll	
57.	金代画工 A Jin painter	南宋 Southern Song	临安湖山图 The Lake and Hills in Lin'an	
58.	宋人 A Song painter	宋 Song	钱塘胜览图 The Wonderful Prospect of Qiantang	
59.	马远 Ma Yuan	南宋 Southern Song	西湖小景图 The West Lake	
60.			放鹤图 Freeing a Crane	

Number	Name of the artist	Dynasty	Name of the work	Collected by
61.			和靖观梅图 Lin Hejing Watching Plum Blossoms	
62.			怀鹤图 Cradling a Crane in Arms	
63.	范彬 Fan Bin	南宋 Southern Song	六桥桃柳图 Peaches and Willows by the Six Bridges	
64.	史显祖 Shi Xianzu	南宋 Southern Song	南屏秋色图 Nanping Hill in Autumn	
65.	戚子云 Qi Ziyun	南宋 Southern Song	五云山图 The Wuyun Hill	
66.	赵孟坚 Zhao Mengjian	南宋 Southern Song	孤山夜雪图 Night Snow at the Solitary Hill	
67.	马和之 Ma Hezhi	南宋 Southern Song	西郊寻梅图 Seeking Plum Blossoms in the West Suburbs	故宫旧藏 Former collection of the Forbidden City
68.			和靖觅句图 Lin Hejing Seeking Literary Inspiration	
69.			秋林曳杖图 Walking with a Cane in the Autumn Forest	
70.	马逵 Ma Kui	南宋 Southern Song	林和靖爱梅图 Lin Hejing Cherishing Plum Blossoms	
71.	玉涧 Yu Jian	南宋 Southern Song	吴山图 The Wushan Hill	
72.			西湖图 The West Lake	
73.	吴益 Wu Yi	南宋 Southern Song	濯足冷泉图 Washing Feet in Cold Spring	
74.	宋人 A Song painter	宋 Song	林山人隐居图 The Hermitage of Lin Hejing	
75.	宋人 A Song painter	宋 Song	韩蕲王湖上骑驴图 Han Shizhong Riding a Donkey by the Lake	
76.	宋人 A Song painter	宋 Song	凤凰山涧石图 The Gully and Rocks of Phoenix Hill	
77.	高克恭 Gao Kegong	元 Yuan	西湖图并松石二轴 The West Lake, Pines and Rocks, two scrolls	
78.			西湖图 The West Lake	
79.				
80.			烟岭云林图 Ridge in Mist and Forest in Clouds	
81.			西湖新霁图 West Lake Just after Rain	
82.			夜山图卷(又称《吴山观月图》) Hill at Night, scroll (also named Watching the Moon at Wushan Hill)	
83.				
84.	赵孟頫 Zhao Mengfu	元 Yuan	孤山放鹤图 Freeing a Crane at the Solitary Hill	
85.	黄公望 Huang Gongwang	元 Yuan	西泠烟霭图 Xiling in Mist	
86.			灵隐山图卷 Linyin Hill, scroll	

Number	Name of the artist	Dynasty	Name of the work	Collected by
87.	钱选 Qian Xuan	元 Yuan	西湖吟趣轴 Poetic Inspiration from the West Lake, scroll	
88.			西湖吟趣卷 Poetic Inspiration from the West Lake, scroll	
89.			西湖吟趣图 Poetic Inspiration from the West Lake	故宫博物院 The Palace Museum
90.			南山幽栖图卷 Hermitage on Nanshan Hill	
91.			和靖观梅图卷 Lin Hejing Watching Plum Blossoms	
92.			和靖孤山探梅图卷 Lin Hejing Watching Plum Blossoms on the Solitary Hill	
93.			孤山图卷 The Solitary Hill	
94.			观梅觅句图卷 Seeking Literary Inspiration from Plum Blossoms, scroll	故宫旧藏 Former collection of the Forbidden City
95.			观梅觅句图轴 Seeking Literary Inspiration from Plum Blossoms, scroll	故宫旧藏 Former collection of the Forbidden City
96.			观梅图 Watching Plum Blossoms	故宫旧藏 Former collection of the Forbidden City
97.	王蒙 Wang Meng	元 Yuan	湖山胜游图卷 Delightful Tour of the Lake and the Hills	
98.			湖山清晓图 The Lake and the Hills at Dawn	
99.			忆秦娥词意图卷 A Picture Inspired by a Poem in the Tune of 'Remembering the Qin Maid'	
100.			南屏春雨图 Nanping Hill in Spring Rain	
101.	唐棣 Tang Di	元 Yuan	湖景图 A View of the Lake	
102.	马臻 Ma Zhen	元 Yuan	西湖烟雨图 The West Lake in Misty Rain	
103.	陈仲仁 Chen Zhongren	元 Yuan	湖上佳趣图 Amusements on the Lake	
104.	元人 A Yuan painter	元 Yuan	西湖空濛图 The West Lake in Haze	
105.	吴镇 Wu Zhen	元 Yuan	明圣湖十景册 Ten Sights of the Mingsheng Lake (West Lake), album	
106.			西湖钓艇图横幅 Angling on the West Lake, horizontal scroll	

Number	Name of the artist	Dynasty	Name of the work	Collected by
107.	盛懋 Sheng Mao	元 Yuan	湖舟纳凉图 (《唐宋元山水人物册》之第十二幅) Enjoying the Cool on a Boat on the Lake (the 12 th picture of album <i>Landscapes and Figure Paintings of the Tang, Song and Yuan Dynasties</i>)	
108.	林士能 Lin Shineng	元 Yuan	孤山图 The Solitary Hill	
109.	莫维贤 Mo Weixian	元 Yuan	南屏别墅图(又称《莫氏山庄图》、《南屏山居图》) A Villa on Nanping Hill (also named 'Mo's Mountain Villa' or 'Residence on Nanping Hill')	
110.			西湖草堂图卷 A Thatched Cottage by the West Lake, scroll	故宫旧藏 Former collection of the Forbidden City
111.	李衍 Li Kan	元 Yuan	吴山绝壁上竹一枝图 A Solitary Bamboo on the Precipice of Wushan Hill	
112.	柯九思 Ke Jiusi	元 Yuan	双凤山居图 Residence on Double Phoenix Hill	
113.	张雨 Zhang Yu	元 Yuan	灵峰山寺图 A Temple on Lingfeng Hill	
114.			双峰含翠图 Two Verdant Peaks	
115.	白斑 Bai Ting	元 Yuan	白斑等行书题莫惟贤西湖草堂图 'A Thatched Cottage by the West Lake' by Mo Weixian, with inscriptions in semi-cursive script by Bai Ting and others	故宫博物院 The Palace Museum
116.	明本 Ming Ben	元 Yuan	云居望松图 A View of Pines from Yunju Hill	
117.	佚名 Anonymous	元 Yuan	西湖草堂图卷 A Thatched Cottage by the West Lake, scroll	
118.	元人 A Yuan painter	元 Yuan	湖山春晓图 The Lake and the Hill at Dawn in Spring	
119.	元人 A Yuan painter	元 Yuan	吴山夜雪图 Night Snow at Wushan Hill	
120.	卞文瑜 Bian Wenyu	明 Ming	西湖八景册 Eight Sights of the West Lake, album	
121.			西湖八景图(八开) Eight Sights of the West Lake (eight pages)	故宫博物院 The Palace Museum
122.			西子眉册 View of the West Lake, album	故宫博物院无影像 The Palace Museum, image unavailable
123.	唐寅 Tang Yin	明 Ming	西湖钓艇图 Angling on the West Lake	
124.			钱塘景物图 A View of Qiantang	故宫博物院 The Palace Museum
125.			越城泛月图 Boating in Moonlight at Yuecheng	
126.				

Number	Name of the artist	Dynasty	Name of the work	Collected by
127.			吟香草亭图卷 Fragrant Grass Pavilion	
128.	戴进 Dai Jin	明 Ming	西湖春晓图 Spring Dawn on the West Lake	
129.			西湖春晓图轴 Spring Dawn on the West Lake	
130.			西湖图 The West Lake	
131.			雷峰夕照图(《七景图》之二) Leifeng Pagoda in Afterglow (the second picture in 'the Seven Sights')	
132.			西湖雨霁图 The West Lake after Rain	
133.			南屏晚钟图 Night Chimes from Nanping Hill	
134.			南屏晓钟图 Night Chimes from Nanping Hill	
135.			武林胜景册 Wonderful Sights of Wulin Hill, album	
136.			西湖巨浸秋波图 The West Lake in Autumn	
137.			杨铁崖西湖唱和诗意图 A Picture Inspired by Wang Tieya's Poem on the West Lake	
138.			西湖梦游图 A Tour of the West Lake in Dream	
139.	李流芳 Li Liufang	明 Ming	书西湖采蓴图 Picking Water Shields on the West Lake	
140.			西湖十景册 Ten Sights of the West Lake	
141.			西泠桥图 Xiling Bridge	
142.			西湖采蓴图卷 Picking Water Shields on the West Lake	
143.			断桥春望图 Spring View of the Broken Bridge	
144.			雷峰暝色图 Leifeng Pagoda in Afterglow	
145.			孤山夜月图 The Moon over the Solitary Hill	
146.			三潭采蓴图 Picking Water Shields at the Three Pools	
147.			西湖秋林图 Autumn Forest by the West Lake	
148.			西湖烟水图 The West Lake in Mist	
149.			月会图 Meeting in Moonlight	
150.				
151.				

Number	Name of the artist	Dynasty	Name of the work	Collected by
152.			夜游西湖图 A Night Tour of the West Lake	
153.			湖山佳致图 A Charming View of the Lake and the Hills	
154.			紫阳山图 Ziyang Hill	
155.			云居寺图 Yunju Temple	
156.			两峰罢雾图 The Two Peaks after the Dispersion of Fog	
157.			六和晓骑图 Morning Ride by Liuhe Pagoda	
158.			冷泉红树图 Red Trees by a Cold Spring	
159.			南屏山寺图 The Temple on Nanping Hill	
160.			紫云洞图 Ziyun (Purple Cloud) Cave	
161.			洞中第一桥图 The First Bridge in the Cave	
162.			云栖晓雾图 Yunqi Area in Morning Fog	
163.			烟霞春洞图 Mist and Clouds Around a Cave in Spring	
164.			岫嵎云洞图 Peak and Cloudy Ravine	
165.			雪山图 Snow-clad Hills	
166.			慈云岭图 Ciyun Ridge	
167.			华阳洞天图卷 The Fairyland of Huayang, scroll	
168.	宋旭 Song Xu	明 Ming	西湖图卷 The West Lake, scroll	
169.			呼猿古洞图 Ape Cave	
170.			飞来峰图 The Peak that Flew Over	
171.			水乐洞图 Shuile Cave	
172.			三竺松云图 Pines and Clouds at Sanzhu Hill	
173.			慈云岭图 Ciyun Ridge	
174.			南屏佛日图 Buddhist Festival on Nanping Hill	
175.			五云山图 Wuyun Hill	
176.			松霭南屏图 Misty Pines on Nanping Hill	

Number	Name of the artist	Dynasty	Name of the work	Collected by
177.	佚名 Anonymous	明 Ming	西湖十景 Ten Sights of the West Lake	
178.	佚名 Anonymous	明 Ming	西湖十景 Ten Sights of the West Lake	
179.	佚名 Anonymous	明 Ming	西湖十景 Ten Sights of the West Lake	
180.	明人 A Ming painter	明 Ming	西湖十景图卷 Ten Sights of the West Lake, scroll	
181.	明人 A Ming painter	明 Ming	武林十景图 Ten Sights of Wulin Hill	
182.	文嘉 Wen Jia	明 Ming	西湖图 The West Lake	
183.			西湖图并题 The West Lake with an Inscription	
184.			西湖扇页 The West Lake, album of fan coverings	故宫博物院 无影像 The Palace Museum, image unavailable
185.	项圣谟 Xiang Shengmo	明 Ming	西湖漫兴图 Wandering by the West Lake	上海博物馆 Shanghai Museum
186.			孤山放鹤图 Freeing a Crane on the Solitary Hill	
187.	蓝瑛 Lan Ying	明 Ming	西湖十景十条 Ten Sights of the West Lake in Ten Screens	私人收藏 A private collector
188.	孙枝 Sun Zhi	明 Ming	西湖纪胜图十四开 The Wonderful Sights of the West Lake, fourteen pages	浙江省宁波市天一阁 文物保管所 Tianyi Pavilion Institute for the Preservation of Cultural Relics in Zhejiang
189.	佚名 Anonymous	明 Ming	西湖 The West Lake	安徽省博物馆 Anhui Provincial Museum
190.	陆复 Lu Fu	明 Ming	西湖月夜图 Moonlit Night on the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
191.	齐民 Qi Min	明 Ming	西湖十景(十开) Ten Sights of the West Lake (ten pages)	天津市文物公司 Tianjin Cultural Relic Company
192.	谢时臣 Xie Shichen	明 Ming	苏堤联骝图 Horses Galloping on Su Causeway	天津市艺术博物馆 Tianjin Art Museum
193.			西湖图 The West Lake	重庆市博物馆 Chongqing Museum
194.			西湖春晓图 Spring Dawn on the West Lake	山东省济南市博物馆 Jinan Museum in Shandong
195.			西湖草堂卷 A Thatched Cottage by the West Lake, scroll	故宫博物院 无影像 The Palace Museum, image unavailable
196.	宋懋晋 Song Maojin	明 Ming	西湖胜迹图(十开) Wonderful Sights of the West Lake (ten pages)	天津市艺术博物馆 Tianjin Art Museum
197.	石锐 Shi Rui	明 Ming	湖山佳趣图 Delightful Charm of the Lake and the Hills	
198.	沈周 Shen Zhou	明 Ming	湖山图 The Lake and the Hills	

Number	Name of the artist	Dynasty	Name of the work	Collected by
199.			踏雪寻梅图 Seeking Plum Blossoms in Snow	故宫旧藏 Former collection of the Forbidden City
200.			六桥烟雨图(《三吴集景册》之六) The Six Bridges in Misty Rain (the sixth picture in the album <i>Sights of Sanwu</i>)	
201.			西湖夜雨泛舟图(《石田纪游卷》之二) Boating in Night Rain on the West Lake (the second picture in the scroll <i>Travels by Shen Shitian</i>)	
202.			西湖泛月图(《石田纪游卷》之十八) Boating in Moonlight on the West Lake (the 18 th picture in the scroll <i>Travels by Shen Shitian</i>)	
203.			湖上陇树图 Trees by the Lake	
204.			扁舟载鹤图(《设色山水册》之十二) Crane on a Boat (the 12 th picture in the album <i>Landscapes in Color</i>)	
205.			岳坟诗画 The Tomb of Yue Fei, with a Poem	
206.			灵隐旧游山水图 The Landscape of Lingyin Hill	
207.			岳王坟图 The Tomb of Yue Fei	
208.			天竺图 Tianzhu	
209.			飞来峰图 The Peak that Flew Here	
210.			吴山图 Wushan Hill	
211.			钱塘山行图 Travel in the Hills of Qiantang	
212.			南屏诸山长卷 The Ranges of Nanping Hill, long scroll	
213.			怀鹤图 Cradling a Crane in Arms	
214.			灵隐山图卷 Lingyin Hill, scroll	
215.			扁舟载鹤图 Crane on a Boat	
216.			冷泉亭图 Cold Spring Pavilion	
217.	仇英 Qiu Ying	明 Ming	孤山高士图 A Hermit in the Solitary Hill	
218.	仇珠 Qiu Zhu	明 Ming	林和靖观梅图(《形象流辉图册》之一) Lin Hejing Watching Plum Blossoms (the first picture in the album <i>Splendid Images</i>)	

Number	Name of the artist	Dynasty	Name of the work	Collected by
219.	董其昌 Dong Qichang	明 Ming	西湖一曲图(《画禅室写意册》之一) Song of the West Lake (the first picture in the album <i>Sketch Book of Zen Painting Studio</i>)	
220.			春湖烟村图 Village by the Spring Lake in the Mist	
221.	李日华 Li Rihua	明 Ming	段桥秋色图 Autumn View of the Broken Bridge	
222.			葛岭消夏图 Passing the Summer at Ge Ridge	
223.	赵左 Zhao Zuo	明 Ming	西湖秋色图 The West Lake in Autumn	
224.	顾正谊 Gu Zhengyi	明 Ming	秋林归棹图卷 Boating Home from the Autumn Forest	
225.	顾承宗 Gu Chengzong	明 Ming	和靖先生仆鹤铭图(《名人扇册》之一) Lin Hejing and His Crane (the first picture in the album <i>Fan Coverings of Famous People</i>)	
226.	张瑞图 Zhang Ruitu	明 Ming	西湖雨景图(《山水八帧》之四) The West Lake in Rain (the fourth picture in <i>Eight Pictures of Landscape</i>)	
227.	陈裸 Chen Luo	明 Ming	孤山幽访图 Visiting a Secluded Place on the Solitary Hill	
228.	恽向 Yun Xiang	明 Ming	灵隐雨景图 Lingyin Hill in Rain	
229.	关思 Guan Si	明 Ming	孤山放鹤图 Freeing a Crane on the Solitary Hill	
230.	周翰 Zhou Han	明 Ming	南屏烟雨卷 Nanping Hill in Misty Rain	故宫旧藏 Former collection of the Forbidden City
231.	沈颢 Shen Hao	明 Ming	武林名胜图册 Attractions of Wulin Hill, album	
232.	张维 Zhang Wei	明 Ming	玉泉虚榭图 Pavilion by Jade Spring	
233.	蓝孟 Lan Meng	明 Ming	段桥残雪图 Lingering Snow on the Broken Bridge	
234.	蓝深 Lan Shen	明 Ming	西湖十景图 Ten Sights of the West Lake	
235.			雷峰夕照图 Leifeng Pagoda in Afterglow	
236.	陈洪绶 Chen Hongshou	明 Ming	雷峰西照小景图 Leifeng Pagoda in Afterglow	
237.			西湖垂柳图 Weeping Willows by the West Lake	
238.			湖堤踏歌图 Singing while Walking on the Causeway	

Number	Name of the artist	Dynasty	Name of the work	Collected by
239.			湖上两峰图 Two Peaks by the Lake	
240.	杨慧林 Yang Huilin	明 Ming	断桥小景图 The Broken Bridge	
241.	章韵先 Zhang Yunxian	明 Ming	西湖雨景图 The West Lake in Rain	
242.	孙云居 Sun Yunju	明 Ming	湖山雨景写生 The Lake and the Hills in Rain	
243.	程嘉燧 Cheng Jiasui	明 Ming	西湖山水图 A View of the West Lake	
244.			西湖纪游图 Tour of the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
245.			丁家山水木佳处图 The Wonderful Water and Trees on Dingjia Hill	
246.			冷泉亭图 Cold Spring Pavilion	
247.			两峰罢雾图 The Two Peaks out of Mist	
248.	盛茂煜 Sheng Maoyu	明 Ming	西湖全景图 Panoramic View of the West Lake	
249.	刘度 Liu Du	明 Ming	西湖图 The West Lake	
250.			雷峰夕照图 Leifeng Pagoda in Afterglow	
251.	周龙 Zhou Long	明 Ming	西湖全景图 Panoramic View of the West Lake	
252.	不详 Unknown	明 Ming	西湖全景图 Panoramic View of the West Lake	
253.	佚名 Anonymous	明 Ming	湖山佳致图 The Charm of the Lake and the Hills	
254.	不详 Unknown	明 Ming	西湖清趣 The Refreshing Charm of the West Lake	美国华盛顿富雷艺术博物 馆 Freer Gallery of Art, Washington DC
255.	不详 Unknown	明 Ming	西湖全图 Panoramic View of the West Lake	巴黎法国国家图书馆 The National Library of France, Paris
256.	王地学馆主人 Master of Wang Di School	明 Ming	西湖图 The West Lake	英国图书馆地图部 The Map Department of the British Library
257.	俞思冲 Yu Sichong	明 Ming	西湖十景 Ten Sights of the West Lake	
258.	冷谦 Leng Qian	明 Ming	吴山图 Wushan Hill	
259.	王生 Wang Sheng	明 Ming	南屏对雪图 Snow on Nanping Hill	
260.	周用 Zhou Yong	明 Ming	万峰松雪图 Pines and Snow on Myriad Peaks	
261.	茅坤 Mao Kun	明 Ming	行书西湖诗 A Poem on the West Lake in Semi-cursive Script	杭州市文物考古所 The Archeology and Cultural Relic Institute of Hangzhou

Number	Name of the artist	Dynasty	Name of the work	Collected by
262.	陈继儒 Chen Jiru	明 Ming	行书西湖随喜庵诗 A Poem on Suixi Nunnery by the West Lake in Semi-cursive script	浙江省宁波市天一阁 文物保管所 Tianyi Pavilion Institute for the Preservation of Cultural Relics in Zhejiang
263.	汤焕 Tang Huan	明 Ming	行书西湖十景诗 Poems on Ten Sights of the West Lake in Semi-cursive Hand	吉林省博物馆 Jilin Provincial Museum
264.	明人 A Ming painter	明 Ming	西湖泛舟图卷 Boating on the West Lake	
265.	[日]鸥斋 Osai (Japanese)	明 Ming	西湖图屏风 The West Lake, screen	京都国立博物馆藏 The National Museum of Kyoto
266.	[日](传)雪舟 Attributed to Sesshu (Japanese)	明 Ming	西湖图 The West Lake	东京·静嘉堂文库美术 馆藏 Seikado Bunko, Tokyo
267.	[日]秋月等观 Tokan Shugetsu (Japanese)	明 Ming	西湖图 The West Lake	石川县立美术馆藏 The Art Gallery of Ishikawa Prefecture
268.	[日]狩野元信 Kano Motonobu (Japanese)	明 Ming	西湖图 The West Lake	石川县立美术馆藏 The Art Gallery of Ishikawa Prefecture
269.	[日]狩野興以 Kano Koi (Japanese)	明 Ming	西湖图 The West Lake	石川县立美术馆藏 The Art Gallery of Ishikawa Prefecture
270.	[日]狩野探幽 Kano Tanyu (Japanese)	明 Ming	西湖图 The West Lake	石川县立美术馆藏 The Art Gallery of Ishikawa Prefecture
271.	[日]狩野山雪 Kano Sansetsu (Japanese)	明 Ming	西湖图屏风 The West Lake, screen	石川县立美术馆藏 The Art Gallery of Ishikawa Prefecture
272.	钱维城 Qian Weicheng	清 Qing	西湖春泛图卷 Boating on the West Lake in Spring, scroll	
273.			西湖雨泛图卷 Boating on the West Lake in Rain, scroll	
274.			画御制西湖十景诗意图册 Album of Pictures Inspired by the Emperor's Poems on Ten Sights of the West Lake	
275.			乾隆御制西湖十景诗意图册 Album of Pictures Inspired by the Qianlong Emperor's Poems on Ten Sights of the West Lake	故宫旧藏 无影像 Former collection of the Forbidden City, image unavailable
276.			画高宗御制西湖晴泛五 首诗意图并书御制诗卷 Picture Inspired by the Qianlong Emperor's Five Poems concerning Boating on the West Lake on a Sunny Day and Inscribed with the Poems	

Number	Name of the artist	Dynasty	Name of the work	Collected by
277.			画高宗御制西湖雨泛五首诗意并书御制诗卷 Picture Inspired by the Qianlong Emperor's Five Poems concerning Boating on the West Lake in the Rain and Inscribed with the Poems	
278.			画山水王杰书西湖行宫八景诗成扇 Fan Covering with Landscape and Wang Jie's Poems on Eight Sights of the Palace by the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
279.			画山水王际华书晓晴泛舟西湖作成扇 Fan Covering with Landscape and Wang Jihua's Poem on Boating on the West Lake at a Sunny Dawn	故宫博物院 无影像 The Palace Museum, image unavailable
280.			画山水全德瑛书和东坡游西湖诗成扇 Fan Covering with Landscape and Quan Deying's Poem in Reply to Su Dongpo's Poem on His Tour of the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
281.			画弘历西湖（前记） Picture Inspired by the Qianlong Emperor's Essay on the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
282.			西湖雨泛卷 Boating on the West Lake in Rain	故宫博物院 无影像 The Palace Museum, image unavailable
283.			乾隆御制九里松诗意图卷 Picture Inspired by the Qianlong Emperor's Poem on the Nine- <i>li</i> Pine Forest	
284.			乾隆御制天竺诗意图卷 Picture Inspired by the Qianlong Emperor's Poem on Tianzhu Hill	
285.			乾隆御制龙井八咏诗意图册 Album of Pictures Inspired by the Qianlong Emperor's Eight Poems on Longjing Tea	
286.			吴山十六景图册 Album of Pictures of the Sixteen Sights of Wushan Hill	
287.			孤山余韵图 Lingering Charm of the Solitary Hill	广东省博物馆 Guangdong Provincial Museum
288.	张宗苍 Zhang Zongcang	清 Qing	西湖图一轴 The West Lake, scroll	
289.			西湖图轴 The West Lake	
290.			云栖胜景图卷 The Wonderful View of Yunqi	故宫旧藏 Former collection of the Forbidden City

Number	Name of the artist	Dynasty	Name of the work	Collected by
291.			乾隆御制蕉石鸣琴诗意图 Picture Inspired by the Qianlong Emperor's Poem on Playing Qin against Plantain-shaped Rocks	故宫旧藏 Former collection of the Forbidden City
292.			乾隆御制万松岭诗意图 Picture Inspired by the Qianlong Emperor's Poem on Myriad Pine Ridge	故宫旧藏 Former collection of the Forbidden City
293.			云林寺图卷 Yunlin Temple	故宫旧藏 Former collection of the Forbidden City
294.			云栖山寺图卷 Yunqi Temple	故宫旧藏 Former collection of the Forbidden City
295.			云栖禅意图轴 The Zen Atmosphere of Yunqi	旧藏古物陈列所 Former collection of the Exhibition Center of Ancient Relics
296.			湖上霁色图卷 The Lake after Rain	
297.			西湖行宫八景 Eight Views of the Palace by the West Lake	常州市博物馆 Changzhou Museum
298.	佚名 Anonymous	清 Qing	西湖风景图二册 Sights of the West Lake, two albums	
299.	杨晋 Yang Jin	清 Qing	西湖烟雨图 The West Lake in Misty Rain	
300.			西湖一角便面 A Corner of the West Lake	
301.	秦炳文 Qin Bingwen	清 Qing	西湖侍游图 Touring the West Lake with Retinue	
302.			苏堤春晓图 Su Causeway in Spring	
303.			虎跑泉听松图 Listening to Wind in the Pines at Hupao Spring	
304.			冷泉双屐图 Two Pairs of Shoes at Cold Spring	
305.			吴山酒楼图 A Tavern on Wushan Hill	
306.			荷天柳界图 Lotuses and Willows	
307.			放鹤归舟图 Returning by Boat after Freeing the Crane	
308.	宋葆淳 Song Baochun	清 Qing	西湖弄月图 Watching the Moon on the West Lake	
309.			苏堤问诗图 Asking Questions on Poetry at Su Causeway	
310.			鹭峰消夏联句图 Chanting Poem While Passing the Summer on Eagle Peak	
311.			西湖泛月图 Boating in Moonlight on the West Lake	天津市艺术博物馆 Tianjin Art Museum

Number	Name of the artist	Dynasty	Name of the work	Collected by
312.	王原祁 Wang Yuanqi	清 Qing	西湖十景图卷二 Ten Sights of the West Lake, Scroll II	
313.			西湖十景图卷（着色画） Ten Sights of the West Lake, in color	故宫旧藏 Former collection of the Forbidden City
314.			西湖十景图卷（墨画） Ten Sights of the West Lake, in Ink	故宫旧藏 Former collection of the Forbidden City
315.			西湖图轴 The West Lake, scroll	
316.			《西湖十景图》册 Ten Sights of the West Lake, album	辽宁省博物馆藏 Liaoning Provincial Museum
317.	董邦达 Dong Bangda	清 Qing	西湖十景册 Ten Sights of the West Lake, album	
318.			西湖十景图册 Ten Sights of the West Lake, album	
319.			西湖十景图册 Ten Sights of the West Lake, album	故宫旧藏 Former collection of the Forbidden City
320.			《西湖十景图》册 Ten sights of the West Lake, album	台北故宫博物院藏 The National Palace Museum in Taipei
321.			西湖十景十轴 Ten sights of the West Lake, ten scrolls	
322.			西湖十景十轴 Ten sights of the West Lake, ten scrolls	
323.			西湖四十景四册 The Forty Sights of the West Lake, four albums	
324.			西湖图卷 The West Lake, scroll	
325.			画高宗御制西湖泛舟诗意轴 Picture Inspired by the Qianlong Emperor's Poem on Boating on the West Lake	
326.			画西湖十景并书御制西湖十景诗册 Album of Pictures of Ten Sights of the West Lake with the Emperor's Poems on Them	
327.			西湖八景弘历书诗图卷 Eight Sights of the West Lake, with the Qianlong Emperor's Poems	故宫博物院 无影像 The Palace Museum, image unavailable
328.			山水稽璜书游西湖诗成扇 Fan Covering with Landscape and Ji Huang's Poem on a Tour of the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
329.			乾隆御制竹素园诗意图卷 Picture Inspired by the Qianlong Emperor's Poem on Zhusu Garden	故宫旧藏 Former collection of the Forbidden City

Number	Name of the artist	Dynasty	Name of the work	Collected by
			乾隆御制紫云洞诗意图 Picture Inspired by the Qianlong Emperor's Poem on Ziyun (Purple Cloud) Cave	故宫旧藏 Former collection of the Forbidden City
330.	戴衢亨 Dai Quheng	清 Qing	画御制西湖十景诗意图 Album of Pictures Inspired by the Emperor's Poems on Ten Sights of the West Lake	
331.			乾隆御制西湖十景诗意图册 Album of Pictures Inspired by the Qianlong Emperor's Poems on Ten Sights of the West Lake	
332.	蓝深 Lan Shen	清 Qing	蓝深画西湖十景严绳孙等诗翰合璧册 Album of Lan Shen's Pictures of Ten Sights of the West Lake with Poems by Yan Shengsun and Others	
333.			西湖游艇图 Boating on the West Lake	天津市文物公司 Tianjin Cultural Relic Company
334.			雷锋夕照图 Leifeng Pagoda in Afterglow	浙江省博物馆 Zhejiang Provincial Museum
335.	张若澄 Zhang Ruocheng	清 Qing	书高宗御制西湖十八景诗并图二册 Two Albums of the Qianlong Emperor's Poems on Eighteen Sights of the West Lake with Illustrations	
336.	戴熙 Dai Xi	清 Qing	西湖侍游图卷 Touring the West Lake with Retinue	广州市美术馆 Guangzhou Art Gallery
337.			西湖图 The West Lake	
338.			西湖图(横幅) The West Lake, horizontal scroll	
339.			六桥烟雨图 The Six Bridges in Misty Rain	
340.			湖堤烟柳图 Misty Willows on the Causeway	
341.			两峰烟雨图 The Two Peaks in Misty Rain	
342.			西湖采莲图 Picking Water Shields in the West Lake	
343.			冷泉亭图卷 Cold Spring Pavilion	
344.			西谷图卷 West Valley	
345.			西泠读画图卷 Watching a Painting at Xiling	
346.			西泠烟雨图卷 Xiling in Misty Rain	
347.			虎跑访泉图卷 Visiting Hupao Spring	

Number	Name of the artist	Dynasty	Name of the work	Collected by
348.			北山路旧游图卷 Tour of Beishan Road	
349.			南山瀹茗图 Brewing Tea on Nanshan Hill	
350.			南屏消暑图卷 Passing the Summer on Nanping Hill	
351.			南山意境图卷 The Charm of Nanshan Hill	
352.			湖桥稚柳图卷 Bridge by Young Willows	
353.			湖山清晓图卷 The Lake and the Hills on a Refreshing Dawn	
354.			湖舫延秋图卷 Boating on the Lake in Autumn	
355.			西湖泛舟图 Boating on the West Lake	
356.			西泠桥图 Xiling Bridge	
357.			多宝峰一角图 A Corner of the Multi-Treasure Peak	
358.			湖天小景图 The Lake and the Sky	
359.			湖山烟翠图 The Lake and the Hills in Misty Verdure	
360.			段桥感旧图 Recalling the Past on the Broken Bridge	
361.			西泠烟雨图 Xiling in Misty Rain	
362.			春湖烟雨图 The Lake in Misty Rain in Spring	
363.			孤山钱岁图 Banquet on New Year's Eve on the Solitary Hill	
364.			湖上新柳图 Fresh Willows by the Lake	
365.			湖天秋影图 The Lake and the Sky in Autumn	
366.			春湖烟雨图 The Lake in Misty Rain in Spring	
367.			白堤吟舫图 Chanting a Poem on a Boat by Bai Causeway	
368.			孤屿寻梅图 Seeking Plum Blossoms on the Solitary Isle	
369.			湖堤散步图 Promenade on the Causeway	
370.			吴山酒楼图 A Tavern on Wushan Hill	
371.			湖桥烟雨图 Bridge in Misty Rain	
372.			湖堤柳色图 Willows on the Causeway	

Number	Name of the artist	Dynasty	Name of the work	Collected by
373.			湖天清旷图 The Clear Sky and the Vast Lake	
374.			仰山楼阁图 Towers and Pavilions on Yangshan Hill	
375.			多宝峰下雪景图 Snow at the Foot of the Multi-treasure Peak	
376.			南山夏景图 Nanshan Hill in Summer	
377.			东坡参寥游风篁岭图 Su Dongpo and Shen Liao's Tour of Fenghuang Ridge	
378.			西泠烟雨图 Xiling in Misty Rain	
379.			湖堤烟翠图 The Causeway in Misty Verdure	
380.			烟湖春泛图 Boating on the Misty Lake in Spring	
381.			春湖晓晴图 The Lake on a Sunny Dawn in Spring	
382.			春湖烟树图 Misty Trees by the Lake in Spring	
383.			两峰烟雨图 The Two Peaks in Misty Rain	
384.			西泠烟雨图 Xiling in Misty Rain	
385.			明湖烟月图 Misty Moon over the Clear Lake	
386.			湖楼吟眺图 Chanting a Poem while Looking Afar from a Tower by the Lake	
387.			烟湖放棹图 Boating on the Misty Lake	
388.			湖山惜别图 Parting with the Lake and the Hills	
389.			湖山烟翠图 The Lake and the Hills in Misty Verdure	
390.			湖楼凝望图 Gazing from a Tower by the Lake	
391.			湖山烟雨图 The Lake and the Hills in Misty Rain	
392.			湖天晴旷图 The Clear Sky and the Vast Lake	
393.			半湖春色图 View of the Lake in Spring	
394.			湖濑烟雨图 Shore of the Lake in Misty Rain	

Number	Name of the artist	Dynasty	Name of the work	Collected by
395.			烟湖清旷图 The Clear, Vast and Misty Lake	
396.			烟湖平远图 Distant View of the Misty Lake	
397.			秋山烟霭图 Autumn Hills in Mist	
398.			南屏柳色图 Willows on Nanping Hill	
399.	乾隆时期清宫所制 Painted in the Qing Palace in the Reign of the Qianlong Emperor	清 Qing	《西湖行宫图》卷 The Palace by the West Lake	中国国家图书馆藏 The National Library of China
400.	潘恭寿 Pan Gongshou	清 Qing	西湖佳景图 Wonderful View of the West Lake	故宫博物院 The Palace Museum
401.			西湖揽胜图卷 The Beautiful Views of the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
402.	郑岱 Zheng Dai	清 Qing	西湖图 The West Lake	中国历史博物馆 The Museum of Chinese History
403.	朱伦瀚 Zhu Lunhan	清 Qing	指画西湖十景十开 Ten Sights of the West Lake, painted with fingers, ten pages	首都博物馆 The Capital Museum
404.	陆恢 Lu Hui	清 Qing	西湖游赏图 Tour of the West Lake	南京博物院 Nanjing Museum
405.	屠倬 Tu Zhuo	清 Qing	西湖秋柳图 Autumn Willows by the West Lake	浙江省杭州市西泠印社 Xiling Seal Cutting Society of Hangzhou, Zhejiang
406.			湖楼秋思图卷 Thinking on a Tower by the Lake in Autumn	
407.	查继佐 Zha Jizuo	清 Qing	行书西湖竹枝词之一 One of the poems (Zhu Zhi Ci) of the West Lake Copied in Semi-cursive Script	广东省博物馆 Guangdong Provincial Museum
408.	佚名 Anonymous	清 Qing	西湖图 The West Lake	浙江省宁波市文管会 The Cultural Relic Management Committee of Ningbo, Zhejiang
409.	翟继昌 Zhai Jichang	清 Qing	西湖秋柳图 Autumn Willows by the West Lake	上海市博物馆 Shanghai Museum
410.	莫尔森 Mo Ersen	清 Qing	西湖周围图 Around the West Lake	上海市博物馆 Shanghai Museum
411.	郁希范 Yu Xifan	清 Qing	西湖图(二十二开) The West Lake (22 pages)	四川省博物馆 Sichuan Provincial Museum
412.	程鸣 Cheng Ming	清 Qing	湖山清趣图 Refreshing Charm of the Lake and the Hills	湖南省博物馆 Hunan Provincial Museum
413.	梁鉉 Liang Hong	清 Qing	孤山放鹤图 Freeing a Crane on the Solitary Hill	甘肃省博物馆 Gansu Provincial Museum
414.	王翬 Wang Hui	清 Qing	临安山色图轴 Hills of Lin'an	

Number	Name of the artist	Dynasty	Name of the work	Collected by
415.			临安山色图卷 Hills of Lin'an	故宫旧藏 Former collection of the Forbidden City
416.			仿江贯道临安山色图轴 Imitation of Jiang Guandao's <i>Hills of Lin'an</i>	故宫博物院 无影像 The Palace Museum, image unavailable
417.			西湖烟柳图 Misty Willows by the West Lake	
418.	钱士璋 Qian Shizhang	清 Qing	西湖风景图 View of the West Lake	
419.	爱新觉罗·弘历 Aisin Gioro Hongli (the Qianlong Emperor)	清 Qing	西湖图卷 The West Lake	故宫旧藏 Former collection of the Forbidden City
420.		清 Qing	瑞石洞图 Auspicious Rock Cave	故宫旧藏 Former collection of the Forbidden City
421.	爱新觉罗·弘昉 Aisin Gioro Hongwu	清 Qing	孤山梅鹤图(《山水册》第十二开) Plum Blossoms and Cranes on the Solitary Hill (the 12 th page of the Landscape Album)	
422.	朱云燦 Zhu Yunjing	清 Qing	西湖图长卷 The West Lake, long scroll	
423.	陈政 Chen Zheng	清 Qing	西湖图 The West Lake	
424.		清 Qing	紫云洞图 Purple Cloud Cave	
425.	陈观酉 Chen Guanyou	清 Qing	西湖风景图 View of the West Lake	
426.	张赐宁 Zhang Cining	清 Qing	西湖即景图 An Extempore Picture of the West Lake	
427.	黄易 Huang Yi	清 Qing	西湖图 The West Lake	
428.			南屏山色图(《南游寓目图册》之六) Nanping Hill (the sixth page in the album <i>Travels in the South</i>)	
429.	奚冠 Xi Guan	清 Qing	西湖春晓图 Spring Dawn on the West Lake	重庆市博物馆 Chongqing Museum
430.	奚冈 Xi Gang	清 Qing 清 Qing	西湖图卷 The West Lake	
431.			西湖钱春卷 Bidding Farewell to Spring by the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
432.			湖上新柳图 Fresh Willows by the Lake	
433.	方薰 Fang Xun	清 Qing	西湖风景图 View of the West Lake	
434.	吴滔 Wu Tao	清 Qing	西湖图 The West Lake	
435.	吴大澄 Wu Dacheng	清 Qing	西湖图卷 The West Lake	
436.	吴汝谦 Wu Ruqian	清 Qing	西湖全景屏 A Panoramic View of the West Lake	
437.	董诰 Dong Gao	清 Qing	西湖十景图册 Ten Sights of the West Lake, album	

Number	Name of the artist	Dynasty	Name of the work	Collected by
438.			花卉并书苏轼西湖纪胜帖成扇 Fan Covering with Flowers and Su Shi's Essay on Wonderful Sights of the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
439.			西湖春泛图(《山水册》之四) Boating on the West Lake in Spring (the <i>Landscape Album</i> , Vol. 4)	
440.	杨伯润 Yang Borun	清 Qing	西湖十景 Ten Sights of the West Lake	
441.			孤山探梅图 Seeking Plum Blossoms on the Solitary Hill	
442.			湖亭清暑图 Enjoying the Cool in Summer in a Pavilion in the Lake	
443.			松颠咏月图 Chanting a Poem about the Moon on a Peak with Pines	
444.			葛岭品泉图 Tasting the Spring on Ge Ridge	
445.			吴山大观图 A Great View of Wushan Hill	
446.			保俶眺远图 Looking Afar from Baochu Pagoda	
447.	袁瑛 Yuan Ying	清 Qing	画山水稽承谦题董邦达西湖图成扇 Fan Covering with a View of the West Lake by Dong Bangda and an Inscription by Ji Chengqian	故宫博物院 无影像 The Palace Museum, image unavailable
448.	蒋廷锡 Jiang Qingxi	清 Qing	梅花玄烨书泛西湖诗成扇 Fan Covering with Plum Blossoms and the Kangxi Emperor's Poem concerning Boating on the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
449.	清人 A Qing painter	清 Qing	西湖风景图说册 Sights of the West Lake, album of pictures with texts	故宫博物院 无影像 The Palace Museum, image unavailable
450.		清嘉庆 The reign of the Jiaqing Emperor in the Qing Dynasty	西湖风景图 View of the West Lake	国家图书馆 The National Library of China
451.		清 Qing	西湖全图 A Panoramic View of the West Lake	国家图书馆 The National Library of China
452.		清 Qing	许仙游西湖法海金山寺 Xu Xian's Tour of Fahai's Golden Hill Temple by the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
453.	吴昌硕 吴穀祥 Wu Changshuo and Wu Guxiang	清 Qing	西湖行游合装卷 Tour of the West Lake, two scrolls combined	故宫博物院 无影像 The Palace Museum, image unavailable

Number	Name of the artist	Dynasty	Name of the work	Collected by
454.	马履泰 Ma Lütai	清 Qing	西湖柳州图卷 Willows by the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
455.	谢彬 Xie Bin	清 Qing	画章采补景西湖载鹤图 像卷 Boating with a Crane on the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
456.	刘度 Liu Du	清 Qing	设色西湖胜概屏轴 Wonderful View of the West Lake, screen rod in color	故宫博物院 无影像 The Palace Museum, image unavailable
457.	金廷标 Jin Tingbiao	清 Qing	弘历钱塘观潮诗意图卷 Picture Inspired by the Qianlong Emperor's Poem on the Tidal Waves of Qiantang River	故宫博物院 The Palace Museum
458.	白云一山老房编 Occupant of White Cloud Mountain Lodge	清末 Late Qing	敕赐天竺名山胜境御览 铜板杭城西湖四十八景 全图》 The Wonderful View of Tianzhu Hill and Copperplate Pictures of the Forty-Eight Sights of the West Lake	
459.	恽寿平 Yun Shouping	清 Qing	夜山图轴 Hills at Night	
460.	恽寿平、王翬 Yun Shouping and Wang Hui	清 Qing	吴山酒楼图 A Tavern on Wushan Hill	
461.			南山西溪图 Xizi on Nanshan Hill	
462.	吴历 Wu Li	清 Qing	湖山春晓图 The Lake and the Hills at Dawn in Spring	
463.	石涛 Shi Tao	清 Qing	孤山访道图(《石涛画册》 之四) Visiting a Taoist on the Solitary Hill (the fourth of <i>Shi Tao's Album</i>)	
464.			溪山绮阁图 Magnificent Pavilion by a Brook in the Hills	
465.			西泠扁舟图 Boating at Xiling	
466.	何规中 He Guizhong	清 Qing	孤山放鹤亭图 The Pavilion for Freeing Cranes on the Solitary Hill	
467.	林嗣环 Lin Sihuan	清 Qing	西湖三舟图 Three Boats on the West Lake	
468.	禹之鼎 Yu Zhiding	清 Qing	西郊寻梅图 Seeking Plum Blossoms in the West Suburb	故宫旧藏 Former collection of the Forbidden City
469.	焦秉贞 Jiao Bingzhen	清 Qing	苏堤图 Su Causeway	
470.	董白 Dong Bai	清 Qing	孤山感逝图 Remembering the Past on the Solitary Hill	
471.	项奎 Xiang Kui	清 Qing	雪景山水册 Snowy Landscape	
472.	戴思望 Dai Siwang	清 Qing	西湖泛览山水小册 The Landscape of the West Lake, small album	

Number	Name of the artist	Dynasty	Name of the work	Collected by
473.	吴麟 Wu Lin	清 Qing	孤山春信图(《山水册》八之二) Spring Letter to the Solitary Hill (the second of the eight pictures in the <i>Landscape Album</i>)	
474.			湖天春涨图(《山水册》八之三) Spring Swell on the Lake (the third of the eight pictures in the <i>Landscape Album</i>)	
475.	金昆 Jin Kun	清 Qing	孤山图 The Solitary Hill	
476.	严 沆 Yan Hang	清 Qing	稽留山图 Jiliu Hill	
477.	沈宗敬 Shen Zongjing	清 Qing	断桥残雪图 Lingering Snow on the Broken Bridge	
478.	张鹏翀 Zhang Pengchong	清 Qing	孤山放鹤图(《山水册》之十页) Freeing a Crane on the Solitary Hill (page 10 of the <i>Landscape Album</i>)	故宫旧藏 Former collection of the Forbidden City
479.	曹德华 Cao Dehua	清 Qing	断桥烟柳图 Misty Willows by the Broken Bridge	
480.	方士庶 Fang Shishu	清 Qing	冷泉亭图 Cold Spring Pavilion	
481.	高树程 Gao Shucheng	清 Qing	稽留山图 Jiliu Hill	
482.	孙坤 Sun Kun	清 Qing	西湖八景图 Eight Sights of the West Lake	
483.	李霖 Lin Bin	清 Qing	西湖雪景图 The West Lake in Snow	
484.	陈景钟 Chen Jingzhong	清 Qing	西湖雨泛图 Boating in Rain on the West Lake	
485.	黄慎 Huang Shen	清 Qing	西湖雪景图 The West Lake in Snow	
486.	金农 Jin Nong	清 Qing	红藕花中泊伎船图 A Boat of Sing-song Girls Moored among Red Lotuses	
487.	查昉 Zha Fang	清 Qing	西泠探春图 Spring Visit to Xiling	
488.	沈天基 Shen Tianji	清 Qing	初阳台图 Chuyang Terrace	
489.	严 果 Yan Guo	清 Qing	栖霞岭金鼓洞图 Jin'gu Cave on Cloud Ridge	
490.	张雨森 Zhang Yusen	清 Qing	孤山逸趣图(《画屏十景》之一) The Charm of the Solitary Hill (the first picture in Ten Sights Screen)	
491.	王 炳 Wang Bing	清 Qing	乾隆御制来凤亭诗意图 Picture Inspired by the Qianlong Emperor's Poem on Phoenix Pavilion	故宫旧藏 Former collection of the Forbidden City
492.	金廷标 Jin Tingbiao	清 Qing	溪亭疏影图 Reflection of a Pavilion in a Brook	

Number	Name of the artist	Dynasty	Name of the work	Collected by
493.	陆飞 Lu Fei	清 Qing	白度航图 The Boat Called Ziduhang	
494.	明中 Ming Zhong	清 Qing	半堤垂杨图 Weeping Willows on Half of the Causeway	
495.	了义 Liao Yi	清 Qing	南屏晚眺图 Distant View of Nanping Hill at Dusk	
496.	大衡 Da Heng	清 Qing	湖上新柳图 Fresh Willows by the Lake	
497.	徐 弼 Xu Shi	清 Qing	云林看雨图 Rain in Cloudy Forest	
498.	沈 心 Shen Xin	清 Qing	龙泓洞图 Dragon Pond Cave	
499.	沈元秀 Shen Yuanxiu	清 Qing	南屏读书图 Reading on Nanping Hill	
500.	方 薰 Fang Xun	清 Qing	西湖风景图 View of the West Lake	
501.	顾洛 Gu Luo	清 Qing	放鹤图 Freeing a Crane	
502.	许乃谷 Xu Naigu	清 Qing	孤山补梅图 Plum Blossoms on the Solitary Hill	
503.	汪寄庐 Wang Jilu	清 Qing	西湖终隐图 Hermitage by the West Lake	
504.	吴汝谦 Wu Ruqian	清 Qing	西湖全景屏 A Panoramic View of the West Lake, screen	
505.	盛大士 Sheng Dashi	清 Qing	湖楼秋思图卷 Thinking on a Tower by the Lake in Autumn	
506.	周 淦 Zhou Gan	清 Qing	孤山香雪图 Snow on the Solitary Hill	
507.	周尚文 Zhou Shangwen	清 Qing	龙泓秋霁图 Dragon Pond on a Clear Day in Autumn	
508.	叶健庵 Ye Jian'an	清 Qing	和靖放鹤图 Lin Hejing Freeing a Crane	
509.	施嵩 Shi Song	清 Qing	西湖三女士墓图 The Tombs of Three Ladies by the West Lake	
510.	杨昌绪 Yang Changxu	清 Qing	凤凰山下读书图 Reading at the Foot of Phoenix Hill	
511.	顾槐 Gu Huai	清 Qing	美人采莲图 A Beauty Picking Lotuses	
512.	汤貽汾 Tang Yifen	清 Qing	艺花双隐图 Two Hermits	
513.	董琬贞 Dong Wanzhen	清 Qing	孤山香雪图 Snow on the Solitary Hill	
514.	费丹旭 Fei Danxu	清 Qing	孤山探梅图 Seeking Plum Blossoms on the Solitary Hill	
515.			冷泉记游图 Tour of Cold Spring	
516.			湖亭雅集图 A Gathering in a Pavilion	
517.			在湖中 in the Lake	
518.	钱杜 Qian Du	清 Qing	越城夜泛图 Boating at Night in Yuecheng	

Number	Name of the artist	Dynasty	Name of the work	Collected by
519.			冷泉禅话图 Conversation about Zen at Cold Spring	
520.			花海扁舟图卷 Boating in a Sea of Flowers	
521.			柳堤看月图 Watching the Moon on the Willow-lined Causeway	
522.			湖楼听雨图 Listening to the Rain on a Tower by the Lake	
523.			秋雪渔庄图 A Fishermen's Village in Autumn Snow	
524.	杨庆麟 Yang Qinglin	清 Qing	南屏山色图 Nanping Hill	
525.	金应麟 Jin Yinglin	清 Qing	孤山吟社图 The Poetry Society on the Solitary Hill	
526.	王大经 Wang Dajing	清 Qing	苏堤柳色图 Willows on Su Causeway	
527.			杭州城隍山图 Town God Hill in Hangzhou	
528.			冷泉亭图 Cold Spring Pavilion	
529.			玉皇山云海图 Sea of Clouds on Jade Emperor Hill	
530.	蒲华 Pu Hua	清 Qing	西湖小隐图卷 Hermitage by the West Lake	旧藏西泠印社 Former Collection of Xiling Seal Cutting Society
531.			紫阳山图 Purple Sun Hill	
532.	吴滔 Wu Tao	清 Qing	《西湖图》 The West Lake	
533.	程庭鹭 Cheng Tinglu	清 Qing	六桥烟雨图 The Six Bridges in Misty Rain	
534.	吴大澂 Wu Dacheng	清 Qing	西湖图卷 The West Lake	
535.	陈豪 Chen Hao	清 Qing	西泠印社图 Xiling Seal Cutting Society	
536.	汪洛年 Wang Luonian	清 Qing	西泠印社图 Xiling Seal Cutting Society	
537.	陆源 Lu Yuan	清 Qing	西湖小景图 View of the West Lake	
538.	胡琪 Hu Qi	清 Qing	北高峰图 The Beigao Peak	
539.	任颐 Ren Yi	清 Qing	紫阳山纪游图 Tour of Purple Sun Hill	
540.	任熊 Ren Xiong	清 Qing	六桥烟柳孤屿危亭图 Misty Willows and High Pavilion on a Solitary Isle by the Six Bridges	
541.	周鏞 Zhou Yong	清 Qing	鹤亭图 Crane Pavilion	
542.	吴俊卿 Wu Junqing	清 Qing	西泠印社图 Xiling Seal Cutting Society	

Number	Name of the artist	Dynasty	Name of the work	Collected by
543.	秦岐农 Qin Qinong	清 Qing	西冷悲秋图 Sad Thoughts about Autumn at Xiling	
544.	瞿然恭 Qu Rangong	清 Qing	行书西湖杂咏诗 Poem on the West Lake in Semi-cursive script	朵云轩（上海） Duoyunxuan (Shanghai)
545.	查继佐 Zha Jizuo	清 Qing	行书西湖竹枝词之一 One of the poems (Zhu Zhi Ci) on the West Lake in Semi-cursive Script	广东省博物馆 Guangdong Provincial Museum
546.	[日]云谷等 Unkoku, etc. (Japanese)		西湖图屏风 The West Lake, screen	
547.	[日]池大雅 Ikeno Taiga (Japanese)		西湖图卷 The West Lake, scroll	
548.			余杭幽胜图屏风 The Secluded Wonder of Hangzhou	
549.	[日]小泉斐 Koizumi Ayaru (Japanese)		《雨后西湖图》 文政5年（1822年） The West Lake after Rain (1822)	榉木县立博物馆藏 The County Museum of Tochigi
550.	李汰 Li Tai	1920	西湖图 The West Lake	国家图书馆 The National Library of China
551.	楼虚 Lou Xu	1933	西湖十景组图 Ten Sights of the West Lake, a series of pictures	杭州图书馆藏 Hangzhou Library
552.	楼辛壶 Lou Xinhui	1944	西湖图卷 The West Lake	西泠印社藏 Xiling Seal Cutting Society
553.	罗东平 Luo Dongping	近现代 Modern times	画南宋临安紫禁城卷 The Forbidden City in Lin'an in the Southern Song Dynasty	故宫博物院 无影像 The Palace Museum, image unavailable
554.	黄质 Huang Zhi	近现代 Modern times	西湖山水卷 The Landscape of the West Lake	故宫博物院 无影像 The Palace Museum, image unavailable
555.			栖霞岭雨后诸峰图 The Peaks of Qixia Ridge after Rain	
556.			栖霞山居图 Residence on Qixia Hill	
557.			栖霞岭下晓望图 Morning View at the Foot of Qixia Ridge	
558.			栖霞岭晓望图 Morning View of Qixia Ridge	
559.			栖霞晚眺图 Distant View of Qixia Ridge at Nightfall	
560.			玉泉纪游图 Tour of Jade Spring	
561.			溪桥烟雨图 The Bridge over a Brook in Misty Rain	
562.			西泠晓烟图 Xiling in Morning Mist	
563.			湖舍清秋图 The Cottage by the Lake in Autumn	
564.	高时丰 Gao Shifeng		西泠印社图 Xiling Seal Cutting Society	

Number	Name of the artist	Dynasty	Name of the work	Collected by
565.	余绍宋 Yu Shaosong		西湖风柳图 Willows in the Wind by the West Lake	
566.	黄起凤 Huang Qifeng		黄妃塔影图 The Yellow Concubine Pagoda	番禺叶氏小净乐庵藏 The Ye's from Panyu in Little Jingle Nunnery
567.	杨无恙 Yang Wuyang		画船尽入西泠词意图 Picture Inspired by a Poem on Painted Boats at Xiling	
568.	赵荃 Zhao Quan		湖上三洲图横幅 The Three Isles in the Lake, horizontal scroll	
569.			两峰插汉图 The Two Towering Peaks	
570.	袁野樵 Yuan Yeqiao		西湖雨景图 The West Lake in Rain	
571.	张星 Zhang Xing		湖山一曲图 A Song about the Lake and the Hills	
572.	姜丹书 Jiang Danshu		西湖写生风景图 The West Lake Painted from Life	

Note:

Most of the titles can be found in the following books:

1. *Catalogs of Ancient Chinese Paintings and Calligraphic Works*, Cultural Relics Publishing House, Beijing, 1986-2001.
2. Pan Chenqing: *The West Lake in Paintings*, Zhejiang People's Fine Arts Publishing House, Hangzhou, 1996.
3. Que Weimin: *An Illustrated History of the City of Hangzhou and the West Lake*, Zhejiang People's Press, Hangzhou, 2000.

C.4-3 Paintings of the ten scenic spots of West lake

序号 No.	作者 Artist	年代 Time	名称 Title	馆藏地点 Collected by	形式 Form	十景目录 Names of the Ten Scenic Places
1	叶肖岩 Ye Xiaoyan	南宋 The Southern Song Dynasty(1127-1279)	西湖十景图 Ten Sights of the West Lake	台北故宫博物院 The National Palace Museum in Taipei	绢本设色, 每页 23.9×20.2 cm。 Color on silk, average page size: 23.9×20.2 cm	1、苏堤春晓; 2、柳浪闻莺; 3、花港观鱼; 4、曲院荷风; 5、两峰插云; 6、雷峰夕照; 7、三潭印月; 8、平湖秋月; 9、南屏晚钟10、断桥残雪 1. Su Causeway in Spring; 2. Orioles Singing in Willow Waves; 3. Viewing Fish in Huagang Pond; 4. Lotus in the Breeze in Quyuan Garden; 5. Two Peaks Towering into Clouds; 6. Leifeng Pagoda in Afterglow; 7. Three Pools Mirroring the Moon; 8. Autumn Moon over Unruffled Lake; 9. Night Chimes from Nanping Hill; 10. Lingerin Snow on Broken Bridge
2	蓝瑛 Lan Ying	明代 (1368-1644) Ming Dynasty (1368-1644)		私人收藏 Private collection	169×45×10 cm, 设色绢本, 十条屏, 钐印: 田叔 蓝瑛之印 169×45×10 cm, color on silk, ten-stripe screen, Seals: Tian Shu--- Lan Ying	1、苏堤春晓; 2、柳浪闻莺; 3、花港观鱼; 4、曲院荷风; 5、两峰插云; 6、雷峰夕照; 7、三潭印月; 8、平湖秋月; 9、南屏晚钟10、断桥残雪 1. Su Causeway in Spring; 2. Orioles Singing in Willow Waves; 3. Viewing Fish in Huagang Pond; 4. Lotus in the Breeze in Quyuan Garden; 5. Two Peaks Towering into Clouds; 6. Leifeng Pagoda in Afterglow; 7. Three Pools Mirroring the Moon; 8. Autumn Moon over Unruffled Lake; 9. Night Chimes from Nanping Hill; 10. Lingerin Snow on Broken Bridge
3	汪弘 Wang Hong	明万历七年 (1579) AD 1579, the seventh year in the reign of the Wanli Emperor of the Ming Dynasty	《西湖志类钞》插图西湖十景” Ten Sights of the West Lake, illustrations in <i>Stories of the West Lake</i>		十幅双面图, 木刻版画 Ten wood engravings printed on both sides of the pages	
4	李卫 Li Wei	清雍正九年 (1731)	《西湖志纂》插图西		十幅双面图, 木刻版	玉带晴虹、亭湾骑射、湖心平眺、功德崇坊、

		AD 1731, the ninth year in the reign of the Yongzheng Emperor of the Qing Dynasty	湖十景 Ten Sights of the West lake, illustrations in <i>Collected Stories of the West Lake</i>		画 Ten wood engravings printed on both sides of the pages	吟香别业、漪园湖亭、小有天园、韬光观海、梅林归鹤、留余山居、冷泉猿啸、黄山积翠 Rainbow over Jade Belt Bridge on Fine Days, Horseback Archery at Pavilion Bay, View from Lake Centre, Merit and Virtue Archway, Chanting Poems in the Villa, Pavilion in Ripples Garden, Secluded Garden, Watching the Sea at Taoguang, Cranes Returning to the Plum Grove, Liuyu Mountain Villa, Apes Crying by Cold Spring, Verdure on Yellow Hill
5	宫廷画家 A court painter	清雍正年间 (1736-1795) The reign of the Yongzheng Emperor of the Qing Dynasty (1736-1795)	西湖十景图 Ten Sights of the West Lake			1、宝石来凤; 2、凤岭松涛; 3、功德崇坊; 4、湖山春社; 5、湖心平眺; 6、蕉石鸣琴; 7、亭湾骑射; 8、玉带晴虹; 9、玉泉鱼跃; 10、云峰四照 1. Precious Stone Attracting Phoenix; 2. Wind in Pines on Phoenix Ridge; 3. Merit and Virtue Archway; 4. Temple of the God of the Lake and the Hills; 5. View from Lake Centre; 6. Playing <i>Qin</i> against Plantain-shaped Rocks; 7. Horseback Archery at Pavilion Bay; 8. Rainbow over Jade Belt Bridge on Fine Days; 9. Jumping Fish in Jade Spring; 10. Sizhao Pavilion on Cloudy Peak
6	李卫 Li Wei	清雍正十三年 (1735) AD 1735, the 13 th year in the reign of the Yongzheng Emperor of the Qing Dynasty	《西湖志》插图 Illustrations of <i>Stories of the West Lake</i>		木刻版画 Wood engravings	西湖全图、西溪探梅、柳浪闻莺、花港观鱼、曲院风荷、平湖秋月、三潭映月、浙江秋涛、湖山春社、玉带晴虹、鱼沼秋蓉、莲池松舍 A Panoramic View of the West Lake, Seeking Plum Blossoms in Xixi, Orioles Singing in Willow Waves, Viewing Fish in Huagang Pond, Lotus in the Breeze in Qu Yuan Garden, Autumn Moon over Unruffled Lake, Three Pools Mirroring the Moon, Autumn Waves in the Zhe River, Temple of the God of

						the Lake and Hills, Rainbow over Jade Belt Bridge on Fine Days, Autumn Lotuses in Fish Pond, Tower by the Lotus Pond
7	宫廷画家 A court painter	清·乾隆年间 The reign of the Qianlong Emperor of the Qing Dynasty (1736-1795)	禹杭胜迹 Wonderful Sights of Hangzhou	西湖博物馆 The West Lake Museum	设色绢本，对开十八页。每页分图、文两部分，图在右而文在左，每幅长 11.5 厘米，宽 8.2 厘米。 Color on silk, eighteen folios, with a picture on the right and a text on the left in each folio; each picture measures 11.5 cm by 8.2 cm.	1、法云寺；2、虎跑泉；3、蕉石鸣琴；4、大佛寺；5、玉带晴虹；6、双峰插云；7、龙井寺；8、天竺香市；9、留余山居；10、水乐洞；11、凤凰山；12、理安寺；13、宗阳宫；14、瑞石洞；15、吴山大观；16、浙江秋涛；17、六和塔；18、敷文书院 1. Fayun Temple; 2. Hupao Spring; 3. Playing Qin against Plantain-shaped Rocks; 4. Great Buddha Temple; 5. Rainbow over Jade Belt Bridge on Fine Days; 6. Two Peaks Towering into Clouds; 7. Longjing Temple; 8. Pilgrims at Tianzhu; 9. Liuyu Mountain Villa; 10. Shuile Cave; 11. Phoenix Hill; 12. Li'an Temple; 13. Zongyang Palace; 14. Auspicious Rock Cave; 15. The Prospect of Wushan Hill; 16. Autumn Waves in the Zhe River; 17. Liuhe Pagoda; 18. Fuwen Academy of Classical Learning
8	董诰 Dong Gao	清 The Qing Dynasty (1644-1911)	西湖十景图册 Ten Sights of the West Lake		题有乾隆《西湖十景诗》 With the Qianlong Emperor's poems on ten sights of the West Lake	1、断桥残雪；2、三潭印月；3、平湖秋月；4、双峰插云；5、曲院风荷；6、苏堤春晓；7、花港观鱼；8、南屏晚钟；9、雷峰夕照；10、柳浪闻莺 1. Lingering Snow on Broken Bridge; 2. Three Pools Mirroring the Moon; 3. Autumn Moon over Unruffled Lake; 4. Two Peaks Towering into Clouds; 5. Lotus in the Breeze in Qu Yuan Garden; 6. Su Causeway in Spring; 7. Viewing Fish in Huagang Pond; 8. Night Chimes from Nanping Hill; 9. Leifeng Pagoda in Afterglow; 10. Orioles Singing in Willow Waves
9	沈德潜、梁诗正	清·乾隆（1751） AD 1751 in the	《御览西湖志纂》插图		木刻版画 Wood	西湖全图、小有天园、留余山居、漪园、龙井

	Shen Deqian and Liang Shizheng	reign of the Qianlong Emperor of the Qing Dynasty	Illustrations of <i>Collected Stories of the West Lake for the Emperor</i>		engravings	八咏、浙江秋涛、梅林归鹤 A Panoramic View of the West Lake, Secluded Garden, Liuyu Mountain Villa, Ripples Garden, Eight Poems on Longjing, Autumn Waves in the Zhe River, Cranes Returning to the Plum Grove
10	高晋 Gao Jin	清·乾隆 (1765) AD 1765 in the reign of the Qianlong Emperor of the Qing Dynasty	《南巡盛典》插图 Illustrations in <i>The Grand Tour of South China</i>		木刻版画 Wood engravings	留余山居、苏堤春晓、柳浪闻莺、曲院风荷、三潭印月、平湖秋月、湖山春社、梅林归鹤、蕉石鸣琴 Liuyu Mountain Villa, Su Causeway in Spring, Orioles Singing in Willow Waves, Lotus in the Breeze in Quyu Garden, Three Pools Mirroring the Moon, Autumn Moon over Unruffled Lake, Temple of the God of the Lake and Hills, Cranes Returning to the Plum Grove, Playing Qin against Plantain-shaped Rocks

Pictures 3 and 4 are from *Ten Sights of the West Lake* (a collection of wood engravings), edited by Li Yimeng (modern) and photocopied by Shanghai People's Fine Arts Publishing House in 1979, the Reading Room for Library of Ancient Books in the National Library of China.

C.5 Selection of Historical Paintings on West Lake

C.5-1 Works of Song Dynasty

《西湖四景山水图》The West Lake in the Four Seasons (Spring, Summer, Autumn and Winter),
Liu Songnian, Southern Song



西湖四景山水图·春 The West Lake in the Four Seasons (Spring)



西湖四景山水图·夏 The West Lake in the Four Seasons (Summer)



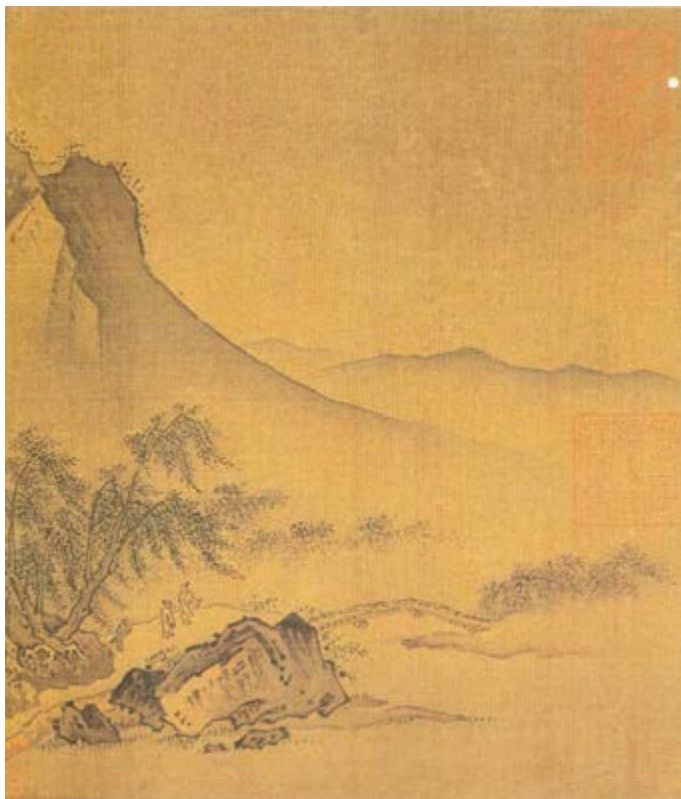
西湖四景山水图·秋 The West Lake in the Four Seasons (Autumn)



西湖四景山水图·冬 The West Lake in the Four Seasons (Winter)

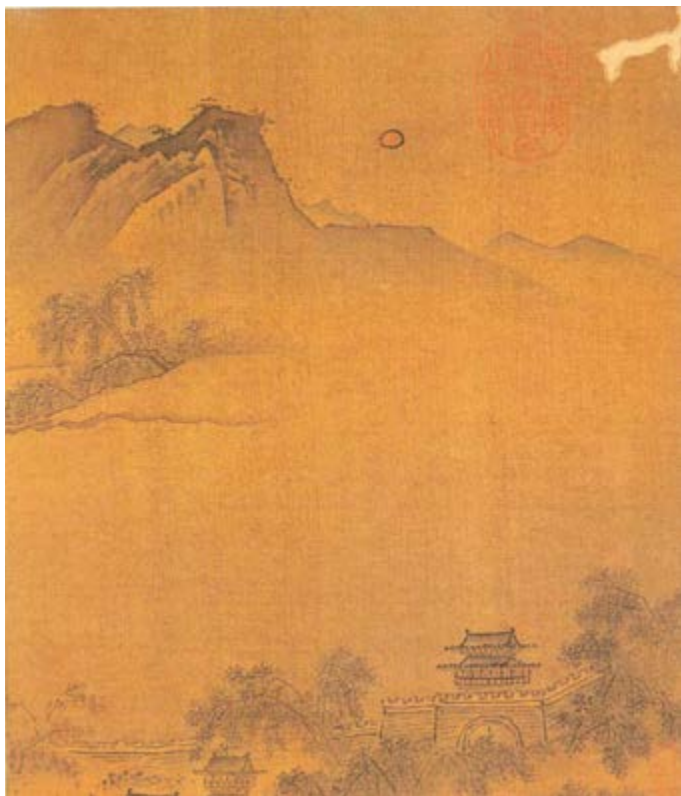
南宋叶肖岩《西湖十景图》

Ten Scenic Places of the West Lake, Ye Xiaoyan, Southern Song



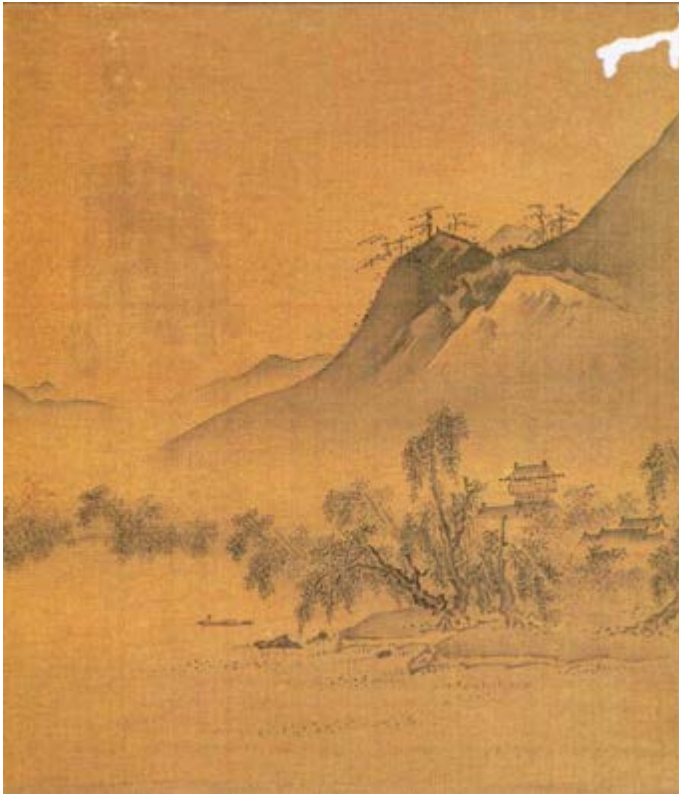
苏堤春晓

Su Causeway in the Morning of
Spring



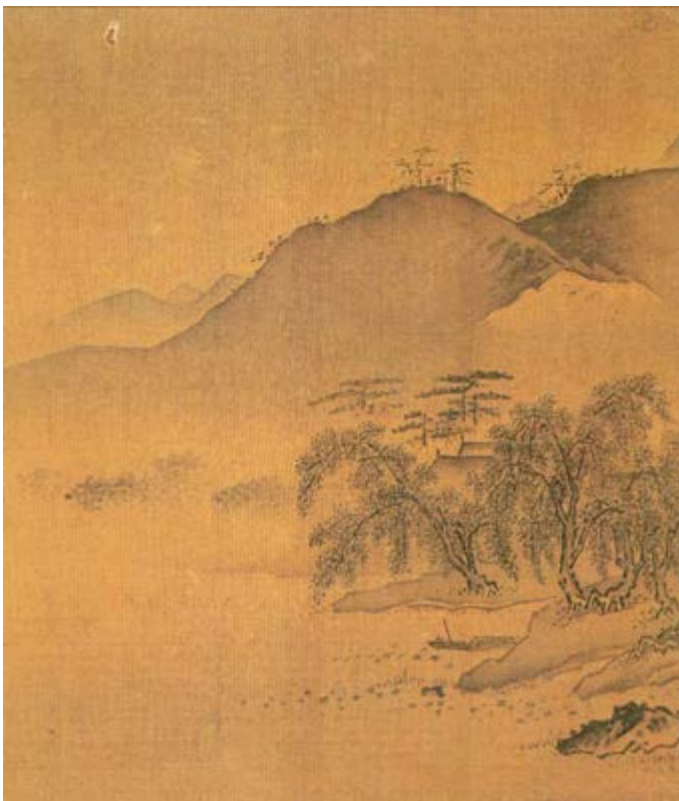
柳浪闻莺

Orioles Singing in the Willows



花港观鱼

Viewing Fish at Flowery Pond



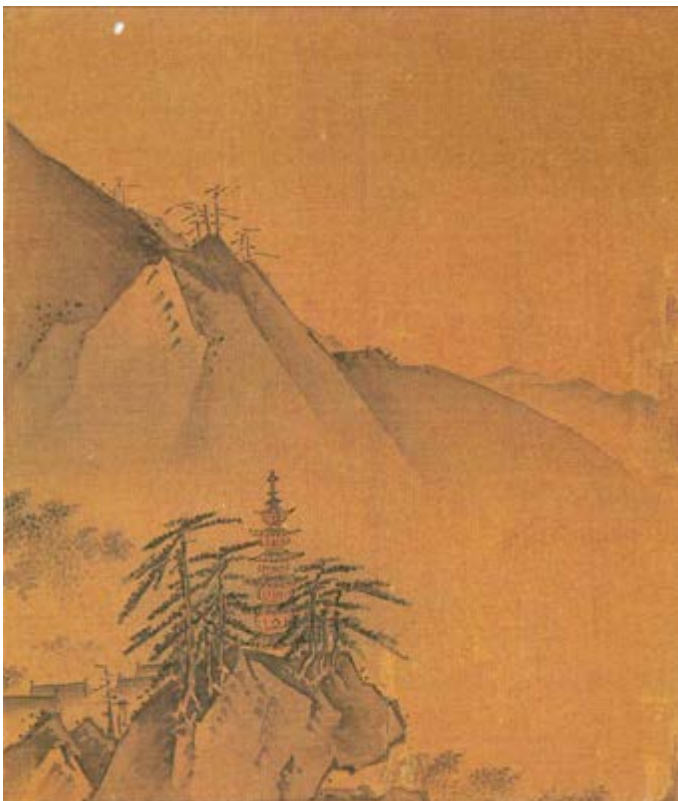
曲院风荷

Breeze-ruffled Lotus at Winding
Garden



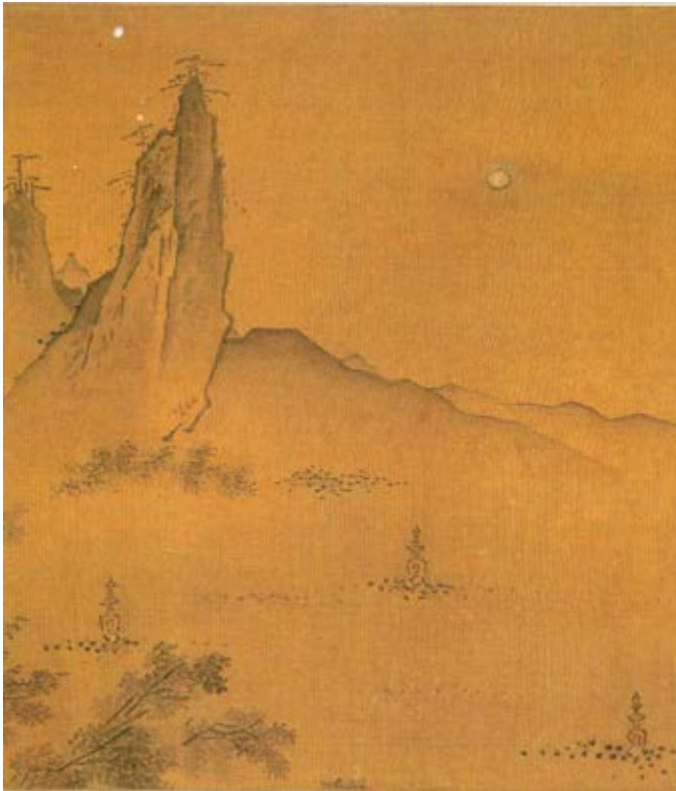
两峰插云

Twin Peaks Piercing the Cloud



雷峰夕照

Leifeng Pagoda in Evening
Glow



三潭印月

Three Pools Mirroring the Moon



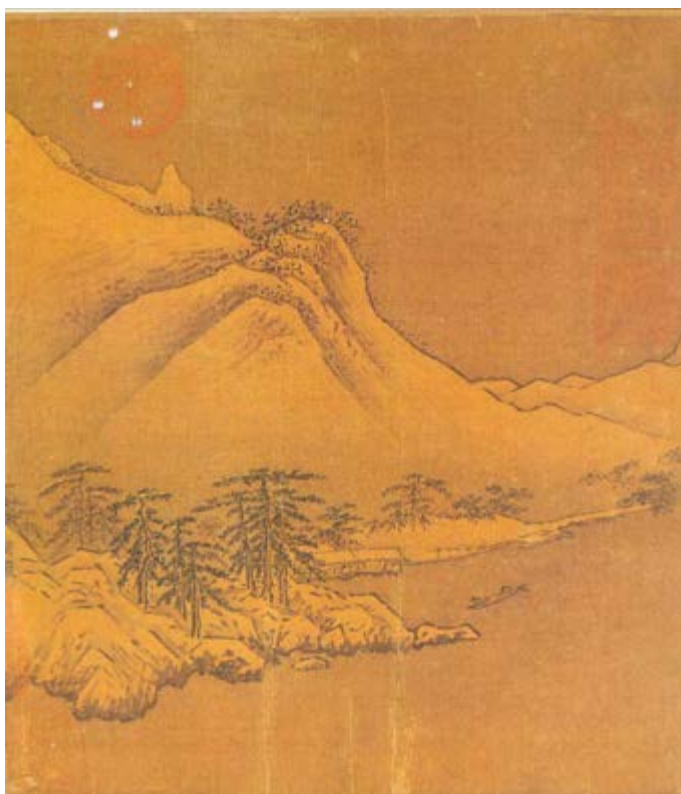
平湖秋月

Autumn Moon Over the Calm
Lake



南屏晚钟

Evening Bell Ringing at
Nanping Hill

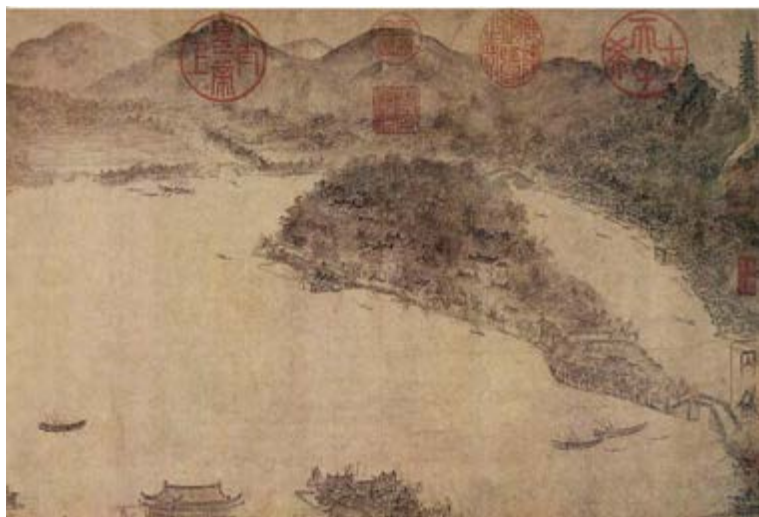


断桥残雪

Lingering Snow on Broken
Bridge



西湖图 *The West Lake*, Li Song, Southern Song
南宋·李嵩



西湖图·局部一
Part of *The West Lake*



西湖图·局部二
Part of *The West Lake*



西湖柳艇图

南宋·夏珪

Boats on the West Lake

Surrounded by Willows

Xia Gui, Southern Song



西湖春晓图

南宋·无款

*The Lake and the Hills at
Dawn in Spring, Southern
Song*



柳阁风帆图

南宋·无款

*Pavilion in willows and the
boats, Southern Song*



出水芙蓉图

南宋·无款

*Blossoming Lotus, round
silk fan covering,
Anonymous, Southern Song*



荷塘按乐图

南宋·无款

*Enjoying music besides the
lotus pond, Southern Song*



群鱼戏藻图

南宋·无款

*Fish among Algae, round
silk fan covering,
Anonymous, Southern Song*



杨柳溪塘图

宋·无款

*Willows and the pond,
Anonymous, Southern Song*



垂柳飞絮图

宋·无款

*Catkin of Weeping Willows,
round silk fan covering,
Anonymous, Southern Song*



钱塘观潮图

南宋·无款

*Viewing the tide of
Qiantang river,
Anonymous, Southern Song*



春溪水族图

宋·无款

Aquatic Life in a Brook in Spring, round silk fan covering, Anonymous, Southern Song



湖山春晓图

南宋·陈清波

The Lake and the Hills at Dawn in Spring, Chen Qingbo, Southern Song



莲舟新月图

元·无款

A boating for picking the seeds of lotus Under the crecent, Yuan Dynasty



荷塘清夏图

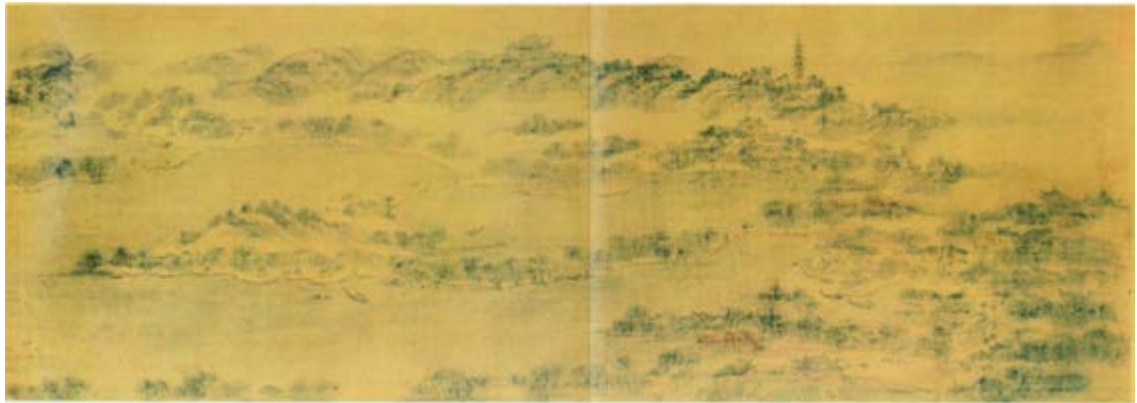
Enjoying the Cool summer besides the lotus pool

C.5-2 Pictures on West Lake of Ming Dynasty



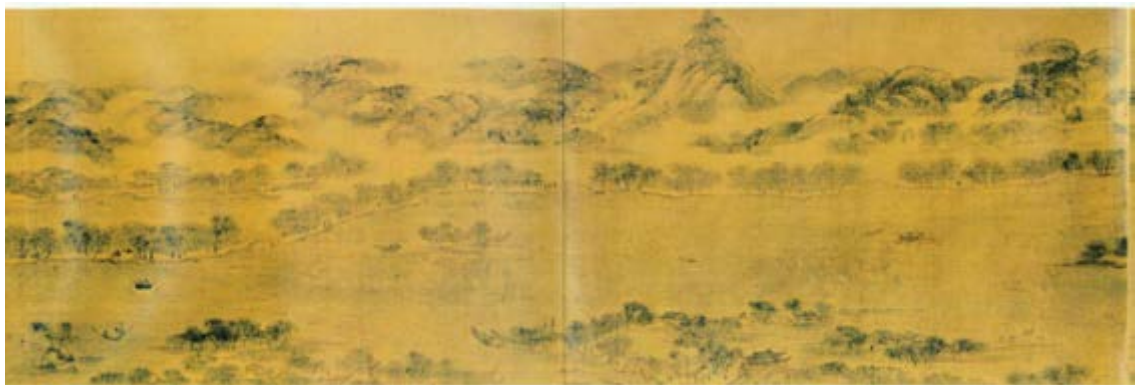
西湖全景图 明·周龙

Panoramic View of the West Lake, Zhou Long, Ming



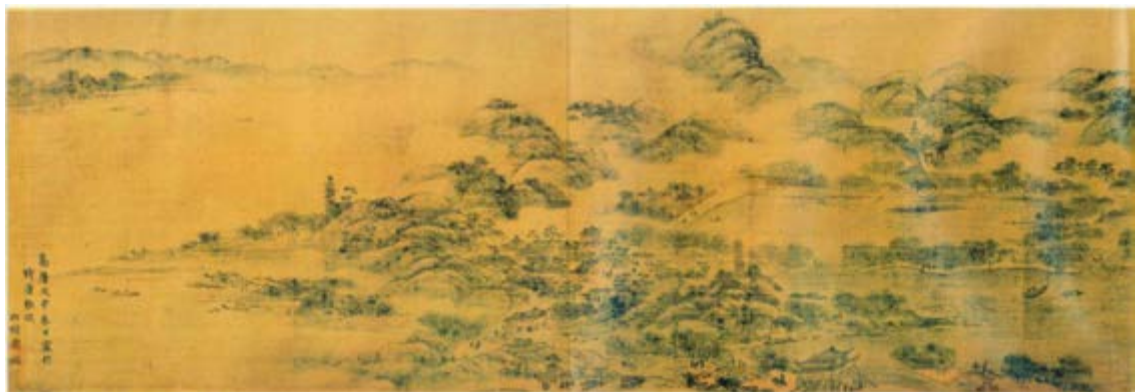
西湖全景图·局部一 明·周龙

Part of Panoramic View of the West Lake, Zhou Long, Ming



西湖全景图·局部二 明·周龙

Part of Panoramic View of the West Lake, Zhou Long, Ming



西湖全景图·局部三 明·周龙

Part of Panoramic View of the West Lake, Zhou Long, Ming



西湖烟雨图卷 明·李流芳

The West Lake in Misty Rain, Li liufang, Ming



苏堤联骖图

明·谢时臣

*Horses Galloping on Su
Causeway, Xie Shichen,
Ming*



西湖十景图（一）

明·蓝瑛

Ten Scenic Spots of the West Lake, Lan Ying, Ming



西湖十景图（二）

明·蓝瑛

Ten Scenic Spots of the West Lake, Lan Ying, Ming



西湖十景图（三）

明·蓝瑛

Ten Scenic Spots of the West Lake, Lan Ying, Ming



西湖十景图（四）

明·蓝瑛

Ten Scenic Spots of the West Lake, Lan Ying, Ming



西湖十景图（五）
明·蓝瑛
Ten Scenic Spots of the West Lake, Lan Ying, Ming



西湖十景册页·两峰插云 明 齐民
Ten Scenic Spots of the West Lake: Twin Peaks Piercing the Cloud, Qi Min, Ming



西湖十景册页·雷峰夕照 明 齐民

Ten Scenic Spots of the West Lake: Leifeng Pagoda in Evening Glow, Qi Min, Ming



西湖十景册页·花港观鱼 明 齐民

Ten Scenic Spots of the West Lake: Viewing Fish at Flowery Pond, Qi Min, Ming



西湖十景册页·柳浪闻莺 明 齐民

Ten Scenic Spots of the West Lake: Orioles Singing in the Willows, Qi Min, Ming



西湖十景册页·三潭印月 明 齐民

Ten Scenic Spots of the West Lake: Three Pools Mirroring the Moon, Qi Min, Ming



西湖十景册页·南屏晚钟 明 齐民

Ten Scenic Spots of the West Lake: Evening Bell Ringing at Nanping Hill, Qi Min, Ming



西湖十景册页·平湖秋月 明 齐民

Ten Scenic Spots of the West Lake: Autumn Moon Over the Calm Lake ,Qi Min, Ming



西湖十景册页·苏堤春晓 明 齐民

Ten Scenic Spots of the West Lake: Su Causeway in the Morning of Spring, Qi Min, Ming



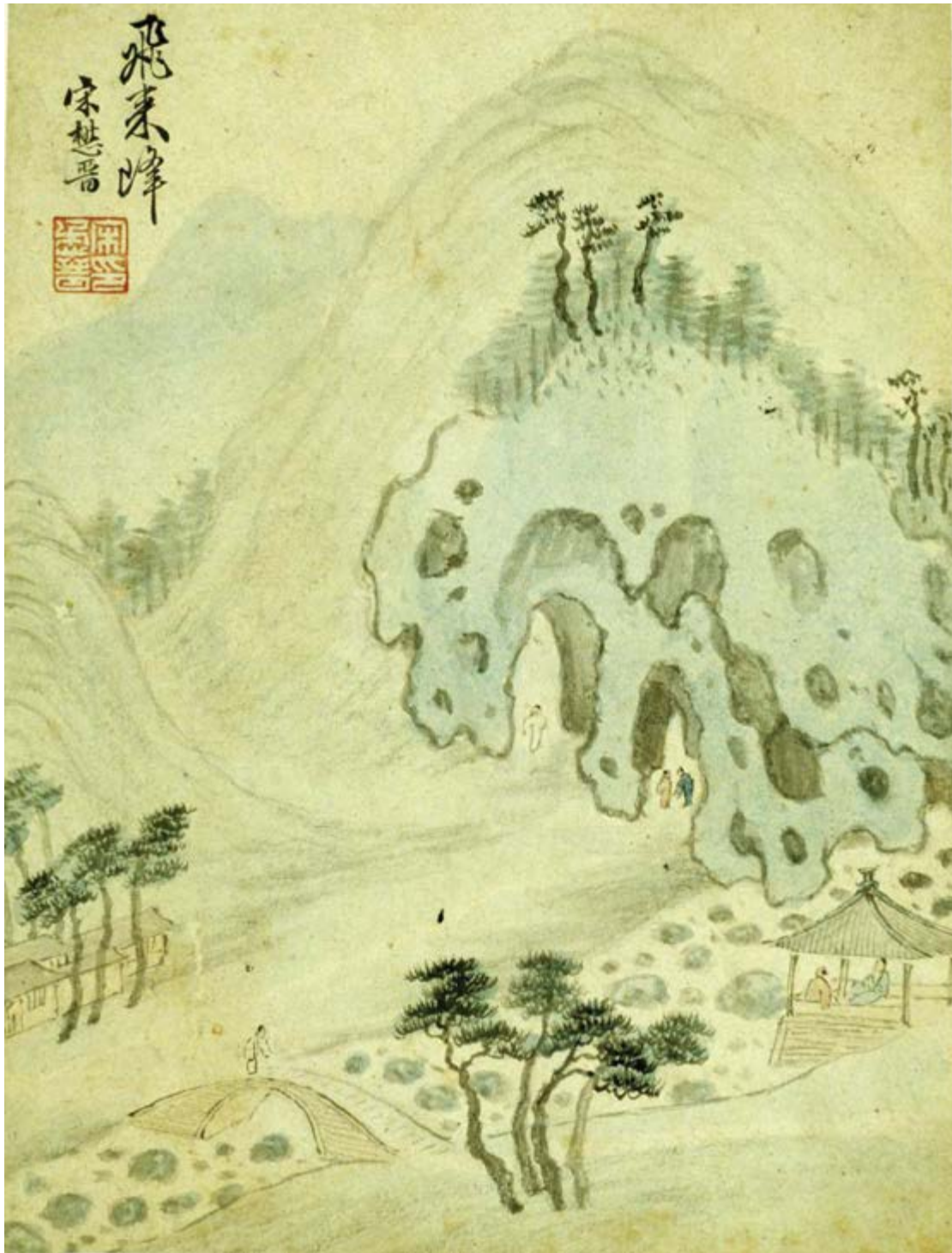
西湖十景册页·曲院风荷 明 齐民

Ten Scenic Spots of the West Lake: Breeze-ruffled Lotus at Winding Garden, Qi Min, Ming



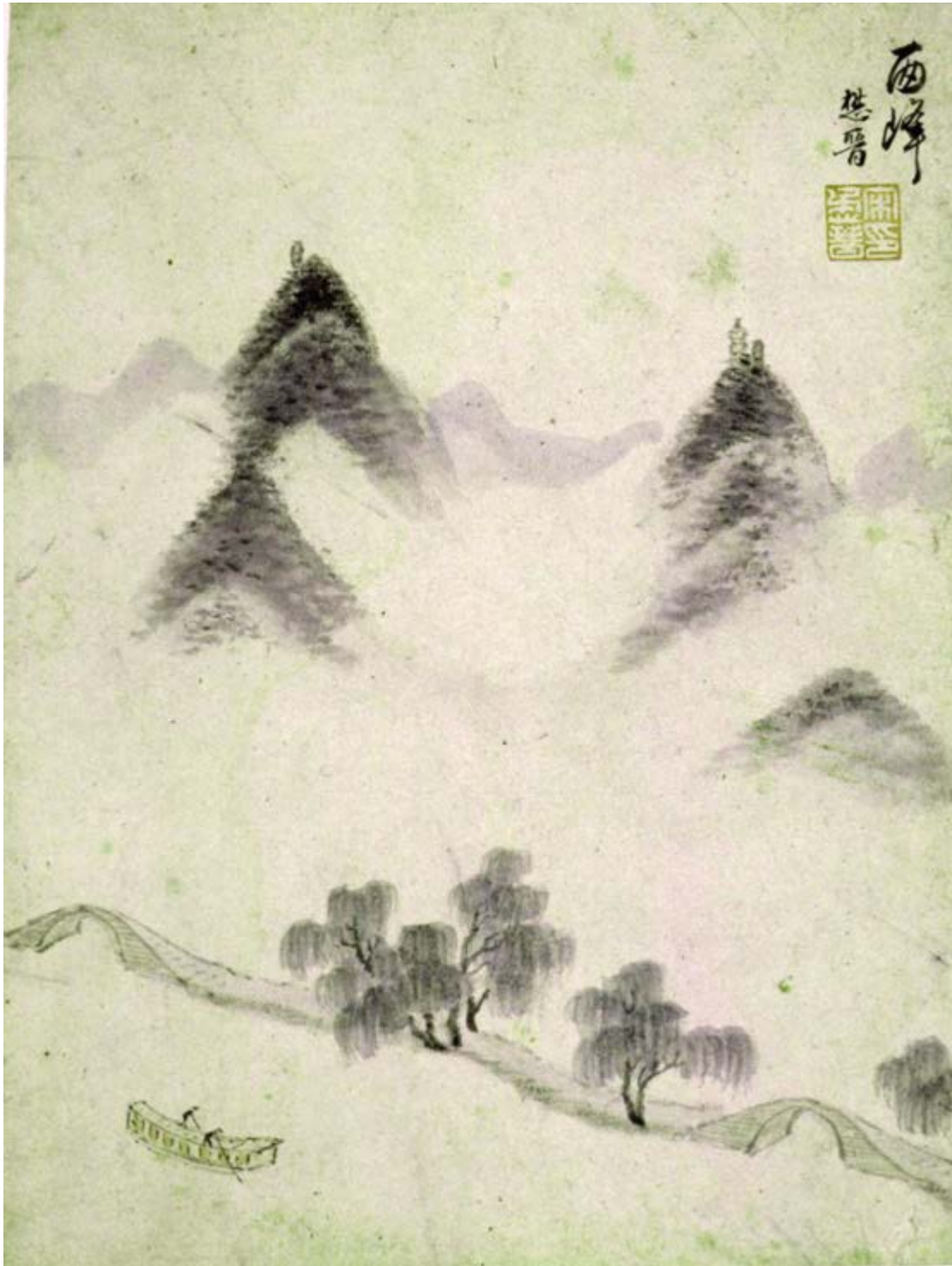
西湖十景册页·断桥残雪 明 齐民

Ten Scenic Spots of the West Lake: Lingering Snow on Broken Bridge, Qi Min, Ming



西湖胜迹图·飞来峰 明·宋懋晋

Wonderful Sights of the West Lake: Feilai Peak, Song Maojin, Ming



西湖胜迹图·两峰 明·宋懋晋

Wonderful Sights of the West Lake: Twin Peaks, Song Maojin, Ming



西湖胜迹图·烟霞洞 明·宋懋晋

Wonderful Sights of the West Lake: Yanxia Hole, Song Maojin, Ming



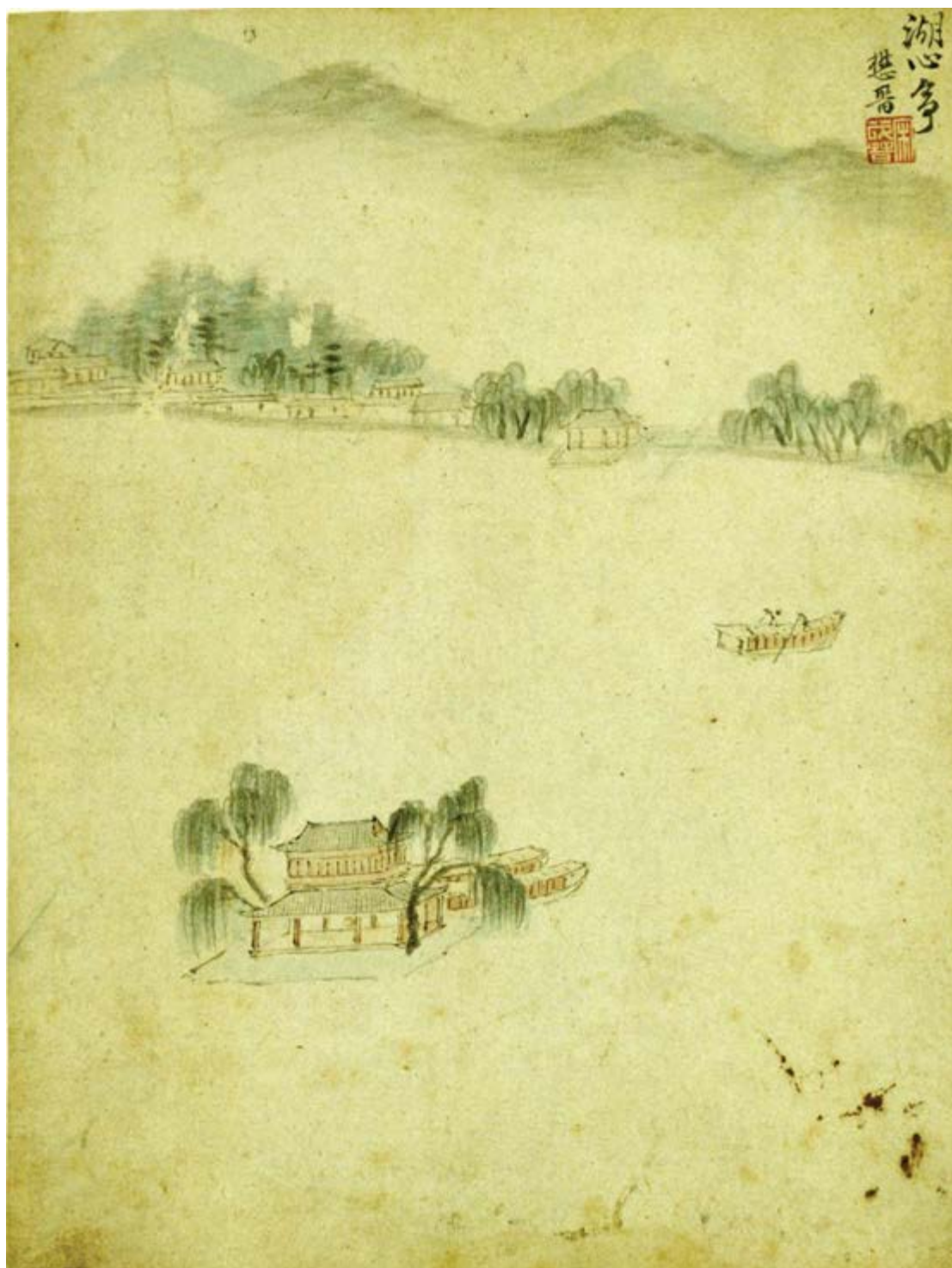
西湖胜迹图·雷峰塔 明·宋懋晋

Wonderful Sights of the West Lake: Leifeng Pagoda, Song Maojin, Ming



西湖胜迹图·万松岭 明·宋懋晋

Wonderful Sights of the West Lake: Wansong Hill, Song Maojin, Ming



西湖胜迹图·湖心亭 明·宋懋晋

Wonderful Sights of the West Lake: Mid-lake Pavilion, Song Maojin, Ming



西湖胜迹图·水乐洞 明·宋懋晋

Wonderful Sights of the West Lake: Mid-lake Pavilion, Song Maojin, Ming



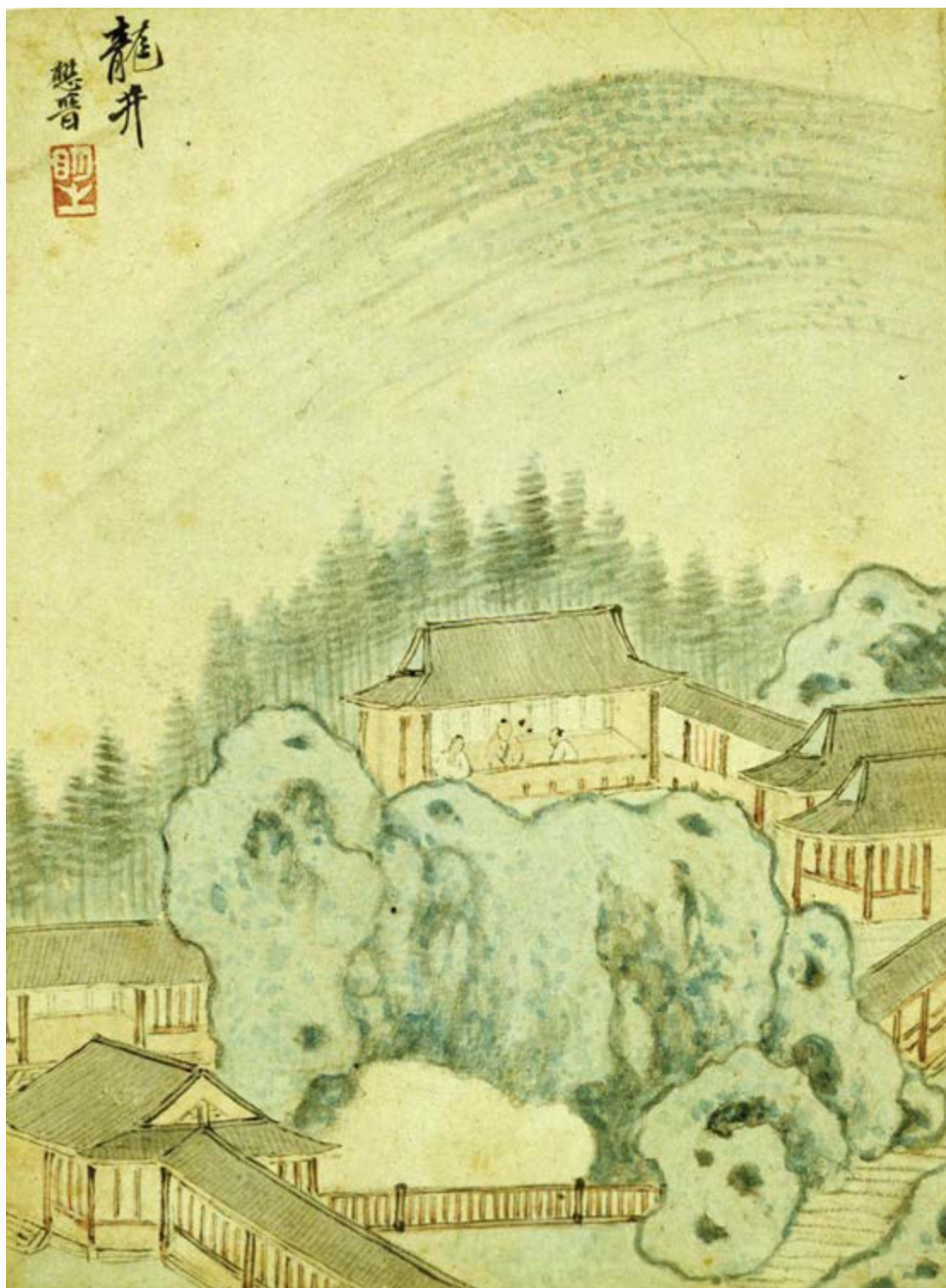
西湖胜迹图·放鹤亭 明·宋懋晋

Wonderful Sights of the West Lake: Fanghe Pavilion, Song Maojin, Ming



西湖胜迹图·六和塔 明·宋懋晋

Wonderful Sights of the West Lake: Liuhe Pagoda, Song Maojin, Ming



西湖胜迹图·龙井 明·宋懋晋

Wonderful Sights of the West Lake: Longjing Well, Song Maojin, Ming

C.5-3 Pictures on West Lake of Qing Dynasty



西湖行宫图（一） 清乾隆时期

The Temporary Palace, Qianlong Period of Qing Dynasty



西湖行宫图（二） 清乾隆时期

The Temporary Palace, Qianlong Period of Qing Dynasty



西湖行宫图（三） 清乾隆时期

The Temporary Palace, Qianlong Period of Qing Dynasty



西湖行宫图（四） 清乾隆时期

The Temporary Palace, Qianlong Period of Qing Dynasty



西湖行宫图（五） 清乾隆时期

The Temporary Palace, Qianlong Period of Qing Dynasty



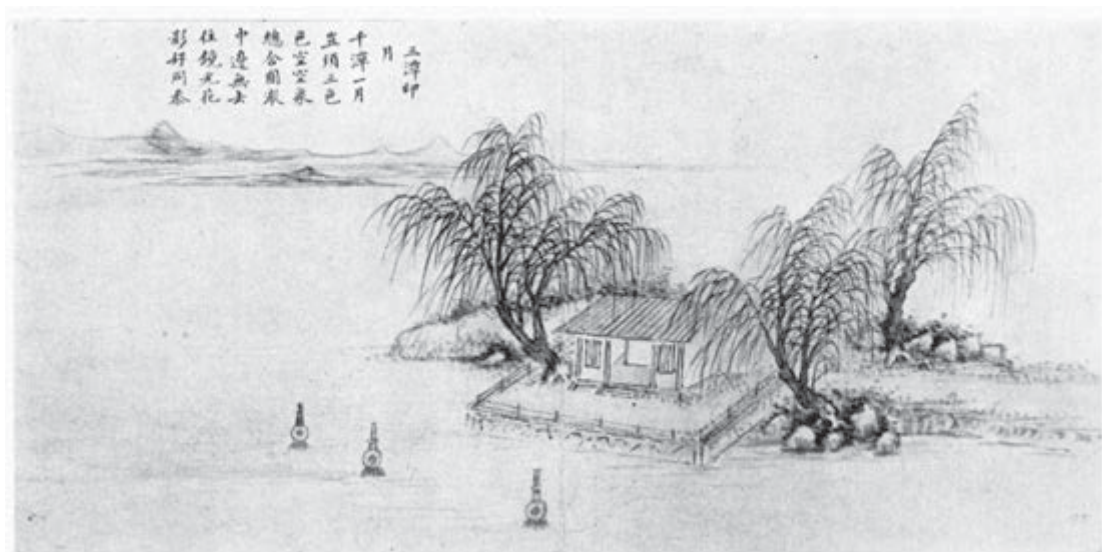
西湖十景图卷·局部 清·王原祁

Part of The Ten Scenic Spots of West Lake, Wang Yuanqi, Qing



西湖十景·断桥残雪 清·董诰

The Ten Scenic Spots of West Lake: Lingering Snow on Broken Bridge. Dong Hao, Qing



西湖十景・三潭印月 清・董诰

The Ten Scenic Spots of West Lake: Three Pools Mirroring the Moon, Dong Hao, Qing



西湖十景・平湖秋月 清・董诰

The Ten Scenic Spots of West Lake, Autumn Moon Over the Calm Lake, Dong Hao, Qing



西湖十景·双峰插云 清·董诰

The Ten Scenic Spots of West Lake: Twin Peaks Piercing the Cloud, Dong Hao, Qing



西湖十景·曲院风荷 清·董诰

The Ten Scenic Spots of West Lake: Breeze-ruffled Lotus at Winding Garden, Dong Hao, Qing



SPRING DAWN AT THE SU CAUSEWAY 蘇堤春曉

西湖十景·苏堤春晓 清·董诰

The Ten Scenic Spots of West Lake: Su Causeway in the Morning of Spring, Dong Hao, Qing



西湖十景·花港观鱼 清·董诰

The Ten Scenic Spots of West Lake: Viewing Fish at Flowery Pond, Dong Hao, Qing



西湖十景·南屏晚钟 清·董诰

The Ten Scenic Spots of West Lake: Evening Bell Ringing at Nanping Hill, Dong Hao, Qing



雷峰夕照 THUNDER PEAK PAGODA AT SUNSET

西湖十景·雷峰夕照 清·董诰

The Ten Scenic Spots of West Lake: Leifeng Pagoda in Evening Glow, Dong Hao, Qing



西湖十景·柳浪闻莺 清·董诰

The Ten Scenic Spots of West Lake: Orioles Singing in the Willows, Dong Hao, Qing



西湖十景图·局部

清·董邦达

Part of *The Ten Scenic Spots of West Lake*, Dong Bangda, Qing



雍正西湖十景·宝石来风 Yongzheng Period of Qing Dynasty



雍正西湖十景·凤岭松涛 Yongzheng Period of Qing Dynasty



雍正西湖十景・功德崇坊 Yongzheng Period of Qing Dynasty



雍正西湖十景・湖山春社 Yongzheng Period of Qing Dynasty



雍正西湖十景・湖心平眺 Yongzheng Period of Qing Dynasty



雍正西湖十景・蕉石鸣琴 Yongzheng Period of Qing Dynasty



雍正西湖十景・亭湾骑射 Yongzheng Period of Qing Dynasty



雍正西湖十景・玉带晴虹 Yongzheng Period of Qing Dynasty



雍正西湖十景 • 玉泉鱼跃 Yongzheng Period of Qing Dynasty

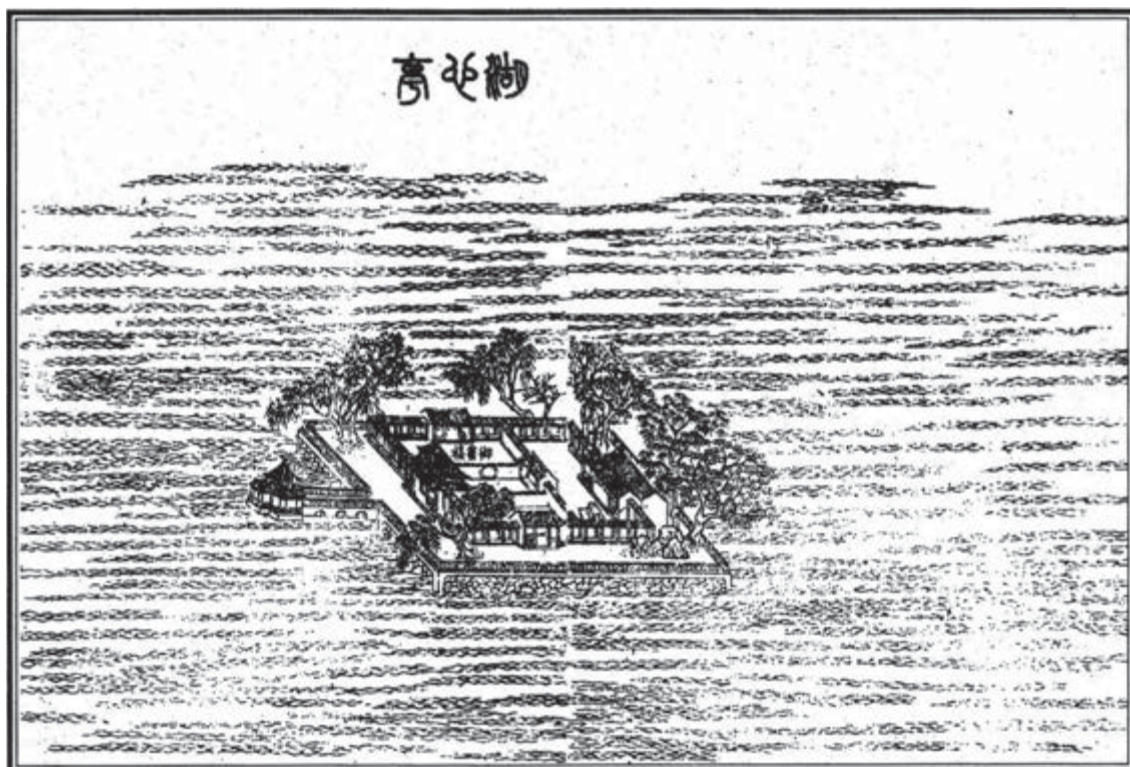


雍正西湖十景 • 云峰四照 Yongzheng Period of Qing Dynasty



《南巡盛典》插图·湖山春社

From *Nanxunshengdan*, Qianlong Period of Qing Dynasty



《南巡盛典》插图·湖心亭

Mid-lake Pavilion Isle ,From *Nanxunshengdan*, Yongzheng Period of Qing Dynasty



《南巡盛典》插图·花港观鱼

Viewing Fish at Flowery Pond , From Nanxunshengdan, Qianlong Period of Qing Dynasty



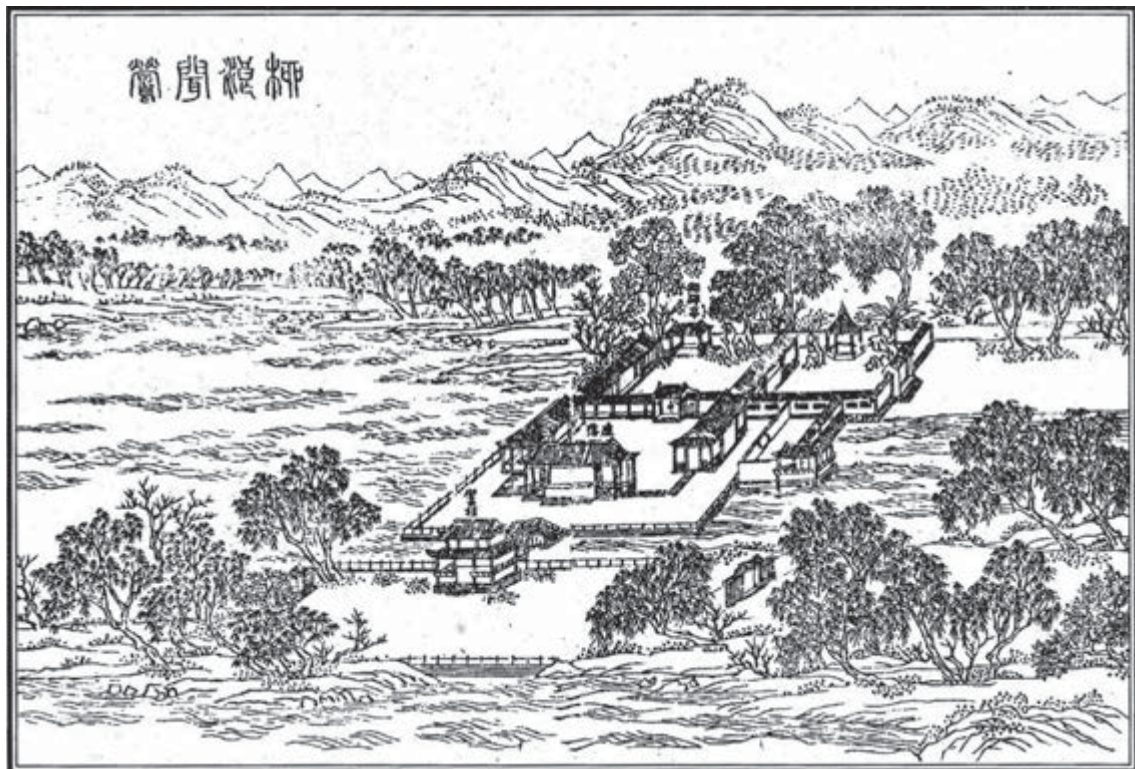
《南巡盛典》插图·蕉石鸣琴

From Nanxunshengdan, Qianlong Period of Qing Dynasty



《南巡盛典》插图·留余山居

From Nanxunshengdan, Qianlong Period of Qing Dynasty



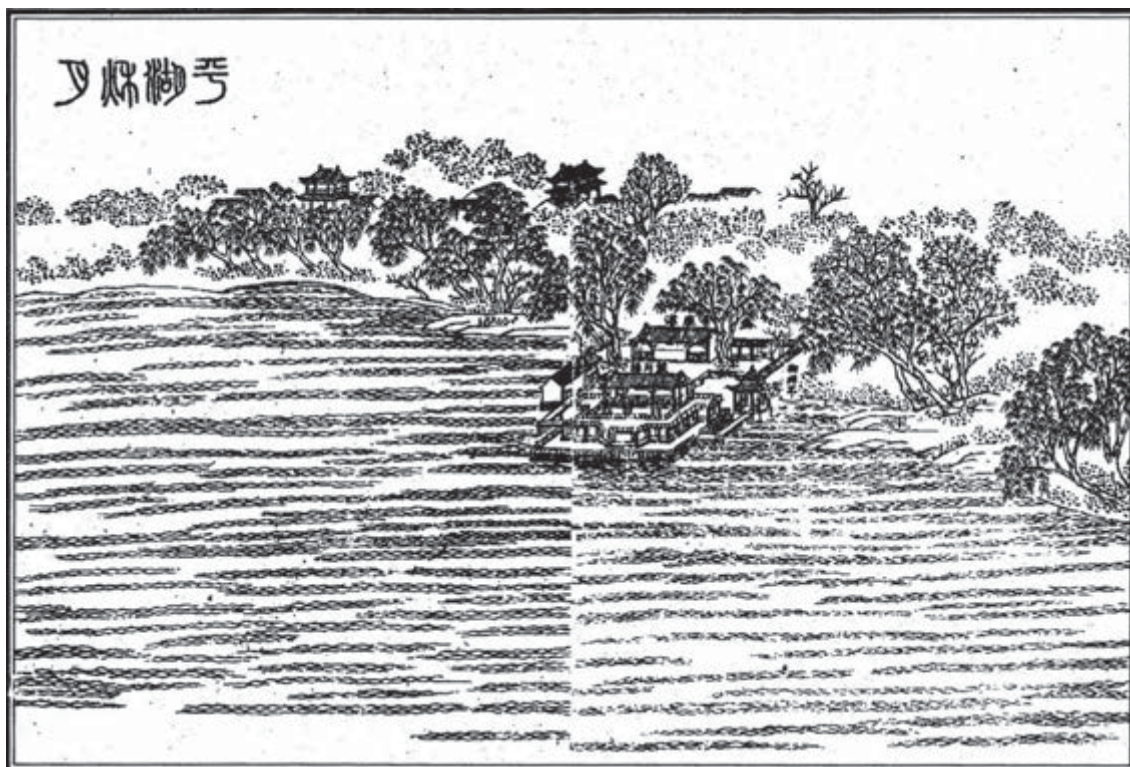
《南巡盛典》插图·柳浪闻莺

Orioles Singing in the Willows , From Nanxunshengdan, Qianlong Period of Qing Dynasty



《南巡盛典》插图·梅林归鹤

From *Nanxunshengdan*, Qianlong Period of Qing Dynasty



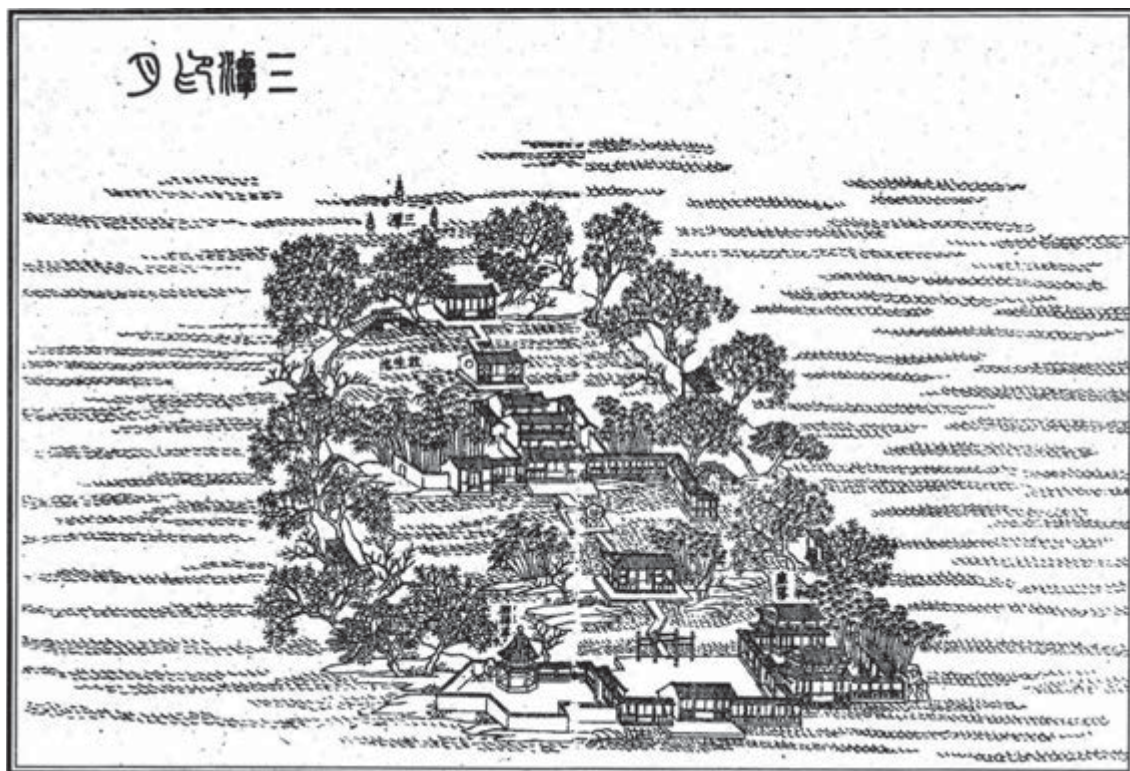
《南巡盛典》插图·平湖秋月

From *Nanxunshengdan*, Qianlong Period of Qing Dynasty



《南巡盛典》插图·曲院风荷

From Nanxunshengdan, Qianlong Period of Qing Dynasty



《南巡盛典》插图·三潭印月

From Nanxunshengdan, Qianlong Period of Qing Dynasty



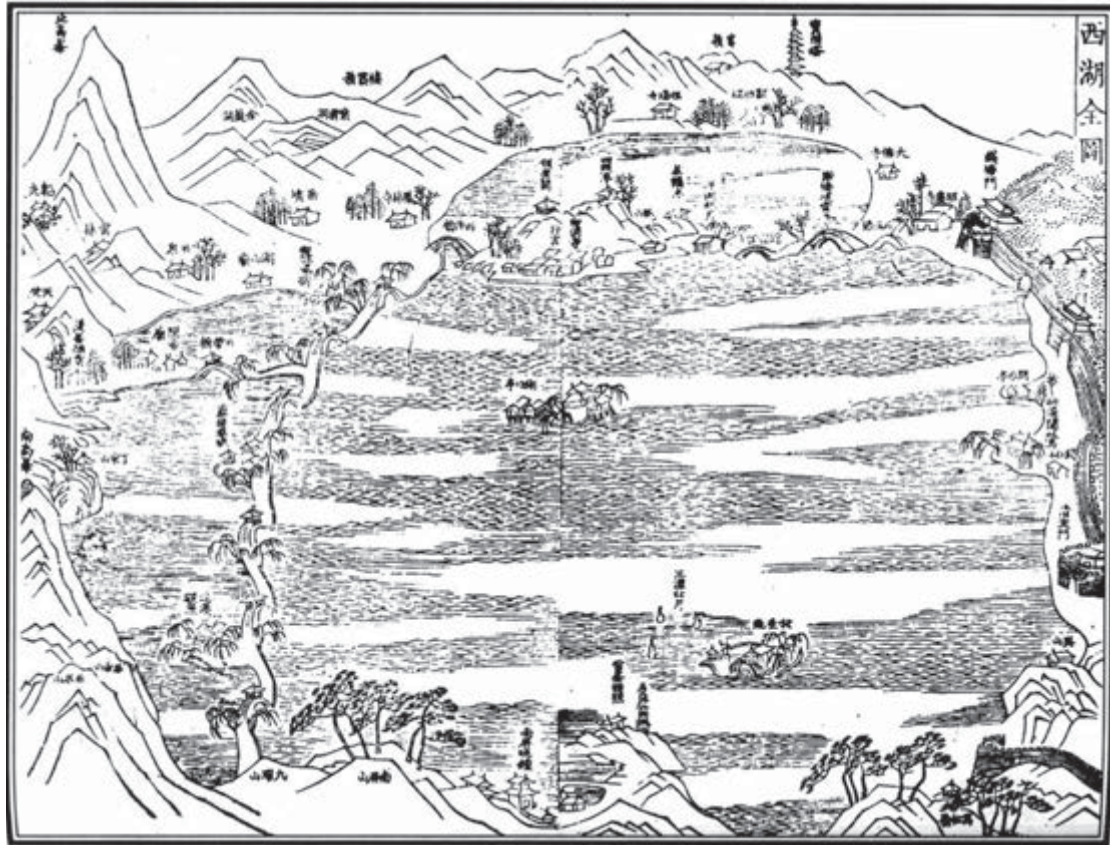
《南巡盛典》插图·苏堤春晓

From *Nanxunshengdan*, Qianlong Period of Qing Dynasty



《南巡盛典》插图·小有天园

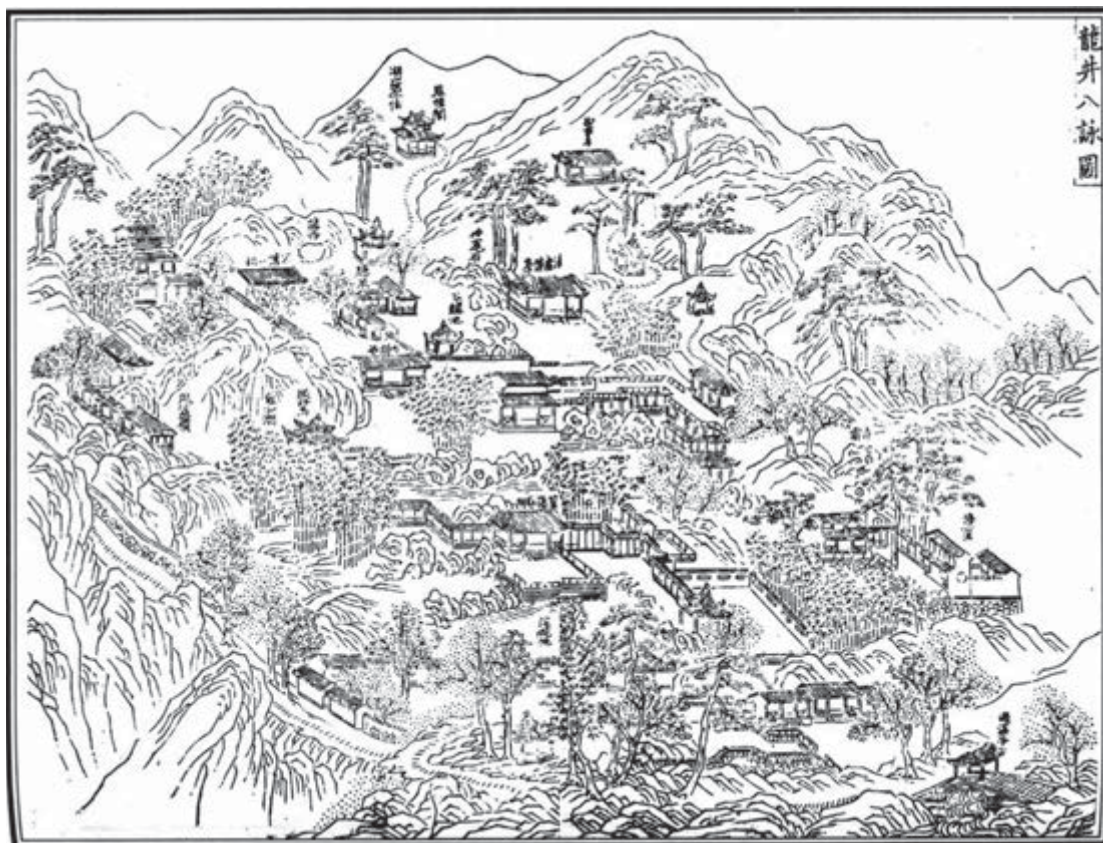
From *Nanxunshengdan*, Qianlong Period of Qing Dynasty



乾隆《西湖志纂》插图·西湖全图 From Xihuzhizuan, Qianlong Period of Qing Dynasty



乾隆《西湖志纂》插图·留余山居图 From Xihuzhizuan, Qianlong Period of Qing Dynasty



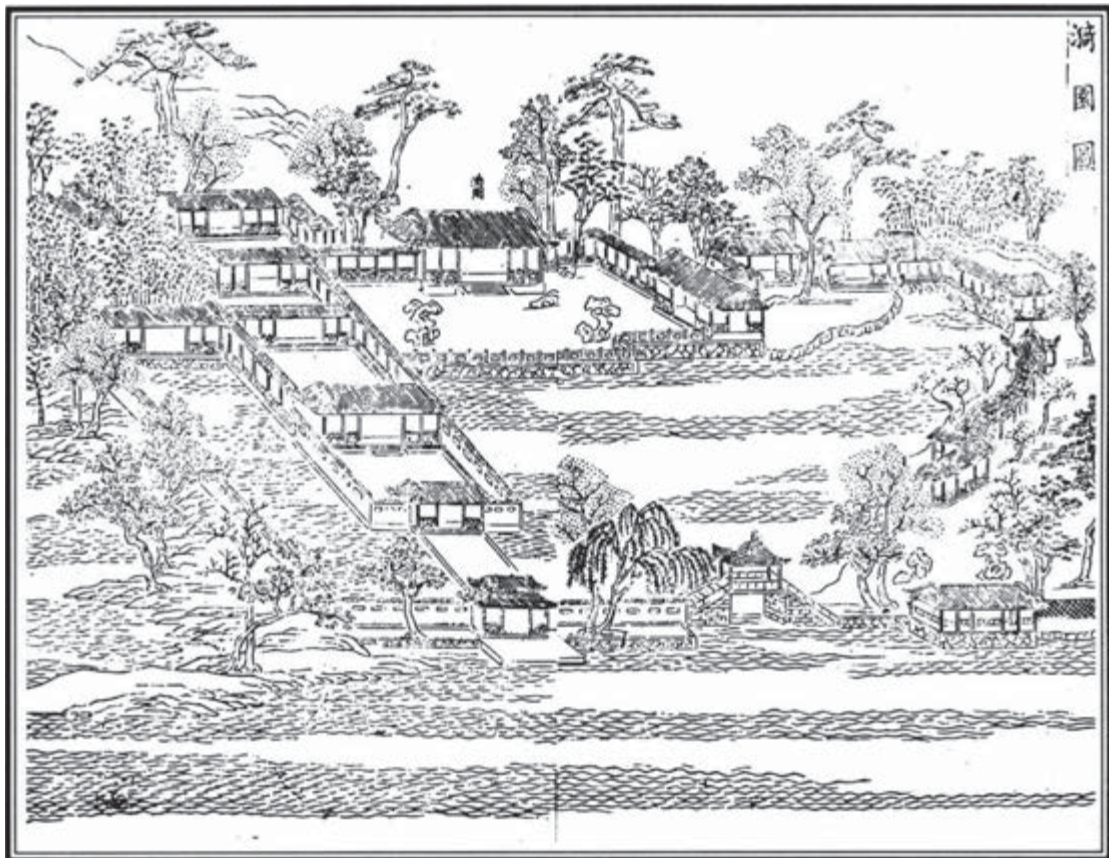
乾隆《西湖志纂》插图·龙井八咏图 From Xihuzhizuan, Qianlong Period of Qing Dynasty



乾隆《西湖志纂》插图·梅林归鹤 From Xihuzhizuan, Qianlong Period of Qing Dynasty



乾隆《西湖志纂》插图·小有天园图 From *Xihuzhizuan*, Qianlong Period of Qing Dynasty



乾隆《西湖志纂》插图·漪园图 From *Xihuzhizuan*, Qianlong Period of Qing Dynasty



乾隆《西湖志纂》插图·浙江秋涛

From *Xihuzhizuan*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·法云寺

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航勝迹》·虎跑泉

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航勝迹》·蕉石鳴琴

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·大佛寺

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·玉带晴虹

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·双峰插云

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·龙井寺

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·天竺香市

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·留余山居

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·水乐洞

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·凤凰山

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·理安寺

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·宗阳宫

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·瑞石洞

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·吴山大观

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航勝迹》·浙江秋濤

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航勝迹》·六和塔

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



乾隆《禹航胜迹》·敷文书院

From *Yuhangshengji*, Qianlong Period of Qing Dynasty



墨笔西湖泛月图 清·宋葆淳

Boating in Moonlight on the West Lake, Song Baochun, Qing



西湖游艇图 清 蓝深

Boating on the West Lake, Lan Shen, Qing



西湖全览屏 清·周尚文

A Panoramic View of the West Lake, Zhou Shangwen, Qing



雍正《西湖志》插图·西湖全图

Panoramic View of the West Lake, From the book Xihuzhi, Yongzheng Period of Qing Dynasty

The following drawings are about scenic spots of the West Lake in Yuan Dynasty(1271-1368),
From the book *Xihuzhi*, Yongzheng Period of Qing Dynasty(1735)



雍正《西湖志》插图·元代钱塘八景·六桥烟柳



雍正《西湖志》插图·元代钱塘八景·九里云松



雍正《西湖志》插图·元代钱塘八景·灵石樵歌



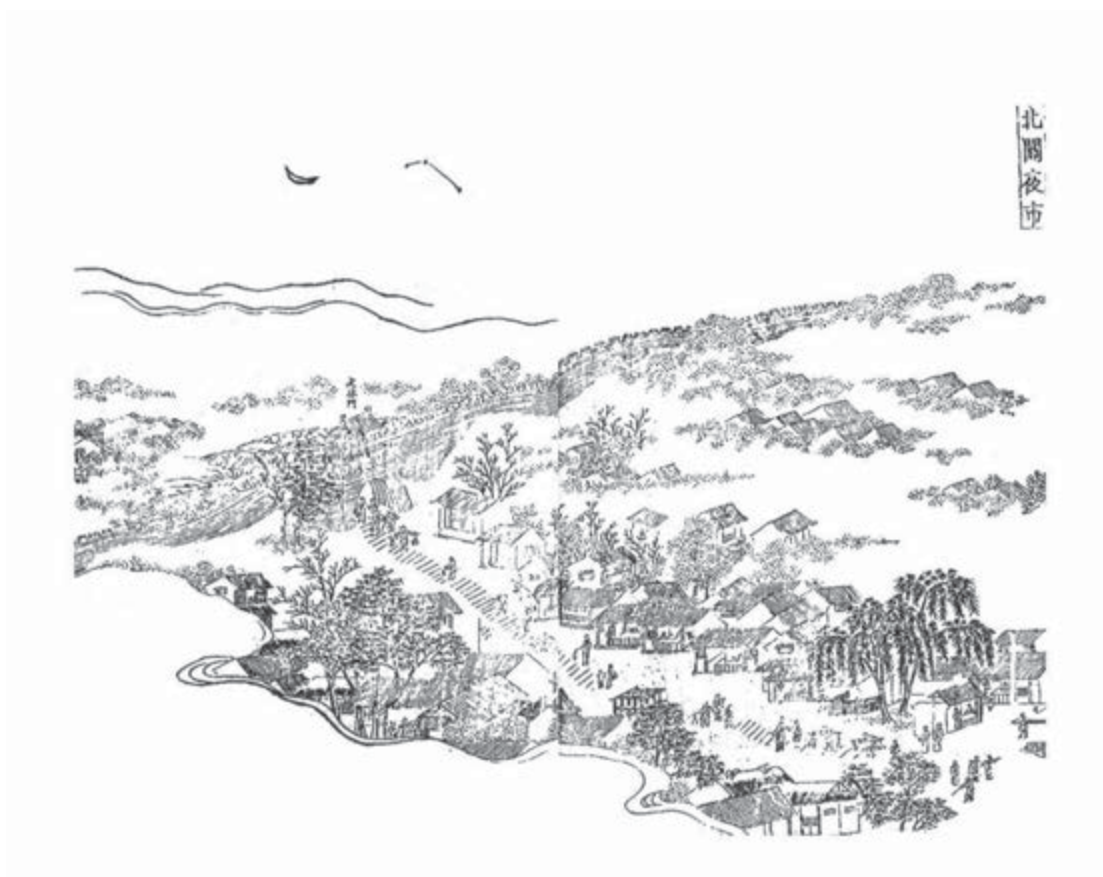
雍正《西湖志》插图·元代钱塘八景·冷泉猿嘯



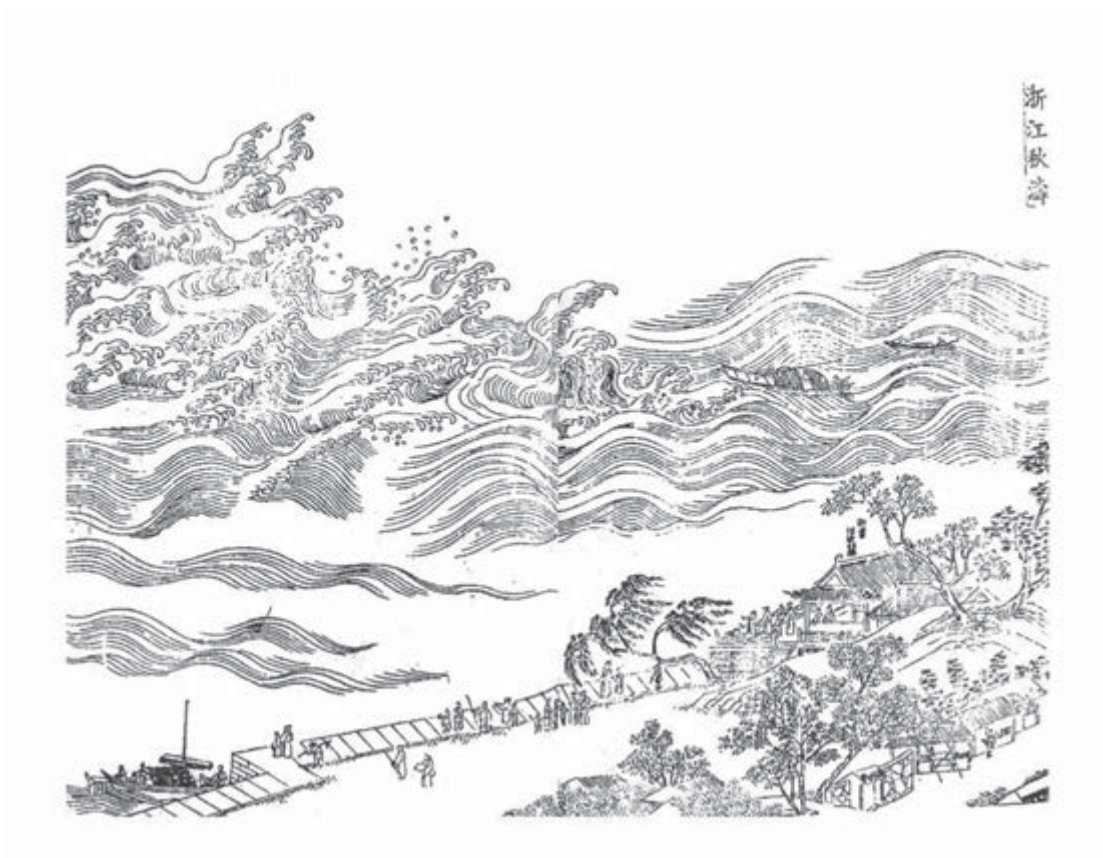
雍正《西湖志》插图·元代钱塘八景·葛岭朝暾



雍正《西湖志》插图·元代钱塘八景·孤山霁雪

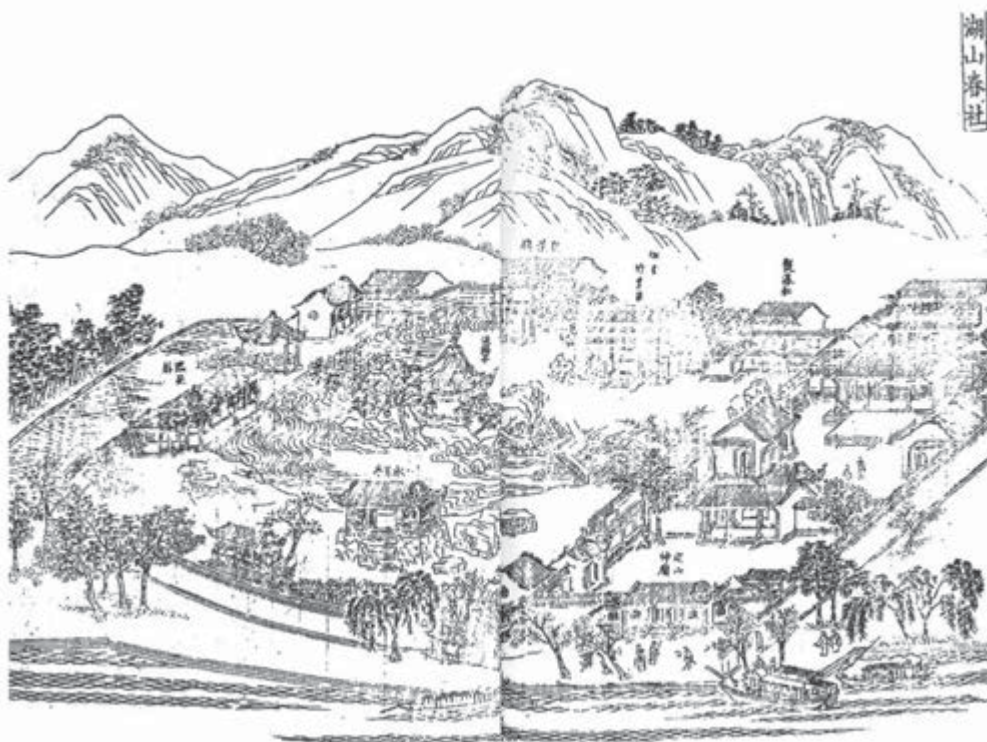


雍正《西湖志》插图·元代钱塘八景·北关夜市



雍正《西湖志》插图·元代钱塘八景·浙江秋涛

The following drawings are about scenic spots of the West Lake in Qing Dynasty(1735), From the book *Xihuzhi*, Yongzheng Period of Qing Dynasty(1735)



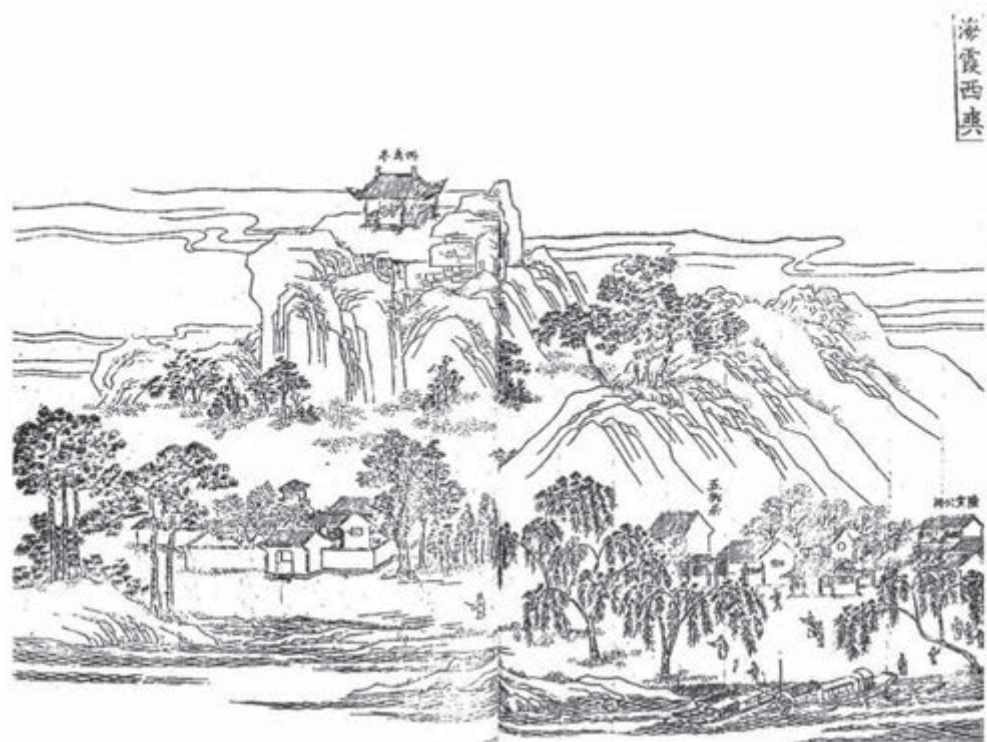
雍正《西湖志》插图·清代西湖十八景·湖山春社



雍正《西湖志》插图·清代西湖十八景·功德崇坊



雍正《西湖志》插图·清代西湖十八景·玉带晴虹



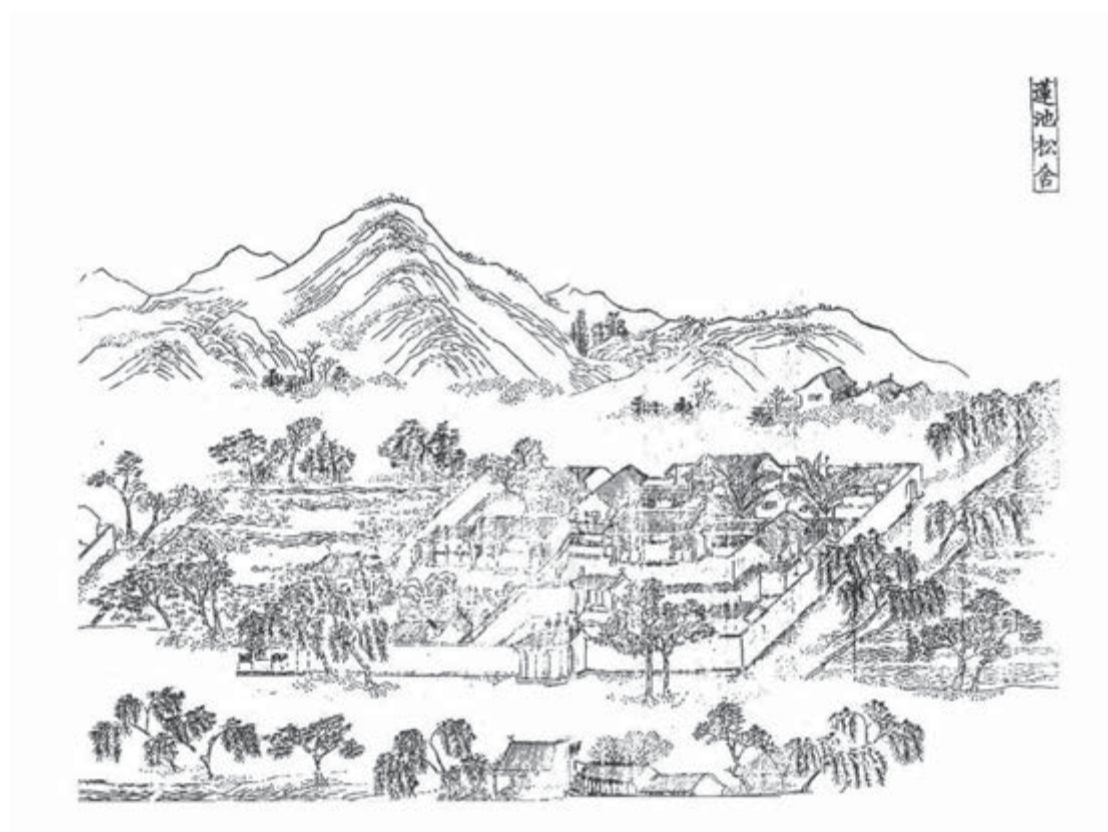
雍正《西湖志》插图·清代西湖十八景·海霞西爽



雍正《西湖志》插图·清代西湖十八景·梅林归鹤



雍正《西湖志》插图·清代西湖十八景·鱼沼秋蓉



雍正《西湖志》插图·清代西湖十八景·莲池松舍



雍正《西湖志》插图·清代西湖十八景·宝石凤亭



雍正《西湖志》插图·清代西湖十八景·亭湾骑射



雍正《西湖志》插图·清代西湖十八景·蕉石鸣琴



雍正《西湖志》插图·清代西湖十八景·玉泉鱼跃



雍正《西湖志》插图·清代西湖十八景·凤岭松涛



雍正《西湖志》插图·清代西湖十八景·湖心平眺



雍正《西湖志》插图·清代西湖十八景·吴山大观



雍正《西湖志》插图·清代西湖十八景·天竺香市



雍正《西湖志》插图·清代西湖十八景·云栖梵径



雍正《西湖志》插图·清代西湖十八景·韬光观海



雍正《西湖志》插图·清代西湖十八景·西溪探梅

C.6 Selection of Historical Photos of West Lake

Selection of Historical Photos during the Republic of China (1912-1948)



西湖全景

The West lake

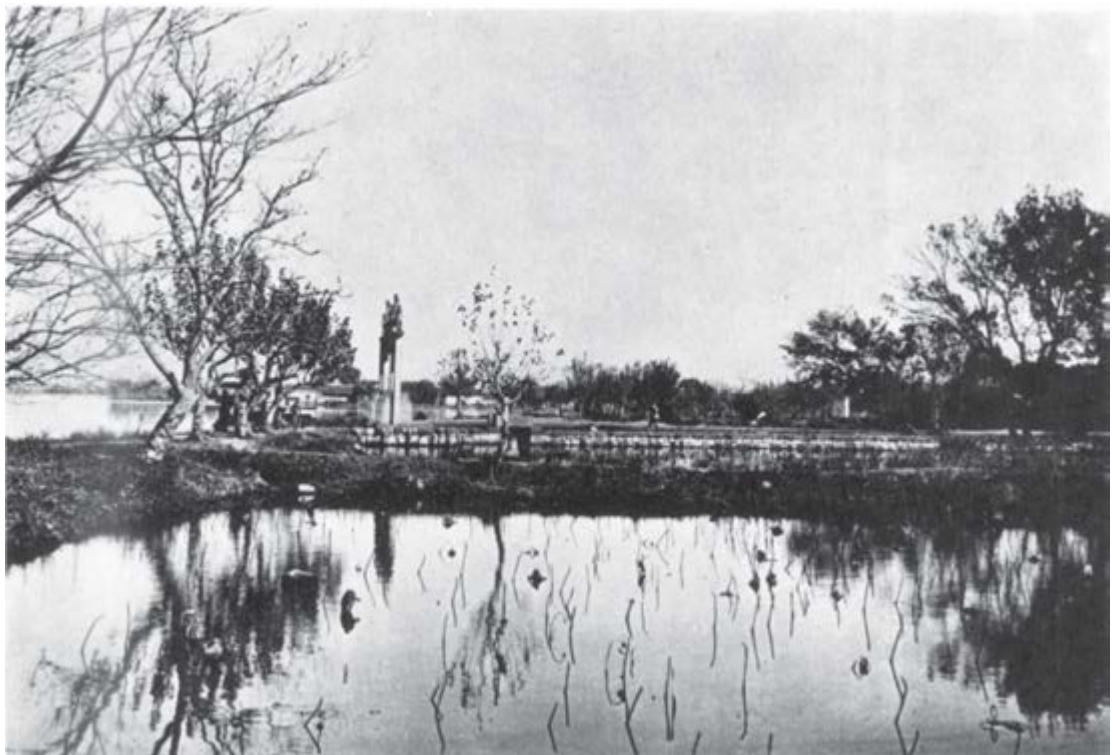


南屏晚钟 Evning Bell Ring at Nanping Hill



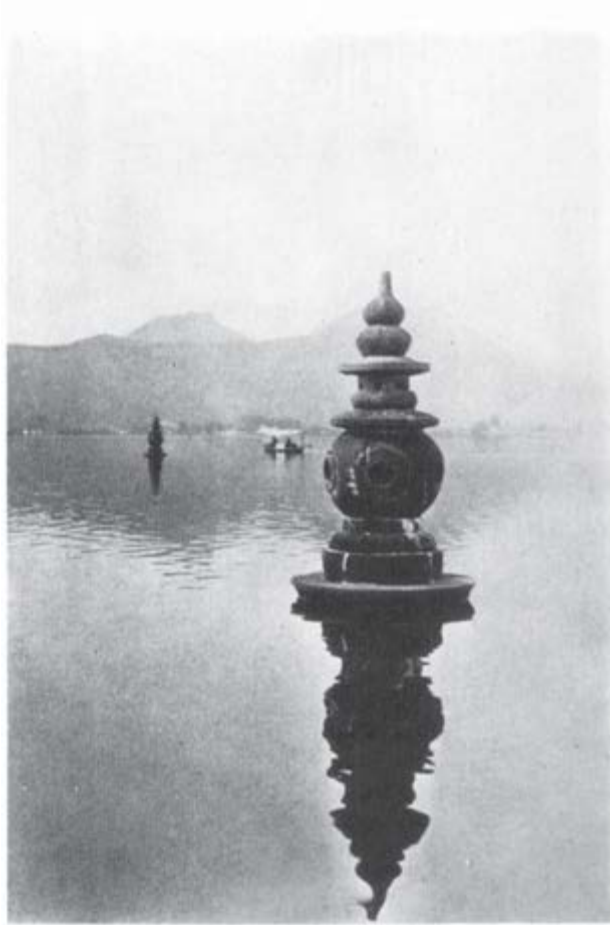
曲院风荷

Breeze-ruffled Lotus at Winding Garden



柳浪闻莺

Orioles Singing in the Willows



三潭印月 Three Pools Mirroring the Moon



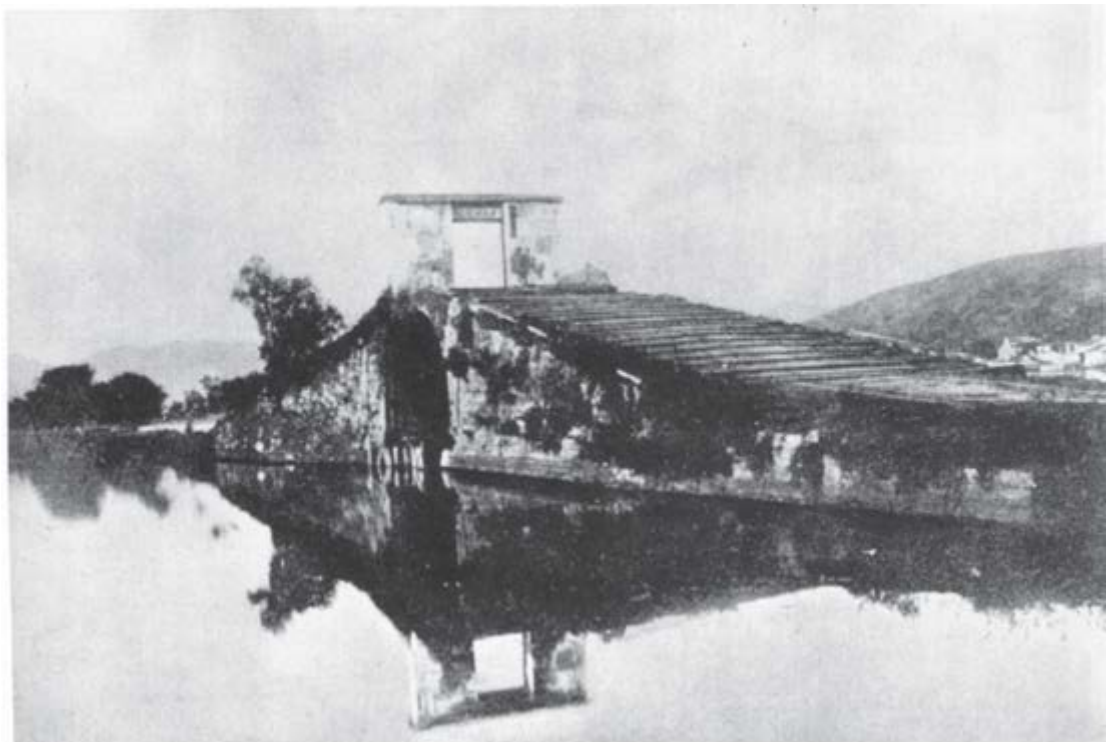
苏堤春晓

Su Causeway in the Morning of Spring



花港观鱼

Viewing Fish at Flowery Pond



断桥残雪

Lingering Snow on Broken Bridge



平湖秋月

Autumn Moon Over the Calm Lake



双峰插云

Twin Peaks Piercing the Cloud



岳庙

Yue Fei's Temple



小瀛洲

Lesser Yinzhou Isle



净慈寺
Jingci Temple



白堤
Bai Causeway



宝石山
Baoshi Hill



放鹤亭
Fanghe Pavilion



湖心亭
Mid-lake Pavilion



灵隐寺大殿
Main Hall of the Lingyin Temple

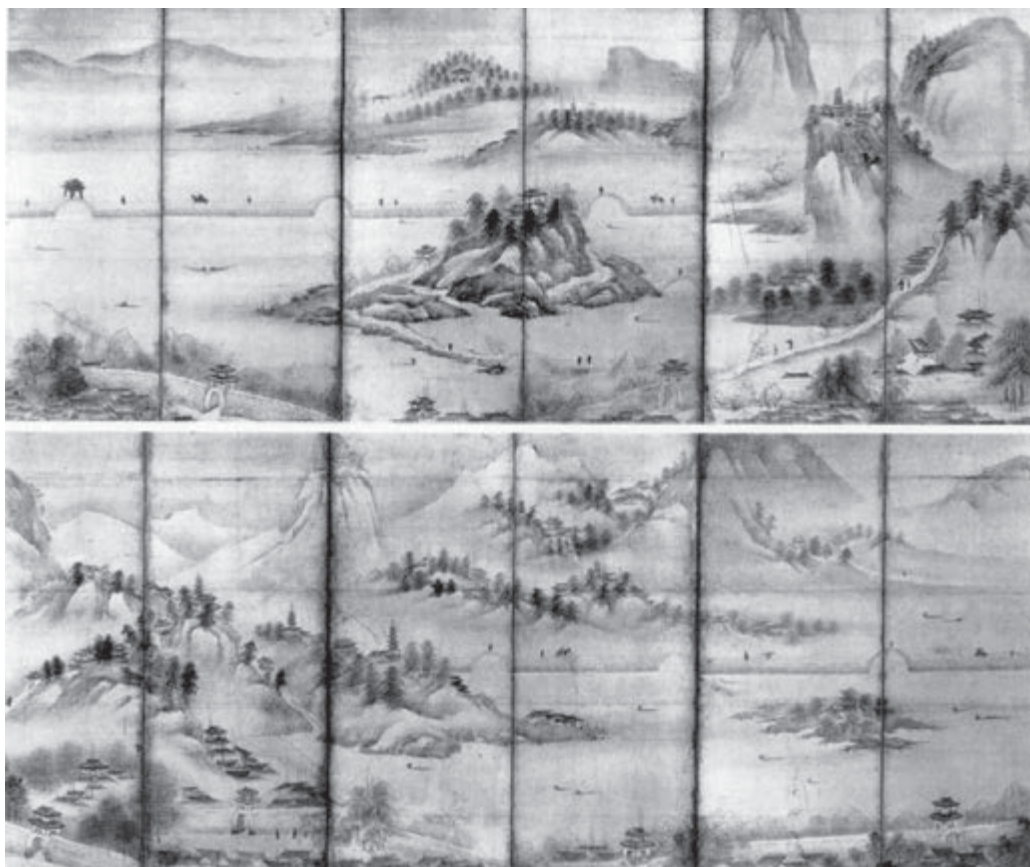


六和塔
Liuhe Pagoda

Annex C.7 Data on the Influences and Diffusion of the West Lake Cultural Landscape

C.7-1 Paintings of *the West Lake* drew by Japanese

- (1) Osai (1397-1471) *The West Lake*, screen, The National Museum of Kyoto
- (2) Attributed to Sesshu (1420-1506) *The West Lake*, Seikado Bunko, Tokyo
- (3) Tokan Shugetsu, *The West Lake*, (1496) The Art Gallery of Ishikawa Prefecture
- (4) Tokan Shugetsu (1476-1559) *The West Lake*, The Art Gallery of Ishikawa Prefecture
- (5) Kano Koi (1566-1636) *The West Lake*, The Art Gallery of Ishikawa Prefecture
- (6) Kano Tanyu (1602-1674) *The West Lake*, The Art Gallery of Ishikawa Prefecture
- (7) Kano Sansetsu (1590-1651) *The West Lake*, screen (left partial)
- (8) Kano Sansetsu (1590-1651) *The West Lake*, screen (right partial)
- (9) Unkoku Togan (? —1664) *The West Lake*, screen (left partial)
- (10) Unkoku Togan (? —1664) *The West Lake*, screen (right partial)
- (11) Ikeno Taiga (1723-1776) *The West Lake*, scroll
- (12) Ikeno Taiga (1723-1776) *The Secluded Wonder of Hangzhou* (up: right half; down: left half)
- (13) Koizumi Ayaru (1766-1854) *The West Lake after Rain*, The County Museum of Tochigi



(1) 鷗齋 (1397-1471) 作《西湖图屏风》京都国立博物馆藏

(1) Osai (1397-1471) The West Lake, screen, The National Museum of Kyoto



(2) (传)雪舟 (1420-1506) 作《西湖图》东京·静嘉堂文库美术馆藏

(2) Attributed to Sesshu (1420-1506) The West Lake, Seikado Bunko, Tokyo



(3) 秋月等观 作《西湖图》明弘治九年(1496) 石川县立美术馆藏

(3) Tokan Shugetsu , The West Lake, (1496) The Art Gallery of Ishikawa Prefecture



(4) 狩野元信 (1476-1559) 作《西湖图》石川县立美术馆藏

(4) Tokan Shugetsu (1476-1559) The West Lake, The Art Gallery of Ishikawa Prefecture



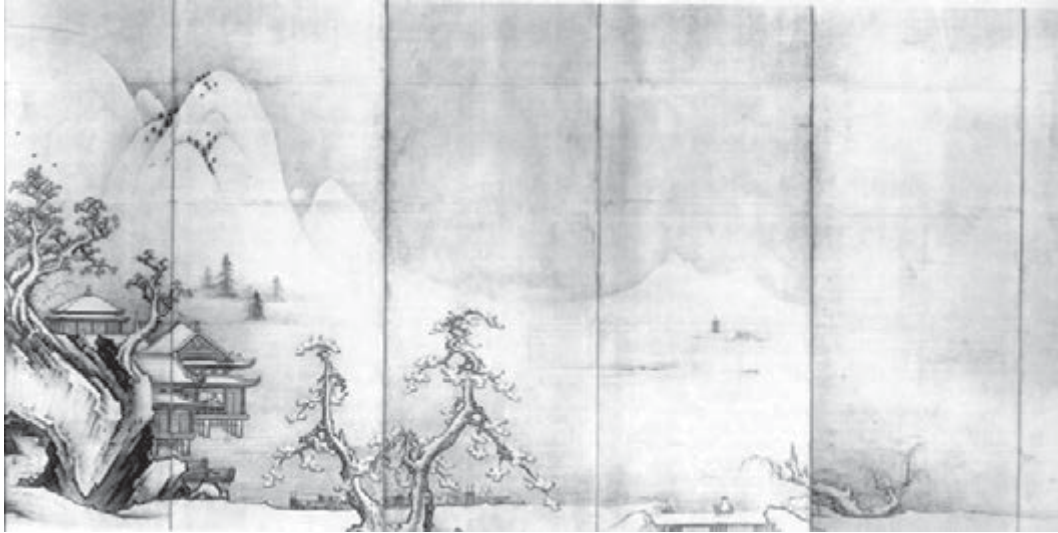
(5) 狩野興以 (1566-1636) 作《西湖图》石川县立美术馆藏

(5) Kano Koi (1566-1636) The West Lake, The Art Gallery of Ishikawa Prefecture



(6) 狩野探幽 (1602-1674) 作《西湖图》石川县立美术馆藏

(6) Kano Tanyu (1602-1674) The West Lake, The Art Gallery of Ishikawa Prefecture



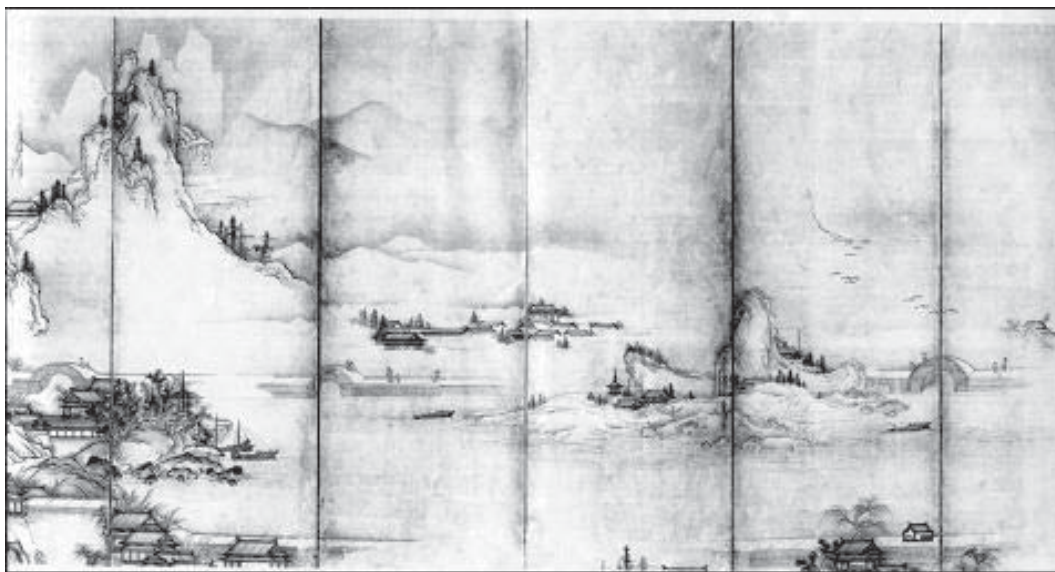
(7) 狩野山雪 (1590-1651) 作《西湖图屏风》左侧(局部)

(7) Kano Sansetsu (1590-1651) The West Lake, screen (left partial)



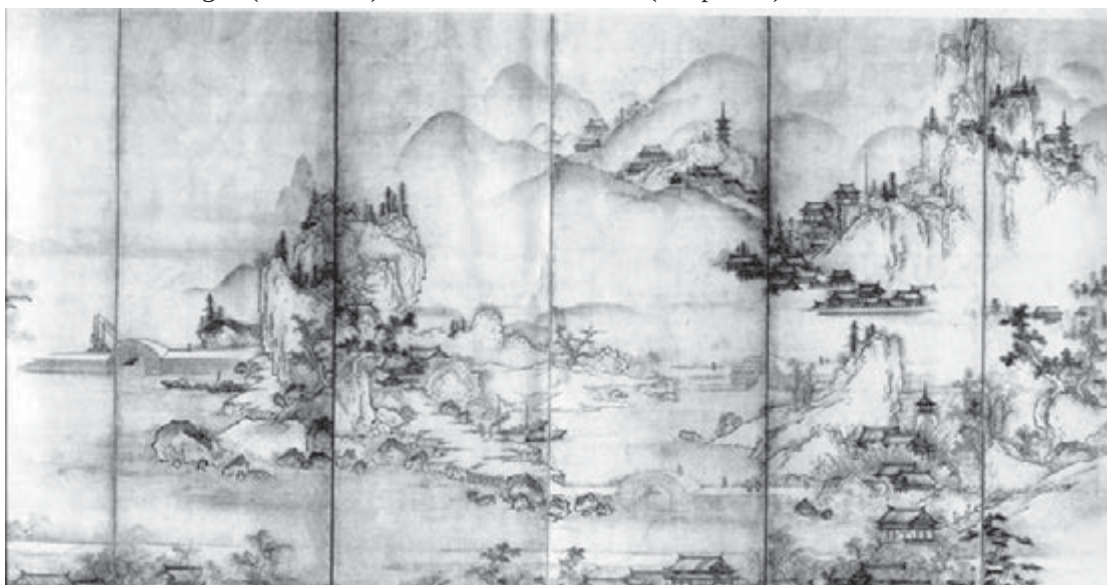
(8) 狩野山雪作《西湖图屏风》右侧(局部)

(8) Kano Sansetsu (1590-1651) The West Lake, screen (right partial)



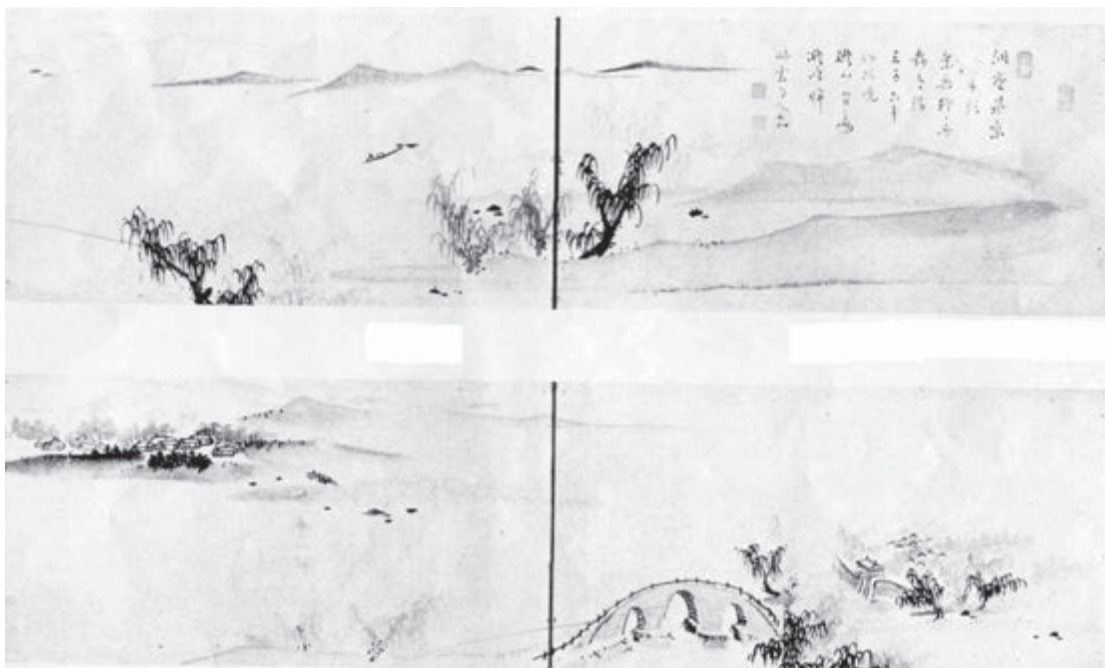
(9) 云谷等颜(? —1664) 作《西湖图屏风》(局部,左侧)

(9) Unkoku Togan (? —1664) The West Lake, screen (left partial)



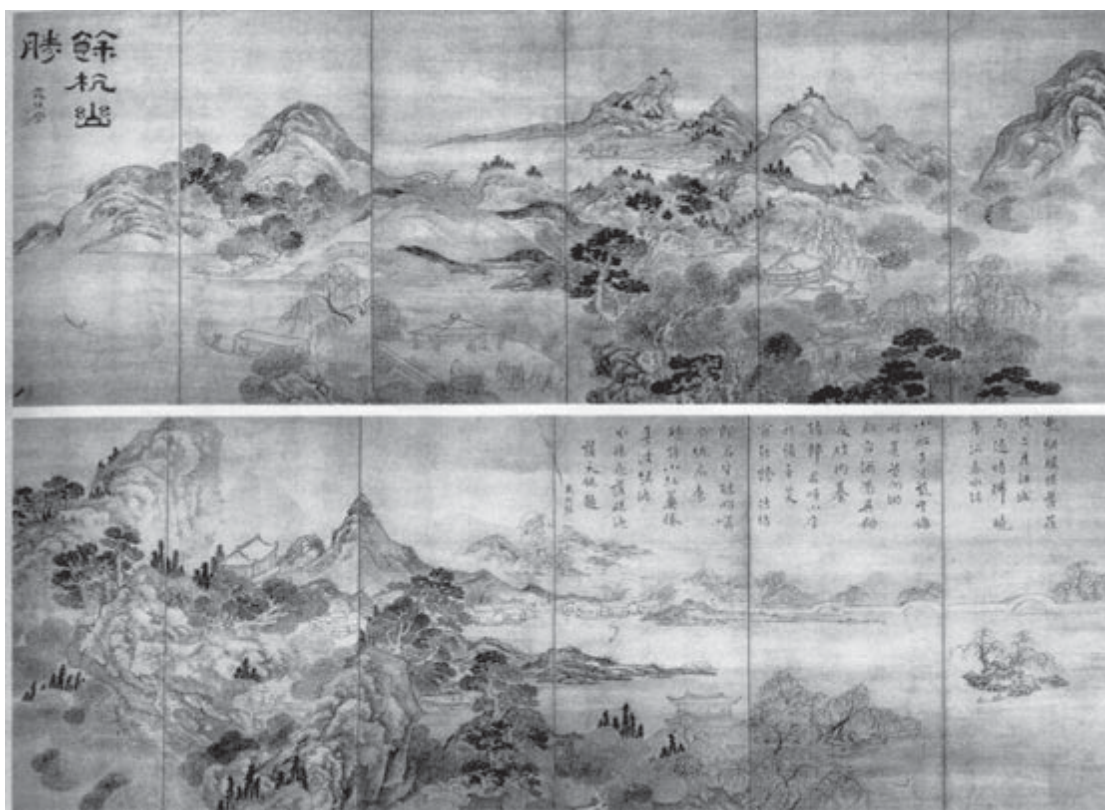
(10) 云谷等颜作《西湖图屏风》(局部,右侧)

(10) Unkoku Togan (? —1664) The West Lake, screen (right partial)



(11) 池大雅 (1723-1776) 作《西湖图卷》

(11) Ikeno Taiga (1723-1776) The West Lake, scroll



(12) 池大雅作 《余杭幽胜图屏风》(上: 右侧; 下左侧)

(12) Ikeno Taiga (1723-1776) The Secluded Wonder of Hangzhou (up: right half; down: left half)



(13) 小泉斐（1766-1854 年）作《雨后西湖图》 文政 5 年（1822 年）栃木县立博物馆藏
(13) Koizumi Ayaru (1766-1854) The West Lake after Rain, The County Museum of Tochigi

C.7-2 Papers on the Influences and Diffusion of the West Lake Cultural Landscape to Japan and Korea

- 1) Development of The Ten Scenic Places of the West Lake in China and the effect to Japan, Yang Shuqi, 2003
- 2) A Study on the Formation Process Of the Ten Views of West Lake as a Scenic Spot in Hangzhou, China, Yang Shuqi, 1997
- 3) A Study on the Image Formation of West Lake in Hangzhou, China in the Mind of Japanese, Yang Shuqi, 1999
- 4) 16-17th Century Chosun Literary Intellectual's Enthusiasm over 'kang-nam' in China and Its Relation with Chosun Painting 'Suh-ho'西湖, Jung Min, 2002

中國杭州名勝「西湖十景」之成立與發展及其對日本之影響

明新技術學院 楊舒淇

杭州西湖及其周圍一帶被劃設為「西湖風景名勝區」，同時於 1983 年被指定為「國家重點風景名勝區」之一。杭州西湖位於中國六大古都之一的杭州市街西面，三面環山，湖面被白堤、蘇堤、金沙堤分為 5 個湖面；另外湖面有天然島的孤山以及田字形的小瀾、阮公墩、湖心亭三座人工島。而本區的觀光據點包括了南宋時代成立的「西湖十景」以及 1985 年杭州市民票選出來的「新西湖十景」等 60 多處。西湖自古以來即為文人墨客賦詩作畫之對象，亦是一般庶民遊山玩水之好去處。而在造園學上，它獨特的景觀結構不僅影響了頤和園、圓明園等皇家園林的設計，以及惠州西湖、椰林湖等開放性造園空間的景觀形成外，甚至以「西湖堤」的形式縮景於東京的小石川後樂園、舊芝離宮庭園等日本庭園中。

本研究的目的是藉著考察歷經各種變遷，仍被保存、活用至今的中國杭州「西湖」為風景名勝發展之成功例，藉由其成立、發展史，探討一文化性景觀之形成條件及過程。同時藉著探討其獨特之景觀構成移入其他異文化的可能性及手法，以供今後進行景觀規劃及設計，引用或導入外國造園文化、經驗、技術時之參考。

1. 西湖觀光化之過程

根據史實及西湖相關之詩文、繪畫，以及地方志、紀行文、地圖等著述種類、數量及內容，分析杭州西湖開始為人類利用起至現代近 2000 年之利用及景觀變遷狀況。依據上述分析結果可知，西湖觀光地化過程是歷經了「自然景觀期」、「自然風景期」、「行樂地期」、「全國性名勝期」、「國際性觀光地期」等五個階段。杭州西湖經由長時期的經營，累積了大量的自然、歷史、人文要素，使其成為一複合性之文化景觀(Culture Landscape)，為其發展成為「國際性觀光地」打下了雄厚的基礎。同時亦可知一自然景觀須長時期受到文人之發現、認同、評價、讚揚，再藉著大量的藝術、文學作品(現今為大眾文化)之宣傳使其形象固定並擴展，方可成為一般民眾認同之全國性風景名勝，再根據時代之觀光需求，才可能發展成一國際性觀光地。



2. 「西湖十景」之成立與發展

「西湖十景」為西湖風景中最具代表性之名景。藉著抽出從「西湖十景」各景人工構成要素的建設起至現代的 1250 年之史實，製作「西湖十景」之變遷年表，並輔以西湖相關繪畫、詩文等資料，探討「西湖十景」的成立與發展要因，以供未來風景區內代表性景觀或「八景式」、「十景式」景觀之維護與管理的參考。

「西湖十景」的變遷史可區分為以下七期。(1)成立前期(約九世紀初至十三世紀初)，為各景景觀構成要素之建設準備期。(2)成立期(十三世紀中)，此時所有景觀構成要素皆已齊備，同時為南宋畫院畫家選為題材，並被命名為「西湖十景」。(3)第一次衰退期(十三世紀末至十五世紀初)，伴隨南宋的滅亡，缺乏充份的維護管理之下，其中 5 景逐漸荒廢。(4)停滯期(十五世紀末至十七世紀中)，一部分的景重覆著重建與破壞之過程，而其他景則呈現與前期同樣的狀態。(5)第一次再建期(十七世紀末至十八世紀初)，清朝康熙皇帝重建、修復所有的景，而乾隆皇帝的題詩，更加穩固了「西湖十景」做為全國性名勝之地位。(6)第二次衰退期(十九世紀初至二十世紀初)，由於政治與社會的不安定，大部分景受到人為破壞或逐漸荒廢。(7)第二次再建期(二十世紀中至現在)，伴隨西湖的觀光地化，十景也逐一被重建、整修。根據以上結果可知，「西湖十景」隨杭州市政治、經濟、社會之變化，以及因而產生變動的西湖風景之改變，呈現出整修、荒廢交錯的波浪狀變遷。

在西湖風景眾多景觀構成要素中，「西湖十景」從西元 1250 年代成立至今，仍能作為此區最具代表性風景之原因可歸納如下。(1)因詩畫等媒體的持續著作與發行，使其景名能維持一定的曝光度。(2)即使因戰亂等因素而需改建各景或遷址，各景仍位於西湖周圍之「環湖特性」。(3)順應時代的需求，各景不斷改變、再新其內容。

3. 西湖風景意象在日本形成之過程

本研究以記述西湖風景之四百多篇以上日文詩文、日記、隨筆，以及五十八幅西湖相關山水畫，抽出西湖地區之地名，並依記述內容之定性分析，明確杭州西湖風景意象傳入日本之時間，以及傳入後各時代西湖意象之變化。依上述分析得知，藉著廣為日人閱讀之『白氏文集』(白居易著)中 13 篇對西湖風景之描述與讚揚，西元 838 年首次出現在日本，但千篇以上詩文中只佔 13 篇的情況下，相信此時西湖風景並未廣泛為日人所知。

從十三世紀起至十六世紀，由於蘇東坡、林和靖等所著漢詩傳入日本，以及曾赴中國的日本禪僧之著作等宣傳下，西湖風景逐漸受到主導當時日本藝術文化的五山禪僧們的注目。分析五山禪僧所著述之西湖相關漢詩 381 篇得知，在 1250 年代的西湖周圍有 400 處以上觀光據點，但在日本著作中卻僅出現 45 個地名，其中以「西湖」、「孤山」、「蘇堤」等地名出現頻率最高，其他多僅出現一、二次。另一方面，根據記述內容之分析得知，其內容可分為「隱士林和靖的故事」、「對西湖風景之讚美」、「名刹或高僧之生平」三類。可推論當時日本禪僧為從已俗化的五山十刹中逃開，視隱士林和靖所居住的西湖為理想的隱居世界，並將其清高心境委託於其中。

17 世紀後的日本，由於歸化日本的中國人以及地方志的傳入，帶來了許多有關西湖風景之新資訊。當時日本人藉著西湖相關之詩文、繪畫，對西湖各景的位置及配置關係等整體景觀有所認知，其中特別對「西湖十景」給予高度的注目。另一方面，此時已脫離早期隱逸

世界的意象，轉而成為名勝「西湖」、理想風景地「西湖十景」之意象，可從其景觀構成要素大量地被縮景在日本庭園等造園空間中可觀之。同時，隨著出版業的發達、町人文化的盛行，資訊大為普及化之下，19世紀初一般大眾對西湖評價大致已普及並固定。

根據上述結果，可歸納出日本接受西湖風景之過程如下。(1)由五山神僧、大名貴族等特定集團擴展至一般大眾，(2)由偏愛部分景觀(蘇堤、孤山等)至整體景觀的重視，(3)由模糊的固定意象至真實形象的表現，(4)具體地再現於公園、庭園等造園空間中。



日本東京小石川後樂園之西湖堤

4. 西湖風景在日本造園空間中之表現型式

本研究網羅了 19 處曾經或現存有西湖景觀構成要素之日本造園空間，其中除了西湖湖面為共同縮景之景觀構成要素外，有 16 處造園空間可見「西湖堤」的存在。可知對日本人而言，所謂「西湖」風景的表現，應包含「水面」與「堤」的配置。故依原型的西湖蘇堤造型，日本「西湖風景」之基本構成應包括以下四要素，即(1)水面、(2)堤、(3)拱形橋、(4)柳樹等堤上植栽四要素。

為了明確西湖風景在日本空間之造園意匠程度，對各造園空間中水面及堤的(1)型態、方位(2)縮尺比率(3)基本構成四要素之有無，進行分析。

與原型的杭州西湖疊圖結果得知，其方位與型態並無一致性與相似性。從縮尺比率來看，其中風景區等開放性造園空間水面之縮尺比率為 $1/51 \sim 1/5$ ，堤長為 $1/74 \sim 1/2$ 。而庭園等封閉性造園水面之縮尺比率為 $1/6945 \sim 1/86$ ，堤長為 $1/117 \sim 1/5$ 。可知所有空間皆縮小比率，但其比率範圍大且並無一定之傾向。

依 19 處造園空間中，基本構成四要素之省略程度可分類成(1)四要素完備型(佔 25%，如千波湖等)、(2)3 要素型(佔 55%，小石川後樂園等)、(3)2 要素型(佔 10%，如戶山莊等)、(4)1 要素型(佔 10%，涉成園等)四類。而此結果與進士在『日本庭園的特質』(1987)中論述的「自然學習性」之三階段相符。即(1)忠實地營造出原型杭州西湖風景之「寫實型」(四要素完備型)、(2)強調西湖風景特徵之「寫意型」(3 要素型)、(3)省略大部分元素，只取其

意象或名稱者為「象徵化型」(2 要素型及 1 要素型)。而西湖風景在日本再現是以強調「西湖堤」的「寫實型」為最多。可推論「寫意型」為接受異文化時之最易被接受之模式。

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■ 研究発表論文

中国杭州「西湖十景」の変遷からみた風景地の成立過程

A Study on the Formation Process of the Ten Views of West Lake as a Scenic Spot in Hangzhou, China

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Su-chi YANG Isoya SHINJI

摘要：中国杭州の「西湖十景」は、南宋時代(1127～1278)に南宋画院の画家らに画題として描かれることによって成立した風景地である。本研究は、「西湖十景」が成立するまでの背景や形成要因ならびにその発展と変化を史実から明らかにすると共に、このような人文的景勝地(名所)の発展条件について考察した。その結果「西湖十景」は、①南宋の都としての杭州の発展②杭州と西湖の風土③西湖らしさというイメージの固定化と定着④権力者の芸術愛好による風景画の興隆と需要増⑤南宋画院における山水画の構図の改変などを背景として成立し、そして媒体の宣伝によって景名が保存されたり、時代とともに見直され、現在にいたっていることが判明した。

1. 研究の目的ならびに方法

中国杭州にある西湖は、三方を山が取り囲むという恵まれた自然条件と、歴代の朝廷や地方官吏による整備によって、堤、塔、橋などの人工的要素が加えられ、中国を代表する景勝地となっている。西湖とその周辺は、中国政府によって「西湖風景名勝区」に指定されたが、この地域には「西湖十景」のほか、元代(1271～1368)に成立した「銭塘八景」、清代(1636～1912)に成立した「西湖十八景」(現在完全には残っていない)及び1985年に選定された「新西湖十景」などの景勝地を加え、約60にのぼる観光拠点が集積し、中国を代表する国際観光地として、親しまれている。そのうち、西湖の中心となる「西湖十景」は、南宋時代(1127～1278)の南宋画院の画家らによって画題として描かれることから成立したもので「西湖風景名勝区」を代表する風景である。¹⁾

本研究では、「西湖」や「西湖十景」に関する既往研究²⁾³⁾⁴⁾⁵⁾⁶⁾をふまえ、これまでは部分的にしか述べられていなかった「西湖十景」の成立背景、条件、成立以後の発展、今日までの変遷について、歴史的に明らかにし、次に国際的観光地の中核である「西湖十景」の風景地形成がどのように展開し、発展したのかを考察しようとするものである。

本研究では、入手可能な40数点(参考文献リスト参照)の文献をもとに「西湖十景」の歴史的背景と歴史的事実を年表化し、次に関係地点を地図上に表現し、これを総合的に考察して、「西湖十景」の成立・発展・変遷の時代区分を試みた。次いで各時代の特徴的出来事がどのような条件の下で展開したのかを考察した。なお、文献についてはオリジナルを明記すべき場合を除き、筆者らが行った和訳文を使うことにした。

2. 「西湖十景」の変遷

「西湖十景」は、西湖とその周辺から、また修景地点として設定された10ヶ所の景観拠点がワンセットとなって成立した風景的名所である(表-1)。「西湖十景」の成立と発展において、西湖の繁栄は必要不可欠な要素であり、その変遷にも大きな影響を及ぼしている。一方、西湖の盛衰は、都市としての杭州の変遷が規定要因になっていたと考えられ、ここでは「西湖十景」の変遷を西湖と杭州との関連性から考察することにする。まず、「西湖十景」の変遷過程がどのように展開し、どのような時代背景の下に、変遷してきたかを以下の7つの時代区分により考察した(表-2)。

(1)第1期：成立前期(約9世紀初期～13世紀初期)

10景のうち、「平湖秋月」と「雙峰插雲」の2景の景観要素は、「西湖十景」成立以前、既に自然景観として存在していることがわかる。それ以外の8景は、自然現象(月、夕日など)、背景となる人工的空間(寺、庭園など)、或いは主景となる人工物(堤、橋、塔など)が組み合されて成立した景であるため、成立前期はこれらの8景の人工的景観が形成される時期でもある。(表-1)

そのうち、最も早く設けられたのは後に「斷橋残雪」に詠まれる断橋である。その建設時期は不明であるが、張祐(約9世紀初期の詩人)の『斷橋荒蘚合』という詩文から、断橋は800年代初期の唐代(618～907)には既に存在していたことを推定させる。後に「南屏晚鐘」に詠まれる浄慈寺(957)、後に「雷峰夕照」に詠まれる雷峰塔(975)は、仏教が盛んであった10世紀後半に呉越国の国王銭俶によって建設され、また1090年、杭州太守・蘇軾は後に「蘇堤春曉」に詠まれる蘇堤を建設した上、「三潭印月」に詠まれる3塔を設けたことも既に知られている。

南宋に入り、「曲院風荷」の元になる麴院は醸造場として設けられた。「柳浪聞鶯」の原形である聚景園は南宋の第2代皇帝孝宗(1163～1189)によって建てられ、宋の皇帝の行事を記している『宋史』には、「乾道三年(1167)の春、(中略)孝宗は上皇と皇太后と聚景園に遊幸した。」⁷⁾と皇帝が初めてこの庭園を訪れたことを記している。従って、本園は1167年、もしくは孝宗の即位の年から1167年までの間に造営されたと考えられる。後に「花港觀魚」に詠まれる盧園は、第5代の皇帝理宗時代(1225～1264)の官吏盧允升の庭園であり、最も早く「西湖十景」を記したとされる『方輿勝覽』(1239)⁸⁾と合すると、盧園は1225年から1239年の間に建設されたと推定できる。

以上から、「西湖十景」に登場する舞台は13世紀中期頃には全て揃っているが、各景の景観構成はそれぞれ異なる形成過程を経て、約800年代から1230年代までの間に形成されたと考えられる。(2)第2期：成立期(13世紀中期)

前述したように、最も早く「西湖十景」を記したのは『方輿勝覽』(1239)であり、「ある人が西湖周辺のうちの十ヶ所の風景を題したことがあった。それが平湖秋月、蘇堤春曉、斷橋残雪、雷峰落照、南屏晚鐘、曲院風荷、花港觀魚、柳浪聞鶯、三潭印月、雙峰插雲である。」⁹⁾と記している。最後に造営された「花港觀魚」の盧園の建設時期と合わせると、「西湖十景」の成立の時期は、

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1225年から1239年の間でもありと推測できる。

一方、『夢梁錄』(1274年または1334年の説あり)に、「近頃の画家らは、西湖の四季の風景のうち最も優れている10ヶ所を挙げている。」¹⁰⁾として、「西湖十景」が南宋画院の画家らの創作によって成立したものであることを記しており、従来この見解が定説となっている。¹¹⁾¹²⁾¹³⁾

(3)第3期：第1次衰退期(13世紀末期～15世紀中期)

南宋の滅亡後(1279)、杭州は政治の中心地という有利な条件を失った上、元時代末期の戦乱と幾多の火災などにより破壊と混乱を続け、衰退の危機に瀕した。元朝廷は西湖に対して、「荒廃しても整備しない」という原則を定め、更に明代(1368)に入っても、多くの貴族や寺院など特権階級が湖面を占有して別荘を建設したり、干拓して農地にしたり、廃棄物を湖中に投棄したため、西湖は次第に荒廃し、湖面も縮小していった。

『西湖遊覧志』(1574)には西湖の荒廃の様子が次のように描写されている。「蘇堤の西方の湖面は田や畑や沼になってしまった。その東方の湖面にいくつかの細い水流が帯のように流れている。」¹⁴⁾。以上から、明代初期には、蘇堤周辺の湖面が徐々に消失し、蘇堤の交通機能も失われ、もはや景勝地とはいえない様相を呈していたことがよみとれる。蘇堤周辺の畑地化は、沿岸に位置していた「花港観魚」や「曲院風荷」などの構成要素であるハスや魚の存在をおびやかしたと考えられる。また、同書に、「聚景園、(中略)南宋の理宗時代以降(1264～)、次第に荒廃」¹⁵⁾と記されているように、聚景園にあった「柳浪聞鶯」は庭園と共に荒廃したと考えられる。また『杭州』(1992)には「三潭印月」の3つの塔が元代に取り壊されたことを記している。¹⁶⁾

以上から、この時代の「西湖十景」は、杭州の混乱、西湖の荒廃に伴って、「蘇堤春曉」、「花港観魚」、「曲院風荷」、「柳浪聞鶯」、「三潭印月」の5景が荒廃或いは破壊されていたことが推察される。

(4)第4期：停滞期(15世紀末期～17世紀中期)

明時代中期(15世紀末期頃)に入ってから、劉敷などの地方官吏が、杭州における西湖の重要性を再認識し、また西湖が消滅の危機に瀕しているとの意識から、占有されていた沿岸の土地を回収し、西湖の浚渫、美化に着手するようになった。

このような西湖の環境整備に伴って、10景のうち、「蘇堤春曉」、「三潭印月」は修復整備されたが、全体的には整備と荒廃・破壊の繰り返しという状態が続いていたといえる。

『西湖遊覧志』には、「楊孟瑛は西湖の浚渫(1508)を行い、西は

北新堤を境界にして、蘇堤の高さを2丈高く、幅員を5丈2尺に広げ、その上に一万本程の楊柳を植え、元の姿に戻した。しかし、時間が経つと、柳は徐々に枯れて少なくなり、蘇堤も荒廃した。」¹⁷⁾と、蘇堤は修復後まもなく荒廃したが、また同書には「嘉靖12年(1533)、県令王銭は姦犯罪者に刑罰として桃や柳を蘇堤に植えさせたので、蘇堤は緑や花におおわれ、多彩な帯のように美しくなっている。」¹⁸⁾と、再び蘇堤の緑は甦ったことが記されている。

前述したように、「三潭印月」の3塔は元代に取り壊されたが、『西湖遊覧志』には、3塔が明代弘治年間(1488～1505)に破壊されたことと記していることから、元代に破壊されてから弘治年間(1573～1619)の間に3塔がかつて再建されたことが推測できる。また、「万曆年間(1573～1619)、西湖の湖底から浚上げた泥土を積み上げ、一つの放生池ができ、この池の外側に3塔を設けた。」¹⁹⁾との記事があり、15世紀末前後に破壊されてから17世紀初めに3塔は再び再建されたことが知られる。しかし、『湖壖雜志』(清初期)では、順治年間(1644～1661)に3塔は存在していなかったことを示しているため、清代初期には3塔は再び消失していたことがわかる²⁰⁾。このように「三潭印月」の3塔も蘇堤と同じ様に整備と破壊を繰り返したと考えられる。

また同書には、「十景のうち、三潭印月は誰も実際の位置を知らない。柳浪聞鶯、麴院荷風は既に跡もなく、現在見られるのは蘇堤春曉、斷橋殘雪、雷峯夕照、平湖秋月、南屏晚鐘、雙峯插雲のみであり、(中略)最近、花港観魚の花港に人があまり訪れず、魚もそこに集まってこない。」²¹⁾と清代初期の「西湖十景」の状況が記され、「柳浪聞鶯」「曲院風荷」「花港観魚」の3景は第1次衰退期と同様に荒廃したままであったことが推察される。

このように、10景のうち、2景(蘇堤春曉、三潭印月)は整備と破壊や荒廃の繰り返しという状況であったのに対し、一部の景(柳浪聞鶯、曲院風荷、花港観魚)は第1次衰退期の荒廃のままであったといえる。

(5)第5期：第1次再建・定着期(17世紀末期～18世紀末期)

全国の統一を計るため、清朝の第2代皇帝である康熙帝と第4代の乾隆帝は、合計12回巡幸を行った。そのうち、11回杭州に立ち寄った。杭州の地方官吏は康熙帝と乾隆帝を向かえるため、杭州と西湖の整備を行い、西湖の景観は更に充実した。また、『杭州府志』(約1884)に記されているように、康熙帝は自ら「西湖十景」の再建を命じ、「南屏晚鐘」以外の景の改築と再建を行った²²⁾。さらに、同書には、康熙帝が「麴院荷風」を「曲院風荷」、

表-1 「西湖十景」の基本的性格と特徴(楊・進士 1996)

風景の基本的な性格		成立以前の状態	面 家 の 面 と し て 成 立	十景の景名	十景の景観の特徴	十景の現状
自然 的 景 観	(1)自然風景型 元来は自然風景で遊 楽に用いられることよ り成立したものである	自然風景		①平湖秋月	広大な湖面が広がり、明月が空にかかる秋の夜は 湖面が鏡のように穏やかで流れのように静く	面積64m ² の「平湖秋月」八角亭、四面 厅、隔天一碧樓、平台が設けられている
人 工 的 景 観	(2)人工修景型 当初から堤、橋などの 美学的機能のために 設けられ、その後修 景が加えられ、それ が遊楽に用いられる ことにより成立した ものである	蘇堤は蘇東坡が西湖から浚渫した泥土で積み 上げられ、南山と北山を繋げる交通道 路になる	の 面 と し て 成 立	②雙峰挿雲	茅閣や雲霞の中に南高峰と北高峰が見え、隠れさ ながら雲をつくように見える	高さ254mと316mの南高峰と北高峰、北 高峰にはテレビ局の発射台がある
		3塔は湖中に蓮などを植えるのを禁止する ために、最も深い所にサインとして設けら れたもの		③蘇堤春曉	春の早朝、蘇堤の5橋の辺りには柳が湖の中に垂れ 桃のつばきが見え、春の光景としてあり、花がさ える	長さ2,800mの蘇堤には、6つの石橋が あり、柳と桃は主な樹木である
		湖池と孤山という島と繋がるために白堤と 新堤が交通道路として設けられている		④三潭印月	月がある夜、3塔は月光を受け湖面に3つの影が 映され、趣意な景色が生まれる	三塔と島の字形である約7万m ² の小 孤山の南端は島橋で、東西は柳堤で 繋がっている
		南屏山の麓には淨慈寺が設けられ、寺には 僧侶がおり、毎日にその僧侶が叩かれている		⑤斷橋殘雪	冬の積もった雪は斷橋の中央部から溶け始め、宝 石山から望むと、橋が断たれているように見える	斷橋は白堤の東端に位置し、橋の東に は「云水亭」の軒が設けられている
景 観	(3)修景地型 当初から修景地を目 的として形成され、 それが遊楽により成 立したものである	雪峰亭は呉越王が皇子の誕生の祝いのため に建てられ、塔には仏様が祀られていた	の 面 と し て 成 立	⑥南屏晚鐘	毎夕鐘が鳴ると、淨慈寺内の鐘樓の音が響きわ り、山や谷もみなそれに呼応し響くようになる	毎朝4時と毎晩8時に、淨慈寺内の鐘樓 にある鐘が108回叩かれる
		蘇堤は南宋時代に官道を築造するために設 けたものである		⑦雷峯夕照	夕日を眺め、金霊の雷峯塔と山の景色が引き立 て、独特の趣意がある	不存在、雷峯塔の復元計画が検討され ている
		花港という細流が花家山に通じて流れ、花 家山の麓に官吏の私人庭園一座が設けら れ、そのうちには花、魚がある		⑧曲院風荷	官道をつくる麴院にはハスが植えられていて、花 が咲くと風に吹かれて芳香が四方に漂う	27万m ² の「曲院風荷公園」蘇堤、竹素園 曲院、風荷、荷葉茶林、別荘の各景区
		柳浪園は南宋孝宗が太上皇(高宗)のために 設けた御園風景園であったものである		⑨花港観魚	私人庭園としての園内には花が植えられ、魚が飼 われ、庭は絵の趣意に富んでいる	20万m ² の「花港観魚公園」紅魚池、牡丹 大草坪、荷葉茶林、花港、森林などの景区 がある
景 観	(4)修景地型 当初から修景地を目 的として形成され、 それが遊楽により成 立したものである	柳浪園は南宋孝宗が太上皇(高宗)のために 設けた御園風景園であったものである	の 面 と し て 成 立	⑩柳浪聞鶯	景観園中には柳浪園があり、湖岸の柳の枝が小 橋のように揺れ、春には鶯がさえずる	約20万m ² の「柳浪聞鶯公園」湖岸、柳 浪園、友誼園、南園などの景区がある

ほど優れていた。それは、支配階級特に皇帝自身の絵画愛好によるものである。」

一方、南宋朝廷の偏安政策により、政治や社会は安定し、経済も繁栄した。このような平和繁栄の下、臨安の社会全体は浪費の気風が満ちあふれ、宮廷や貴族、官吏は装飾としての絵画を大量に要求したため、南宋の画風はいよいよ盛況を呈した。また、臨安の都市の発達と商人階級の台頭によって、上層階級の好む写實的なものにとどまらず、写實的でリアルな画風も広がっていた。⁴³⁾ そのため、臨安の傍に位置している西湖とその周辺は画家たちが最も取材しやすいところであったと理解される。

(5) 南宋の山水画の構図の改変

北宋の画院では、「三段階遠近構図」(近・中・遠景全てを一幅の画面に描く)という構図を描くのが主流であったが、南宋以降、画院の画家である李唐(1050~1130)が、対角線で区切られた画面の斜下半に近景を描き、斜上方低く遠山を置いて画面の大半を余白とする「対角線構図」をはじめた。同じく画院の画家であり、「南宋四大家」の1人に挙げられる馬遠(12世紀前後)と夏圭(12世紀前後)がこのような構図手法をさらに確立、発展させた。⁴⁴⁾

「西湖十景」の各景は「対角線構図」の画法の発展の影響を受けて成立したと考えられる。画院の画家は西湖周辺に分布していたそれぞれの実際の風景を風景画として再現しようと努めた。連続している西湖周辺の風景を画家の印象に残るもの、あるいは当時人気があった風景を選び、一景を一枚の風景画として描くようになり、十枚で1シリーズの「西湖十景」が出来上がったと考えられる。馬遠の弟子である葉肖巖(13世紀頃)が描いた「西湖十景」の「蘇堤春曉」(図-1)にはこのような手法がみられる。

以上のように、「西湖十景」の成立には南宋画院の画家らの創作を契機とした側面も見逃せず、逆にまたこうした文化活動は、当時の政治、経済、文化などの社会背景と西湖の興隆が互に関係しあって発展したとも考えられる。

4. 「西湖十景」の発展条件

次に、「西湖十景」の発展条件を探るため、成立期と第1次と第2次の再建事業の経緯、要因、10景の各方面の変化などを、絵図、詩文などをもとに考察した。

(1) 再建の要因—宣伝媒体としての役割

「西湖十景」が成立してから現在までの間、「西湖十景」をテーマとする絵画や文学作品は数多く時代に従ってまとめると表-3のようになる。これら作品のうちには、名勝のイメージだけを描いた観念的風景で写実性に乏しいものも少なくない。特に、明時代の「西湖十景」はその衰退期と停滞期にあたり、当時の「花港観魚」「柳浪聞鶯」「曲院風荷」などの景は荒廃していたが、それらを題材とする絵画や詩などは極めて多い。

一方、図-2は「西湖十景」という清朝中期の年画であり、この年画から、各景の位置やスケールが実景と大きく異なっており、建物は江南風ではなく北方建築に近いことがよみとれる。それは、「交通網がまだ発展していなかった清時代、北京と杭州との距離は、簡単にいける距離ではなかった。民間の芸術家は一般の人々が「西湖十景」を絵画で楽しめるように、彼ら自身の想像によってこの年画を作成した。」⁴⁵⁾からである。

以上、各景の人工的な景観構成の存在の有無、改造による景名とのイメージの相違が認められても、絵画や詩文などの宣伝媒体の伝播によって、十景の景名は保持され全国的に広まったと考えられる。特に第1次と第2次の再建事業は、絵画などの媒体が存在していたため、それを根拠に景の再建がなされた点を考えると、名勝地「西湖十景」の保存には、このような宣伝媒体が重要な役割を果たしたといえる。

(2) 位置の変遷とその特性



図-2 清中葉の年画「西湖十景」⁴⁶⁾

筆者らは既往研究、地方誌、各時代の西湖の地図を参考に、成立期、第1次再建期、第2次再建期における各景の位置を検討し、成立期から第1次再建・発展期にかけて、「平湖秋月」、「曲院風荷」、「花港観魚」、「三潭印月」、「柳浪聞鶯」の5景の位置が変化していることを確認した。

4景(平湖秋月、曲院風荷、花港観魚、三潭印月)の位置の変遷については、既往研究⁴⁶⁾とはほぼ同じ見解であるが、「柳浪聞鶯」については、『清波小志』(1734)に、「柳浪聞鶯、(中略)康熙三十八年、(中略)ある地方官吏がその旧跡を訪れ、碑亭を設けた。しかし、柳浪港の付近の敷地を開拓しようとする、その周辺は回教信徒の墓地であることがわかった。そこで当時の中丞、張敏は、(中略)靈芝寺前の空地をその代わりにあて、池沼などを浚渫し、柳を植えた。それ以後、毎春、柳は枝をひろげ、鶯がその中でさえずるようになった。」⁴⁷⁾としていることから、この景の碑亭は成立した時の位置に建てられ実際に観賞される景色は他の所に再建されたことがうかがえる。

次に、第7期の第2次再建期では、「雷峰夕照」の雷峰塔が倒壊し、その他の景は第1次再建期との位置がほぼ同一であると推察される。その理由は、康熙帝が建立した(1699)各景の碑亭が「文化大革命」(1966)によって破壊されるまで、全て存在し、その位置が明確であったため、1950年から再建事業が行われた。

図-3は、沈らが整理した「西湖の景観変遷及び形成変遷一覽」⁴⁸⁾を参考に、この3期における各景の位置を推測したものである。但し、成立期の「三潭印月」の3塔については、『西湖志』に「南宋の地図によると、南から数えて蘇堤の第3橋の左には一つの塔があり、第4橋の左には一つの塔があり、そして第5橋の右にはもう一つの塔がある。」⁴⁹⁾としており、3塔は蘇堤の左右に位置していたことが明らかとなり、また『杭州府志』では、「現在、北塔の基の遺址に湖心亭を設けている。」⁵⁰⁾とし、成立期における北の一塔の位置は推察できるものの、その他の2塔と蘇堤の正確な距離は特定できないため、ここでは3塔のおよその位置を示すこととした。

図-3から、成立期から再建期の第5期と第7期にかけて、5景の位置に異動があったが、この3期の各景の位置は全て湖の周辺部に配置されていることが明らかである。このように、各景のすべてが西湖の湖岸(ウォーターフロント)に立地しているという特性、すなわち「環湖特性」を持っているといえる。



図-3 「西湖十景」の位置変遷の推移(楊・進士 1996)

(3)「西湖十景」の性格の変遷

前述したように、「西湖十景」は計画的に成立した景勝地ではなく、個々の要因から成立し、その後、画家に選ばれて十景として成立した景勝地である。しかし、10景のうち、「柳浪聞鶯」などの3景は南宋の皇帝や官吏、朝廷が所有していた場所の一つの景色であり、一般の庶民が観賞できたとは考えられない。従って成立期の「西湖十景」は貴族や文人など限られた特権階級にのみ観賞されていた「名所」であったと考えられる。

第1次再建期では、皇帝の意向によって、10景のすべてが増ったが、この期に再建された各景は、成立期のように、庭園的な存在ではなく、開放的な景勝地になっていたが、康熙帝が1699年に各景の碑亭を建てたことにより、第1次再建期は一般の市民が10景の存在を認識しはじめた時代であり、「西湖十景」が次第に大衆的な「名所」に発展した時代であったといえる。

次に、第2次再建期には1950年代から、個別の再建・拡大計画事業が行われ、10景のうちの5景は公園や公共的な緑地として再建・拡大され、その他の景も観光地として発展した。また、景のイメージを保持するとともに、多様化した現代社会の要求に応じて、敷地の拡大や特色を加味した多機能的なゾーニング計画

も行っている(表一)。このように、「西湖十景」は成立から、現代に至る約750年の間に、その性格を湖辺の一名所から国民的レクリエーション地、国際的観光地へと変容させた。それは、特権階級が主導した封建社会が崩れ、一般の庶民を中心とした新たな民主思想が確立され、科学、交通網が発達し、人々のライフスタイルが大きく変化したことに大きく関係し、その事業も単に10景の再現にとどまらず、時代の要求に応じて本格的に見直されている風景地であるともいえる。

以上本研究では、次の3点を明らかにした。

1)「西湖十景」は杭州と西湖の繁栄を前提として成立・発展してきた風景地であり、その変遷過程は荒廃・整備が繰り返された波状的な展開であったこと。

2)「西湖十景」は自然、歴史、人間という3つの各要素が互い影響し合い、成立した風景地であったこと。

3)「西湖十景」発展の条件は、再建の要因、位置の特性、性格の変遷特性の3つの側面から説明でき、特に絵画など宣伝媒体が景名の存続に極めて重要な役割を果たしたこと。

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Summary : The Ten Views of West Lake in Hangzhou, China originated during the Southern Song Dynasty (1127-1278). The backgrounds of its formation are clarified as follows. ①The development of Hangzhou served as the capital during the Southern Song Dynasty. ②The distinct seasons of Hangzhou and the proper scale of West Lake contributed to the lake's popularity. ③During the 12th century, the unique atmosphere of West Lake came into being. ④Due to the influence of the emperor, the art of paintings gained popularity. ⑤The style of landscape painting changed in Southern Song. Meanwhile, the image of the ten views is preserved until today even with the absence of some views at some times through a lot of paintings and literature is clarified.

■ 研究発表論文

日本における中国杭州西湖の風景イメージの定着化についての考察

A Study on the Image Formation of West Lake in Hangzhou, China in the Mind of Japanese

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Su-chi YANG Isoya SHINJI

摘要：本考は、日本人が中国杭州西湖を天下の名勝として認識し、評価するにいたる経過を明らかにした。西湖イメージは9世紀頃に『白氏文集』によって導入されたが、13世紀に入った頃から蘇軾や林和靖の漢詩及び禅僧の記述などによって徐々に注目されるようになった。その場合、西湖周辺の山々、寺院、孤山、蘇堤など一部の景観のみが認識され、また隠者・林和靖などの人文要素との関連で西湖を理想的隠逸世界としてイメージしていたこと。さらに、17世紀になると『西湖図』『西湖遊覧志』などを介して、「西湖十景」を含む全体的な景観構成が認識するようになり、そして19世紀では一般的に中国を代表する風景地としての評価が定着していくようになったことが考察される。

序. 研究の目的と方法

中国杭州西湖が小石川後楽園などの日本造園空間に「西湖堤」という形で縮景されたことはすでに知られているが、西湖風景はいつ頃、どのような形で日本に伝わってきて、そしてどのように認識されたかについてはまだ明らかにされていない。

そこで、本研究は日本人が中国杭州西湖の風景を天下の名勝として認識し、評価するにいたる経過を明らかにしようとするものである。特定の社会集団あるいは特定の文化圏内で暮らしている人々の間には、ある種の風景のイメージが共有されているのが普通であり、また人々に共有された風景のイメージは、集団表象というかたちでは諸芸術や言語のかたちで客観化し外在化する段階を経て安定していくものである¹⁾。従って、ある外来風景に対する認識およびイメージを考察するにあたっては、当時の人々の詩文、絵画、日記、随筆などの作品を分析することが妥当な方法であると考えられる。この前提にたつて、本研究は杭州西湖を記述または詠嘆した詩文、日記、随筆および西湖風景を描いた絵画により、西湖関連の地名を抽出し、そして描写された内容について定性的ながら分析することとした。

1. 日本における西湖風景の初出と導入

文化を伝える媒介には人と書物が挙げられるが、唐時代の中国は華北を政治の中心としたため、日本からの遣唐使団は華南に位置している杭州については関心を持たなかった。また杭州西湖の全体を記述する地方誌などの書籍が著述されはじまるのは南宋時代に入ってからである。従って、1100年代以前は西湖を描写する詩文が西湖風景を日本に紹介導入する唯一の媒介であった。

杭州西湖を描写している請来書物²⁾のうち、最も早く日本に輸入されてきたのは白居易(白楽天, 772~846年)の『白氏文集』であると考えられる。838年に『白氏文集』が日本に輸入されてから³⁾、日本の平安文学に多大の影響を与えたことはすでに知られている。そのうちに収録されている『春題湖上』、『錢塘湖春行』など、杭州や西湖(当時の錢塘湖)の風景を詠嘆し描写している詩文を愛読した可能性は非常に高いと考えられる。それらの詩文には、孤山、靈隱寺、白沙堤など西湖の景観の一部が記されていることから、西湖風景の情報は800年代の日本には既に導入されていたことは明らかである。

しかし、当時杭州西湖は中国本土でさえまだ広く知られてい

なかった上、千首以上の詩文を収録している『白氏文集』のうち、西湖関連の詩文はわずか13首⁴⁾のみであり、そのうちで最も長い紙幅を占めている『錢塘湖石記』でさえ西湖風景の素晴らしさを記すことなく、灌漑用水や飲用水の維持の実用面で西湖の保護管理を記述するのみであり、平安時代の日本ではそれほど西湖の風景に注目が集ったとは決して言えない。

2. 13世紀から16世紀までの西湖風景に対する認識

(1) 漢詩および禅僧による伝播効果

遣唐使の派遣は894年に中止され、日本はその後の五代・宋の諸王朝とは正式の国交がなかったため、西湖風景の情報の導入は、日宋貿易の往来による書物の輸入および日本で徐々に重視されるようになった禅宗を学習するために入元・明した禅僧または招請されてきた帰化僧に依ることになった。

鎌倉時代から室町時代にかけて約400名の禅僧が禅学を学習するために日本から入元・明した。そのうちの多くは杭州から上陸しているため、西湖周辺の山々に位置している靈隱寺、浄慈寺などを訪ねたものと思われる。帰朝した禅僧の多くは当時の五山十刹の寺院に配属され、中国で学習した禅学を伝えるだけではなく、中国での見聞をはかの禅僧に知らせる場合も多かったため、西湖風景を日本に伝播する媒介者となったと考えられる。その影響は、五山十刹の禅僧の漢詩文、日記、随筆などを収録している『五山文学全集』⁵⁾および『五山文学新集』⁶⁾に西湖関連の詩文が381首も挙げられていることから伺われる。

鎌倉時代末期から室町時代末までの五山の禅僧らは、将軍からの保護と支援を受け、芸術、学問の領域で指導的な役割を演じた。従って、禅僧による「五山文学」は当時の人々における西湖風景の認識を示している資料として有効であろう。また江戸末期の広瀬旭莊の『九桂草堂随筆』(1855年作)⁷⁾には「…暗中摸索識西湖。此詩余幼ヨリ知ル所ナリ。今日純徒然ヲ見シニ、五山ノ僧策彦ノ詩ノヨシ。」と、五山禅僧策彦の西湖関連の詩を記していることから、「五山文学」は西湖風景を江戸時代を含む近世に伝承する媒介としても重要な役割を果たしたものであると考えられる。

なお、『五山文学全集』と『新集』に収録されている西湖関連の詩文のうちには「水光瀲灩」「濃抹淡粧」などの句が極めて高い頻度で登場することが指摘できる。それらは西湖を詠じている詩のひとつで最も広く知られている詩人蘇軾(蘇東坡)の『飲湖

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山初晴後雨の「水光潋滟晴方好，山色空濛雨亦奇。欲把西湖比西子，淡粧濃抹總相宜」からの引用であることがわかる。また「五山文学」には林和靖の『山園子梅』と題する詩の「疎影横斜水清浅，暗香浮動月黄昏」から、「横斜」「疎影」などの語句を切り取って引用している点も少なくない。

以上みてきたように、西湖風景のイメージ伝播において、中国から帰朝した禅僧の口述や記述の影響、また中国や五山禅僧の漢詩による伝播効果があったことが明らかになった。

(2) 注目された西湖の景観構成

『五山文学全集』と『新集』によると、西湖周辺の地名を詠んでいる381首の詩文のうち、中国からの帰化僧によるものは26首、入元・明経験がある禅僧のもの62首、中国に行ったことのない禅僧らによるもの293首を挙げることができた。表-1は帰化人を除き、日本の禅僧による詩文に登場した杭州西湖関連の地名と数である。1首のうちに同じひとつの地名が複数回登場しても1回として数えた。1250年代の杭州西湖には400ヶ所にのぼる景勝を有していたが⁹⁾、表-1によると、帰朝した禅僧らの詩文に登場した西湖周辺の地名が33ヶ所のみ挙げられる。そのうち、上位3位は「西湖」、「孤山」、「六橋」の順であり、それ以外は山や寺院や湧水などである。一方、入元・明したことのない禅僧らの詩文でも、登場した西湖関連49ヶ所の地名のうち、上位3位は「西湖」、「孤山」、「六橋」の順で、入元・明した禅僧の場合と全く同じ関心を示す傾向であったことが明白である。

描写された上記の地名が位置しているエリアを西湖の①湖面、②沿岸、③三方に囲む山々、の3つに分類すると、湖面に位置している地名についての描写が最も多くみられることがわかる。湖面の描写のうち、「六橋」として蘇堤の登場もあったが、「瑪瑙坡」、「孤山寺」、「和靖旧宅」など孤山島内や周辺の地名が多くみられることにより、孤山が特に注目されていたことが明らかである。また惟肖得巖(1359～1437年)には「一箇孤山香影照，扁身載夢六橋西」¹⁰⁾があるように、孤山は蘇堤(六橋)の西に位置していたという地理的な情報も把握されていたこともわかる。

一方、湖面の景観構成のほか、山の記述はそこに位置している寺院に伴って登場する場合が多く、また寺院に関連する記述は入元・明僧の旅行先、名高い中国僧の所属や有名な寺院に関連して登場する。景徐周麟(1440～1518年)の『題西湖』¹¹⁾には「庵三百六十湖辺，一日一遊終一年」があり、それ以外にも「西湖三百刹」、「西湖三百六十寺」などの詩文がみられることから、実際の数を把握してはいなかったとしても、西湖周辺には数多くの寺が分布していることは十分に知られていたことは確かである。特に中国の「五山十刹」のひとつである靈隱寺、浄慈寺(南屏)、中竺関連(上天竺寺など)が多く記述されたことも明らかである。

西湖風景に対する全体的な認識は、『西湖図』と題した詩文から伺われる。天隱龍澤(15世紀頃、未入明)の『題扇面西湖』¹²⁾には、「西湖有三，曰杭，曰穎，曰惠，以杭為第一也。環湖則三

十里，而遊人思之，翰林蘇公，築長堤以通淨慈・靈隱之前，揮之以芙蓉楊柳，望之則爛然如錦繡，景勢勝路近，遊人喜之，自作詩贊之淡粧濃抹西施，又曰，杭之有西湖，如人有眉目，指境為人，有蘇公乎哉(中略)」があり、また景徐周麟の『西湖図』¹³⁾には「筆端縮地是神品，多少僧廬多少山，三百六十連水面，秋冬春夏換屏顔，蘇公堤畔柳藏徑，和靖宅前梅臥灣，欲識雪時奇絕處，上方樓閣不人間」と書かれるように、湖の周長は30里で、浄慈寺と靈隱寺の前をつなぐ蘇堤の上には楊柳、芙蓉が植栽され、また梅が植えられている林和靖の旧居があり、湖の周辺に多くの寺院、山を有していることまで知られていたことが考察される。いずれにせよこの頃までに、西湖風景は「孤山」、「蘇堤」、「寺院」などの景観構成によって代表されて認識されていたということである。

(3) 西湖の隠逸的イメージの形成

綿田¹⁴⁾は、14世紀頃に描かれた特定な主題と限定していない「花鳥画」や「山水画」およびその賛の分析により、当時の日本人は梅、柳が非限定の山水空間に杭州西湖を連想する要素であると指摘し、さらに「西湖イメージ」では「林和靖」が強調されていると考察している。

前述したように、「五山文学」のうちの西湖に関連する詩文には「孤山」周辺の地名が頻繁に登場しており、その場合は多く「西湖処士」、「孤山処士」と愛称された「林和靖」や「梅」や「鶴」を主題とするものであった。希世彦彦(1403～1488年)には「孤山々影落西湖，々上梅山今有無，応推推煙水晚，甫仙与鶴画成図」¹⁵⁾があるように、林和靖の「梅妻鶴子」の伝説を詠じている。また万里の『西湖図』¹⁶⁾には「西湖以梅而重焉，梅以和靖而重焉，(中略)雖有此梅，而無和靖則梅不能以為梅也，西湖只是一野水而已。」と、西湖や梅は林和靖が存在しないとただの湖、ただの植栽でしかない和林和靖に対する強い憧れが伺われる。

林和靖(967～1028年)は1005年に孤山に隠居してから死ぬまで一度も杭州市内を訪れたことなく、自ら360本の梅を孤山に植え、そして梅を妻とし鶴を子とし、世俗から離れて余生を過ごしていた。そのことが当時日本の五山禅林自体の俗化、または五山十刹の出世への反動から、隠逸生活を求めた絶海中津を祖とする五山禅僧らが林和靖を大きく評価した主な理由と考えられる。

表-2は日本における西湖とその周辺の景勝や地名を題名とした絵画のリストである。No.1～No.19の絵画のすべてについて禅僧らにより題詩がなされている。これらの絵画は14世紀末、元代文人画の影響の下に詩と画が集団的かつ積極的に結合された「詩画軸」である。多くは中国詩文を主題とし、詩意を絵画化しながら、禅僧仲間に通ずる思友、懐旧、送別の情を託すためになされたものであり、そこに描く空間には、自らの心情の投射と理想世界の表現を試みたものである¹⁰⁾。

従って、日本の禅僧は脱俗の象徴である「梅」、「鶴」などの要素を通して、隠者林和靖の棲む西湖孤山に俗化された世界から逃避したい自分の心情を託し、西湖を理想的な隠逸世界としてイメージしていたものと考察できるのである。

表-1 『五山文学』に登場した杭州西湖関連の地名とその登場回数

地名	回数	寺院	回数	山	回数	湧水	回数
西湖	174(13)	孤山	11(2)	南屏	11(4)	湧泉	3(2)
西子湖	3(0)	浄慈	10(4)	芙蓉	8(2)	冷泉亭	4(1)
孤山	66(11)	湧泉寺	3(0)	天竺山	7(1)	龍井	2(0)
六橋	26(5)	南天竺	3(0)	真山	5(4)	玉泉	1(1)
蘇公堤	12(1)	孤山寺	3(0)	蘇東坡	4(2)	雲栖庵	1(1)
和靖宅	7(1)	中竺	2(1)	北高峰	3(3)		
新橋	7(0)	棲霞觀	2(0)	北高峰塔	1(0)		
瑪瑙坡	4(1)	天竺寺	1(1)	南屏塔	3(2)		
湧泉	3(0)	金天閣	1(1)	北山	3(1)		
西莊	1(0)	真諦寺	1(1)	鳳凰山	2(2)		
三潭	1(0)	南屏山	3(0)	鳳凰台	2(1)		
雲棲庵	1(0)	雲棲寺	1(0)	南山	2(2)		
		南竺	1(0)	雲棲	2(1)		
杭州	18(1)	妙喜院	1(0)	徑山	2(1)		
蘇堤	9(3)	蘇公堤	1(0)	雲棲山	2(0)		
龍井	8(0)	雲棲寺	1(0)	棲霞	1(0)		
		北天竺	1(0)				
寶蓮池	8(2)	上天竺	3(0)				
蘇堤湖	4(1)	上天竺	1(0)				

注：()は入元(明)の禅僧による詩文を示す。

3. 17世紀から19世紀までの西湖風景に対する認識

(1) 絵画および地方誌による伝播効果

室町時代までは漢詩や禅僧によって、西湖風景が上流階級の間に伝播されたが、詩文などの一元的な媒介によっていたために具体的かつ全体的な西湖風景は伝えられなかったと考えられる。入明した画僧雪舟(1420～1506年)が日本に帰国後、「詩画軸」のような詩を中心とする絵画とは異なり、空間を純視覚的に処理することによって、絵画独自の造形美を強調するような画風を創出した。雪舟の弟子であり実際入明した経験もあった秋月をはじめ、雲谷派など多くの画家は雪舟の画風を受けつつ、西湖の風景をパノラマ的な構図(図-1)で描くようになった。それにより、人々

は西湖風景を視覚的に認識することが可能となった。

一方、1547年に史上初の西湖のガイドブックである『西湖遊覧志』が著され、その後地方誌に等しい『西湖志』も書かれ、それ以外にも『西湖竹枝詞』、『西湖月観記』などの詩集、随筆、日記が数多く書かれるようになり、杭州西湖は中国の全国の名所として徐々に定着するようになった。一方、江戸初期の鎖国後(1639年)、日本人の海外渡航および中国人とオランダ人以外の外国人の渡来貿易が禁じられた。そのため、西湖風景の情報は、例えば中国からの帰化僧独立(俗名:戴笠)が岩国藩主吉川広嘉に『西湖志』を献呈したように¹⁹⁾、帰化人と地方誌など輸入書籍に頼らざるをえないこととなった。

さらに、西湖関連の地方誌やガイドブックが輸入される同時に、寛文時代中頃からの書籍出版業の成立と発達、元禄時代の町人文化の開花によって、輸入された西湖に関連する書籍は上流階級にとどまらず、一般の人々が読むこともできるようになった。

喜多村筠庭の『中陵漫録』²⁰⁾には「日本の一里は本国の十里なり」と云。しかれば、西湖遊覧志に、西湖の周繞三十里とあれば、…」があり、天野信景の『塩尻』²¹⁾(1699年作)には「西湖志要、西湖の図をのせはべる。湖のまわりの山岳大かた寺院なり」と『西湖遊覧志』や『西湖志要』が読まれていた様子がみられるように、これらの書籍は一般人の間にまで普及し、西湖風景の伝播に大きな役割を果たしていたことが考察される。

(2) 基本的景観構成の認識の形成

表-2のNo.21からNo.58は15世紀末~19世紀までに描かれた絵画で、その構図と内容を分析することによって、No.21からNo.43の絵画には、共通的な構図と構成で西湖風景が描かれていることがわかる(図-1)。将軍や大名の御用絵師である狩野派の粉本教育があったことから、このようなパターン化された絵画が描かれたが、それらは人々に西湖風景を視覚的に認識させることが可能になり、またそれらは大名屋敷や寺院内に屏風や襖として装飾され、鑑賞する側に共通なイメージを培う役割を果たしたと考えられる。その共通的な構図と構成において、絵画の中央にアーチ型橋を有して植栽されていない蘇堤が描かれ、近景として右には孤山、遠景には南、北高峰、その間には山々がある。また絵画の手前には城壁が描かれ、視線はすべて杭州市からのものであることがわかる。一方、それらの全てにみられるものではないが、湖中の島、雷峰塔、保俶塔、孤山につなぐ白堤とアーチ型橋(断桥など)、湖を囲む山が数多くの絵画にみられる。そのうち、蘇堤は秋月の『西湖図』以外、すべて植栽されていないものが描かれ、アーチ型橋の数は2~5個まで数えられ、原形のように6橋を有するものはない。湖中の島は1553年に建立された「湖心亭」を描いたものであるが、構図的にパターン化されても、島が成立してから多くの絵画に描かれたことは、西湖風景の情報が日本で正確にキャッチされていたことを表している。

一方、No.44~No.55の絵画においては、帰化画家である沈南蘋などの影響を受けた文人画派を代表する池大雅などの画家がパノラマ的な構図よりも、西湖風景を『西湖十二景』のような切り取った一景一景を詳細に描いていたことがわかる。彼らは中国から輸入してきた絵画の写しや地方誌を参考にしながら描いたとの指摘もあるが、同時にそれは西湖の景観構成について詳細に把握していたということでもあるといえる。

一方、狩野一溪の『後集』²²⁾には『西湖図』を説明する一文があるが、よく知られている林和靖などのエピソードと寺院や山などの景観構成が紹介されている。鎌倉中期から日本は林和靖と蘇軾を通して「西湖梅」や「西湖柳」を認識し、これらを遙か中国から金沢称名寺や江戸城香月斎に移植するほど愛好していた。『後集』には、梅、柳以外に松、蓮、竹など計12種類の植栽が記されている。要するに、この時代は西湖の詳細を記述した書籍



図-1 『西湖図』(静岡 宝泰寺、図中の地名は筆者による加筆)

から、人々は西湖を梅と柳を有すイメージのみではなく、様々な植栽がなされているものとして認識していたことが推測できる。それは兵庫県城崎と不忍池に「西湖柳」、南湖に「西湖蓴」、六園に「西湖梅」が移植されていることから裏付けられる。

狩野平四郎の『活所遺稿』²³⁾(1619年)の「長堤楊柳憶蘇公、西子残粧在眼中、閑道杭州唯一幕、空将画舫託同風、港魚潭月平湖好、柳浪峰雲落照奇、春曉晚鐘並入画、風荷橋亦同時」が「西湖十景」の名を出し、また「西湖八景」²⁴⁾と題する漢詩が多く詠嘆され、江戸中期の書家である細井広沢には「西湖十景」の各景を詠じる詩文(1723年作)を用いた書法があることにより、「西湖十景」の各景の名が広く認識されていたことがわかる。多くの西湖風景のうち、一つのセットとしてまとめられた「十景」は記憶しやすく、さらに当時「瀟湘八景」は既に日本に伝播され、日本の風景観に大きな影響を及ぼしたことが先にあるので、「西湖十景」はほかの景勝よりも注目されるようになったと考えられる。ただ室町時代に注目された林和靖の隠居所や寺院などは、一般の人々に対しては関心をもたれなかったようである。

以上、17世紀から19世紀頃にかけて、人々は様々な西湖風景の情報を得、位置関係や植栽などに至るまでかなり基本的な景観構成までを認識するようになり、そのうち特に「西湖十景」に注目が集っていったことが明らかになった。

(3) 西湖ならびに西湖十景の風景イメージの定着

『桂亭記』(1625年)²⁵⁾に「凡山勝堂区、深山大澤雖以風景甲

表-2 「西湖」を題する絵画

絵画番号	タイトル	作者	制作年代	所蔵先
1	西湖十景図	狩野正信	1515~1520年	東京国立博物館
2	西湖十景図	狩野正信	1515~1520年	東京国立博物館
3	西湖十景図	狩野正信	1515~1520年	東京国立博物館
4	西湖十景図	狩野正信	1515~1520年	東京国立博物館
5	西湖十景図	狩野正信	1515~1520年	東京国立博物館
6	西湖十景図	狩野正信	1515~1520年	東京国立博物館
7	西湖十景図	狩野正信	1515~1520年	東京国立博物館
8	西湖十景図	狩野正信	1515~1520年	東京国立博物館
9	西湖十景図	狩野正信	1515~1520年	東京国立博物館
10	西湖十景図	狩野正信	1515~1520年	東京国立博物館
11	西湖十景図	狩野正信	1515~1520年	東京国立博物館
12	西湖十景図	狩野正信	1515~1520年	東京国立博物館
13	西湖十景図	狩野正信	1515~1520年	東京国立博物館
14	西湖十景図	狩野正信	1515~1520年	東京国立博物館
15	西湖十景図	狩野正信	1515~1520年	東京国立博物館
16	西湖十景図	狩野正信	1515~1520年	東京国立博物館
17	西湖十景図	狩野正信	1515~1520年	東京国立博物館
18	西湖十景図	狩野正信	1515~1520年	東京国立博物館
19	西湖十景図	狩野正信	1515~1520年	東京国立博物館
20	西湖十景図	狩野正信	1515~1520年	東京国立博物館
21	西湖十景図	狩野正信	1515~1520年	東京国立博物館
22	西湖十景図	狩野正信	1515~1520年	東京国立博物館
23	西湖十景図	狩野正信	1515~1520年	東京国立博物館
24	西湖十景図	狩野正信	1515~1520年	東京国立博物館
25	西湖十景図	狩野正信	1515~1520年	東京国立博物館
26	西湖十景図	狩野正信	1515~1520年	東京国立博物館
27	西湖十景図	狩野正信	1515~1520年	東京国立博物館
28	西湖十景図	狩野正信	1515~1520年	東京国立博物館
29	西湖十景図	狩野正信	1515~1520年	東京国立博物館
30	西湖十景図	狩野正信	1515~1520年	東京国立博物館
31	西湖十景図	狩野正信	1515~1520年	東京国立博物館
32	西湖十景図	狩野正信	1515~1520年	東京国立博物館
33	西湖十景図	狩野正信	1515~1520年	東京国立博物館
34	西湖十景図	狩野正信	1515~1520年	東京国立博物館
35	西湖十景図	狩野正信	1515~1520年	東京国立博物館
36	西湖十景図	狩野正信	1515~1520年	東京国立博物館
37	西湖十景図	狩野正信	1515~1520年	東京国立博物館
38	西湖十景図	狩野正信	1515~1520年	東京国立博物館
39	西湖十景図	狩野正信	1515~1520年	東京国立博物館
40	西湖十景図	狩野正信	1515~1520年	東京国立博物館
41	西湖十景図	狩野正信	1515~1520年	東京国立博物館
42	西湖十景図	狩野正信	1515~1520年	東京国立博物館
43	西湖十景図	狩野正信	1515~1520年	東京国立博物館
44	西湖十景図	狩野正信	1515~1520年	東京国立博物館
45	西湖十景図	狩野正信	1515~1520年	東京国立博物館
46	西湖十景図	狩野正信	1515~1520年	東京国立博物館
47	西湖十景図	狩野正信	1515~1520年	東京国立博物館
48	西湖十景図	狩野正信	1515~1520年	東京国立博物館
49	西湖十景図	狩野正信	1515~1520年	東京国立博物館
50	西湖十景図	狩野正信	1515~1520年	東京国立博物館
51	西湖十景図	狩野正信	1515~1520年	東京国立博物館
52	西湖十景図	狩野正信	1515~1520年	東京国立博物館
53	西湖十景図	狩野正信	1515~1520年	東京国立博物館
54	西湖十景図	狩野正信	1515~1520年	東京国立博物館
55	西湖十景図	狩野正信	1515~1520年	東京国立博物館
56	西湖十景図	狩野正信	1515~1520年	東京国立博物館
57	西湖十景図	狩野正信	1515~1520年	東京国立博物館
58	西湖十景図	狩野正信	1515~1520年	東京国立博物館

注: *複製品は多くないが、No.1~No.50は『五山先生』から複製したものである。
No.51~No.58は『五山先生』から複製したものである。

天下者甚蕃，於異朝者，莫若西湖，瀟湘…」と記されているように、当時の人々の憧れの中国名勝は、西湖と瀟湘が第一であったことは明かである。こうしたことは、琉球使節団が薩摩藩を訪問し、西湖風景を含む中国での見聞について話すよう要求されたり²⁰、また、石川丈山が朝鮮使節使の筆談で西湖に遊びに行きたい気持ちを表したというエピソード等から²¹、西湖風景への人々の強い憧れの存在が推察される。

一方、自国の名勝を鑑賞する際、他国の名勝である西湖、瀟湘と比較する傾向もみられる。芭蕉は「日本三景」のひとつである「松島」が西湖、瀟湘に劣れずと記し²²、また広瀬典（1766～1828年）は南湖の共楽亭を「尋訪到此者、晴好雨奇、西湖之景致、想像領略、在目前」²³と詠んだ。更に「比西湖金澤八勝景略図」という題で「金沢八景」の風景が描かれ、大伴充（18世紀頃）が「弱浦之景古人比西湖」²⁴を記したように、「金沢八景」や「和歌の浦」が杭州西湖に見立てられたことがわかる。更に不忍池も19世紀頃に「小西湖」²⁵と名付けられ、西湖風景や「西湖十景」は、江戸の身近な場所にも一般化されていた。

庭づくりの参考書である『築山庭造伝』²⁶（1735年刊）には「漢土の廬山を模し、西湖の面影を作るなど…」と記し、「縮景」手法が流行っていた時代背景に伴って、庭に西湖のイメージづくりが定番になっていったようである。一方、信州藩の楽其楽園の景勝を記した『楽其楽園記』²⁷には「賽雪林…当淡月微風、暗香浮動之夕、恍然如入西冷断桥之間」とあり、『戸山御庭記』²⁸にも「まことに見ぬ西湖の十景も、筆してかきつらぬれば、」とあり、たとえ西湖風景が庭園に縮景されていなくても、庭園を鑑賞して西湖を思い浮かべる例も少なくない。

狩野派などの画家の『西湖図』には共通の構図と構成がみられるが、それを日本の池泉庭園の基本的な地割と対照すると、杭州市街は書院や屋敷、孤山は中島、湖を囲む山は築山や植栽、湖岸や山々にある寺院は四阿、雷峰塔は雪見灯籠といった具合に見立てることが可能であった。庭園は理想的な世界を創作したもので

あり、その構成や地割と共通する西湖は日本人の心の中の理想世界とダブって認識されていたとも考えられる。日本庭園と西湖の庭園意匠上の最も大きな違いは蘇堤である。日本庭園ではアーチ形橋のある植栽のない直線の「西湖堤」が造られ、日本庭園の縮景手法で、大胆な象徴化が試みられたものであろう。

17世紀から19世紀頃の間、西湖は禅的隠逸世界のイメージとして求められることから、庭園などに表現される理想的名勝として広く定着し評価されるように変化していったといえる。

まとめ

中国杭州西湖の風景は9世紀に詩文の形で日本に導入されたが、13世紀に一部の景観構成が五山の禅僧集団に注目され、更に禅僧の遁世な心情の作用によって、西湖は隠逸の世界としてイメージされた。しかし江戸時代、中国文化への憧れ等の時代背景もあり、絵画や地方誌を介した新情報も輸入、普及したことから、17世紀以後西湖風景の全体的景観構成が理解され、憧れの理想風景のひとつとしてとりあげられ、教養の高い階層の手によって日本庭園に縮景され表現されてゆく。やがて19世紀には日本の名勝に見立てられるなど、大衆的な評価が定着するようになる。

要するに、日本における西湖風景の受容プロセスは、①特定集団から大衆へ、②部分的景観への注目から全体景観、③漠然としたイメージからリアルなイメージ、かつ④具体的再現へと変化していったと考察される。

本考では西湖風景を例として異文化としての外来風景の受容のされ方をみてきた。外来風景が導入される際、まずある集団に受け入れられ、その集団の言語や芸術の形によってある種のイメージが醸成される。これに新たな情報が追加されたり、時代の気分といったものの変化に伴ってイメージは変容しつつ、やがて大衆情報によりイメージが普遍化する形で一般的に定着していくものと推察される。

注および文献

- 1) 中村良夫（1982）：風景学入門：中央公論社、60-73
- 2) 「請来」は、仏像、経論などを請うけて外国から持ってくることである。
- 3) 大庭篤（1997）：漢籍輸入の文化史—聖徳太子から吉宗へ—：研文出版、53-54
- 4) 岡村繁（1990）：白氏文集四：明治書院、383-385、389、394-398、403、405-409
- 5) 上村観光編（1905）：五山文学全集 第1～4巻：思文閣
- 6) 玉村竹二編（1982）：五山文学新集 第1～6巻、別巻1、別巻2：東京大学出版社
- 7) 森鉄三・北川博邦編（1979）：続日本随筆大成2：吉川弘文館、225
- 8) 楊舒淇・進士五十八（1997）：中国「西湖十景」からみた風景地の成立過程：ランドスケープ60(5)、465-470
- 9) 前掲書6 第2巻、878
- 10) 前掲書5 第4巻、263

- 11) 前掲書6 第5巻、889
- 12) 前掲書5 第4巻、313
- 13) 綿田珍（1997）：西湖の花と鳥—京博本雪舟筆四季花鳥図屏風について—：美術史47(1)、17-30
- 14) 前掲書6 第2巻、341
- 15) 前掲書6 第6巻、347-348
- 16) 太田孝彦（1989）：室町時代における中国絵画の受容：日本の美術、昭和堂、155-162
- 17) 桂芳樹編（1972）：錦帯橋に関する史料：岩国徴古館、13-14
- 18) 日本随筆大全編集部編（1976）：日本随筆大全 第3期3：吉川弘文館、131
- 19) 日本随筆大全編集部編（1977）：日本随筆大全 第3期13：吉川弘文館、88
- 20) 前掲書13、22
- 21) 龍精一（1998）：狩野山雪筆 西湖図屏風：國華（1227）、30
- 22) 國書総目録及び古典籍総合目録からみて、「西湖八景」と題する漢詩が7首はあり。

- 23) 小沢圭次郎（1894）：園苑源流考：國華（58）、195
- 24) 近藤瓶城編（1990）：疏客談記：改定 史籍集攷 第16冊、臨川書店、625-626
- 25) 中野英助（1998）：隠逸者 小説 石川丈山：新潮社、142-143
- 26) 加藤敏郎評訳（1967）：松尾芭蕉集（下）：古典文学全集31、筑摩書房
- 27) 小沢圭次郎（1893）：園苑源流考：國華（52）、220
- 28) 和歌浦を考える会編刊（1992）：不老橋：28
- 29) 金文京（1994）：俳諧と漢文学：和漢比較文学叢書第16巻、和漢比較文学学会、259-277
- 30) 上原敬二編（1975）：築山庭造伝（前編）解説：加島書店、15
- 31) 小沢圭次郎（1899）：園苑源流考：國華（114）、111
- 32) 小沢圭次郎（1896）：園苑源流考：國華（77）、564

Summary : The purpose of this study is to make clear the process that Japanese became recognized and admired West Lake in Hangzhou, China as an ideal scenic spot. As a result, West Lake was introduced by the collection of Bai Ju-yi's works in the 8th Century, but it hadn't been popular in the monk's group of Gozan until the 13th Century by the import of Chinese poems admiring West Lake's landscape. In this case, there were very few landscape compositions of West Lake recognized like some temples, Ku-san, Su-causeway, and so on. And by some episodes related to West Lake like Lin Pu, it was imaged as an ideal seclusive world. Furthermore, due to the media such as "View of West Lake" (Painting) or "The Tourist Guidebook of West Lake", the basic landscape compositions including "The Ten Views of West Lake" were recognized from the 17th Century. Meanwhile, West Lake became been popularly admired as an ideal scenic spot representing China since the 19th Century.

16·7세기 조선 문인지식인층의 江南熱과 西湖圖*

정민*

<차례>

1. 『西湖志』와 西湖圖
2. 西湖圖의 성행과 江南熱
3. 공간 개념의 전이와 <서호별곡>
4. 맺음말

1. 『西湖志』와 西湖圖

“읍지의 범례를 田汝成의 『西湖志』에 의거하려 하였으나, 합하께서 그리하려 하지 않으심은 어째서입니까? 지리·건물·토산은 말씀을 따르도록 하지요 『志餘』에 이것들을 수록하겠습니다. 스스로 제 방식을 쓰되 삼가서 지나침이 없게 한다면 어떨런지요?”¹⁾

* 이 논문은 2001년 한양대학교 교내연구비 지원으로 연구되었음.

이 논문은 2000년 8월 1일에서 2일까지 중국 북경에서 중앙민족대학 조선학연구소와 중국조선-한국문학연구회 공동주최로 열린 ‘세계 속의 한국(조선)문학비교연구 국제학술토론회’에서 간략한 요약본으로 발표했던 것을 확대하여, 2002년 8월 8일, 대전대학교에서 개최된 한국고전문학회 하계학술대회에서 다시 발표하였다. 적절한 질의로 논의를 바로잡아준 충남대 손찬식 교수와 좌장 송재소 교수께 감사드린다.

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허균이 정구에게 병신년(1596) 9월에 보낸 짧은 편지다. 승문원 시절 모친상으로 강릉에 머물면서 정구를 도와 『강릉지』를 엮을 때 쓴 것이다. 그가 『강릉지』를 명나라 전여성이 엮은 『서호지』의 체재와 꼭 같게 하려하자, 당시 강릉부사였던 정구가 통상적인 관례에서 벗어난다 하여 반대했던 모양이다. 하지만 허균은 지리와 건물, 토산물에 관한 항목을 포함시키는 하겠지만 부록에다 넣겠고, 그 나머지는 자기 방식대로 하게 해달라고 요청했다. 허균이 『서호지』의 체재를 본떠 『강릉지』를 펴낼 구상까지 한 것을 보면 그는 『서호지』를 대단히 숙독했고, 또 그 책에 매료되었음을 짐작할 수 있다.

이 책의 본래 제목은 『西湖游覽志』이다. 중국 서호 일대의 아름다운 명승지를 8개 구역으로 가르고, 각 구역을 풍경점 별로 소개하면서, 관련 사적과 시문들을 부드럽고 섬세한 필치로 정리해 놓은 책이다. 여기에는 일반적인 읍지나 縣志에 으레 나오기 마련인 지리나 건물, 토산품 같은 항목은 없다. 제목 그대로 유람을 위한 안내에 초점을 두었기 때문이다. 전여성은 자매편으로 『西湖游覽志餘』를 간행했다. 이 또한 체재가 특이했다. ‘帝王都會’·‘偏安佚豫’·‘佞幸盤荒’·‘版蕩淒涼’·‘賢達高風’·‘才情雅致’·‘方外玄踪’·‘香奩艷語’·‘藝文賞鑒’·‘術技名家’·‘熙朝樂事’·‘委巷叢談’·‘幽怪傳疑’ 등의 표제만으로도 짐작할 수 있듯이, 위로 帝王에서부터 名人逸士·術技委巷에 이르기까지 여러 관련 사적들을 소설적 필치로 흥미롭게 기술해 놓았다. 1547년 처음 간행된 이래 이 책은 대단한 인기를 얻어 1584년 중수본이 간행되었고, 1619년에는 增刪本이 간행되는 등 꾸준한 사랑을 받았다.²⁾

허균의 위 편지로 보아 우리나라에도 16세기 후반에는 이 책이 이미 들

1) 허균, <與鄭寒崗> (『성소부부고』): “志之凡例, 欲据田汝成西湖志, 閣下不欲之, 奚哉? 地理靡字土產, 聞命矣. 以志餘載其事. 吾自用吾法, 慎無過, 何如?”

2) 施奠東 主編, 『西湖文獻叢書: 西湖游覽志』(上海古籍出版社, 1998)와 같은 시리즈의 하나인 『西湖游覽志餘』의 해제 참조

어와 널리 읽혀졌음을 짐작할 수 있다. 실제로 허균은 적어도 위 편지를 쓰기 여러 해 전에 이 책을 구해 읽었던 것이 분명하다.

임진왜란이 일어나기 전인 1591년, 중국 상인 20여명이 사탕을 팔다가 풍랑을 만나 제주도로 표류한 일이 있었다. 이들이 서울로 압송되어 오자, 허균은 친구와 함께 그들을 찾아가 蘇州와 杭州의 풍속에 대해 자세히 물어 보았다. 그의 질문이 마치 자기 고장 얘기라도 하듯 했다. 그들은, “당신은 외국 사람이면서 어떻게 중국 풍토를 역력히 잘 아십니까?” 하고 경탄해 마지않았다. 신이 난 허균이 그들이 사는 집과 그곳의 인물들에 대해 줄줄이 이야기 하니 그들은 깜짝 놀란 입을 다물지 못하였다. 허균은 『학산초담』에 이때 일을 자못 자랑스럽게 기술하고 있다.³⁾ 또 허균은 이 글 바로 앞에서 장흥 사람 李彦世가 왜인에게 사로 잡혔다가 탈출하여 중국에 표류했다가 돌아온 일을 적고 있다. 이때도 그는 이언세에게 남창·소주·항주 및 남경과 북경의 풍광과 경치를 들어 보았지만 신통치 못하더라는 이야기를 남겼다.

허균은 어떻게 본지 사람들도 깜짝 놀랄 만큼 그곳의 지리와 풍물과 인물에 대해 줄줄이 꿰고 있었을까? 그것은 바로 전여성의 『서호지』를 열심히 탐독한 결과였다. 허균 뿐 아니라 당시 문인지식인층에서 『서호지』가 애독서로 자리잡았던 정황은 꽤 여러 증거가 있다. 申欽은 <書西湖游覽志後>란 글을 남겼다.

서호는 진실로 천하의 아름다운 경치다. 하지만 세상이 평온하고 시절이 편안하지 않다면 어찌 노닐어 감상함을 얻어 그 즐거움을 이룰 수 있으리오. 그(전여성을 가리킴 : 필자 주)는 이 곳에서 태어나 태평한 시절의 즐거움을 누리고, 타고난 수명을 마친 자이니 도대체 어떤 사람이란 말인가? 내가 이

3) 허균, 『학산초담』(『국역 성소부부고』Ⅲ, 284면) 참조. 이에 대해선 정민, 『목룡문단과 석주 권필』(태학사, 2000) 가운데 「임란시기 문인지식인층의 明軍 교유와 그 의미」에서 소개한 바 있다. 본 논문은 이글에서 비롯된 문제의식을 다른 방향에서 확대해 본 것이다.

책을 펼쳐볼 때마다 책을 덮고 길게 탄식치 않을 수 없었다.⁴⁾

태평한 시절에 천하의 아름다운 경치 속에 살며 일생을 마친 전여성을 한없이 부러워 한 내용이다. 시간이 날 때마다 이 책을 펼쳐보며 서호를 그려보곤 하던 정황도 잘 나타나 있다. 그의 <題西湖志後>란 시는 이렇다.

전당의 맑은 경치 세상에 더 없나니
남북으로 높은 뫼가 안팎 호수 둘러있네.
어이해야 來生에 西湖長이 되어서
백거이나 소식처럼 마음껏 돌아보나.
錢塘清賞世間無 南北高峯裹外湖
安得來生作湖長 放遊如白又如蘇⁵⁾

그 옛날 백거이와 소동파가 그랬듯이 내세에는 서호를 다스리는 관장이 되어서 서호에서 마음껏 노닐고 싶은 소망을 피력한 것이다. 『서호지』를 읽으며 지상 선경 같은 서호의 풍광을 상상으로 그리다가, 마침내 그곳을 향한 동경이 마음을 사로잡고 말았던 모양이다. 최근 공개된 신사임당이 그렸다고 알려진 습작매화도의 여백에도 ‘西湖志 冬’이란 글자가 적힌 것을 볼 수 있다.⁶⁾ 춘하추동 4책의 『서호지』 맨 끝 여백에 그린 그림이다.

4) 신희, <書西湖游覽志後> 『象村稿』(총간 72, 216면): “西湖固天下佳境. 然非世平時康, 則其何以得意於遊賞, 以成其樂也. 彼生乎此地, 以享太平之樂, 以終其天年者, 斯何人哉? 余每覽此, 未嘗不掩卷長吁.”

5) 신희, <題西湖志後>, 『상촌고』(총간 71, 486면) 참조

6) 한국일보 2001년 3월 28일자 기사 참조 서툰 솜씨로 그려진 매화 그림 옆에 ‘師任堂墨本’이라 쓰고, 그 아래에 좀더 큰 글자로 ‘西湖志 冬’이란 글자가 적혀 있다. 기사는 신사임당(1504~1551)이 10세나 11세 때 그린 것으로, 강릉시가 이것을 구입하여 오죽헌박물관에 전시할 예정이라고 했는데, 『서호지』가 간행된 것이 1547년이고 보면, 사임당은 이 책이 간행되기 30년 전에 이 그림을 그린 셈이 되니, 결코 사임당이 그린 그림일 수는 없다. 대개 당시 널리 읽혔던 『서호지』의 뒷 여백

이후로도 조선 후기까지 『서호지』는 지속적으로 애독되었다.

서호는 절강성 항주 서쪽에 있는 호수의 이름이다. 이곳은 十里荷花 · 三秋桂子の 승경과 소동파가 쌓았다는 蘇堤, 그리고 靈隱寺 · 湧金門 등의 명승이 있고, 梅妻鶴子の 林逋와 <琵琶行>의 白樂天 등 名人逸士의 옛 자취가 어우러져 역대 문인들의 애호와 찬탄을 입었던 곳이다.

당시의 서호 애호 풍조와 관련하여 김득신의 『종남총지』에는 다음과 같은 흥미로운 이야기가 실려 있다.

명종이 일찍이 그림 하나를 얻었다. 여러 신하에게 내 보여주니, 아무도 무슨 그림인지 몰랐다. 湖陰 鄭士龍이 나아가 아뢰었다. “이것은 서호도입니다.” 그리고는 손가락으로 하나하나 짚어가며 말했다. “이곳은 靈隱寺요, 여기는 湧金門입니다. 이것이 바로 소동파가 쌓은 제방이고, 여기는 錢鏐의 집터이고, 이곳은 趙嘏의 집이며, 여기는 處士 林逋가 살던 곳입니다.” 마치 눈으로 직접 본 것처럼 역력하였다. 명종께서 말에 안장을 갖추고 뜰에 세운 뒤, 모시고 있던 신하에게 시를 짓게 하며 말씀하셨다. “일등을 하는 사람에게 이 안장 얹은 말을 주겠다.” 호음이 즉석에서 읊시 한 수를 지어 바쳤는데 이러하였다.

영은사의 저녁 종이 울려 퍼지자
용금문 밖 석양은 떨어지누나.
지금껏 무덤은 그대로 남아
吳子胥 사당 앞엔 성난 파도 일렁인다.
나그네 실은 배에 꽃편 섬 어둑하고
쇠꼬리 나는 蘇堤에는 버들 그늘 짙어 있네.
錢鏐 집터 趙嘏 사당 물을 곳이 없으니
孤山處士 林逋의 자취나 물어보리.

에 누군가 서툰 솜씨로 그린 그림일 뿐이다. 어쨌거나 조선에서 『서호지』가 널리 읽힌 증거로는 의미 있는 자료이다.

명종께서 보시고 칭찬하셨다. 여러 신하들은 붓을 놓고 말았다. 마침내 안장 없는 말을 하사하셨다. 허균은 평하여 말했다. “넉넉하고 기이하면서도 묵직하니, 한 부의 『서호지』를 56자 가운데 다 말하였다.”⁷⁾

아무도 명종이 내보인 그림이 어디를 그린 것인지 몰랐다. 이때까지 서호도가 유행하지 않았음을 알 수 있다. 정사룡(1491~1570)만 이 그림이 서호도임을 알았다. 그림 속의 장면들도 하나 하나 짚어 설명할 수 있었다. 그는 이전에 이미 서호도를 본 적이 있었던 것이다. 시로 보아 넓은 호수 위에 배가 떠있고, 원경으로 靈隱寺와 湧金門, 吳子胥의 사당과 蘇堤 등을 그린 폭넓은 구도의 서호전경도였던 것으로 보인다. 재미난 것은 정사룡의 시가 『서호지』를 56자 속에 압축해 놓았다고 말한 허균의 평이다. 허균은 이렇게 해서 『서호지』와 관련된 언급을 한 군데 더 남겼다. 정사룡은 서호도를 어떻게 한 눈에 알아 보았을까? 허균의 『학산초담』에는 다시 흥미로운 삽화 하나가 들어 있다.

嘉靖 임술년(1562)에 정사룡의 이웃에 바다 장사를 하는 자가 바람에 떠밀려 절강성 寧波府에 정박하였다. 영파부에서 호패를 확인하고는 북경으로 보냈다. 가는 길에 龔天使의 집을 지나게 되었다. 그는 이때 국자궐주로 벼슬을 그만 둔 뒤 집에 머물고 있었다. 조선 사람이 왔다는 말을 듣고 역관에게 요청하여 일정을 늦추게 한 후 더불어 이야기하게 되었다. 상인이 정사룡의 집안과 그간의 벼슬에 대해 이야기했다. 그는 크게 놀라 그를 데리고 집으로 돌

7) 金得臣, 『終南叢志』(『한국역대시화유편』(아세아문화사, 1988) 182면): “明廟嘗得一圖. 出示群臣, 皆莫知其爲何圖也. 湖陰鄭士龍進曰: ‘此乃西湖圖也.’ 遂以手指點曰: ‘此靈隱寺也, 此湧金門也. 此東坡所築之堤也, 此錢鏐之墟也. 此趙嘏之舍也, 此林處士之所舍也.’ 歷歷若曾所目見. 明廟以鞍具馬, 立于庭, 仍命侍臣作詩曰: ‘有居魁者, 以此鞍馬贈之.’ 湖陰遂即賦進一律曰: ‘靈隱寺中鳴暮鍾, 湧金門外夕陽春. 至今蟻垤封猶合, 依舊靈胥怒尚洶. 湖舫客歸花嶼暝, 蘇堤鶯擲柳陰濃. 錢墟趙社俱無所, 欲問孤山處士蹤.’ 明廟覽而稱賞, 諸臣閣筆. 遂賜鞍馬. 許筠評謂: ‘春容奇重, 說盡一部西湖志五十六字中.’” 鄭士龍의 『湖陰雜稿』 권4(『총간』 25, 138면)에는 <錢塘晚望>이란 제목으로 이 시가 실려 있다.

아가 처자에게 보였다. 정사룡에게 편지를 써서 그에게 전하게 하고, 또 후하게 대접해서 보냈다. 그가 정사룡에게 감복함이 이와 같았다.⁸⁾

龔用卿은 1537년에 우리나라에 사신 왔고, 역대 중국 사신 가운데 시문이 가장 뛰어났다는 평을 들었던 인물이다. 정사룡은 바로 이때 遠接使가 되어 그를 맞이했었다. 그후 25년의 세월이 지나, 공용경은 은퇴하여 서호가 있는 절강 땅에 머물고 있었다. 그리고 표류한 조선인과 만나 인편에 정사룡에게 편지와 선물을 보냈던 것이다. 조선 문인들에게 중국의 강남 땅은 늘 동경과 선망의 고장이었다. 정사룡은 공용경과 접빈하는 자리에서 그 고장의 풍광에 대해 이야기를 주고 받았을 테고, 또 단정할 수는 없지만 그가 익히 서호도 속의 각 지점을 손가락으로 짚어 가며 설명한 것으로 보아 당시에 인편으로 신간이었던 『서호지』가 그에게 선물로 전해졌을 가능성도 배제할 수 없다. 『서호지』는 풍경점 별로 판화를 그려 각각의 지명을 적은 그림을 수십 장 삽입하고 있다. 이 책의 맨 앞머리에는 명종이 내보였던 서호전도와 비슷한 구도의 판화가 실려 있다.

2. 西湖圖의 성행과 江南熱

시대 풍조나 취향의 변화는 이렇게 우연찮은 사건이 계기로 작용하는 수가 있다. 이 일을 계기로 전대 성행했던 瀟湘八景圖에 대한 관심은 급작스레 서호도 쪽으로 쏠리게 된 듯 하다. 물론 소상팔경도는 그 이후에도

8) 허균, 『학산초담』(『한국역대시화유편』, 180면 참조) : “嘉靖壬戌間, 湖陰鄭相公之隣人業海商者, 飄風泊于浙江寧波府. 地府應驗號牌, 刷送于北京. 道經龔天使家, 龔時以國子祭酒, 致仕家居. 聞朝鮮人來到, 請於譯官緩程, 與言. 商人道湖陰世系與歷官之次, 祭酒大驚, 引與歸家, 出妻子相示, 爲書於湖陰, 令傳之. 且厚饋以送. 龔之服湖陰如此.”

여러 작가들에 의해 지속적으로 창작되고 있어, 서호도의 성행으로 소상 팔경도가 사라지게 된 것은 아니다. 다만 우리가 주목하는 것은 이후 제가의 문집에 전에 없이 서호도 그림에 얹은 題詩文이 갑자기 빈번하게 나타나기 시작한다는 사실이다. 楊士彥(1517~1584)의 <杭州圖跋>과 申欽(1566~1628)의 <西湖景圖跋>, 申琬(1646~1707)의 <題西湖圖并序> 등의 산문은 모두 항주 서호도 그림에 부친 題跋이다. 또 白光勳(1537~1562)의 <西湖翫月圖>와 李好閔(1553~1634)의 <杭州西湖圖>, 또 李慶全(1567~1644)의 <杭州圖>와 申得洪(1608~1653)의 <西湖圖>, 李重明(1585~1672)의 <次金老西湖圖韻>과 金鎮龜(1651~1704)의 <題西湖騎驢圖>등의 시가 잇달아 지어졌다. 이 시기에 서호의 명승을 한폭의 그림으로 그린 ‘西湖圖’나 ‘杭州圖’를 벽에 걸어두는 것이 한때의 유행처럼 확산된 사정이 짐작된다.⁹⁾

이들 작품 몇 수를 살펴, 그 속에 담긴 意趣를 가늠해보기로 하자. 申欽은 <西湖景圖跋>에서 만일 자신이 杭越의 사이에서 태어나 그곳에 집짓고 살았더라면 서호에 배 띄워 놓고 영은사와 佛國寺를 찾고 蘇堤와 麴院 등을 노닐며 湖上主人으로 삶을 마쳤으리라 하여 이곳을 향한 평소의 동경을 이야기하고 있다.¹⁰⁾ 권 20에 실린 <患疾臥吟>이란 시에서는 ‘누워 서호 8경도를 보노라. 臥看西湖八景圖’라고 하여 臥病 중에 西湖八景圖를 감상하던 일을 적었다. 이때 이미 서호8경이 병풍화로 그려지고 있음이 확인된다.

9) 소상팔경도와 서호도를 통해 당시 문인지식인층의 취향을 가늠해보는 것은 흥미로운 관찰거리다. 여기에 성리학의 체계가 공고해지면서 武夷九曲圖 쪽으로 관심이 옮겨가는 과정도 사유체계의 변화와 관련지어 유용한 관점을 시사해 줄 수 있을 것으로 본다. 본고에서는 논의를 서호도로만 한정하여 확대하지 않기로 한다.

10) 신흠, <西湖景圖跋> 『상촌고』(총간 72, 223면): “使我生乎杭越, 卜築於兩峯三竺之中, 則當泊舟內湖外湖之間, 尋禪靈隱佛國之寺, 蘇堤麴院, 柳浪花港, 抹月批風, 送老於鷗鷺鸚鵡之伴, 作湖上主人. 人且盡吾之不暇, 奚爲假片幅丹青哉. 此不可得, 則寧效少文臥遊. 晴窓暖日, 燕寢鸚鵡, 隱囊睡破, 展卷心會, 則誠不知蝶之非周. 穎濱雖復起, 必於余言, 一笑而印可.”

楊士彦(1517~1584)은 <杭州圖跋>에서 蘇小之宅·周王之城·靈胥怒濤·岳王忠愍 등의 명승처를 들며 이 지역에 대한 동경과 선망을 내비쳤다.¹¹⁾ 조금 뒤시기에 申琬(1646~1707)은 <題西湖圖并序>에서 이렇게 적고 있다.

봄날 대낮은 적적한데 꽃과 새는 동산 가득 즐거우니 하늘 가 신선의 생각이 떠오른다. 마침 책상 위에 서호도 한 폭이 있는데, 누가 그린 것인지는 모르겠지만 촘촘하기가 쇠털같고, 섬세하기가 명주실 같다. 오래 보고 있지 않아도 눈이 침침해져서 끝까지 보기도 전에 생각이 먼저 내달리고 만다. 비장방의 술법을 쓰지 않더라도 호수와 산의 경계를 아우를만 하고, 사찰의 장관과 인물의 변화가 진실로 눈 속에 들어온다. (중략) 아! 나는 치우친 땅에 얽매어 이미 가볼 수가 없다. 비록 푸른 신에 버선을 신고 호수와 산의 사이를 서성이려 해도 어찌 얻을 수 있으랴. 더욱이 구석진 강남 땅은 전장터가 된지 오래니, 오늘날에 전날의 변화함을 능히 보전하고 있을런지도 알 수 없다. 이제 이 그림을 보니 느낌이 없을 수 없다.¹²⁾

한 폭 긴 두루마리에 그려진 서호도를 보면서 그 사이에서 노닐고픈 마음을 달래고 있는 내용이다. 서호도가 상당히 오랜 기간 지속적인 사랑을 받았음을 알 수 있다. 촘촘하기가 쇠털같고 섬세하기는 명주실 같다고 했으니, 이 그림은 묘사가 아주 세밀한 꼼꼼한 필치의 그림이었던 모양이다.

11) 양사언, <杭州圖跋>, 『봉래시집』(총간 36, 445면): “蘇小之宅, 女牆雉堞雲矗; 周王之城·靈胥怒濤, 捲青天而雪立; 岳王忠愍, 懸白日而霜飛. 文正知州日, 龜山教化時, 誰攀一枝雪, 千里寄相思. 昭來人物百二十, 已往聲名六萬年. 安得當時諫議筆, 爲君更寫一佳篇.”

12) 신완, <제서호도병서>, 『網庵集』 권1: “春晝泔寂, 花鳥滿園欣欣然, 有天際眞人想矣. 適案有西湖圖一幅, 不知何人所作, 密如牛毛, 細若蠶絲, 覽不移眈, 目力已廢, 閱未終卷, 意馬先馳. 不費長房之術, 而湖山之勝概, 寺刹之壯觀, 人物之繁華, 固在阿堵中……噫, 余匏繫偏方, 地已左矣, 雖欲以青鞋布襪, 徜徉於湖山之間, 安可得也. 此江南一片地, 久爲戎馬之場, 未知今日能保昔日之繁華耶. 今觀此圖, 不能無感.”

李好閔은 <杭州西湖圖>시를 남겼다.

구불구불 이어진 서호의 길에
 버들 가지 꼭대기에 누각 솟았네.
 누각의 가운데엔 仙客이 있어
 누각 아래 虹橋를 굽어보누나.
 한밤 중엔 붉은 봉황 잡아타고서
 허공 올라 옥피리를 불어대겠지.
 하늘 바람 건뚝건뚝 불어오면은
 달 속에 계수 열매 흩날리겠네.
 邐迤西湖路 瓊樓出柳梢
 樓中有仙客 樓下俯虹橋
 半夜騎丹鳳 凌虛弄玉簫
 天風颯然過 桂子月中飄

그림 속에는 호숫가에 누각이 있고, 그 아래 홍교가 놓여 있다. 누각 위에는 신선의 풍모를 띤 사람이 다리 아래를 굽어보고 있는 장면을 그렸다. 시인은 막바로 한밤중에 그가 봉새를 타고 젖대를 불며 허공을 날아오르는 광경과 달나라의 飄渺恍惚한 묘사를 덧대어 물씬한 仙趣를 노래하였다. 李慶全이 11세 때 지은 <杭州圖>도 있다.

수양버들 휘늘어진 二十橋 너머
 푸른 못 봄 물은 아득도 하다.
 고운 누각 발 내리고 달 기다리며
 강가 집집마다 피리를 분다.
 楊柳依依二十橋 碧潭春水正迢迢
 粧樓珠箔待新月 江畔家家吹紫簫

서호 둘레에는 24개의 다리가 있었다. 찰랑찰랑 넘실대는 물결, 바람에 능청대는 수양버들. 도처에 널린 그림 같은 누각들, 상상 속에 들리는 피

리 소리. 11세 소년의 작품치고는 천재적 감성이 넘쳐난다.

대개 이러한 작품 들 속에 그려진 서호는 지상의 어떤 근심도 침입할 수 없는 절대적 공간으로 표상된다. 그것은 마치 예이츠가 노래한 이니스프리의 湖島처럼 지상 낙원의 모습으로 나타난다. 가보고 싶지만 가볼 수 없는 곳, 잃어버린 낙원의 꿈이다. 이 점에서 서호를 향한 동경은 이 시기 성행한 遊仙文學과 서로 통하는 구석이 있다.¹³⁾

이밖에도 서호를 노래한 시는 적지 않게 남아 있다. 다음은 高敬命(1533~1592)의 <錢塘晩照>다.

오자서의 성난 파도 허공을 삼킬 듯
천 겹의 은빛 산이 내뿜는 듯 물려오네.
절강 땅은 완연히 천하의 승경이라
용금문 밖에는 석양빛이 붉구나.
靈胥吼怒勢吞空 千疊銀山噴薄中
江浙宛然天下勝 湧金門外夕陽紅

전당의 유명한 觀潮를 오자서의 분노로 읽은 것이다. 저 멀리서 일제히 은빛 뿔부리가 분수를 내뿜으며 물려오듯 닥쳐오는 파도의 장관을 노래했다. 앞 시기 丁壽崗(1454~1527)의 <錢塘觀潮>나 뒤 시기 尹善道(1587~1671)의 <錢塘春望> 등의 작품도 錢塘觀潮의 장관을 노래했다.

이 시기 서호도의 성행이 단순히 정사룡이 명종이 내 보인 그림이 서호도임을 알아맞춘 일로 인해 촉발된 것이라고만은 말할 수 없다. 또 다른 요인이 작용했다. 16세기로 접어들며 조선에는 文必秦漢, 詩必盛唐의 의 고풍이 들어왔다. 이에 따라 唐詩에서 즐겨 노래한 南朝 民歌風의 악부시

13) 낭만적 상상력의 소산이란 점에서 당시 조선 지식인의 내면 속에 자리잡고 있는 강남 동경과 선계 동경은 본질 의미에서 다를 것이 없다. 유선문학이 보여주는 상상력의 모식과 그 의미에 대해서는 정민, 『초월의 상상』(휴머니스트, 2002)를 참조할 것.

들이 다시금 널리 알려지게 되었다.¹⁴⁾ 이 과정에서 서호를 중심으로 한 중국의 강남 지역이 조선 문인지식인층의 동경의 대상으로 새삼 떠오르게 된다. 여기에 더하여 임진왜란 당시 원병으로 파병된 명군의 주력이 모두 절강 출신의 수군이었고, 이들이 조선에 주둔하는 동안 조선의 문인들과 활발히 접촉하게 되면서 이런 풍조를 가속화시켰다. 특히 명군과의 교유는 이러한 풍조를 확산하는데 큰 역할을 했다.

임진왜란 당시 조선에 파병된 절강 출신의 명군들은 전쟁의 소강 국면이 길어지면서 조선의 문인들과 활발한 교유를 나누었다. 이 과정에서 강남 땅, 특히 西湖 일대를 동경하는 시들이 더 활발히 창작되었다. 이정귀는 浙江 金華縣 출신의 葛亮이란 이에게 준 <錢塘歌贈金華秀才>란 작품을 남겼다. 이 작품은 모두 51구 361자에 달하는 장시다.

그대 집 어디맨가 錢塘의 한켠
전당의 좋은 경치 천하에 짝이 없네.
변화하고 아름답기 東吳에 으뜸이요
四明山 天目山은 참으로 선경이라.
산하는 옛 도읍을 안아 감돌고
赤城의 안개는 蒼梧로 이어졌다.
가을이면 연꽃 계수 십리호에 향기롭고
안개비에 樓臺들은 그림도곤 곱구나.
주렴을 모두 걷은 큰 길 거리엔
여기저기 푸른 깃발 술집을 열었구나.
절강의 물결 소리 온 땅을 뒤덮을 듯
8월이라 그 장관 어찌 그리 즐겁던가.
천둥처럼 포효하며 섬 사이를 내달리니
천년의 장한 뜻이 잠깐인양 덧없어라.

14) 이 시기 당시풍에 대해서는 정민, 『목릉문단과 석주 권필』(태학사, 1999)의 「16, 17세기 학당풍의 성격과 그 풍정」 및 「16, 17세기 학당풍에서 낭만성의 문제」에서 논한 바 있다.

蘇堤에 꿇긴 다리 부들만 무성하고
 錢鏐의 집터엔 잡초만 어지럽다.
 영험한 땅 인물남은 어김이 없거니
 이따금 길러내어 명유가 나온다네.
 그대의 골격보니 맑고도 야위었고
 푸른 눈 붉은 뺨에 수염조차 희었구나.
 吳門에서 몇날을 술집 숨어 살았던가
 高陽땅 죽림칠현 바로 그대로구나.
 여관방서 술 한잔에 서로 만나니
 통역으로 얘기해도 마음은 통하였지.
 시 지으면 여룡 구슬 켜 듯이 고왔었고
 산수의 맑은 얘기 저무는줄 몰랐다고.
 말을 듣자 목은 병이 씻은 듯 없어져서
 西湖로 들어가 조각배로 노니는 듯
 바다 밖 딴 나라에 있음마저 잊었었네.
 슬프다 망국의 한날 대부로서
 변방에 자취 막힘 길게 탄식하는도다.
 시절이 어지러워 몸을 빼지 못하고
 흰머리로 벼슬길 불쫓음 부끄럽다.
 멀리 노닐 꿈을 품어 마음 항상 조급해도
 몇 해를 봄풀 보며 막힌 길을 슬퍼했나.
 강남의 고운 풍경 꿈에서나 만나보며
 戰塵 속을 헤매이다 늙고 비쩍 말랐구나.
 (하략)

爾家何在錢塘隅 錢塘形勝天下無
 繁華佳麗擅東吳 四明天目眞仙區
 山河控帶舊雄都 赤城霞氣連蒼梧
 三秋荷桂十里湖 煙雨樓臺如畫圖
 珠簾晴捲十字衢 處處青帘開酒壚
 浙江潮聲捲地樞 八月壯觀何其娛
 雷公咆哮島嶼驅 壯志千載如須臾

蘇堤橋斷暗新蒲 錢氏臺殘迷綠蕪
 地靈人傑信不誣 毓秀往往生名儒
 看君骨格清且癯 碧眼紅頰仍霜鬚
 吳門幾日隱屠沽 彷彿高陽之酒徒
 相逢逆旅一胡盧 譯語纔傳情共孚
 新詩且復綴驪珠 山水清譚至日晡
 聞來頓覺舊痾蘇 忭入西湖遊小孤
 不知身在海外封疆殊
 可憐亡國一大夫 跡阻偏裔空長吁
 時危碌碌未損軀 白首金馬慙鵷趨
 長懷遠遊膽常麤 幾年春草悲窮途
 江南佳境夢空紆 棲屑兵塵成老枯

제목이 ‘錢塘의 노래’다. 여관방에서 明軍과 만나 통역을 사이에 두고 대화를 나누었다. 그들의 주된 대화가 전당 서호의 풍광이었음은 시 속의 묘사를 통해서도 심분 짐작할 수 있다. 이 시에서 보여주는 이런 장면들은 조선의 문인지식인층이 절강 출신의 명군들과 만나는 자리에서마다 반복적으로 되풀이 되었을 것이다. 명군에게서 이야기를 듣다 보니 묵은 체증이 쑥 내려가는 듯 하고, 마치 자신이 서호로 들어가 배를 타고 노니는 듯 하였다고 감격하였다.

이밖에 裴龍吉(1556~1609)의 <贈浙江人> 3수에서는 서호 蘇堤의 안개에 젖은 버드나무 방죽 길의 장관과 岳王과 伍員의 사당이 있는 유서깊은 白馬潮의 千年怒濤를 노래하고 있고, 그밖에 李達(1539~1618)의 <贈浙江人桂玉>이나 李安訥(1571~1637)의 <贈浙江人>과 <書贈浙江征士赴嶺南防倭奴>, 그리고 尹繼善(1577~1604)이 二十四橋 근처의 풍광을 노래한 시를 남겼다. 또 權鐸(1569~1612)은 <送婁鳳鳴還杭州錢唐縣>이란 작품에서 영은사와 용금문으로 대표되는 그곳의 풍광을 그리며 이별의 아쉬움을 달래기도 했다. 이 작품 외에도 권필은 절강 지역 명군에게 여러 편의 시를 써 주고 있다.¹⁵⁾

당시 조선의 문인들은 문화 종주국이라 할 중국과의 교류가 원천적으로 차단되어 있었다. 있다고 해야 고작 명나라 사신을 맞이하는 접빈의 행차거나 반대로 중국에 사신 갈 때의 접촉이 고작이었다. 또 막상 중국을 간다해도 지리적 여건으로 인해 강남 지역은 가볼 수조차 없었다. 그나마 딱딱한 공식적 일정은 인간적 체취 어린 만남을 나누기에는 많은 어려움이 뒤따랐다.

더욱이 강남 지역의 낭만적 풍광에 대한 선망과 동경은 唐詩風이 성행하던 선조조에 이르러 더욱 높아져만 갔다. 당시 문인의 문집 속에는 강남의 풍광과 그곳에서의 낭만적 사랑을 노래한 <採蓮曲> <江南曲> 등 남조 민가풍의 시가가 이루 헤일 수 없이 많다. 강남 지역은 조선의 시인들에게 이국정서가 충만한 낭만적 상상력을 자극하는 이상의 땅이었다.

일찍이 崔溥(1454~1504)가 성종 18년(1487)에 제주도에서 부친상을 당해 돌아오다가 풍랑을 만나 절강성에 표착하여, 천신만고 끝에 생환한 일이 있었다. 이에 왕은 왕명으로 그가 견문했던 사실을 적은 『漂海錄』을 저술케하여 간행하였다. 이 책은 두고두고 사대부들 사이에 독서물로 애호되었다. 권필의 아버지 권벽(1520~1593)이 일찍이 『표해록』을 읽고 쓴 제시에서 “강남 땅서 장관을 다 보았으니, 사마천의 노님과 흡사하구려. 江南窮壯觀, 正似子長遊”라고 선망하고 있는데서도 보듯,¹⁵⁾ 『표해록』이 애독된 배경에는 이 책에 누구도 가보지 못한 중국 강남 땅의 풍물이 자세히 적혀 있었던 점도 크게 작용하고 있었다.

역대 시문이나 그림을 통한 감수 외에, 당시 조선본까지 간행되어 널리 읽혀졌던 『전등신화』나 『전등여화』, 『嬌紅記』 등의 전기소설의 영향도 크

15) 이들 작품에 대해서는 정민의 『목릉문단과 석주 권필』(태학사, 1999)의 「임란시기 문인지식인층의 明軍 교유와 그 의미」에서 상세히 소개한 바 있으므로 이 글에 미룬다.

16) 권벽, <題崔溥漂海錄後>, 『습재집』 권16(민창문화사, 1995), 539면: “大海千層浪, 危檣一葉舟. 唯愁葬魚腹, 豈意見孤丘. 利涉天心佑, 生還帝澤優. 江南窮壯觀, 正似子長遊.”

게 작용하였다. 『전등신화』는 말할 것도 없고, 『전등여화』의 경우 이미 <용비어천가>에 그 내용이 인용되고 있을 만큼 폭넓은 독자층을 가졌다. 연산군은 이를 인간하여 진상할 것을 공식으로 명할 정도로 즐겨 읽었다.¹⁷⁾ 실제로 권필이 <위경천전>을 창작함에 있어 참고한 것으로 보이는 『전등신화』의 <鑑湖夜泛記>나 <滕穆醉遊聚景園記> 같은 작품은 그 무대 배경이 바로 절강이었다. <滕穆醉遊聚景園記>에는, 제가의 명군 교유 시에도 자주 나올뿐 아니라 소설 <주생전>의 무대 배경으로도 나타나는 영은사·용금문 등이 상세히 그려지고 있다. 또 <鑑湖夜泛記>는 會稽의 산수를 사랑한 주인공 成令言의 입을 통해 이곳의 아름다운 풍광을 마치 눈 앞에 보는 것처럼 묘사하고 있다. 그밖에 많은 傳奇 작품이 이 지역을 소설의 무대로 활용하고 있어, 조선 문인지식인층에 있어 강남 지역은 가 보지 않고도 문학 텍스트를 통해 익숙히 접촉해온 추체험 공간이었던 셈이다.

결코 갈 수 없다는 사실을 너무도 잘 알기에 중국 강남 땅에 대한 선망과 동경은 더욱 큰 갈망이 되었음직도 하다. 또 이는 당시 좁은 땅 덩어리에서 동인이니 서인이니 갈라져 서로 치고 싸우는 이전투구의 당쟁을 거듭하다가, 뒤이어 왜적에 의해 전 국토가 유린되었음에도 책임질 위정자는 아무도 없는 숨막힐 듯한 답답함으로부터의 탈출욕구와도 무관치 않을 것이다. 실제 당시의 지식인들이 어려서부터 수많은 중국의 시문을 익히고 외우는 과정에서 그 속에 묘사된 고인의 자취와 숨결이 어린 각처의 명승고적에 대해 막연한 동경을 품게 되는 것은 오히려 당연하다.

그 중에서도 특히 서호는 앞서 보았듯 서호도의 유행과 함께 더욱 사랑을 받았다. 임란 도중 부모와 처자를 다 잃은 조위한 같은 사람은 그와 교유한 명군을 따라 蘇杭 땅으로 들어가 그곳에서 생을 마칠 작정까지 두었으나, 형의 만류로 무산된 일이 있었고, 권필은 제자에게 불법월경을 해서

17) 유택일, 「전등신화 및 전등여화의 전래와 수용」, 『한국문헌학연구』(아세아문화사, 1990), 228~304면 참조

라도 중국 강남 땅을 구경할 것을 적극 권장하기도 했다.¹⁸⁾ 훨씬 뒤 시기 홍대용이 여행에서 서호의 선비들과 만나 교유한 후, 평생 서호의 풍광을 그리며 편지를 왕래하며 銘詞에까지 서호를 거론했던 것에서도 조선 문인들의 뿌리깊은 서호 동경을 확인하게 된다.¹⁹⁾

강남 땅, 그 중에서도 서호가 유독 우리 문인지식인층의 관심의 중심에 떠오른 까닭을 다시 간추리면 다음과 같다.

첫째, 서호가 당대 현실을 역투사하는 유토피아적 이미지를 지니고 있었다. 서호는 林逋의 고사적 이미지, 그리고 吳子胥의 怒濤와 岳飛의 忠憤으로 대표되는 지사적 이미지 등이 겹쳐져 예로부터 불의를 참지 못하는 慷慨之士와 속세에 연연치 않는 隱逸之士의 탈속 공간으로 관념되어 왔다. 여기에 소동파와 백거이 같은 문인일사들의 아취가 어우러져, 당시 네 차례에 걸친 사화 끝에 전란의 소용돌이에 휘말린 조선의 지식인들이 관념할 수 있는 유토피아적 이미지를 갖추고 있었다. 사대부들은 집 사랑에 서호도를 걸어 놓고 관념의 세계에서 서호를 꿈꾸고, 폭압적인 현실의 억압으로부터 벗어나고자 했다.

둘째, 당대 성행한 학당풍의 영향을 지적한다. ‘文必秦漢 詩必盛唐’을 외쳤던 명대 전후칠자의 문학이론이 영향력을 행사하면서, 조선의 시풍은 고려 중기 이래 300년간 계속 되어온 소동파 황산곡 중심의 강서시풍의 자장에서 벗어나 당시풍을 추구하게 된다. 이때 학당풍 한시의 주요 제재로 빈번하게 등장한 남조 민가풍의 낭만적 서정이 詩情의 주류 감정을 이루게 되면서, 그 작품 배경으로 자주 등장하는 서호에 대한 동경을 부추겼다.

셋째, 당대 『전등신화』 『전등여화』 등 중국 전기소설의 영향을 주목한다. 폭넓은 독자층을 확보하고 있던 이들 작품의 배경으로 서호는 여러 차례 등장하고 있고, 소설 속에 그려진 낭만적 情事가 서호의 아름다운 풍

18) 정민, 『목릉문단과 석주 권필』, 130면 참조

19) 정민, 「홍덕보묘지명의 銘詞攷」, 『동방한문학』 제21집(동방한문학회, 2001.8) 참조

광과 더불어 상상력을 확장시켰다고 본다. 이 시기 주요 작가인 권필의 전기소설 <주생전>과 <위경천전>이 이 지역 출신 명군을 주인공으로 삼고 있거나, 조위한의 <최척전>에서 전란 중 헤어진 부부의 상봉을 바로 이곳에서 이루고 있는 점 등을 통해서도 입증된다.

3. 공간 개념의 전이와 <서호별곡>

隱逸과 脫俗, 忠憤과 義怒, 한편으로 낭만적 일탈로 관념되는 서호의 이미지는 선조조로 접어들면서 차츰 한강의 서호에 덧씌워지기 시작한다. 한강에는 강폭이 유난히 넓어지는 두 곳이 있다. 동호와 서호가 그곳이다. 동호는 豆毛浦 일대를 일컫는 말이고, 서호는 마포·서강·양화도 부근을 가리킨다. 이 두 곳은 한강 가운데서도 풍광이 수려하기로 유명하였다. 이에 따라 조선 초기 이래로 이곳에서 뱃놀이를 하며 유람하는 것은 아름다운 풍류의 하나로 관념되었다.

조선 전기에는 이곳에서 수많은 연회와 契會가 열렸고, 이와 관련된 많은 시문이 남아 있다. 중국에서 온 사신의 접대도 주로 서호에서 열렸다. 특히 서호 일대에서 가장 아름다운 곳인 잠두봉 주변에서 열린 계회의 장면을 그린 계회도가 여럿 전한다. 이 지역은 孝寧大君의 정자인 喜雨亭이나 安平大君의 淡淡亭 등이 자리잡고 있어 도성 안에 거주하던 공후·귀척들의 遊宴地로도 인기가 높았다. 김종직이 서호의 잠두봉에서 兪好仁·曹偉 등과 시회를 가진 일이 있고, 양화도에 살면서 서호주인을 자임했던 李擢이 南孝溫 등과 수많은 시회를 가진 일도 있었다.²⁰⁾

20) 이종묵, 「16세기 한강의 宴會와 詩會」, 『시가사와 예술사의 관련양상 II』(보고사, 2002)에 서호에서의 연회와 契會에 대해 자세히 정리했다. 물론 이 시기 시에도 서호를 은일, 탈속의 공간으로 관념한 흔적이 없지 않다. 하지만 서호도 유행 이후의 시들과는 현격할 정도의 차이가 드러난다는 점을 지적하기로 한다.

다만 16세기 이전 시기에 이곳에서 지어진 시문 속에는 중국 서호가 갖는 은일과 탈속의 이미지는 별반 찾아 볼 수가 없다. 그러다가 선조조에 접어들어 중국의 서호도가 유행하고 중국 서호 관련 시문이 빈번하게 창작되면서, 한강의 서호 위에 중국 서호의 이미지가 포개지기 시작한다.

권필은 조부 때부터 마포 서강에서 살았다. 조부 權祺가 종종 때 권신 김안로를 탄핵하였다가 김안로가 자객을 보내 그를 해치려 하였으므로 이곳으로 이사하였다. 피세적 성격을 띤 이주였던 셈이다. 또 유몽인(1559~1623)이 폐모론을 둘러싸고 대북파와 격심한 대립 끝에 서호로 거처를 옮기고 있는 것도 흥미롭다. 그는 <題李僉知升亨梅鶴帖詩序>에서 “옛 사람이 서호에 살 때는 매화도 있고 학도 있었는데, 나의 거처에는 이 두 가지가 없어 남몰래 이 생각을 떨치지 못했었다”²¹⁾고 적고 있다. 서호처사 임포의 매처학자의 고사를 자신의 서호 거처에 슬쩍 견준 것인데, 유몽인은 서호 은거 후 현실과 거리를 두면서 피세은일의 다짐을 담은 시문을 많이 남겼다. <湖上三首>란 작품에 “참소 피해 성시를 떠나왔나니, 자리 박차 찾아온 곳 강호이라네. 逃讒去城市, 踰位亦江湖”²²⁾의 구절이 있는 것만 보아도 그의 서호행이 결국은 逃讒踰位를 위한 피신이었음을 알 수 있다.

土亭 李之函(1517~1578)이 세상의 화를 두루 겪은 후 자신의 奇才를 감추고자 숨어든 곳도 바로 서호였다. 公事의 조그만 실수로 인해 곤장 수십대를 맞고 나와 그 길로 冠帽를 부숴버리고 서호에 우거했던 李基高(1556~1622)이나, 스승 정철이 억울하게 죽자 세상과 인연을 끊고 서호로 들어왔던 成輅(1550~1623), 역시 서호에 살면서 광해군의 폭정을 풍자하다 맞아 죽은 저항시인 권필 같은 인물을 통해서도 모두 중국 서호의 강

21) 유몽인, <題李僉知升亨梅鶴帖詩序>, 『어우집』(총간 63, 375면): “古人處西湖, 有梅有鶴, 而余之居無是二者.”

22) 유몽인, <湖上三首>, 『어우집』 권2(총간 63, 331면)의 둘째 수이다. 서호 시절의 시를 모은 『서호록』 가운데 실려 있다.

개·은일적 이미지가 투사된 흔적을 발견할 수 있다. 이러한 관념 투사를 가장 단적으로 보여주는 것이 조금 뒤 시기 朴世采(1631~1695)가 지은 <西湖三高士傳>이다. 세상과 타협치 않으려 서호로 은거했던 이기설·성로·권필 세 사람을 ‘西湖三高士’로 기린 것이다. 박세채는 글의 冒頭에서 토정 이지함의 이곳에 얹힌 이야기를 전한 뒤, 그로부터 수 십 년이 지나三高士가 나왔다고 하며 이렇게 적고 있다.

그 자취가 비록 중용의 법도를 따르지는 않았으나, 그 풍절만은 뒷 세상 사람들로 하여금 마음을 격동시켜 일으키게 하기에 족하였다. 또 여러 장로들에게서 익히 그 행한 바를 들어보니, 志趣는 자못 각기 같지 않았으나 모두 옛 고사의 뜻에는 합치되었다. 내가 마포의 현석에 나와 살면서부터 세 사람이 살던 곳을 왕래하곤 했다. 높은 언덕에 올라 흘러가는 강물을 바라볼 때면 그 어진 이들이 혼탁하고 더러운 가운데서 벗어나 능히 본디 품은 뜻을 보전한 것을 떠올리면서, 일찍이 고개를 숙이고 배회하며 능히 떠나가지 못하고서 곧이어 눈물을 흘리곤 하였다.²³⁾

여기 보이는 西湖三高士란 명칭은 중국의 西湖高士 林逋를 염두에 두고 지은 명칭임은 두말할 나위가 없다. 일찍이 李東歡이 적절히 지적한 것처럼 이 시기 서호는 점차 “정치적으로나 경제적으로 영락하여 도성 안에서 버틸만한 형세가 못 되거나, 또는 주로 정치적인 이유로 스스로 도성을 등지고 싶어 한 사대부들의 잠정적 寓居地”로서 각광을 받게 되고, “전방의 도성내와 후방의 농촌기지와의 중간 점이지대적 성격”을 드러내게 되는 것이다.²⁴⁾

23) 박세채, <서호삼고사전>, 『南溪集』(총간 141, 159면): “其跡雖亦不軌中行, 而其風節足令後人興起. 又從諸長老稔其所行志趣, 頗各不同. 然皆合乎自古高士之義, 泊出棲玄石, 往來三人所居矣. 至臨崇丘覽流水, 而想像其賢, 蟬蛻濁穢之中, 能全素志, 未嘗不低回留之不能去, 繼以流涕也.” 전문의 번역은 정민, 앞의 책, 645~650면을 참조할 것.

24) 이동환, 「석주의 시인의식의 자유·저항성의 국면과 그 역사적 의미」, 『문학작품

선조조 成汝學은 <西湖曲> 3수에서 마포 서호의 풍광을 노래하고 있는데, 그 가운데 둘째 수는 다음과 같다.

저녁 놀 찬 나무에 잠기어 있고
긴 강은 대 숲 마을 에돌렸구나.
사립엔 속된 객이 이르지 않아
수레 말이 떠들썩한 적이 없었다.
暮靄籠寒樹 長江繞竹村
柴門無俗客 車馬不曾喧²⁵⁾

저녁 안개가 나무를 감추고, 장강은 대숲 마을을 감돌아 흘러, 속객의 車馬가 이르지 않는 絶俗의 공간으로 서호를 그리고 있는 것이다.

한강의 서호 위로 중국 서호의 이미지가 겹쳐지는 다른 예를 우리는 許櫟(1520~1592)의 가사 <西湖別曲>에서 다시 만날 수 있다. 허강 또한 부친인 許磁가 권신의 專恣를 직척하다가 洪原에 유배되어 객사하자, 세상에 뜻을 잃고 강호를 방랑하며 삶을 마친 인물이다. 그는 서호에 살던 토정 이지함이나 봉래 양사언 등과도 교유가 있었다.²⁶⁾ “聖代에 逸民이 되어, 湖海에 누어 이셔”로 시작되는 이 가사는 마포의 서호를 노래한 것인데, 막상 문면을 보면 중국의 서호와 착종되어 있어, 실제로 시인이 노래한 것이 한강의 서호인지, 중국의 서호인지조차 분명치 않을 정도다. 그

에 나타난 서울의 형상』(한국고전문학연구회, 1994), 67면 참조 이 논문에는 ‘16, 17세기초 서강지역과 사대부들의 의식성향과 연계하여’란 부제가 붙어 있다.

25) 성여학, <서호곡>, 『鶴泉集』 권1(총간 82, 7면) 참조

26) 윤덕진, 『가사읽기』(태학사, 1999), 132~141면에 <서호별곡> 전문과 해제가 수록되어 있다. 허강의 손자인 許穆은 <西湖詞跋>에서 처음에 <西湖詞> 6수가 있었는데, 뒤에 양사언이 악조에 맞게 개편하여 <서호별곡>이라 하였다고 적고 있다. <서호별곡>은 가사문학사에서 특별한 의미를 갖는 작품으로, 성호경의 「가사의 '片句' 현상에 대한 試論」, 『한국 시가의 유형과 양식 연구』(영남대출판부, 1997)에도 이 작품의 형식상 특성에 대해 논하고 있다.

중 한 대목을 읽어보자.

문노라 洞赤이 丹砂 千斛을 뉘라서 머물우라
 臨汜古縣이 廖氏의 舊業이로다.
 別區 漁村는 露河란 말이
 王維 輞川이며 柳州 露江이라
 魚留在梁호니 이 너의 生涯로다
 (중략)
 西江을 브라호니 林處士 西湖오
 달머리 구버호니 蘇仙의 赤壁이론 듯

西江을 西湖로 보고, 바로 林處士를 떠올리는 것이라든지, 이밖에 金華石室·鬱藍洞天·廖氏舊業·孟嘉陳跡·虞氏河濱·謝公會稽·戴逵剡溪 등등 이루 헤일 수 없이 많은 중국 은일고사의 전거를 충동원하여 마포 서호의 공간적 상징 의미를 장황하게 기술하고 있다.

후대로 오면 이곳 서호는 아예 10경을 세워, 서호십경도와 같은 병풍이 제작되었던 듯 하다. 洪世泰(1653~1725)는 문집에 御屏畫에 써 넣을 西湖十景詩에 응제한 일을 적고 있고,²⁷⁾ 徐命膺(1716~1787)은 <西湖十景古今體>시를 남기고 있다. 그는 并序에서 “내가 서호에 살면서, 아침 저녁으로 대하는 것이 강과 산이고, 오르내리는 것은 물고기와 새였다. 맛없는 가운데 지극한 맛이 있었으므로, 마침내 십경으로 나누어 각체로 그 일을 노래하고, 이름하여 고금체라 하였다”²⁸⁾고 적었다. 그가 꼽은 서호의 십경은 白石早潮·靑谿夕嵐·栗嶼雨耕·麻浦雲帆·鳥洲煙柳·鶴汀明沙·仙峰泛月·籠巖觀漲·鷺梁漁釣·牛岑採樵 등이다.

27) 홍세태, <歲暮>〔『柳下集』 권8(총간 167, 461면)의 7, 8구에서 “西湖餘十幅, 虛揜玉樓宵”라 하고는 그 주에 “余曾應製御屏畫西湖十景詩”라 적었다.

28) 서명웅, <西湖十景古今體>, 『保晚齋集』 권1(총간 233, 75면): “余居西湖, 所暮朝者流峙, 所上下者魚鳥. 無味之中, 至味存焉. 遂分爲十景, 以各體賦其事, 命曰古今體.”

4. 맺음말

이상 16, 7세기 조선 문인지식인층의 중국 西湖 동경과 그것이 한양의 서호로 전이되는 과정을 살펴, 그 의미를 검토해 보았다. 전여성의 『서호지』 출판 이후 16, 7세기 문인지식인층에서 서호도는 당대 낭만적 시풍의 확산과 함께 성행하였다. 관념 속의 상상인 점에서는 전대 성행한 소상팔경도와 다를 바 없었지만, 소상팔경이 구체성이 결여된 관념적 상상에 가까웠다면, 서호는 보다 구체적이고 명시적인 구상성과 지향성을 띤 공간이었다. 이것은 당시 예술 취향의 한 작은 변화를 반영하는 것이지만, 그 내면의 의미는 그렇게 단순하지만은 않다. 微視的 관점에서 볼 때, 우리는 이를 통해 서호도의 유행이라는 표피적 현상을 넘어 당시 문인지식인층의 내면의식을 비교적 깊숙히 들여다 볼 수가 있다.

잇단 사회 끝에 치열한 당쟁과 전란의 참화는 지식인의 내면에 깊은 그늘을 드리웠고, 이는 현실에 대한 혐오와 환멸을 불렀다. 또 시대문풍과의 연관 아래 문학을 통한 낭만적 탈출을 꿈꾸면서 중국 강남은 이국정서를 부추기는 관념상의 유토피아로 자리 잡게 되고, 특히 서호는 지닌 바 고사적·은일적 이미지로 인해 동경과 선망의 공간으로 자리매김 되었다. 이것은 당시 오랜 기간 조선에 주둔하고 있던 명나라 군인과 조선 문인과의 지속적이고 적극적인 교류를 통해 가일층 가속화 되었다. 나아가 한강의 서호 위에도 중국 서호의 관념이 투사되면서 인식 상의 흥미로운 변화가 더해졌다. 이는 어찌 보면 사소한 관찰에 지나지 않지만 문학사나 예술사의 동태적 흐름이 이런 작은 사건의 관찰을 통해서도 포착될 수 있음을 확인한 것은 이 글이 거둔 작은 성과라고 생각한다.

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핵심어 : 西湖, 西湖圖, 學唐風, 瀟湘八景圖, 許筠, 이국정서

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Abstract

16th~17th Century Chosun Literary Intellectual's Enthusiasm
over 'Kang-nam' in China and Its Relation with Chosun Painting
'Suh-ho'西湖

Jung, Min

It is interesting to see that the historical literary interest was changed through an accidental encounter. 'Suh-ho'(Western Lake) is located in Chinese Kang-nam(South of the River Yangtz). One of the distinguished Chinese writings on 'Suh-ho' is Suh-ho-chi西湖志 by Jun, Yu-sung of Ming Dynasty. Suh-ho-chi was widely appreciated among Chosun literary intellectuals who shared enthusiasm over the beautiful scenery of Chinese 'Kang-nam' in 16th~17th century. Suh-ho-chi's influence appeared to make 'Suh-ho' a desirable object for Chosun intellectual's utopia. We can symptomatically read the fashion if we analyze poetry on Chinese 'Kang-nam' and paintings of 'Suh-ho' at that time.

'Suh-ho' was imaginary, but became real to Chosun intellectual's utopia orientation. A vogue of Suh-ho pictures reflected a small change of the artistic taste in those days. The inner world of Suh-ho, which was expressed by many poets, was not merely simple. Microscopically, we are able to examine the inner world of 16th~17th century Chosun poets. In historical context, they were seriously affected with party squabbles and wars. So they made a wish for romantic escape. At this juncture, Kang-nam of China became an ideal Utopia inciting people's exoticism. Especially Suh-ho was the object of desire because of

its secrete image. In addition to that, the Ming dynasty's soldiers stationed in Chosun at Japanese[Hideyoshi's] invasion of Korea in 1592, mostly came from Suh-ho area.

After then, The image of Chinese 'Suh-ho' was overlapped with the landscape of Chosun 'Suh-ho' of the Han River in Seoul. This metaphoric change brought about a new poetic sensibility, it brought about a change of cognition. 16th~17th century literary works reflected these historical encounters. It is meaningful that the dynamic trend of literary and artistic history can be traced through the little but eventual changes.

C.7-3 Illustration of influences and diffusion of the West lake landscape

- 1) Japan
- 2) Chinese imperial garden, the Summer Resort in Chengde,
- 3) Chinese imperial garden, the Summer Palace
- 4) Chinese imperial garden, the Winter Palace

云外龙峰《辟云志下》（1701年）载：“妙喜寺（常荣寺旧名）号楞伽山，庭园设山水，庭园如山，雪舟和尚移西湖十景…”

西湖为日本人所知晓始于平安时代白居易《白氏文集》的传入日本；镰仓时代（1192-1333）随着佛教禅宗的东渐，伴以宋元风水墨画的大举东传，使杭州西湖成为渡来求法日本僧人必到的参禅之所，知名度大为提高，当时的日本园林之中已出现了临摹杭州西湖景象的表现。室町时代（1392-1573）“画圣”雪舟及其弟子秋月等观亲临西湖，以西湖为创作题材，使《西湖图》的创作风靡日本水墨山水画坛长达五个世纪之久。雪舟回国后，亲自参与了日本的造园活动，并将西湖意象导入园林设计之中。

常荣寺庭园（湖）
锦带桥
锦景园（跨虹桥）
栗林公园（西湖堤等）
三廊四园（西湖桥、堤）
德川园（西湖桥、堤）
小石川后乐园（堤、桥）
旧芝离宫庭园（堤、桥）
不忍池（三段桥）
户山庄（堤）、洛恩园
金泽八景（濠户堤、桥）
京都东寺涉成园（印月池等）
桂离宫庭园（松岛亭等）
大濠公园（堤）
神野园（堤）
养翠园（三桥）
和歌浦（堤）
识名园（堤、古桥）
野新

山口市常荣寺庭园中的岛
山口市常荣寺庭园全景
广岛锦景园中的跨虹桥（仿苏堤六桥）
广岛锦景园（西湖堤）
名古屋德川园（西湖堤）

避暑山庄中引用及借鉴西湖标题景观的景点主要有芝径云堤等



避暑山庄平面图示意图局部

康熙「双湖夹镜序」：山中诸泉，从板桥流中，汇为一湖，在石桥之右；复从石桥下注，放为大湖。两湖相连，阻以长堤，犹西湖之里外湖也。



避暑山庄图咏 芝径云堤



避暑山庄图咏 湘波致夷

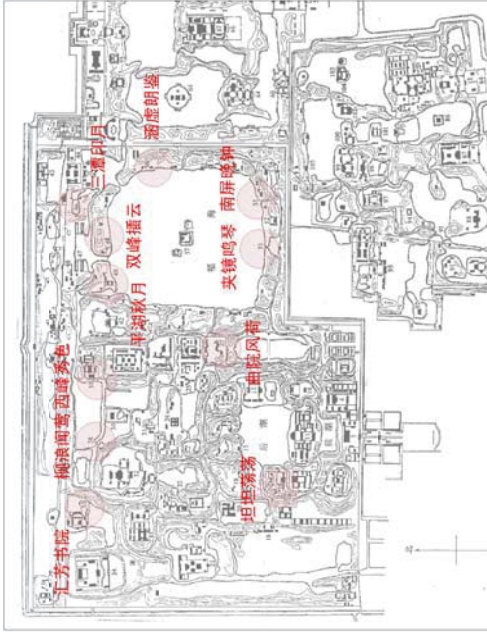


避暑山庄图咏 稼潘何想



避暑山庄图咏 水心榭

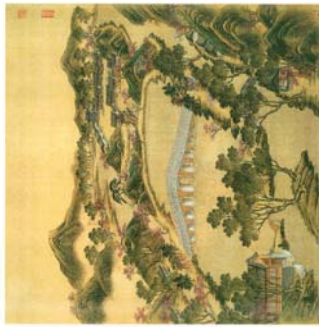
乾隆咏圆明园《柳浪闻莺》：十景西湖名早传，御园柳浪亦称旗，栗留几啭无端听，好似清波门那边。



圆明园中引用及借鉴西湖标题景观的景点主要有：

平湖秋月、曲院风荷、柳浪闻莺、双峰插云、三潭印月、南屏晚钟、
坦坦荡荡（玉泉鱼跃）、汇芳书院（断桥残雪）、夹镜鸣琴（蕉石鸣琴）、
西峰秀色（花港观鱼）、涵虚朗鉴（雷峰夕照）

香遠風清雅解園亭：花屋
數休枕西子湖
睡倦處停棹隨時使真賞那
故以其名之
波長虹掣影風景相似
風荷之名著雲紅衣印
地荷花家多是有趣院
西湖總院為宋時酒務
麴院風荷



圆明园平面示意图

圆明园四十景图咏 曲院风荷



圆明园四十景图咏 平湖秋月



圆明园四十景图咏 坦坦荡荡



圆明园四十景图咏 西峰秀色



圆明园四十景图咏 汇芳书院



圆明园四十景图咏 涵虚朗鉴

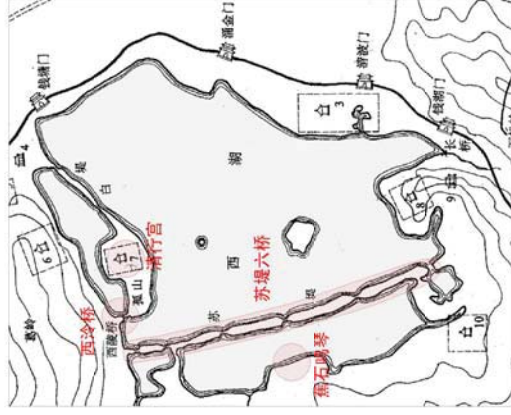


圆明园四十景图咏 夹镜鸣琴

乾隆《万寿山即事》：背山西水地，明湖仿浙西；琳琅三竺宇，花柳六桥堤。

(1) 西湖的格局特点: 三面环山一面接城; 以苏堤、孤山划分水域为5部分——外西湖、西里湖、岳湖、北里湖、南湖

(2) 苏堤及六桥：苏堤南北纵跨湖面，堤间六桥名为映波、锁澜、望山、压堤、东浦、跨虹。



西湖平面示意图



颐和园平面示意图

（劉夢星）圖書手帳



西湖行宮局部（清乾隆）

(1) 颐和园的总体格局: 仿西湖以西堤划分水域为3部分——外湖、湖、里湖、近

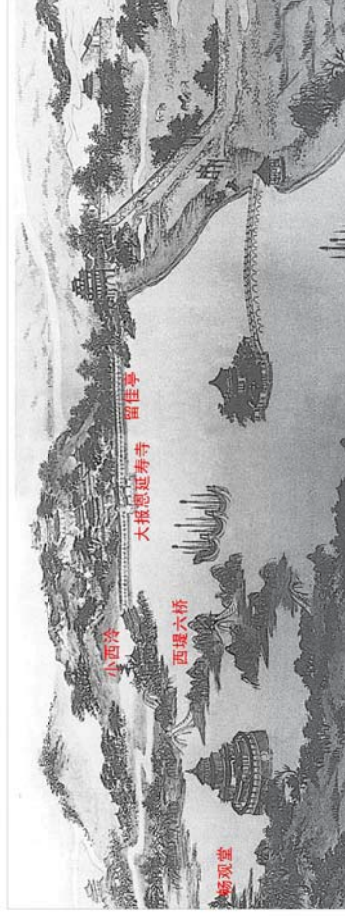
(2) 西堤及六桥: 仿西湖苏堤六桥

(3) 小西泠：仿西湖孤山西泠桥

(4) 万寿山大报恩延寿寺：仿西湖孤山清行宫

(5) 畅观堂睇佳榭：仿西湖蕉石鸣琴

(6) 长廊留佳亭：取意西湖留余山居。



畿都水利图局部（清乾隆）

C.7-4 Literatures and poems of Korea Peninsula related to the West Lake (16th -18th Centuries)

- (1) Met the reincarnation of Yuanze in Hangzhou, Jin Changxi
- (2) Ten Scenic Spots of the West Lake, Hong Shitai
- (3) Write after the annals of the West Lake, Shen Qin
- (4) Write after paintings of views of the West Lake, Shen Qin
- (5) (Poems of the West Lake), Zheng Shilong
- (6) Writing on painting of the West Lake, Shen Wan
- (7) Picture of Hangzhou West Lake, Li Haomin
- (8) Picture of Hangzhou, Li Qingquan
- (9) Evening Bright of Hangzhou, Gao Jingming
- (10) Write to scholars in Jinhua from Hangzhou, Li Zhenggui
- (11) Ten Scenic Spots of the West Lake
- (12) Rhyme of Ten Scenic Spots of the West Lake
- (13) Ten Scenic Spots of the West Lake
- (14) Twelve Bridges of the West Lake
- (15) Memorial of Three Sages of the West Lake
- (16) Notes taken in Chengzheng College
- (17) No. thirteen, Volume twenty of Poetry of four good
- (18) Volume two of lost pieces of scholar Qian An's work
- (19) Volume two of research of Collection of scholar Tui Xi's work
- (20) Appendix two, volume twelve of manuscript of scholar Yi An
- (21) Record Chao Tian, Collection of scholar Yue Ting's work
- (22) Picture of Hangzhou West Lake
- (23) Appendix two, volume twelve of manuscripts of scholar Yi An
- (24) Volume one of Collection of scholar Gui Feng
- (25) Volume thirty six of manuscripts of scholar Xiang Cun
- (26) Ten Scenic Spots of the West Lake, Volume five of Poetry Liuxia, by Taoist Hong Shitai of Nanyang
- (27) Collection of Song Chao
- (28) Old and new Ten Scenic Spots of the West Lake, Volume one of Collection of Bao Wan Qi, by Xu Mingying of Dacheng

(1) 杭州遇元泽后身

金昌翕

维摩出世有丈室，开士幽居即祇树。
石榻谈玄挥玉麈，龙堂说法飞花雨。
相携共访蜀山胜，一帆初从三峡泝。
江边辘轳转鸣玉，晓汲清泉何物奴。
珠胎三岁有所待，老释元是王家孺。
莲花翻入遏蒲县，四大居然归灭度。
破颜已验三日浴，后期可待仲秋遇。

归来古寺独惆怅，寂寞禅房锁慧雾。
西风远访只履迹，桂子秋色钱塘路。
葛洪川边夜如水，天竺峰头月似素。
何处悲歌牛背儿，扣角朗吟三生句。
歌声凄断出金石，恍然若闻潮音吐。
相逢不必问阿谁，泽公心灵不改故。
山僧牧童异形骸，后身前身一肺腑。
三生宿业有轮转，一点摩尼无去住。
谁云人死性亦灭，火传薪穷今始悟。
欲说虎溪别来意，旧游茫茫一梦寤。
借问吴山越水游，何似金沙入窆趣。
从君欲弄峨眉月，烟水瞿塘不可渡。
秋天欲晓叱牛去，遥见青蓑湿风露。

（2）西湖十景

洪世泰

苏堤春晓

漠漠柳梢月，轻云弄春晓。已闻踏歌声，花底翻宿鸟。

平湖秋色

平湖一万顷，秋色浸空阔。遥看雁拖去，天际半明灭。

花港观鱼

水暖花港深，群鱼争出戏。宜观不宜纶，须识放生意。

柳浪闻莺

维舟柳岸侧，上有黄鹂语。只得隔树闻，不知在何处。

三潭印月

一片水中月，三潭照处同。谁知印无迹，非色亦非空。

两峰插云

壁立几千仞，双峰云雾连。不缘深着地，何得便擎天。

南屏晚钟

南屏月欲落，钟响出禅房。唤起孤舟梦，渔樵亦自忙。

雷峰夕照

夕阳有远意，挂在西峰杪。孤霞一边开，鸟没天更杳。

麴院风荷

十里铺一色，荷花高下红。香风吹不断，偏入棹歌中。

断桥残雪

危桥横一水，半带残雪白。山僧时往来，犹得见行迹。

(3) 题西湖志后

申钦

钱塘清赏世间无 南北高峯里外湖

安得来生作湖长 放游如白又如苏

(4) 西湖景图跋

申钦

使我生乎杭越，卜筑于两峰三竺之中，则当泊舟内湖外湖之间，寻禅灵隐佛国之寺，苏堤曲院，柳浪花港，抹月批风。送老于鸬鹚鹦鹉之伴，作湖上主人。人且画吾之不暇，奚为假片幅丹青哉。此不可得，则宁效少文卧游。晴？暖日，燕痴鹤慵，隐囊睡破，展卷心会，则诚不知蝶之非周。颖演虽复起，必于余言，一笑而印可。

(5) (咏西湖诗)

郑士龙

灵隐寺中鸣暮钟，涌金门外夕阳春。

至今蚁垤封犹合，依旧灵胥怒尚汹。

湖舫客归花屿暝，苏堤莺掷柳阴浓。

钱墟赵社俱无所，欲同孤山处士踪。

(6) 题西湖图并序

申琬

春书涔寂，花岛满园欣欣然，有天际真人想矣。适案有西湖图一幅，不知何人所作，密如牛毛，细若蚕丝，览不移眚，目力已废，阅未将卷，意马先驰。不费长房之术，而湖山之胜概。寺刹之壮观，人物之繁革，固在阿堵中……噫，余匏紫偏方，地已左矣，虽欲以青鞋布襪，徜徉于湖山之间，安可得也。此江南一片地，久为戎属之场，未知今日能保昔日之繁葦耶。今观此图，不能无感。¹

(7) 杭州西湖图

李好闵

逶迤西湖路，琼楼出柳梢。

楼中有仙客，楼下俯虹桥。

午夜骑丹凤，凌虚弄玉箫。

天风飒然遇，桂子月中飘。

(8) 杭州图

李庆全

杨柳依依二十桥，碧潭春水正迢迢。

妆楼珠箔待新月，江畔家家吹紫箫。

(9) 钱塘晚照

高敬命

灵胥怒吼势吞空，千迭银山噓薄中。

江浙宛然天下胜，涌金门外夕阳红。

(10) 钱塘各赠金华秀才

李正贵

尔家何在钱塘隅，钱塘形胜天下无。

繁华佳丽擅东吴，四明天目真仙区。

山河控带旧雄都，赤城霞气连苍梧。

三秋荷桂十里湖，烟雨楼一如画图。

珠帘晴卷十字衢，处处青帘开酒墟。

浙江潮声卷地枢 八月壮观何其娱

雷公咆哮岛屿驱 壮志千载如须臾

苏堤桥断暗新蒲 钱氏台残迷绿芜

地灵八杰信不诬 毓秀往往生名儒

看君骨格清且癯 碧眼红颊仍霜鬓

吴门几日隐屠沽 彷彿高阳之酒徒

相逢逆旅一胡卢 译语继续情共孚

新诗且复缀骊珠 山水清谭至日晡

闻来顿觉旧痾苏 恍入西湖避小孤

不知身在海外封疆殊

可怜亡国一大夫 迹阻偏裔空长吁

时危碌碌未损躯 白首金马惭鵷趋
长怀远游胆常羸 几年春草悲穷途
江南佳境梦空纡 楼屑兵塵成老枯

天下同寒無古今如何北陸最多陰風驅牛馬毛皆
縮雪壓龍蛇窟更添煮粥四隣猶舊俗閉門方寸忽
寒心欲尋造物難形色倘有梅花一笑臨
走筆寄金正乞酒
乞君春酒兩三甌澆我胸中萬古愁自笑此身無遠
相且須生作醉鄉侯
西湖十景
蘇堤春曉
漠漠柳梢月輕雲弄春曉已聞踏歌聲花底翻宿鳥
平湖秋色
柳下集
平湖一萬頃秋色浸空濶遙看鴈拖去天際半明滅
花港觀魚
水暖花港深羣魚爭出戲宜觀不宜繪須識放生意
柳浪聞鶯
維舟柳岸側上有黃鸝語只得隔樹聞不知在何處
三潭印月
一片水中月三潭照處同誰知印無跡非色亦非空
兩峰插雲
壁立幾千仞雙峰雲霧連不緣深着地何得便擎天
南屏晚鐘

柳下集 卷五

南屏月欲落鐘聲出禪房喚起孤舟夢漁火亦自忙
雷峰夕照
夕陽有遠意掛在西峰杪孤霞一邊開鳥沒天更杳
鞠院風荷
十里鋪一色荷花高下紅香風吹不斷偏入棹歌中
斷橋殘雪
危橋橫一水平帶殘雪白山僧時往來猶得見行跡
荷夜
寒食清明寂寥過春愁暗與病相和夜來獨對空庭
月照得殘花落處多
柳下集
關琴舞計
窮兒當年共死生至今追憶骨猶驚曾無一飽酬勤
苦反使天涯作此行
其二
行時自斷送無期臨死悲懷說與誰獨有歸魂猶識
路小郎呼短泣相隨
迷感
哭汝幾爲昨郎今去聘新空留一片鏡不照九原人
老淚應無目落然想有神後腸休更斷吾亦幾何身
其二

四〇一

1. 次西湖十景韻

天地春迴萬物蘇。物成可愛驗諸吾。山中何處桃花發。一片水輪鎮玉湖。右蘇堤春曉千
 朵芙蓉葉葉風。花花有色隔湖紅。玉橋曲曲雲邊起。朝夕風光驗異同。右曲院風荷潭水
 之中印玉輪。高荷萬朵等樓身。橋邊青柳逢春色。此夜此亭也宿因。右三潭印月月滿平
 湖秋水油。無心倚檻欄聲柔。夜還天宇蟾光淨。一艇清波泛萬流。右平湖秋月柳上鶯如
 散萬金。每啼門外春光深。替時此處何人在。一片紅輪照滿林。右柳浪聞鶯橋雲五色晴
 天近。其下雙峯瑞霧披。誰是遊郎每向上。昨午今日渡江時。右雙峯插雲客舍夜深倚竹
 屏。山中靜寺一鐘聲。月門僧叩來何處。此地相逢已五更。右南屏晚鐘門外橋邊綠柳港。
 觀魚港上發春花。鶯啼聲在畫欄此。風到晴湖此景華。右花港觀魚玲瓏返照日將暮。一
 點雲中峯有名。興晚登亭運倚檻。秋鴻飛去翳天橫。右雷峯夕照玉宇風飛一夜餘。斷橋
 殘雪畫圖如。抱琴童子山中去。獨步梅前留竹輿。右斷橋殘雪

2. 名數題問 v10

西湖十景

蘇堤春曉平湖秋月花港觀魚柳浪聞鶯三潭印月兩峯出雲南屏晚鐘雷峯落照麴院荷風孤
 山梅雪

[平]揚爾曾海內奇觀載西湖圖說西湖故明聖湖也周繞三十里三面環山又稱錢塘湖以其輪
 委下湖又稱上湖以其負郭而西故稱西湖云。蘇軾修西湖狀云杭之有西湖如人之眉目蓋
 不可廢也使杭州無西湖如人而去眉目。寄園寄所寄錄南渡詩人若陳允平衛仲張榮叔安周
 密公孫爲減掉然皆有西湖十景詞]

3. 名數題問 v10

西湖十二橋

時虹東迤壓堤城山鎖瀾映波[平:以上蘇公堤六橋]環碧流金臥龍隱秀景行濟源[平:以上楊公堤六橋]

[平:白第二橋入畫簾爲趙公堤宋淳祐中京兆尹趙與口築自斷橋至孤山爲白公堤唐郡守白居易築]

4. 名數題詞 v5

西湖三賢堂

和靖東坡白樂天

[平:古杭雜記袁樵尹京于西湖三賢堂賣酒有人題壁曰云云三人秋菊簪寒泉而今滿面生塵土却與袁樵課酒錢]

5. 承政院口記

○ 備忘記。 傳于李得濟曰， 西湖比西子， 更鼓撥予心何， 只聞鷓鴣啼且， 次對進定今日。

6. 四佳詩集卷之二十〇第十三

西湖泛舟

西子湖邊十頃秋。雨奇晴好兩清幽。風流小舫移時穩。樓外青山散不遲。

7. 雲棲先生逸稿卷之二 ???

七言古詩

西湖放鶴 026_384d

洛陽冠蓋沒紅塵。西湖處士煙霞徒。石牀遊歷遊翠微。藥泉茶竈別一區。平湖綠淨不可睡。碧山偃蹇橫玻璃。清幽佳景入唐樓。紫園軒窗盡泥塗。仙禽胎化知幾年。嘉樹庭邊翳雪巢。有時放拂雙劍翎。飄飄九萬青雲衝。霜毛砂頂歸何處。鯨波碧海迷蓬壺。主人忘形風契重。靈禽還下臨西湖。清猿幽鳥助清絕。口口不厭朝復哺。先生野服戴黃冠。梵宮處處張快軒。招提香剎金碧重。青嶂峭壁煙雲滿。窮探極覽不下樓。宅庭烏雀隨風呼。客來剝啄門不問。雲山空鎖松千株。香風落

葉滿山深。好放仙鳥代長隨。寶坊飛去如寫刺。先生始知客立孤。泊江看青江水綠。湖煙相送十丈蒲。先生自甘顏原事。北園十年忘吹竽。毀車殺馬忘機久。萬籟不易秋香菰。吟詩不作封禪書。咳唾簸弄明月珠。放鶴一洗蓬之心。落落不羈西丈夫。箕山茅野各有人。未可盡以簪笏拘。山林本是眷高節。簪笏由來貴計諛。勉強非分不知歸。歲晚所得孰有無。

8. 退溪先生文集安應卷之二

第三卷詩

西湖伴鶴 031_311d

胎仙案唐詩記事。鶴胎化。人以鶴為仙禽。(選)俾胎化之仙禽。(黃庭堅)琴心三尺舞胎仙。

前篇知鶴鶴(補衡鶴鶴賦)閒以雕龍。前其翅羽。(韓)前翎送籠中。

9. 頤庵先生遺稿卷之十二附錄二

補遺

地庵寄送杭州西湖圖，雪擁藍圖商山四皓圖，玉堂春晚梅花圖，索詩，雜記一律。

博笑。湖陰鄭士龍

籍甚名高禁脔親。攻詩好重見天真。憑虛境界藏煙景。積竊圖山送逐臣。芝長道窮堪傲世。彭越微士句爭春。披圖口代清揚觀。絕勝書中對古人

10. 月打先生集朝天錄

贈張貢士祝秀才二人曾從杭州省城來者。競說西湖之勝。衮衮不已。故詩中及之。

千年風彩想埋輪。華貴看君席上珍。惆悵無人能定價。空令奔走路岐塵。客裏相逢右北平。一樽傾倒百年情。憑君細聽西湖勝。越水吳山眼底明。右擬贈張貢士一真清標玉樹枝。連朝談笑豈前期。遙知別後并州路。長向潞河費夢思。長程口日困風埃。旅館逢君眼忽開。聽罷西湖却惆悵。孤山無計可尋梅。○右擬贈祝秀才

11. 杭州西湖圖

縱橫西湖路。近樓出梅梢。樓中有仙客。樓下釣虹橋。半夜騎月婦。凌虛弄玉簫。
風飄然過。桂子月中飄。

12. 順庵先生遺稿卷之十二附錄二

補遺

施庵寄送杭州西湖圖。雪擁藍關關前山四結圖。玉堂春晚晚梅花園。索詠。雜記一律。博
笑。湖陰鄭士能 036_218d

藉其名高禁閑觀。攻詩好畫見天真。懸壺境界藏煙景。植綉湖山送逐臣。芝長通船堪傲
世。影疏微士句爭春。披圖口代清揚觀。絕勝書中對古人。

13. 龜峯先生集卷之一

七言絕句一百二十三首

詠西湖處士 042_380b

片有梅花步步詩。柴門有客鶴先知。人間一樣黃昏月。月在西湖分外奇。

14. 象村稿卷之三十一

西湖景圖跋 續稿 072_223c

蘇軾演言所貴於畫者。以其似也。似猶可貴。況其真耶。吾行都邑田野。所見皆吾畫
也。又安用畫。黃確論也。使我生乎杭越。卜築於兩峯三竺之中。則常泊舟內湖外湖之
間。尋禪靈隱。佛國之寺。蘇堤鞠院。柳浪花港。抹月批風。送老於鷗鷺鸚鵡之伴。作
湖上主人。人且畫吾之不暇。奚爲假片幅丹青哉。此不可得則寧效少文臥遊。晴窗暖日。
燕窠鴛鴦。隨意睡破。展卷心會。則誠不知線之非周。蜀濱雖復起。必於余言。一笑而
印可。

15. 柳下集卷之五 南陽洪世泰道長著

西湖十景

蘇堤春曉

橫橫柳梢月。輕雲弄春曉。已聞踏歌聲。花底翻宿鳥。

平湖秋色

平湖一萬頃。秋色浸空闊。遙看鴈拖去。天際半明滅。

花港觀魚

水暖花港深。草魚爭出戲。宜觀不宜論。須識放生意。

柳浪聞鶯

離舟柳岸側。上有黃鶯語。只得隔樹聞。不知在何處。

三潭印月

一片水中月。三潭照處同。誰知印無跡。非色亦非空。

兩峰插雲

卓立幾千仞。雙峰雲霧連。不緣深着地。何得便擎天。

南屏晚鐘
雨屏月欲落，鐘響出禪房。喚起孤舟夢，漁樵亦自忙。
雷峰夕照
夕陽有遠意，掛在西峰杪。孤霞一透開，鳥沒天更杳。
蘇堤風荷
十里鋪一色，荷花高下紅。香風吹不斷，偏入棹歌中。
斷橋殘雪
危橋橫一水，半帶殘雪白。山僧時往來，猶得見行跡。

16. 松果先生文集

夜夢中道一湖山間明秀奇絕遙見書閣隱映煙林之表余以小舟繫江柳下曉賞之際忽見一僧來乞詩即題贈云書閣烟波外孤舟柳下雄山僧乞新句乃以此狀遺于時夕陽滿江旣覺恍然若非杭州之西湖疑卽武陵源上也因作二絕

夢中所見非凡境，覺後恍然難定心。桃花風月武陵路，安得仙源再度尋。

夢遊疑是西湖地，靈梵院前凡鳥門。籠鶴不知孤艇客，夕陽無賴滿江村。

保晚齋集卷第一 建城徐命唐君受著

(韓國)西湖十景古今體

余居西湖，所喜朝者流時，所上下者魚鳥，無味之中至味存焉。遂分爲十景，以各體賦其事。命曰古今體。

白石早潮

溟波知不遠，日夜送寒潮。喘息天升降，精神月近遙。勢吞星斗壯，聲撼野山驕。夾雨千雷過，橫秋一氣寥。龍來雲滾黑，鶴徙雪飄蕭。大地斯壅漏，長江自暮朝。孤舟人有語，快閣夢如搖。消息參前理，何如問老樵。

青巖夕嵐

非謂非嵩巖，造化吾今驗夕嵐。缺處補來同彩石，虛空攝去異優曇。卷舒有軸風吹助，光氣成文日傍含。漠漠輕籠藏豹窟，霏霏細潤點龍潭。悠揚經緯天高下，平布彌綸地北南。散入千峯殊未了，橫分一水洞相涵。無端化作祥雲五，何術能移海島三。浩浩周流生萬象，天機須向此中探。

槲嶼雨耕

疎雨渡江鳴，孤村事晚耕。雲端千畝直，野外一天清。滑滑衝泥去，登登撥斨傾。收歸終口力，秋熟萬家情。

麻浦雲帆

斷崖橫截大江斜，魚市如萍列淺沙。萬軸常春今古浪，千竿獨立暮朝霞。來時不辨東南舶，泊處分依上下家。滄海百年成坦道，誰知檣櫓是生涯。

烏洲煙柳

江梅元來景，何須錦翠煙。翠煙風掃盡，始見柳之天。

釣汀明沙

句回錯落遠平汀，光氣虛明日射星。夜夜寒潮淘洗出，始知昭質藉滄溟。

仙棹泛月

涼氣集滄溟，素暉吐孤峯。稍稍巖壑明，萬象修閑容。我時理舟楫，凌過雲海重。寒星繞短棹，天柱倚一筇。金光忽不定，波心起魚龍。俯仰一感慨，何處有仙蹤。山高月圓圓，天長水溶溶。溶溶去不息，萬折日朝宗。今古知如此，往還來復從。歸臥竹牀下，春光處處逢。

龍巖觀漲

龍巖之上觀水漲，白浪汗漫漲江干。千雷礮礮萬馬奔，高臺傑閣欲漂殘。岸沉堤變不須問，夜來江漲何其寬。長天去鳥翔不下，龍蛇爭投沙泥蟠。扁扁舟楫不自謀，有時屈出山水端。憶昔風清日朗時，紫青綠白千萬般。如何涇渭須臾改，滄渚牛馬辨亦難。嗚呼觀漲真奇觀，滄浪一曲撫纓歎。滄浪一曲撫纓歎，河伯臨侯須莫歎。天高在上地在下，日泉萬壽元氣完。浩然真體誰能損，崇朝萬濤不盈看。

鷺梁漁釣

隔岸紅蓼覆荒岸，對漁白鷺窺漁。升沉榮辱何世，夢到羲皇太初。

牛岑採樵

幽谷牛岑，蔚蔚平林。候隴候斧，三兩其任。朝披行露，夕憩松陰。後先載路，與彼歸禽。

蔚蔚平林，幽幽牛岑。以刈以束，十千其擔。朝涉深澗，夕飯蓬蔭。我食我力，不勞我心。

心之不勞，其用遐覃。費我什銀，煖我布衾。想彼萬室，仰我資深。于以市之，豐饌與咸。

C.8- 1 The Ancient Maps

1)The following ancient maps image the West Lake in Southern Song Dynasty(1127-1279)

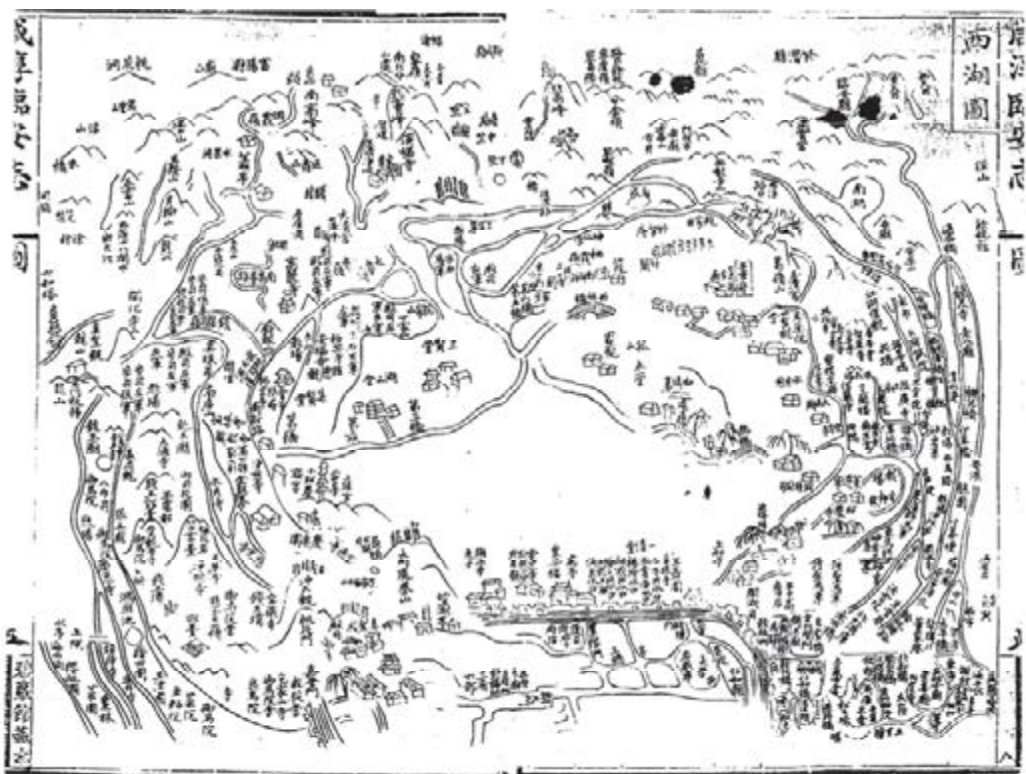


西湖图（咸淳本）

The West Lake

南宋咸淳本咸淳《临安志》卷1附图

from *Records of lin'an* , (Southern Song,Xianchun edition)



西湖图（碧萝本）

The West Lake

清碧萝馆藏本咸淳《临安志》卷1附图

from *Records of lin'an* (Qing,Biluo edition)



西湖圖（四庫本）

清乾隆四庫本咸淳《臨安志》卷 12 附图

The West Lake

from *Records of lin'an* (Qing,Siku edition)

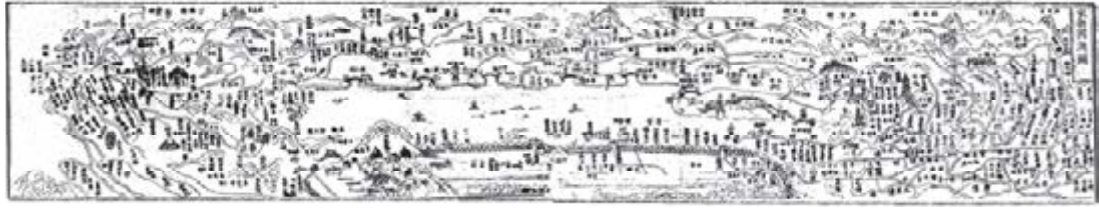


西湖圖（道光本）

清道光本咸淳《臨安志》卷 1 附图

The West Lake

from *Records of lin'an* (Qing,Daoguang edition)



宋朝西湖图（嘉靖游览本）

The West Lake of Song Dynasty

明嘉靖本《西湖游览志》附图

from *Records of Trips to the West Lake* (Ming, Jiajing edition)



宋朝西湖图（光绪游览本）

The West Lake of Song Dynasty

清光绪本《西湖游览志》附图

from *Records of Trips to the West Lake* (Qing, Guangxu edition)

2)The following ancient maps image the West Lake in Ming Dynasty(1368-1644)



今朝西湖图（嘉靖游览本）

Today's West Lake

明嘉靖本《西湖游览志》附图

from *Records of Trips to the West Lake*(Ming, Jiajing edition)

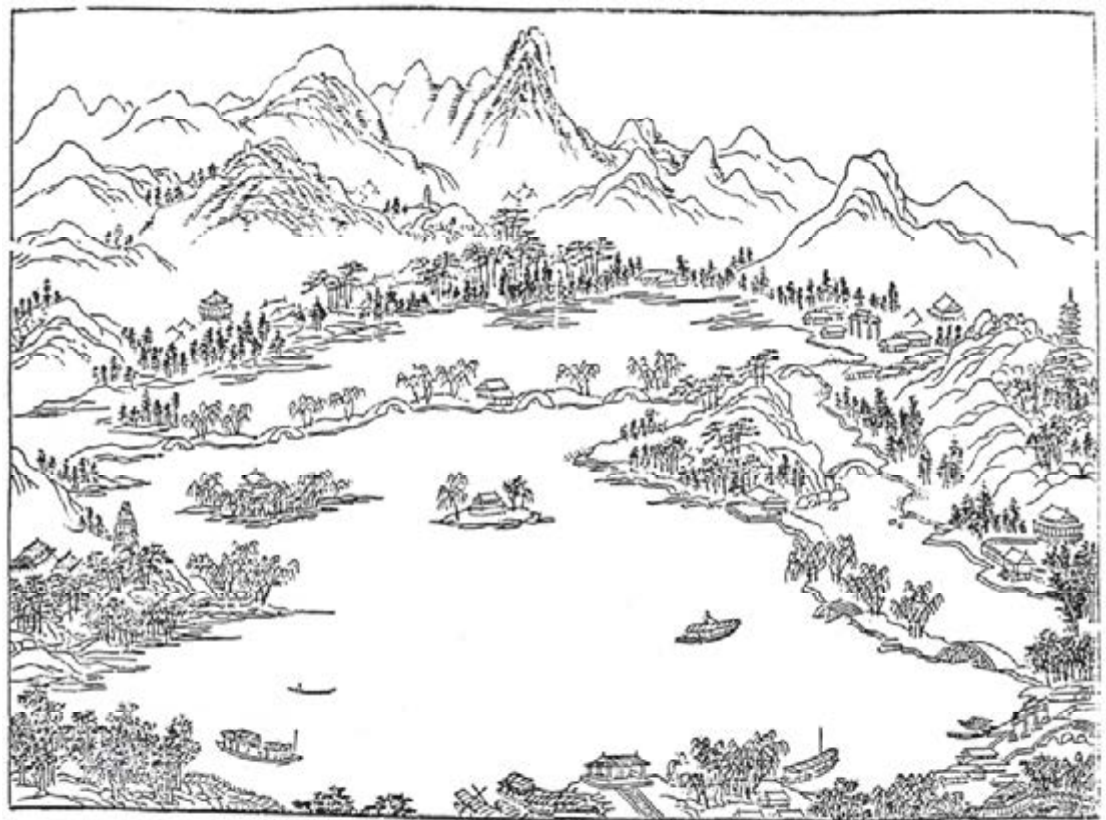


今朝西湖图（四库游览本）

Today's West Lake

清乾隆四库本《西湖游览志》附图

from *Records of Trips to the West Lake*(Qing, Siku edition)



西湖全图（崇祯本）明崇祯六年（1633

The West Lake

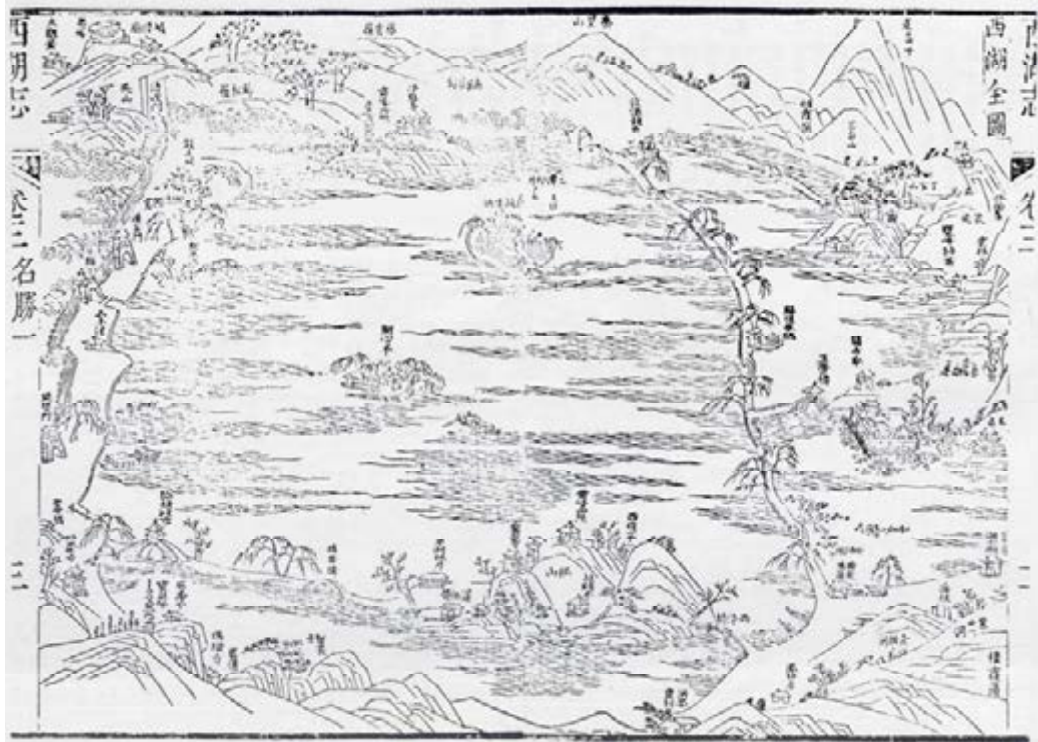
年）墨绘斋刻本《天下名山胜概记》插图

from *A Brief Account of Great Hill Views in China*, 1633

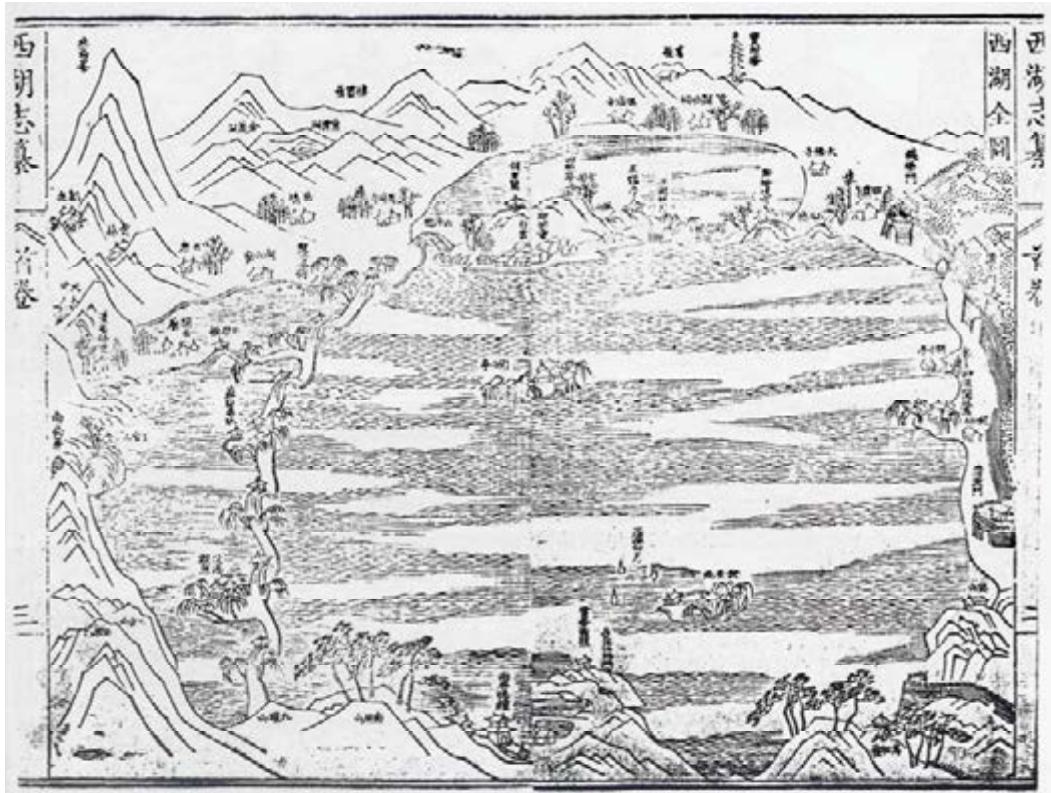


湖山一覽圖 明万历七年(1579年) 刻本《西湖志类钞》卷首附图
The West Lake and Hills, from A Collection of Travel Notes Concerning the West Lake ,1579

3)The following ancient maps image the West Lake in Qing Dynasty(1644-1912)



西湖全图（雍正本）清雍正十三年（1735 年） The West Lake, from Records of the West Lake (Qing, Yongzheng edition),1735
刊本《西湖志》卷3 附图，方位上南下北



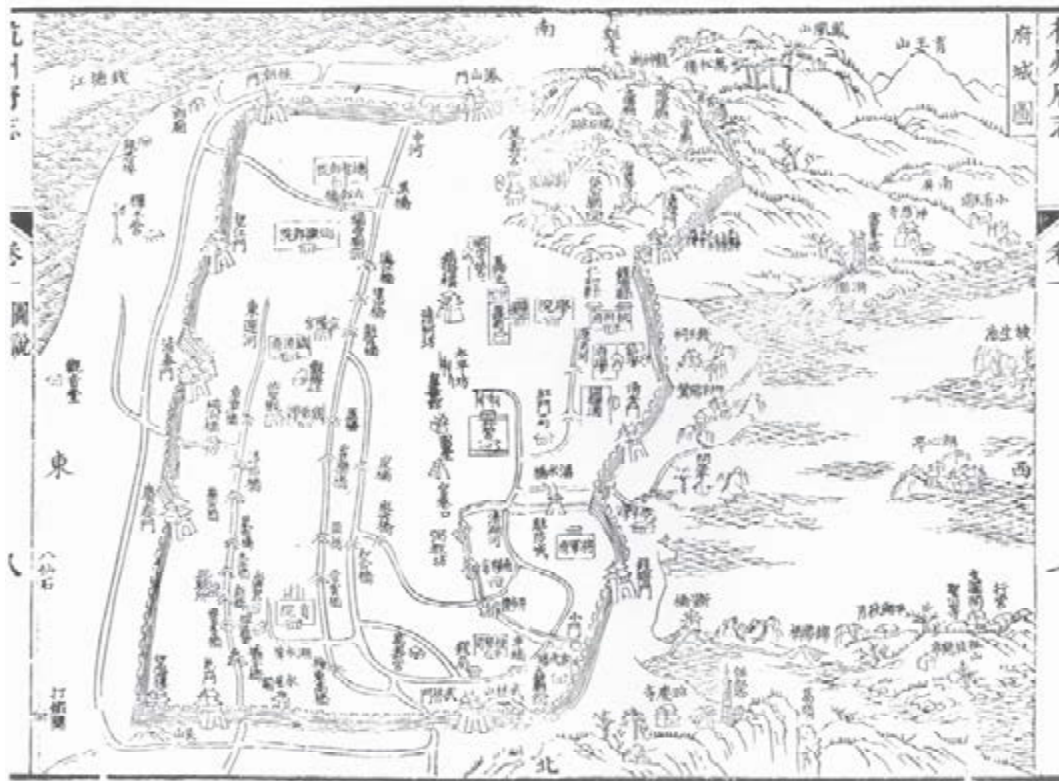
西湖全图（乾隆本）清乾隆十六年（1751 年） The West Lake, from A Collection of Records on the West Lake (Qing, Qianlong edition),1751
刊本《西湖志纂》卷首附图，方位上北下南



西湖全圖（四庫本）

清乾隆四庫本《西湖志纂》卷首附圖

The West Lake, from A Collection of Records on the West Lake (Qing, Qianlong Siku edition)

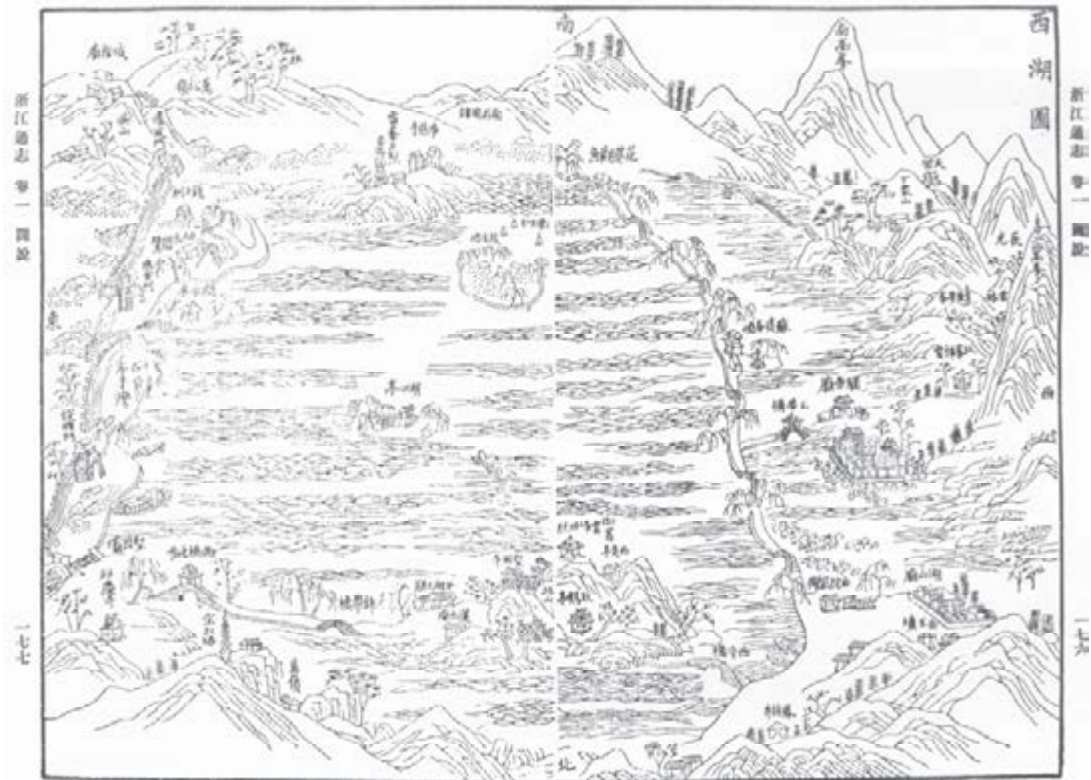


府城圖

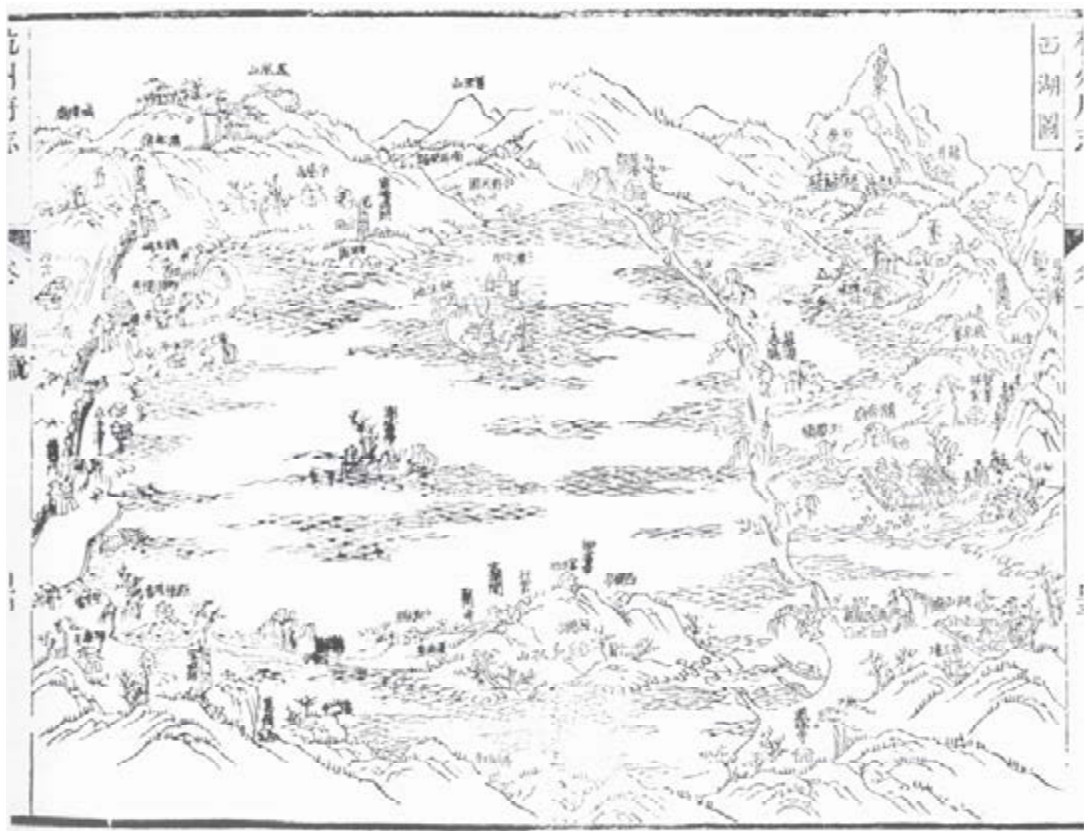
选自清乾隆四十九年（1784 年）《杭州府志》

The Hangzhou City

from Records of Hangzhou City, 1784



西湖图 系清雍正十三年（1735 年）《浙江通志》附图，*The West Lake, from Records of Zhejiang province, 1735*
选自民国二十五年（1936 年）商务印书馆影印本



西湖图
选自清乾隆四十九年（1784 年）《杭州府志》*The West Lake from Records of Hangzhou City, 1784*



敕賜天竺名山勝境御覽銅版杭城西湖四十八景全圖

The 48 scenic spots in Hangzhou West Lake

4)The following ancient maps image the West Lake in 1912-1949



杭州

Hangzhou



西湖图

The West Lake



最新西湖全圖

The New West Lake

杭州五彩石印公司发行，民国 11 年（1922 年） published by Hangzhou Wucai Press, 1922



杭州西湖全圖

Hangzhou West Lake

上海英租界麦家圈发行，正兴美术画片公司出版 published by Art Picture Company Press



杭州西湖全景

Hangzhou West Lake

上海北河南路正大熊记橡皮印刷厂印，上海无湖路长春画片公司发行



杭州西湖全图

Hangzhou West Lake



西子湖

The West Lake



杭州西湖全图

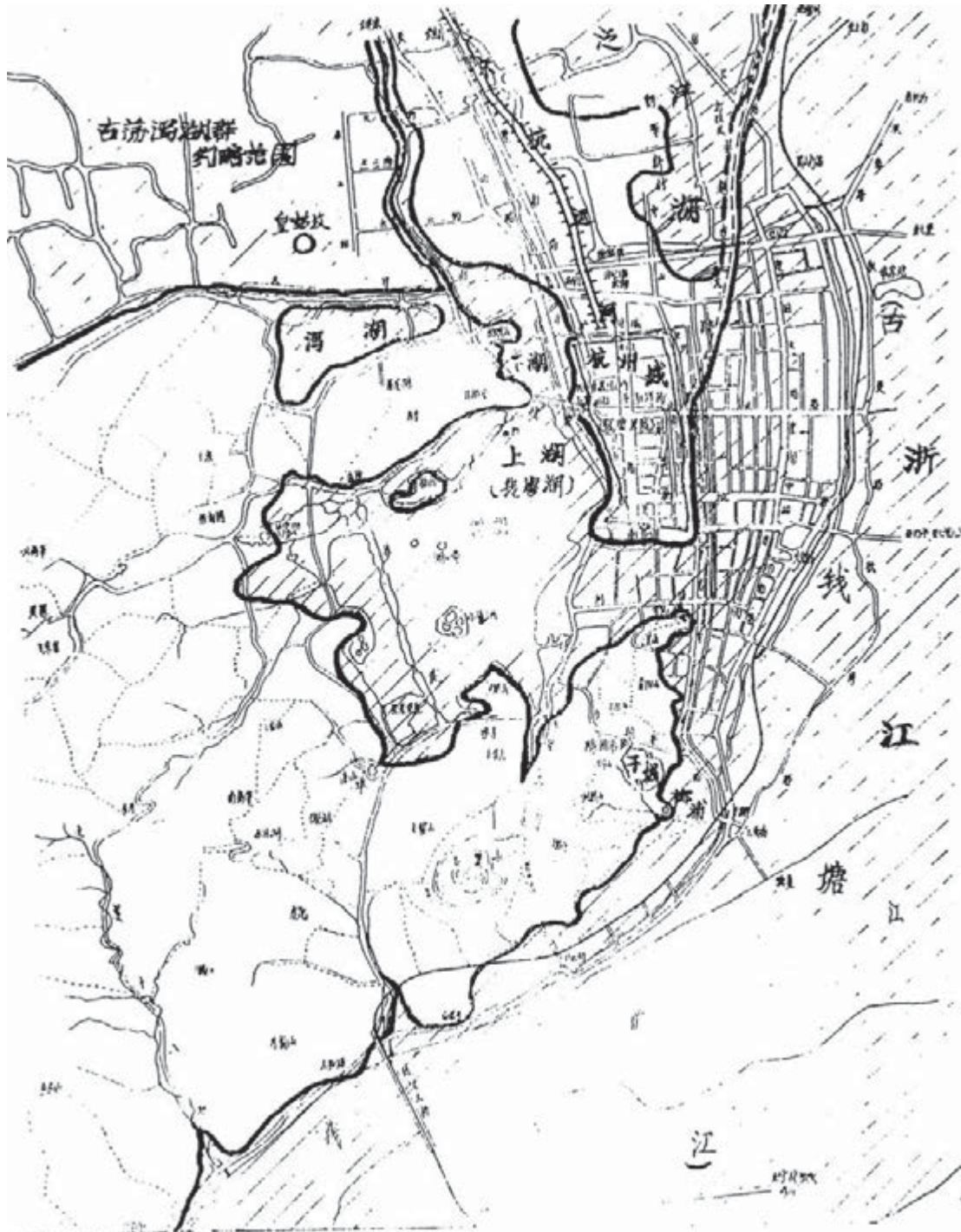
Hangzhou West Lake



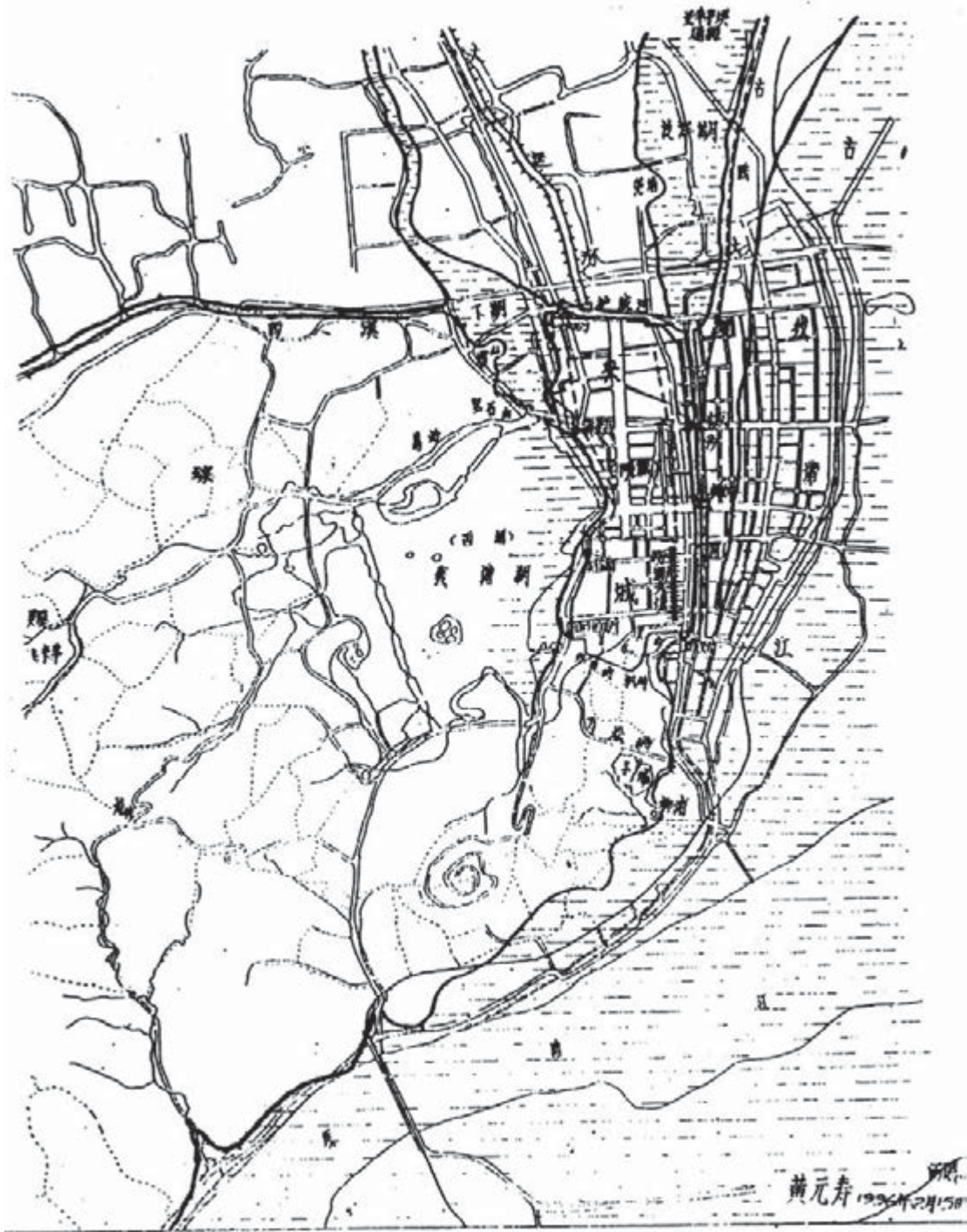
杭州西湖风景全图

Hangzhou West Lake Scenic

C.8-2 The old Maps



The Landform around Hangzhou City in Sui Dynasty
Huang Yuanshou, 1997



The Landform of Hangzhou Jiacheng City in Tang Dynasty
Huang Yuanshou, 1996



The Hangzhou and West Lake in Southern Song Dynasty

Chen Qiaoyi, 1983

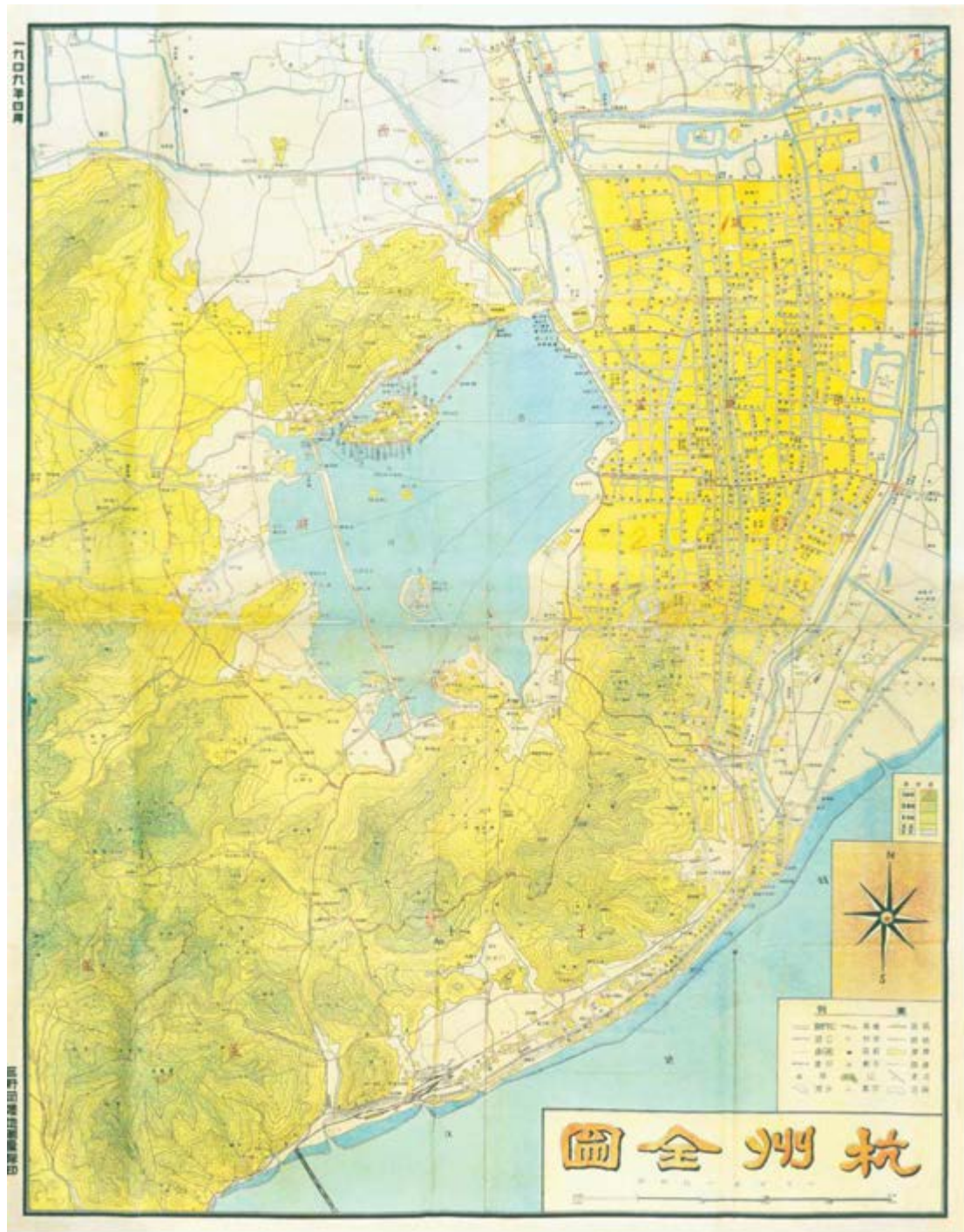


Hangzhou(The capital of Zhejiang province)
by Zhejiang Mapping Department,1892



Place near Hangzhou City

by Zhejiang Duliangongsuo Canmouchu Survey Team, 1909

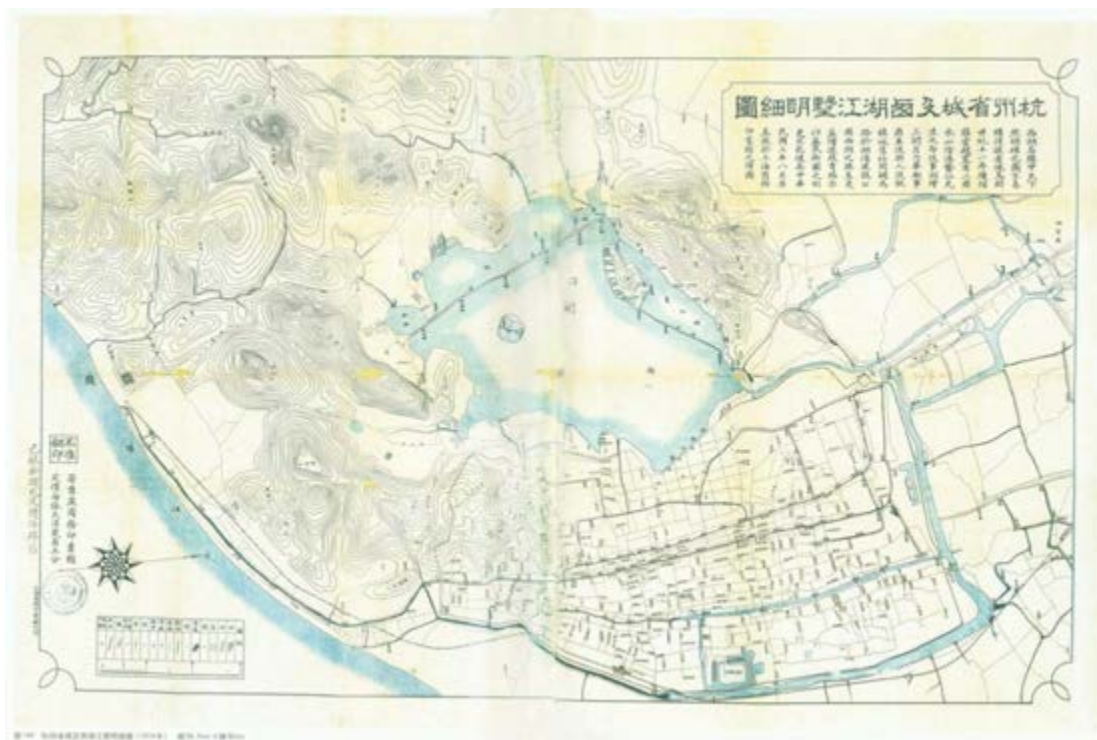


Hangzhou City

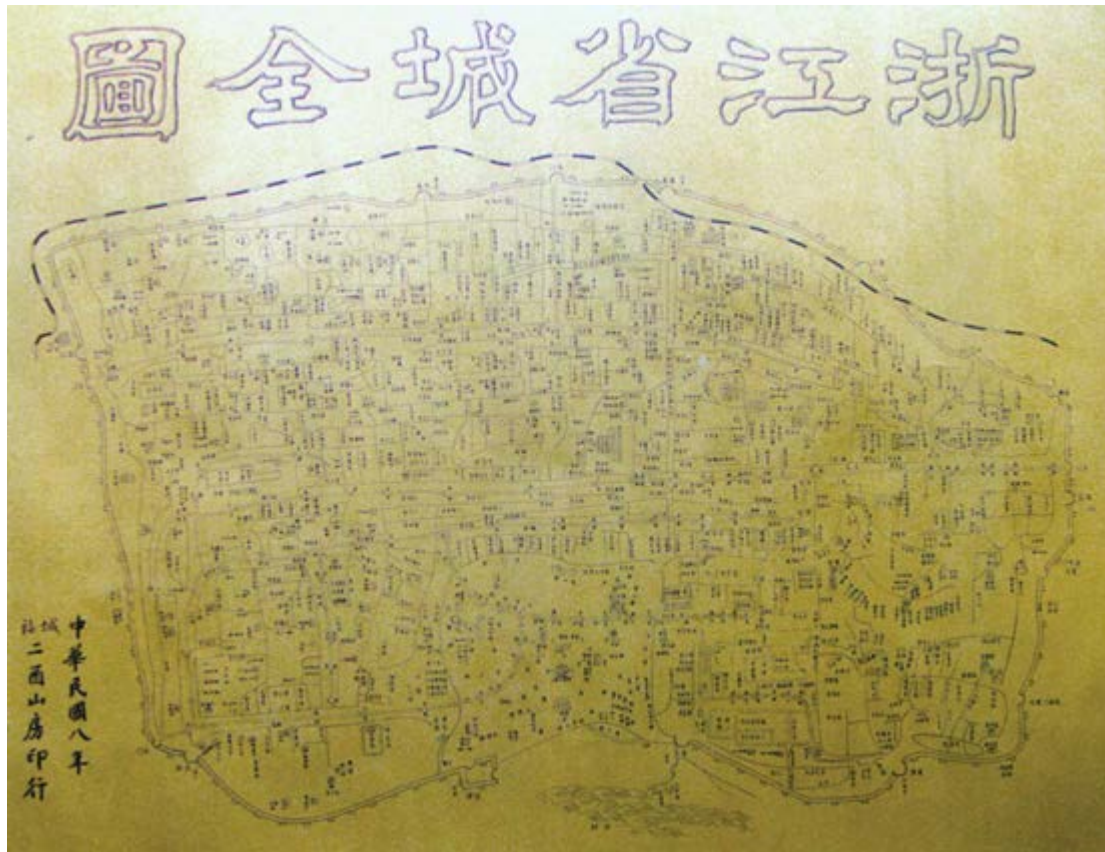
by Sanyesi Land Survey Team ,1909



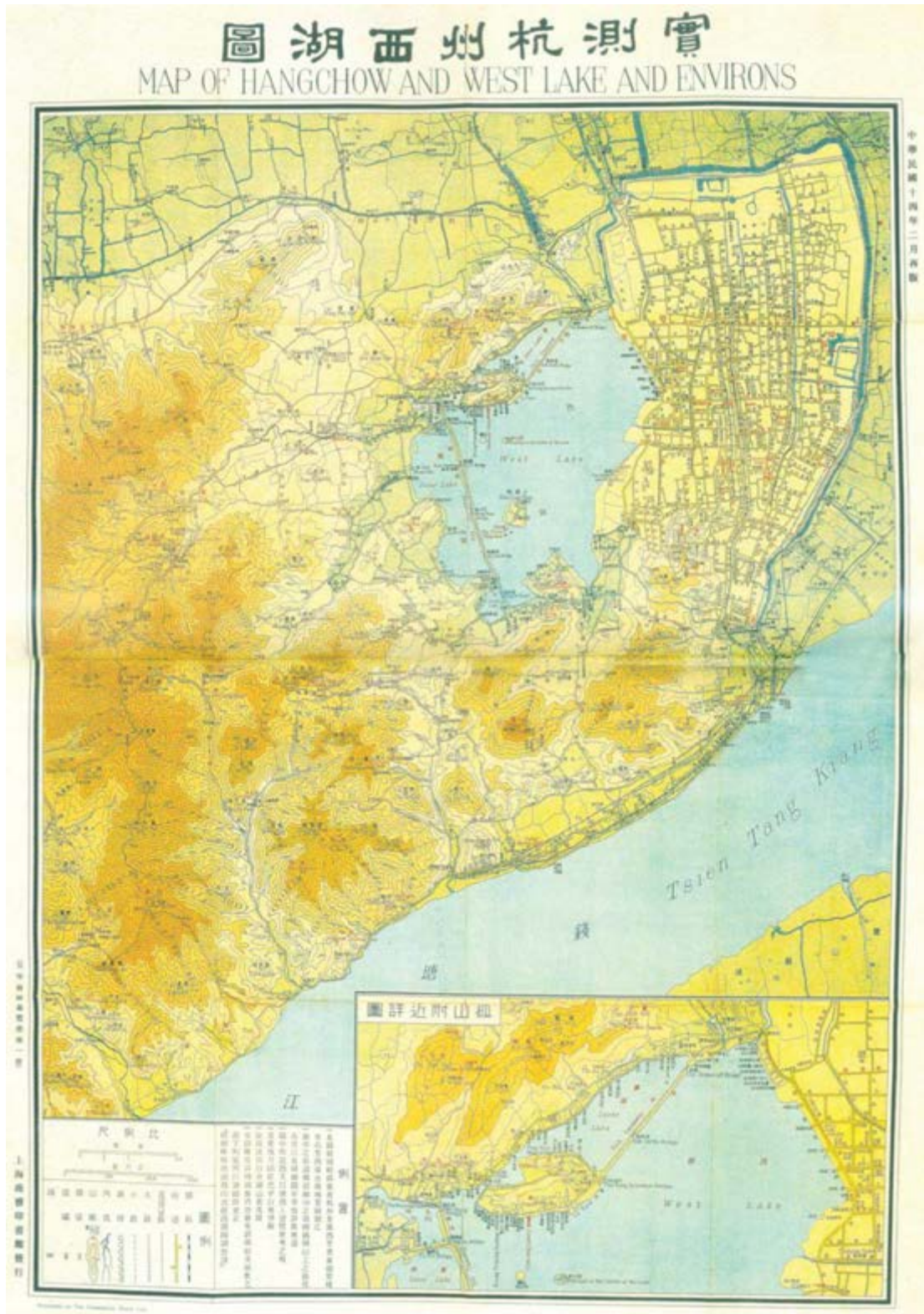
Hangzhou City
by survey department of
Army, Zhejiang
Province, 1913



Hangzhou City and West Lake
published by Shanghai Commercial Press, 1914



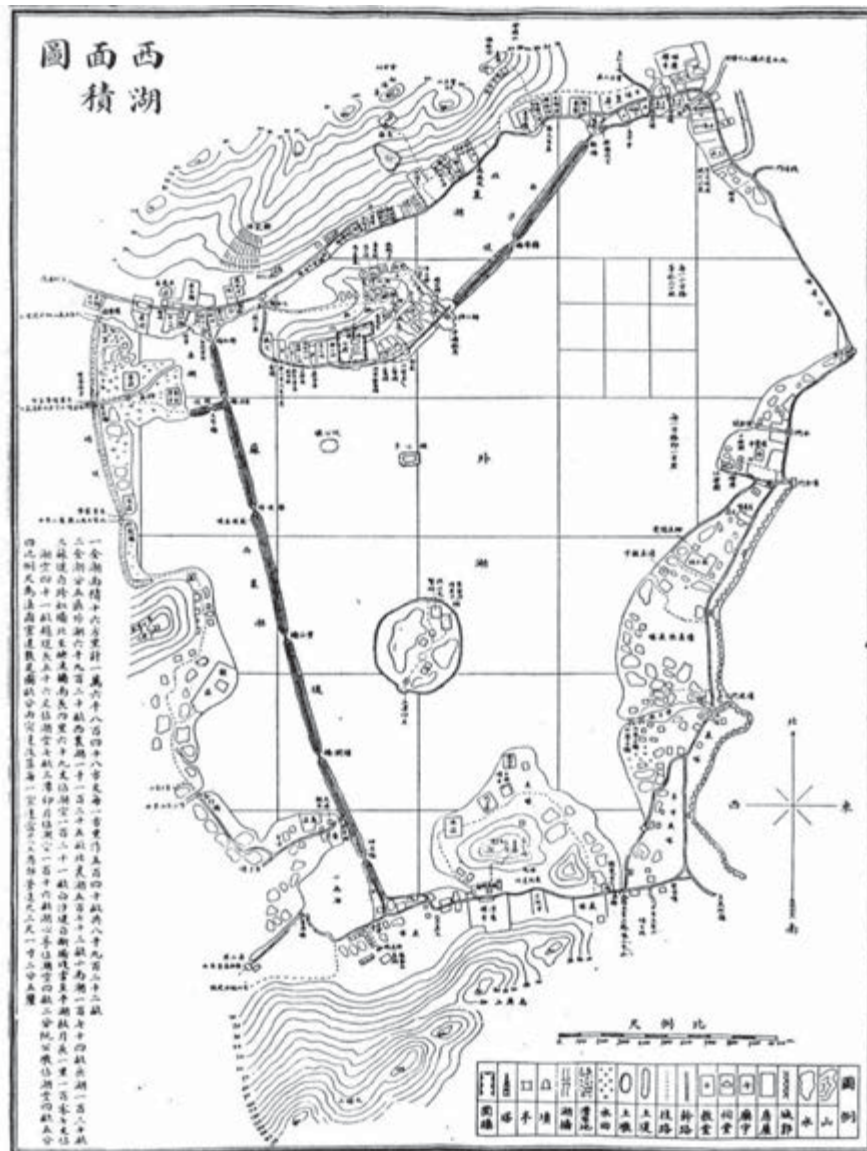
Hangzhou(The capital of Zhejiang province),1919



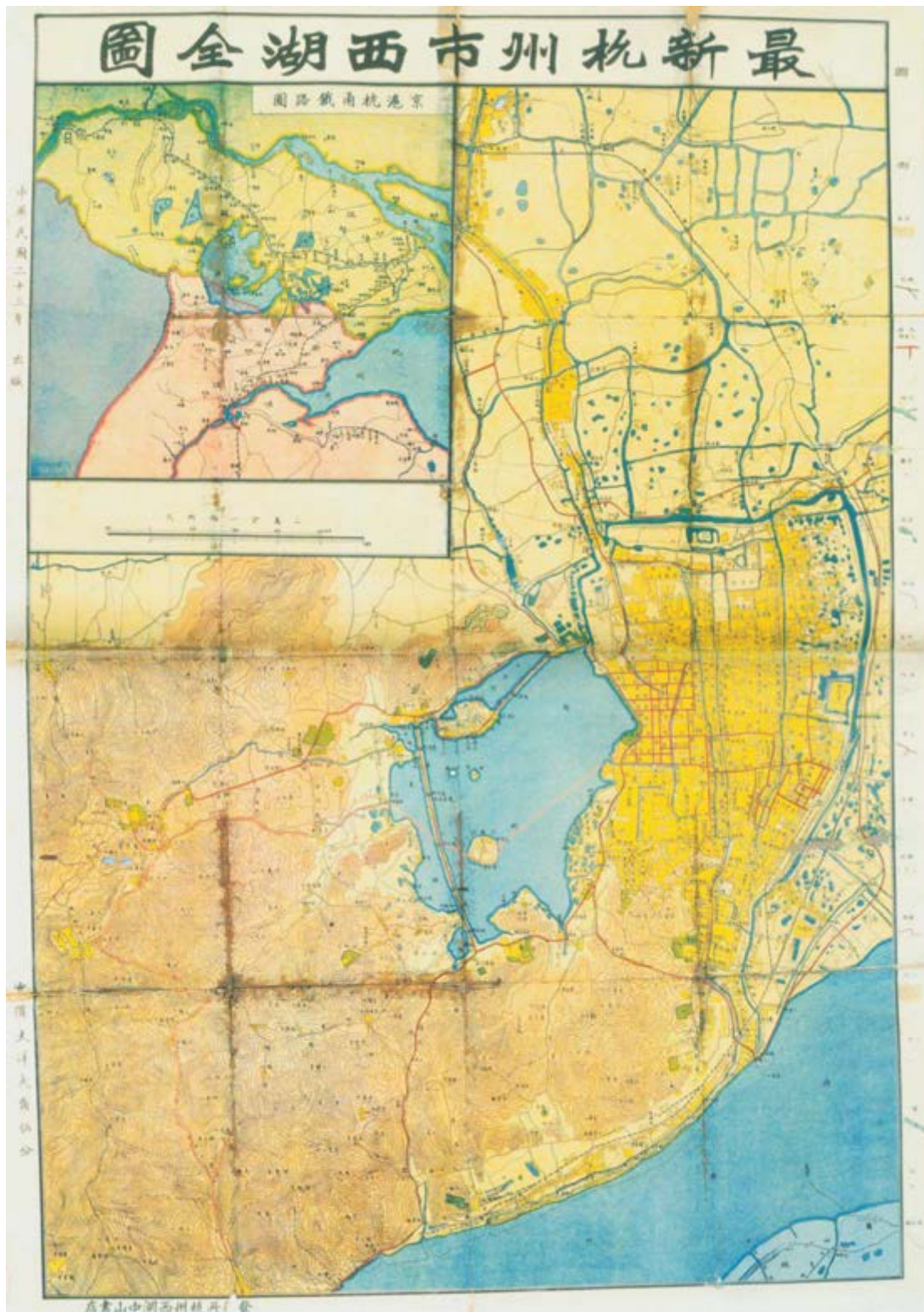
Hangzhou West Lake Survey Map
published by Shanghai Commercial Press, 1925



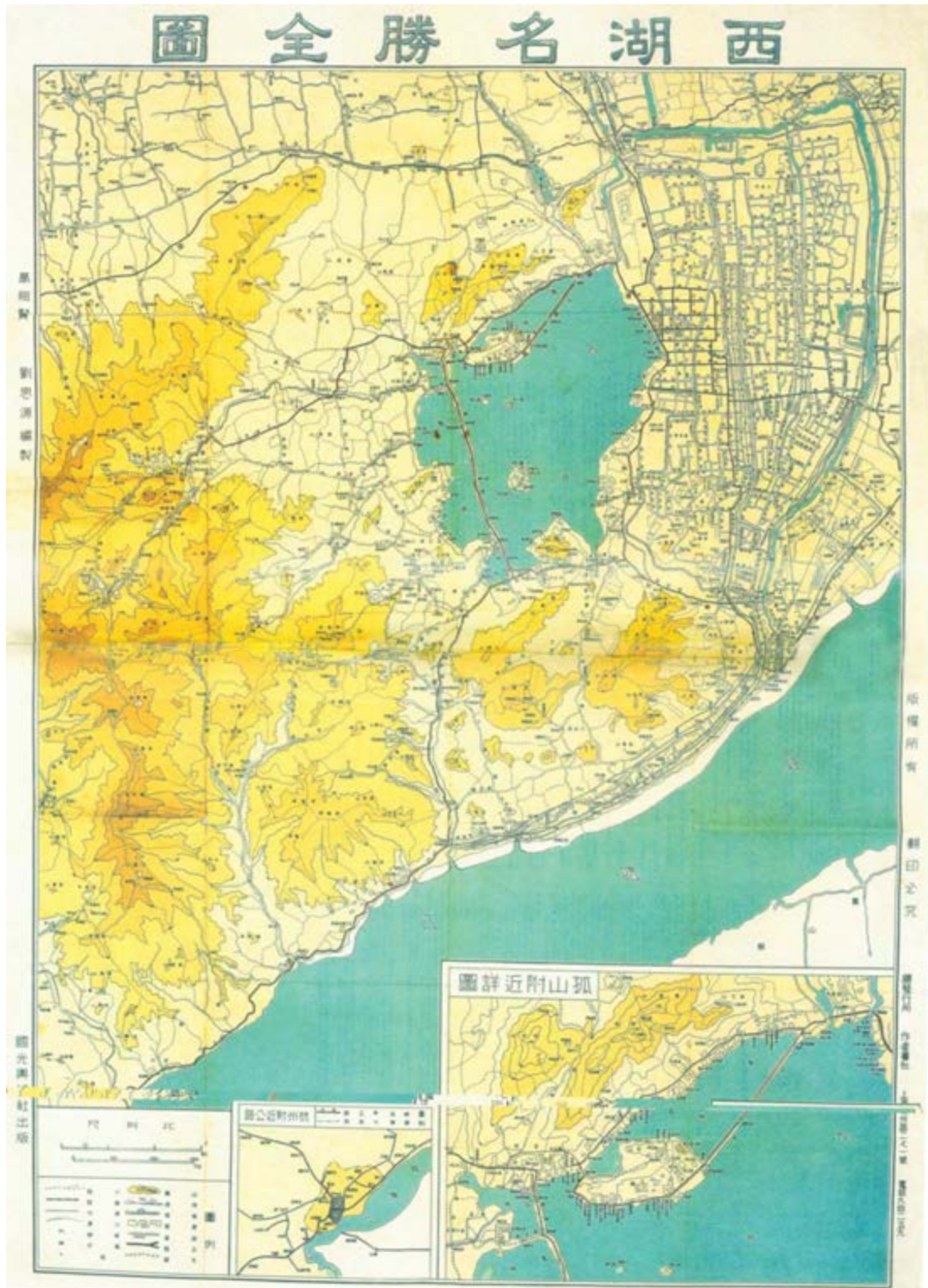
West Lake Expo Meeting Place
published by Shanghai Commercial Press, 1929



Area of West Lake
published by Shanghai Commercial Press, 1931

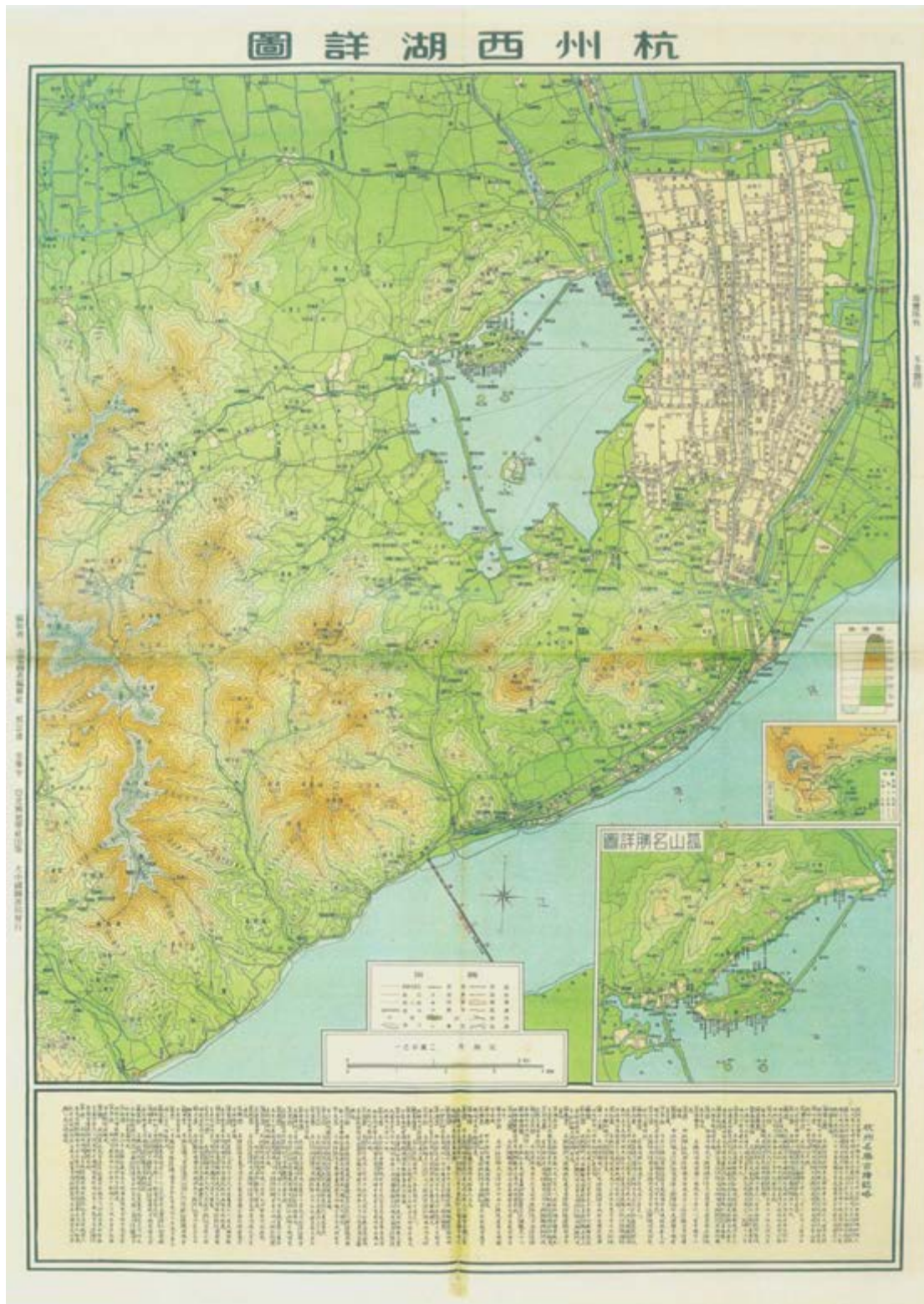


Hangzhou West Lake
published by Hangzhou West Lake Zhongshan Bookstore Press,1934



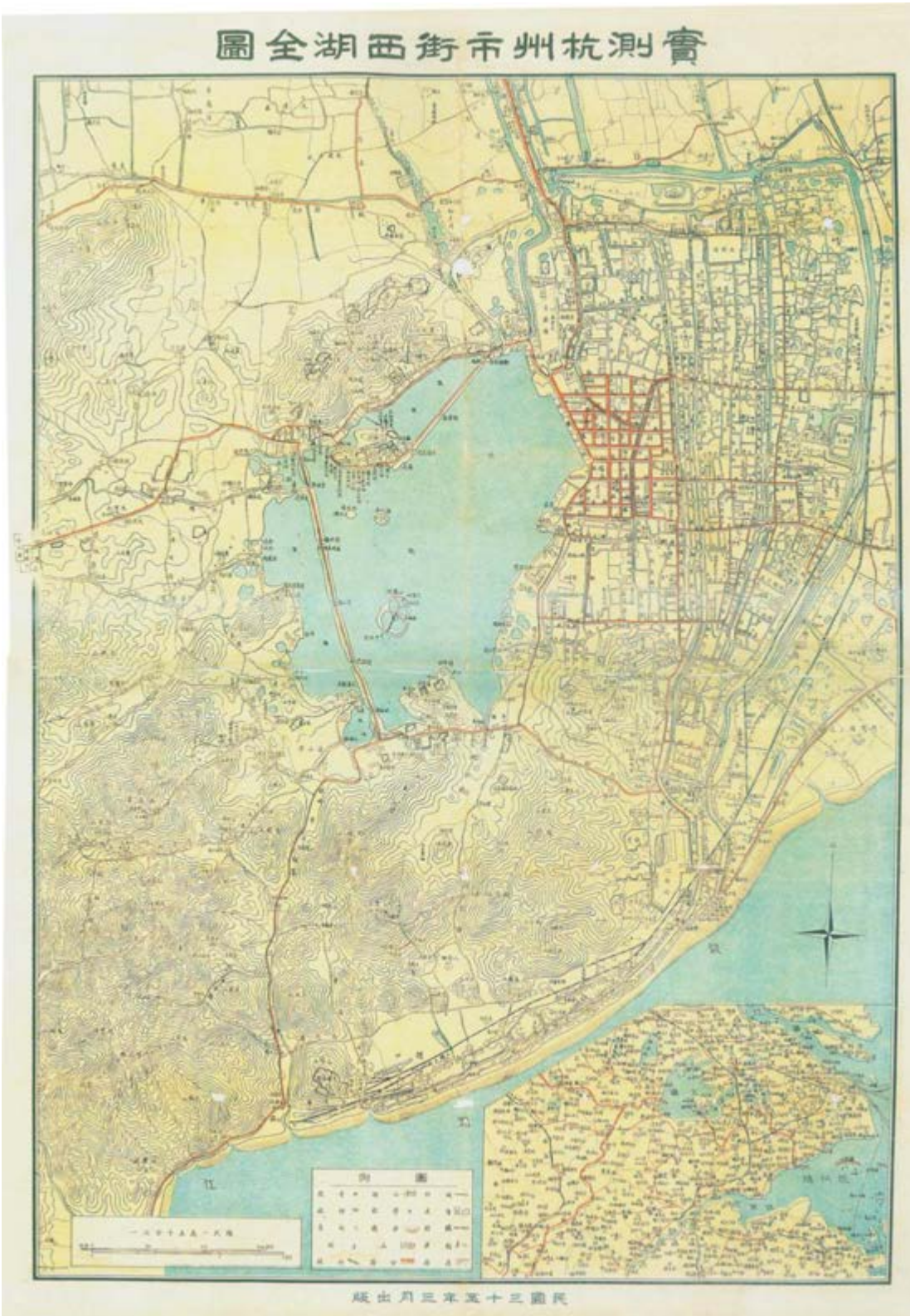
West Lake places of interest

ed. Ge Zuxian, Liu Siyuan, published by Guguang Mapping Department Press, 1946

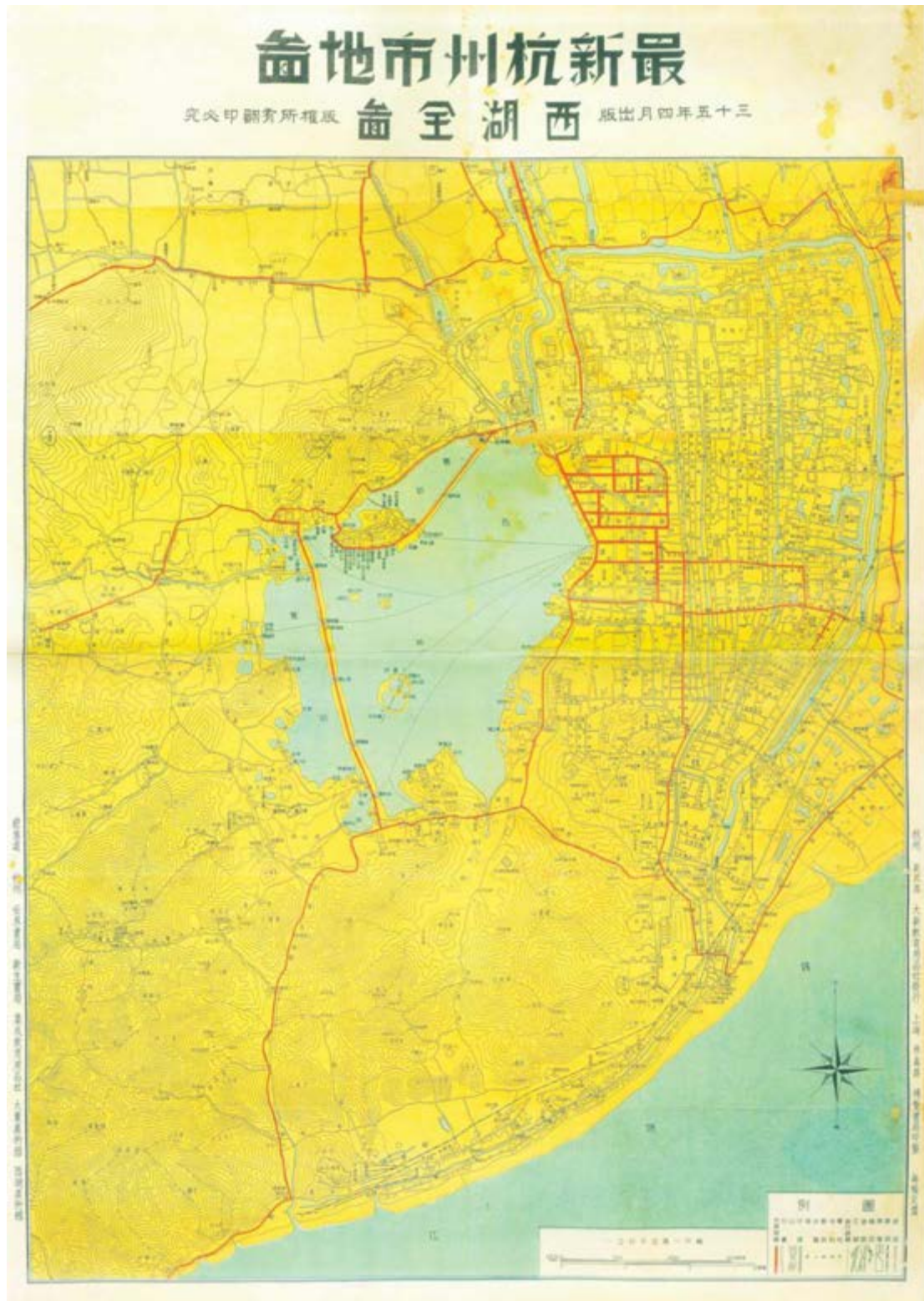


Hangzhou West Lake

ed. China Map Edit Department, published by Yaguang Map Department Press



Hangzhou City Street Survey Map
1946

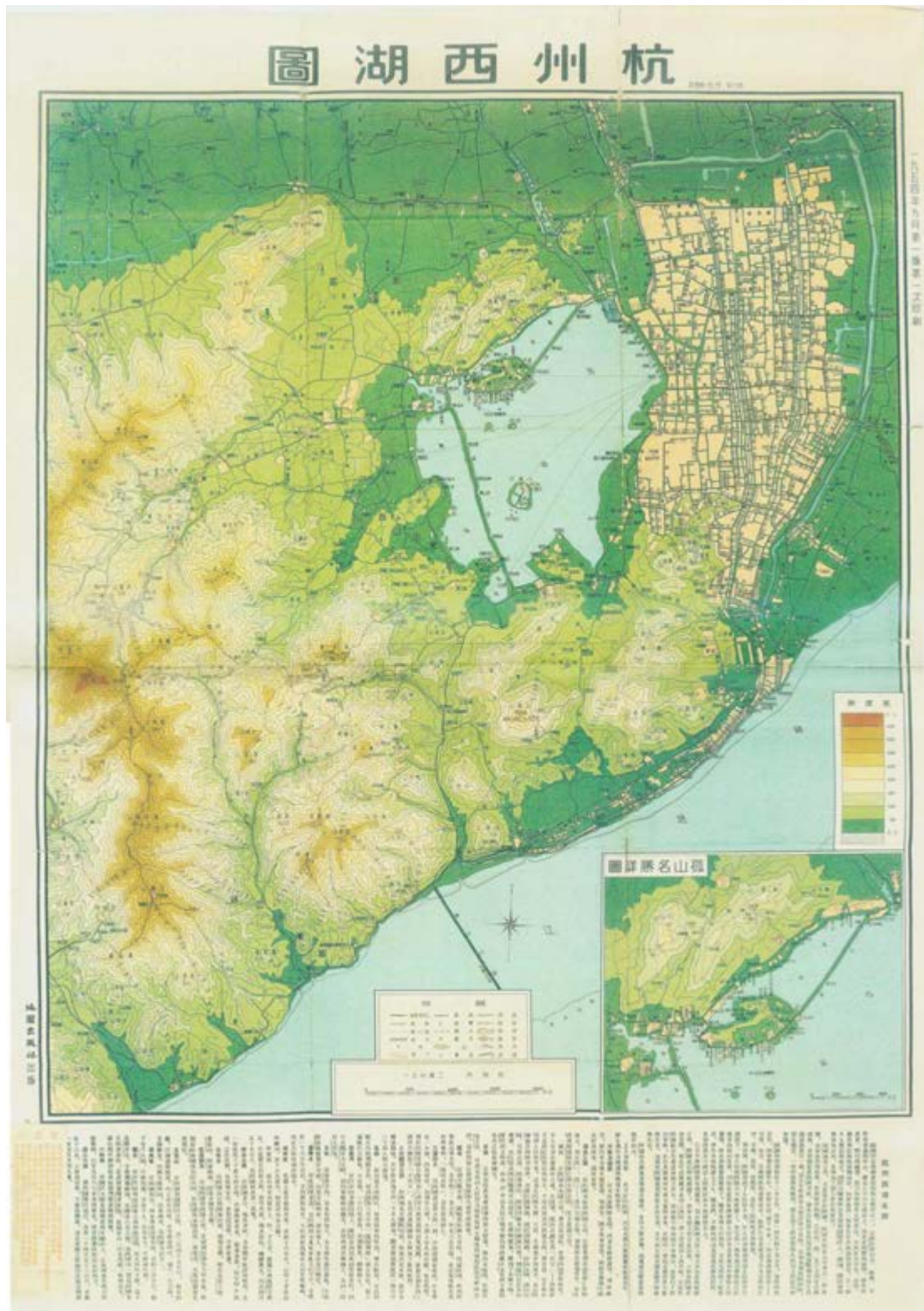


Hangzhou City and West Lake
published by Shanghai Bolan Bookstore Press, 1947



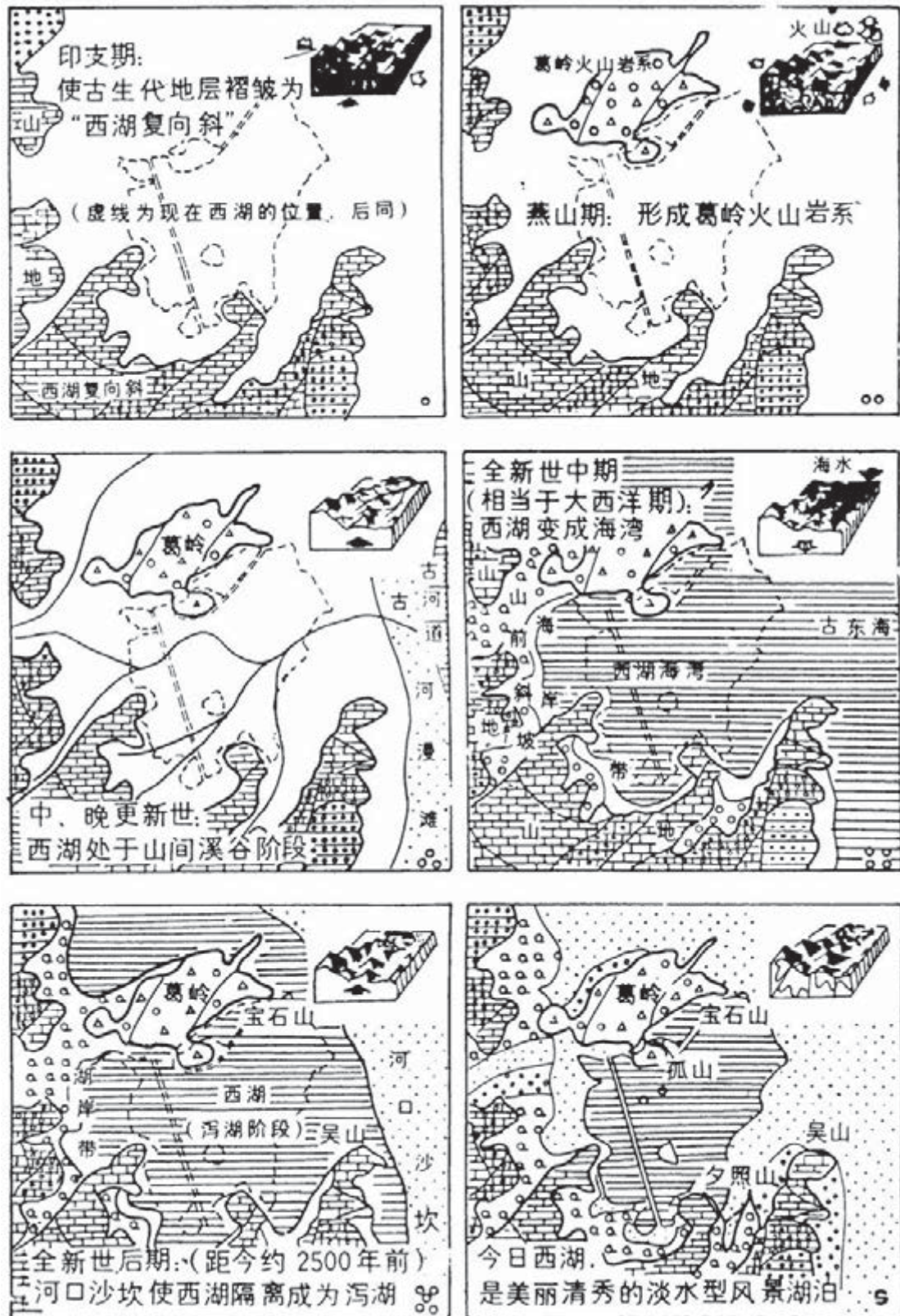
Hangzhou City and West Lake

ed. Liu Siyuan, published by Guoguang Mapping Department Press, 1949

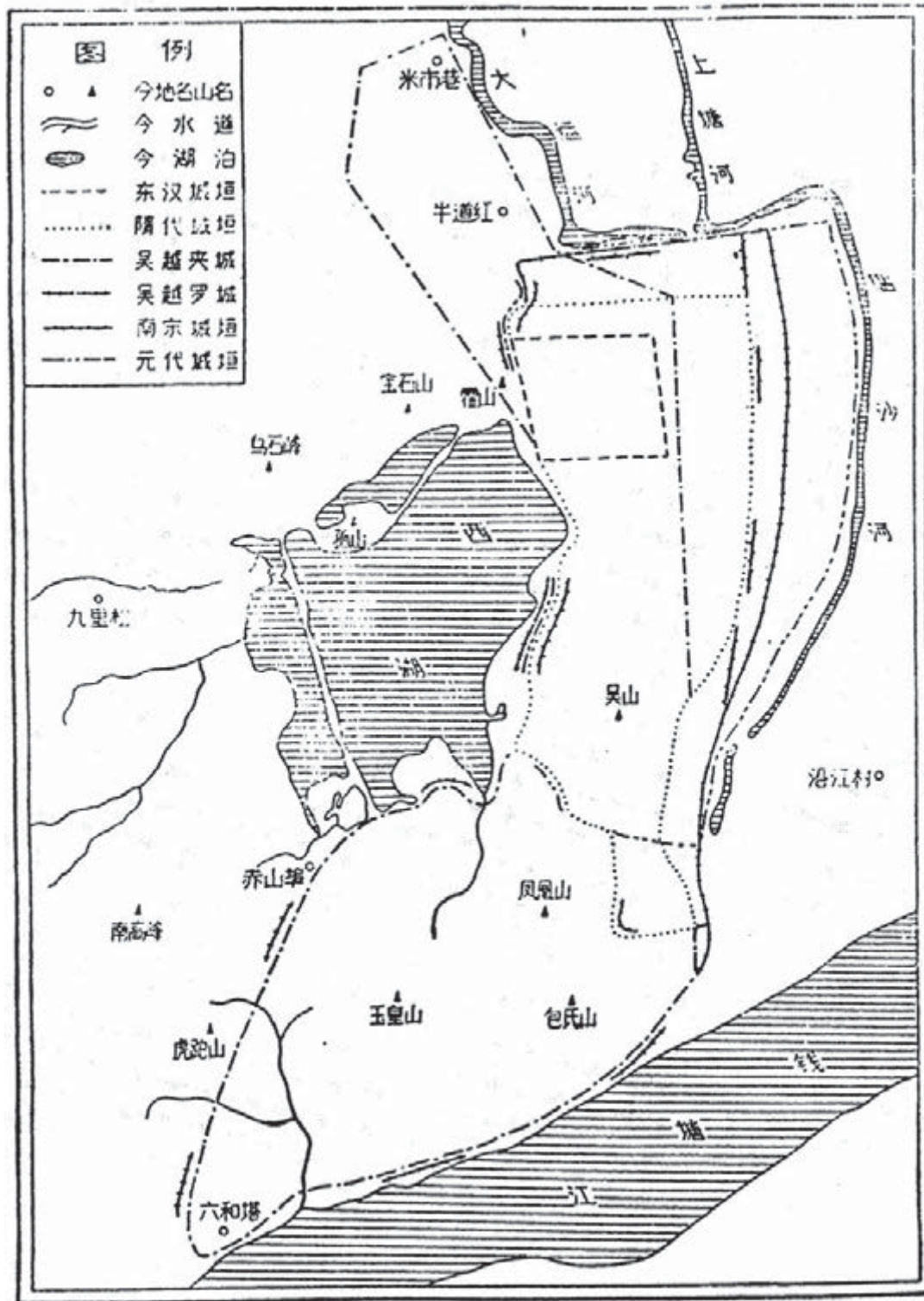


Hangzhou West Lake
Published by Map Press, 1954

C.8-3 Maps on the Evolution of the West Lake

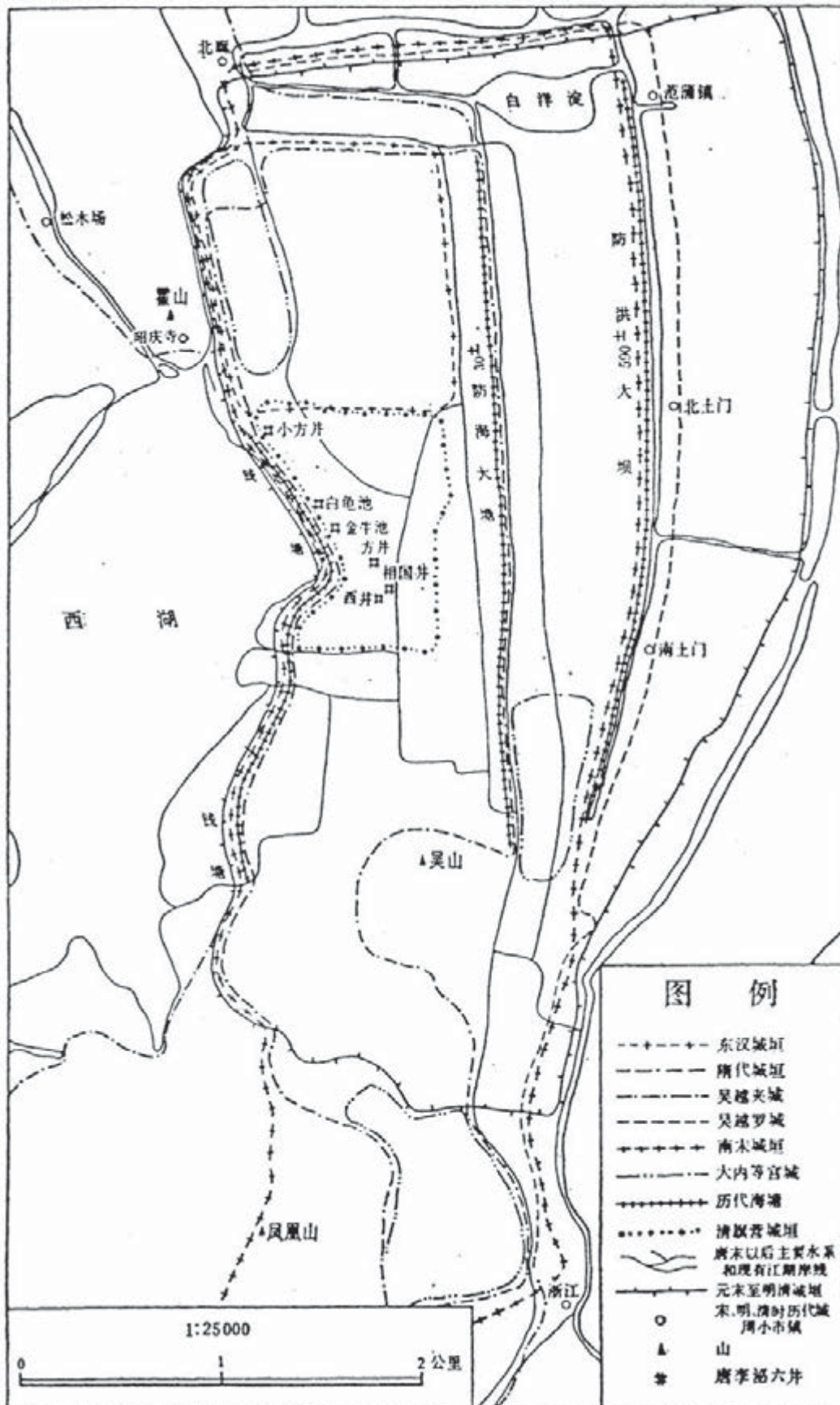


The Evolution of Hangzhou West Lake



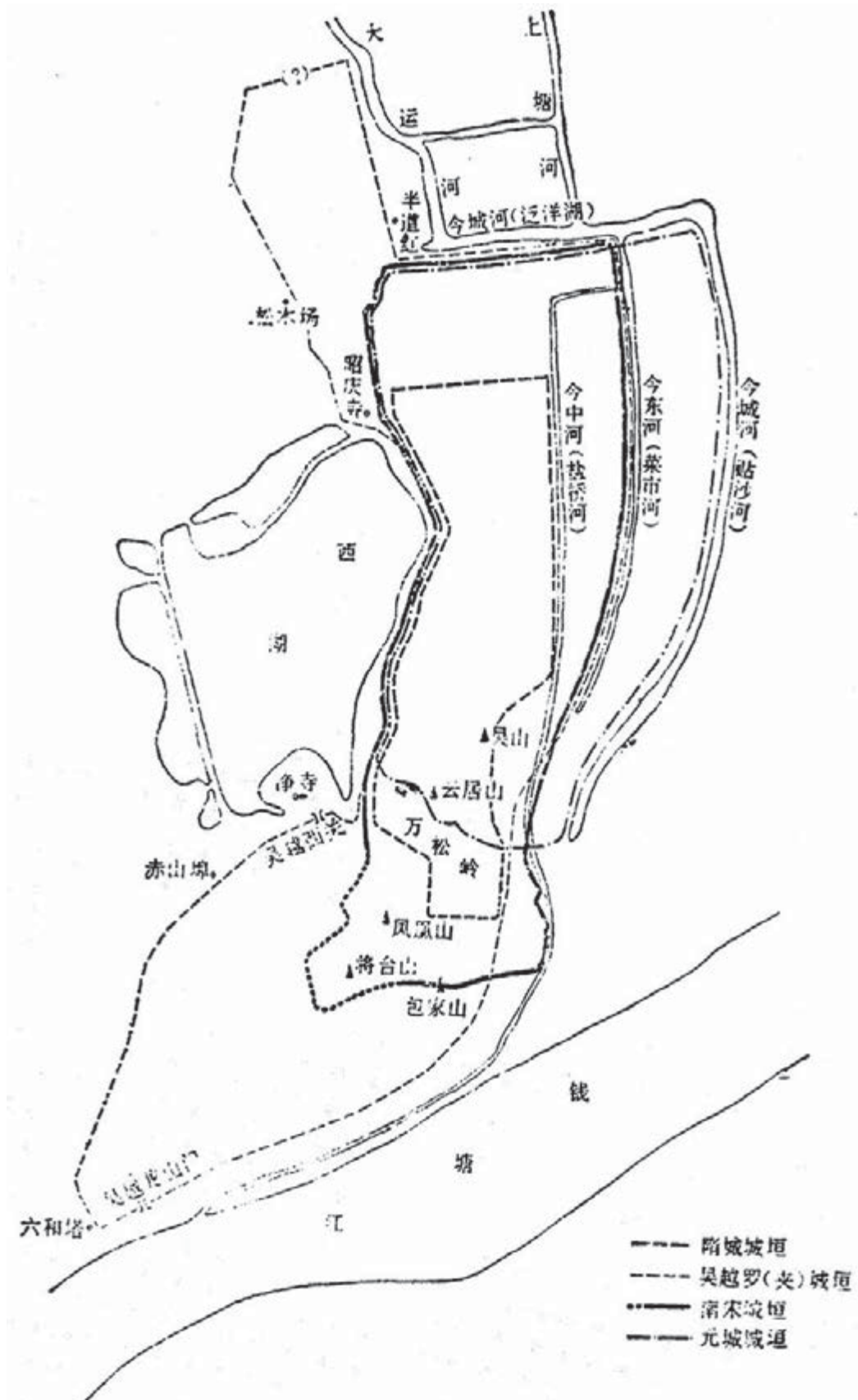
The Evolution of Hangzhou City Wall

Wei Songshan, 1980



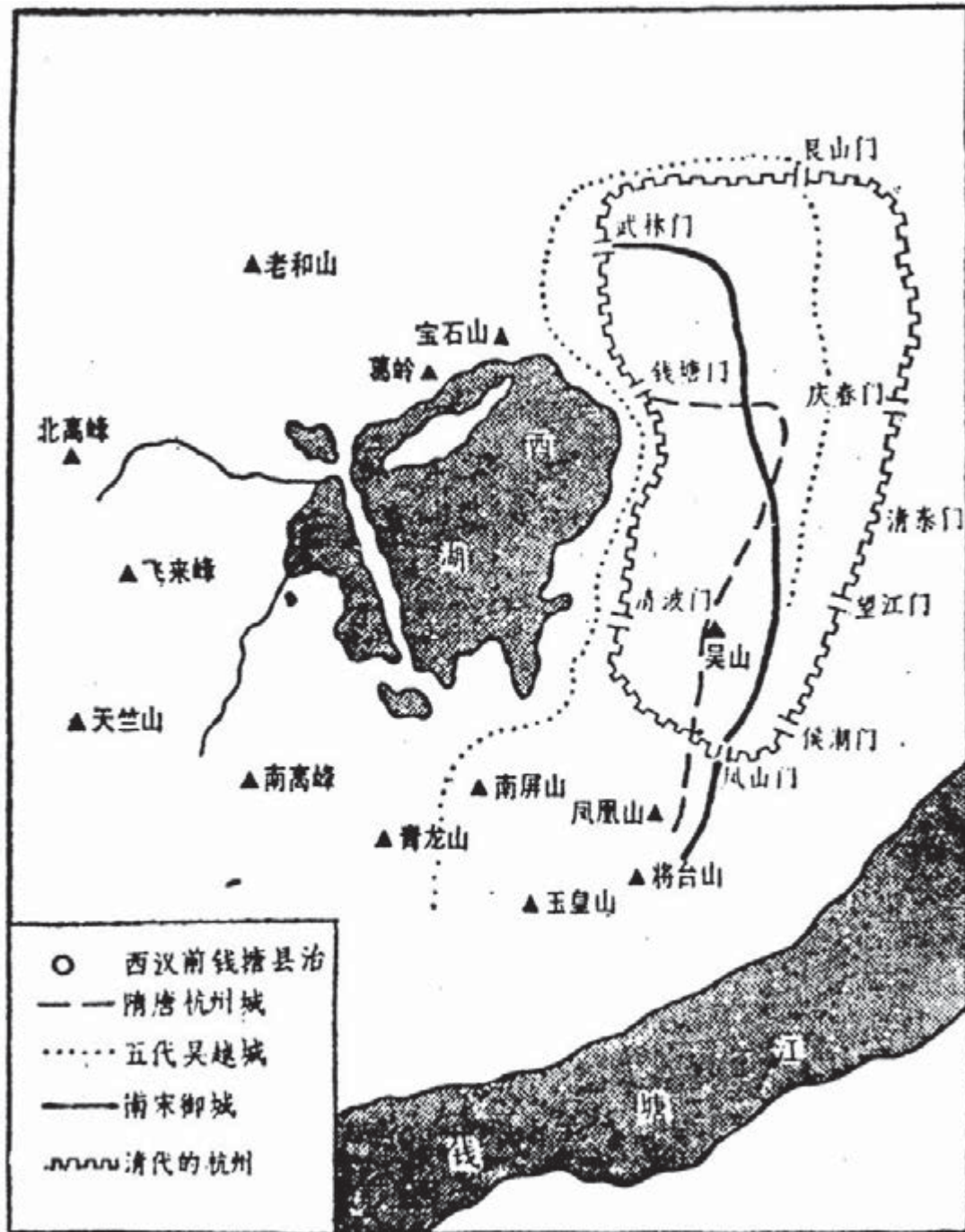
The Evolution and Development of Hangzhou City

Yu Jiajun, 1985

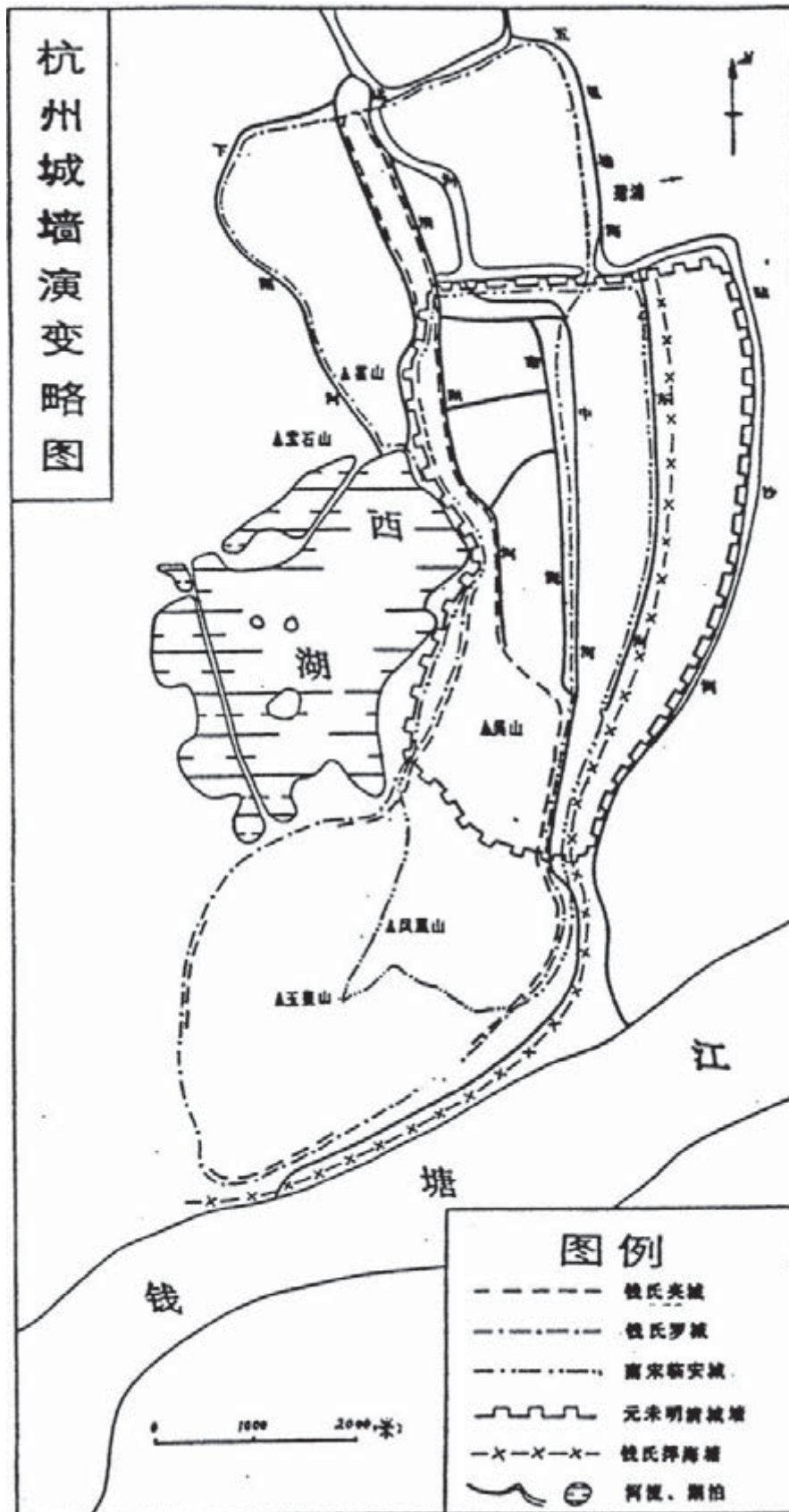


The Evolution of Hangzhou City

He Yeju, 1986



The Evolution of Hangzhou City
 Lin Zhengqiu, 1984



The Evolution of Hangzhou City Wall

Que Weimin, 1989

time content	Han~Tang Dynasty 100~720	Song~Yuan Dynasty 919~1367	Ming~Qing Dynasty 1368~1911	modern times 1912~today
the shape of the lake	 10.8km ²	 9.3km ²	 7.4km ²	 5.68km ²
main function	store water, irrigation	store water, irrigation, entertainment	entertainment, irrigation	view and admire, entertainment
landscape form	West Lake scenery (Tang Dynasty)	Ten Scenic Places of the West Lake (Southern Song Dynasty)	Eighteen Scenic Places of the West Lake (Qing Dynasty)	new Ten Scenic Places of the West Lake (1988)
form characteristics	One Causeway and Three Hills	Three Causeways and Three Hills	One Hill, Three Isles and Many Causeways	One Hill, Three Isles and Three Causeways
artificial modification results	The inside lake was formed in Han Dynasty. Bai Causeway was built in Tang Dynasty.	Bai Causeway was built in 1089. Zhao Causeway was built in 1247.	Lesser Yinzhou Isle was built in 1601. Mid-lake Pavilion Isle was built in 1689. Ruangongdun Isle was built in 1800.	Yang Causeway disappeared. Zhao Causeway disappeared. The greenbelt near the lake expanded, and new park was built after 1949.
the shape and evolvment of important landscape	structure: bridge(Duanqiao Bridge), Pavilion, platform	structure: Baochu Pagoda was built in 975. Leifeng Pagoda was built in 975. Many bridges and pavilions were built.	structure: Many bridges, pavilions and platforms were built. Many waterfront villas and pavilions were built.	structure: Leifeng Pagoda broke down in 1924, and then new pavilions and platforms were built.

List of the shape and evolvment of the West Lake landscape

by Shen Yue, 2008

World Heritage Convention
Cultural Heritage Nominated by People's Republic of China

West Lake Cultural Landscape of Hangzhou

Annex Volume II

State Administration of Cultural Heritage
of People's Republic of China

Annex Volume I Data on History and Culture of the West Lake Cultural Landscape of Hangzhou

Annex A Exposition

A.1 Map

A.2 Exposition

Annex B Inventory and Catalogue of the Elements

B.1 Detailed Description of the Elements of West Lake

B.2 The Present State of the West Lake Cultural Landscape

B.3 Surveying drawings

Annex C Historical and Cultural Data

C.1 Chronology of the West Lake Landscape

C.2 Selection of the Literature on West Lake

C.3 Profiles of Historical Figures Related to West Lake

C.4 Catalog of Historical Documents about West Lake

C.5 Selection of Historical Paintings on West Lake

C.6 Selection of Historical Photos of West Lake

C.7 Data on the Influences and Diffusion of the West Lake Cultural Landscape

C.8 Historical Maps

A large, dark green, stylized letter 'D' that serves as a decorative element on the left side of the page. It is positioned vertically, with its top aligned with the top of the main title area and its bottom extending towards the middle of the page. The background of the entire page is a light green color with a faint, traditional Chinese ink wash illustration of a landscape featuring mountains, trees, and a building with a traditional roof.

DOCUMENTATION OF MANAGEMENT AND PLANNING

- D.1** Outline of the Conservation and Management Plan of the West Lake Cultural Landscape of Hangzhou
- D.2** Selection of Laws and Regulations Concerning the West Lake Cultural Landscape
- D.3** Structure and Functions of Hangzhou Municipal Bureau of Landscape and Cultural Relics Administration
- D.4** Selection of other Related Plannings
- D.5** Training Archive

Annex D.1

Outline of the Conservation and Management Plan of the West Lake Cultural Landscape of Hangzhou

国家文物局

文物保函〔2009〕1541号

关于杭州西湖文化景观 保护管理规划纲要的批复

浙江省文物局：

你局《关于上报杭州西湖文化景观保护管理规划纲要（2008—2025）的请示》（浙文物发〔2009〕314号）收悉。经研究，我局批复如下：

一、原则同意所报《杭州西湖文化景观保护管理规划纲要》及你局意见。

二、该规划纲要尚需进行以下必要的修改和完善：

（一）应在价值评估中补充西湖文化景观对当代社会的作用。

（二）应将规划分项目标中自然山水、城湖空间特征及“西湖十景”真实性和完整性保护的内容合并考虑。

（三）应调整规划分期目标，将一期工程作为当前申遗工作的目标单独列出，将二、三期工程分别调整为近期和远期实施目

标。应避免使用“承诺”等非规划用语。

（四）应对西湖游客容量统计数据进行评估，并根据评估结果提出对策和措施。

（五）应明确各专项规划的责任主体，并进一步细化与其他相关规划的衔接要求，确保规划的可行性。

（六）应进一步明确保障体系中部门协调与合作的具体内容和方式。

（七）进一步校核文本用词、术语，做到准确、严谨，突出规划对当地政府未来相关决策的指导和规范作用。

三、请你局指导编制单位，根据上述意见对规划纲要进行必要的修改和完善，经你局核准后实施。

此复。



二〇〇九年十二月二十五日

国家文物局办公室秘书处

2009年12月25日印发

初校：李珅

终校：肖莉

杭州市人民政府

杭政函〔2009〕270号

杭州市人民政府关于杭州西湖文化景观 保护管理规划纲要的批复

杭州西湖风景名胜区管委会：

你委《关于上报〈西湖文化景观保护管理规划纲要〉的请示》（杭西管〔2009〕530号）收悉。经研究，原则同意由中国建筑设计研究院建筑历史研究所编制的《杭州西湖文化景观保护管理规划纲要》（以下简称《规划纲要》）。现将有关事项批复如下：

一、对《规划纲要》主要内容予以明确：

（一）规划范围：包括杭州西湖文化景观的遗产区和缓冲区范围，合计105.93平方公里。其中：遗产区范围按照“西湖景观”各类景观要素分布范围划定，占地面积42.3576平方公里，东至少年宫广场北，经白沙路、环城西路、湖滨路、南山路、万松岭路、四宜路、河坊街、大井巷至伍公山东端；南至

伍公山东端，经吴山、紫阳山、云居山东侧山脚，沿万松岭、凤凰山、将台山、玉皇山、丁婆岭、大慈山、白塔岭的山脊线，接钱江一桥北引桥经钱塘江北岸线至九溪南口；西至九溪南口，沿许家坞、五云山、寿星头、天竺山、狮子笼、石人岭、龙门山、美人峰、北高峰、桃园岭、灵峰山、将军山的山脊线至老和山北端；北至老和山北端沿山脚向南接杭州植物园北边界，沿栖霞岭、葛岭山、宝石山的北侧山脚，经宝石一弄至少年宫广场北。

缓冲区范围按照保护“西湖景观”遗产价值的完整性和抵御城市建设发展压力的要求划定，占地面积 63.5743 平方公里，东至环城东路、贴沙河南段、浙赣铁路、中河南路、复兴大桥一线；南至钱塘江北岸线、之江路、转塘路一线；西至绕城公路；北至西溪路、天目山、宝俣北路、文三路、文晖路一线。

（二）使用范围：《规划纲要》用于指导杭州西湖文化景观保护和管理措施的制订及相关各类规划的编制，纲要中的相关内容应纳入《杭州市城市总体规划》、《西湖风景名胜区总体规划》以及相关区域和地块控制性详细规划的编制，并与相关规划内容相衔接。

（三）保护对象：同意《规划纲要》确定的保护对象，即与杭州西湖文化景观遗产价值相关的景观要素，西湖景观的自然山水、“三面云山一面城”的空间特征、“两堤三岛”的景观格局、“西湖十景”的题名景观以及相关重要文化史迹和西湖特色植物承载等。

（四）规划期限：2011年—2020年。

二、原则同意《规划纲要》提出的规划原则与对策，以确保西湖景观的真实性和完整性，保持西湖景观遗产价值的延续性，维系遗产的可持续保护与利用，建立健全遗产保护体系，调整环境容量，统筹人与自然的和谐发展，把遗产保护利用与城市发展布局有机结合起来。

（一）规划原则：整体保护，和谐发展；统筹规划，分步实施；保护优先，限制开发；区分类型，互为支撑。

（二）基本对策：维护遗产山水美学整体特征，根据遗产价值载体的差异，实行优先保护和分级保护措施，控制城市发展和旅游压力，促进保护与利用相协调，制定遗产普世价值有效传衍的保障措施，传承遗产特有的文化传统属性。

三、原则同意《规划纲要》在充分研究西湖遗产价值和面临的压力、问题的基础上提出的规划目标，即在规划期限内，整体保护西湖景观的遗产文化价值和西湖自然山水美学经典形象，真实完整地保护六大景观要素及其历史环境，合理发挥遗产的精神家园、文化传承、观赏休憩、生态保护等综合作用，承继人与自然和谐共存的历史传统，实现西湖景观保护与杭州城市可持续发展的和谐关系。

原则同意《规划纲要》按照实施控制环境容量的近期目标和降低利用强度的中期目标，以及修复历史环境、加强遗产保护的远期目标。

四、原则同意《规划纲要》提出的景观要素保护规划主要

任务，即根据分项目标制定的保护措施，限制重点区块的建设开发，加强档案建设，修复遗存格局，培育特色植物，纠正不当修缮，建立监察记录，增补保护对象，保护古树名木和水生野生动植物，提高抗灾能力等。

原则同意在城市相关功能控制以及西湖水体保护规划、景观环境整治规划、文化旅游规划、遗产管理规划、景区监测规划和建立保障体系等方面提出的主要任务。

五、若干调整意见：

（一）苏堤和白堤的柏油马路系 20 世纪初因实现交通功能在原有土路基础上修建而成，其中苏堤上三处花坛形成于 20 世纪中叶且延续至今；吴山城隍阁建于 20 世纪末期。以上景观元素如今均已成为西湖景观的组成部分，宜保持原状，以体现西湖景观的延续性。

（二）对《规划纲要》中提出的净慈寺舍利殿（一期）拆除问题，目前宜先将屋面黄色琉璃瓦调整为灰黑色，并着重通过绿化形式进行遮挡，使其与周边环境融为一体。



二〇〇九年十二月二十四日

主题词：旅游 西湖 纲要△ 批复

抄送：市委办公厅，市人大常委会办公厅，市政协办公厅。

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Annex tables to the Outline

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Annex table 2 Condition Assessment of West Lake Landscape

Annex table 2-1 Evaluation of the state of conservation of overall layout of West Lake

Annex table 2-2 Evaluation of state of conservation of Ten Poetically Named Scenic Places

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Annex table 3. Number of visitors in the property area of West Lake Landscape (1979-2007)

Annex Table 4. Number of visitors to major scenic areas of West Lake Landscape (1979-2007)

Annex Chart 1 Analysis of tourist statistics in the property area of West Lake Landscape during 1979-2007

1. General Principles

1.1 Definition of the Project

West Lake Cultural Landscape of Hangzhou (herein after referred as West Lake Landscape) is the most classic work of Chinese landscape design, which is continuously created by cultural elites of China since the 9th century, under guidance of Chinese landscape aesthetics based on the philosophy pursuing ‘harmony between nature and mankind’. It is an outstanding example of using an ancient lagoon to create beautiful scenery and significantly improve living environment. It also becomes a “lake with cultural meanings” in the orient boasting especially rich and special landscape elements, with especially profound cultural contents, due to its concentration and absorption of a multitude of traditional Chinese cultures. Meanwhile, it has exerted far-reaching influence and enjoyed a prominent status in the history of world landscape design and the related history of cultural exchanges during the 9th to 20th century.

West Lake Landscape embraces all the three types of cultural landscape set out in the *Operational Guidelines for the Implementation of the World Heritage Convention* (2008, Annex 3, paragraph 10), i.e., a designed landscape, an organically evolved landscape, and an associative cultural landscape.

1.2 Background

With its significant heritage values, West Lake Landscape of Hangzhou has been listed in China’s tentative list for World Heritage nomination in 2006, and will be nominated as World Heritage in recent year.

The sharp increase of the urban population of Hangzhou, as well as the rapid expansion of the city and the development of tourism are conspicuously straining the environmental capacity of West Lake Landscape, and are posing new challenges to its conservation and management. This Outline has been prepared in order to further reinforce the conservation and management of the property, to adapt to the fast developing economic, social and cultural demands, to reconcile conservation and use of the property area with the development of the city and society, to conserve the authenticity and integrity of the heritage values, and to pursue a sustainable development of the heritage conservation cause.

1.3 Basis

The Outline has been formulated according to *Regulations on the Conservation and Management of West Lake Landscape of Hangzhou* (Order 246 of the Hangzhou municipal government). It is based on the following documents:

- Law of the PRC on the Protection of Cultural Relics* (2002), *Law of the PRC on Urban and Rural Planning* (2007), *Law of the PRC on Environmental Protection* (1989), *Regulations on Scenic Areas* (2006), etc.
- Operational Guidelines for the Implementation of the World Heritage Convention* (2008), *The Nara Document on Authenticity* (1994), *International Cultural Tourism Charter* (2003), *Principles for the Conservation of Heritage Sites in China* (2002), etc.
- Regulations on the Conservation and Management of West Lake Landscape of Hangzhou* (2008), *Regulations of Zhejiang Province on the Conservation and Management of Cultural Relics* (2005), *Several Regulations on the Protection and Management of Cultural Heritages in Hangzhou City* (2004), *Regulations on the Management of West Lake Scenic Area of Hangzhou* (promulgated in 1983 and amended in 2004), *Master Urban Plan of Hangzhou (2001-2020)* (including *Plan for the Protection of the Hangzhou Historically and Culturally Famous City*), *Master Plan for West Lake Scenic Area of Hangzhou (2002-2020)*, etc.

1.4 Scope of Application

This Outline is used for guiding the preparation of measures for the conservation and management of West Lake Landscape, as well as for preparing various special plans of the property. The major measures for conservation and management shall be included in the *Master Urban Plan of Hangzhou* and detailed area plans concerning the property area, and shall be coordinated with the relevant plans such as *Master Plan for the West Lake Scenic Area*.

1.5 Protection Targets

The heritage value of West Lake Landscape of Hangzhou is mainly embodied by its natural components, the spatial arrangement between the Lake and city featuring “cloud-capped hills on three sides of the Lake and the city on the fourth”, the general Landscape layout of “two causeways and three isles”, the Ten Poetically Named Scenic Places, historic monuments and sites concerned, and the distinctive flora of West Lake. All these six types of landscape elements are under protection in this Outline.

1.6 Extension of the Planning

The scope of the Outline covers an area of 10,593.19 hectares, which includes the property area and the buffer zone of West Lake Landscape.

1.7 Duration of the Planning

The Outline covers the period from 2008 to 2020.

2. Overview of the Heritage

2.1 Description

2.1.1 Geographic Location

West Lake Landscape of Hangzhou is located in West Lake and the surrounding hills in the west of Hangzhou, Zhejiang province. Coordinates of its geological center point is 30°14'00"N, 120°07'00"E.

2.1.2 General Landscape

West Lake Landscape of Hangzhou came into being in the 9th century, took shape in the 13th century and flourished in the 18th century. It consists of six types of landscape elements authentically and integrally preserved till today, including the natural components of the property, the spatial feature between the Lake and city, the general Landscape layout, the Ten Poetically Named Scenic Places, the historic places of West Lake, and the distinctive flora of West Lake. These elements are distributed in and around West Lake as well as in the surrounding hills west of Hangzhou city, covering a total area of 42.36 square kilometers. (For details please see Annex Table 1. List of components of West Lake Landscape)

2.1.3 Landscape Elements

(1) Natural Components of West Lake

It consists of the five water bodies of West Lake, namely Outer Lake, Lesser South Lake, West Inner Lake, Yuehu Lake and North Inner Lake (covering a total area of 5.6 square kilometers), and the hills surrounding its north, west and south (with a total area of nearly 35 square kilometers). They constitute the fundamental natural component of the West Lake Landscape.

Geologically speaking, it is characterized by an ancient lagoon and folded hills, and it contains such natural landscape elements as an ecological environment and characteristic flora. Under the influence of the development of culture and civilization over a thousand years, it has blended with artificial structures such as

causeways, isles, bridges, pavilions and towers, and all these together form the outstanding value of West Lake Landscape, which is marked by the harmonious integration of a beautiful natural landscape, an assemblage of talents and a rich cultural connotation.

(1-1) Waters of West Lake

West Lake was originally an ancient lagoon, which became a fresh water lake due to the silting about 2,600 years ago. Having been dredged during past dynasties, the current Lake, which is roughly oval, is 3.3 km long from north to south, 2.8 km from east to west, 15 km in shore circumference, and with a total water area of 5.6 square kilometers. It is divided by Gushan Hill, Su Causeway and Bai Causeway into five water bodies, namely Outer Lake (440 hectares), North Inner Lake (31 hectares), West Inner Lake (73 hectares), Yuehu Lake (6 hectares) and Less South Lake (9 hectares), which are connected to each other through bridge arches.

(1-2) Hills of West Lake

The hills around the Lake within the property area can be divided into two series: Northern Hills and Southern Hills, with Tianzhu hill, the highest peak, as the boundary. The Southern Hills include Wushan Hill, Ziyang Hill, Fenghuang Hill, Jiangtai Hill, Yuhuang Hill, Jiuyao Hill, Nanping Hill, Xizhao Hill, Qinglong Hill, Daci Hill, Dahua Hill, Wuyun Hill, Shifeng Hill, Tianzhu Hill, Qipan Hill, Nan'gao Peak and Dingjia Hill, etc. The Northern Hills include Gushan Hill, Geling Hill, Laohe Hill, Jiangjun Hill, Lingfeng Hill, Beigao Peak, Meiren Peak, Longmen Hill, Feilaifeng Peak, Yuegui Peak and Tianma Hill, etc. These hills cover an area of nearly 35 square kilometers.

(1-3) Ecology of West Lake

The ecological system of West Lake can be divided into three sub-systems--the woods, the fresh water and the wetland, with the woods being the primary one. The ecological system of woods is dominated by mixed forests of evergreen broad-leaved and deciduous broad-leaved plants, which are mingled with subtropical coniferous forests, evergreen broad-leaved forests, deciduous broad-leaved forests, and mixed forests of coniferous and broad-leaved plants.

The region around West Lake abounds in old and rare trees. Most of them are closely related to temples, and are mainly distributed in the vicinity of Lingyin Temple, Tianzhu Temple, Wushan Hill and Gushan Hill. There are all together more than 120 old and rare trees aged over 300 years, including 67 Camphorwood trees, 14 Beautiful Sweetgum trees, 3 Hardleaf Oatchestnut trees, 11 ginkgoes, and 22 other different species such as *Catalpa bungei*, *Celtis julianae* Schneid, Dragon juniper, pagoda trees, Chinese hackberry, calyx canthus, mountain ash, and Chinese pistachio. The oldest ginkgo is aged over 1,400 years.

(2) Spatial Feature between the Lake and the City

The spatial arrangement between West Lake and the Hangzhou city, which first took shape in the 12th century and is preserved till the present, features “cloud-capped hills on three sides and the city on the fourth side”

(3) General Layout of West Lake Landscape

It is composed of man-made structures resulting from dredging projects of West Lake conducted during the 9th-19th century, namely Bai Causeway, Su Causeway, Lesser Yingzhou Isle, Mid-lake Pavilion Isle and Ruangongdun Isle. They span across the entire water body of West Lake, forming a series of unique and rich appreciation levels of the large-scale Landscape, and are also known as the “Two Causeways and Three Isles” general Landscape layout.

(4) Ten Poetically Named Scenic Places of West Lake

They consist of ten poetically named scenic units which first appeared in the Southern Song dynasty (13th century), and keeps evolving till the present, namely: Su Causeway in the Morning of Spring, Breeze-ruffled Lotus at Winding Garden, Autumn Moon Over the Calm Lake, Lingering Snow on Broken Bridge, Viewing Fish at Flowery Pond, Orioles Singing in the Willows, Three Pools Mirroring the Moon, Twin Peaks Piercing the Cloud, Leifeng Pagoda in Evening Glow, and Evening Bell Ringing at Nanping Hill. They spread over West Lake or in lakeside areas, and are combined works of nature and man. They belong to poetically named landscape in the realm of traditional Chinese landscape design embodying Chinese landscape aesthetics. Boasting outstanding associative cultural characters, they embody most prominent creativity and value as art classics among all the

components of West Lake Landscape.

(5) Historic Monuments and Sites of West Lake

During its continuous evolution between the 4th-20th century, West Lake Landscape produced and absorbed various types of historic monuments and sites in great amount, which embody the mainstay of traditional Chinese culture, namely Confucianism, Buddhism and Taoism. Among over one hundred existing such historic places, the following 14 sites are the most representative: Baochu Pagoda, Ruin of Leifeng Pagoda, Liuhe Pagoda, Jingci Pagoda, Lingyin Temple, Statues on Feilaifeng Peak, Yue Fei's Tomb (and Temple), Wenlan Pavilion, Baopu Taoist Monastery, Site of Qiantang Gate, Site of Temporary Imperial Palace of Qing Dynasty, Stele of Wu-he-fu and Lin Bu's Tomb, Building Complex of Xiling Seal Engravers Society and Longjing Well. They are distributed around the Lake and in surrounding hills, boast especially profound and colourful cultural connotations and traditions, and are important components of West Lake Landscape as a "lake with cultural meanings".

(6) Distinctive Flora of West Lake

Distinctive flora of West Lake Landscape boasting time-honored history and outstanding cultural symbolic value in terms of vegetation arrangement and landscape features include: intercropping peach trees and willows along the West Lake causeways and banks, which first appeared in the 12th century, and is well kept till today; "flowers of the four seasons" which correspond to the seasonal characters of Ten Poetically Named Scenic Places, namely peach blossom of spring, lotus of summer, sweet osmanthus of autumn and plum blossom of winter; and traditional Longjing Tea Plantation distributing in the hills west to the Lake, bearing outstanding value of tea culture of China.

2.2 History

West Lake Landscape came into being in the 9th century, took shape in the 13th century, and flourished in the 18th century, and has been preserved till today.

West Lake Landscape was first created and constructed by Bai Juyi of the Tang dynasty and Su Shi of the Northern Song dynasty. Since then, the continual interaction between dredging projects and landscape design over a thousand years made it rich in elements of traditional Chinese culture. It has become a typical

spiritual home for the traditional Chinese literati, which symbolizes their ideal personality, outstandingly and constantly serves as a spiritual dwelling for their aesthetic enjoyment, cultivation of the mind and expression of feelings, and reflects their creativity in terms of landscape design during the heydays of agricultural civilization. The major historical events that have left traces on the evolution of West Lake include:

2.2.1 Initial Phase in Tang and Northern Song Dynasties

The Landscape layout of “two causeways and three isles”, which originated from the construction of Bai Causeway by Bai Juyi around AD 823 in the Tang dynasty, and finally took shape by the construction of Ruangongdun Isle by Ruan Yuan in 1809 of the Qing dynasty, has rendered West Lake Landscape with the character of harmonious material and spiritual interaction between human and nature, which has continued till the present over a thousand years.

After literary works by Bai Juyi of the Tang dynasty and Su Shi of the Song dynasty were introduced to Japan and the Korean Peninsula, West Lake Landscape was spread in East Asia as a cultural fashion, and influenced culture and art in the region, such as literature, painting and gardening.

The vigorous promotion of Buddhism by the Kingdom of Wuyue during the Five Dynasties led to the extensive construction of Buddhist temples and pagodas around the Lake, which made it a Buddhist shrine in southeast China and enriched West Lake Landscape with strong traditional Chinese Buddhist culture.

In the Northern Song dynasty, Lin Bu lived by the Lake as a hermit, and became a representative of the manners of celebrities living in seclusion. This made West Lake Landscape a symbol of the traditional Chinese hermitage culture, for which it was widely venerated on the Korean Peninsula in the 16th century.

During the same period, the eminent Buddhist master Biancai planted many Longjing tea trees and made friends with those interested in Zen at the foot of Fenghuang Ridge, initiating the tradition of the Chinese Tea-Zen culture, which was spread and developed in the Ming and Qing dynasties when Longjing tea of West Lake became the top Chinese green tea.

2.2.2 Maturation Phase in Southern Song Dynasty

The spatial relationship between West Lake and the Hangzhou city featuring “cloud-capped hills on three sides and the city on the fourth”, came into being in the Song dynasty and has been maintained till the present.

China's political and cultural center was moved south as the Southern Song dynasty made Hangzhou its capital in 1138. As a result, West Lake Landscape became a focus of sentiments and artistic activities of painters and men of letters, and a height was reached in terms of spiritual interaction between human and nature.

In the Southern Song dynasty, the painting theory of the previous Northern Song dynasty was applied to the creation of Ten Poetically Named Scenic Places of West Lake, which are characterized by appreciation of different seasonal scenes, and become a classic of the practice to poetically name scenic places with four-character epithet. Meanwhile, the aesthetic sentiment of “poetic and picturesque beauty”, which is very significant in the oriental landscape art, was fostered by poetry of the Song dynasty. These events manifested the outstanding value that West Lake already possessed then as a cultural landscape.

The construction of the tomb (and temple) of Yue Fei, a Southern Song paragon of loyalty and filial piety, on the north shore of the Lake, with the addition of tombs of Yu Qian and Zhang Cangshui in the Ming dynasty, who, along with Yue Fei, were known as 'the three luminaries of West Lake', gave the charming West Lake Landscape a solemn touch of the traditional Chinese culture of loyalty and filial piety.

2.2.3 Maintenance Phase during Yuan Dynasty

During the Yuan dynasty (1271-1368), the Mongol rulers saw the indulgence in West Lake as one of the causes for the collapse of the Song dynasty, and decided to ‘abandon it rather than manage it’. Under such circumstance, West Lake nevertheless continued to be a spiritual home for the literati, remaining a place that generated complex feelings and brought great aesthetic enjoyment. A lot of celebrated literati composed works for memory of Ten Poetically Named Scenic

Places of West Lake in the Southern Song dynasty, and Ten Poetically Named Scenic Places of Qiantang took shape on its basis.

During the Zhiyuan Period of the Yuan dynasty (1282-1291), at and around the Feilaifeng Peak, a batch of stone carving statues of Tibetan Buddhism style was built, which is unrivaled in number and scale compared with other grottos of the same time. They are gems of Chinese stone statues located in the south, as well as an impressive part of West Lake Landscape.

2.2.4 Revival Phase during Ming Dynasty

The culture of the Ming dynasty (1368-1644) demonstrated a distinct trend toward the ‘renaissance of Tang and Song culture’. Scholars and painters once again laid their eyes on West Lake Landscape which matured during the Southern Song dynasty. By and by, the design and construction of West Lake Landscape and the interpretation of its cultural meanings returned to the original level. The main scenic places built during the Ming dynasty include: Three Pools Mirroring the Moon, Lesser Yingzhou Isle, Mid-lake Pavilion Isle and Jindai Bridge.

Zhejiang was a major stage for the East Asian cultural exchange, which peaked twice in the Southern Song dynasty and the Ming dynasty. This made West Lake Landscape yet again popular in Japan and the Korean Peninsula after the Tang and Northern Song dynasties, and made it one of the major subject matters in cultural exchange.

2.2.5 Flourishing Phase during Qing Dynasty

The Kangxi Emperor of the Qing dynasty considered West Lake Landscape one of the models for his imperial gardens after his first inspection of Hangzhou. This idea, which was actively practiced by three emperors over nearly a hundred years, had a direct and remarkable impact on Chinese imperial gardens from the 18th to the 19th century.

The construction of Wenlan Pavilion, a library housing *The Complete Library of the Four Treasuries (Si Ku Quan Shu)*, by the command of the Qianlong Emperor in the 18th century, made West Lake Landscape a vehicle of the traditional Chinese book collection culture, and manifests the scholarly characteristic of the lower reaches of the Yangtze River.

The White Snake and *The Butterfly Lovers*, two classic Chinese love stories handed down through the Yuan, Ming and Qing dynasties, were both set in West Lake, endowing the property with a widespread reputation in traditional Chinese culture. Ruin of Leifeng Pagoda, in particular, remains a symbolic place today where love is prayed for.

2.2.6 Rejuvenation Phase in Modern and Contemporary Times

During the later years of the Qing dynasty and the early years of the Republic of China, West Lake was influenced by modernization. In its vicinity, especially along Beishan (Northern Hill) Street, a large number of villas and gardens buildings with distinctive features were built. Around West Lake there also built many characteristic gardens, which took advantage of the beautiful natural sceneries and were ingeniously designed. Most of them have been preserved intact until now.

After the founding of the People's Republic of China in 1949, West Lake has been officially protected as a heritage site, with specific administration of conservation and management established gradually, and related regulations concerning the heritage conservation made, in accordance with the implementation principles of authenticity, minimum intervention, and integrity. West Lake Landscape has been recovering gradually towards resurrection, under the regulated and systematic conservation and management.

In 1985, the citizens of Hangzhou and professionals selected ‘the new ten scenic places of West Lake’, including: Yun-xi-zhu-jing, Man-long-gui-yu, Hu-pao-meng-quan, Long-jing-wen-cha, Jiu-xi-yan-shu, Wu-shan-tian-feng, Ruan-dun-huan-bi, Huang-long-tu-cui, Yu-huang-fei-yun, and Bao-shi-liu-xia.

In 2008, ‘the third ten scenic places of West Lake’ was selected, which includes: Ling-yin-chan-zong, Liu-he-ting-tao, Yue-mu-xi-xia, Hu-bin-qing-yu, Qian-ci-biao-zhong, Wan-song-shu-yuan, Yang-di-jing-xing, San-tai-yun-shui, Mei-wu-chun-zao, and Bei-jie-meng-xun.

3. Evaluation of Property Values

3.1 Composition of the Property

West Lake Landscape consists of six landscape elements, which have been authentically and integrally preserved till the present:

- Natural Components of West Lake
- Spatial Feature between the Lake and the City
- General Layout of West Lake Landscape
- Poetically Named Scenic Places of West Lake
- Historic Monuments and Sites of West Lake
- Distinctive Flora of West Lake

3.2 Evaluation of Criteria of Property Values

West Lake Landscape meets the criteria (iii), (iv), (v) and (vi) for the assessment of outstanding universal value as specified in Paragraph 77 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

3.2.1 Criterion (iii)

“bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared”

West Lake Landscape is an exceptional witness to the development and passing down of ancient and enduring Chinese cultures and traditions such as those of Buddhism, Taoism, loyalty and filial piety, hermitage life, book collection, Tea-Zen, and sphragistics that have been continued till today. Having experienced a long process of evolution it has transform into a cultural landscape with unique landscape attraction and cultural enchantment. As a result, many historic monuments and sites have been found here, of which the most representative are

Baochu Pagoda, Site of Leifeng Pagoda, Liuhe Pagoda, Jingci Temple, Lingyin Temple, Statues on Feilaifeng Peak, Yue Fei's Tomb (and Temple), Wenlan Pavilion, Baopu Taoist Monastery, Site of the Qiantang Gate, Site of the Temporary Imperial Palace of the Qing Dynasty, Stele of Wu-he-fu and Lin Bu's Tomb, Building Complex of Xiling Seal Engravers Society and Longjing Well. These historic monuments and sites brought the nominated property with a profound cultural content.

3.2.2 Criterion (iv)

“be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history”

West Lake Landscape is an outstanding example of landscape design that reflects the theory of Chinese landscape aesthetics on achieving ‘harmony between nature and man’ and ‘projecting personal feelings into the landscape’. It has a marked continuity and associative character demonstrated in the creation of the landscape layout featuring ‘two causeways and three isles’, as well as Ten Poetically Named Scenic Places of West Lake. The latter is the most classic, complete, and influential exemplar of existing poetically named scenic places in the East. It manifests the artistic style of ‘poetic and picturesque appeal’ that has been persisted in by this Oriental design approach since the 13th century, reflects the creative genius of Chinese official-scholars in landscape design in the heyday of Chinese agrarian civilization, and have exerted a significant influence on the Qing-dynasty imperial gardens in the 18th century and on landscape design and gardening art in China, Japan and the Korea Peninsula since the 9th century. The nominated property is unique and occupies an important position in the world history of landscape design.

3.2.3 Criterion (v)

“be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change”

West Lake Landscape is an outstanding example of using an ancient lagoon to create beautiful scenery, which have significantly improved the living

environment. It has retained its spatial feature of ‘cloud-capped hills on three sides of the Lake and the City on the fourth’, witnessed how people organically transformed the ancient lagoon into this world-famous lake with beautiful scenery and cultural meanings, through active efforts against its natural process of swamping. It is a classic example of rational protection and use of water resources over a thousand years. It has been serving the ecological, cultural and tourism functions for the city of Hangzhou in the face of rapid process of urbanization. Boasting the history of over a millennium and world-acclaimed scenic area it remains in use today.

3.2.4 Criterion (vi)

“be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria)”

West Lake Landscape has been the ‘spiritual home’ for the Chinese traditional cultural elites for over 10 centuries, and a ‘paradise on earth’ in popular lore. Its feature of ‘projecting personal feelings into the landscape’ has inspired creation of a great number of literary and art works appealing to both refined and popular tastes. It is the scene of the two of the four most famous Chinese traditional love stories - the *White Snake* and the *Butterfly Lovers*, and is directly associated with the *Travel of Marco Polo* and other famous works in Chinese literary and art history. As China’s most enduring and influential lake with cultural meanings, it had exerted a broad influence on the culture of East Asia during the 9th to 18th century.

3.3 OUV Statement of the Nominated Property

The nominated property is located west of Hangzhou, a coastal city in southeast China, and covers an area of 4235.76 hectares. It comprises 6 elements: natural hills and waters, the spatial feature between the Lake and the City as the ‘cloud-capped hills on three sides of the Lake and the City on the fourth’, the layout of ‘two causeways and three isles’, Ten Poetically Named Scenic Places, historic monuments and sites, and distinctive flora. It has inspired the creation of huge quantity of outstanding literatures and art works by numerous literary and art masters of China since the 9th century, represented by Bai Juyi, Su Shi and many other famous scholars and artists of the Tang and Song dynasties.

West Lake Landscape is the most classic work of landscape design of the Chinese landscape aesthetics, a product of the continuous creative process carried out by Chinese cultural elites throughout the history, based on the philosophy of pursuing ‘harmony between nature and man’, nourished from profound Chinese classical literatures and aesthetics of fine art, and utilized the art and skill of gardening. It manifests the artistic style of ‘poetic and picturesque appeal’ that has been persisted in by this Oriental design approach since the 13th century. With its prominent continuity and cultural association, it has occupied an outstanding and important position in and exerted a lasting and broad influence on the history of landscape design in the world and cultural exchange in the East between the 9th and 20th century. During its continuous evolution of over 10 centuries, it has been gradually refined and preserved authentically and integrally till today. With extremely rich landscape features, distinctive design, time-honoured history of development, and exceptional wealthy cultural content, this famous Oriental ‘lake with cultural meanings’ is a unique cultural landscape in the world.

3.4 Evaluation of Authenticity of the Property

West Lake Landscape, as a living heritage embracing all the 3 types of cultural landscape, during its millennium-long process of continuous evolution, and that of absorbing and accumulating cultural contents, has authentically maintained and transmitted the Chinese landscape aesthetic feature of ‘poetic and picturesque appeal’ embodied in it. It has authentically preserved all its 6 elements in terms of forms, materials, functions, traditional techniques and locations, the general layout, and inner connections between the elements. It has authentically inherited and passed down the important contents of Chinese mainstream cultures such as Confucianism, Buddhism, Taoism, hermitage life, loyalty and filial piety, book collection and sphragistics, and has continued its functions of serving as a spiritual home and of landscape appreciation. It has transmitted the value of the entire nominated property as a ‘lake with cultural meanings’. It has been one of the most popular places for local communities and visitors in China and abroad for appreciating the natural beauty, tracing the past, leisure recreation, and mind purification. The nominated property has a high degree of authenticity.

3.5 Evaluation of Integrity of the Property

West Lake Landscape has completely preserved its overall value in terms of information, material and spirit. Within its current coverage of 4235.76 hectares, the elements contributing to its outstanding universal values, including the basic scale of the natural hills and waters and their ecological environment, the ‘two

causeways and three isles' layout, the spatial feature of 'cloud-capped hills on three sides of the Lake and the City on the fourth', Ten Poetically Named Scenic Places, a series of representative historic monuments and sites, and distinctive flora, have been retained intact. In addition, there have been well preserved a large quantity of historical documents and pictorial materials that record the continuous development of the nominated property for over a thousand years. West Lake Landscape has fully inherited and extended its cultural influence on the spiritual level, while also embraced and carried forward the three main cultural beliefs of China—Confucianism, Taoism and Buddhism. The nominated property has a very high degree of integrity.

4. Assessment on the Current State of the Nominated Property

4.1 State of conservation and main factors affecting the property

4.1.1 State of Conservation of the Property

West Lake Landscape has been handed down and conserved through the ages as an important historical and cultural heritage property. The integral general layout, unique landscape features, important historic places, and rich historical and cultural information have been kept intact. Since 1949, West Lake Landscape has been protected and managed by a specialized garden and cultural relics administrative body established by the Hangzhou Municipal Government to observe the principles of authenticity, integrity, minimum intervention, etc. A conservation and management system has been developed, which includes major measures such as: conservation and repair of the property itself, eco-environment conservation, environment improvement, disaster preparedness, hazard prevention, social coordination, formulation and implementation of specialized conservation laws, regulations and plans.

(For details please see the Annex Table 2-1, Assessment of state of conservation of the overall arrangement and natural components of West Lake, Annex Table 2-2 Assessment of state of conservation of Ten Poetically Named Scenic Places of West Lake, Annex Table 2-3 Assessment of state of conservation of historic places of West Lake

4.1.2 Main Factors Affecting the Property

(1) Development Pressures

The nominated property is situated within the urban area of Hangzhou and is directly affected by the city's development. Currently, Hangzhou is in a period of

rapid urbanization and modernization: over the last 20 years, its population has increased 5 times, built-up areas have expanded 4.5 times, and there has been a sharp increase in the number of tourists and motorized vehicles. Such rapid growth is subjecting West Lake to three main unprecedented pressures: urban expansion, construction and development, and traffic.

Pressure of urban expansion: This is mainly in the form of lakeside construction on the eastern shore of West Lake. Limited space and rapid city development over the past 20 years have resulted in a number of high rise buildings being built along the eastern bank, altering the city skyline and affecting the harmony of the landscape.

Pressure of construction and development: The main problem stems from the limited capacity of the nominated property. There are heavy building demands from the mainly tea-growing villages within the area, as well as from organizations involved in the growing businesses of recreation, rest homes and tourism.

Pressure of traffic: West Lake Scenic Area is adjacent to a number of urban districts of Hangzhou and transportation between them must pass through it, so its roads must cater to both this transit flow as well as to the heavy tourist motor flow. The pressure comes from both transit and tourist traffic, especially at high seasons and peak hours.

(2) Environmental Pressure

West Lake Landscape relies greatly on its natural components and environment, and the ecologic and environmental quality within the property area, especially the water body of West Lake, shall be perennially protected, monitored and maintained in accordance with national standards.

(3) Natural Disasters and Disaster Prevention

The property can be affected by such natural disasters as typhoons, storms, drought, frost, thunder and lightning, insect pests, fire, acid rain, etc., which may pose potential threats to or directly damage the nominated property and its surroundings (such as Longjing Tea Plantation and vegetation). It is necessary to establish a prevention and control system against potential disasters to control

possible damages.

(4) Pressure from Tourism

West Lake Landscape is famous in the world for its enchanting scenery, time-honored history and historic places with rich connotations. Its fame keeps expanding both at home and abroad, and was ranked as the top tourist destination of China in spring, 2009. The always high level of tourist capacity in the property area poses increasing pressure of tourism on the property. It is necessary to discuss reasonable adjustment and control to tourism in the property area of West Lake Landscape, so as to relieve pressure of tourism on property conservation.

Pressures are highest at most popular spots which have a limited capacity. Tourist flows are characterized by being “concentrated by place, season and time of day.” West Lake of Hangzhou is one of China’s most important tourist destinations with over 20 million visitors per year, amongst the highest in the country. The rapid growth of tourism and floating population, is placing burdens on conservation of environment and resources of the Landscape. And as an open tourist area, controlling the number of visitors is extremely difficult. Popular spots like Three Pools Mirroring the Moon, Mid-lake Pavilion Isle, Lingyin Temple and Leifeng Pagoda are crowded on regular days, and become absolutely packed on weekends and holidays.

(For details please see Annex Table-3 Number of visitors to West Lake Landscape (1979-2007), Annex Table-4 Number of visitors to major scenic places of West Lake Landscape (1979-2007) and Annex Chart-1 Analysis of tourist statistics in the property area of West Lake Landscape during 1979-2007)

4.2 Assessment on the Current State of Property Conservation and Management

West Lake Landscape of Hangzhou is protected and managed through implementation of both Chinese and international conventions, laws and regulations concerning heritage conservation, as well as by means such as improving management mechanisms, setting up special management departments with designated staff, improving specialized policies and regulations, formulating and implementing resource protection plans for cultural heritage sites, and strengthening monitoring on conservation and management.

4.2.1 Current State of Law Enforcement

Apart from being included in the Tentative List for China's World Cultural Heritage nomination, West Lake Landscape owns such protective designations as State, Province, and Municipality Priority Protected Site, National-level Scenic Area, and National-level Historically and Culturally Famous City. Hangzhou municipal people's government and Hangzhou Administration Committee of Gardens and Cultural Relics preserve it in accordance with laws and regulations related to the titles.

Main laws and regulations include: *Convention Concerning the Protection of the World Cultural and Natural Heritage* (1972), *Operational Guidelines for the Implementation of the World Heritage Convention* (2008), *Law of the People's Republic of China on the Protection of Cultural Relics* (2002), *Regulations on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics* (2003), *Regulations on the Conservation and Management of World Cultural Heritage Sites* (2006), *Management Measures for the Monitoring of World Culture Heritage in China* (2006), *Regulations on Scenic Areas* (2006), *Law of the People's Republic of China on Urban and Rural Planning* (2007), *Regulations of Zhejiang Province on Protection of Historically and Culturally Famous Cities*(1999), etc.

4.2.2 Current State of Conservation and Management Organizations

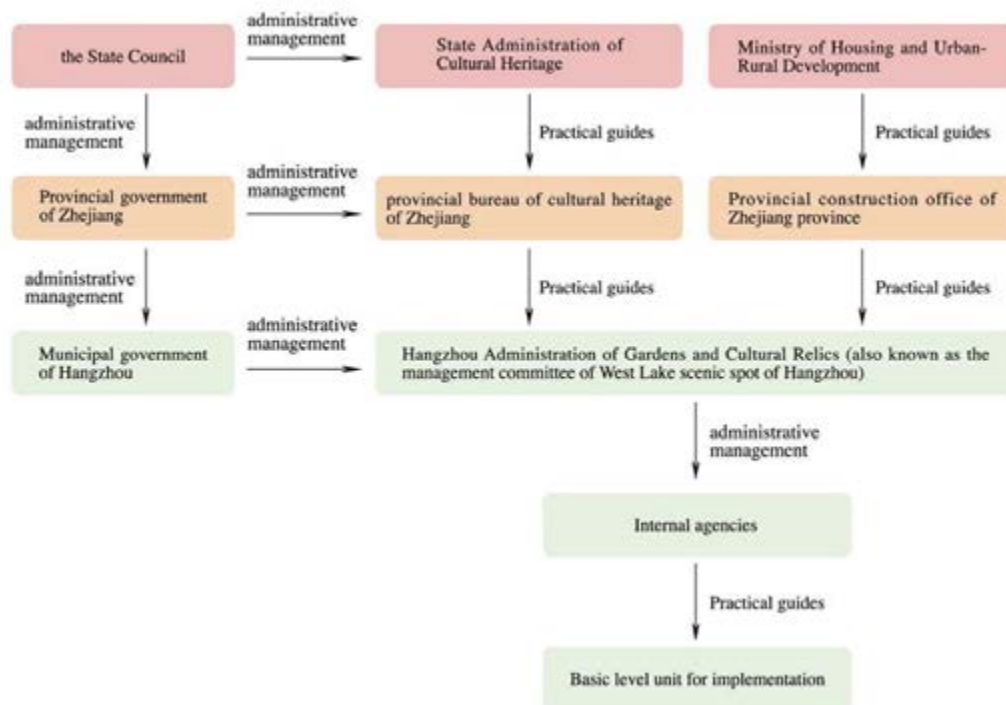
There is a systematic management mechanism for West Lake Culture Landscape of Hangzhou, which mainly consists of three levels (i.e. national level, provincial level and municipal level) of administrative management system and professional management system.

The administrative management system consists of: the State Council, Provincial Government, Municipal Government, and Hangzhou Administration Committee of Gardens and Cultural Relics (also known as the Management Committee of Hangzhou West Lake Scenic Area) as the detached office of the municipal government.

The professional management system consists of: the State Council, the National

Administrative Management Department of Cultural Heritage (i.e. the State Administration of Cultural Heritage), the National Administrative Management Department of Construction (i.e. Ministry of Housing and Urban-Rural Development), Provincial Bureau of Cultural Heritage of Zhejiang, Construction Office of Zhejiang Province, Hangzhou Administration of Gardens and Cultural Relics (also known as the Management Committee of Hangzhou West Lake Scenic Area), with its internal agencies guiding the specific implementation of the basic level units.

Figure 4-1 Frame map of structure of the management system of West Lake Culture Landscape of Hangzhou



West Lake Landscape is managed by Hangzhou Administration Committee of Gardens and Cultural Relics (also known as Management Committee of Hangzhou West Lake Scenic Area) (hereinafter referred to as “Committee of Gardens and Relics”). Its management covers the scenic resources, cultural relics, historic sites, planning, land, environmental protection, countryside, public order, industrial and commercial administration and religious affairs within the property area. The Committee of Gardens and Relics is fully in charge of the conservation, use, planning and construction of the property area. It exercises two levels of

management: internal institutions and grassroots units, containing over fifty functional departments with clearly defined management duties.

The Hangzhou Administration Committee of Gardens and Cultural Relics (Management Committee of the West Lake Scenic Area) has 3343 employees, of whom the professional and technical personnel account for one-fifth, the administrative management personnel for one-third and about half of the total staff members are skilled workers and maintenance personnel. Their academic backgrounds cover management, history, archaeology, architecture, planning, horticulture, engineering technology, agro-technology, economics, accounting, statistics, translation, library, museums, art and crafts, press and publication, art, health technology and politics. About half professional personnel have senior and middle-level technical titles and about one-third of them have received a college or higher education.

4.2.3 Current State of Special Conservation Laws and Regulations

Special laws and regulations on West Lake Landscape conservation are formulated and executed by the Hangzhou municipal government to improve the quality and efficiency of conservation and management. Main special laws and regulations include:

- *Regulations on the Conservation and Management of West Lake Landscape of Hangzhou* (promulgated in 2008)
- *Regulations of Zhejiang Province on the Conservation and Management of Cultural Relics* (Promulgated in 1988; amended in 2005)
- *Several Regulations on the Protection and Management of Cultural Heritages in Hangzhou City* (Promulgated in 2000; amended in 2004)
- *Regulations on the Conservation and Management of West Lake Scenic Area of Hangzhou* (Promulgated in 1983, Amended in 2004)
- *Regulations of Hangzhou on the Protection of West Lake Longjing Tea Base* (June, 2001)
- *Regulations of Hangzhou Municipality on the Protection and*

Management of West Lake Water Area (amended in 2004)

- *Regulations of Hangzhou City on Administration of Parks (2001)*
- *Regulations of Hangzhou Municipality on Administration of Urban Greening (2001)*
- *Regulations on the Administration of Villages in the Hangzhou West Lake Scenic Area (2005)*
- *Regulations on the Administration of the Operation and Service of the Hangzhou West Lake Scenic Area (2004)*
- *Regulations on the Housing and Relocation of Famers in West Lake Scenic Area of Hangzhou (2002)*
- *Regulations on the Property Acquisition and Housing of Residences in West Lake Scenic Area of Hangzhou (2006)*

4.2.4 Current State of Specific Conservation Plans

Specific plans concerning West Lake Landscape conservation are formulated and executed by the Hangzhou municipal government to improve the quality and efficiency of conservation and management. They mainly include:

- *Plan for the Protection of the Land of Hangzhou's Cultural Relics under Protection*
- *Plan for the Protection of the Land of Hangzhou's Third Group of Cultural Relics under Municipal Protection*
- *Master Plan for the Protection of the Statues on Feilafeng Peak (2007-2025)*
- *Plan for the Protection of the Site of the Lin'an City – Capital City of the Southern Song dynasty(2007-2025)*
- *Master Plan for West Lake Scenic Area of Hangzhou (2002-2020)*

- Plan for the Protection of the Hangzhou Historically and Culturally Famous City*
- Master Plan for Transportation in West Lake Landscape Area*
- Detailed control plans of each scenic place*

4.2.5 Current State of Financial Resource and Level

The funds for the protection of West Lake mainly come from the special fiscal appropriations of the central and regional governments and the revenue from the tourism and related industries of the local management bodies. They are mainly used for protection and improvement of the water body of West Lake, protection, maintenance and restoration of historic sites, protection of the ecological environment of the scenic area, survey and research of the scenic resources, improvement of the environment and infrastructure, financing of publicity and research on conservation, and knowledge updating, training, and expenses of the personnel of the conservation and management institutions.

4.2.6 Current State of Professional Training

The expert pools of the State Administration of Cultural Heritage and the Zhejiang Provincial Administration of Cultural Heritage, and those of the Ministry of Housing and Urban-Rural Development and the Zhejiang Provincial Department of Construction constitute the main sources that offer professional training to the personnel engaged in the conservation and management of Hangzhou West Lake Landscape. The professional disciplines of the experts cover heritage conservation, heritage management, museum studies, planning, architecture, gardens, landscape design, history, archaeology, geology, ecology, phytology, zoology, tourism and law. They come from specialized research institutes, institutions of higher learning, engineering design institutes and government administration units.

By means of different levels of professional training, the Hangzhou Administration of Gardens and Cultural Relics has gradually established management and technical teams specializing in heritage conservation and management, cultural relics protection, museum management, landscaping technique, plant protection, environmental protection, planning and construction, tourism, and service. These echelons comprise personnel with senior, middle, and junior technical titles.

4.2.7 Current State of Presentation and Promotion of the Property

In compliance with the *Convention Concerning the Protection of the World Cultural and Natural Heritage*, the *International Cultural Tourism Charter* (1999), and the *Charter on Interpretation and Presentation* (drafted in 2007), the Hangzhou Administration of Gardens and Cultural Relics (Management Committee of West Lake Scenic Area) has carried out projects for the presentation and promotion of the property on policy, planning and implementation levels in accordance with the values of West Lake Landscape. Main presentation and publicity measures include: on-site display of the property, display in specialized museum, on-line publicity, distribution of publication, media publicity, and academic exchanges and seminars, etc.

4.3 Assessment on the Current State of Property Monitoring

From 1961 to 2006, monitoring of conservation and management was carried out on cultural sites, natural environment and gardens in accordance with national requirements of monitoring on conservation and management concerning cultural relics and scenic areas.

In 2006 when West Lake Landscape was included on China's Tentative List of World Heritage Sites, Hangzhou Administration Committee of Gardens and Cultural Relics, in accordance with the requirements of world heritage conservation and management, established a monitoring system on conservation and management of West Lake, and enhanced the scientificity of the monitoring work. Items such as conservation state and measures, environmental control and improvement measures, natural threats, ecological environment, local tourism, and social and economical conditions have been monitored.

4.4 Major Problems

West Lake Landscape faces such threats as urban development, lack of land, rapidly increased population, and tourist development. Specialized national and local conservation laws and regulations need to be better enforced to effectively control the direction of urban development, as well as the environmental capacity of the property area; to limit land development, adjust traffic system, and enhance the formulation and execution of specific plans on the protection of related water

areas, scenic places, forest and greenery; to improve the study, interpretation and publicity of the values of the property, and to rationally utilize the function of the property. Requirements of stakeholders shall be coordinated, while the conservation of West Lake Landscape shall be combined with the goal to build Hangzhou into the best city to live in.

5 Guideline, Planning Principles, Basic Strategies, and Planning Requirements

5.1 Guideline

Guided by the scientific outlook of development, the Outline aims to keep the authenticity and integrity of West Lake Landscape, protect the continuity of the property value, and maintain the sustainable conservation and use of the property by focusing on establishing a sound heritage conservation system and adjusting the environment capacity, coordinating the harmonious development of human and nature, organically combining the conservation and utilization of the heritage site with urban development plan, planning in an integrated approach, giving priority to conservation, rationalizing the development, and strictly monitoring, to better harmonize heritage conservation of West Lake Landscape with the urban development of Hangzhou.

5.2 Planning Principles

5.2.1 Overall conservation, harmonious development

5.2.2 Integrated planning, step-by-step implementation

5.2.3 Conservation first, rational development

5.2.4 Classify types, support each other

5.3 Basic Strategies

5.3.1 Maintain the overall feature of landscape aesthetic of the property, identify characters of each landscape element

5.3.2 Prioritize and classify conservation measure based on the

characters of each element and implement accordingly

5.3.3 Contain pressure of urban development and tourism, improve scientific content and practicability of conservation measures

5.3.4 Insist on keeping land use unchanged, promote coordination between utility and conservation

5.3.5 Prepare safeguarding measures according to its character of organic evolution for transmitting the universal values of the property

5.3.6 Transmit the unique traditional and cultural attributes of the property, strike for coordination of stakeholders and their full participation

5.4 Tasks of the Plans

Specialized conservation and management plans for each type of element of West Lake Landscape shall be developed under guidance of this Outline. According to the needs and requirements for World Cultural Heritage, the plans shall demarcate protected areas for the entire property as well as for individual elements, formulate corresponding conservation and management measures, define a rational environment capacity of the protected area, control the tourist carrying capacity, limit intensity of land use, and regulate the functions of urban utilization. On the premise of effectively maintaining the property's authenticity and integrity, a harmonious relationship between heritage conservation and urban development shall be achieved.

5.5 Requirements on the Compilation of Special Plans

In compliance with the requirements on planning, the Outline sets the following regulations on the subject of liability and the planned projects for each special plan:

Hangzhou Administration Committee of Gardens and Cultural Relics is responsible for organizing the development, revision and compilation of the *Special Plan on the Conservation and Management of the West Lake Water Area*, *Special Plan on the Control over the Total Construction within the Property Area*, *Special Plan on the Environmental Improvement within the Property Area*, etc.

Hangzhou Administration Committee of Gardens and Cultural Relics is responsible for formulating the *Regulations on the Delimitation and Management of the Protected Area of the West Lake Cultural Landscape of Hangzhou*, and organizing the compilation of conservation plans for different levels of protected historic sites within the property area.

Hangzhou Urban Planning Bureau is responsible for compiling the *Special Plan on the Control over Urban Construction on the East Bank of West Lake* and the *Special Plan on the Transportation System within the Property Area*, adjusting the *Master Urban Plan of Hangzhou*, and revising the *Plan for the Protection of the Hangzhou Historically and Culturally Famous City* jointly with Hangzhou Administration Committee of Gardens and Cultural Relics.

Hangzhou Tourism Commission is responsible for organizing the compilation of the *Special Plan on Cultural Tourism of West Lake Cultural Landscape of Hangzhou*.

6. Goals of the Plans

6.1 General Goal

The plans are designed to preserve the cultural values of West Lake Landscape as a whole, as well as the classic image of Chinese landscape aesthetics; conserve the authenticity and integrity of the six types of landscape elements and their historic setting, namely, the natural components of West Lake, the spatial feature between the Lake and city, the general Landscape layout, Ten Poetically Named Scenic Places, historic monuments and sites, and distinctive flora; rationally develop its comprehensive functions on serving as a spiritual home, transmitting culture, leisure, aesthetic appreciation and ecological protection; maintain the thousand-year-old tradition of harmonious co-existence of human and nature, and realize a sustainable and harmonious relationship between conserving West Lake as a “lake with cultural meanings” and urban development of Hangzhou.

6.2 Specific Goals

6.2.1 To preserve the authenticity and integrity of the natural components of West Lake Landscape and the spatial feature between the Lake and city

Maintain the shorelines of five historical water areas: Outer Lake, West Inner Lake, Lesser South Lake, Yuehu Lake and North Inner Lake.

Preserve the historical spatial arrangement between the Lake and city featuring ‘cloud-capped hills on three sides and the city on the fourth side’, i.e.: (1). Maintain the integrity of the outlines of the Southern Hills and Northern Hills and their peaks, including Wushan Hill, Ziyang Hill, Fenghuang Hill, Jiangtai Hill, Yuhuang Hill, Jiuyao Hill, Nanping Hill, Xizhao Hill, Qinglong Hill, Daci Hill, Dahua Hill, Wuyun Hill, Shifeng Hill, Tianzhu Hill, Nan’gao Peak, and Dingjia Hill belonging to the Southern Hills; Gushan Hill, Geling Hill, Laohe Hill, Jiangjun Hill, Lingfeng Hill, Beigao Peak, Meiren Hill, Longmen Hill, Feilaifeng

Peak, Yuegui Peak, Tianma Hill, and Qipan Hill belonging to the North Hills; (2). Preserve the harmonious relation between the lakeside views east of the city and the natural landscape, particularly the transition between the lakeside structures and Wushan Hill and Baoshi Hill.

Protect the more than 120 old and rare trees within the property area, as well as historical vegetation, ecology and environmental quality.

6.2.2 To preserve the authenticity and integrity of the ‘two causeways and three isles’ and the Landscape layout

Preserve the historical location and authenticity of the traditional form of the Two Causeways and Three Isles as the general layout of West Lake Landscape; preserve the traditional buildings, bridges, stele pavilions, rockworks, revetments, and traditional vegetation (such as lotus, willow and camphor wood) on the causeways and isles; and preserve the integrity of the spatial environment and historical scale of the causeways and isles.

6.2.3 To preserve the authenticity and integrity of Ten Poetically Named Scenic Places of West Lake

Preserve the traditional aesthetic features and landscape areas of Ten Scenic Places of West Lake, maintain their appreciation themes and features, characteristics of vegetation, materials and substances of the landscape elements, and historical characteristics of their appreciation functions, and conserve the authenticity and integrity of their components, scenic space, scale, historical layout and historical remains (including heritage buildings, historical architecture, historic places and their historical setting).

6.2.4 To preserve the authenticity and integrity of historic monuments and sites of West Lake

Preserve the authenticity, integrity and continuity of Baochu Pagoda, Ruins of Leifeng Pagoda, Liuhe Pagoda, Jingci Temple, Lingyin Temple, Statues on Felaifeng Peak, Yue Fei's Tomb (and Temple), Wenlan Pavilion, Baopu Taoist

Monastery, Site of Qiantang Gate, Site of Temporary Imperial Palace of Qing Dynasty, Stele of Wu-he-fu and Lin Bu's Tomb, Building Complex of Xiling Seal Engraver Society and Longjing Well, and conserve the integrity and compatibility of the setting of these historic places.

6.2.5 To Preserve the integrity of distinctive flora of West Lake

Efforts shall be made to preserve the scale, variety and distribution of such plants as drooping willows, peach trees, lotuses, sweet osmanthus, and plum trees around West Lake; the landscape featuring intercropping willows and peach trees on the causeways and banks of West Lake shall be preserved; and the integrity and authenticity of Longjing Tea Plantation shall be maintained.

6.3 Goals of Each Phase

According to the projects specified in the Outline, the goals for each phase are as follows:

6.3.1 Short-term goals (2011-2015)

The short-term goals mainly concern two types of projects: environment improvement projects and scenic place restoration projects. It mainly includes: improvement of entrance squares and construction of underground parking lots in front of Jingci Temple and Yuefei's Temple; modification of the unfit views near Wushan Hill and Baochu Hill; and modification of color of the building façade in the lakefront urban area, etc.

Reduction of the utilizing intensity includes reduction and removal of urban transit transportation in the property area; execute unified transportation organization in the property area; control and adjust the tourists' peak hours and concentration areas; control the overall amount of construction works in the property area; strictly limit construction projects in the property area; and improve the sanitation standards of catering service, etc.

6.3.2 Long-term goals (2016-2020)

(1). Improve the setting of the property completely, and enhance authenticity and integrity of the overall heritage value.

The long-term goal mainly concerns two types of projects: environment improvement projects and restoration projects of scenic places.

Improvement projects include key improvement project of the Shangri-la Hotel, re-design and construction of Wushan Square, demolition and renovation project of the Town-god Pavilion above its base, demolition of non-heritage buildings of Baopu Taoist Monastery, open up of the underground traffic lanes in front of Yue Fei's Temple, etc.

(2). Strengthen the study and conservation of heritage value, conduct restoration on the property and its setting, and ensure the sustainable conservation and use of the site.

The contents include: enhancement on archaeological work and history study, for example, to enhance the systematical study on and deepen heritage value, and continually reveal and complete the value system of the heritage, based on the rich historical pictures and documents. On such basis, non-traditional materials applied in the landscape elements shall be replaced, the unfit views of lakeside constructions, especially in the east lakefront urban area shall be improved, and features of historical vegetation shall be restored.

7 Protected Areas

7.1 Classification of Protected Areas

In this Outline, as required by the *Operational Guidelines for the Implementation of the World Heritage Convention*, the protected areas of West Lake Landscape are classified into the property area and the buffer zone. Among them:

The major artificial landscape elements in the property area are protected according to the *Law of the People's Republic of China on the Protection of Cultural Relics*, with demarcation of a protected area and a construction control area; while the natural elements are protected in accordance with *Regulations on Scenic Areas*. Regulations on conservation and management of these areas are specified in 6.2.

The buffer zone is demarcated to meet the needs of supporting the integrity of the property and withstanding the pressure of urban construction. On the basis of the current *Master Urban Plan of Hangzhou* (including *Plan for the Protection of the Hangzhou Historically and Culturally Famous City*) (2001-2020) and *Master Plan for Conservation of West Lake Scenic Area of Hangzhou* (2002-2020), the present height limit on constructions and boundaries of some areas in the buffer zone shall be properly adjusted to confront construction pressure and meet the need for conservation. Conservation and management measures on rest of the buffer zone shall be coordinated with various plans mentioned above.

West Lake Landscape is located in one of the National-level Key Scenic Areas, and close to the city center. The main conservation and management measures set out in this Outline shall be timely incorporated into the master urban planning, and shall be linked with land plan, regional plan, general plan of land use, and other related plans.

7.2 Property Area

7.2.1 Basis for Demarcation and Scope of the Property Area

In this Outline, the property area is demarcated according to the distribution areas

of various types of elements of West Lake Landscape, and covers an area of 4235.76 hectares.

7.2.2 Boundary

In the east---starting from the north of the Children's Palace Square, via Baisha Road, Huanchengxi Road, Hubin Road, Nanshan Road, Wansongling Road, Siyi Road, Hefang Road, Dajing Alley, to east end of Wugong Hill;

in the south---starting from the east end of Wugong Hill, via east feet of the Wushan Hill, Ziyang Hill and Yunju Hill, through the ridge lines of Wansong Ridge, Fenghuang Hill, Jiangtai Hill, Yuhuang Hill, Dingpo Ridge, Daci Hill, Baita Ridge, via the north approach span of the Qianjiang River Bridge, through the north shoreline of the Qiantang River, to the southern mouth of the Jiuxi River;

in the west---starting from the southern mouth of the Jiuxi River, via Xujiawu, the ridge lines of Wuyun Hill, Shouxingtou Hill, Tianzhu Hill, Shizilong Hill, Shiren Ridge, Longmen Hill, Meiren Peak, Beigao Peak, Taoyuan Ridge, Lingfeng Hill, and Jiangjun Hill, to the north end of Laohe Hill;

in the north---starting from the north end of Laohe Hill, to the northern boundary of the Botanical Garden, via the north feet of the Qixia Ridge, Geling Hill, and Baoshi Hill, through the Baoshi First Alley to the north of the Children's Palace Square.

7.2.3 Basis for Demarcating Key Protected Areas

Based on the characteristics of conservation and management measures on various elements, the Outline requires that protected areas for hills, waters and vegetations of West Lake shall be demarcated and managed at different protective levels as required by the *Regulations on Scenic Areas*. Protected areas for Two Causeways and Three Isles, Ten Poetically Named Scenic Places, and 14 historic places shall be demarcated and management at different protective levels as required by the *Law of the People's Republic of China on the Protection of Cultural Relics*.

7.2.4 Key Protected Areas

According to the topography and conservation need of the landscape elements, the Outline demarcates six key protected areas in compliance with the *Law of the People's Republic of China on the Protection of Cultural Relics*, with a total area of 879.73 hectare, and a total construction control area of 227.41 hectare (Planning Table 1).

Planning Table 1 Registration numbers of the key protected areas and contents

Reg. No.	Name	Conservation Area (hectare)	Construction control area		Contents
			Reg. No.	Area (hectare)	
Area BH1	West Lake	828.76	JK1	Jingci Temple 16.66	Five water areas of West Lake, Gushan Hill, Dingjia Hill, Xizhao Hill, Two Causeways and Three Isles, Ten Poetically Named Scenic Places, seven of the historic places: Jingci Temple, Ruins of Leifeng Pagoda, Yue Fei's Tomb (and Temple), Stele of Wu-he-fu and Lin Bu's Tomb, Site of Temporary Imperial Palace of Qing Dynasty, Wenlan Pavilion and Building Complex of Xiling Seal Engravers Society
			JK2	Yue Fei's Tomb (Temple) 27.52	
Area BH2	Baoshi Hill	3.8	JK3	53.14	Historic place of Baochu Pagoda
Area BH3	Geling Ridge	4.98			Historic place of Baopu Taoist Monastery
Area BH4	Lingyin	40.31	JK4	35.46	Historic place of Lingyin Temple and Statues on Feilaifeng Peak
Area BH5	Liuhe Pagoda	1.84	JK5	14.02	Historic place of Liuhe Pagoda
Area BH6	Longjing	0.04	JK6	80.61	Historic place of Longjing Well and central area of Longjing Tea Plantation

7.3 Buffer zone

7.3.1 Basis and Scope of the Buffer Zone

The Outline demarcates the buffer zone, which covers an area of 6357.43 hectares, according to the requirements on the conservation of integrity of the nominated property and the needs of withstanding the pressure of urban construction.

7.3.2 Boundary

In the east, it starts from East Ring Road and goes along the south section of Shahe, Zhejiang-Jiangxi Railway, South Zhonghe Road and Fuxing Bridge;

in the south, it reaches the north shore line of the Qiantang River, Zhijiang Road and Liuzhuan Road;

in the west, it reaches the ring highway;

in the north, it reaches Xixi Road, Tianmushan Road, North Baochu Road, Wensan Road and Wenhui Road.

7.3.3 Classification of the Areas and Requirements on the Formulation of Management Regulations

The Outline divides the buffer zone into eight areas in three categories according to the topography of the heritage sites and the current state and trend of urban construction. The management regulations shall be formulated with respect to solve practical problems and to the need of environmental protection.

Planning Table 2 Registration numbers of the areas in the buffer zone and requirements on formulation of management regulations

Reg. No.	Name	Area (hectare)	Requirements on formulation of management regulations
Area HC1-1	Meijiawu	1105	Implementation follows the relevant requirements of the <i>Master Plan for the Conservation of West Lake Scenic Area of Hangzhou</i> . The conservation measures for Longjing Tea Plantation shall be the same as those for the property areas, and are carried out in compliance with the <i>Conservation Plan for the West Lake Longjing Tea Base</i>
Area HC1-2	Dongshan Lane and north of Geling Ridge	97	Implementation follows the relevant requirements of the <i>Master Plan for the Conservation of West Lake Scenic Area of Hangzhou</i> .
Area HC1-3	Wushan Hill and its neighborhood	11.1	According to Clause 5 of Article 36 of <i>Master Plan for Conservation of West Lake Scenic Area of Hangzhou</i> —"the building cornice shall not exceed 12 meters", and shall be modified with style of traditional Hangzhou folk houses
Area HC1-4	South of Yuhuang Hill	410	Implementation follows the relevant requirements of the <i>Master Plan for the Conservation of West Lake Scenic Area of Hangzhou</i> .
Area HC2-1	Peripheric protected zone west to the Scenic Area	2678	Implementation follows Article 41 of <i>Master Plan for Conservation of West Lake Scenic Area of Hangzhou</i>
Area HC2-2	Peripheric protected zone east and north to the Scenic Area	888	Before the issue of <i>Plan on the Improvement of the City's Lakeside View on the East Bank of West Lake</i> in which height limit on buildings will be regulated, construction height limit shall be in line with "decide based on view analysis" set out in Clause 5 of Article 97 of <i>Master Urban Plan of Hangzhou</i> , approved by the State Council in 2007
Area HC2-3	Peripheric protected zone south to the Scenic Area	240.33	Same as area HC2-2
Area HC3	Urban buffer zone east of the Lake	928	Same as area HC2-2

For details please see drawing 10-13

8 Main Tasks of Conservation Planning of Landscape Elements

The Outline, in respect to the requirements of the Operational Guidelines for the Implementation of the World Heritage Convention on the conservation of the authenticity and integrity of heritage sites, requests the planning: to summarize the major problems and analyze the causes on the basis of a systematic condition assessment of all types of landscape elements; to develop strategies based on the assessment for the conservation of the elements according to the relevant international, national, departmental or local laws, regulations and technical standards, and to accomplish the following major tasks in this particular Plan:

8.1 Developing Protective Measures according to Specific Objectives

The six types of elements of West Lake Landscape, namely its natural components, the spatial feature of “cloud-capped hills on three sides of the Lake, and the city on the fourth”, the general layout of Two Causeways and Three Isles, Ten Poetically Named Scenic Places, historic places of West Lake, and distinctive flora, differ in form and nature. Specialized conservation plans shall be formulated for each type according to the objectives specified in the Outline, and to conform with laws and regulations such as the Law of the People's Republic of China on the Protection of Cultural Relics, Law of the People's Republic of China on Urban and Rural Planning, Regulations on Scenic Areas, especially requirements of the Nara Document on Authenticity and the Principles for the Conservation of Heritage Sites in China. Concrete protective measures shall be devised for the conservation of the authenticity (including form and design, materials and substance, use and function, traditional techniques, location and setting, language or other forms of intangible heritage, spirit and feeling) and integrity (including the integrity of elements, relationship and scale) of the elements.

Analysis of the features of state of conservation of the landscape elements of West

Lake and requirements on the planning for their conservation and management are as follows:

According to the definition of the Operational Guidelines, West Lake Landscape embraces all three types of cultural landscape, i.e. designed landscape, organically evolved landscape and associative cultural landscape. Although maintained integrity and authenticity, all elements bearing the values of the property show a diversified state of conservation as a result of the nearly-1000-year process of formation and evolution. The following protective measures are adopted for these elements according to their specific state of conservation and features.

(1) Conservation measures for the natural components of West Lake

According to the Master Plan for the Protection of the West Lake Scenic Area, the skylines of the hills, water conservation, wetland environment, scale of water areas and water quality standards are managed; old and rare trees in the nominated property are protected; and great importance is attached to preserving and breeding local plants such as peach, lotus, sweet osmanthus, Chinese plum and Longjing tea, which are directly related to appreciating the West Lake landscape.

The shorelines of Outer Lake, Lesser South Lake, West Inner Lake, Yuehu Lake and North Inner Lake included in the nomination shall never be altered.

The water boundary to the west of the above area may be adjusted for purpose of ecological protection and improvement of the landscape or ecological environment.

According to the Master Plan for the Protection of the West Lake Scenic Area, the landscape of vegetation in the property are conserved in light of the traditional and local features of south China, and the invasion of alien species shall be closely guarded against.

(2) Conservation measures for the spatial relationship between the Lake and city

Demarcate the property area and buffer zone, formulate special management regulations according to the conservation requirements of cultural landscape and

include them into Master Urban Plan of Hangzhou, ensure the location and position of the city and West Lake remain unchanged in the process of urban expansion and keep the historical spatial relationship between the city and Lake, i.e., “cloud-capped hills on three sides of the Lake and the city on the fourth side”.

The vanished ancient city walls shall be marked and exhibited based on archaeological materials, and Site of Qiantang Gate shall be protected and exhibited in situ.

Define the buffer zone, frame the building control requirements in height, color and style, maintain the harmony between the city’s lakeside landscape and skyline and natural landscape.

(3) Conservation measures for the West Lake Causeway-and-Isle layout

Two Causeways and Three Isles are nominated for State Priority Protected Sites under the category of historic gardens. According to Law of the People's Republic of China on the Protection of Cultural Relics and The Florence Charter, the boundary and the buffer zone shall be designated, conservation and management regulations shall be formulated and implemented to protect and maintain the Causeway-and-Isle layout.

The historic buildings and flooring materials that produced negative influence on property values shall be restored with traditional materials, techniques and forms.

At no time shall the dredging project of West Lake change the Causeway-and-Isle layout or their numbers.

(4) Conservation measures for Ten Poetically Named Scenic Places of West Lake

Ten Poetically Named Scenic Places of West Lake are nominated for State Priority Protected Sites under the category of historic gardens. According to Law of the People's Republic of China on the Protection of Cultural Relics and The Florence Charter, the boundary and the buffer zone shall be designated, preservation and management regulations shall be formulated and implemented to protect and maintain the property’s aesthetic features.

Assessment of the effect on the value of the property shall be conducted for those

historical buildings and constructions that have been altered; parts which have exerted negative effect shall be restored by adopting the traditional materials, techniques and forms in accordance with Nara Document on Authenticity.

The landscape design of urban parks built around Ten Poetically Named Scenic Places for the booming tourists shall keep the same aesthetic features and beauty as associated with the property's four-character poetic names.

(5) Conservation measures for historic monuments and sites of West Lake

Eight historic places, namely Lingyin Temple, Jingci Temple, Baochu Pagoda, Ruin of Leifeng Pagoda, Baopu Taoist Monastery, Longjing Well and Longjing Tea Plantation, Stele of Wu-he-fu and Lin Bu's Tomb, and Site of Temporary Imperial Palace of Qing Dynasty are nominated for State Priority Protected Sites. Based on the protection requirements for State Priority Protected Sites, the boundary and the buffer zone shall be designated for historic places of West Lake, conservation and management regulations shall be formulated and implemented, and special conservation plans shall be compiled for each protected site to protect their rich historic and cultural information and support the value of West Lake Landscape.

Impact evaluation on heritage value shall be conducted on altered historic architecture, and the parts negatively impacted shall be restored by applying traditional materials, techniques, images and their historical layouts.

On the basis of Law of the People's Republic of China on the Protection of Cultural Relics, temple-occupied areas are included in the general protected area within the boundary of the property. Management regulations shall be formulated and submitted for approval, in a bid to control the negative influence during the expansion of the temples.

(6) Conservation measures for distinctive flora of West Lake

Measures shall be taken to preserve the traditional landscape features of distinctive flora of West Lake—particularly the seasonal appreciation themes which first took shape in the Southern Song dynasty, including peach blossom in spring, lotuses in summer, sweet osmanthus in autumn and plum blossom in

winter, as well as the special scene of intercropping willows and peach trees, and the scale, quality, microclimate and traditional landscape of Longjing Tea Plantation. The legal protective system shall be improved so as to strengthen the conservation of flora.

Assessment of the effect on the landscape shall be conducted for the parts where historical plants have been changed or replaced; those that have changed or been discordant with the overall floral features of West Lake shall be restored. During the restoration, special attention shall be paid to the use of traditional flowers and trees, as well as traditional landscaping techniques.

Daily maintenance shall be strengthened in areas where distinctive flora are currently distributed; with park administrative office as the backbone force, professional forces shall be organized to strengthen the maintenance of the plants at scenic spots and parks, and to prevent such natural factors as water quality and climate from affecting the plants.

8.2 Demarcating Key Areas Where Construction and Development Will be Prohibited

Development is restricted in the key protected areas of various landscape elements of West Lake. With priority given to conservation, construction and development shall be strictly prohibited, property conservation and the restoration of historical environment shall be improved, the supervision of the conservation and use of the property shall be strengthened, and the historical functions of the property shall be protected, restored and continued.

8.3 Improving Archiving and Information Management

The various landscape elements of West Lake differ much in terms of material and spiritual contents. Except for relevant historic places, the archives of which have been basically established as per requirements by the state authority of cultural relic conservation, archives of the other five types of elements shall be established as soon as possible. When this is done, appropriate archival systems and standards shall be formulated as per different conservation requirements. In addition, all the

archives shall be digitally preserved and managed as a scientific basis for the conservation, monitoring and management of the property.

8.4 Restoring the Layout of the Remains according to Sound Historic Information

West Lake Landscape has a history of more than one thousand years. All its landscape elements underwent changes during different periods, and left much historical data. The historical layout of the remains shall be gradually restored through archeology according to the property's outstanding universal value, in order to further improve its authenticity and integrity.

8.5 Cultivating Distinctive Flora according to Historic Documentation

The seasonal flora of West Lake Landscape is one of major appreciation elements of Ten Poetically Named Scenic Places. In particular, spring peaches, summer lotuses, autumn sweet osmanthus and winter plum blossoms have inspired a large quantity of poetry, prose and paintings in history, and are rich in cultural connotations and personality symbolism. Besides, the historical vegetation in places like Jiulisong and Wansongling are also closely related to the history of West Lake Landscape. Considering that plants are prone to damage and disappearance, the Plan shall improve the authenticity of the element by replenishing or replacing according to the losses and alterations, and by cultivating flora landscapes with historical characteristics, to restore and improve landscape value, on the basis of thorough collection, sorting and summarization of historical documents.

8.6 Protecting Longjing Tea Plantation, and Passing on Tea-Zen Culture

The Class-I Protection Base for West Lake Longjing tea covers an area of 240 hectares, spreading over eight villages within the property area. With the aim to

pass on Tea-Zen culture and in consideration of protecting historic places embodying tea culture, the Plan shall set up key conservation measures for preserving the traditional planting methods, species, soil, function and roasting technique of Longjing tea, as well as for preserving location of tea plantations, the green tea culture, connotation of tea, and the terrain, physiognomy, environment, climate and scale of the tea base, and prevent invasion of commercial interest to the traditional Tea-Zen culture.

8.7 Correcting Inappropriate Restorations and Recovering the Traditional Ways

Inappropriate use and renovations to West Lake Landscape were rather common in the modern times, which have had a negative effect on the cultural value of the property. Rectification plans for replacing the existing inappropriate renovations with the local and traditional materials and techniques shall be prepared.

8.8 Creating and Updating Monitoring Database, and Improving Daily Maintenance

West Lake Landscape covers a large area and its components fall into many categories. Systematic monitoring records shall be set up as soon as possible. The monitoring contents and criteria for different landscape elements shall be established, daily maintenance shall be improved, and necessary measures for maintenance shall be promptly taken to control potential threats to and damage of the property as effectively as possible.

8.9 Improving Research on the Property and Placing More Heritage Sites under Protection

West Lake Landscape abounds in historical and cultural connotations as well as ruins and remains. Besides key historic places listed as elements for the nomination, there are poetically named scenic places dating to the Qing dynasty (such as Rainbow over Yudai Bridge on Fine Day, Autumn Lotuses in Fish Pond, the

Little Celestial Garden, Playing Music by the Plantain-shaped Rock, and Ancient Cave with Auspicious Rocks), the cliff-side carvings by Shihan Road, Su Shi's inscription on Damailing Ridge, Sima Guang's Stele of Jia-ren-gua, Site of Great Buddha Temple (with statues in the Great Stone Buddha Temple), the white pagoda at Zhakou, and statues on Ciyunling Ridge and in Yanxia Cave, etc. All these sites shall be conserved as supplement to the value of West Lake Landscape on the basis of further archeological research and improvement.

8.10 Protecting Old and Rare Trees as well as Wild Aquatic Animals and Plants

West Lake Landscape boasts great numbers of old and rare trees over 100 years' old, with 120-odd old and rare trees aged over 300 years, which shall be put under special protection as direct evidence of the image of historical flora of West Lake. Besides, the existing protective measures shall be made more effective. In addition, the range of protected old and rare trees shall be expanded. These trees shall be surveyed, documented, registered and labeled in different age groups, such as over 50 years' old and over 100 years' old. Those suffering from diseases shall be promptly treated to elongate their lives. Damage of the historical image of the Cultural Landscape from invasion by adventitious plants shall be prevented.

Meanwhile, the aquatic wild animals and plants in the waters and wetlands of West Lake shall be listed for protection as part of the property. The survey of the species of such animals and plants shall be improved, and a list of those under special protection shall be made. Protective measures shall be devised with regard to the reality of the waters. The function of Ruangongdun Isle for the rescue, observation, habitation and protection of aquatic wild animals shall be improved. These measures shall result in a synthetic effect on the conservation of the Cultural Landscape and biodiversity.

8.11 Improving on Disaster Preparedness and Developing Recovery Measures

The major natural disasters threatening West Lake Landscape are typhoons and

rainstorms in summer and heavy snow in winter. Systematic emergency measures for disaster relief and post-disaster restoration shall be devised on the basis of disaster relief operations in the past and with respect to the requirements on the conservation of the different types of landscape elements.

9. Measures against Development Pressures

Over its formation and evolution, West Lake Landscape has had a relationship of mutual dependence with the city of Hangzhou. The nominated property is located within the urban area of the city and thus has close ties with the city's development. In terms of ecological functions, West Lake Landscape coexists with Hangzhou; but in terms of land use, it is faced with the hazard of being eroded by the city's development. In the meantime, there is also the pressure from tourism development. Therefore, the Plan shall address these challenges and pressures, mitigate the urban functions going against landscape protection, strengthen the control over the construction within the property area and enhance its overall conservation. At present, as Hangzhou accelerates its urbanization and modernization, its urban development and construction, economic development within the nominated property, the increase in the number of visitors and in the number of vehicles are exerting great pressures on the conservation of West Lake Landscape. To address these pressures, control shall be exercised in urban development, construction, tourist capacity and traffic flow. Besides, the following major tasks shall also be accomplished.

9.1 Coordinating Relationship between the Lake and the City

To address the increasing pressure exerted by urban development on the property, this Outline will adhere to the spatial development strategy of 'conserving the old town and building the new town'. Taking advantage of the opportunities brought about by the adjustments of urban layout in the city's master plan, the Outline will shift the focus of urban development to the areas along the Qiantang River so as to alleviate the pressure on West Lake Landscape, and to improve the lakeside view of the buildings on the east shore of West Lake.

Detailed measures taken to control the contour of the city on the east shore of West Lake include: (1) Ensure that the view of the urban buildings has a relationship of harmonious transition with the skylines of Wushan Hill and Baoshi Hill so that the view of the hills from Su Causeway is not spoiled by prominent or

discordant buildings or constructions; keep a certain extent of transitional buffer zone between the foots of the hills and the city, in which the height of buildings shall be strictly controlled according to the visual scope; (2) Make definite the specifications on construction within the property area and on the buildings to the east of West Lake; new buildings within the boundaries of the property area and the buffer zone shall comply with the specifications in Planning table 3 Control on urban development and construction height, in terms of their heights, sizes, colors and forms; and their heights shall be determined according to their distance from West Lake; (3) Formulate the *Plan on the Improvement of the City's Lakeside View on the East Bank of West Lake* to deal with the modern buildings already in existence along the lake; improve step by step the appearances and shapes of the buildings affecting West Lake Landscape and the contours on the east bank, hence improve the view of the east bank so that the lakeside view of the city can meet the specifications for the conservation of heritage setting; (4) In line with the renovation of the old town, launch such projects as the 2nd and 3rd phases of the protective development project of the lakeside area; and improve in a systematic way the streets, the colors, sizes and facades of the buildings, advertisements, constructions, etc. in the 5.2 km² lakeside area.

Planning Table 3 Control on urban development and construction height

No.	Description of location	Height control measure	Other specifications	Basis of the management measures
I	Within the protected area of the property area in the scope of West Lake Scenic Area	Construction is forbidden.	-	Outline of the Conservation and Management Plan of West Lake Landscape of Hangzhou
II	Within the scope of West Lake Scenic Area but excluding the above protected area	Buildings shall not exceed 12 meters	Buildings and constructions shall be small in size, elegant and not prominent in colour	Master Plan for West Lake Scenic Area of Hangzhou
III-A	The two areas extending from the foot of Wushan Hill to Zhonghe Road, and	Buildings shall not exceed 18 meters.	Buildings shall keep the traditional style and local characteristics; they	Adjusted in accordance with Plan for the Protection of the

No.	Description of location	Height control measure	Other specifications	Basis of the management measures
	between the Botanical Garden and Tianmushan Road		shall not be large in size; broad solid walls and reflective walls are forbidden.	Hangzhou Historically and Culturally Famous City
III-B	The area extending northward from Baisha Road to Shengfu Road, westward from Baochu Road to Huancheng West Road, and the area along Siyi Road in the south	The height of buildings shall range from 15-20 meters.	Buildings and constructions shall be small in size, elegant and not prominent in colour	Plan for the Protection of the Hangzhou Historically and Culturally
III-C	The area whose boundaries are defined by Huansha Road extending westward to Nanshan Road, and Baijingfang Lane extending southward to Hefang Street	The height of buildings shall range from 18-25 meters	Buildings shall keep traditional style and local characteristics; they shall not be large in size; broad solid walls and reflective walls are forbidden.	Adjusted in accordance with Plan for the Protection of the Hangzhou Historically and Culturally Famous City
III-D	The area whose boundaries are defined by Huansha Road extending eastward to Zhonghe Road, and Pingfeng Street extending southward to Gaoyin Street	The height of buildings shall range from 30-45 meters	Ibid	Plan for the Protection of the Historically and Culturally Famous City of Hangzhou
III-E	The area whose boundaries are defined by Yugu Road extending	The height of buildings shall range from 30-50 meters	Ibid	Plan for the Protection of the Historically and Culturally Famous

No.	Description of location	Height control measure	Other specifications	Basis of the management measures
	westward to Zhonghe Road, and Huancheng North Road extending southward to Qiushi Road and Pingfeng Street			City of Hangzhou
III-F	The area whose boundaries are defined by Zhonghe Road extending eastward to Huancheng East Road, and Huancheng North Road extending northward to Wenhui Road	The height limit of buildings is decided in line with landscape analysis	Ibid	Before the formulation of <i>Plan on the Improvement of the City's Lakeside View on the East Bank of West Lake</i> which will regulate the specific construction height limit, construction height limited is “decided in line with landscape analysis”, set out in the 5 th clause, 97 th article of <i>Master Urban Plan of Hangzhou</i> , approved by the State Council in 2007
III-G	In the vicinity of Wulin Square where many high-rises have been built	Ibid	Ibid	
III-H	The areas south and west of West Lake Scenic Area	Ibid	Ibid	

9.2 Control over Construction Scale

West Lake Landscape of Hangzhou covers an area of 42 square kilometers, most of which is occupied by hills and waters. However, due to the pressures from population growth and urban expansion, the natural landscape has been dotted

with a considerable number of human settlements, tourist service facilities such as restaurants and hotels, hospitals, sanatoriums, and recreational facilities such as clubs. As a result, the proportion of construction land has been on the up. Adhering to the principles ‘giving top priority to property conservation and protection going before construction’, this Outline shall determine the environmental capacity of the property in a scientific and appropriate manner and control the exploitation of the property so as to prevent excessive tourist development and construction from causing new damage to the Cultural Landscape. This is achieved mainly by controlling the total number of buildings.

Measures taken to control the total number of buildings within the nominated property include: (1).Gather statistics of all the existing buildings by scientific means and use the results as the basis for the control over the total number of buildings within the nominated property; (2).Revise the detailed plans for each scenic place according to relevant requirements for property conservation and make definite the types and specifications of construction projects that are appropriate, forbidden or restricted; (3).Exert strict control over the inspection and approval of new projects and administer demolition and reconstruction projects according to the *Regulations on the Management of West Lake Scenic Area of Hangzhou*, which provides that ‘buildings and constructions of various types, after being altered, shall not cover an area larger than 80% of its original legitimate area’; (4).Formulate strict specifications concerning the heights, density and plot ratio of newly constructed buildings, as well as specific regulations on their appearances and functions, develop specialty industries that are conducive to the cultural functions of the property and can be sustained by resources and environment, and forbid the construction of large-scale recreational facilities, factories, etc. which are discordant with the values of the property; (5).Gradually remove unrelated units and facilities out of the property area so as to reduce the pressure on the environmental capacity; (6). Enhance procedural administration of construction, improve regulations and rules, ensure information disclosure to the public and strengthen social supervision.

9.3 Control over/Optimizing Tourist Flow

Considering that pressure exerted by tourist flow often occurs at certain places, in certain seasons and at certain times, this Outline, adhering to the principle ‘property conservation goes before tourist development’, conducts appropriate calculations of visitors in the scenic area and exerts effective control over their

number. By improving the forms of tourist development and the structure of tourism, the Outline aims to realize the transition from the single 'sight-seeing' means to multiple touring means.

Measures taken to control the tourist flow include:

- (1). Exert effective control over the number of visitors in the scenic area by improving the forms and structures of tourism, and encourage visitors to adopt multiple means such as 'in-depth experience', 'theme tour' and 'recreational tour' rather than the mere 'sight-seeing', so as to alleviate to a certain extent the problem of tourist overload at certain scenic places;
- (2). Arrange tourist routes appropriately, and switch from the traditional 'one-day tour' to multiple tourist routes so as to alleviate the traffic pressure at such highlighted places as Su Causeway, Bai Causeway, Dock at Flowery Pond, Dock at Hangzhou Restaurant etc.;
- (3). Restrict ticket sales and popularize means of 'ticket booking' at places such as Lingyin Temple, Three Pools Mirroring the Moon and Mid-lake Pavilion Isle, whose environmental capacities are limited and where tourist crowds are especially prominent;
- (4). Build the dynamic monitoring system of tourist flow, issue timely forecasts concerning tourist capacity and publicize live tourist information through the information publishing system at each scenic place;
- (5). Make use of the price lever to adjust the uneven distribution of visitors in different times of a year;
- (6). Exert strict control over the tourist carrying capacity at each sub-scenic area, whose daily and annual tourist numbers shall not exceed the numbers specified in Planning table 4.
- (7). Conduct monitoring on tourist numbers of each sub-scenic area estimated on the planning table, and make timely adjustment according to conservation requirements.

Planning table 4 Control over tourist carrying capacities at each sub-scenic area

No.	Name of scenic area	Planned land use (km ²)	Area for sightseeing (m ²)	Per capita area (m ² /person)	Daily capacity (person-time)	Time of turnover(s)	Annual capacity (person-time)
1	Lakeside Scenic Area of West Lake	10.946	7920000	150	52800	1	17424000
2	Northern Hills Scenic Area	1.629	1280000	250	5120	1	1689600
3	Botanical Garden Scenic Area	2.796	1510000	150	10067	1	3322110
4	Wushan Hill Scenic Area	1.244	900000	125	7200	1	2376000
5	Fenghuang Hill Scenic Area	2.551	210000	250	840	1	277200
6	Longjing Scenic Area	8.084	1080000	200	5400	1	1782000
7	Qiantang River Scenic Area	8.960	450000	200	2250	1	742500
8	Lingyin Temple and Feilaifeng Peak Scenic Area	6.148	2610000	100	26100	1	8613000

9.4 Adjust Traffic Flow

To address the pressure exerted by transit traffic and tourist traffic in the scenic area, especially in the tourist peak seasons (times), this Outline has made it the strategic goal of traffic flow control to ‘conserve the property and restrict transit

traffic'. The traffic within the property area is coordinated by implementing traffic classification, relocating transit traffic, and giving priority to the development of public transportation.

Measures taken to control traffic flow include:

- (1). Study the problem of transit traffic in the scenic area from the perspective of overall urban traffic, improve the *Master Plan for Transportation in West Lake Scenic Area*, rearrange the traffic system with due consideration given to the control over environment capacity, exert strict control over transit traffic, and ultimately separate the traffic in the scenic area from urban traffic;
- (2). Develop vigorously the inner public transportation system, increase the number and coverage of environment-friendly public buses, and improve the public transport system in the property area;
- (3). Establish six transfer centers at Huanglong, Xixi, Zhijiang, Longwu, Wansongling and Nanfu Road in the vicinity of the scenic area, together with parking lots and stations for electric cars, bicycles and buses, and stop private cars from entering the scenic area so that a relatively independent transport system in which public transportation serves as the backbone force will be established;
- (4). Divide the property area into three sections, i.e. Lake Section, Western Hills Section and Southern Hills Section, set up traffic control stations at the joints between every section and the outer areas, as well as between each section, and impose charges for crowdedness in the property area and access management so as to restrict ingoing private vehicles;
- (5). Promote the use of environment-friendly transport means such as public bikes, plan bike touring systems and on-foot touring systems, and increase the number of bike-renting outlets and bike-parking lots.

10. Major Tasks of the Plan for Water Area Conservation of West Lake

The water area of West Lake is the fundamental carrier of West Lake Landscape as a “lake with cultural meanings”. Water area conservation shall include its scale and quality. This Outline requires that the conservation of the water area of West Lake shall be planned with the purpose of ‘carrying forward the value of the harmony between human and nature’, while the main problems shall be summarized and their causes be analyzed according to relevant requirements on heritage authenticity and integrity set out in the *Operational Guidelines for the Implementation of the World Heritage Convention*, and on the basis of a systematic assessment of the current state of conservation and management of the water area of West Lake. The strategy for water area protection combining property conservation and ecological restoration shall be adopted, and the plan and approaches shall be formulated for the conservation of the water area of West Lake in accordance with relevant laws, regulations and technical standards of the state, departments and local authorities. The following major tasks shall be accomplished:

10.1 Implement Systematic Conservation and Conduct Specialized Measures for Each Area

The Outline has placed under protection the 6.5 km² water area of West Lake and the four in-flowing streams. According to the different degrees of association with the values of the property, measures taken to protect the water area are classified into the following three different types, through which the quality of all these water areas reaches Class III specified in *Quality Standards for Surface Water (GB3838-2002)*:

1) As for the 5.6 km² water area formed by the five historical water bodies, i.e. Outer Lake, West Inner Lake, North Inner Lake, Yuehu Lake, and Lesser South Lake, the historical boundaries and traditional forms of the shorelines of the water area shall be preserved according to the standard of world heritage conservation, and measures shall be taken to preserve the water quantity and quality in line with the ecological standards;

2) As for the 0.9 km² water area formed by the four restored water bodies, i.e. Jinsha Dock, Maojia Pier, Wugui Pond and Yuhu Bay, conservation measures shall be implemented according to the ecological standards for wetlands;

3) The four main natural surface water sources of West Lake, i.e. Jisha Brook, Longhong Brook, Chishan Brook and Changqiao Stream shall be protected according to Article 46 in the *Master Plan of Conservation of Scenic Areas*.

10.2 Control Soil Erosion and Increase Vegetation Coverage

In order to curb in an effective way the soil erosion around West Lake, especially in the hilly area to its west, the Outline puts forward the following requirements:

1) Improve vegetation coverage particularly in the reaches of the four main surface water sources of West Lake, i.e. Jisha Brook, Longhong Brook, Chishan Brook and Changqiao Stream so as to prevent the soil erosion caused by storms;

2) Drastically increase the vegetation coverage in the vicinity of West Lake, improve the adhesive capacity of soil, and control soil erosion in the vicinity of West Lake, especially the hilly area to its west;

3) With regard to the relatively large area of bare soil caused by the restrictions of Longjing tea planting techniques, water discharge canals inside and around tea plantations shall be built so as to alleviate the soil erosion caused by storms.

10.3 Control the Sources of Water Pollution and Restrain the Impact of Construction

In order to efficiently cut off the sources of water pollution hazardous to the water area of West Lake, the Outline puts forwards the following requirements:

1) Strictly control and restrain construction in the vicinity of West Lake and forbid domestic pollution;

2) Use rainwater and sewage collection tubes in the vicinity of West Lake and cut off the discharge of waste water from the urban and rural settlements and the scenic area;

3) Forbid all tour boats to use the power equipment that may cause pollution to the water area of West Lake;

4) Adopt particular measures for ecological restoration to curb the domestic

sewage pollution of the Changqiao Stream flowing into West Lake, and control the pollution of in-flowing water sources.

10.4 Launch Water Diversion and Dredging Projects to Improve the Water Quality of West Lake

In order to improve the quality of the water area of West Lake, the Outline puts forwards the following requirements:

- 1) Launch water diversion and distribution projects and improve the water storage capacity of West Lake so as to ensure profuse water quantity, accelerate water flow, improve the Lake's self-cleaning capacity and realize the constant combination of "storage, discharge and control" in the West Lake basin;
- 2) Dredge West Lake on a periodic basis; maintain an average lake depth of at least 2.5 meters, and reduce the silt amount at the lake bottom.

10.5 Introduce Ecological Measures and Establish Wetland System

To further improve the water quality of West Lake, the Outline puts forth the following requirements:

- 1) Reform the mode of agricultural production in West Lake basin so as to retain as much nitrogen and phosphorus as possible in the material circle of the land and to slow down the eutrophication of the water area;
- 2) In accordance with the demands for the construction and sound circulation of the ecological system of the water area, select plants suitable for different areas, grow aquatic and wetland plants in large numbers so that these plants growing at different depths may form a community capable of filtering impurities and absorbing nutrient-rich materials, which are brought into the Lake by the four in-flowing water sources, and of improving the water quality of West Lake;
- 3) Advance the construction of the wetland system with favorable ecological functions in the transitional areas between land and water, and giving priority to the ecological functions of the four water areas restored in recent years, i.e. Maojia Pier, Wugui Pond, Yuhu Bay and Jinsha Dock, lay stress on improving the water-sustenance and self-purifying capacity of the water body.

10.6 Conduct In-depth Researches on Special Subjects and Increase the Content of Science and Technology in Conservation

In order to provide scientific basis for the efforts made by authorities at different levels to preserve the water area of West Lake, the Outline requires that necessary surveys and assessments of various projects and ecological measures shall be conducted in time and that technologies adopted to protect the water area of West Lake shall be improved.

10.7 Use the Water Area Appropriately and Sustain Its Functions on Development

To preserve the water area and its landscape functions, the Outline puts forward the following requirements:

- 1) Control the aquaculture in the water area at a proper scale and regulate fish-breeding in terms of types and quantity according to the requirements for water area conservation;
- 2) Use natural slope embankment at the water margins if possible and avoid using hard revetment;
- 3) Control the total number of tour boats so as to reduce the chances of stirring the silt.

10.8 Strengthen Legislative Management and Improve Monitoring System

To realize sustainable conservation and exploitation of the water area of West Lake, the Outline puts forward the following requirements:

- 1) Improve the construction of the law enforcement force for the water area of West Lake and strengthen the implementation of the *Regulations of Hangzhou Municipality on the Protection and Management of West Lake Water Area*;
- 2) Strengthen water area management, and conduct professional maintenance and scientific management for the water body, aquatic animals and plants, sanity and

greening, lakeside facilities and boats;

3) Strengthen the construction of the environment monitoring force in West Lake Scenic Area of Hangzhou so that monitoring may play a larger supportive role in the property conservation system.

11 Main Tasks of the Plan for Landscape Environment Improvement

This Outline requires that the Plan shall meet the requirements of authenticity and integrity of heritage conservation set out in the *Operational Guidelines for the Implementing of the World Heritage Convention*; and find out the main problems and analyze the underlying reasons on the basis of systematically evaluating the current state of environment of West Lake Landscape. As per the evaluation conclusion, planned measures for improvement shall be made, abiding by relative laws, regulations and technical criteria of the state, departments and local governments, and the following main tasks shall be carried out in the special Plan (For details please see Planning table 5. Main tasks of the Plan for landscape improvement)

11.1 Improve the Spatial Environment according to Heritage Values

The surroundings of West Lake are always ideal for residence, and there are many residential, recuperation, tourist and recreational buildings, among which there are the east building of Shangri-la Hotel and the City-god Pavilion, etc., which have exerted negative impacts on the overall environment of West Lake. It is necessary to make improvements on a series of buildings represented by the east building of Shangri-la. Various measures such as dismantling, reducing floors, changing colors and adjusting shape, etc. shall be adopted according to the degree of impact, to mitigate the expressive force of modern buildings surrounding West Lake, hence to guarantee the integrity and harmony of spatial environment of West Lake and to enhance the authenticity of the property.

11.2 Build Underground Passageways, and Restore the Layout of Temples

Jingci Temple and Yue Fei's Tomb (Temple) are both traditional Chinese Buddhist

temples, and there used to be squares in front of the temples, which are now cut through by urban traffic routes. It is necessary to build underground driveways based on the terrain, restore the squares in front of the temples, perfect their basic spatial layout, and further recover the authenticity and integrity of the property.

11.3 Restore Traditional Landscape, and treat Incompatible Buildings

The non-heritage buildings of Lingyin Temple and Jingci Temple as well as the environment at their entrances shall be repaired as per the historical layout and forms. The buildings and the ground shall be constructed by using the traditional materials, traditional techniques and traditional forms, while negative impact of modern materials shall be treated with, to restore the historical landscape effect.

11.4 Restore Road Pavement According to Traditional Images

Su Causeway, Bai Causeway, Shihan Road, Yingbo Bridge, Suolan Bridge, Wangshan Bridge, Yadi Bridge, Dongpu Bridge, Kuahong Bridge, Broken Bridge, Jindai Bridge, and Xiling Bridge all have their road surfaces paved with asphalt for purpose of transportation since the Republican period. Being the essential landscape elements of West Lake, the surfaces of these roads and bridges shall be repaved if condition allows, when their traffic function gets relieved and adjusted, by using traditional flagstone materials and traditional way of paving, so as to restore their traditional images, and minimize the bad influence of modern materials.

11.5 Improve the Image of Tour Boats according to Historic Information

The tour boats of West Lake is the traditional as well as the main traffic vehicle for people to appreciate West Lake Landscape, which exert direct and distinct visual effects on people during the process of appreciation. In view of this,

the shapes of tour boats shall be reformed according to the West Lake tour boats portrayed in historical paintings, especially in painting and photo works since the Ming and Qing dynasties, so as to enhance the sense of history and culture of West Lake, and improve the authenticity of the property.

11.6 Maintain Ecological Functions and Enhance Recovery Capacity of the Environment

West Lake Landscape has outstanding ecological functions for the city. Therefore, following the principles of “letting important things go before less important ones, highlighting important points, giving priority to conservation, striving to improve actively, suiting the measure to local conditions and being on guard against hazards”, and in line with the implemented or planned ecological improvement projects, efforts to protect and restore the natural ecological system within the property area shall be increased, to maintain the existing wetlands, preserve the vegetation at the mouths of Changqiao Stream, Longhong Brook, Chishan Brook and Jinsha Brook, improve the sustenance capacity of the water sources, restore the function of soil conservation, strengthen its preparedness against typhoons and storms, enhance the ability of storing and discharging floodwater, and improve the environmental quality of the property.

11.7 Promote the Use of Green Energy and Improve Environmental Quality

The pollution within the property area mainly comes from residents’ and visitors’ dining activities, especially at such service facilities as ‘farmhouse tours’. Besides, a lot of automobile traffic has also had negative effect on environmental quality. To address these realities, pollution prevention standards shall be formulated, executive management be strengthened, the use of clean energy sources be promoted, and the destruction to the natural ecological system be reduced, so as to improve the environmental quality.

Planning table 5 Main tasks of the Plan for landscape improvement

Objectives	Places to be improved	Requirements for improvement	Time for implementation
Improvement of the Land	Louwailou Restaurant	Renovate the facades facing the Lake and reduce the heights of buildings	Short-term

Objectives	Places to be improved	Requirements for improvement	Time for implementation
	Beigao Peak	Demolish the television tower	
	Certain lakeside buildings at the foot of Wushan Hill	The roof of Zhejiang Art Museum, the facades of the Training Center of Electric Power Bureau and the Generals' Apartment of the Retired Officers' Sanatorium, etc. which can be seen from the Lake, shall be treated with to be harmonious with the surroundings	
	Buildings at Shiwukui Lane	Renovated or rebuilt according to the traditional style of local buildings in Hangzhou	
	Shangari-la Hotel	The height, appearance and color of the east building shall be adjusted until it fully becomes compatible with West Lake Landscape, or it will be demolished at a proper time	Long-term Treatment on the east building of the Shangari-la Hotel will take place when the lease expires in 2017
	Wushan Square	Reformed and redesigned	
	City-god Pavilion	Demolish the pavilion above the base, and the base will be covered by vegetation	
Improve authenticity of the Landscape	Su Causeway	Repave the asphalt roads with traditional materials; restore the traditional images of some landscape elements according to historical records	Short-term
	Bai Causeway	Repave the asphalt roads with traditional materials	
	Lingyin Temple	Restore the traditional sight at the entrance to the temple and intensify the spatial guidance along the road so as to highlight the historical feeling of the ancient temple built about a thousand years ago	
	Cliffside inscriptions along Shihan	Formulate conservation and presentation measures with due consideration given to the relocation of the Tourism Bureau	

Objectives	Places to be improved	Requirements for improvement	Time for implementation
	Road	to its north; restore the roads to the traditional paving	
	Jingci Temple	Change the vehicle traffic underground so that the entrance to the temple can be integrated with the Free Life Pond	
	Baopu Taoist Monastery	Improve its interior environment	
		Demolish non-heritage buildings and constructions	Long-term
	Yue Fei's Temple	Change the vehicle traffic underground so that the entrance to the temple can be integrated with the square to its south	

12 Main Tasks of the Plan for Cultural Tourism

This Outline requires that the Plan shall follow the requirements set out the *Operational Guidelines for the Implementing of the World Heritage Convention* with regard to heritage utilization. Based on the systematic evaluation of the current state of cultural tourism of West Lake Landscape, main problems shall be found out and the underlying reasons shall be analyzed. As per the evaluation conclusion, planned measures for cultural tourism shall be made, abiding by relative laws, regulations and technical criteria of the state, departments and local governments, and the following main tasks shall be carried out in the special Plan:

12.1 Put Together and Reorganize Tourism Resources of the City and Focus on the Theme of History and Culture

Hangzhou is one of the seven ancient capitals in Chinese history, serving as the prosperous capital of the Kingdom of Wuyue and Southern Song dynasty during 9th—13th century. It was revived in the Ming and Qing dynasties from the 17th to 18th century. In modern era, it also won noteworthy attention from cultural elites of China. Today, Hangzhou is one of the historically and culturally famous cities of China, as well as a world famous scenic destination. The plan for tourism of West Lake Landscape shall be based on interpreting, presenting and exerting its outstanding universal values, and to further integrate and make full use of tourism resources of the whole city, so as to strengthen the historic and cultural characteristics of the property.

12.2 Diversify the Ways of Heritage Interpretation and Bring the Comprehensive Functions of Cultural Heritage into Full Play

The heritage value of West Lake Landscape has attracted much attention and been

deeply studied in recent years. Its rich and profound historical and cultural values demand further interpretation to local residents and foreign tourists. An overall plan is required to deal with diversified needs. Different ways of interpretation shall be used to develop a sound interpretation system through which the heritage values can be revealed to people, and which can positively bring the comprehensive functions of the property into full play, such as carrying forward history and culture, and serving as a place for sightseeing, rest and recreation.

12.3 Fully Reveal Heritage Values and Develop a Systematic Presentation Framework

A complete presentation framework for the heritage values of West Lake Landscape, manifested by its history of more than 1000 years, as well as by various traditional cultures and landscape elements it embodies, shall be established through means such systematic display at the West Lake Museum, specialized exhibitions at historic places of West Lake, and interpretational labels at each scenic spot.

12.4 Develop Cultural Tourism Rationally and Continue the Historic Functions of the Landscape

West Lake Landscape boasts deep cultural values as well as excellent sightseeing function and a large scale. As a result, it had been reputed in history as a spiritual home and an ideal place for sightseeing and self-cultivation. The Plan shall focus on this character of the property, and develop cultural tourist programs accordingly, so that during their enjoyment of the beautiful landscape, tourists can also appreciate and carry forward traditional Chinese cultures embodied in the property, such as the culture of loyalty and filial piety, the culture of book collection, the hermitage culture, as well as religious cultures, which in turn continue the historical functions of West Lake Landscape.

12.5 Improve Tourist Management and Providing Quality Service

West Lake Landscape has attracted such a large number of tourists that tourists

has become a prominent object for the conservation and management of the property. The Plan shall work out a Tourist Manual, pay close attention to tourist needs, develop service facilities, enhance management skills of tourism, carry out information monitoring, so as to improve tourist experiences and service quality. For requirements of control and management on tourist capacity, please see Planning table 4 in Article 9.3, Control over tourist capacities at each sub-scenic area.

12.6 Focus on Education of the Youth and Promote Heritage Conservation

The cultural values of West Lake Landscape are explicitly acknowledged among the elder generation of educated people in China, but are fading among the young generation. Aiming at such phenomenon, plans and measures shall be put forward on heritage education of the youth, by emphasizing on finding the way to recognize and understand the cultural values of West Lake Landscape, as well as related ideas and knowledge about heritage conservation, to enhance the cultural and educational function of the property.

13 Main Tasks of the Plan for Heritage Management

This Outline requires that the Plan shall follow the management requirements set out the *Operational Guidelines for the Implementing of the World Heritage Convention* with regard to heritage conservation. Based on the systematic evaluation of the current state of conservation and management of West Lake Landscape, main problems shall be found out and the underlying reasons shall be analyzed. As per the evaluation conclusion, planned measures for conservation and management shall be made, abiding by relative laws, regulations and technical criteria of the state, departments and local governments, and the following main tasks shall be carried out in the special Plan:

13.1 Develop a Master Plan and Carry out Supervision on Implementation

The conservation measures of West Lake Landscape involves specific plans on conservation of cultural relics, the scenic area and the ecology, as well as plans of water management, urban construction, tourism development, land use, greening, transportation organization, etc. A Master Plan on conservation shall be formulated according to the conservation requirements of cultural landscapes, basing on various existing plans, to co-ordinate the different aspects including heritage conservation, utilization, management and research. After the preparation and promulgation of the Plan, attention shall be paid to its implementation and supervision, to ensure the instructiveness and effectiveness of the Master Plan.

13.2 Manage Based on Zoning, and Establish Proper Institutions

West Lake Landscape is located within the scale of West Lake Scenic Area. The conservation requirements for the entire West Lake Landscape, as well as conservation and management for the six types of landscape elements, shall be

concretely carried out in line with the existing sub-areas management of the Scenic Area, namely the Lakeside scenic area, the North Hills scenic area, the Wushan Hill scenic area, the Botanical Garden scenic area, the Fenghuang Hill scenic area, the Lingzu scenic area, the Qiantang River scenic area, as well as the water bodies of West Lake.

13.3 Strengthen Management Training and Enhance Management Ability

West Lake Landscape belongs to a new type of cultural heritage, which is the first case in China. Its landscape elements are distinctively different from the previous properties, which poses a new challenge on the original conservation and management skills and capability based on scenic areas. The plan shall formulate training programs on conservation and management of cultural landscapes for the management departments to enhance their management capability, so as to adapt to new requirements on conservation and management.

13.4 Strengthen Support from Scientific Research and Enhance Comprehensive Conservation

The overall conservation of West Lake Landscape, as well as conservation of individual landscape elements, poses new challenges on scientific conservation techniques for conservation of cultural relics, the landscape and tea plantation, etc. Based on the scientific and technical requirements of conservation of West Lake Landscape, research subjects shall be included in to the master plan, to enhance comprehensive conservation ability through stepwise progress of these subjects.

13.5 Strengthen Research on Heritage Values and Complete Conservation and Management Targets

West Lake Landscape contains rich cultural connotations whereas the current evaluation on its value is still in the primary stage. To address this issue, the Plan shall put forward a value research program containing a series of value research

subjects. Social forces shall be mobilized to take part in these open research subjects, to promptly promote their depth, so as to provide support to improve the conservation and management targets, and to fulfill overall conservation of the property.

14. Main Tasks of the Plan for Landscape Monitoring

This Outline requires that the Plan shall follow the requirements set out in the *Operational Guidelines for the Implementing of the World Heritage Convention* with regard to heritage monitoring. Based on the systematic evaluation of the current state of monitoring on preservation, conservation, management and utilization of West Lake Landscape, main problems shall be found out and the underlying reasons shall be analyzed. As per the evaluation conclusion, planned measures for landscape monitoring shall be made, abiding by relative laws, regulations and technical criteria of the state, departments and local governments, and the following main tasks shall be carried out in the special Plan:

14.1 Establish Systematic Monitoring and Enhance Early Warning Capability

The existing monitoring system of West Lake Landscape is established according to the management requirements of scenic areas, with focus on forest fire prevention, tourist management, traffic organization, social security and so on. In line with main impact factors on preservation, conservation and utilization of various types of landscape elements and the entire environment, the Plan shall set up a monitoring system defining the objects, scale and contents for monitoring, and enhance early warning ability, to provide objective and scientific technical support for the heritage conservation and management.

14.2 Carry out Monitoring and Develop Risk Management Plan

After the establishment of the monitoring system of West Lake Landscape, Hangzhou Administration Committee of Gardens and Cultural Relics shall be responsible for the management and operation of the monitoring work, and shall establish contacts with relevant departments of the city to construct a full-scale

monitoring and management system. With a view to addressing the effects of potential emergencies and factitious and natural disasters on various landscape elements and on the entire environment, the Plan shall proceed to tailor risk response schemes, to assess risk factors, rescue measures and features, to formulate a systematic contingency plan, to set up an operation system for emergency response, and to ensure the sustainable conservation and reasonable exploitation of the property.

15. Supporting System

15.1 Strengthen Coordination and Cooperation among Departments

Coordination among departments in charge of cultural heritage administration, construction and tourist administration and other departments related to heritage conservation shall be strengthened. A comprehensive decision-making mechanism shall be established, and departments concerned shall all play an active part in joint law enforcement inspections, investigating and punishing acts within the protected area of West Lake Landscape of Hangzhou that damage the property and its environment and impair its cultural value.

15.2 Coordinate the Plan with Other Relevant Plans

Scientific plans shall be developed. Operational plans shall be formulated for the key protected areas of the six landscape elements, and the main contents of these operational plans shall be included in *Master Urban Plan of Hangzhou*, *Plan for the Protection of the Hangzhou Historically and Culturally Famous City*, *Master Plan for West Lake Scenic Area of Hangzhou* and regulative plans for urban construction, and detailed construction and improvement plans of the city districts concerned such as Shangcheng district and West Lake district. Moreover, all these plans shall be well coordinated with other special plans of Hangzhou City on land use, water area management, ecological protection, traffic organization, tourist development, etc. (for details please see Article 5.5 Requirements on the compilation of special plans)

15.3 Build a Multi-Channel Investment System

A multi-channel investment system shall be set up. Preferential policies shall be formulated for investment and financing, taxation etc. in the protected area of Hangzhou West Lake Cultural Heritage. A heritage conservation and compensation mechanism shall be gradually built and improved; and the reciprocal relationship between tourism development and heritage conservation shall be further strengthened.

15.4 Enhance the Support for Scientific Research and Technological Innovation

Technological innovation shall be stepped up. With due consideration given to the

characteristics of conservation and exploitation of the six landscape elements of West Lake—i.e. natural components, spatial feature, Two Causeways and Three Isles, Ten Poetically Named Scenic Places of West Lake, historic places and distinctive flora, efforts in technological research shall be intensified with the aim to tackle the problems in the comprehensive exploitation of the cultural landscape resources, value reconstruction and restoration, etc., to delay the depletion of the landscape resources; and to control negative influence, facilitate sustenance of the cultural value and the maintenance and restoration of landscape resources.

15.5 Raise Awareness of Public Participation and Build Community Management System

The public awareness of participation shall be enhanced. The role of media such as radio, television and newspaper shall be brought to full play so as to promote the significance of protecting West Lake Landscape of Hangzhou and to call on all citizens and tourists to make concerted efforts in its conservation.

15.6 Coordinate the Interests of All Stakeholders and Seek Harmonious Development of Society

The interests of all stakeholders shall be coordinated properly. The property area and buffer zone of West Lake Landscape of Hangzhou take up a large proportion of the city's built-up area. Hence it is closely connected with the interests of residents in both rural and urban areas and millions of domestic and overseas tourists; and involves multiple aspects such as cultural heritage protection, construction, tourism, food and beverage, services, rural and urban communities etc. Therefore, on the premise that the authenticity and integrity of the property be conserved, the interests of all stakeholders shall be properly coordinated so as to promote the harmony between cultural heritage conservation and social development.

Annex tables to the Outline

Annex table 1: List of the Landscape Elements of West Lake Landscape

Elements	Components	Items for nomination	Time	Location	Geographic coordinates	Area (m ²)
Hills and Waters	Water area of West Lake	Outer Lake, West Lake, South Lake, the North Lake, Inner Lesser Lake, the Inner Lake	About 2600 years ago	Between the Southern Hills and Northern Hills, to the west of Hangzhou City	Central coordinates: 30°13'46.51"-30°15'46.69"N 120°7'34.63"E"-120°9'29.20"E	5.6 sq km of water area
	Southern Hills	Wushan Hill, Ziyang Hill, Phoenix Hill, Jiangtai Hill, Yuhuang Hill, Jiuyao Hill, Nanping Hill, Xizhao Hill, Qinglong Hill, Daci Hill, Dahua Hill, Wuyun Hill, Lion Hill, Tianzhu Hill, Qipan Hill, Nan' gao Peak, Dingjia Hill, etc.	About 230 million years ago	Hills to the south and south-west of West Lake	Central coordinates of Nan'gao Peak 30°13'27.44"N 120°7'5.53"E	—
	Northern Hills	Gushan Hill, Geling Hill, Jiangjun Hill, Lingfeng Hill, Beigao Peak, Meiren Peak, Longmen Hill, Feilailfeng Peak, Yuegui Peak, Tianma Hill, etc.	About 230 million years ago	Hills to the west and north of West Lake	Central coordinates of Beigao Peak: 30°14'51.84"N 120°5'32.41"E	—
General layout	Two causeways	Su Causeway	First build in 1090, the 5th year of Yuanyou in the Northern Song dynasty	In the west of West Lake	30°14'29.10"N 120°8'5.78"E	96600
		Bai Causeway	Fist built in the Tang	In the north of West Lake	30°15'28.54"N 120° 8'40.10"E	26100

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Elements	Components	Items for nomination	Time	Location	Geographic coordinates	Area (m ²)
			dynasty (618 ~ 960)			
	Three Isles	Lesser Yingzhou Isle	First built during the Wuyue Kingdom of the Five Dynasties (936–944 of Tianfu period of the Later Jin dynasty)	In the south-west of Outer Lake	30°14'27.88"N 120° 8'26.78"E	76700
		Mid-lake Pavilion Isle	First built in 1090, the 5th year of Yuanyou in Northern Song dynasty	In the center of the Outer Lake	30°14'54.96"N 120° 8'22.75"E	5200
		Ruangongdun Isle	First built in 1809, the 14th year of Jiaqing in the Qing dynasty	In the center of the Outer Lake	30°14'55.77"N 120° 8'12.31"E	6125
Poetically Named Scenic Places with Four-character Poetic Names	Ten Poetically Named Scenic Places of the Southern Song dynasty	Su Causeway in the Morning of Spring	Maturing in 1253 - 1258 in the Southern Song dynasty	At and around Su Causeway	30°14'46.16"N 120°7'59.24"E	96600
		Breeze-ruffled Lotus at Winding Garden	Maturing in 1253 - 1258 in the Southern Song dynasty	To the west of the northern end of Su Causeway	30°15'11.69"N 120° 7'50.40"E	614
		Autumn Moon Over the Calm Lake	Maturing in 1253-1258 in the Southern Song dynasty	At the lakeside area in the south-east corner of Gushan Hill	30°15'15.56"N 120° 8'29.17"E	1600
		Lingering Snow on Broken Bridge	Maturing in 1253 - 1258 in the Southern Song dynasty	At and around the Broken Bridge in the east end of Bai Causeway	30°15'41.18"N 120° 8'50.45"E	26100
		Viewing Fish at Flowery Pond	Maturing in 1253 - 1258 in the	To the west of the south end of Su	30°14'3.93"N 120° 8'14.24"E	2500

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Elements	Components	Items for nomination	Time	Location	Geographic coordinates	Area (m ²)
			Southern Song dynasty	Causeway		
		Orioles Singing in the Willows	Maturing in 1253 - 1258 in the Southern Song dynasty	At the lakeside area to the north of King Qian's Temple on the east shore of West Lake	30°14'45.68"N 120° 9'11.10"E	5400
		Three Pools Mirroring the Moon	Maturing in 1253 - 1258 in the Southern Song dynasty	The Lesser Yinzhou Isle in the south-east of Outer Lake, and the water area to the south of the Isle	30°14'24.22"N 120° 8'24.27"E	76700
		Twin Peaks Piercing the Cloud	Maturing in 1253 - 1258 in the Southern Song dynasty	The two highest peaks in the south and north among the hills west of the Lake, and the viewpoint by Hongchun Bridge in the north-west corner of West Lake	Coordinates of the viewing spot 30°14'59.64"N 120° 7'5.09"E	unlimited
		Leifeng Pagoda in Evening Glow	Maturing in 1253 - 1258 in the Southern Song dynasty	At and around Xizhao Hill on the southern shore of West Lake	30°14'1.88"N 120° 8'42.14"E	131900
		Evening Bell Ringing at Nanping Hill	Maturing in 1253 - 1258 in the Southern Song dynasty	At and around Nanping Hill on the southern shore of West Lake	30°13'54.41"N 120° 8'39.65"E	39100
Historic Places of West Lake	Historic Places	Baochu Pagoda	First built during the Wuyue Kingdom period (976)	Baoshi Hill on the north shore of West Lake	30°15'47.79"N 120° 8'36.50"E	800
		Liuhe Pagoda	First built during the Wuyue Kingdom period (970)	Yuelun Hill to the north of Qiantang River	30°11'53.94"N 120° 7'35.53"E	12622

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Elements	Components	Items for nomination	Time	Location	Geographic coordinates	Area (m ²)
		Ruins of Leifeng Pagoda	First built during the Wuyue Kingdom period (977)	On Xizhao Hill and in front of Jingci Temple	30° 14'2.20"N 120° 8'41.70"E	
		Lingyin Temple	First built in 326, the 1st year of Xianhe period of the Eastern Jin dynasty	South foot of Beigao Hill to the west of West Lake	30°14'35.17"N 120° 5'48.16"E	465 (the pagoda)
		Jingci Temple	First built during the Wuyue Kingdom period (954)	North foot of Nanping Hill	30° 13'51.42"N 120° 8'39.31"E	18998
		Statues on Feilaifeng Peak	First built during the Wuyue Kingdom period (951)	South side of Beigao Peak to the west of West Lake	30°14'31.29"N 120° 5'59.61"E	288725
		Yue Fei's Tomb (and Temple)	First built in 1221, the 14th year of Jiading in the Southern Song dynasty	South foot of Qixia Ridge on the northern shore of the Lake	30°15'16.47"N 120° 7'48.96"E	15842
		Wenlan Pavilion	First built in 1782, the 46th year of Qianlong in the Qing dynasty	South foot of Gushan Hill	30°15'11.80"N 120° 8'16.24"E	7390
		Baopu Taoist Monastery	First built in the Eastern Jin dynasty (317-420)	Geling Ridge	30° 15'43.79"N 120° 8'16.88"E	2000 多
		Site of Qiantang Gate	First built in 1148, the 18th year of Shaoxing in the Southern Song dynasty	In the north of the eastern shore of West Lake	30°15'37.65"N 120° 9'11.54"E	110
		Site of Temporary Imperial Palace of Qing Dynasty	First built in 1705, the 44th year of Kangxi	South foot of Gushan Hill	30°15'13.12"N 120° 8'14.61"E	15700

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Elements	Components	Items for nomination	Time	Location	Geographic coordinates	Area (m ²)
		Lin Bu's Tomb and Stele of Wu-he-fu	First built in 1696, the 35th year of Kangxi, Qing dynasty	The east end of the northern foot of Gushan Hill in the north of West Lake	30°15'20.69"N 120° 8'20.44"E	0.37 (5300)
		Building Complex of Xiling Seal Engravers Society	First built in 1904	West end of Gushan Hill	30° 15'10.17"N 120° 8'9.07"E	1749
Longjing Tea Plantation	Tea plantations	Longjing village, Manjuelong village, Wengjiashan Village, Yangmeiling Village, Shuangfeng Village, Lingyin Village, Maojiabu Village, Jiuxi Village	First built in the Easter Jin dynasty (317-420)	On the Fenghuangling Ridge southwest to the Lake	Central coordinates: 30°11'20.46"- 30°15'13.57"N 120°5'14.35"- 120°8'13.31"E	2400000

Annex table 2 Condition Assessment of West Lake Landscape

Annex table 2-1 Evaluation of the state of conservation of overall layout of West Lake

No.	Nominated elements	Assessment of state of conservation	Conservation measures	Conservation administration body
1	Spatial arrangement featuring “cloud-capped hills on three sides of the Lake and the city on the fourth’	Intact	West Lake is surrounded by hills on the north, west and south and Hangzhou City on its east bank. This layout has remained unchanged over ages. Since the 1980s, with the acceleration of urbanization, the urban construction activities on the east shore have posed considerable threat to West Lake Landscape. Control over the urban landscape on the east shore to protect the integrity of the spatial feature of West Lake and harmony of the Landscape by formulating management regulations and conservation plans. The major measures include: restricting urban construction, controlling the heights and appearances of buildings.	Management Committee of West Lake Scenic Area Hangzhou Urban Planning Bureau
2	General layout framed by “Two Causeways and Three Isles”	Intact	Since the layout of “Two Causeways and Three Isles” took its final shape in the Qing dynasty, it has been preserved and kept unchanged. The major conservation measures include restoration of major sites, and daily maintenance.	Management Committee of West Lake Scenic Area
3	Hills and waters	Intact	Hills and water of West Lake Landscape have undergone major restorations and improvements since 1949. The major conservation measures include: conserving the hills, restoring vegetation, preventing and controlling soil erosion, dredging the Lake, intercepting in-going sewage, introducing water diversion and supply projects, conserving the quality of lake water, repairing the Lake banks etc.	Management Committee of West Lake Scenic Area, West Lake Waters Management Office

Annex table 2-2 Evaluation of state of conservation of Ten Poetically Named Scenic Places

No.	Nominated element	Assessment of state of conservation	Conservation measures	Conservation administration body
1.	Su Causeway in the Morning of Spring	Intact	The causeway, bridges, stele pavilion, shoreline and their surroundings have been preserved intact; the landscape area has been preserved intact; every year the vegetation is rearranged, adjusted and maintained according to seasons and needs. In 1950, Su Causeway was renovated; In 1953, rocks were applied to secure the banks;	Administrative Office of Yue Fei’s Temple and Administrative Office of Flowery Pond of Management Committee of

No.	Nominated element	Assessment of state of conservation	Conservation measures	Conservation administration body
			In 1954, the railings of the six bridges were renovated or replaced, the roads repaired & improved, some shade-tolerating cover plants introduced & tested and more flowers and trees were planted; In 1976, a blue stone bank revetment was constructed; In 1978, the Pavilion for the Imperial Stele was rebuilt and the imperial stele inscribed with Su Di Chun Xiao, or “Su Causeway in the Morning of Spring” repaired and re-erected; In 2005, the roads and the revetment were repaired and renovated.	West Lake Scenic Area (MCWLSA)
2.	Breeze-ruffled Lotus at Winding Garden	Intact	The stele pavilion, shoreline and their surroundings have been preserved intact; the landscape area has been preserved intact; every year the vegetation is rearranged, adjusted and maintained according to seasons and needs. After the stele pavilion was rebuilt in 1950, wooden fences have been used to separate and protect the structure; In 1976, a bluestone bank revetment was constructed; In 1980, the water improvement project for the scenic spot was completed.	Administrative Office of Yue Fei’s Temple, MCWLSA
3.	Autumn Moon Over the Calm Lake	Intact	The main building, the stele pavilion, the waterfront platform, Yuebo Pavilion (Moon Wave Pavilion), the eastern and western winding bridges, the shoreline and their surroundings have been preserved intact; the landscape area has been preserved intact; every year the vegetation is rearranged, adjusted and maintained according to seasons and needs. In 1959, more flowers and trees were planted and more rockeries deployed; the moon-viewing waterfront platform was reconstructed; In 1977, the surroundings were improved, the stele pavilion repaired and a stele identical with the damaged one inscribed with Ping Hu Qiu Yue or “Autumn Moon over the Calm Lake” was erected; In 1981, plaques related to the scenic spot were remade and hung up again.	Administrative Office of Yue Fei’s Temple, MCWLSA
4.	Lingering Snow on Broken Bridge	Intact	The Broken Bridge, the pavilion for the imperial stele, the Waterside Pavilion in Mist and Water, the shoreline and their surroundings are all preserved intact; so is the landscape area. In 1976, a blue stone bank revetment was	Administrative Office of Yue Fei’s Temple, MCWLSA

No.	Nominated element	Assessment of state of conservation	Conservation measures	Conservation administration body
			constructed; In 1977, a stele identical with the original one inscribed with Duan Qiao Can Xue, or “Lingering Snow on Broken Bridge” was erected and the plaque re-made. In 2005, the shoreline was improved.	
5.	Viewing Fish at Flowery Pond	Intact	The pavilion for the imperial stele, pond, shoreline and their surroundings have been preserved intact; the landscape area has been preserved intact; every year the vegetation is rearranged, adjusted and maintained according to seasons and needs. From 1966-1982, the surrounding vegetation was restored; In 2006, swarms of variegated carps began to be raised.	Administrative Office of Flowery Pond, MCWLSA
6.	Orioles Singing in the Willows	Intact	The pavilion for the imperial stele, shoreline and their surroundings have been preserved intact; the landscape area has been preserved intact; every year the vegetation is rearranged, adjusted and maintained according to seasons and needs. In 1951, the pavilion was reconstructed to accommodate the stele inscribed with the name of the scene Liu Lang Wen Ying, or “Orioles Singing in the Willows” by Kangxi, Emperor of the Qing dynasty; In 1978, the stone stele inscribed with Liu Lan Wen Ying or “Orioles Singing in the Willows” was remade.	Administrative Office of Lakeside Areas, MCWLSA
7.	Three Pools Mirroring the Moon	Intact	The three Stone Pagodas, shoreline and their surroundings have been preserved intact; the landscape area has been preserved intact; every year the vegetation is rearranged, adjusted and maintained according to seasons and needs. Of all these structures, the three Stone Pagodas of West Lake was a province priority protected site announced by the Zhejiang Provincial Government in 2005; since then routine administration & maintenance has been carried out in accordance with relevant requirements on conservation of cultural relics; railings have been set up surrounding the base of the pagodas. From 1953-1955, rocks were used to reinforce the natural style revetment From 1973-1977, a blue stone revetment was constructed, more flowers and trees planted and roads in the garden paved with stone slabs; In 1992, signboards were deployed at trees on the list of ancient & rare trees and cast iron railings	Administrative Office of Lakeside Areas, MCWLSA

No.	Nominated element	Assessment of state of conservation	Conservation measures	Conservation administration body
			erected around the trees along roads. In 1995, structures were built to support the two leaning ancient trees i.e. one Salicaceae and one Fraxinus. In 1998, stone fences were renovated and restored; In 2005, an environment improvement project was launched and the buildings at Lesser Yingzhou Isle was renovated or reconstructed.	
8.	Twin Peaks Piercing the Cloud	Intact	The stele pavilion and its surroundings have been preserved intact; the landscape area has been preserved intact; every year the vegetation is rearranged, adjusted and maintained according to seasons and needs. In 1980, a stone stele identical with the original one inscribed with Shuang Feng Cha Yun or “Two Peaks Piercing the Cloud” was erected and the stele pavilion rebuilt. Measures taken to conserve Nan’gao and Beigao Peaks mainly include prohibiting grazing & hunting and cultivating woods, planting trees and adjusting the forest form in a planned way and prohibit quarrying. The daily work consists mainly of forest fire control, branch trimming, cultivation management, afforestation and pest control.	Administrative Office of Lingyin Temple, MCWLSA
9.	Leifeng Pagoda in Evening Glow	Intact	The stele pavilion and its surroundings have been preserved intact; the landscape area has been preserved intact; every year the vegetation is rearranged, adjusted and maintained according to seasons and needs. In 2002, a protective structure was constructed on Ruins of Leifeng Pagoda, Xizhao (Afterglow) Pavilion restored and a stele identical with the imperial stele inscribed with Lei Feng Xi Zhao or “Leifeng Pagoda in Evening Glow” was made and erected.	Fenghuang Hill Administrative Office, MCWLSA
10.	Evening Bell Ringing at Nanping Hill	Intact	The stele pavilion and its surroundings have been preserved intact; the landscape area has been preserved intact; every year the vegetation is rearranged, adjusted and maintained according to seasons and needs. In 2001, the stele inscribed with Nan Ping Wan Zhong or “Evening Bell Ringing at Nanping Hill” and the stele with imperial poem was remade.	Fenghuang Hill Administrative Office, Evening Bell Ringing at Nanping Hill

Annex table 2-3 Evaluation of state of conservation of Historic Places

No.	Nominated element	Assessment of state of conservation	Conservation measures	Conservation administration body
1	Baochu Pagoda	Intact	Baochu Pagoda and its surroundings have been preserved intact. Since it was declared a province priority protected site in 2005, it has been managed and maintained on a daily basis in accordance with relevant requirements on conservation of cultural relics. In 1997, a scaffold was set up to inspect the pagoda and repair the pagoda top.	Office for the Protection of Yue Fei's Tomb (and Temple)
2	Liuhe Pagoda	Intact	Liuhe Pagoda and its surroundings have been preserved intact. Since it was declared a state priority protected site by the State Council in 1961, it has been managed and maintained on a daily basis in accordance with relevant requirements on conservation of cultural relics. In 1953, the top roof of the brick pagoda underwent a major repair; In 1971, a project was launched to prevent its wooden structures from decaying and protect them from termites; and railings were added; In 1986, the main structure was reinforced and the pagoda underwent a major repair.	Office for the Protection of Liuhe Pagoda
3	Lingyin Temple	Intact	Lingyin Temple and its surroundings have been preserved intact. The twin pagodas and the twin sutra stelae were put as province priority protected sites by the Provincial Government respectively in 1961 and in 1981. Since then, they have been managed and maintained on a daily basis in accordance with relevant requirements on conservation of cultural relics. In 1980, the twin pagodas and the twin sutra stelae were fenced and their surroundings were improved; In 2000, an archeological excavation program was carried out at the sites of the preaching hall and of the Medicine Buddha Hall.	Administrative Office of Lingyin Temple
4	Statues on Feilaifeng Peak	Intact	The statues on Feilaifeng Peak and their surroundings have been preserved intact. Since the statues were declared a state priority protected site by the State Council in 1982, they have been managed and maintained on a daily basis in accordance with relevant requirements on conservation of cultural relics. From 1977-1978, some of the statues were arranged and repaired and the trail along the brook & the caves were renovated and improved; In 1998, the environment along Lengquan Brook (or	Administrative Office of Lingyin Temple Office for the Protection of Statues on Feilaifeng Peak

Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou

			Cool Spring Brook) was improved. In November 2000, <i>Report on Assessment of the Conservation Project for Statues on Feilaifeng Peak in Hangzhou</i> and <i>Report on Strategies for Prevention of Environmental & Geological Hazards Against the Cliffside Statues on Feilaifeng Peak in Hangzhou</i> were completed; In April 2001, <i>The Scheme for the Conservation Project of the Cliffside Statues on Feilaifeng Peak in Zhejiang Province</i> was formulated; In 2005, the first phase conservation project of the Feilaifeng Peak statues was carried out; In 2007, a water diversion project was carried out throughout the Lingyin Temple Scenic Area including the northern part of the Cold Spring Brook; In 2008, the <i>Master Plan for Conservation of Statues on Feilaifeng Peak</i> (for discussion) and <i>Design Scheme for the 2nd Phase of the Conservation Project of Statues on Feilaifeng Peak</i> were formulated. As a routine, forest conservation, garden conservation and cleaning work are conducted.	
5	Jingci Temple	Intact	Please see Leifeng Pagoda in Evening Glow in Annex table 2-2 Evaluation of state of conservation of Ten Poetically Named Scenic Places	Fenghuang Hill Administrative Office
6	Ruins of Leifeng Pagoda	Intact	Please see Leifeng Pagoda in Evening Glow in Annex table 2-2 Evaluation of state of conservation of Ten Poetically Named Scenic Places	Fenghuang Hill Administrative Office
7	Yue Fei's Tomb (and Temple)	Intact	Yue Fei's Tomb (and Temple) and their surroundings have been preserved intact. Since it was declared a state priority protected site by the State Council in 1961, it has been managed and maintained on a daily basis in accordance with relevant requirements on conservation of cultural relics. Two relatively all-round repair programs were carried out respectively in 1979 and in 2000.	Office of the Protection of Yue Fei's Tomb (and Temple)
8	Stele of Wu-he-fu and Lin Bu's Tomb	Intact		
9	Wenlan Pavilion	Intact	Wenlan Pavilion and its settings have been preserved intact. Since it was declared a state priority protected site by the State Council in 2001, it has been managed and maintained on a daily basis in accordance with relevant requirements on	Zhejiang Provincial Museum

Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou

			conservation of cultural relics. In 1955, Wenlan Pavilion was renovated; In 1984, Wenlan Pavilion was renovated again and Taiyi Fenqing Room was reconstructed according to the original. In 1988, Luohan Hall (or the Arhats' Hall) was relocated and restored; In 1993, Wenlan Pavilion was repaired and the rockery reinforced; Since February 2006, an overall repair project for Wenlan Pavilion has been underway.	
10	Baopu Taoist Monastery	Intact	The conservation practices for the main buildings of Baopu Taoist Monastery include daily maintenance and periodical repair. Important statues have been protected by fences. It was listed among the 21 most important Taoist monasteries in China in 1983.	Taoist Society of Hangzhou
11	Site of Qiantang Gate	Intact	Site of Qiantang Gate, one of the western gates to Lin'an (now Hangzhou) in the Southern Song dynasty, has been preserved intact; since it was declared a state priority protected site by the State Council in 2001, it has been managed and maintained on a daily basis in accordance with relevant requirements on conservation of cultural relics. In 2008, an archeological excavation project was launched on the site.	Administrative Office of Lakeside Areas
12	Site of Temporary Imperial Palace of Qing Dynasty	Intact	Site of Temporary Imperial Palace of Qing Dynasty and its surroundings have been preserved intact. In 2000, the property was declared a municipality priority protected site of Hangzhou. Daily management and maintenance has been carried out in accordance with relevant requirements on conservation of cultural relics. In April 2008, an archeological excavation program was launched at some parts of the palace.	Administrative Office of Yue Fei's Temple
13	Building Complex of Xiling Seal Engravers Society	Intact	Building Complex of Xiling Seal Engravers Society was declared a state priority protected site by the State Council in 2001. Daily management and maintenance has been carried out in accordance with relevant requirements on conservation of cultural relics.	Xiling Seal Engravers Society
14	Longjing Well	Intact	Longjing Well was declared a municipal priority protected site in 2000 by the Hangzhou Municipal People's Government. The daily management and maintenance conforms strictly to the requirements of cultural heritage conservation.	

			Two environmental improvement programs were carried out between 2005 and 2006. The Longjing Temple buildings near the Well were partly restored following traditional pattern and style.	
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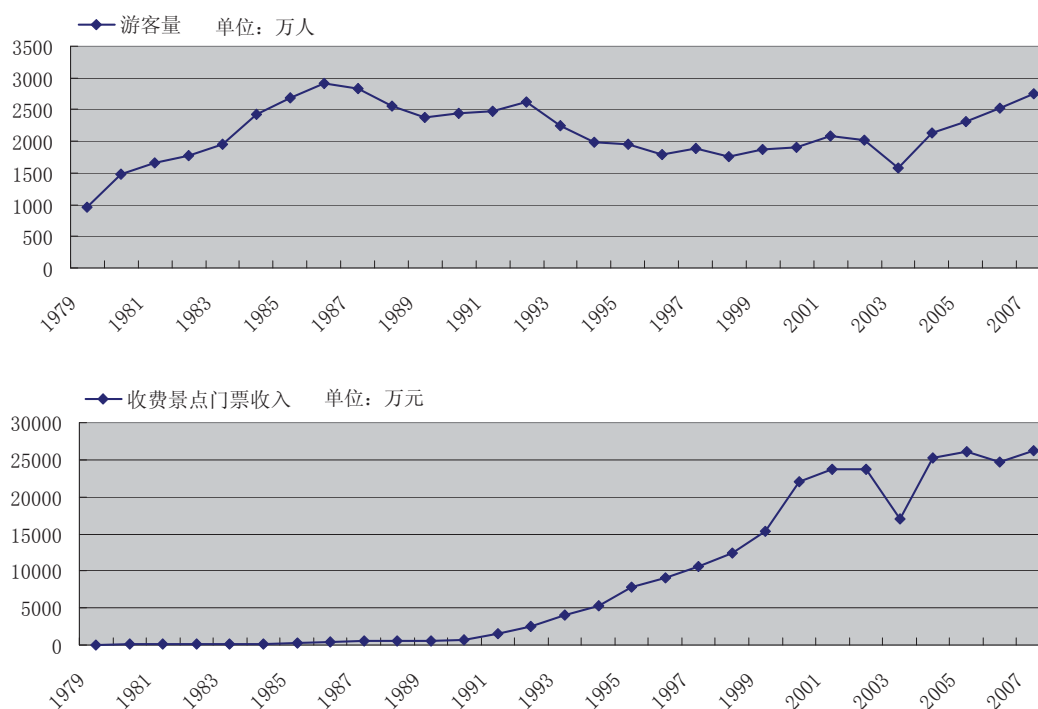
Annex table 3. Number of visitors in the property area of West Lake Landscape (1979-2007)

Year	Number of visitors (10,000)	Admission (10,000 yuan)	Number of places with admission
1979	965	61.45	10
1980	1477	91.31	12
1981	1659	101.29	12
1982	1775	109.35	11
1983	1959	123.91	13
1984	2429	175.8	17
1985	2682	284.85	16
1986	2922	446.22	17
1987	2830	489.73	18
1988	2555	526.34	19
1989	2384	584.21	23
1990	2449	671.96	26
1991	2471	1516.94	27
1992	2615	2522.14	31
1993	2249	4003.54	31
1994	1990	5357.08	32
1995	1953	7840.24	25
1996	1794	9118.28	25
1997	1895	10621.74	27
1998	1755	12448.66	30
1999	1872	15374.32	29
2000	1904	22001.39	31
2001	2086	23789.42	32
2002	2019	23789.92	29
2003	1581	16968.41	23

Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou

2004	2133	25222.07	23
2005	2304	26143.07	23
2006	2518	24759.66	23
2007	2745	26260.99	23

Annex Chart 1 Analysis of tourist statistics in the property area of West Lake Landscape during 1979-2007



Annex Table 4. Number of visitors to major scenic areas of West Lake Landscape (1979-2007)

Name of scenic area	Lingyin Temple & Feilaifeng Peak Scenic Area		Yue Fei's Temple Scenic Area		Liuhe Pagoda Scenic Area		Three Pools Mirroring the Moon Scenic Area	
	Units	Number of visit In 10,000	10,000 yuan	Number of visit In 10,000	10,000 yuan	Number of visit In 10,000	10,000 yuan	Number of visit In 10,000
1979		216.08	21.23	95.9	4.73	102.4	4.95	—
1980		328.54	32.41	279.37	13.82	135.33	6.48	—
1981		388.17	38.81	311.43	15.31	167.10	8.02	—
1982		417.06	42.01	350.00	17.31	196.98	9.43	—

Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou

1983	442.14	43.98	368.11	18.03	202.92	9.75	—	—
1984	531.50	51.58	429.92	21.25	228.57	10.85	152.60	15.25
1985	482.93	94.57	413.46	40.44	269.44	12.13	281.03	28.12
1986	527.30	104.23	448.18	69.87	302.15	17.18	328.69	83.33
1987	524.02	103.78	411.90	81.64	251.68	24.52	357.00	105.23
1988	509.82	102.47	374.99	81.44	248.99	24.37	297.18	99.44
1989	500.43	99.29	320.89	109.28	211.91	20.92	254.23	74.76
1990	498.58	137.07	324.72	123.58	232.44	22.55	313.19	103.21
1991	512.65	348.42	341.69	316.97	182.12	17.47	271.20	240.58
1992	516.66	515.49	344.70	627.22	260.46	101.58	298.01	371.60
1993	446.41	1097.68	290.41	835.82	168.07	540.81	283.76	468.21
1994	391.45	2029.93	236.91	862.74	130.64	686.01	241.86	591.24
1995	389.70	2779.36	208.67	1149.19	129.52	979.57	211.71	1028.41
1996	371.86	3396.77	182.99	1393.19	125.02	962.95	208.76	1100.68
1997	363.45	3893.70	193.38	1596.70	120.34	929.36	218.04	1138.14
1998	353.74	4296.76	194.04	1843.57	106.58	933.83	204.38	1728.34
1999	371.10	4820.49	214.28	2274.88	108.29	846.07	207.98	2194.87
2000	394.67	6804.61	179.73	3134.03	102.94	1245.76	232.81	3594.33
2001	474.64	7961.39	182.02	3195.59	112.6	1311.66	239.92	3959.07
2002	512.83	8426.8	186.51	3133.88	111.08	1320.15	243.99	3964.67
2003	370.12	6552.73	104.06	1924.09	61.56	781.41	151.15	2472.15
2004	499.38	11087.66	135.76	2715.57	72.07	1170.59	226.95	3623.88
2005	447.46	12818.83	119.59	2656.52	73.87	1262.03	224.99	3418.62
2006	430.68	12231.76	124.49	2616.97	62.14	1042.94	231.33	3572.38
2007	467.97	13420.65	124.83	2592.64	55.12	918.58	244.9	3804.98

Annex. Action Plan for improving the nominated property (2008-2010)

The nomination project mainly includes five types of projects: archaeological excavation, heritage conservation, environment improvement (phase I), scenic place restoration (phase I) and interpretation system.

Key programs include: improvement on archiving and monitoring of the property; exhibitions improvement at the West Lake Museum; improvement of Ten Scenic Places of West Lake and adjustment of the varieties of historical plants; demolition of the Sarira Hall of Jingci Temple and treatment on Baopu Taoist Monastery; improvement of the facades and exterior colors of large-scale lakeside buildings such as Shangri-la Hotel, and those detrimental to views in the south, west and north sides of West Lake; improvement of appearance of tour boats on

West Lake, and other conservation and treatment programs to enhance authenticity and integrity of the property.

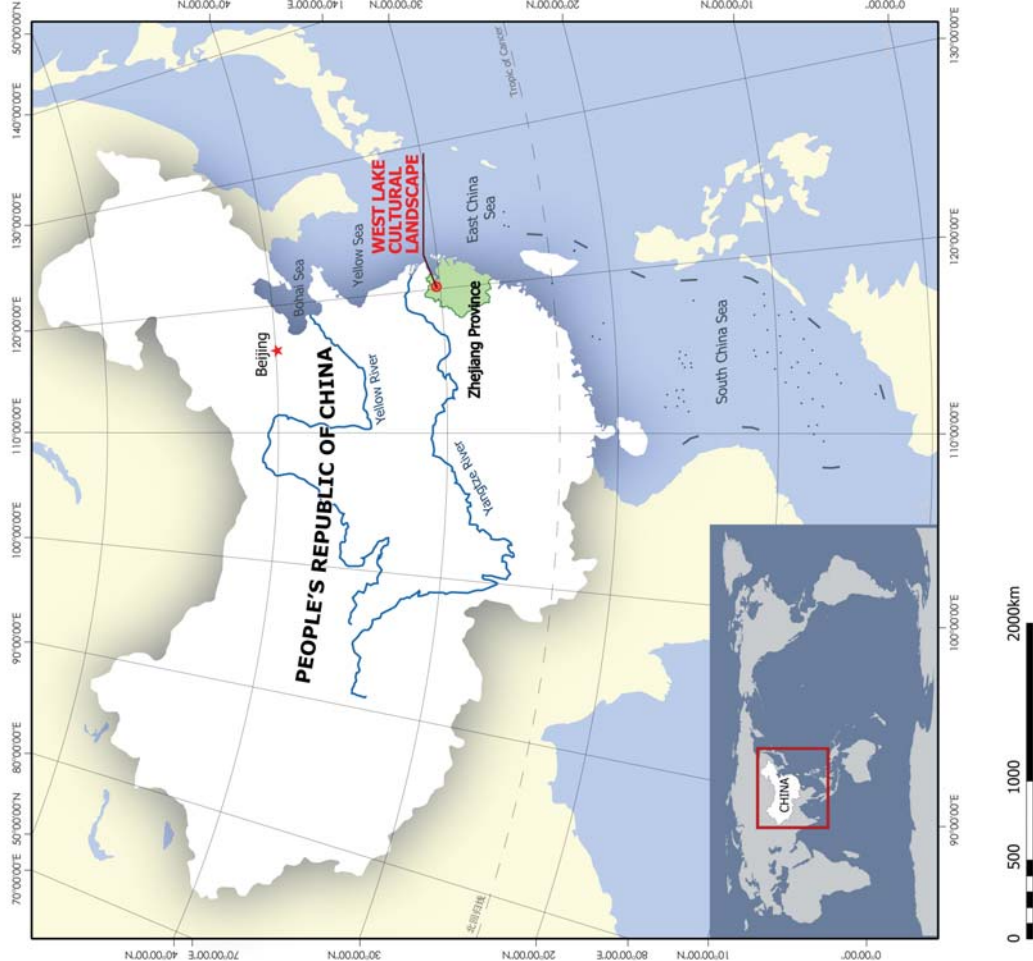
Control of the environment capacity mainly includes: adopt full measures for controlling the number of visitors to each scenic spot to a proper level; reduce the urban traffic intensity within the nominated property; and strengthen administration and law enforcement on construction within the property area.

Annex Table. Key programs

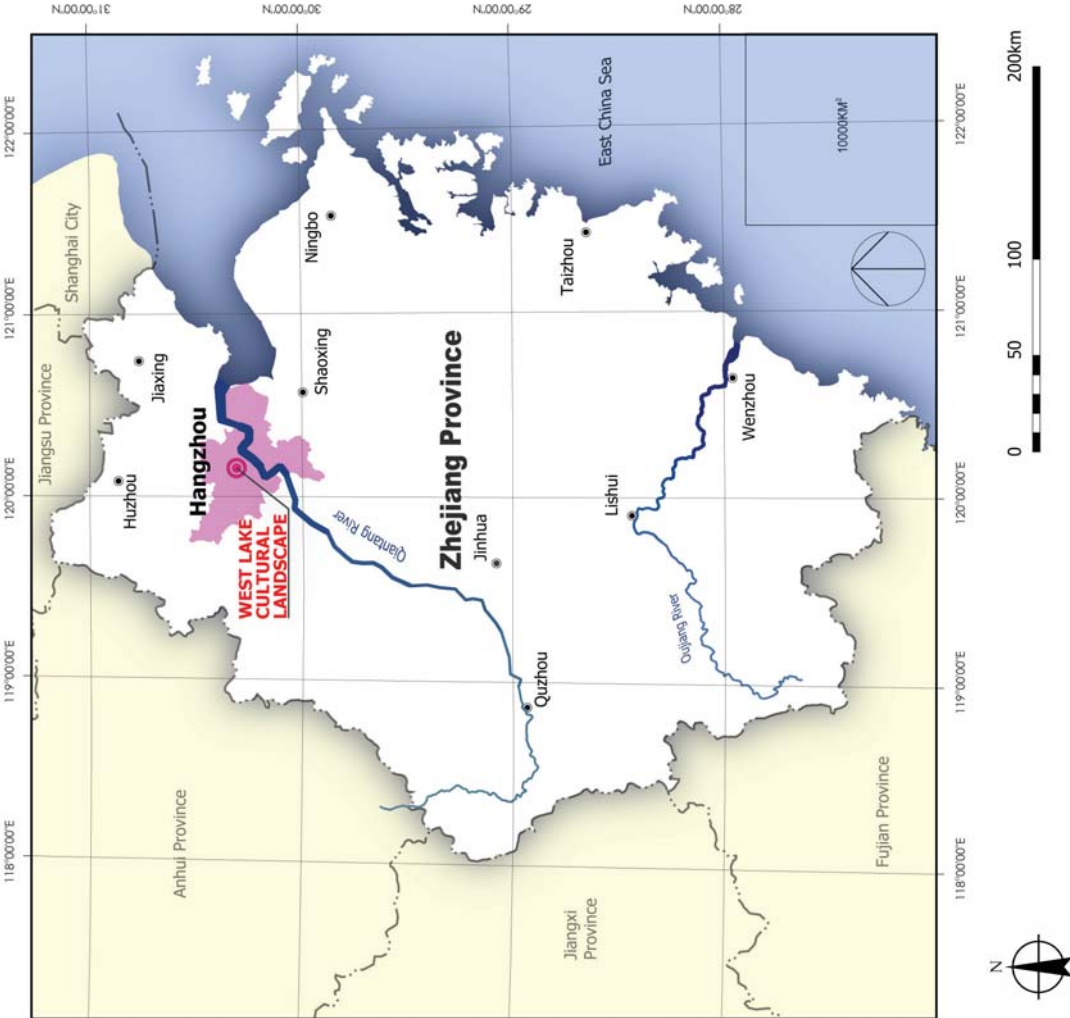
Objectives	Places to be improved	Requirements for improvement
Improve the authenticity of the visual area in the vicinity of West Lake	Shangri-la Hotel	Exterior decoration of the East Building
	Huabei Hotel	The color and decoration of the facade of its main building shall be treated to reduce visual impact
	Buildings at Dajing Lane	Renovated according to the traditional style of local buildings in Hangzhou
	Jingci Temple	Demolish Sarira Hall
	Louwailou Restaurant	Treatment on newly-constructed buildings in the courtyard
	Beigao Peak	Demolish the west section of the platform and the administrative house under the platform; remove the pavilion housing the stele inscribed with poem and reduce its size; use vegetation to cover the side elevations of the sight-viewing platform
	Tour boats	Renovate the present tour boats in terms of color and style according to historical images, and remove all traces of modernity.
Improve the authenticity of landscape elements	Su Causeway	Demolish the three flower-beds on the causeway
	Leifeng Pagoda	Remove the glass lift; relocate the wheelchair access to the sides of the site; use potted plants to reduce the visual impact of the escalator
	Baochu Pagoda	Improve the appearance and environment of traditional courtyards in the vicinity of Baochu Pagoda
	Site of Temporary Imperial Palace of Qing Dynasty	Launch a conservation and presentation project for Site of Temporary Imperial Palace of Qing Dynasty at Gushan Hill
	Lingyin Temple	Demolish the two booths on the corridor; remove the photo-taking spots at the statue of Maitreya Buddha and No. 8 police station; improve the access to statues on Feilaifeng Peak
	Building Complex of Xiling Seal Engravers Society	Improve its interior environment
	Baopu Taoist Monastery	Clean and protect the building sites

List of Drawings

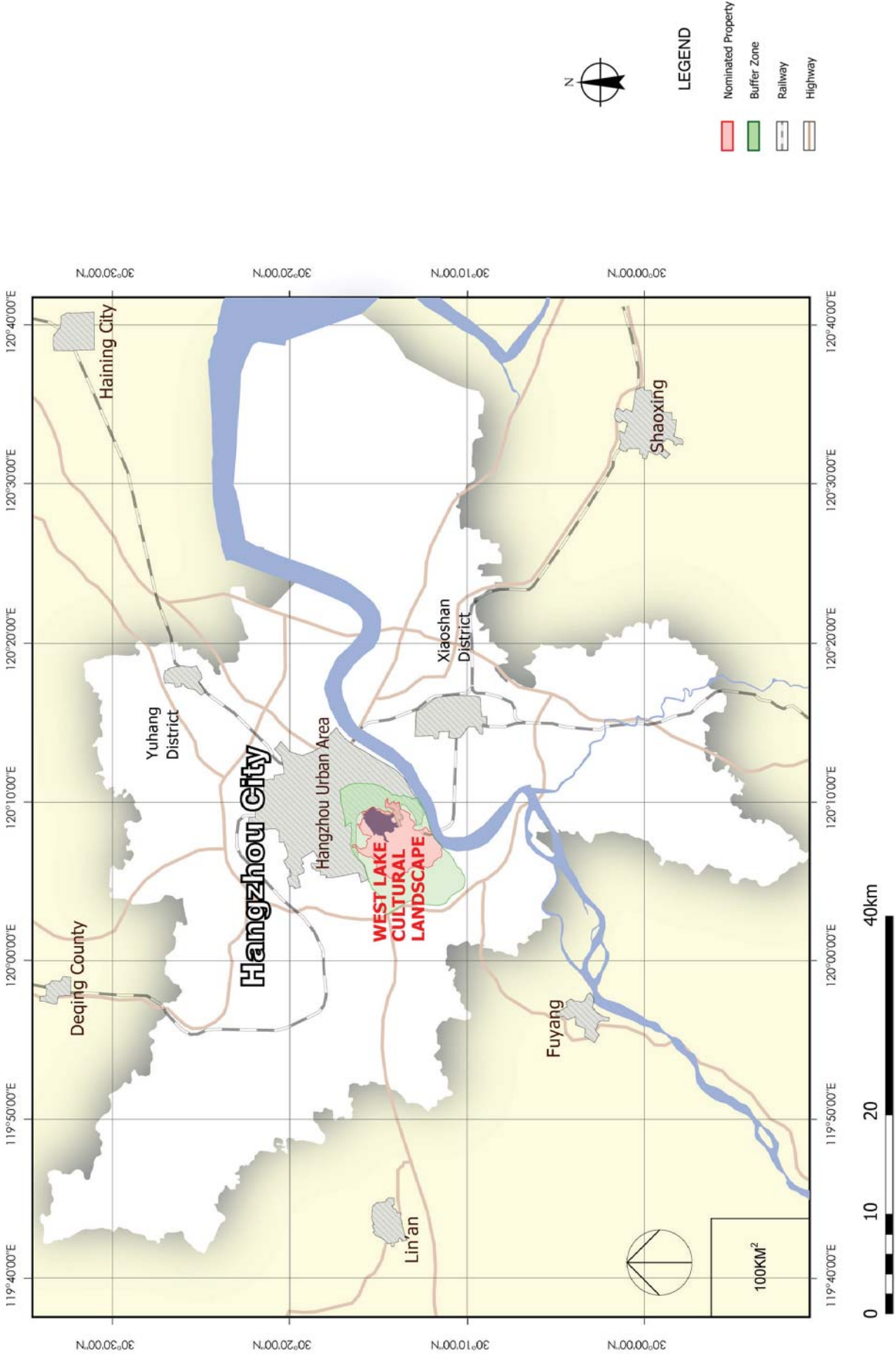
01. Location of the Nominated Property in China and in Zhejiang province
02. Location of the Nominated Property in Hangzhou City
03. Evolution of the Spatial Layout Hangzhou City and West Lake
04. Present State of West Lake Landscape
05. Present State of Ten Poetically Named Scenic Places
06. Present State of Historic Monuments and Sites of West Lake
07. Landform and Topography of West Lake
08. Present State of Flora of West Lake
09. Main Threats
10. General Drawing of Protected Areas
11. Detail of the Property Area (1)
12. Detail of the Property Area (2)
13. Detail of the Buffer Zone
14. Conservation and Management plan of Water Body of West Lake
15. Height Control Plan
16. Traffic Organization Plan
17. Key Environmental Improvement Projects
18. Structural Plan of Presentation
19. Tourist-capacity Control Plan
20. Management Plan

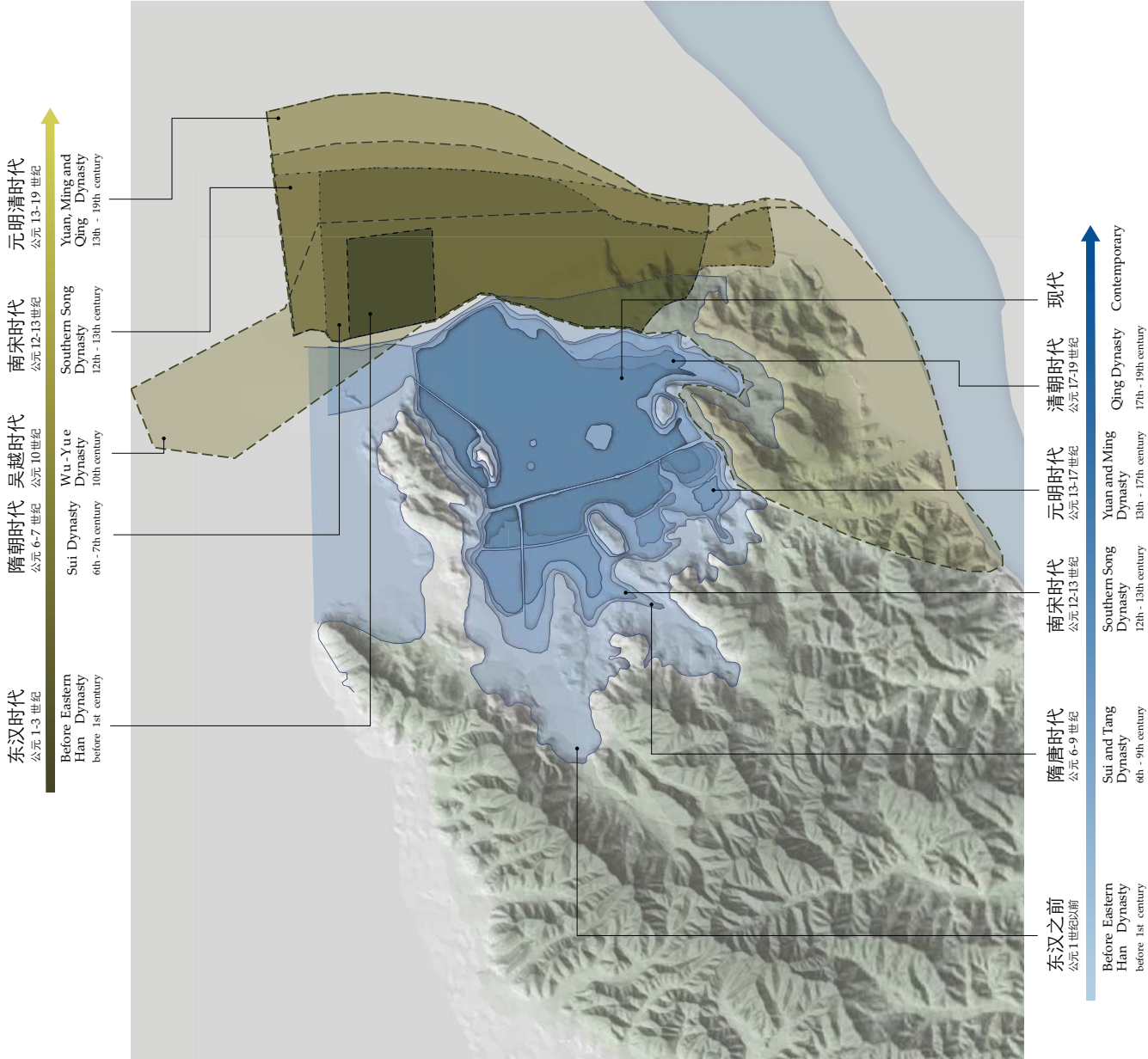


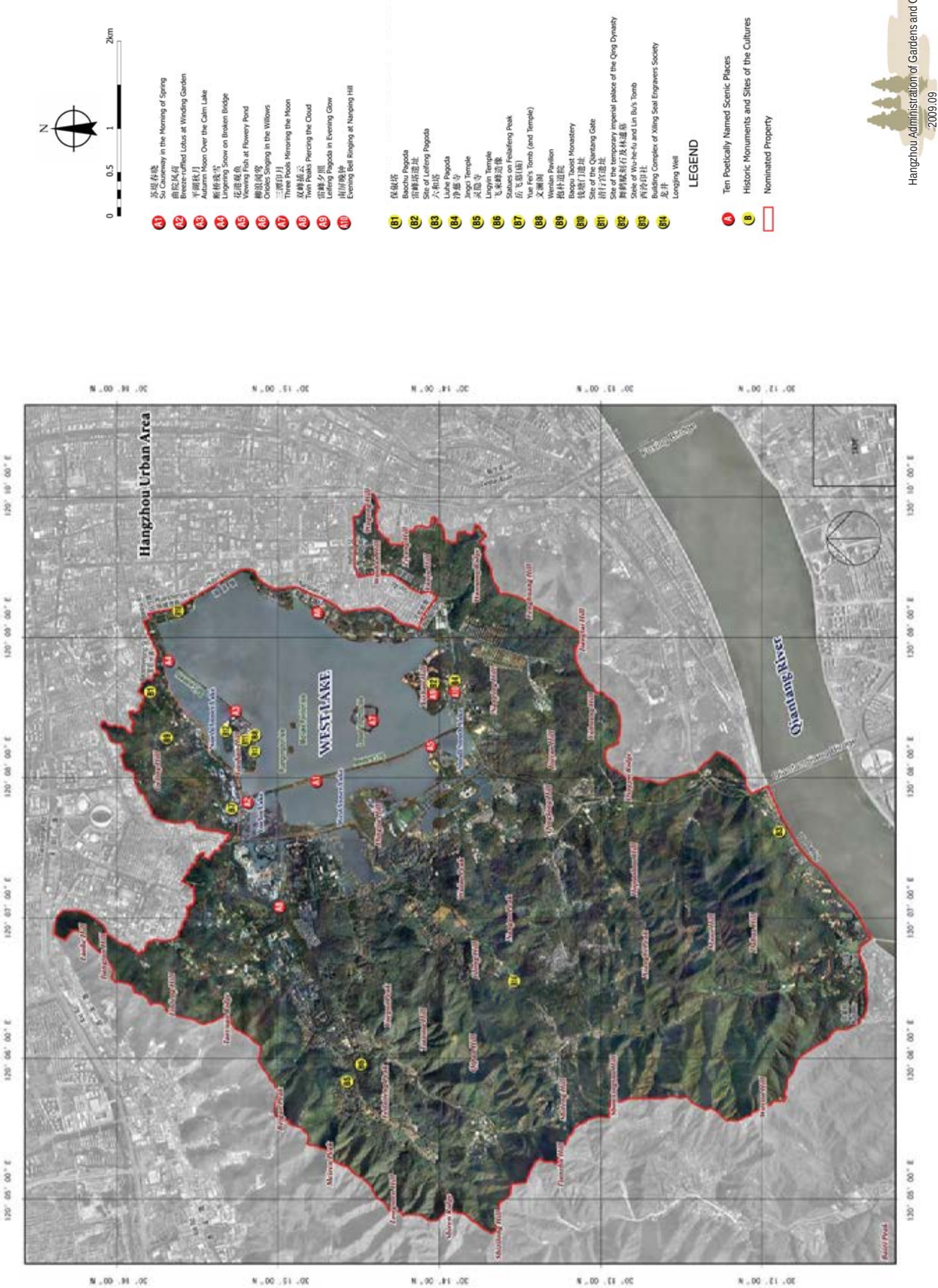
Location of the nominated property in the world and in China



Location of the nominated property in Zhejiang province







曲院风荷

Breeze-ruffled Lotus at Winding Garden



双峰插云

Twin Peaks Piercing the Cloud



苏堤春晓

Su Causeway in the Morning of Spring



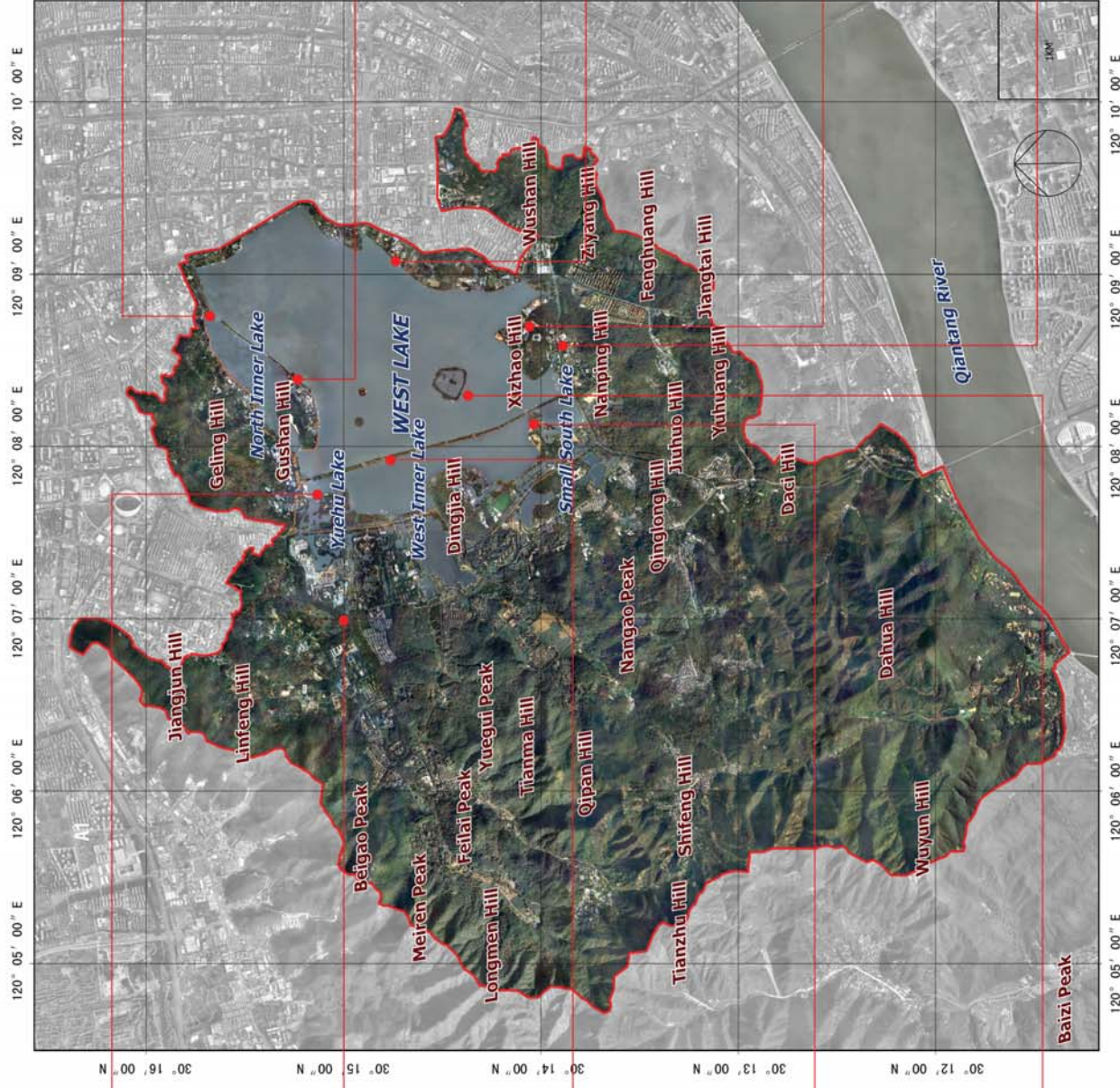
花港观鱼

Viewing Fish at Flowery Pond



三潭印月

Three Pools Mirroring the Moon



断桥残雪

Lingering Snow on Broken Bridge



平湖秋月

Autumn Moon Over the Calm Lake



柳浪闻莺

Orioles Singing in the Willows



雷峰夕照

Leifeng Pagoda in Evening Glow



南屏晚钟

Evening Bell Ringing at Nanping Hill



保俶塔
Baohu Pagoda



雷峰塔遗址
Site of Leifeng Pagoda



六和塔
Luhu Pagoda



净慈寺
Jingci Temple



灵隐寺
Lingyin Temple



飞来峰造像
Statues on Feilafeng Peak



岳飞墓 (庙)
Yue Fei's Tomb (and Temple)



文澜阁
Wenlan Pavilion



抱朴道院
Baopu Taoist Monastery



钱塘门遗址
Site of the Qiantang Gate



清行宫遗址
Site of the temporary imperial palace of the Qing Dynasty



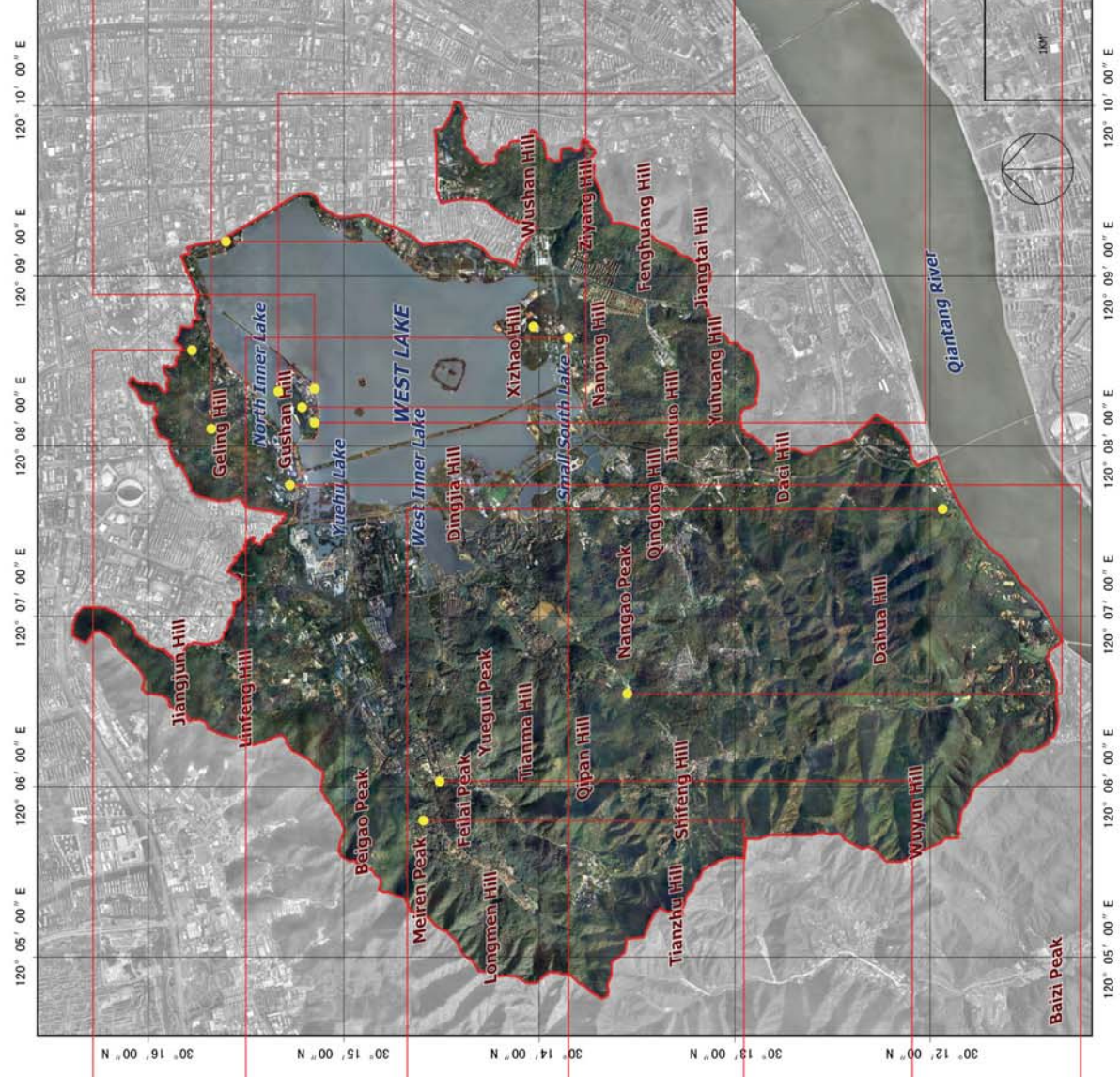
舞鹤赋刻石及林逋墓
Steles of Wu-he-fu and Lin Bu's Tomb

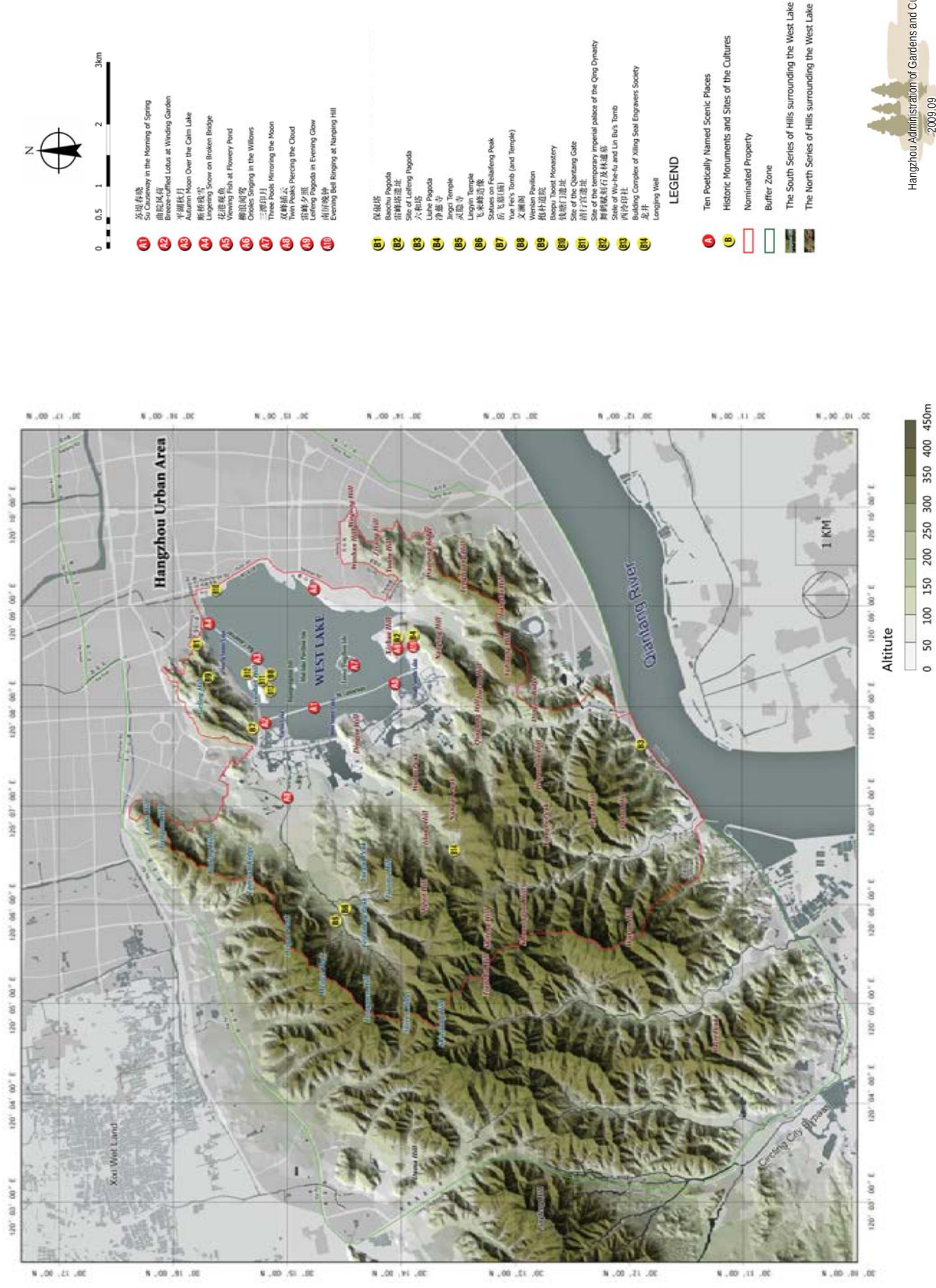


西泠印社
Building Complex of Xiling Seal Engravers Society



龙井
Longjing Well







Old and Rare Trees

Species	Amount	Symbol	Species	Amount	Symbol
Cinnamomum Camphora(L.)Presl	69		U.szechuanica Fang	1	
Liquidambar formosana Hance	11		Q.Myrinaefolia BL.	2	
Ginkgo biloba L.	13		Cyclobalanopsis glanca Oerst	1	
Pistacia chinensis Bge	4		S.chinensis(L.)Antoine cv.kaizuca	1	
C.julianae Schneid	2		Magnolia denudata Dser	1	
Castanopsis sclerophylla schott	2		Pedocarpus macrophyllus	1	
Aesculus chinensis Bge	4		Populus adenopoda Maxim	1	
C.fargesii Bureau f.declouxii Peale	3		Cimonanthus praecox	1	
S.Japonica L.	1		Ilex purpurea Hassk	1	
Celtis sinensis Pers	2		Gleditsia Sinensis	1	
Sorbus pohusashanensis	2		D.oleifera Cheng	1	

Totally there are 125 trees of more than 300 years old within the nominated area, falling into 22 tree species.

Flowers of the Four Seasons

Species	Season of bloom	Symbol
Peach Blossom	Spring	
Lotus flower	Summer	
Sweet Osmanthus	Autumn	
Plum blossom	Winter	

Distinctive Flora

Species	Symbol
Longing tea	
Willow	



Pressure from Development: The urban development pressure on the east shore of the West Lake



Pressure from Development: The construction pressure on the nominated property



Pressure from Development: The traffic pressure around the scenic areas of the West Lake



Pressure from Tourism: The pressure on the scenic places caused by the increasing number of visitors



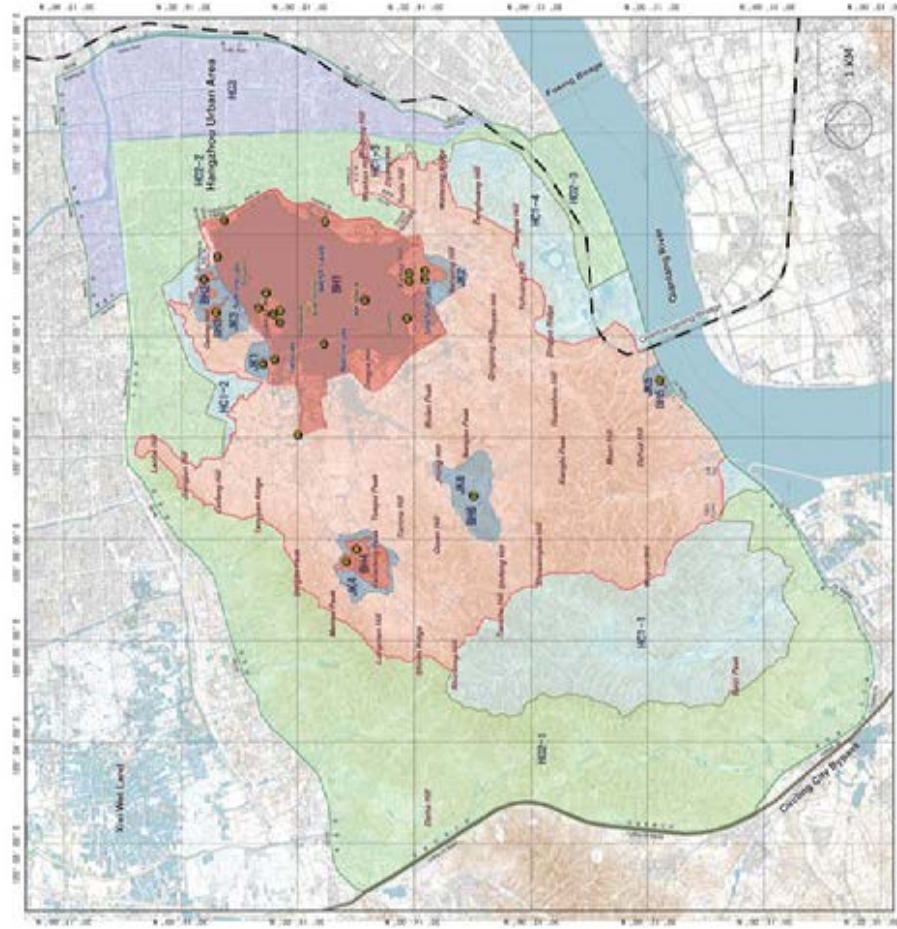
Pressure from Tourism: The pressure on the scenic places caused by the destruction of visitors



Air Quality: The good ambient air of the West Lake Scenic Area and a little vehicle exhaust pollution



Water Quality: The small level of contamination caused by the company, the residents and the tea plantations



Natural Disasters: Typhoon and rainstorm



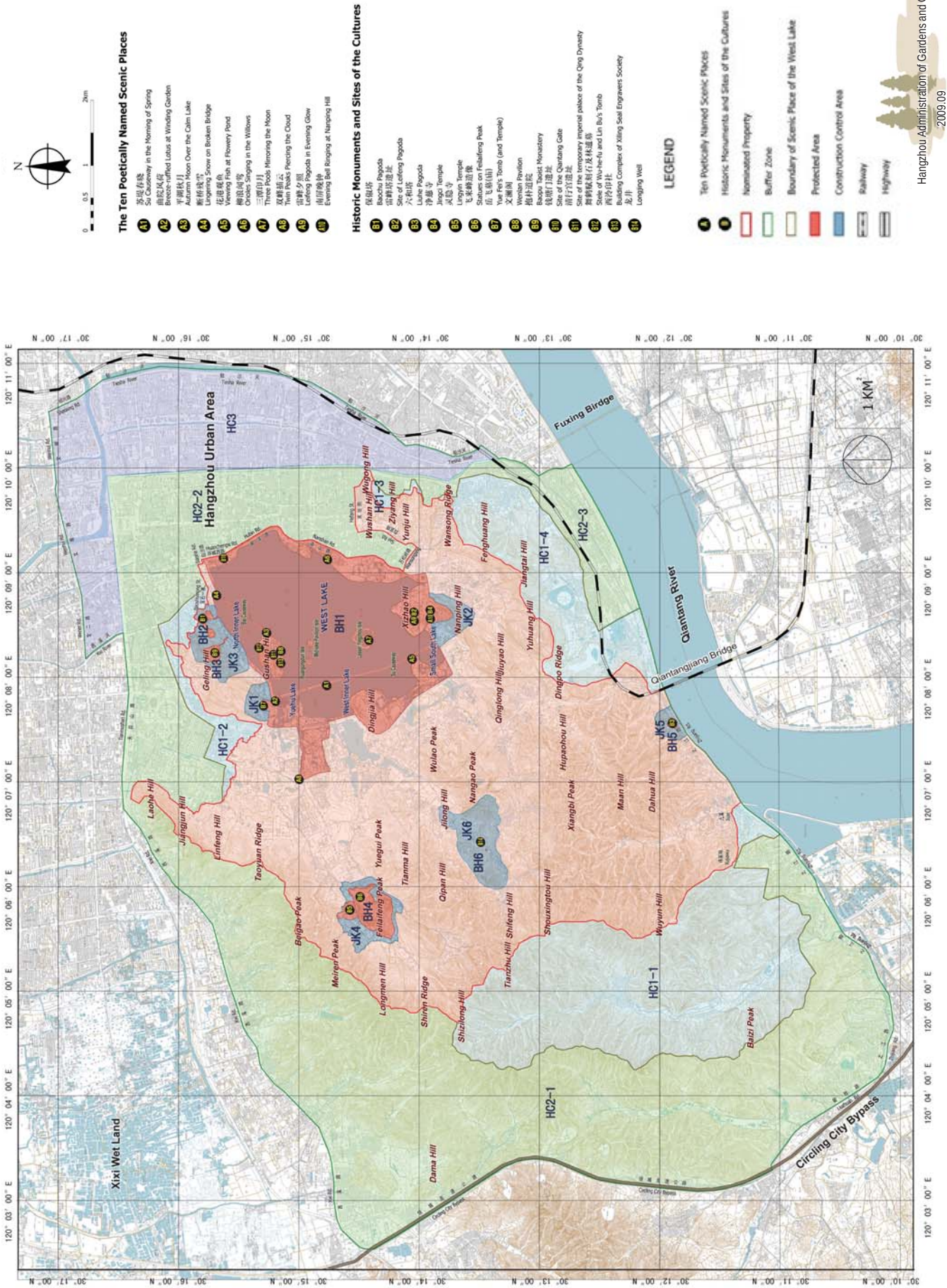
Natural Disasters: Frozen disaster

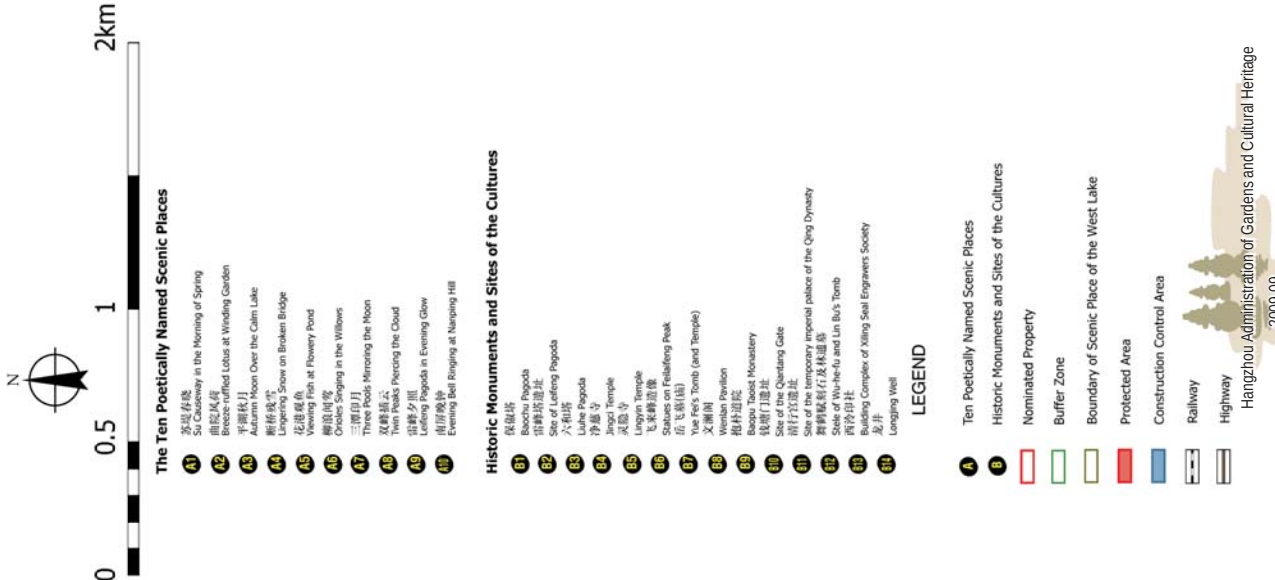
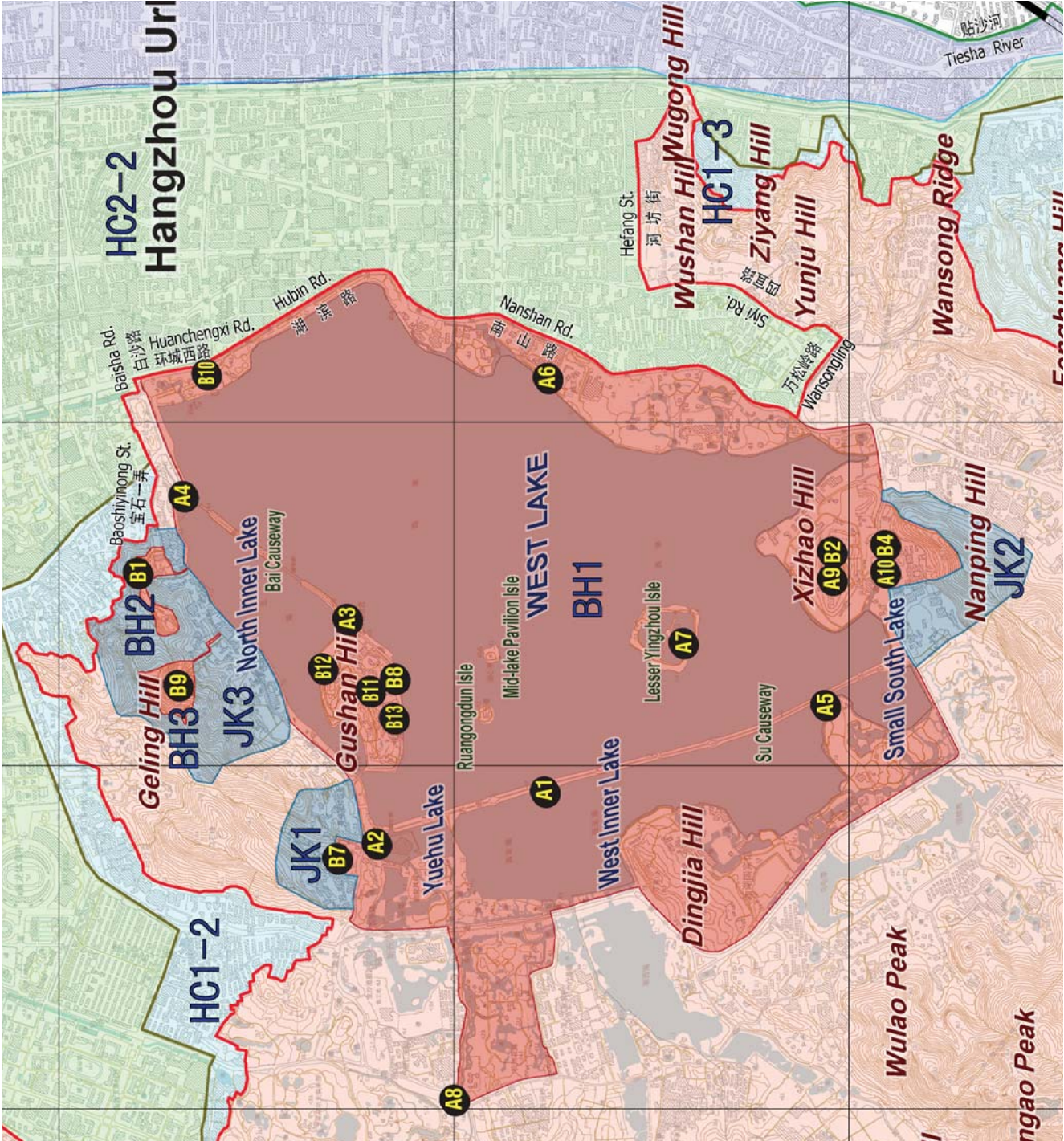


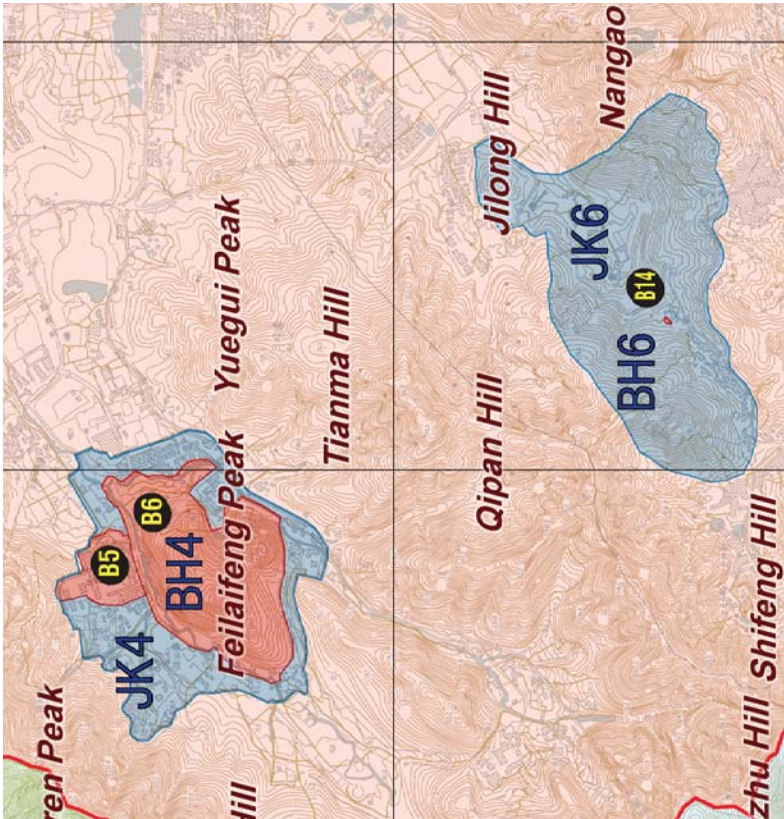
Disaster Prevention: The harm to the stone relics caused by the acid rain



Disaster Prevention: The pressure to the tea plantations, forest vegetation and wood building caused by the insect pest







The Ten Poetically Named Scenic Places

- 1. 苏堤春晓 (Su Di Spring Dawn)
- 2. 断桥残雪 (Broken Bridge Residual Snow)
- 3. 平湖秋月 (Placid Lake Moon Over the Calm Lake)
- 4. 柳堤闻笛 (Willow Embankment Hearing the Flute)
- 5. 花港观鱼 (Flower Port Viewing Fish)
- 6. 三潭印月 (Three Pools Mirroring the Moon)
- 7. 双峰插云 (Two Peaks Piercing the Cloud)
- 8. 雷峰夕照 (Leifeng Pagoda in Evening Glow)
- 9. 南屏晚钟 (Nanping Hill Ringing at Dusk)
- 10. 岳墓栖霞 (Yue's Tomb in Mist)

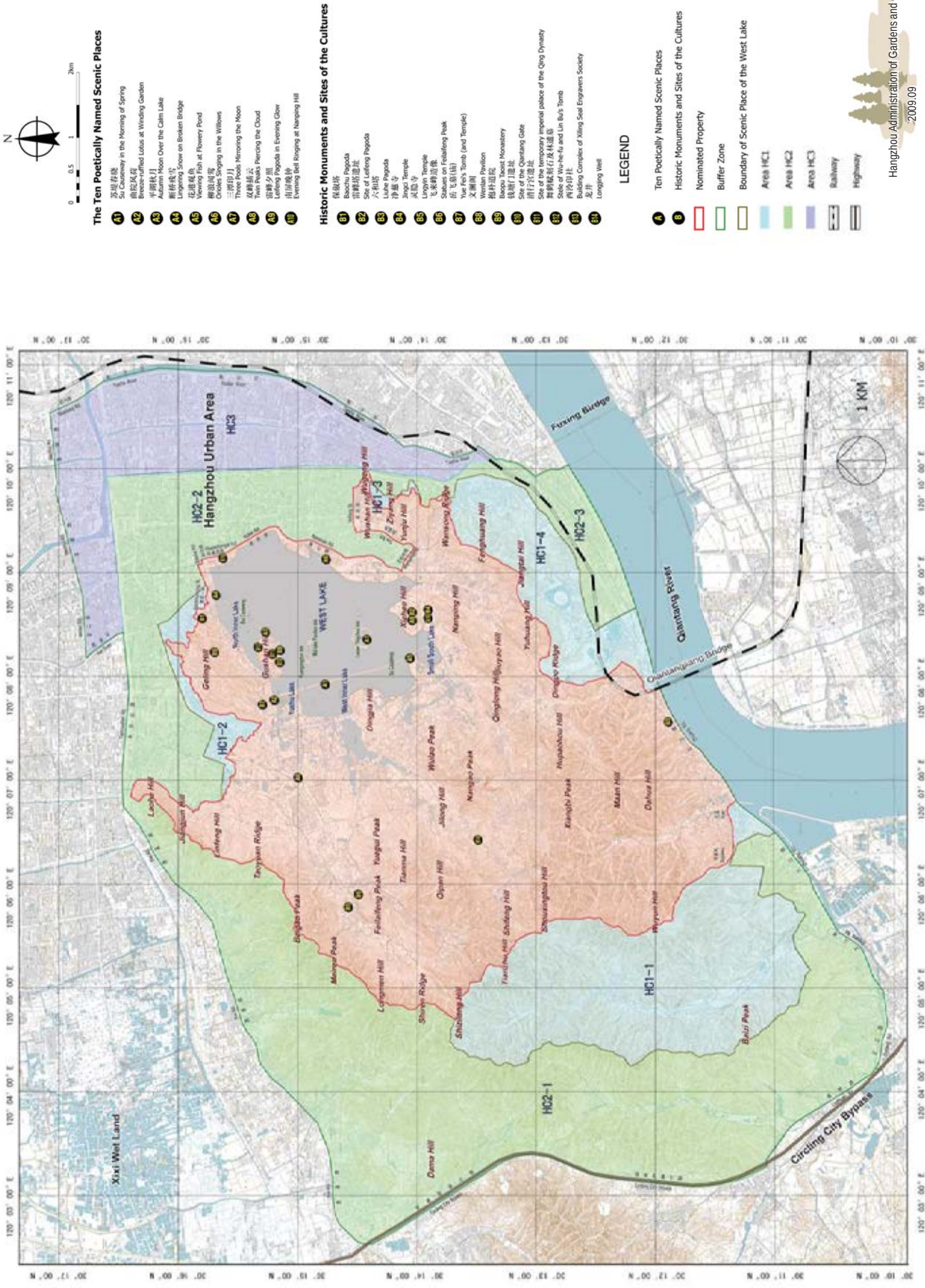
Historic Monuments and Sites of the Cultures

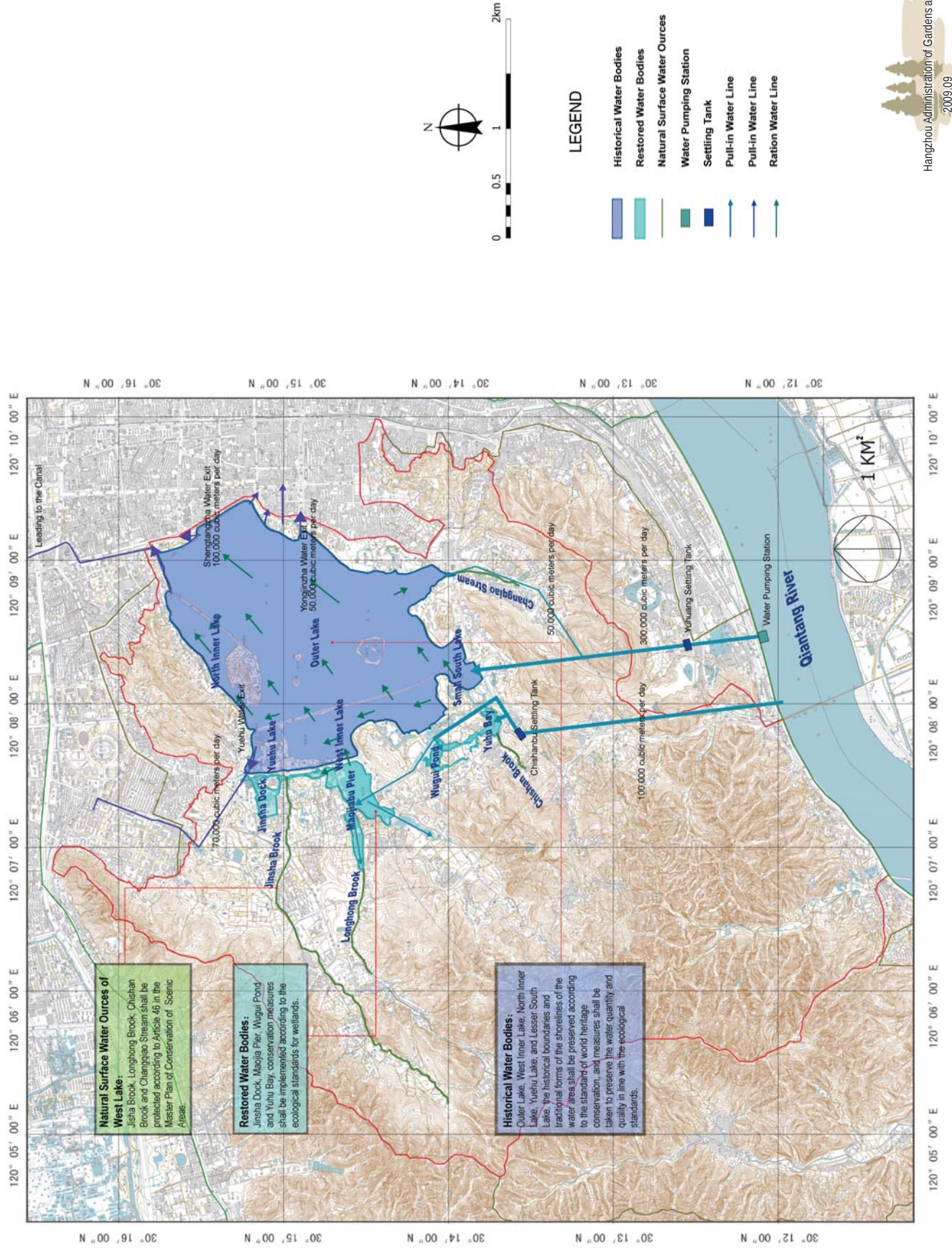
- 11. 保俶塔 (Baoshu Pagoda)
- 12. 雷峰塔遗址 (Leifeng Pagoda Site)
- 13. 六和塔 (Liuhe Pagoda)
- 14. 净慈寺 (Jingci Temple)
- 15. 飞来峰 (Feilai Peak)
- 16. 飞来峰造像 (Feilai Peak Statues)
- 17. 岳飞墓 (Yue Fei's Tomb)
- 18. 文澜阁 (Wenlan Pavilion)
- 19. 韬光庵 (Taoguang Pavilion)
- 20. 韬光庵遗址 (Taoguang Pavilion Site)
- 21. 钱谦益墓 (Qian Qianyi's Tomb)
- 22. 钱谦益墓遗址 (Qian Qianyi's Tomb Site)
- 23. 钱谦益墓遗址 (Qian Qianyi's Tomb Site)
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- 67. 钱谦益墓遗址 (Qian Qianyi's Tomb Site)
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- 99. 钱谦益墓遗址 (Qian Qianyi's Tomb Site)
- 100. 钱谦益墓遗址 (Qian Qianyi's Tomb Site)

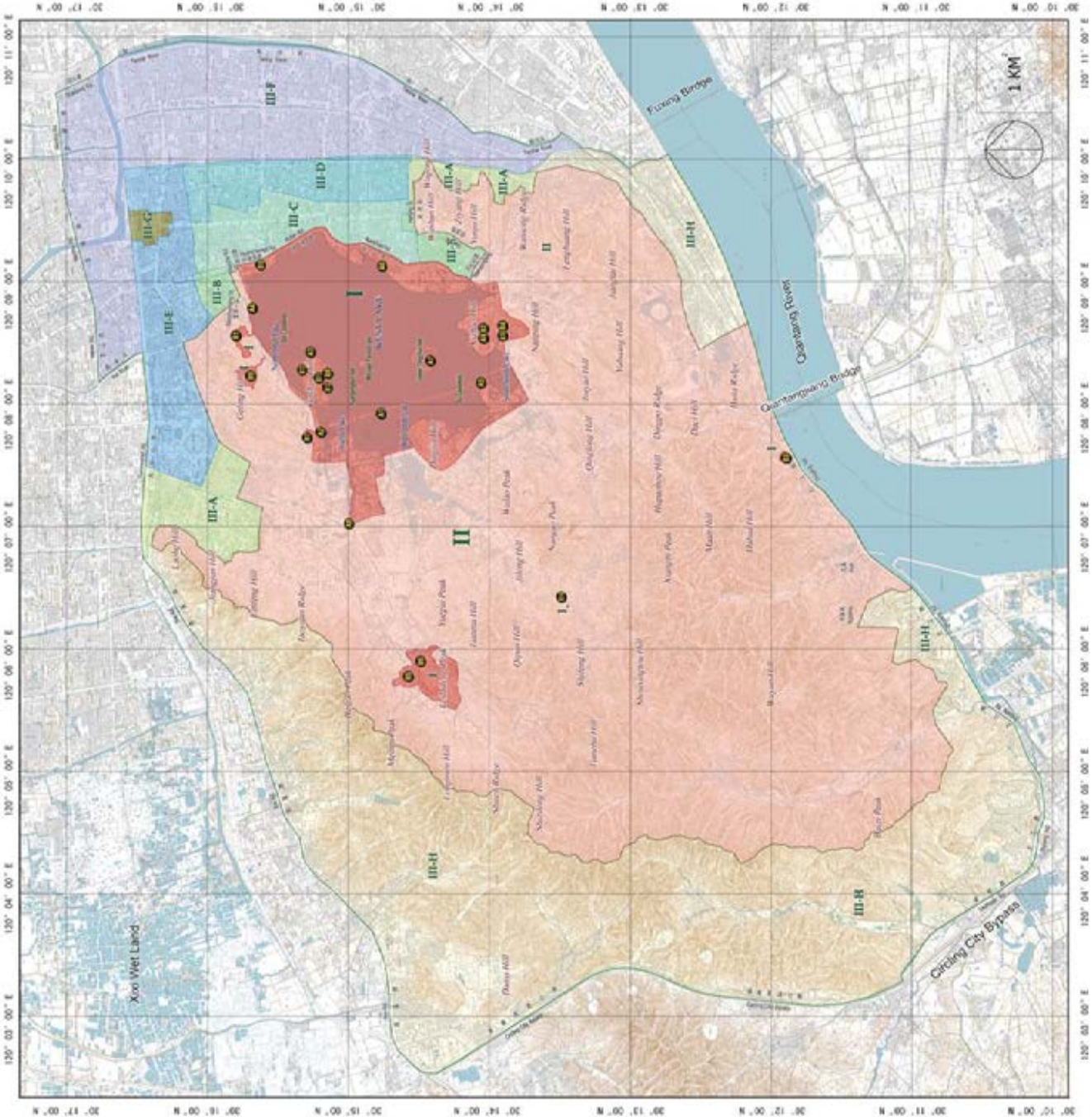
LEGEND

- 1. Ten Poetically Named Scenic Places
- 2. Historic Monuments and Sites of the Cultures
- 3. Nominated Property
- 4. Buffer Zone
- 5. Boundary of Scenic Place of the West Lake
- 6. Protected Area
- 7. Construction Control Area
- 8. Railway
- 9. Highway

Name of area	Planning Subarea	Area (Unit: ha)
the Nominated Property	BH1	828.76
	BH2	3.8
	BH3	4.98
	BH4	40.31
	BH5	1.84
	BH6	0.04
	Sum	879.73
	JK1	16.66
	JK2	27.52
	JK3	53.14
	JK4	35.46
	JK5	14.02
Buffer Zone	JK6	80.61
	Sum	227.41
	other area	3128.62
	Sum	4235.76
	HC1-1	1105
	HC1-2	97
	HC1-3	11.1
	HC1-4	410
	Sum	1623.1
	HC2-1	2678
	HC2-2	888
	HC2-3	240.33
	Sum	3806.33
	Area HC3	928
	总计	6357.43
	总计	10593.19







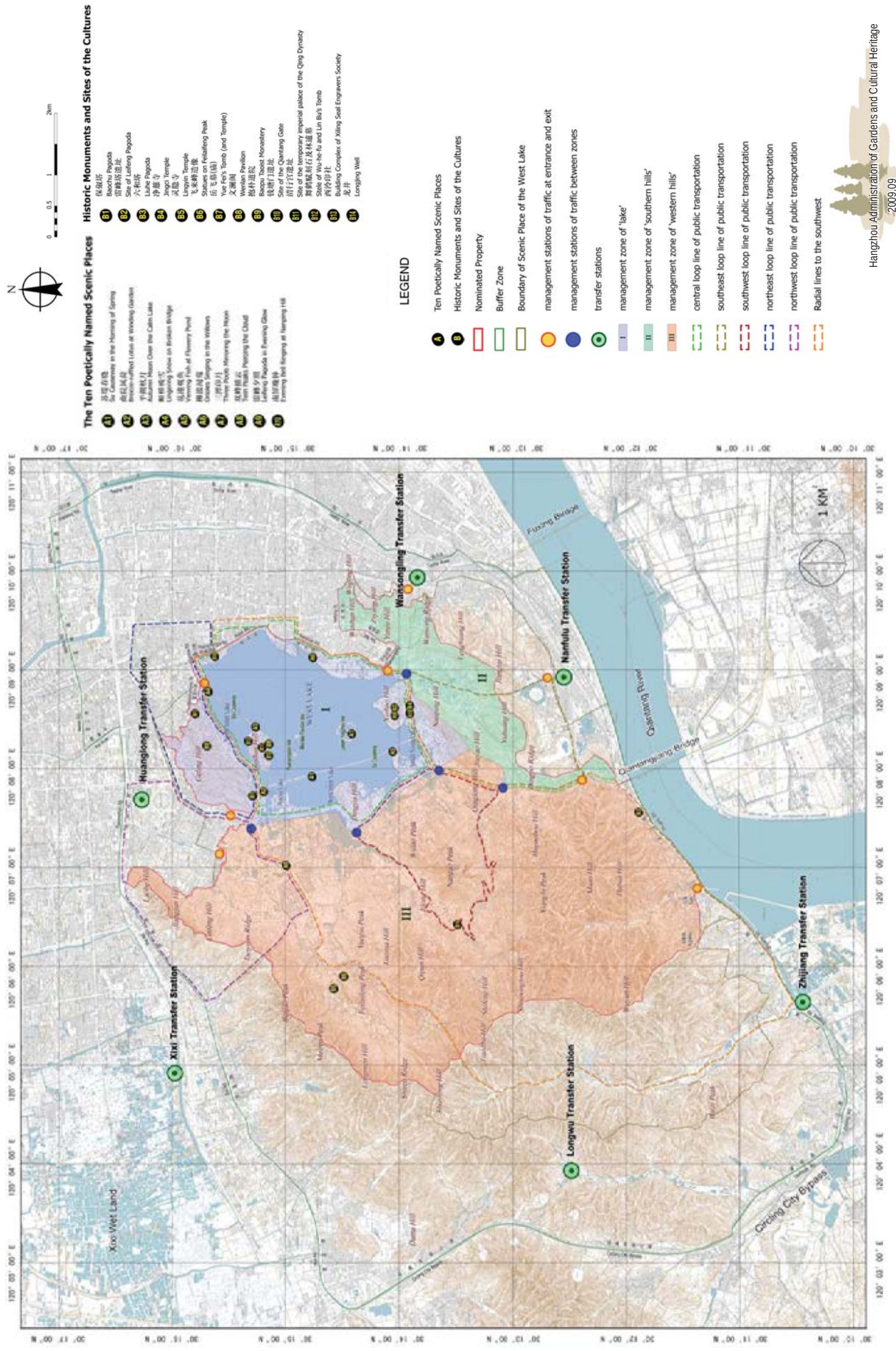
The Ten Poetically Named Scenic Places

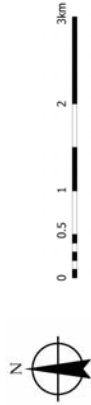
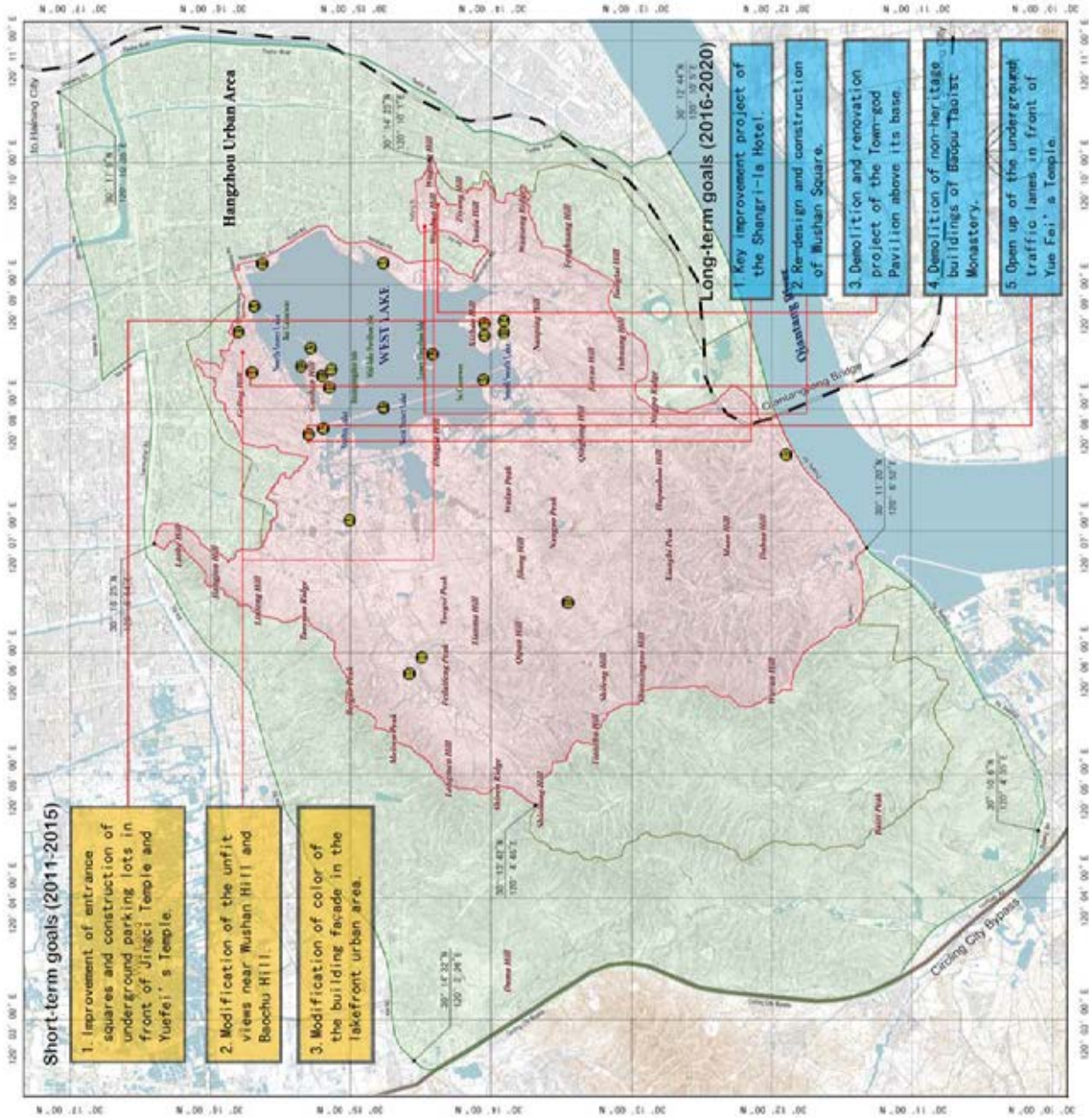
- 41 双峰插云
Shuang Feng Cha Yun
Two Peaks Piercing the Cloud
- 42 曲院风荷
Qu Yuan Feng He
Breeze-ruffled Lotus at Winding Garden
- 43 平湖秋月
Ping Hu Qiu Yue
Autumn Moon Over the Calm Lake
- 44 断桥残雪
Duan Qiao Can Xue
Lingering Snow on Broken Bridge
- 45 花港观鱼
Hua Gang Guan Yu
Flowers and Fishes at Flower Pond
- 46 柳浪闻莺
Liu Lang Wen Ying
Crows Singing in the Willows
- 47 三潭印月
San Tan Yin Yue
Three Pools Mirroring the Moon
- 48 双峰插云
Shuang Feng Cha Yun
Twin Peaks Piercing the Cloud
- 49 雷峰夕照
Lei Feng Xi Zhao
Lettling Pagoda in Evening Glow
- 50 南屏晚钟
Nan Ping Wan Zhong
Evening Bell Ringing at Nanping Hill

- 61 保俶塔
Baoshu Pagoda
- 62 雷峰塔遗址
Lei Feng Pagoda Site
- 63 六和塔
Liu He Pagoda
- 64 净慈寺
Jingci Temple
- 65 灵隐寺
Lingyin Temple
- 66 飞来峰造像
Fei Lai Feng Statue
- 67 岳飞墓
Yue Fei's Tomb (and Temple)
- 68 文澜阁
Wen Lan Pavilion
- 69 韬光庵
Taoguang Monastery
- 70 钱谦益墓
Qian Qianyi Tomb
- 71 钱谦益墓
Qian Qianyi Tomb
- 72 钱谦益墓
Qian Qianyi Tomb
- 73 钱谦益墓
Qian Qianyi Tomb
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Qian Qianyi Tomb
- 76 钱谦益墓
Qian Qianyi Tomb
- 77 钱谦益墓
Qian Qianyi Tomb
- 78 钱谦益墓
Qian Qianyi Tomb
- 79 钱谦益墓
Qian Qianyi Tomb
- 80 钱谦益墓
Qian Qianyi Tomb

LEGEND

- 4 Ten Poetically Named Scenic Places
- 5 Historic Monuments and Sites of the Cultures
- 6 Buffer Zone
- 7 Boundary of Scenic Place of the West Lake
- 8 Construction Forbidden
- 9 Construction Height below 12m
- 10 Construction Height below 18m
- 11 Construction Height below 15-20m
- 12 Construction Height below 18-25m
- 13 Construction Height below 30-45m
- 14 Construction Height below 30-50m
- 15 Construction Height identified by the Landscape Analysis
- 16 Construction Height identified by the Landscape Analysis
- 17 Construction Height identified by the Landscape Analysis





The Ten Poetically Named Scenic Places

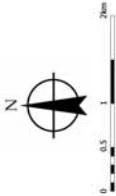
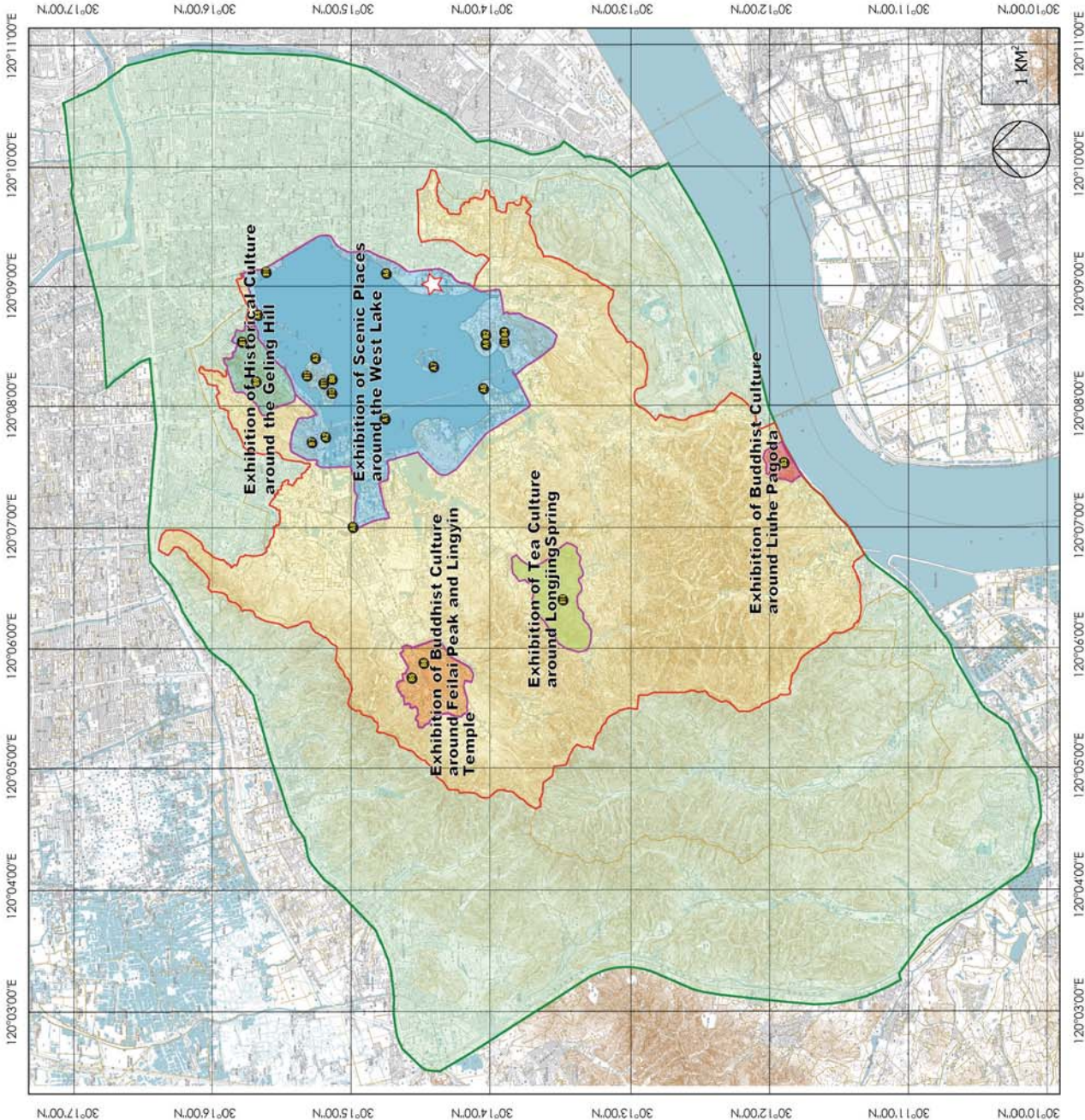
1. 苏堤春晓
Su Causeway in the Morning of Spring
2. 断桥残雪
Broken Bridge Covered with Snow
3. 平湖秋月
Autumn Moon Over the Calm Lake
4. 柳浪闻莺
Lingering Sound on Broken Bridge
5. 花港观鱼
Viewing Fish at Flowery Pond
6. 曲院风荷
Curved Garden with Lotus in the Willows
7. 三潭印月
Three Pools Mirroring the Moon
8. 双峰插云
Two Peaks Piercing the Cloud
9. 雷峰夕照
Leifeng Pagoda in Evening Glow
10. 南屏晚钟
Evening Bell Ringing at Nanping Hill

Historic Monuments and Sites of the Cultures

1. 保叔塔
Baoshu Pagoda
2. 雷峰塔遗址
Site of Leifeng Pagoda
3. 六和塔
Liuhe Pagoda
4. 净慈寺
Jingci Temple
5. 灵隐寺
Lingyin Temple
6. 飞来峰造像
Statues on Feiliao Peak
7. 岳飞墓(祠)
Yue Fei's Tomb (and Temple)
8. 文澜阁
Wenlan Pavilion
9. 杭州西湖博物馆
Hangzhou West Lake Museum
10. 韬光庵
Taoguang Monastery
11. 钱王祠遗址
Site of the Qiantang Gate
12. 南行宫遗址
Site of the temporary imperial palace of the Qing Dynasty
13. 舞蹈殿遗址及林道亭
Site of Wuhefu and Linbu's Tomb
14. 钱谷村社
Qiantang Village Society
15. 吴山天竺及净慈寺
Complex of Xing Seel Enguans Society
16. 龙井井
Longjing Well

LEGEND

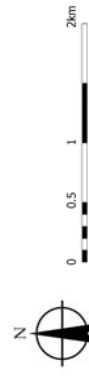
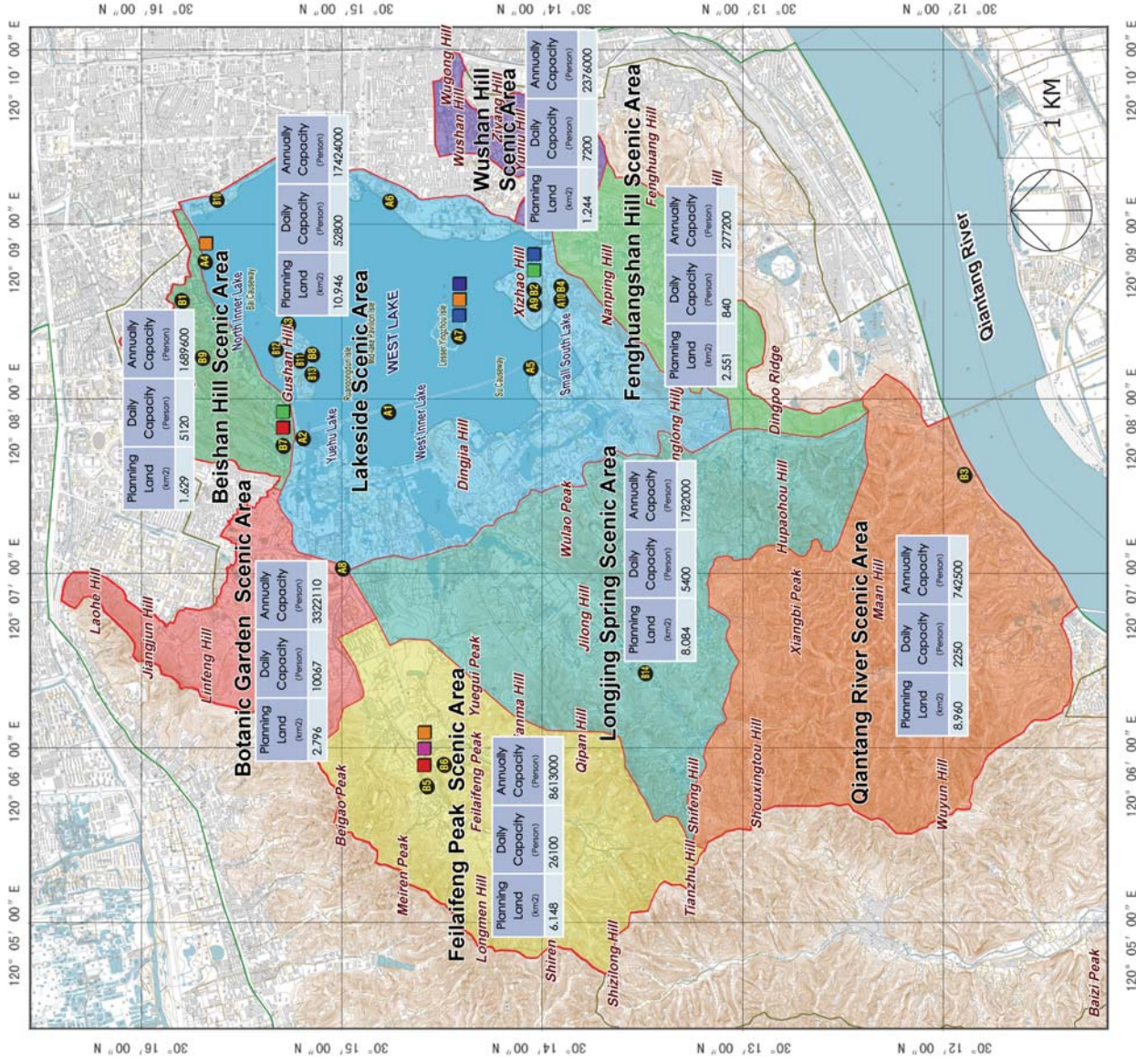
- 1. Ten Poetically Named Scenic Places
- 2. Historic Monuments and Sites of the Cultures
- 3. Nominated Property
- 4. Buffer Zone
- 5. Boundary of Scenic Place of the West Lake



No.	The names of scenic places	The content of the main display
A1	Su Causeway in the Morning of Spring	Chinese school of aesthetic thought of mountain and water
A2	Breeze-ruffled Lotus at Winding Garden	
A3	Autumn Moon Over the Calm Lake	
A4	Lingering Snow on Broken Bridge	
A5	Viewing Fish at Flowery Pond	
A6	Orioles Singing in the Willows	
A7	Three Pools Mirroring the Moon	
A8	Twin Peaks Piercing the Cloud	
A9	Leifeng Pagoda in Evening Glow	
A10	Evening Bell Ringing at Nanping Hill	
B1	Baochu Pagoda	Buddhist Culture
B2	Site of Leifeng Pagoda	
B3	Liuhé Pagoda	
B4	Jingci Temple	
B5	Lingyin Temple	
B6	Statues on Feilai Feng Peak	Confucian Culture
B7	Yue Fei's Tomb (and Temple)	
B8	Wenlan Pavilion	Taoist Culture
B9	Baopu Taoist Monastery	
B10	Site of the Qiantang Gate	Important Events
B11	Site of the temporary imperial palace of the Qing Dynasty	
B12	Stele of Wu-he-fu and Lin Bu's Tomb	Cultural Personage
B13	Building Complex of Xiling Seal Engravers Society	Modern Culture
B14	Longjing Well	Tea Culture

LEGEND

- Ten Poetically Named Scenic Places
- Historic Monuments and Sites of the Cultures
- Nominated Property
- Buffer Zone
- Boundary of Scenic Place of the West Lake
- Exhibition Area
- Tourist Service Center



The Ten Poetically Named Scenic Places

- 1. 苏堤春晓 (Su Di Chun Xiao) - Su Causeway in the Morning of Spring
- 2. 曲院风荷 (Qu Yuan Feng He) - Breeze-blown Lotus at Winding Gardens
- 3. 平湖秋月 (Ping Hu Qiu Yue) - Autumn Moon Over the Calm Lake
- 4. 断桥残雪 (Duan Qiao Can Xue) - Lingering Snow on Broken Bridge
- 5. 花港观鱼 (Hua Gang Guan Yu) - Viewing Fish at Flowery Pond
- 6. 楼观鱼鳞 (Lou Guan Yu Lin) - Gazing at Scales in the Willows
- 7. 三潭印月 (San Tan Yin Yue) - Three Pools Mirroring the Moon
- 8. 双峰插云 (Shuang Feng Cha Yun) - Twin Peaks Piercing the Cloud
- 9. 雷峰夕照 (Lei Feng Xi Zhao) - Lethargic Pagoda in Evening Glow
- 10. 南屏晓钟 (Nan Ping Xiao Zhong) - Evening Bell Ringing at Nanping Hill

Historic Monuments and Sites of the Cultures

- 1. 保叔塔 (Baoshu Pagoda)
- 2. 雷峰塔遗址 (Site of Lethargic Pagoda)
- 3. 六和塔 (Liu He Tower)
- 4. 卢舍那大佛 (Lushena Buddha)
- 5. 净慈寺 (Jingci Temple)
- 6. 飞来峰 (Fei Lai Feng)
- 7. 飞来峰造像 (Sculptures on Feilai Peak)
- 8. 岳飞墓 (Yue Fei's Tomb)
- 9. 文澜阁 (Wenlan Pavilion)
- 10. 孤山 (Gushan)
- 11. 韬光庵 (Taoguang Pavilion)
- 12. 韬光寺 (Taoguang Temple)
- 13. 韬光寺遗址 (Site of the Taoguang Temple)
- 14. 韬光寺遗址 (Site of the Taoguang Temple)
- 15. 韬光寺遗址 (Site of the Taoguang Temple)
- 16. 韬光寺遗址 (Site of the Taoguang Temple)
- 17. 韬光寺遗址 (Site of the Taoguang Temple)
- 18. 韬光寺遗址 (Site of the Taoguang Temple)
- 19. 韬光寺遗址 (Site of the Taoguang Temple)
- 20. 韬光寺遗址 (Site of the Taoguang Temple)

LEGEND

- 4. Ten Poetically Named Scenic Places
- 5. Historic Monuments and Sites of the Cultures
- 6. Nominated Property
- Control Measures
 - External Influence
 - Guiding the Information
 - Price Equilibrium
 - Tickets of Amount-limited or Appointment
 - Time-limited stay
 - Classified Reception

Annex D.2

Selection of Laws and Regulations Concerning the West Lake Cultural Landscape

NO.	Type of law	Name of law	Promulgating institution	Promulgating time
1.	Law	Constitution of P.R.C.	National People's Congress of P.R.C.	1982.12.4
2.	Law	Law of P.R.C. on Protection of Cultural Relics	Standing Committee of National People's Congress of P.R.C.	Amended on 2002.10.28
3.	Administrative regulations	Regulations for the Implementation of the Law of the People's Republic of China on Protection of Cultural Relics	State Council of P.R.C.	2003.5.18
4.	Ministerial regulations	Measures for Protection and Management of World Cultural Heritage	Ministry of Culture of P.R.C.	2006.11.14
5.	Normative document	Administrative Measures for the Monitoring of World Cultural Heritages in China	State Administration of Cultural Heritage	2006.12.8
6.	Administrative regulations	Regulations on Scenic Spots and Historic Sites	State Council of P.R.C.	2006.9.19
7.	Administrative regulations	Regulations on Protection of the Cities, Towns and Villages Famous for History and Culture	State Council of P.R.C.	2008.4.22
8.	Governmental regulations	Regulations on Protection Management of Hangzhou West Lake Cultural Landscape	Hangzhou Municipal People's Government	2008.11.30
9.	Regional regulations	Regulations of Zhejiang Province on Administration of Scenic Zones	Standing Committee of Zhejiang Provincial People's Congress	1996.7.8
10.	Regional regulations	Regulations of Zhejiang Province on Protection and Management of Cultural Relics	Standing Committee of Zhejiang Provincial People's Congress	Promulgated in 1988; amended on 2005.11.18
11.	Regional regulations	Regulations of Zhejiang Province on Protection of Historic and Cultural Cities	Standing Committee of Zhejiang Provincial People's Congress	1999.7.30
12.	Regional regulations	Regulations on Administration of Hangzhou West Lake Scenic Area	Standing Committee of Hangzhou Municipal People's Congress	2004.6.16
13.	Regional regulations	Regulations of Hangzhou Municipality on Protection and Management of West Lake Water Body	Standing Committee of Hangzhou Municipal People's Congress	Amended on 2004.5.28
14.	Regional regulations	Regulations of Hangzhou Municipality on Protection and Management of Cultural Relics	Standing Committee of Hangzhou Municipal People's Congress	Promulgated on 2000.1.10; Amended in 2004
15.	Regional regulations	Regulations of Hangzhou Municipality on Park Administration	Standing Committee of Hangzhou Municipal People's Congress	2001.2.18
16.	Governmental regulations	Regulations of Hangzhou Municipality on Protection of Historic and Cultural Streets and Historic Structures	Hangzhou Municipal People's Government	2004.11.12
17.	Governmental regulations	Regulations of Hangzhou City on the Administration of Forestation	Standing Committee of Hangzhou Municipal People's Congress	Promulgated on 1988.6.24 Amended in 2001.11.2

CONSTITUTION OF THE PEOPLE'S REPUBLIC OF CHINA

(Promulgated on 4 December 1982 and revised on 14 March 2004)

Article 22 The state protects places of scenic and historical interest, valuable cultural monuments and relics and other important items of China's historical and cultural heritage.

Law of the Peoples Republic of China on Protection of Cultural Relics

(Promulgated on 19 November 1982; and revised on 28 October 2002)

Article 2 The State places under its protection the following cultural relics within the boundaries of the Peoples Republic of China:

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

Article 3 Immovable cultural relics, such as sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings and murals as well as important modern and contemporary historic sites and typical buildings, may, depending on their historical, artistic and scientific value, be designated respectively as major sites to be protected for their historical and cultural value at the national level, sites to be protected for their historical and cultural value at the provincial level, and sites to be protected for their historical and cultural value at the city or county level.

Article 5 All cultural relics remaining underground or in the inland waters or territorial seas within the boundaries of the Peoples Republic of China are owned by the State.

Sites of ancient culture, ancient tombs and cave temples are owned by the State....

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

Local peoples governments at various levels shall take charge of the work concerning the protection of cultural relics within their own administrative areas. Departments in charge of the work concerning the protection of cultural relics under local peoples governments at or above the county level shall exercise supervision and control over the protection of cultural relics within their own administrative areas.

The relevant administrative departments under peoples governments at or above the county level

shall, within the scope of their own functions and duties, take charge of the work concerning the protection of cultural relics....

Article 13 The administrative department for cultural relics under the State Council shall select sites from among the ones protected for their significant historical, artistic or scientific value at the provincial, city or county level and designate them as major sites to be protected for their historical and cultural value at the national level, or shall directly designate such major sites, and report them to the State Council for verification and announcement.

Sites to be protected for their historical and cultural value at the provincial level shall be verified and announced by the peoples governments of provinces, autonomous regions, or municipalities directly under the Central Government, and be reported to the State Council for the record.

Sites to be protected for their historical and cultural value at the city or county level shall be verified and announced respectively by the peoples governments of cities divided into districts, of autonomous prefectures and of counties, and be reported to the peoples governments of provinces, autonomous regions, or municipalities directly under the Central Government for the record.

Immovable cultural relics of sites to be protected for their historical and cultural value that have not yet been verified and announced as such shall be registered and announced by the administrative department for cultural relics under the peoples government at the county level.

Article 15 Peoples governments of provinces, autonomous regions, and municipalities directly under the Central Government and of cities and counties shall respectively delimit the necessary area of protection, put up signs and notices, and establish records and files for the historical and cultural sites protected at the corresponding levels and shall, in the light of different circumstances, establish special organs or assign fulltime persons to be responsible for control over these sites. The area of protection and records and files for the major historical and cultural sites protected at the national level shall be reported by the administrative department for cultural relics under the peoples governments of provinces, autonomous regions, or municipalities directly under the Central Government to the administrative department for cultural relics under the State Council for the record.

The administrative departments for cultural relics under the local peoples governments at or above the county level shall, on the basis of the requirements for the protection of different cultural relics, formulate specific protective measures for the immovable cultural relics of the sites protected for their historical and cultural value and of the sites that have not yet been verified as such, and announce the measures for implementation.

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

Article 8 The people's government of the province, autonomous region or municipality directly under the Central Government shall, within one year from the date of verification and announcement of a major site protected for its historical and cultural value at the national level or a site protected for its historical and cultural value at the provincial level, delimit the necessary area of protection, put up a sign or notice therefor, establish records and files thereof, and establish special organs or assign full-time persons to be responsible for the control over the site.

Article 9 The area of protection for a site protected for its historical and cultural value shall cover both the site proper and the surrounding areas for which special protection is enforced over a certain parameter.

The area of protection for a site protected for its historical and cultural value shall be delimited rationally in light of the classification, size and contents of the site as well as the historical and actual conditions of the surrounding environment, and a certain additional safe space shall be kept beyond the site proper, so as to preserve its true identity and integrity.

Article 10 The sign or notice for a site protected for its historical and cultural value shall include its grade, name, organ and date of announcement, organ of putting up the sign or notice and date of its establishment. The sign or notice for a site in an autonomous region of an ethnic group protected for its historical and cultural value shall be in both standard Han characters and the ethnic language commonly used in the locality.

Article 11 The records and files of a site protected for its historical and cultural value shall include written descriptions of the site proper, scientific and technological data, related documentary accounts and contents concerning its administrative management.

The records and files of a site protected for its historical and cultural value shall make full use of the forms such as written language, sound and video recordings, pictures, rubbings, facsimiles and electronic copies so as to give effective expressions to the contents they carry on.

Article 12 For a site of ancient culture, ancient tomb, cave temple, State-owned memorial building or ancient architectural structure that is verified and announced as a site protected for its historical and cultural value, the local people's government at or above the county level shall establish a special organ or assign an organ to be responsible for the control over the site. For any other site protected for its historical and cultural value, the local people's government at or above the county level shall establish a special organ or assign an organ or a full-time person to be responsible for the control over the site; where a full-time person is assigned to be responsible for the control over the site, the said person may be employed as a cultural relics guard.

.....

An organ responsible for the control over a site protected for its historical and cultural value shall work out and improve sound regulations and systems and adopt security measures; its security persons may be equipped with defensive weapons In accordance with law.

Article 13 The area for control of construction around a site protected for its historical and cultural value refers to an area, beyond the area of protection of the said site, in which the construction of any project is restricted with a view to protecting the safety, environment and historical features of the site.

the area for control of construction around a site protected for its historical and cultural value shall be delimited rationally in light of the classification, size and contents of the site and the historical and actual situations of its surrounding environment.

Article 14 The area for control of construction around a major site protected for its historical and cultural value at the national level shall, upon approval by the people's government of the province, autonomous region or municipality directly under the Central Government, be delimited and announced by the competent cultural relics administrative department jointly with the administrative department of urban and rural planning of the people's government of the province, autonomous region or municipality directly under the Central Government.

The area for control of construction around a site protected for its historical and cultural value at the provincial level, at the level of a city divided into districts, at the level of an autonomous prefecture or at the county level shall, upon approval by the people's government of the province, autonomous region or municipality directly under the Central Government, be delimited and announced by the competent cultural relics administrative department jointly with the administrative department of urban and rural planning of the people's government approving and announcing the site.

Article 15 A unit undertaking the repair, removal, or reconstruction of a site protected for its historical and cultural value shall obtain both the qualification certificate of an appropriate grade for projects designed to protect cultural relics issued by the competent cultural relics administrative department and the qualification certificate of an appropriate grade issued by the competent construction administrative department, whereas the work of repair, removal or reconstruction of a site protected for its historical and cultural value shall, if not involving construction activities, be undertaken by a unit that has obtained the qualification certificate of an appropriate grade for projects designed to protect cultural relics issued by the competent cultural relics administrative department.

Measures on the Protection and Management of the World Cultural Heritage(Promulgated on 14 November 2006)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Regulations on Scenic Area(2006)

Section 1 These Regulations are hereby formulated to strengthen the management of the scenic area and to effectively protect and properly utilize the scenic and historic resources.

Section 2 Matters with respect of the establishment, planning, protection, utilization and management of a scenic area shall be governed by these Regulations.

A scenic area in these Regulations refers to an area of sightseeing, cultural or scientific value, where scenery and cultural landscape are rather concentrative, the environment is beautiful, and sightseeing or scientific or cultural activities may be performed for people.

Section 3 The State adopts the principle of scientific planning, consolidated management, strict protection, and sustainable utilization of the scenic area.

Section 4 The local government at county-level or above at the locality of the scenic area shall establish an administrative organ for the scenic area, who shall be responsible for the protection, utilization and consolidated management of the scenic area.

Section 5 The competent authorities of construction under the State Council shall be responsible for the supervision and administration of the scenic area of China, and the other authorities concerned under the State Council shall, as per the division of their respective duties

assigned by the State Council, be responsible for the supervision and administration related to scenic area.

The competent construction authorities under the government of a province or an autonomous region and the competent authorities for the scenic area under the government of a municipality directly under the Central Government shall be responsible for the supervision and administration of the scenic area in their respective administrative region, and the other authorities concerned under the government of a province, autonomous region or municipality directly under the Central Government shall, as per the division of their respective duties prescribed, be responsible for the supervision and administration related to scenic area.

Section 6 Every organization and individual shall be obligated to protect and preserve the scenic and historic resources, and be entitled to report to the authorities and prevent any act or attempt to destroy or jeopardize any scenic and historic resources.

Regulations on the Preservation and Protection of Historic Cultural Cities, Towns and Villages, 2008 (Excerpt)

Section 1 These Regulations are stipulated in order to strengthen the preservation and administration of historic cultural cities, towns and villages and succeed the preeminent historical and cultural heritages of the Chinese nation.

Section 2 These Regulations shall be applicable to the application, approval, planning, preservation and protection of a historic cultural city, town or village.

Section 3 In the preservation and protection of historic cultural cities, towns and villages, the principle of scientific planning and strict protection shall be followed, sustain and perpetuate their traditional pattern and historical miens, safeguard the authenticity and completeness of historic cultural heritages, succeed and promote the preeminent historical and cultural heritages of the Chinese nation, and properly address the relations between social and economic development and preservation and protection of historic cultural heritages.

Section 5 The competent authorities for construction under the State Council of China shall, in conjunction with the competent authorities for cultural relics under the State Council be responsible for the preservation, protection, supervision and administration of historic cultural cities, towns and villages.

The local governments at different levels shall be responsible for the preservation, protection, supervision and administration of the historic cultural cities, towns and villages in their respective administrative jurisdiction.

Rules on Protection and Management of Cultural Landscape of West Lake Hangzhou(November 30, 2008)

Hangzhou Municipal People's Government Edict No. 246

Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou Made by Hangzhou Municipal People's Government has been passed at the 51st executive conference of Hangzhou Municipal People's Government on November 11th, 2008. It is hereby issued and shall come into force as of the day of the promulgation.

Mayor

November 30th, 2008

Hangzhou Municipal People's Government Edict No. 259

Decisions to Revise Some Articles in Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou Made by Hangzhou Municipal People's Government has been passed at the 51st executive conference of Hangzhou Municipal People's Government on December 25th, 2009. It is hereby issued and shall come into force as of the day of the promulgation.

Mayor

December 30th, 2009

a copy of the Edict is as follows:

杭州市人民政府令

第 259 号

《杭州市人民政府关于修改〈杭州西湖文化景观保护管理办法〉部分条款的决定》已经 2009 年 12 月 25 日市人民政府第 51 次常务会议审议通过，现予公布，自公布之日起施行。

市 长

蔡奇

二〇〇九年十二月三十日

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Article 1 To improve the conservation and management of West Lake Cultural Landscape of Hangzhou (hereinafter referred to as West Lake Cultural Landscape), the Regulations is formulated according to the requirements of the *Convention Concerning the Protection of the World Cultural and Natural Heritage* and pursuant to the provisions of laws and regulations such as *Law of the People's Republic of China on the Protection of Cultural Relics*, and the *Regulations on Scenic Areas* issued by the State Council.

Article 2 The Regulations is applicable to the conservation and management of West Lake Cultural Landscape in the urban area of Hangzhou included in the Tentative List of World Cultural Heritage in China.

Article 3 The conservation and management of West Lake Cultural Landscape shall aim at authentically and integrally preserving and carrying forward the historical information and complete value of the property following *The Nara Document on Authenticity and Principles for the Conservation of Heritage Sites in China*, and persist in the principle of focusing on protection, putting rescue first, proper utilization and reinforcing management, to ensure authenticity and integrality of the property.

Article 4 The Hangzhou Municipal People's Government shall enhance the leadership for the conservation and management of West Lake Cultural Landscape.

The Administrative Committee of Hangzhou West Lake Scenic Area is responsible for the conservation, management and utilization of West Lake Cultural Landscape.

The related administrative departments, including planning, construction, land and resources, public finance, religion, cultural heritage, garden and landscaping, real estate administration, agriculture, transportation, business administration and culture shall cooperate in the conservation and management of West Lake Cultural Landscape according to their own responsibilities.

Article 5 The budget for the conservation and management of West Lake Cultural Landscape shall be included in the municipal fiscal budget.

Fundraising for the conservation and management of West Lake Cultural Landscape such as by public donation and international aid shall be encouraged.

Article 6 The property area and buffer zone of West Lake Cultural Landscape is determined in line with the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* and published by Hangzhou Municipal People's Government.

Article 7 The protected objects of West Lake Cultural Landscape are mainly the carriers of the outstanding universal value of the property, which include the natural components of West Lake, as well as other elements within the property area formed through evolution since the Tang and Song dynasties, namely, the spatial feature of "cloud-capped hills on three sides of the Lake and the city on the fourth", the Landscape layout featuring Two Causeways and Three Isles, the poetically named scenic places represented by Ten Poetically Named Scenic Places of West Lake, a series of representative historic places, the distinctive flora, and the aesthetic features and spiritual value of the property:

(I) The natural components of West Lake consist of lakes, hills, and the natural ecological system. The water area of West Lake covers an area of 5.6 square kilometers, including Outer Lake, West Inner Lake, Lesser South Lake, Yuehu Lake, North Inner Lake, etc. The hills of West Lake include Southern Hills such as Wushan Hill, Ziyang Hill, Fenghuang Hill, Jiangtai Hill, Yuhuang Hill, Jiuyao Hill, Nanping Hill, Xizhao Hill, Qinglong Hill, Daci Hill, Dahua Hill, Wuyun Hill, Shifeng Hill, Tianzhu Hill, Qipan Hill, Nan'gao Peak, Dingjia Hill, etc., and Northern Hills such as Gushan Hill, Geling Hill, Jiangjun Hill, Lingfeng Hill, Beigao Peak, Meiren Peak, Longmen Hill, Feilaifeng Peak, Yuegui Peak, Tianma Hill, etc. The natural ecological system of West Lake includes the unique humid and mild microclimate of the West Lake basin and the characteristic flora transiting from the subtropical evergreen broad-leaved forest to wetland, and old and rare trees such as camphor trees and maple trees.

(II) The historical spatial relationship between the Lake and city featuring “cloud-capped hills on three sides of the Lake and the city on the fourth” is composed of the water area of West Lake, the Northern and Southern Hills and the lakeside landscape of Hangzhou City.

(III) The Landscape layout featuring Two Causeways and Three Isles is composed of Su Causeway, Bai Causeway, Lesser Yingzhou Isle, Mid-lake Pavilion Isle, and Ruangongdun Isle.

(IV) Ten Poetically Named Scenic Places of West Lake refers to the series of poetically named scenic places with four-character poetic epithets: Su Causeway in the Morning of Spring, Breeze-ruffled Lotus at Winding Garden, Autumn Moon Over the Calm Lake, Lingering Snow on Broken Bridge, Viewing Fish at Flowery Pond, Orioles Singing in the Willows, Three Pools Mirroring the Moon, Twin Peaks Piercing the Cloud, Leifeng Pagoda in Evening Glow, Evening Bell Ringing at Nanping Hill.

(V) The representative historic places include: Site of Qiantang Gate, Liuhe Pagoda (including Site of Kaihua Temple), Baochu Pagoda, Site of Leifeng Pagoda, Lingyin Temple, Jingci Temple, Statues on Feilaifeng Peak, Baopu Taoist Monastery, Yue Fei's Tomb (and Temple), Site of Temporary Imperial Palace of Qing Dynasty, Wenlan Pavilion (including its collection of *Si ku quan shu--Complete Library of the Four Treasuries*), Stele of Wu-he-fu and Lin Bu's Tomb, Longjing Well (including the spring and pond) and Building Complex of Xiling Seal Engravers Society.

(VI) Distinctive flora: includes the thematic landscape of ‘flowers of the four seasons’ constituted by peach blossoms in spring, lotus flowers in summer, sweet osmanthus in fall and plum blossoms in winter, passed down from the Southern Song dynasty till today; the unique landscape featuring the intercropping of willows and peach trees on the causeways and banks of West Lake; and the traditional Longjing tea plantations distributed in eight villages in hills west to the Lake, namely Longjing, Manjuelong, Wengjiashan, Yangmeiling, Shuangfeng, Lingyin, Maojiabu and Jiuxi.

(VII) Aesthetic features and spiritual value: include the outstanding features of Chinese landscape aesthetics and the value of spiritual home embodied by West Lake Cultural Landscape, the aesthetic interaction and association between human and nature, and the living cultural tradition of giving poetic names to scenic places.

Article 8 The protected objects of West Lake Cultural Landscape shall be preserved according

to different categories of the components: the organically evolving elements shall be preserved by following the *Nara Document on Authenticity*, those belonging to heritage sites shall be preserved in accordance with *Law of the People's Republic of China on the Protection of Cultural Relics*, those with natural attributes shall be preserved according to *Regulations on Scenic Areas* and other related laws and regulations.

The protected objects of West Lake Cultural Landscape shall be preserved according to the following requirements:

(I) For the natural components of West Lake, the authenticity of the shoreline of the Lake, as well as the integrity of the Southern and Northern Hills and the contour of the hills shall be maintained; the unique humid and mild microclimate of the West Lake basin and its distinctive flora transiting from the subtropical evergreen broad-leaved forest to wetland shall be preserved, and the old and rare trees such as camphor trees and maple trees shall be protected.

(II) For the spatial feature of “cloud-capped hills on three sides of the Lake and the city on the fourth”, the authenticity and integrity of the components, spatial environment and historical dimensions of the water bodies and the hills to its south, west and north shall be retained; the harmonious relationship between the lakeside views east of the city and the natural landscape shall be preserved, and the planning control over forms of the lakeside constructions east of the city (including height, color, size) shall be strengthened to ensure a harmonious transition of the skyline with that of Wushan Hill and Baoshi Hill.

(III) For the general layout of “Two Causeways and Three Isles”, the authenticity of their historical locations and traditional forms shall be retained, the integrity of their components, spatial environment and historical dimensions shall be protected.

(IV) For Ten Poetically Named Scenic Places of West Lake and other poetically named places, their historical visual areas and aesthetic features shall be retained, the themes and features of enjoying the landscape, the characteristic vegetation, the materials and substance of the landscape elements and the historic characteristics of their appreciation function shall be preserved, the authenticity and integrity of the elements of enjoying the landscape, landscape areas, scales of scenic places, historical layouts and historical sites (including heritage sites, historical architectures, related remains and the historic environment) shall be protected.

(V) For the representative historic places, the forms and design, materials and substance, use and function, traditional techniques, locations and settings of the heritage sites and historical architectures shall be protected, and the authenticity and integrity of related remains and their historical environment shall be preserved.

(VI) For the distinctive flora, the traditional locations and scales for enjoying the flowers of four different seasons shall be preserved, the traditional landscape featuring intercropping willows and peach trees on the causeways and banks of West Lake shall be retained, the traditional landscape of Longjing Tea Plantation, including the traditional varieties of tea, the planting methods, and the unique terrain, climate and scale of its location shall be protected.

(VII) For the spiritual value and aesthetic features, the aesthetic features of Chinese landscape and

the value of spiritual home embodied by West Lake Cultural Landscape shall be retained, the cultural tradition of giving poetic names to scenic places shall be inherited, and the aesthetic interaction and association between human and nature shall be maintained.

Article 9 The *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* is the basis for the conservation, management and use of West Lake Cultural Landscape.

The *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* shall, in compliance with the requirements on the conservation of world cultural heritage, delimit protected areas for the general landscape and priority elements, and formulate corresponding conservation and management measures; control the negative influence brought by the urban development on the property, determine proper environmental capacity in the property area of West Lake Cultural Landscape and control capacity of tourists reception; set a strict limit to land utilization intensity and the construction scale, reasonably adjust and improve the transportation system within the property area and define the functions of urban facilities. Under the premise of protecting the authenticity and integrity of the property, keep a harmonious relation between property conservation and urban development.

The *Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* shall comply with the general urban plan of Hangzhou, the plan for the protection of Hangzhou as a historically and culturally famous city, the general plan of land use of Hangzhou, and the general plan of Hangzhou West Lake Scenic Area.

Article 10 The Management Committee of Hangzhou West Lake Scenic Area shall organize the formulation of the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou*, which shall be submitted to the municipal government for approval.

After the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* is approved and issued, it shall be implemented strictly and shall not be modified without permission. Where it is necessary, it shall be submitted for approval according to the original procedure.

Article 11 It is prohibited to violate the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* by carrying out any construction that may damage the landscape, pollute the environment or endanger the safety in the property area of West Lake Cultural Landscape.

The existing construction projects and facilities failing to meet the requirements of the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* shall be removed, relocated or improved in a given period.

Article 12 Pursuant to the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou* and other related laws and regulations, various constructions and the setup of facilities in the property area of West Lake Cultural Landscape shall be controlled.

If the construction project has to be built in the property area of West Lake Cultural Landscape, its location, layout, height, size, shape, style and color shall go well with the surrounding views and environment. Before handling the procedures for launching the project, the location of the project must be examined by the Management Committee of Hangzhou West Lake Scenic Area in line with the law.

In examining the location of the project, the Management Committee of Hangzhou West Lake Scenic Area shall organize a feasibility assessment and adopt the expert consultation and argumentation system.

Organizations permitted to carry out construction in the property area of West Lake Cultural Landscape and the constructors shall work out pollution control and soil conservation plan before the construction starts. The plan shall be discussed and proved by related departments and experts, and submitted to the Management Committee of Hangzhou West Lake Scenic Area for filing.

Article 13 The construction projects in the buffer zone of West Lake Cultural Landscape shall be complied with the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou*. The projects shall go well with West Lake Cultural Landscape, and the controlling zone of the visual area shall be kept unblocked.

The municipal planning administration or the people's government of towns shall ask for the opinions of the Management Committee of Hangzhou West Lake Scenic Area in drafting detailed controlling plans and other plans for towns and villages where the buffer zone of West Lake Cultural Landscape is located.

Article 14 The maintenance and restoration of the protected objects of West Lake Cultural Landscape, including Two Causeways and Three Isles, Ten Poetically Named Scenic Places of West Lake, representative historic places, distinctive flora and natural components of West Lake, shall follow the principle of authenticity and integrity to preserve their historical features.

The restoration of cultural landscape shall be based on the existing valuable remains and authentic literature. The restoration shall be organized and carried out after necessary archeological prospection, research, investigation, survey, analysis, argumentation and approval. It is necessary to establish detailed record and time label.

The protection and restoration of other heritage sites, historical remains, scenic areas, natural scenic places and hills and waters in the property area of West Lake Cultural Landscape shall be subject to the *Law of the People's Republic of China on the Protection of Cultural Relics*, the *Regulations on Scenic Areas* and other laws and regulations.

Article 15 The Management Committee of Hangzhou West Lake Scenic Area shall strictly control the environment capacity and tourist reception capacity of the property area of West Lake Cultural Landscape according to the *Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou*.

Strictly control the total number of the boats and motor vehicles doing business or running in the property area of West Lake Cultural Landscape.

The municipal government may restrict boats and motor vehicles to enter the property area of West Lake Cultural Landscape in order to protect the landscape environment and maintain the order in the area.

Article 16 The water environmental quality and air quality in the property area of West Lake Cultural Landscape shall meet the national standards on functional zones.

The wastewater, exhaust gas and waste residue generated by the businesses and services operating in the property area of West Lake Cultural Landscape shall meet the national discharging standards. They shall not be discharged directly to the environment, and the total pollutants shall be reduced gradually.

Article 17 The Management Committee of Hangzhou West Lake Scenic Area shall reinforce daily monitoring on West Lake Cultural Landscape, record the information and keep it properly. The Committee shall also prepare daily monitoring report and submit it to the provincial administration of cultural heritage for filing.

Article 18 The Management Committee of Hangzhou West Lake Scenic Area shall make an emergency plan. In case of accident endangering the safety of West Lake Cultural Landscape, or safety threat in West Lake Cultural Landscape, the Committee must take necessary controlling approach and make report to the municipal government and the provincial administration of cultural heritage.

Article 19 The Management Committee of Hangzhou West Lake Scenic Area shall actively work on the interpretation, presentation and transmission of the outstanding universal value of West Lake Cultural Landscape to improve the public's knowledge and understanding of the value of the cultural property and raise the public's awareness of respecting and protecting the property.

The interpretation and presentation of the outstanding universal value of West Lake Cultural Landscape shall follow the principles of being accessible and understandable, paying attention to the basis, keeping the value, ensuring authenticity, maintaining sustainability, having both compatibility and universality, and persisting in continuous study and training.

Article 20 Institutions and individuals entering the property area of West Lake Cultural Landscape shall observe related rules, protect the resources of West Lake Cultural Landscape, keep public order and sanitation.

Article 21 All institutions and individuals have the responsibility to protect West Lake Cultural Landscape and the right to stop and report the behavior damaging the cultural landscape.

Institutions and individuals are encouraged to take part in activities protecting West Lake Cultural Landscape.

Institutions and individuals making outstanding contributions to the conservation of West Lake Cultural Landscape will be commended and rewarded by the municipal government or the Management Committee of Hangzhou West Lake Scenic Area.

Article 22 Anyone who violates the rules or other laws and regulations will be punished by the Management Committee of Hangzhou West Lake Scenic Area or other related competent

departments in compliance with the punishment provisions stated in related laws, regulations or rules.

Article 23 Any organization carrying out the construction and the constructor failing to submit the pollution control and soil conservation plan to the Management Committee of Hangzhou West Lake Scenic Area for filing before the construction starts as stated in Paragraph 4, Article 12, will be ordered to complete the formalities, and be imposed a fine of RMB1000-10000 by the Committee.

Article 24 Any staff of the Management Committee of Hangzhou West Lake Scenic Area or other related administrative departments who neglects his/her duty, abuses his/her power or practices favoritism will be held legally liable.

Article 25 The Regulations shall come into force as of the day of promulgation.

Regulations on Management of Scenic Area, promulgated in 1996 (Excerpt)

Chapter I, General Provisions

Section 1 These Regulations are hereby formulated in accordance with related national laws and regulations and in consideration of the actualities of Zhejiang Province to strengthen the management of the scenic area and to effectively protect and properly utilize the scenic and historic resources.

Section 2 A scenic area in these Regulations refers to an area where scenery and cultural landscape are rather concentrative, the environment is beautiful, and sightseeing or scientific or cultural activities may be performed for people.

The scenic resources in these Regulations refers to natural scenery, cultural heritages and landscapes and traditional customs of sightseeing, cultural or scientific value, including rivers, lakes, oceans, waterfalls, mountains, karst caves, unique landforms, vegetations, wild animals, astronomical phenomena, religious temples, memorial places, sites of ancient culture, gardens, architectures, etc.

Section 5 The authority of construction of the Provincial People's Government is responsible for the protection, utilization and consolidated management of the scenic area.

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Section 6 There should be administrations of management responsible for the protection, utilization and consolidated management of the scenic area, authorized by provincial, municipal and county-level governments.

.....

Chapter II, Protection

Section 7 There should be clear boundary of the core zone and outer protection zone of the scenic area set by related government branches.

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Section 16 The protection and management of cultural relics within the scenic area should be in accordance with the Law of the Peoples Republic of China on Protection of Cultural Relics and Regulations of Zhejiang Province on the Protection and Administration of Cultural Relics.

Regulations of Zhejiang Province on the Protection and Administration of Cultural Relics, promulgated in 1988, and revised in 2005 (Excerpt)

Chapter I, General Provisions

Section 16 These Regulations are hereby formulated in accordance with *The Law of the People's Republic of China on the Protection of Cultural Relics* and in consideration of the actualities of Zhejiang Province in order to strengthen the protection and administration of cultural relics, facilitate scientific researches, inherit the preeminent historical and cultural heritages of the Chinese nation, carry out education on patriotism and the revolutionary traditions, and promote socialist cultural and ethical progress.

Section 16 Such cultural relics in the territory of the Province as listed below shall be protected by the State:

- a. ancient historic cultural sites, ancient tombs and mausoleums, ancient kiln sites, age-old buildings, grotto temples, stone carvings, manuscripts, and archaic books that are of historical, artistic or scientific value;
- b. objects reflecting different ages, national or social systems, human production and human society, and all the precious artworks and fine art works in different historical stages;
- c. buildings, memorial sites, memorials, and other significant revolution-related materials that are of vital memorial significance, educational significance or historic value and related to some significant historical events, revolution or celebrities.

Ancient vertebrate fossils and ancient human fossils that are of scientific value are protected by the State as if they were cultural relics.

Section 16 Ancient historic cultural sites, ancient tombs and mausoleums, ancient kiln sites, and grotto temples in the territory of the Province, and all the cultural relics beneath them or in any waters shall be owned by the State.

All the memorial buildings, age-old buildings, stone carvings, and the like shall be owned by the State except those stipulated by law that they are owned by a collective or by an individual.

All the cultural relics collected by state organs, troops, enterprise owned by whole people and institutional organization, shall be owned by the State.

Section 16 Any memorial building, ancient building or historic relics that are handed down from generation to generation that owned by a collective or individual shall be protected by law. The owner of the cultural relics shall abide by the provisions of the State concerning the protection and administration of cultural relics.

Section 16 The governments at all level shall be responsible for the implementation and enforcement of *The Law of the People's Republic of China on the Protection of Cultural Relics* and these Regulations. The administrative authorities for cultural relics at different level shall take charge of the protection and administration of the cultural relics in their respective administrative jurisdiction.

Chapter II, Managerial Body of Cultural Relics and Its Funding

Section 16 Bodies responsible for the protection and administration of cultural relics shall be established for the historic or cultural cities accredited by the State Council, and such bodies shall be established in a prefecture-level city, or in the county, or city or its district abounding in cultural relics or under the administrative authorities for culture, and the administrative authorities for culture in other counties, cities and their districts shall staff designated managing personnel for cultural relics.

The body responsible for the protection and management of cultural relics established by the government of a prefecture-level city, or county, city or its district shall be the administrative authorities for culture. Where no body responsible for the protection and management of cultural relics is established, the administrative authorities for culture shall be the administrative authorities for cultural relics.

Section 16 All cities, counties, and districts may, when necessary, establish a commission for the protection of cultural relics, who shall be responsible for coordinating and settling major issues in respect of cultural relics.

The Zhejiang Administration of Cultural Relics shall set up a Board of Appraisal of Cultural Relics composed of experts concerned, responsible for the work associated with appraisal of cultural relics.

Section 16 The administrative authorities for culture of the Province, a city, a county, or a district shall have an inspector of cultural relics, who is acted as by a professional in the field of cultural relics and trained by the Zhejiang Administration of Cultural Relics and shall be granted a

certificate of qualifications after examined as qualified.

The duty and the working system of the inspector of cultural relics shall be stipulated by Zhejiang Administration of Cultural Relics.

Section 16 The government of the Province, a city, a county or a district shall include the management expenses on preservation and protection of cultural relics into its financial budget.

Any proceeds from paid service provided by a cultural institution shall be used for promoting the cause of cultural relics.

Chapter III, Historical and Cultural Sites under Government

Protection

Section 16 All governments of county-level or above shall accredit and publicize historical and cultural sites under government protection at different levels in accordance with the historical, artistic and scientific value of the cultural and historical relics. A historical or cultural site accredited under the protection of a city or county government shall be reported to the Provincial Government, and a historical or cultural site accredited under the protection of Provincial government shall be reported to the State Council of China.

Of the cultural and historical relics that are not yet publicized as historical and cultural sites under government protection, those accredited by the administrative authorities for culture of county level or above to be of historical, artistic or scientific value may be labeled as historical and cultural sites under government protection, and shall be reported to the government at the same level and Zhejiang Administration of Cultural Relics for filing.

Section 16 The historical and cultural sites under the protection of governments at different level accredited their necessary extent of protection and controlling zone for development shall be delimited within one year upon accreditation, with protective measures formulated.

The extent of protection and controlling zone for development of the historical and cultural sites under the protection of the State Government or Zhejiang Provincial Government shall be proposed by the city, county or district government at the locality of such sites, and reported to the Provincial Government for approval after examined and consented to by Zhejiang Administration of Cultural Relics in conjunction the Provincial administrative authorities for construction, and extent of protection and controlling zone for development of the historical and cultural sites under the protection of other governments shall be delimited by the authorities who publicize them.

The respective extent of protection and controlling zone for development of the historical and cultural sites under the protection of governments at different level shall be documented as archives.

Section 16 In the extent of protection of a historical or cultural site under government protection, no construction project irrelevant to the preservation or protection of cultural relics shall be undertaken, no flammable or explosive articles and no article that may hazard the safety of such site shall be stored or stacked, and no activity that may jeopardize the environment or scene or the safety of such relics shall be performed.

In the extent of protection of the historical and cultural sites under the protection of the State Government or Zhejiang Provincial Government, any building other than a cultural relic that may jeopardize the protection of cultural relics or the environment or scenery shall be moved out or removed in a specified period.

Section 16 Where any construction project involves a historical and cultural site under government protection, the builder thereof shall determine the protective measures in conjunction with the administrative authorities for cultural relics of the level of such site, and include the measures in the design specifications. No authority concerned shall approve the requisition of land or construction without consent of the administrative authorities for cultural relics.

Where a historical and cultural site under government protection has to be moved or dismantled out of special needs of the construction project, the consent of the administrative body that publicized it or an administrative authority for cultural relics of higher level shall be obtained.

Section 16 Where any building or structure is to be built or rebuilt in the controlling zone for development of a historical or cultural site under the protection, its design proposal shall be consented to by the administrative authority for cultural relics at the level of such historical or cultural site.

Section 16 When a historical or cultural site under government protection is to be repaired, maintained or moved, the guideline of remaining unchanged the original state shall be comply with, and its design proposal and construction notes shall, as per the level of such site, be consented to by the administrative authority for cultural relics at that level.

Section 16 When the government at all levels draft any town or country planning or any scenic area planning, their construction and planning authorities shall determine the protective measures for the historical and cultural sites or spots under the protection of governments at different levels in the administrative jurisdiction of the government through discussion with the administrative authorities for cultural relics, and include such measures in the town or country planning or scenic area planning.

The preservation and protection of the historic or cultural cities publicized y the State Council shall be subject to related provisions of the State

The list of historic or cultural cities, renowned towns and historic or cultural conservation zones shall be accredited and publicized by the Provincial Government, and their planning shall be formulated by the construction and planning authorities in conjunction with the administrative authorities for cultural relics at the locality of them, respectively be included in the town or country planning and scenic area planning, and then report same to a higher authority for approval in accordance with the related provisions of the State. When a city or county government is to examine or approve such planning, the comments from the Provincial administrative authorities for construction and Zhejiang Administration of Cultural Relics shall be listened to.

Section 16 If any memorial or age-old building owned by the State in a historical cultural site under government protection has to be used for a purpose other than caretaking, education or sightseeing as cultural relics, its user shall, as per the level of the historical cultural site under government protection, sign a User's Guarantee with the administrative authorities for cultural relics at the locality of such memorial or building after approval of its use from the authorities

who publicize it is obtained by such administrative authorities for cultural relics, subject to the direction and supervision of the administrative authorities for cultural relics, and make proper arrangement in respect of the maintenance, repair and security of the historical cultural site under government protection. Anyone who usurps such memorial or building without approval shall be urged by the local government to be moved out in specified time.

Section 16 The historical cultural sites under government protection approved to be used for visit and sightseeing shall comply with the provisions of the State concerning the protection and administration of the cultural relics, and subject to the direction and supervision of the administrative authorities for cultural relics.

Section 16 In the historical cultural sites under government protection approved to be used for religious activities, the religious body concerned and its clergy shall abide by the provisions of the State concerning the protection and administration of the cultural relics, safeguard the intactness and security of the cultural relics, and subject themselves to the direction and supervision of the administrative authorities for cultural relics

No religious activity shall be performed in a historical cultural site under government protection that is not approved to be used for religious activities.

Section 16 Any change in the title of a memorial or age-old building owned by a collective or individual in a publicized historical cultural site under government protection or in a designated cultural relic conservation spot under government protection shall be registered with the administrative authorities for cultural relics at the locality of such memorial or building.

Section 16 If the competent authority of a State-owned historical cultural site under the protection of a provincial, municipal or county government has to be changed, the administrative authorities for cultural relics at the locality of such historical cultural site shall, as per the level of the historical cultural site under government protection, report same to the governmental authorities who publicize it for approval after the consent thereto of the higher-level administrative authorities for cultural relics is obtained.

Chapter IV, Archaeological Excavation

Section 16 All archaeological excavation activities shall go through the formalities of reporting for approval. No organization or individual shall unearth or possess any cultural relic buried underneath the earth.

All cultural relics acquired in archaeological excavation shall be stored up and maintained by an organization designated by the Provincial Administrative Authority for Cultural Relics, and none of them shall be possessed by any organization or individual without authorization.

Section 16 Any organization or individual shall, when spotting any cultural relic in its or his production or construction, properly protect the venue and immediately report it to the administrative authorities for cultural relics at the locality of such historical cultural site, and such administrative authorities shall go to the site promptly for action upon receipt of such report.

When capital construction is to be undertaken in an area abounding in unexcavated cultural relics, prior consent of the administrative authorities for cultural relics therefor shall be obtained, and all the funds needed for the exploitation and/or archaeological excavation arising wherefrom, if any,

shall be counted in the investment scheme of the builder.

Section 16 In case any age-old cultural site or ancient tomb or mausoleum badly needs rescuing as a result of a truly tight construction schedule or any risk of natural wreckage, the Provincial Administrative Authority for Cultural Relics shall arrange for forces to excavate it and make up necessary formalities as well in accordance with pertinent regulations.

Chapter V, Collection of Cultural Relics

Section 16 An organization collector of cultural relics shall adopt strict system of protection and management of cultural relics, maintain a register or registers of the cultural relics collected, appraise and rate them, and keep archives of them.

The Provincial Administrative Authority for Cultural Relics shall keep archives of the Grade-I and Grade II cultural relics of the Province, and the administrative authorities for cultural relics in city or county or district level shall also keep archives of cultural relics in their respective administrative jurisdiction.

Section 16 An organization collector of cultural relics who maintains a large quantity of collected cultural relics or maintains precious cultural relics shall organize a security force for its cultural relics collected, and staff full-time or part-time security guards.

Cultural relics collected shall be furnished with a designated storeroom, in which the caretaking facilities shall meet the requirements for the protection of cultural relics.

Section 16 No State-owned cultural relic collected by an organization collector of cultural relics may be sold or donated without authorization.

Transfer, exchange, or exhibition outside the Province or aboard, of any cultural relics collected shall go through the formalities in accordance with the pertinent regulations of the State.

Any reproduction or replication, rubbing, photography of cultural relics shall be subject to the pertinent regulations of the State.

Section 16 The Provincial Administrative Authority for Cultural Relics may, out of the needs of protection, research or exhibition of cultural relics, transfer or borrow a State-owned cultural relic from an organization collector of cultural relics at the levels of city or county or district after approved by the Provincial Government and go through the formalities in accordance with pertinent regulations of the State

No organization or individual beyond the Province may transfer, acquire, collect or borrow any cultural relics from the Province without prior consent of the Provincial Administrative Authority for Cultural Relics.

Chapter VII, Rewards and Punishments

Section 32 The government or an administrative authority for cultural relics shall bestow an honor or material award upon an organization or individual for any of the following:

- a. conscientiously popularizing and implementing *The Law of the People's Republic of China on the Protection of Cultural Relics*, and making outstanding achievements in the

protection and management of cultural relics;

- b. undauntedly fighting against offense in order to protect cultural relics;
- c. donating any significant cultural relics collected by an individual to the State;
- d. timely reporting or surrendering a cultural relic or relics spotted to the government authorities, or achieving any meritorious result in rescuing cultural relics;
- e. making notable achievements in the administration of the market of cultural relics and combating smuggling or speculation of cultural relics;
- f. making notable achievements in sorting out and collecting cultural relics; or
- g. making notable achievements in long-time engagement of protection or studies of cultural relics, or making any breakthrough invention in the science or technology of preservation of cultural relics.

Section 33 For any of the following, if capable of a crime, criminal responsibility therefor will be prosecuted::

- a. illegally resurrecting any ancient tomb or mausoleum, ancient kiln site, or ancient cultural site;
- b. smuggling or speculating a cultural relic or relics;
- c. embezzling or stealing a State-owned cultural relic or relics;
- d. sabotaging any precious cultural relic or historic site;
- e. inflicting any material loss arising from the theft, damage or loss of any precious cultural relic as a result of neglecting duty by a person of public service;
- f. delivering, carrying or posting any precious cultural relic abroad by shunning the customs supervision, or acquiring cultural relics for the purpose of smuggling, or selling any precious cultural relic to a foreigner or foreign resident without authorization; or
- g. causing damage to or loss of any precious cultural relic spotted in its or his production or construction as a result of defying the warning of an administrative authority for cultural relics or other authorities.

Section 34 A violation of these Regulations will be penalized in accordance with laws and regulations of the State, if applicable. Notwithstanding the foregoing, any of the following act shall be penalized in compliance with the following provisions:

- a. For any unauthorized dismantling or removal of a legally erected sign of historical cultural site under government protection, the administrative authorities for cultural relics shall demand correction thereof in specified time and may concurrently impose the penalty of not more than RMB500;
- b. For any unauthorized change of the purpose of a historical cultural site under government protection, the administrative authorities for cultural relics shall demand correction thereof in specified time and may concurrently impose the penalty of not more than RMB5,000;

- c. For any failure to perform its or his obligation of maintaining or repairing the historical building being used or for any destructive use of such building, the administrative authorities for cultural relics shall demand repair thereof in specified time, and shall, if such building fails to be repaired in such time or is gravely damaged, demand the occupant to stop using or to move out in the specified time, and may concurrently impose a penalty of not more than RMB30,000;
- d. If any operator of a cultural relic deals in cultural relics beyond its business scope prescribed in its business license for cultural relics, the administrative authorities for cultural relics shall, in a grave circumstance, suspend the business license for cultural relics of such operator.

Section 35 Where penalty is to be imposed by an administrative authority for cultural relics, a penalty of less than RMB50 shall be decided by the inspector of cultural relics and reported to an administrative authority for cultural relics at the county level for filing, a penalty of not less than RMB50 but not more than RMB10,000 shall be decided by an administrative authority for cultural relics above the county level, and a penalty of not less than RMB10,000 but not more than RMB30,000 shall be decided by the Provincial Administrative Authority for Cultural Relics.

The collection and disposal of the penalty shall be subject to pertinent regulations of the State.

Section 36 Except otherwise provided by laws or regulations, the party concerned may, if objecting any administrative penalty imposed, take legal proceedings with a court within fifteen days upon receipt of the notice of the penalty decision. In case the party neither takes any legal proceedings nor carries out the penalty decision, the authority that made such decision may request a court for enforcement thereof.

Regulations of Zhejiang Province on the Preservation and Protection of Historic Cultural Cities, 1999 (Excerpt)

Section 8 The application and accreditation of a State-level historic cultural city or historic cultural conservation zone shall be subject to the pertinent regulations of the State.

Section 12 Once a historic cultural city or historic cultural conservation zone is accredited and publicized, its local city or county government shall prepare a special preservation planning by organizing its urban planning, construction, cultural relics, planning, land resources administration, environmental protection, gardening, tourism, water conservancy, transportation, and other authorities within two years after such publicity, and bring such planning in its general urban planning or general town planning.

As for a historic cultural city or historic cultural conservation zone already accredited and publicized prior to the enforcement of these Regulations, if no preservation planning has yet been prepared for it, its local city or county government shall complete preparing such planning within one year upon promulgation of these Regulations.

Section 13 The preparation of the planning of the preservation of historic cultural cities shall

meet the following requirements:

- a. aligning with the plan of national economic and social development and the general planning of land use;
- b. complying with the regulations of the State and the Province on the preservation of historic cultural cities; and
- c. paying close attention to the preserving cultural relics and historical sites of the city, preserving and perpetuating the traditional auras, pattern and spatial configuration of the ancient city, protecting preeminent modern buildings, and succeeding and carrying on the traditional culture of the city.

Regulations on the Administration of the West Lake Scenic Area of Hangzhou(May 28, 2004)

Section 1 These Regulations are enacted in accordance with the Provisional Regulations on the Administration of Scenic Area promulgated by the State Council of China, the Regulations on the Administration of Scenic Area of Zhejiang Province, and other related laws and regulations and on the basis of actualities of Hangzhou City, aiming to strengthen the administration of the West Lake Scenic Area and to well preserve and properly utilize the resources of the scenic area of the West Lake.

Section 2 Each and every organization and individual engaged in any relevant activity in the West Lake Scenic Area and its protective periphery shall abide by these Regulations.

Section 3 The scope of the West Lake Scenic Area and its protective periphery shall be subject to the Overall Planning of the West Lake Scenic Area of Hangzhou sanctioned by the State Council of China, and will be publicized and demarcated with boundary tablets by Hangzhou Municipal Government.

Section 4 All work in relation to the West Lake Scenic Area shall comply with the principles of “scientific planning, strict protection, consolidated management, and sustainable utilization”.

Section 5 The Administrative Committee of West Lake Scenic Area of Hangzhou (“ACWLSA”) under Hangzhou Municipal Government will exercise consolidated management of the West Lake Scenic Area (“WLSA”) and shall have the following functions and powers:

- a. to fabricate the planning of the WLSA and the socioeconomic development plan in accordance with the general planning and the national economic and social development plan of Hangzhou City, and organize the implementation of such planning and plan upon ratification;
- b. to protect and manage the scenic and historic resources and the natural ecology in accordance with the laws, regulations and rules governing the protection and management of the WLSA;
- c. to be responsible for the affairs related to the management of the planning, land, real

estate, development of the WLSA;

- d. to be responsible for the environmental protection, municipal infrastructure facilities/municipal service and townscape, sanitation, forestry and woods administration, gardening and forestation, and preservation of cultural relics and water resources of the WLSA;
- e. to be responsible for the supervision of the fiscal revenues, State-owned assets, statistics, auditing, pricing, personnel, labor and social security, and financial accounting of the WLSA, and to assist in the taxation of the WLSA;
- f. to assist and cooperate with the accredited branches or agencies of the concerning administrative authorities to the WLSA;
- g. to be responsible for the protection and management of the prime protective area of the West Lake Longjing Tea Production Base; and
- h. to exercise other functions and powers authorized by the Municipal Government or by other competent administrative authorities concerned.

The protective periphery of the WLSA shall be administrated by the district government at the locality of such periphery, and the ACWLSA shall get involved in the protection, planning and development of such periphery.

Section 6 The transportation, religion, police, taxation, industrial and commercial administration, quality and technical supervision, and other competent administrative authorities under the Municipal Government and their accredited branches and agencies to the WLSA, where their duties go, all contribute their respective share to the synergic protection and management of the WLSA.

Section 7 All the organizations at the WLSA and all their work and activities at the WLSA shall subject to the planning requirements of the WLSA and the consolidated management of the ACWLSA.

Section 8 The supervision and inspection system for the protection and management of the WLSA shall be institutionalized. Hangzhou Municipal Government shall arrange for the concerning authorities to regularly inspect the ongoing protection and management of the WLSA, and report such inspection to the Standing Committee of the People's Congress of the City.

The organization or individual being inspected shall faithfully furnish relevant information and data without concealment or refusal.

Section 9 Every organization and individual shall be obligated to protection and preserve the scenic and historic resources, the natural ecology and the facilities in the WLSA, and shall be entitled to report to the authorities and prevent any act or attempt to destroy or jeopardize any scenic and historic resources, the natural ecology and the facilities in the WLSA.

Any organization or individual who makes significant contribution in the protection, development and/or management of the WLSA shall be commended or rewarded by the Municipal Government or the ACWLSA.

Chapter II, Planning

Section 10 The planning of the WLSA shall be the basis for the protection, development, management and utilization of the WLSA.

The planning of the WLSA shall include the general planning, specific planning and specific controlling planning of the WLSA.

Section 11 The following principles shall be followed in the formulating the planning of the WLSA:

- a. compliant with related laws and regulations;
- b. accordant with the general planning of Hangzhou City, concordant with the general planning of the utilization of the land resources, and conjunctive with the national economic and social development plan of Hangzhou City;
- c. maintaining the natural form of the natural scenery and the historical mien of the cultural landscapes in the WLSA, preserving the natural ecology, improving the environmental quality, and concordant development with the settings of the WLSA to avoid urbanization, artificiality and commercialization; and
- d. coordinative and proper balance between preservation and development, long-term and short-term development, and local and integral interests.

Section 12 The general planning of the WLSA shall be formulated by the Municipal Government, and shall be submitted up-the-ladder to the State Council of China for examination and approval after deliberated and passed by the People's Congress of the City or its Standing Committee. The specific planning of the WLSA and the specific controlling planning of the WLSA shall be formulated by the ACWLSA in conjunction with the authorities concerned in accordance with the general planning of the WLSA, and then shall, after sanctioned by the Municipal Government and deliberated and passed by the Standing Committee of the People's Congress of the City, be submitted to the competent administrative authorities of Zhejiang Province for approval and, upon approval, be copied to the competent administrative authorities concerned of the Province.

Section 13 The planning in respect of the WLSA shall, upon approval, be stringently carried out, and shall not be illegally changed or distorted by any organization or individual.

Any proposal of adjustment or modification truly necessary to any particulars of the planning of the WLSA shall be re-approved by going through the procedure for approval of the original planning.

Section 14 The ACWLSA shall participate in the joint checkup with respect to the WLSA-related specialized planning and to the formulation of the zoning planning and township planning of the protective periphery of the WLSA.

Chapter III, Preservation

Section 15 The rivers, lakes, springs, pools, streams, brooklets, ponds and other waters, the

bamboos, woods, flowers, grass, wild life, forest vegetations, rocks and soils, water-eroded caves, terrains and landforms, and other natural scenes, the garden buildings, temples, cultural relics and historic sites, carved stones and inscriptions, and other human landscapes, and all the surroundings thereof, shall all be deemed as scenic and historic resources and hence shall be preserved and protected.

The ACWLSA shall set up necessary organs, furnish them with necessary staff and equipment, institute and improve various rules and regulations, formulate protective measures, and carry out the responsibility system of protection.

Section 16 Encroaching, transferring or transferring in disguise any scenic or historic resources or any land in the WLSA in whatever name or by whatever means is prohibited.

Section 17 Running any holiday resort or development zone of any kind or any special zone of similar nature in the WLSA is prohibited.

Building or expanding any plant, hotel, hostel, villa, holiday resort, training center, large cultural or amusement facility, hospital, sanatorium, or the like in the WLSA is prohibited, and the existing ones therein shall never be expanded, and shall make for moving out.

Any construction projects or facilities that constitute or may constitute any safety hazard, landscape breach, tourist impediment in the WLSA or its periphery are prohibited, and any existing projects or facilities incompliant with such provisions shall be dismantled in accordance with law.

Setting up any storeroom or stockyard for any explosive or hazardous items is prohibited.

Section 18 No organization or individual may place rocks, fill earth, harden the ground, or perform any other act in the WLSA that change or may change the local terrain or landform. Where any such act becomes truly necessary as a result of road construction, facility maintenance, or otherwise in the WLSA, the approval of the competent administrative authorities and of the ACWLSA shall be obtained.

Section 19 No organization or individual may illegal usurp or alter the use of any woods or wetland in violation of the planning of the WLSA.

Section 20 The ACWLSA shall properly arrange the forestation, forest protection and fireproof, and prevention and treatment of plant diseases and insect pests in the WLSA, and effectively protect the plants and the conditions for growth and habitat of the animal and plant species in the WLSA.

Section 21 The old and valuable trees species in the WLSA shall be strictly protected from felling, replanting, destroying and unauthorized trimming.

No organization or individual shall fell, replant or trim any tree in the WLSA without authorization. Where any tree has to be felled, replanted or trimmed as a result of reshaping of forest form, update of woods, or development of a scene, the approval of the ACWLSA shall be obtained.

Section 22 Collecting any species, specimen, wild herb, breeding plant or otherwise forest or sideline products in the WLSA shall be consented to by the ACWLSA, reported to and approved by the concerning authorities in accordance with applicable provision, and be done at the

designated spot and extent for specified quantity.

Section 23 The rivers, lakes, springs, pools, streams, brooklets, ponds and other water bodies and water sources in the WLSA shall retain their natural form without being cut off, diverted or changed otherwise, except for refurbishing and utilization pursuant to the planning requirements of the WLSA.

Section 24 No underground water shall be pumped in the WLSA or its protective periphery. In the areas that are connected to the tap water pipelining, no underground water shall be drawn, neither surface water cut off, nor collecting well dug and all the existing collecting wells and other facilities shall cease to be used and sealed up.

Section 25 The environmental protection in the WLSA shall be put under strict control, and the quality of the air and aquatic environment shall progressively meet the national standard for functional areas.

Noise pollution in the WLSA shall be put under strict control.

The emission of any pollutants from any existing pollution source in the WLSA exceeds the standard shall be put under control within a specified period, or, if failing to be completed within such time, be ordered to be closed down or moved out in accordance with law.

Section 26 The cultural relics in the WLSA shall be put under strict protection.

The buildings, historic remains or ruins, and otherwise in the WLSA that are not listed as historical and cultural sites under government protection yet are of certain historical, scientific and/or artistic value shall be documented and publicized in catalogue by the ACWLSA and put under strict protection, free from destroy or unauthorized movement or dismantlement.

Section 27 The following acts are prohibited in the WLSA:

- a. unauthorized occupancy, enclosure, landfill, cutoff, cover-up any water body or water surface;
- b. cutting into a mountain, quarrying, borrowing sand, borrowing soil, mining, dumping spent clay, or the like;
- c. climbing and breaking off, scoring, nailing or tying, or swaying a tree or bamboo, damaging any vegetation or lawn, unauthorized plucking of any flower or grass, bamboo shoots, or fruit;
- d. hunting any wildlife or unauthorized catching or netting any aquatic life;
- e. graffiti, scoring, posting, or otherwise, on any scenic component;
- f. damaging any sightseeing, tourist, service or other facilities, public or otherwise;
- g. charring any vegetation, barbeque, or other use of fire in the woods, or throwing away any kindling, setting off fireworks or firecrackers, or stacking any flammable or explosive hazardous articles, in the woods;
- h. smoking or throwing about any burning cigarette butt, or burning incense or candles beyond the designated scope in the no-fire zone or during the fire-cautioning period;
- i. dumping garbage, waste residue, waste water or other waste beyond a designated spot,

- burning garbage, deadwood, deciduous leaves or other disposables, or heaping marl;
- j. raising any domesticated animal or bird;
- k. erecting any tent or laying out any desk or chair beyond the designated scope;
- l. other acts that jeopardize the scenic or historic resources, obstruct the views, impede sightseeing, or upset the public order;

Section 28 Any organization or individual engaged in business activity dependent upon the scenic and/or historic resources in the WLSA shall pay the WLSA maintenance and management cost, which shall be used for the protection of scenic and historic resources, environmental protection, and the like.

Chapter IV, Development

Section 29 All constructions in the WLSA shall be associated with the scenic and historic resources, and shall be undertaken in strict compliance with the requirements set forth in planning and approval with respect of the WLSA.

The existing buildings and other facilities incompliant with the requirements of the planning of the WLSA shall be gradually moved out.

Section 30 Siting, layout, height, dimension, shaping, style, tint, and the like, in respect of the construction projects in the WLSA shall be in harmony with the surroundings and the environment.

All constructions in the protective periphery of the WLSA shall accord with the requirements for the scenes of the WLSA, without jeopardizing any natural views. The existing projects or facilities that jeopardize any scene in the WLSA shall be rectified or demolished by the local government after taking counsel with the ACWLSA.

Section 31 Building up, rebuilding or expanding any cableway, cable car, large sports or amusement facility, or landmark building is prohibited.

Section 32 As for any significant construction project that complies with the requirements for planning of the WLSA and takes up a floor area or building area of more than three thousand (3,000) square meters, its siting shall be commented by the ACWLSA in conjunction with the competent planning authorities, approved by the Municipal Government prior to public announcement, deliberated and ratified by the Standing Committee of the People's Congress of the City, and reported for approval pursuant to prescribed procedures before going through the formalities in respect of the approved initiation of the project.

As for any other construct projects that comply with the requirements for planning of the WLSA, its siting shall be commented by the ACWLSA in conjunction with the competent planning authorities, approved by the Municipal Government prior to public announcement, and reported for approval pursuant to prescribed procedures before going through the formalities in respect of the approved initiation of the project

Section 33 The builder of the project shall conduct an environmental impact assessment while the construction project is still at the stage of feasibility study, and shall report for approval

pursuant to the provisions prescribed by the State.

Section 34 After the construction project is approved for initiation in the WLSA, the approval of the land for its construction and its construction work shall be subject related laws and regulations.

Section 35 Building up, rebuilding or expanding any residential building in the WLSA is prohibited. The existing residential buildings of the organizations in the WLSA shall be gradually moved out.

The dilapidated buildings, and the residential buildings, if any, on the collectively-owned land in the WLSA which have to be removed for better environment and/or for infrastructure construction in the WLSA shall be exclusively purchased by the ACWLSA subject to the specific regulations separately formulated by the Municipal Government for the relocation of the owners of such buildings.

Section 36 The building density in the WLSA shall be strictly controlled and progressively reduced. For any existing building of the organization in the WLSA which is legally approved for rebuilding, it shall, in total, be as not more than eighty percent (80%) in building area as that prior to renovation, subject to the specific regulations separately formulated by the Municipal Government for renovation of buildings.

Section 37 None of the following construction or erection of facilities in the WLSA shall go through any formalities unless approved by the ACWLSA:

- a. erecting or sculpturing any statue;
- b. restoring or adding any cliff-side inscriptions or stone tablet;
- c. building up any enclosure wall, guardrail, bridge, iron tower, or other structures, or work shed, or other temporary building;
- d. placing any billboard, bulletin board, sign board, or other outdoor facilities.

Section 38 All organizations and individuals approved for construction activities in the WLSA shall take effective measures to preserve and protect the scenic and historical resources and the natural ecology of the WLSA, preventing from jumbling or misplacing and from impeding sightseeing, and shall, upon completion of the construction, immediately clear up the construction site and reinstate the setting.

Section 39 All illegal buildings and structures, if any, shall be unreservedly demolished.

No building or structure temporarily reserved in the WLSA shall be expanded, rebuilt or renovated, and shall be unconditionally removed when needed in the development of the WLSA.

Chapter V, Management

Section 40 The ACWLSA shall manage the scenic and historical resources in a scientific manner, strengthen the management of its employees in the WLSA, and progressively perfect its service facilities and sightseeing conditions.

The tourists and other people entering the WLSA shall subject themselves to the consolidated administration of the ACWLSA, consciously abide by the relevant rules and regulations of the

WLSA, protect the scenic and historical resources, take due care of the public facilities, and maintain the environmental sanitation and public order.

Section 41 The ACWLSA shall decide in a scientific manner on the environmental capacity, reception capacity and sightseeing routes of each scenic area and scenic spot, and set limit on the sightseeing routes of certain sections of an area in line with the actual sightseeing needs.

Section 42 The ACWLSA shall formulate safety management system for the WLSA, and strengthen the management of sightseeing safety.

Section 43 The total number of business operators in the WLSA shall be put under strict control. The business and service outlets in the WLSA shall be laid out by the ACWLSA in a consolidated manner and concord with their surrounding scenes and landscapes.

The ACWLSA may, in accordance with the requirements for protection of scenes and landscapes, and safety and environmental sanitation, impose restrictions on the merchandises, services, and processing techniques, fuels used and packing of food, etc, in the WLSA.

Section 44 The setting, place, and scope of the operations of any organization or individual engaged in business operation in the WLSA shall comply with the planning of business outlets in the WLSA. The competent administrative authorities for industry and commerce shall, in issuing business license thereof, follow the planning of business outlets in the WLSA.

The organizations and individuals engaged in business operation in the WLSA shall do business with civility in compliance with law in their business scope prescribed and in the designated spot, and shall never put up any shed, operate a stall or outlet, or expand its shop front without authorization.

No organization or individual shall solicit or peddle any goods or provide service outside the designated spot or area of business; nor shall it enclose any photograph-shooting position around a scene.

Section 45 The battery-powered trucks used for sightseeing, maintenance and management in the WLSA and their drivers shall, besides licensed by the competent administrative authorities, approved by the ACWLSA, enjoining from unlicensed operation and unlicensed driving.

All vehicles entering the WLSA shall be kept clean in their body, and run along the designated routes, and park at the designated spot.

Section 46 No organization or individual may hold any mass campaign in the WLSA unless the approval of the ACWLSA is obtained and related formalities are completed.

Section 47 The Municipal Government shall strictly control and progressively downsize the regular and temporary residential populations in the WLSA, and switch their rural residents into urban ones, subject to the specific regulations of management formulated by the Municipal Government.

Section 48 The ACWLSA shall strengthen its development of environment sanitary installations and management of environment sanitation, and the organizations and individuals concerned shall properly clean and maintain sanitation of the WLSA. All garbage in the WLSA shall be promptly cleared up and transported.

No visible article that jeopardizes any scene or obstruct sightseeing may be erected, stacked or hung on any exterior wall, roof, terrace, balcony, or otherwise of any building or structure in the WLSA.

Section 49 Except the existing national cemeteries there, no tomb or cemetery shall be built up, or rebuilt or renovated without authorization, in the WLSA.

Renovating or rebuilding any tomb of revolutionary martyrs, or any tomb that is labeled as a historical and cultural site under government protection, or any tomb of certain social or historical value shall be approved by the ACWLSA.

The other existing tombs in the WLSA shall be buried deep or moved out, and those derelict tombs shall be disposed of by the ACWLSA in accordance with law.

Chapter VI, Legal Liabilities

Section 50 A violator of Section 18 of these Regulations will be ordered to stop such violation, reinstate the destroyed, and be imposed penalty of not less than RMB1,000 but not more than RMB10,000, or be imposed penalty of not less than RMB10,000 but not more than RMB100,000 if the destroyed is impossible to be reinstated.

Section 51 A violator of Section 22 of these Regulations will be ordered to stop such violation, and remedy its violation in specified time, have its booty confiscated, make financial compensation, and be imposed a penalty in such amount as two to five times the value of the actual losses incurred.

Section 52 A violator of Section 24 of these Regulations will be ordered to stop such violation, and correct its violation in specified time, and be imposed a penalty of not less than RMB5,000 but not more than RMB50,000.

Section 53 A violator of Paragraph 2 of Section 26 of these Regulations will be ordered to stop such violation, reinstate the destroyed, and be imposed penalty of at least RMB2,000 but not more than RMB20,000.

Section 54 A violator of any of the following set forth in Section 27 of these Regulations will be punished as follows:

- a. In case of any such act described in Item a thereof as unauthorized occupancy, enclosure, landfill, or cover-up any water body or water surface, the violator will be ordered to correct it in a specified period, reinstate it, and be imposed the penalty in such amount as per RMB200 for each square meter of the water area illegally encroached. In case of cut-off of the water body or water surface, the violator will be ordered to correct it in a specified period, reinstate it, and be imposed the penalty of not less than RMB500 but not more than RMB5,000.
- b. In case of any such act described in Item b. thereof, the violator will be ordered to stop such violation, reinstate it, and be imposed the penalty of not less than RMB5,000 but not more than RMB50,000, or be imposed the penalty of not less than RMB50,000 but not more than RMB100,000 if the destroyed is
- c. impossible to be reinstated.
- d. In case of any such act described in Items c., e., f., i., j., k., l. thereof, the violator will be ordered to stop such violation, correct it in a specified period, remedy it, and may be imposed the penalty of not less than RMB20 but not more than RMB1,000, and shall make financial compensation if any loss is incurred.
- e. In case of any such act described in Item d. thereof, the violator will be confiscated of his or her hunting apparatuses, booties, and illegal gains, may be imposed the penalty of not less than RMB500 but not more than RMB2,000

Section 55 A violator of Section 37 of these Regulations will be ordered to stop such violation, remove the erection or make up for the related formalities for approval, and be imposed the penalty of not less than RMB2,000 but not more than RMB10,000.

Section 56 A violator of Section 44 of these Regulations will be ordered to stop such violation, reinstate it, and be punished as follows:

- a. In case he or she puts up any shed, operates a stall or outlet, expands his or her shop front, or conducts business outside the designated spot or area, without authorization in the WLSA, or violates any restrictions laid down by the ACWLSA in accordance with Paragraph 2 of Section 43 of these Regulations, the penalty of not less than RMB200 but not more than RMB2,000 will be imposed.
- b. In case he or she solicits or peddles any goods or provides service outside the designated spot or area of business, or encloses any photograph-shooting position around a scene, the penalty of not less than RMB20 but not more than RMB200.

Section 57 A violator of Section 45 of these Regulations will be ordered to correct such violation in a specified time, and be punished as follows:

- a. In case a battery-powered truck is operated or driven in the WLSA unauthorized by the ACWLSA, the violator will be imposed the penalty of not more than RMB200.
- b. In case a battery-powered truck is driven in the WLSA without the authorization of the ACWLSA, the driver will be imposed the penalty of not less than RMB200 but not more than RMB1,000.
- c. In case a battery-powered truck does not run along the designated route or is not parked at the designated spot, the penalty of RMB200 may be imposed.

Section 58 A violator of Section 46 of these Regulations will be ordered to stop such violation, correct it in a specified period, and be imposed the penalty of not less than RMB2,000 but not more than RMB10,000 upon the sponsor.

Section 59 A violator of Paragraph 2 of Section 48 of these Regulations will be ordered to correct such violation in a specified period, and may be imposed the penalty of not less than RMB20 but not more than RMB200.

Section 60 A violator of Paragraph 1 of Section 49 of these Regulations will be ordered to stop such violation, reinstate it, and be imposed the penalty of not less than RMB2,000 but not more than RMB20,000 upon the sponsor.

A violator of Paragraph 2 of Section 49 of these Regulations will be ordered to stop such violation and reinstate it.

Section 61 Any organization or individual who undertakes illegal construction by violating these Regulations shall immediately stop the ongoing construction upon receipt of the decision on the order of stopping the illegal construction. If such illegal construction continues, the authorities that ordered such stoppage shall prevent it, and demolish the illegally constructed part of the building or structure or other facilities.

Section 62 Where the ACWLSA or other administrative authorities concerned approve any construction project in violation against the planning the WLSA or these regulations, the documents in respect of such approval shall be invalid, and thus the ongoing construction in such circumstances shall be ordered by the Municipal Government to demolish, with the original state restored. The person(s) immediately responsible and the official(s) or leader(s) executively

responsible shall be imposed administrative sanction or, in case of a crime, be prosecuted for criminal responsibility in accordance with law.

Section 63 A violation of these Regulations that involves violation of any other law, rules or regulations shall be penalized in accordance therewith.

Section 64 The administrative penalties prescribed in these Regulations shall be under the responsibility of the ACWLSA or a public institution or institutions authorized by it for execution, or subject to other laws and regulations that empower other authorities to execute such penalties.

A violation of these Regulations occurs outside the protective periphery of the WLSA shall be penalized by the administrative authorities concerned at the locale in accordance with law.

Section 65 A party concerned who defies or impedes the lawful performance of official duties by the functionary of administrative authorities will be penalized by the police in accordance with the related provisions specified in the Regulations of the People's Republic of China on Public Security Penalties, and, in case of a crime, be prosecuted by the judicial organ for criminal responsibility in accordance with law.

Section 66 In case of any damage to any of the scenic or historic resources or the environment as a result of mismanagement, the Municipal Government shall order the ACWLSA to rectify it in specified time, and hold liable the person(s) immediately responsible and the official(s) executively responsible in accordance with law.

Any functionary of administrative authorities who commits dereliction of duty, abuse of authority, or self-seeking misconduct in the management of the WLSA shall be imposed administrative sanction by his or her department or higher administrative authorities, or, in case of a crime, be prosecuted for criminal responsibility in accordance with law.

Chapter VII, Supplementary Provisions

Section 67 These Regulations shall come into effect as of August 1, 2004.

Provisions of Hangzhou City on the Protection and Administration of Cultural Relics, promulgated in 2000, and revised in 2004 (Excerpt)

Section 1 These Provisions are hereby stipulated in accordance with *The Law of the People's Republic of China on the Protection of Cultural Relics* and the *Regulations of Zhejiang Province on the Protection and Administration of Cultural Relics* and in consideration of the actualities of Hangzhou City in order to strengthen the protection and administration of cultural relics.

Section 2 The city and its district and county or municipal governments shall protect the cultural relics in their administrative jurisdiction.

The Municipal Administrative Authorities for Cultural Relics shall take charge of the protection

and administration of the cultural relics of the City. The administrative authorities for cultural relics at the district and county or city level shall be responsible for the protection and administration of the cultural relics in their respective jurisdiction, and subject themselves to the technical guidance of Municipal Administrative Authority for Cultural Relics.

The public security, industrial and commercial administration, customs, urban development, planning, gardening, land resources administration, environmental protection, tourism, religion, and other competent administrative authorities shall, where their respective duties go, all contribute their respective share to the protection and administration of cultural relics in synergy with administrative authority for cultural relics.

Every organization and individual shall be obligated to protect cultural relics.

Section 3 The government of the City, a county or a district of a city shall formulate protective measures for the cultural relics in their respective administrative jurisdiction and bring such measures in its urban and rural development planning, and shall include the management expenses of preservation and protection of cultural relics into its financial budget.

The administrative body of a historical cultural site under government protection that may lawfully make proceeds from its tickets shall allot certain proportion of such special proceeds for maintenance and repair of cultural relics.

Organizations and individuals at home or abroad are encouraged to donate in all forms for the cause of cultural relic protection of Hangzhou.

Section 4 The governments of Hangzhou City and its counties and cities shall accredit and publicize historical cultural sites under government protection in their respective administrative jurisdiction in accordance with the procedures prescribed by laws and regulations.

Of the cultural and historical relics that are not yet publicized as historical cultural sites under government protection, but accredited by the administrative authorities for culture of the City or a county or city to be of historical, artistic or scientific value may be labeled by the local administrative authority for cultural relics as cultural relic conservation spot, and shall be reported to the government at the same level and Zhejiang administrative authorities of cultural relics for filing.

The cultural relic conservation spots so accredited shall be preserved and protected as if they were historical cultural sites under government protection, with a certain preservation scope delimited. The scope will be publicized after verification by the municipal or county government.

Section 5 The administrative authority for cultural relics shall organize and complete the appraisal of the value of protection of the cultural relic conservation spots within three years upon their publicity, and shall report the results of such appraisal to the municipal or county government for their publicity as historical cultural sites under government protection, or shall publicize their disqualification.

Section 6 The owner organization or user organization of a historical cultural site under government protection shall sign a Letter of Responsibilities for Use and Protection with the administrative authority for cultural relics, and shall be responsible for the maintenance, repair and security of the cultural relics under its use, equip necessary security and fire-fighting facilities, establish a security guard force and safety management system. The administrative authority for

cultural relics shall, in conjunction with other authorities concerned, conduct guidance, inspection and supervision over such owner organization or user organization

In case of any change of the owner organization or user organization of a historical cultural site under government protection, such owner organization or user organization shall promptly report to and re-sign a Letter of Responsibilities for Use and Protection with the local administrative authority for cultural relics.

Section 7 For any newly-found cultural relic or site, the administrative authority for cultural relics at its locality shall promptly demand the organization concerned to take proper measures for its protection, and decide on its disposal in conjunction with the authorities concerned as soon as practical. Where some components of a building or structure that is approved of dismantlement upon verification by the administrative authority for cultural relics in conjunction with other concerning authorities is of value of a cultural relic, the administrative authority for cultural relics shall supervise the dismantlement of such building or structure.

Section 8 Any construction in the conservation zone specified in the Planning of Preservation and Protection of Historic Cultural Cities of Hangzhou and the accreditation and publicity of any historic cultural conservation zone in the administrative jurisdiction of the City shall be subject to the *Regulations of Zhejiang Province on the Preservation and Protection of Historic Cultural Cities*.

Section 9 No construction project irrelevant to the preservation or protection of the cultural relic shall be undertaken in the scope of conservation of a historical cultural site under government protection.

No facility detrimental to the safety of a cultural relic shall be erected in the controlling zone for development of a historical cultural site under government protection, and no building or structure of any kind that disaccords with environmental aura of the historical cultural site under government protection in terms of its form, height, dimension or tint shall be built.

Where any historical cultural site under government protection needs to be relocated or removed for an exceptional significant construction project, such relocation or removal shall be subject to

Section 10 For any historical cultural site under government protection that is approved to be relocated or removed, the organization relocating or removing it shall not begin its job until written records, plotting, photographs, video, and the like are documented. All costs and expenses arising from the relocation, removal, plotting, and the like shall be borne by the builder, and the building materials so dismantled shall be disposed under the supervision of the local administrative authority for cultural relics.

The relocation and settlement of the user organization and the residents in a historical cultural site under government protection shall be subject to the regulations governing the removal and relocation of housing properties.

Section 11 No construction project shall be undertaken in the key conservation zone of unexcavated cultural relics or in the area abounding in unexcavated cultural relics. In case a construction project has to be undertaken in such zone or area out of the special needs of some national construction project, the builder thereof shall first obtain the consent of municipal administrative authorities for cultural relics and conduct proper survey or exploitation to the extent

of the project in conjunction with the administrative authority for cultural relics before going through related formalities with the planning administrative authorities.

Any organization or individual shall, when spotting any cultural relic in its or his project construction, immediately halt the ongoing construction, properly protect the venue and immediately report it to the administrative authorities for cultural relics at the locality of such cultural relic for disposal and excavation, and such administrative authorities shall go to the site promptly for action upon receipt of such report.

Section 12 All archaeological exploitation and excavation project shall go through the formalities of examination and approval in accordance with law. No organization or individual shall conduct archaeological exploitation or excavation or collect any specimen without approval.

A city, district, or a county (or county-level city) shall complete the indoors assortment of any archaeological excavation project undertaken by it within three years upon completion of such excavation, and the municipal administrative authority for cultural relics shall work out a proposal of collecting the cultural relics unearthed wherefrom and submit such proposal to the provincial administrative authority for cultural relics for approval.

Section 13 Museums, memorials, cultural (or cultural relic) centers, libraries, cultural administrations, archaeological institutes, colleges and universities, and other institute collector of cultural relics (hereinafter referred to collectively as “institute collector of cultural relics”) shall be furnished with special storeroom for cultural relics collected and full-time storeroom keeper, and necessary security and technical facilities, with strict management system established.

The municipal administrative authority for cultural relics shall, in conjunction with other authorities concerned, order an inadequately-equipped institute collector of State-owned cultural relics to rectify in specified time, or designate another qualified institute collector instead to keep the cultural relics.

Regulations of Hangzhou City on the Preservation and Administration of the Waters of the West Lake(August 29, 1998.)

Chapter I, General Provisions

Section 1 These Regulations are enacted in accordance with related laws and regulations and on the basis of actualities of the waters of the West Lake, aiming to strengthen the preservation and administration of the waters of the West Lake, improve the quality thereof, prettify the scenery of the West Lake, and promote the scientific and reasonable development and utilization of the scenic resources of the West Lake.

Section 2 These Regulations are applicable to the preservation and administration of the waters of the West Lake and its watersides.

For the purpose of these Regulations, the waters of the West Lake shall mean the West Lake itself

and its upstream springs, pools, streams, brooklets, etc.

Section 3 The competent authorities of the West Lake Scenic Area under Hangzhou Municipal Government shall be the competent administrative body for the preservation of the waters of the West Lake, who exercises supervision over and administration of the preservation of the waters of the West Lake.

The administrative body for the waters of the West Lake under the competent authorities of the West Lake Scenic Area of Hangzhou City shall be executively responsible for the protection and management of the West Lake in accordance with these Regulations.

The local governments at the upstream of the West Lake shall be responsible for the protection and management of the upstream waters and the watersides.

The planning, environmental protection, townscape and sanitation, public services, public security, and other authorities shall take their respective responsibilities for the preservation and administration of the waters of the West Lake in synergy with the competent authorities of the West Lake Scenic Area.

Section 4 Every organization and individual shall be obligated to protect the waters of the West Lake, consciously subject themselves to these Regulations, and be entitled to supervise and expose any violation hereof. Any organization or individual who makes noticeable contribution to the protection of the waters of the West Lake shall be commended or rewarded.

Chapter II, Water Body

Section 5 The competent authorities of the West Lake Scenic Area shall maintain the cleanness of the waters of the West Lake, prevent the waters from being polluted, and ensure that the quality of the waters lives up to the national standard.

The competent authorities of the West Lake Scenic Area shall monitor the waters of the West Lake on a regular basis, and shall promptly report the results of such monitoring to Hangzhou Municipal Government and the local governments at the upstream of the West Lake.

Hangzhou Municipal Government shall bring the integrated regulation of the waters of the West Lake into its national economic and social development plan. The integrated regulation shall be prepared by the competent authorities of the West Lake Scenic Area.

Section 6 The competent authorities of the West Lake Scenic Area shall ensure the normal working of the diversion and drainage project of the West Lake so that the regulatory functions of the project can be brought into full play, sustain a normal water level of the West Lake at 7.18 ± 0.05 meters against that of the Yellow Sea, and replenish water and drain floods in a timely manner.

Section 7 The competent authorities of the West Lake Scenic Area shall dredge up the West Lake on a regular basis to sustain a substantial balance between the annual removal and accumulation of sediments in the West Lake. The water depth of the West Lake shall be not less than 1.5 meters on average, and appropriate measures shall be taken to progressively augment the water depth thereof.

Section 8 All industrial and domestic sewages from the organizations or dwellers along the

West Lake shall be covered by the municipal sewage discharging system in specified time.

Sewages from the upstream spots where farming dwellers and/or other organizations cluster together shall be pipelined to the municipal sewage discharging system. For any existing organization whose discharge of sewage is tentatively unable to be pipelined to the municipal sewage discharging system, measures of sewage treatment shall be taken in specified time, and such sewage discharge shall meet the Grade I discharge standard laid down in the *Integrated Standard of Sewage Discharge* of China (GB8978-1996).

Any project to be built, renovated or expanded in or around the waters shall have its sewage pipelined to the municipal sewage discharging system; otherwise, it shall not be built, renovated or expanded. No sewage shall be discharged indirectly into the waters of the West Lake by means of diffusing wells or pits or otherwise.

Section 9 Cutoff for water and digging for collecting wells in and around the waters of the West Lake are prohibited. All the organizations and dwellers therein accessible to the municipal water supply shall immediately seal up and cease using the existing deep wells and collecting wells.

Section 10 Necessary sanitation facilities shall be erected in and around the waters of the West Lake. Spitting and littering whatsoever to the West Lake are prohibited.

Bathing, urinating or defecating, washing, unauthorized swimming in or into the West Lake are prohibited.

Cleaning any motor vehicle or any container with toxic or hazardous residuals in the waters or watersides of the West Lake is prohibited.

Unauthorized dumping or heaping garbage, excrement, spent clay in the waters or bank or slope of the West Lake is prohibited.

Section 11 No such facility likely to pollute the waters as toilet, excrement container or garbage cabin shall be erected within 10 meters' reach of either bank of the upstream brooks of the West Lake, and all such facility existing shall be moved away in specified time.

Section 12 The competent authorities of the West Lake Scenic Area shall put under strict control the total number of the vessels on the West Lake.

No vessel on the West Lake shall be updated away from its original purpose or beyond its passenger capacity or principal dimensions. The design papers of any vessel on the West Lake to be updated shall be approved by the competent administrative body for the preservation of the waters of the West Lake.

Chapter III, Vessels

Section 13 Every tourist vessel sailing on the West Lake shall reconcile in appearance with the views of the West Lake, not more than 25 meters in length of the hull and not more than 0.7 meter in draught. All power-driven vessels on the West Lake, except those for working purpose such as public security, emergency and engineering, shall be driven by such environment-friendly energies such as electricity and solar power. All vessels on the West Lake shall be equipped with a container or containers necessary for the collection of garbage, excrement, and other wastes.

Section 14 Every tourist vessel sailing on the West Lake shall reconcile in appearance with the views of the West Lake, not more than 25 meters in length of the hull and not more than 0.7 meter in draught. All power-driven vessels on the West Lake, except those for working purpose such as public security, emergency and engineering, shall be driven by such environment-friendly energies such as electricity and solar power. All vessels on the West Lake shall be equipped with a container or containers necessary for the collection of garbage, excrement, and other wastes.

Section 15 No vessel may sail on the West Lake until and unless examined and approved by the competent administrative body for the preservation of the waters of the West Lake, besides its license lawfully granted by the competent administrative authorities concerned. Any vessel sailing thereon without prior approval may be dragged away.

Section 16 Steering a vessel on the waters of the West Lake by a steerer of power-driven vessel shall, besides a license lawfully granted by the competent administrative authorities concerned, be examined and approved by the competent administrative body for the preservation of the waters of the West Lake.

A steerer of power-driven vessel shall meet the following qualifications:

- a. Physically fit;
- b. of required age;
- c. of junior middle-school education or above; and
- d. knowing well related steering rules and skills.

Unauthorized steering, drunken steering, and practicing steering in any main sailing course are prohibited. Vessel testing and sports-boat training shall be carried out in designated water areas.

Section 17 In case of a significant security and guarding mission, the police shall, in conjunction with the competent administrative body for the preservation of the waters of the West Lake, have the right to notify and instruct the concerning vessels to suspend sailing, change their course or sail to a designated point.

Section 18 No employee of a non-power-driven vessel for profit-making purpose may be engaged in his or her job unless examined and approved by the competent administrative body for the preservation of the waters of the West Lake. Employees of a non-power-driven vessel for profit-making purpose shall meet the following qualifications:

- a. Physically fit;
- b. of required age;
- c. of junior middle-school education or above; and
- d. knowing well related steering rules and skills.

Such employees shall take the initiative to promote the protection of the West Lake to the tourists, discourage any act or attempt that contaminates or may contaminate the waters of the West Lake, and fulfill their obligation of protecting the waters of the West Lake.

Section 19 Any profit-making activity or disguised profit-making activity by any noncommercial vessel on the waters of the West Lake is prohibited.

Section 20 No profit-purpose vessel on the waters of the West Lake shall be loaded with any

hazardous articles. To load any hazardous articles on a noncommercial vessel out of special needs shall be approved by the local public security bureau.

Section 21 All vessels of any kind on the waters of the West Lake shall be subject to the routine management and safety inspection by the competent administrative body for the preservation of the waters of the West Lake.

Section 22 The vessel owner shall, when discarding any vessel, go through the procedure for cancelation of the vessel with competent administrative body for the preservation of the waters of the West Lake, and shall remove the discarding vessel out of the water surface of the West Lake in specified time. If the vessel owner fails to do so, the competent administrative body for the preservation of the waters of the West Lake will remove it in lieu of the vessel owner at the latter's expense.

Section 23 Cost for maintenance of the Scenic Area shall be paid by the owners of the profit-purpose vessels on the West Lake to the competent administrative body for the preservation of the waters of the West Lake.

Chapter IV, Aquatic Life

Section 24 Commercial aquiculture in the West Lake is prohibited.

As an endeavor to sustain the water quality and ecological equilibrium of the West Lake, aquatic animals friendly to the waters and the aquatic plants of the West Lake may be bred in appropriate quantity without artificial feeding.

Section 25 Various species of aquatic plants grown in the West Lake shall be put under proper distribution and scientific management in line with the needs of the scenery.

Section 26 Fishing fish or shrimps in any area other than the designated fishing areas in the West Lake is prohibited. Netting fish without authorization, plucking aquatic plants and capturing and/or killing birds in the West Lake are prohibited.

Chapter V, Facilities and Miscellaneous

Section 27 The competent administrative body for the preservation of the waters of the West Lake shall be responsible for the maintenance and management of all the docks, banks, culverts, lock gates, diversion works, and other facilities within the bounds of the West Lake, and no organization or individual shall dismantle or destroy any of them without authorization.

Section 28 When any engineering project in the West Lake or within 5 meters' reach of the banks of the West Lake, or within 10 meters' reach of either bank of the upstream brooks of the West Lake is to be constructed, its constructor shall, prior to the commencement of such project, report same to the competent administrative body for the preservation of the waters of the West Lake and the local governments at the upstream of the West Lake, and take necessary measures to protect the waters of the West Lake and its upstream from being polluted by building wastes and sewage.

The constructor shall, upon completion of the project, promptly clear up all the makeshift facilities used for construction and straighten up and reinstate the construction site.

Section 29 Any vessel or model-vessel performance, organized campaign, movie or television shooting on the West Lake shall, besides necessary procedure handled in the authorities concerned in accordance with applicable provisions, be approved by the competent administrative body for the preservation of the waters of the West Lake and the local public security bureau prior to its commencement, and any large-scale aquatic activity shall be approved by the municipal government.

Chapter VI, Legal Liabilities

Section 30 For any of following acts violating these Regulations, the penalty of not less than RMB20 but not more than 200 shall be imposed:

- a. spitting and littering whatsoever to the West Lake;
- b. bathing, urinating or defecating, washing, unauthorized swimming in or into the West Lake, or any other act that causes or may cause pollution of the
- c. waters;
- d. fishing fish, shrimps or other aquatic animals in any area other than the designated fishing areas in the West Lake, or netting fish without authorization, or plucking aquatic plants; or
- e. unauthorized entrance of a vessel into an aquatic vegetation area, causing no material loss.

Section 31 For any of the following acts violating these Regulations, the penalty of not less RMB500 but not more than RMB2,000 shall be imposed besides compensation as per the actual loss incurred:

- a. cleaning any motor vehicle or any container with toxic or hazardous residuals in the waters or watersides of the West Lake;
- b. unauthorized dumping or heaping garbage, excrement, spent clay in the waters or bank or slope of the West Lake, which pollutes or may pollute the waters;
- c. capturing and/or killing birds in the West Lake;
- d. unauthorized entrance of a vessel into an aquatic vegetation area, causing any material loss or losses; or
- e. unauthorized dismantlement of or damage to any of the docks, banks, culverts, lock gates, diversion works, and other facilities within the bounds of the West Lake, or digging any duct, which jeopardizes the scenery of the West Lake.

Section 32 A steerer who has violated Section 16 of these Regulations shall be imposed a penalty of not less RMB100 but not more than RMB1,000, or, in a grave circumstance, be forbidden to steer a vessel in the waters of the West Lake.

Section 33 For any act violating Section 14, 18 or 21 of these Regulations, a penalty of not less RMB100 but not more than RMB500 shall be imposed, or any for any act violating Section 20 hereof, a penalty of not less RMB1,000 but not more than RMB2,000 shall be imposed.

Section 34 For any act violating Section 19 of these Regulations, a halt of business activity shall be ordered, the illegal income shall be confiscated, and the penalty of not more than RMB200 be imposed.

Section 35 For any act violating Section 26 of these Regulations by unauthorized netting of fish in the West Lake in a grave circumstance or causing material loss or losses, the booty and the fishing apparatuses shall be confiscated, and a penalty of not less RMB500 but not more than RMB5,000 be imposed, besides compensation for the loss.

Section 36 For any of following acts violating any of these Regulations, removal and closedown shall be ordered, and the penalty of not less RMB2,000 but not more than RMB10,000 be imposed upon an organization violator or of not less RMB500 but not more than RMB1,000 upon an individual violator:

- a. erecting within 10 meters' reach of either bank of the upstream brooks of the West Lake any toilet, excrement container, garbage cabin, or other facilities that are likely to pollute the waters;
- b. cutting off the upstream water, or digging a collecting well;
- c. discharging mud or sand into the waters of the West Lake, or landfilling or encroaching any water surface of the West Lake or the riverbed of any major brooks of the West Lake.

Section 37 The administration of environment protection of Hangzhou City may authorize the competent administrative body for the preservation of the waters of the West Lake to impose penalty upon any organization who pollutes the waters of the West Lake as a result of exceeding standard discharge of sewage, directly or indirectly, into the West Lake in accordance with applicable laws and regulations governing the prevention and treatment of water pollution.

Section 38 All penalty described in these Regulations, except that in Section 37 hereof, shall be enforced by the competent authorities of the West Lake Scenic Area, and may, where necessary, be implemented by the competent administrative body for the preservation of the waters of the West Lake under authorization. The local governments at the upstream of the West Lake may impose administrative penalty upon any violation of these Regulations within their respective administrative domain in accordance with the related provisions governing penalty in these Regulations.

Section 39 If any person who is responsible for the protection and management of the waters of the West Lake as provided for in these Regulations commits in his or her work of protection and management of the waters of the West Lake any breach or dereliction of his or her duty, jobbery, or self-seeking misconduct, causing any pollution of the waters or jeopardizing the scenery of the West Lake, he or she shall be imposed administrative sanction by his or her employer or higher management, or, in case of a crime, be prosecuted for criminal liabilities therefor.

Chapter VII, Supplementary Provisions

Section 40 These Regulations shall take effect as of the date of their promulgation, and the *Provisional Measures of Hangzhou City on the Preservation and Administration of the Waters of the West Lake* promulgated by the Hangzhou Municipal Government on October 31, 1990 shall be

abolished at the same time.

Regulations of Hangzhou City on the Administration of Parks, 2000

(Excerpt)

Section 7 The competent administrative authorities of the parks of the City shall formulate specific controlling planning for each of the parks in the City in accordance with the *Systemic Planning of the Greenbelts of Hangzhou*, the *General Planning of the West Lake Scenic Area of Hangzhou City*, and other applicable laws and regulations of the State, Zhejiang Province and Hangzhou City. The specific controlling planning of the parks shall be reported to the Municipal Government for approval and to the Standing Committee of the People's Congress of Hangzhou City for filing.

Section 11 Building of any kind to be built up, expanded or rebuilt in a park shall accord with its surroundings in terms of its dimension, shape and tint, without jeopardizing any natural scenery or cultural landscape.

No organization or individual shall build up or expand any building or structure irrelevant to the functions of a park.

Section 16 The owner of the park shall strengthen its caretaking and management of garden plants in accordance with the technical procedures for planting and caretaking of garden plants, and the dead trees and deadwood, withered flowers and fallen leaves, and ground vegetation and weeds shall be cleaned up timely.

The owner of the park shall strengthen its preservation of the cultural relics, historic sites, and ancient buildings, and take special care and management of the exhibitory animals.

Section 17 The owner of the park shall strengthen the maintenance and management of the facilities in the park, keep them safe, intact and tidy, align their tint and shape with the mien of the park, and ensure the following:

- a. the maintenance, repair and update of the amusement facilities therein shall comply with relevant provisions;
- b. the environmental and sanitary facilities shall be kept in good order; and
- c. the index plates, warning signs, tourist directions, and other sign boards shall be marked in accordance with provisions, made in both Chinese and English, and kept complete, legible, and correct.

Regulations of Hangzhou City on the Administration of Forestation, 2001 (Excerpt)

Section 14 The title and usufruct of the trees shall be disposed in accordance with the following provisions:

.....

- b. The mountain forests in the West Lake scenic area shall be subject to the related provisions laid down by the title granting authorities of the mountain forest.

Section 18 Century-old trees, rare or precious wood species, and other trees of historical value or memorial significance shall be deemed as old and valuable trees, which shall be strictly protected, free from being felled. The competent administrative authorities for forestation of the City shall maintain consolidated records and marks for each and every old and valuable tree, and strengthen their maintenance and management. The old and valuable trees on the premises of an organization or of an individual shall be taken care of and protected by the organization or the individual, and shall hold the competent administrative authorities for forestation of the City for their supervision, regular inspection and technical guidance.

Section 19 When construction is to be undertaken in an area where there is any old and valuable tree, the builder shall take intense care of such tree or species in the process of its planning, designing, acquisition of land and construction, and work out evasive or protective measures in cooperation with competent administrative authorities for forestation of the City, restraining from unauthorized trimming, root damage, or removal of any of them.

Annex D.3

Structure and Functions of Hangzhou Municipal Bureau of Landscape and Cultural Relics Administration

(Hangzhou Administration of Gardens and
Cultural Relics)

Main Duty:

The main responsibilities of communist party of Xihu Beauty Spot District(Municipal Bureau of Park&Wood and Culture) and the administration committee of Xihu Beauty Spot District (Municipal Bureau of Park&Wood and Culture) are:

1. Organize the implementation of protection and management regulations, study and work out the policies and rules of the protection and management of Xihu Beauty Spot District as well as supervise the implementation.
2. According to the municipal overall city planning and economic social development plan, work out the overall plan and economic social development plan as well as organize the implement these plans with approval.
3. Manage the land planning, land requisition, house removal, enforcement supervision and village residential bases.
4. According to the municipal overall city planning, be in charge of the implementation of the planning of Xihu Beauty Spot District and examination and verification of the construction planning projects as well as supervision of the planning projects, verify and issue the Consultation Paper of Address Selection of Construction Project, the License of Land Construction Planning and the License of the Construction Project Planning. Manage the construction project in Xihu Beauty Spot District, verify and issue the License of Construction Project. Protect and supervise the environment of Xihu Beauty Spot District, work out and declare the environment conservation plan of Xihu Beauty Spot District, examine and approve the evaluations on environment affection of projects and environment conservation facilities in Xihu Beauty Spot District, verify and issue the License of Ecological Construction, Quality Certificate of Environmental Conservation Establishment Acceptance and the License of Pollutant Discharge. Be in charge of the exploitation of real estate, house property, property register and market of real estate transaction as well as the property management, and verify and issue certificate of house property and pre-sale license of commodity houses.
5. In charge of the management of fiscal budget and final account, state-owned assets and the supervision of financial accounting, assist the tax collection and management. In charge of the statistics, commodity prices, audit, personnel, labor and social security as well as the urban management.
6. In charge of the investment promotion to Xihu Beauty Spot District, examine and approve or declare the projects in Xihu Beauty Spot District according to regulated rights, and issue the approval certificate of foreign investment enterprise.
7. Handle the foreign-involved affairs in Xihu Beauty Spot District, audit and declare the outgoing of insiders and incoming invitation of foreigners.
8. In charge of the overall planning and construction management on infrastructures and public facilities in Xihu Beauty Spot District.
9. Manage the public undertakings such as culture, education, science & technology, sanitation, family planning, home affair and physical culture, etc.
10. Manage the travel business and foreign-oriented economic and technique cooperation of Xihu Beauty Spot District.
11. In charge of the protection and management of the Xihu Dragon Well Tea base which is the first-class protection area.
12. Coordinate and supervise the work of branches or assigned units set in Xihu Beauty Spot

District by related units.

13. Municipal Bureau of Park&Wood and Culture is responsible for the management of urban gardens virescence and the establishment and revision of system planning on urban green belt as well as its organization & implementation, instruction & coordination and supervision & examination.

14. Municipal Bureau of Parks & Woods and Culture is responsible for the protection, utilization and management of culture relics, the establishment of protection plan and the supervision of the municipal markets of culture relics, as well as the instruction and supervision of the work of culture relics in districts and counties/towns.

15. Implement entrusted management of streets within Xihu Beauty Spot District. 16. Implement other functions and powers authorized by municipal party committee and municipal government. Hangzhou Party Committee of Xihu Beauty Spot District and the administration committee legally exert the following functions and powers in blocks of Xihu block area:

1. Implement the important decision-making and work deployment as well as the leadership and supervision of the party in the district.
2. According to the planning of national economy and social development as well as the overall city planning, work out the overall planning and economic social development plan as well as organize the implementation with approval.
3. In charge of the territorial administration and management of social economic development such as agriculture, industry, business & trade, organization, human resources, labor as well as social security, public security, administration of justice, civil affairs, culture, education, science & technology, sanitation, family planning and physical culture, etc.
4. Manage the land planning, land requisition and land use right.
5. In chare of the territorial planning, construction management, real estate management, environment conservation and culture relics protection.
6. Implement overall planning, construction and management of various infrastructures and pubic utilities.
7. Plan, examine and approve the new enterprises and investment projects in the area.
8. Organize the implementation of the construction of undertakings such as home affairs, culture, education, science&technology, sanitation, family planning and physical culture, etc. as well as the farmland and hydraulic facilities.
9. Manage the finance, state-owned assets, audit, commodity price and statistics. 10. Exert the functions and power authorized by municipal party committee and municipal government.

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单位名称:	杭州市园林文物局 暨 杭州西湖风景名胜区管委会
主要职责:	杭州西湖风景名胜区管委会为市政府派出机构,代表市政府在其所管辖的区域内实施统一管理,全面负责西湖风景名胜区的保护、利用、规划、建设。 杭州西湖风景名胜区管委会与市园文局实行“一套班子、两块牌子”的管理体制。主要职责: (一)杭州西湖风景名胜区(市园文局)党委、杭州西湖风景名胜区管委会(市园文局)的主要职责是:1、组织实施有关西湖风景名胜区保护、管理条例,研究拟订西湖风景名胜区保护、管理的政策规定,并监督贯彻执行。2、根据杭州市城市总体规划和经济社会发展计划,编制西湖风景名胜区的总体规划和经济社会发展计划,经批准后组织实施。3、负责西湖风景名胜区的土地规划、土地征用、房屋拆迁、执法监察、农村宅基地等管理工作。4、依据杭州市城市总体规划,负责西湖风景名胜区的规划实施,建设规划项目的审核和规划项目的监督检查工作,核发《建设项目选址意见书》、《建设用地规划许可证》、《建设工程规划许可证》;负责西湖风景名胜区建设工程管理,核发西湖风景名胜区内建设工程项目的《建设工程施工许可证》;负责西湖风景名胜区环境保护和监督工作,编制并报批西湖风景名胜区内环境保护规划,审批西湖风景名胜区内项目的环境影响评价和环保设施工程,核发《环保施工许可证》、《环保设施验收合格证》和《排放污染物许可证》;负责西湖风景名胜区房地产开发和房屋产权、产籍以及房地产交易市场和物业管理,核发房屋权属证书和《商品房预售证》。5、负责西湖风景名胜区财政预决算管理、国有资产管理、财务会计监督,协助税收征管工作;负责西湖风景名胜区统计、物价、审计、人事、劳动和社会保障及城市管理工作。6、负责西湖风景名胜区招商引资工作,按照规定权限审批或审核报批西湖风景名胜区投资项目,发放外商投资企业批准证书。7、负责处理西湖风景名胜区涉外事务,按有关规定审核、申报西湖风景名胜区人员出国(境)和对外邀请事项。8、负责西湖风景名胜区各项基础设施和公共设施的统一规划和建设管理。9、管理西湖风景名胜区的文化、教育、科技、卫生、计划生育、民政、体育等公共事业。10、管理西湖风景名胜区旅游业务、对外经济技术合作等事项。11、负责“西湖龙井茶”基地一级保护区的保护和管理。12、协调监督有关部门设在西湖风景名胜区的分支机构或派出机构的工作。13、市园文局负责管理杭州城区园林绿化工作;负责编制和修订杭州市城市绿地系统规划和详细规划及其组织实施、指导协调和监督检查工作。14、市园文局负责全市的文物保护、利用和管理工作,制定保护规划,对全市文物市场实施监督管理,指导和监督各区、县(市)的文物工作。15、受委托管理西湖风景名胜区区域内的街道。16、行使市委、市政府授予的其他职权。 (二)杭州西湖风景名胜区党委、管委会受委托在西湖街道区域内依法行使以下职责:1、贯彻落实市委、市政府的重要决策和工作部署,代表市委在区域内实施党的领导和监督。2、根据杭州市国民经济和社会发展规划以及城市总体规划,编制西湖街道的总体规划和经济社会发展计划,经批准后组织实施。3、负责区域内农业、工业、商贸、组织、人事、劳动和社会保障、公安、司法行政、民政、文化、教育、科技、卫生、计划生育、体育等经济社会发展方面的各项党政管理工作。4、负责区域内的土地规划、征用和土地使用权管理工作。5、负责区域内的规划、建设管理、房地产管理、环境保护和文物保护等工作。6、统一规划和建设、管理区域内的各项基础设施和公共设施。7、规划、审批区域内新办企业和投资项目。8、组织实施区域内民政、文化、教育、科技、卫生、计划生育、体育等各项事业以及农田水利设施的建设。9、管理区域内的财政、国有资产、审计、物价、统计等工作。10、行使市委、市政府授予的其他职权。
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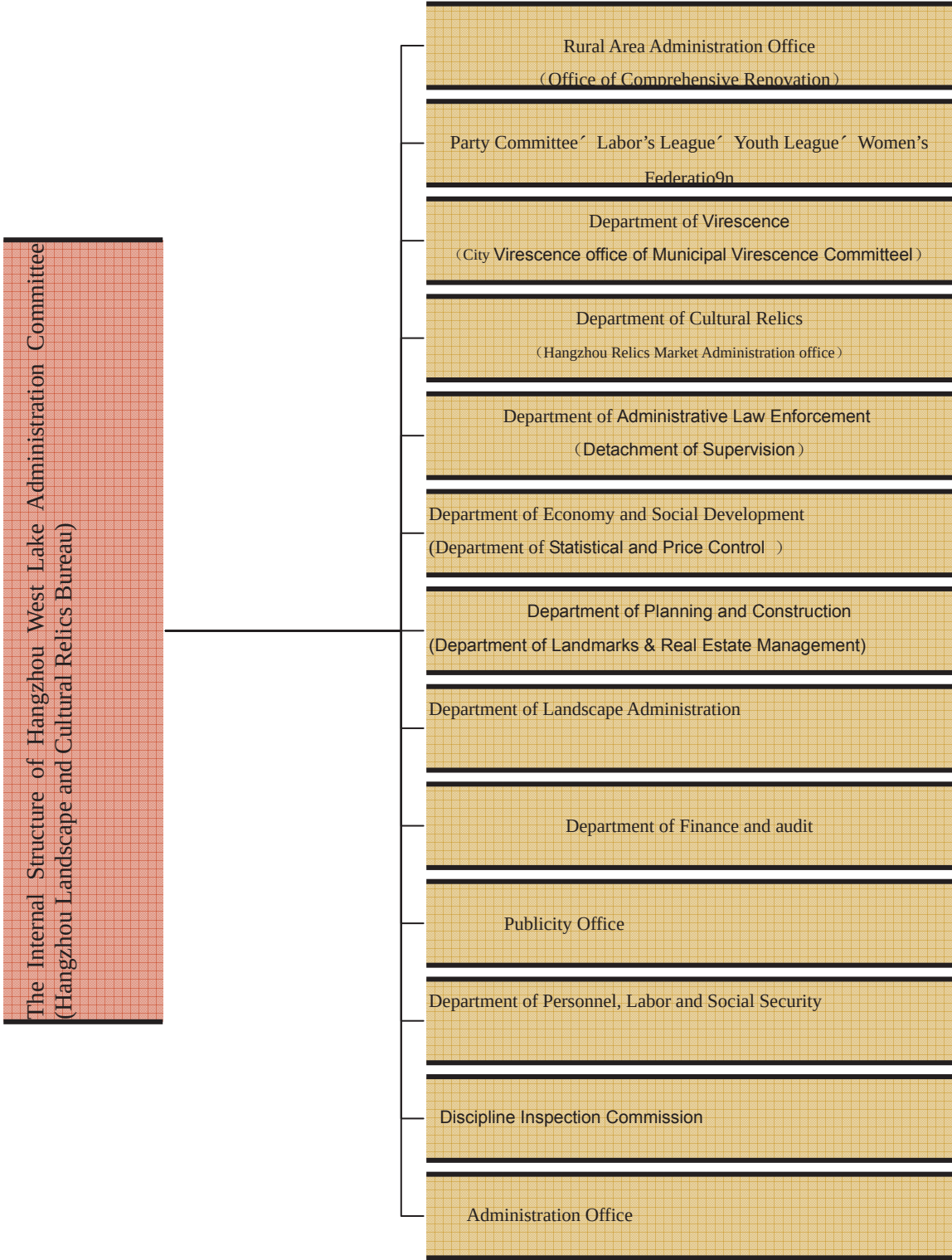
单位名称	职能描述
0. 领导班子(局长、书记、巡视员等)	负责统一指导、协调西湖风景名胜区(以下简称风景区)的保护、管理、利用、规划、建设等各项工作
一、内设机构	
1. 办公室	负责党委、管委会(局)机关日常工作的综合协调;负责机关的文秘、信息、信

单位名称	职能描述
	访、督查、保密、档案、办公自动化等工作；开展政策调研；承办有关外事接待；负责内部保卫、消防工作；负责本系统无线电通讯设备、危险物品等的管理工作。
2. 纪工委（监察局） 纪委（监察室）	负责党纪纪律检查、行政监察；党风、整风、行风建设
3. 人事局（组织部） 人事社会劳动保障局 （与党委组织部合署）	负责干部培养、考察、选拔、任免和交流工作；负责机关、街道和直属单位机构编制、人事、劳动和社会保障管理工作；承办专业技术职务评定及资格考试、专业技术岗位的设置、专业人员继续教育和职工职业技能培训事项；负责各类人才资源开发计划的编制和人才引进工作；负责就业管理、劳动监察和劳动年检工作；负责劳动工资和人事统计工作；负责党的基层组织建设。
4. 财政局（审计局）	负责风景区财政预算和财政信用管理、行政事业性收费和预算外资金管理；负责行政事业财务、基本建设财务的监督管理；负责企业财务的业务指导和监督管理；负责会计事务和财政部门监制的各类票据的管理；负责外汇、社会集团购买力、政府采购和国有资产的管理；负责财政预算内收入和预算外收入的征收和管理；协助市税务部门进行税务登记、征收、稽查等业务管理；负责审计工作；负责编制对外经贸工作的中长期规划和年度计划并组织实施；负责审核或申报、管理对外劳务合作、承包工程和境外企业、经援投资合作及接受多（双）边援助项目等对外经济合作项目。
5. 文化局（宣传部） 文化局（党委宣传部）	负责研究制订文化、宣传事业发展的指导性工作计划；做好对外宣传工作；负责风景区文化事业的管理工作，负责文化场所、出版物、音像制品经营的有关审批、稽查和管理；负责风景区文化陈设、各类大型节庆活动的组织协调工作；负责统战联络工作；实施党员、干部的政治理论教育、培训工作；协调组织开展精神文明建设专项活动。
6. 风景管理局（环保局）	负责风景区公园、景点的园林养护管理工作；负责风景区的绿地占（借）用审批和树木迁移、砍伐审批；负责风景区林政管理、森林防火工作；负责风景区水资源、野生动物、植物保护管理工作；负责风景区的市政、环卫、市容管理工作；负责园林绿化科研工作；负责风景区公园、景点门票和商业服务网点的有关管理工作；负责管理风景区旅游业务；负责风景区的环境保护工作；负责全市游乐园建设的审批工作。
7. 规划建设局（房管局） 规划建设局（房产土地局）	会同有关部门编制和修订风景区的总体规划及土地利用总体规划，组织编制详细规划，负责规划实施的监督检查；负责各类建设项目的规划选址和审批、设计方案的组织会审及各类违法建筑的执法管理工作；负责建设工程的规划、设计、施工等各项管理工作；负责国有土地管理工作；负责土地的执法管理工作；负责房屋产权、产籍的管理工作；负责各类广告标志牌设置的审核工作。
8. 法制办（司法局） 法制办公室（司法局）	受委托研究起草有关风景名胜区行政管理的地方性法规和行政性规章草案以及行政规范性文件；负责指导、协调、监督行政执法管理工作；负责行政审批、行政处罚合法性审查监督以及新增审批项目的论证工作；负责有关风景名胜、文物方面法律法规的宣传；承办行政复议、行政诉讼、行政处罚听证等工作；负责司法工作，承担风景区依法治区普法教育领导小组办公室的日常工作。
9. 农办	负责景区三农（农业、农村、农民）服务工作
10. 经济社会发展局（卫生局） 经济与社会发展局（统计局、物价局）	负责编制风景区经济和社会发展的中长期规划和园林、文物等建设年度计划并组织实施和监督检查；负责基本建设、技术改造计划编制及项目的审核、审批或申报；负责建立经济社会发展统计指标体系，制订统一的基本统计报表制度；负责物价管理工作；负责风景区安全生产的管理工作；负责编制风景区受托管街道的经济社会发展计划并组织实施；负责风景区教育、科技、卫生、体育、民政、爱国卫生、计划生育等公共事业的管理工作；负责指导风景区农业结构调整和“西湖龙井茶”基地一级保护区的保护管理工作；负责农村基层建设和管理工作。
11. 绿化处 绿化处（杭州市绿化委员会城区绿化办公室）	负责杭州市绿化委员会城区绿化办公室的日常工作，组织《杭州市城市绿化管理条例》及其实施细则的宣传贯彻和执法检查；会同有关部门修订《杭州城市绿地系统规划》及其实施计划；负责指导和协调各城区园林绿化的业务工作；负责全市城区义务植树工作；负责城区除风景区外的各类公园绿地建设方案及建设项目配套绿化方案的审批，参与城市居住小区、旧城改造和公共建设的方案会审；负责城市园林绿化企业资质的审批。
12. 文物处 文物处（杭州市文物市场管理办公室）	负责全市文物保护、利用和管理；制定全市文物保护规划，对涉及全市文物、历史文化保护区、地下文物重点保护区保护范围内的规划建设，以及文物修缮、迁移等项目进行先期审核；负责全市文物普查和专题性调查工作，推荐申报列入保护范围的文物古迹；配合国家和省有关部门实施本市的考古发掘、出土文物的保护管理工作；负责全市文物市场的监管工作；负责对全市博物馆、纪念馆、陈

单位名称	职能描述
	列馆、文物库房的业务管理及陈列讲解等工作进行协调和指导；负责指导和监督各区、县（市）的文物工作；承担杭州市历史文化名城保护委员会办公室日常工作。 文物处在文物保护管理方面的主要职责如下：负责全市文物保护、修缮、管理、利用的具体实施工作，对文物市场进行监督管理，指导萧山、余杭等区及市属5县（市）的文物工作，承担杭州市历史文化名城保护委员会办公室日常工作。主要具体职能有：制订文物保护、利用计划，配合规划部门制订历史文化名城保护规划并组织实施。对涉及文物保护单位、文物保护点及《杭州历史文化名城保护规划》中确定的地下文物重点保护区、历史文化保护区和其他可能埋藏文物的地方的规划建设项目进行监管和前期审核，做好依法报批工作。组织落实配合基建的抢救性发掘及其他考古勘探发掘工作，并对田野考古发掘规程进行监督。负责文物维护、加固、修缮及迁移、拆除等项目的方案审定、报批和落实工作；对全市范围内文物的拍摄、拓印及复制等事项进行审批。组织全市文物普查及其它文物调查工作，并负责文物保护单位、文物保护点的推荐、申报工作。组织全市文物保护单位“四有”（有保护范围、有标志说明、有科学健全档案、有保护管理机构）工作的开展。
13. 机关党委	负责风景区（局）机关的党群工作。
14. 团工委（妇工委）	负责风景区（局）团员青年和妇女工作
二、直属单位	
1. 景区公安分局	部署景区公安工作，并指导、检查、监督景区公安机关的Implement和落实情况；维护景区社会治安秩序，依法查处危害社会治安秩序的行为。
2. 城市管理行政执法局（与杭州市城市管理行政执法支队西湖景区大队和杭州市园林文物监察支队合署） 杭州西湖风景名胜管理委员会委员城市管理行政执法局（杭州市城市管理行政执法支队西湖景区大队、杭州市园林文物监察支队）	依法负责行使风景区市容环境卫生管理、城市规划管理、城市绿化管理、市政公用管理、环境保护管理、工商行政管理、公安交通管理等方面法律、法规、规章规定的行政处罚权；负责行使强制拆除风景区内未经批准且不符合城市容貌标准、环境卫生标准的建筑物或者设施；负责行使西湖风景名胜管理、西湖水域管理、林业管理、旅游管理、客运出租汽车管理方面法律、法规、规章规定的行政处罚权；受市园文局委托，负责行使杭州市区范围内公园管理、文物保护管理、历史文化名城保护管理、良渚遗址保护管理、文物流通市场管理、游乐设施管理等方面的法律、法规、规章规定的行政处罚权；指导、协助各县（市）文物违法案件的查处工作。
3. 西湖水域管理处	依法对西湖水域（西湖内及沿湖坎5米内，或上游水体两侧10米内）的水体、上游溪流、水生动植物、湖面卫生、底泥疏浚、钱塘江引水、沿湖设施和船只进行统一管理和专业养护；负责区域内的环境监测工作。
4. 湖滨管理处	负责辖区内（包括西湖湖中三岛：三潭印月（小瀛洲）、湖心亭、阮公墩；湖滨景区：南起湖滨一公园，北至断桥，紧临杭州中心市区，沿西湖岸约1.5公里，总占地面积94000平方米；西湖环湖南线景区：由原湖滨一公园、老年公园、柳浪闻莺公园、少儿公园、长桥公园组成，其中有钱王祠等历史文化景点）园林、文物等事项的保护、管理和适度开发利用，负责辖区环境卫生等事项的日常管理。
5. 岳庙管理处	负责辖区内（自断桥沿白堤、孤山、西泠桥、杭饭前绿地到苏堤望山桥与花港管理处交界，自岳湖广场，沿北山路转曙光路、外东山弄，接浙大路、曙光路、保俶路、石函路至断桥。）园林、文物等事项的保护、管理和适度开发利用，负责辖区内的山林（防火）和环境卫生等事项的日常管理。
6. 灵隐管理处（花圃）	负责辖区内（东起碧血丹心牌坊与岳庙管理处相接，西至天竺山山脊与钱江管理处相接，北起状元峰与植物园相接，南由盖叫天墓沿龙井路至辛亥革命纪念馆与花港、钱江管理处相接。内有景点灵隐景区、飞来峰景点、曲院风荷公园、郭庄、杨公堤、赵公堤、茅乡水情、林风眠纪念馆、辛亥革命纪念馆、盖叫天故居以及辖区内万亩山林）园林、文物等事项的保护、管理和适度开发利用，负责辖区内的山林（防火）和环境卫生等事项的日常管理。
7. 花港管理处	负责辖区内（主要管理花港公园、太子湾两大公园景点、浴鹄湾、乌龟潭景区、苏堤口公园及苏堤、南山路、虎跑路、杨公堤各半条路的绿带养护、清卫和2000余亩山林）园林、文物等事项的保护、管理和适度开发利用，负责辖区内的山林（防火）和环境卫生等事项的日常管理。
8. 钱江管理处	负责辖区内（六和塔、虎跑梦泉、云栖竹径、九溪烟树、龙井问茶、烟霞三洞以

单位名称	职能描述
	及3万余亩山林)园林、文物等事项的保护、管理和适度开发利用,负责辖区内的山林(防火)和环境卫生等事项的日常管理。
9. 凤凰山管理处	负责辖区内(自净寺河下水泥桥(雷峰塔遗址)起,向东沿汪庄、长桥公园与唐云纪念馆交界。自万松岭路口沿凤凰山脚路、粮食仓库围墙转馒头山、新马路接凤凰山脚路到铁路边,连规划公路到八卦田前贺家山,向南顺西湖引水暗管至西湖引水泵站,再沿江边向西至钱江大桥东侧进龙桥。自进龙桥起,沿白塔山脚向北,经小天竺、铁路边素山脚到得意亭沿玉皇山后山石阶至老虎洞横路,向东经梯子岭茶地至九曜山山脊。沿山脊路向东经莲子峰、荔子峰到南屏山,直下省警卫局墙边以东,穿南山路与净寺河下水泥桥相接。总面积达6.17平方公里。其中山林面积为6129.1亩)园林、文物等事项的保护、管理和适度开发利用,负责辖区内的山林(防火)和环境卫生等事项的日常管理。
10. 吴山景区管理处	负责辖区内(东:从鼓楼经吴山山脚、紫阳山山脚至城墙脚,南:城墙,云居山石阶路。与玉皇大队、南山大队交界,西:浙江省军区围墙,北:沿浙江省军区围墙经云居山山脚、吴山山脚至鼓楼。管辖范围五万九千多平方米)园林、文物等事项的保护、管理和适度开发利用,负责辖区内的山林(防火)和环境卫生等事项的日常管理。
11. 杭州西湖风景名胜 区市政市容环卫管理 中心 杭州西湖风景名胜区管 委会(杭州市园林文 物局)市政市容管理 处	负责辖区内的市政、市容和环境卫生工作;负责辖区内直管公房的日常管理和应急措施的落实工作。
12. 少年儿童公园 杭州少儿公园(满陇桂 雨公园)	负责辖区内的园林养护、环境卫生等事项的日常管理;提供休闲游览游乐场所,承担园内游览设施维护与娱乐项目的安全和维护工作。
13. 植物园	负责开展植物科学研究、植物种质资源的收集、保护、建档和展示;负责向公众普及植物知识;负责辖区内的山林(防火)和环境卫生等事项的日常管理。
14. 动物园	负责动物引种、繁育与饲养、濒危动物研究与保护及相关的科普宣传教育工作;负责辖区内的园林养护、环境卫生等事项的日常管理。
15. 杭州历史博物馆 (杭州市文物考古 所)	负责有关杭州历史的展品陈列、文物收藏、学术研究和宣传教育工作;负责文物的考古发掘和研究工作。
16. 杭州市文物保护管 理所	负责全市文物的保护和管理;组织实施文物的修缮和整治项目。
17. 中国茶叶博物馆	负责茶文物的征集、保护、管理、研究,以及茶文化的展览和宣传教育工作。
18. 杭州名人纪念馆 (唐云艺术馆)	负责杭州历史名人的生平陈列、研究、文物收藏等工作;开展杭州历史文化艺术交流、教育;负责相关纪念馆、故居等设施的日常保护、管理及开放工作。
19. 杭州南宋官窑博物 馆(杭州陶瓷博物 馆)	负责南宋官窑遗址的日常保护和管理;负责陶瓷文物的征集、保护、管理、研究及相关宣传工作。
20. 杭州西湖博物馆	负责西湖人文历史有关文物的征集、保护、管理、研究和宣传教育等工作;负责西湖文献档案的征集、收集,开展西湖学研究工作;负责杭州西湖风景名胜区的档案管理工作。
21. 杭州市绿化管理站 (杭州市园林绿化工 程质量安全监督站、 杭州西湖风景名胜 区建设工程质量安 全监督站、杭州西 湖风景名胜区小 型建设工程管理 中心)	负责杭州市城区绿化管理及园林绿化工程的质量安全监管工作;负责西湖风景名胜区建设工程的质量安全监督和小型建设工程管理工作。
22. 接待服务中心 杭州西湖风景名胜 区管委会(杭州市 园林文物局)信息 中心(接待中心)	负责机关后勤、电脑网络维护、安全保卫及离退休人员的服务管理工作;承担有关接待服务工作。

单位名称	职能描述
23. 西湖风景名胜区（园文局）会计管理（结算中心）（风景区（园文局）财政性投资工程审价中心、名胜区统计中心）	负责西湖风景区（园文局）会计管理、会计结算、票据管理、投资审价以及其他会计事务和相关统计工作。
24. 杭州西湖风景名胜区国土资源所（杭州西湖风景名胜区征地拆迁办公室）	负责西湖风景区内农居用地报批监管及征地、拆迁的组织协调和相关管理工作；协助做好土地调查登记及评估、交易工作；协助做好地质灾害的监测与防治工作。
25. 风景园林发展总公司	经营管理环湖观光游览车、钱王祠地下停车场、南线书报亭等，并投资参股“西湖天地”、灵隐景区旅游开发、城隍阁旅游开发、园林监理等项目。
26. 城市雕塑院	负责雕塑艺术创作和研究、雕塑咨询服务、雕塑艺术交流等相关工作
27. 杭州市环湖绿地动迁建设工程处（杭州市园林建设处、杭州西湖风景名胜区建设发展中心）	负责杭州市老城区园林绿化工程项目、西湖风景名胜区动迁、建设工程项目的具体实施工作。
28. 杭州园林旅贸公司	主要经营国内旅游业务，旅游客车的营运，商业贸易等
29. 杭州园林机械厂	是生产高空作业车、应急电源车专业制造厂。
30. 杭州楼外楼实业有限公司	创建于清道光二十八年（1848），至今已有一百五十余年历史。如今已发展成为集工、商、贸为一体的楼外楼实业有限公司，被授予中国商业名牌企业、全国中华餐饮名店、杭州市餐饮名店等称号。
31. 杭州市西湖游船有限公司	专业从事西湖游船经营服务。
32. 杭州湖畔居茶楼	为品尝各地名茶的茶楼，并提供茶宴、茶艺表演、江南丝竹表演等服务，还能对各种会议、商务洽谈等提供场所。
33. 杭州园林工程有限公司	经营范围：园林、古建筑的设计施工；文物古建筑的修复；江南庭园的设计、施工；中国民族风格和园林特色的室内外装饰；各式喷泉的设计施工；提供中国字画、匾额、楹联、花卉、盆景、仿古家具、园林工艺品；道路、宾馆、公园等公共绿地的养护；国际工程承包和劳务、技术合作。
34. 杭州园林汽车服务公司	是杭州市一类汽车大修企业。公司下设万事达汽车综合商行（整车含轿车销售）和杭州市汽车综合性能检测西站。成为美国福特、日产尼桑等20余家国内外汽车生产厂家的特约维修中心（站）。
35. 杭州园林设计院有限公司	承担各种公园、风景名胜区、旅游度假区总体规划；景观、民用建筑设计，城市、小区环境绿化设计；各级文物保护单位的古建筑、寺庙建筑、古构筑物设计；各类民用与公共建筑设计以及音控喷泉设计等；同时开展园林、建筑工程施工总承包和咨询、监理等业务。
36. 西湖街道办事处	为西湖街道的行政管理机构（西湖街道由杭州西湖风景名胜区管委会托管。街道辖区面积47.89平方公里，东连西湖，南临钱塘江，西接之江国家旅游度假区，北靠高新技术开发区，下辖梅家坞、双峰、龙井、九溪、梵村、茅家埠、满觉陇、杨梅岭、翁家山、灵隐等10个行政村，金沙、南山等2个股份经济合作社，净寺、金沙港、三台山、九溪、栖霞岭五个社区，总人口近3.2万；拥有5800亩茶园、2000亩耕地、3万余亩山林，是西湖龙井茶原产地的一级保护区。）
37. 培训中心	提供相关的技能培训和素质教育等服务工作
38. 就业服务中心（杭州西湖风景名胜区社会保险办公室）	负责辖区内失业人员的再就业、就业援助、就业培训、企业退休人员和企事业单位的社会保险等服务工作。
39. 帮扶救助服务中心	负责辖区内困难群体和弱势群体的帮扶救助工作。



Annex D.4

Selection of other Related Plannings

No.	Documents Translated	Translation Requirements
1.	Master Plan for West Lake Scenic Area, Hangzhou (2002-2020)	Excerpt
2.	Protective Plan for Famous Historic and Cultural City of Hangzhou (2002-2020)	Excerpt
5.	Master City Plan for Hangzhou, Zhejiang (2001-2020)	Excerpt
6.	Master Plan for Land Use of Hangzhou (1997-2010)	Excerpt
7.	Plan for City Green Area System of Hangzhou (2002-2020)	Excerpt
8.	General Transportation Plan of Hangzhou (2005-2020)	Excerpt

Master Plan for West Lake Scenic Area, Hangzhou (2002-2020) (Excerpt)

Article 10 Guideline of the Plan

The plan follows the guideline on constructing scenic areas and resorts set by the Ministry of Construction, i.e., strict protection, unified management, proper development and sustainable utilization. The master plan for the scenic area is integrated with the application for world heritage. Meanwhile, it should be consistent with the master city plan of Hangzhou and other related plans.

Article 11 Basic Principles for the Plan

1. Keeping and developing the characteristics of the West Lake

Fully present the unique characteristics of West Lake Scenic Area. Not only take into account of the general setup and the harmony of styles of each tourist attraction and tourist spot, but also highlight the characteristics created by the history, culture, cultural heritages, historic sites, garden architectures and plant landscape of each spot. The positive harmonious and interdependent relation between the city and the scenic area shall be highlighted either.

2. Reinforcing General Protection for West Lake Scenic Area

Set up the standards for the protection and construction of the scenic area according to the requirements on the application for world heritage. Set the basic principles for the protection of historic and cultural heritages as the general principles for the plan. Protecting and keeping the authenticity, integrality and sustainability of the scenery resources are the premises and basic points for layout planning, tourist size, service facilities size and management mode. It is necessary to protect cultural sights and non-physical cultural heritages including natural landscape and cultural relics such as waters, hills, streams, animals and plants. Emphasize the general and comprehensive protection over the scenery resources and environment in the scenic area, making the scenery resources sustainable.

Article 13 Development Goal

2. Social Effect Goal

(2) Display the unique natural and cultural heritages of the scenic area; provide places for sightseeing and relaxation; develop tourist activities; and promote interdependence and harmonious development between human and nature.

Reinforce the scientific research on the scenic area; discover, understand and publicize the historical and cultural value, aesthetic value and science value of the scenery resources; improve its readability and emphasize the sustainability of these natural and cultural resources so that tourists will be able to learn traditional culture, understand rules of nature, improve health and cultivate temperament.

Article 19 Ecological Capacity of the Land for Tourism

Land Type	Land Use Indices under Permitted Capacities		
	Area KM ²	Area per person (m ² /person)	Capacity (persons)

Hill Forest	40.21	700	57443
Plain Land	12.45	400	31125
Lake Surface	6.38	1000	6380
Total	59.04		94948

Note: Ecological capacity is calculated based on 330 days a year available for tourists.
 $94948 \times 330 = 31332840$ persons/year

Article 20 Reasonable Tourist Capacity

No.	Name of scenic area	Planned Area (Km ²)	Areas available for visit (m ²)	Area per person (m ² /person)	Daily capacity (persons)	Weekly turnover	Yearly capacity (persons)
1	Scenic Area around the Lake	4.86	3800000	150	25300	1	7590000
2	Beishan Scenic Area	2.25	1780000	250	6400	1	1920000
3	Botanic Park Scenic Area	3.34	1800000	150	12000	1	3600000
4	Wushan Scenic Area	1.25	900000	125	7120	1	2136000
5	Fenghuang Hill Scenic Area	7.34	590000	250	2360	1	708000
6	Hupao and Longjing Scenic Area	9.01	1200000	200	6000	1	1800000
7	Qiantang River Scenic Area	7.83	390000	200	1950	1	585000
8	Wuyun Scenic Area	10.72	270000	200	1350	1	405000
9	Lingyin and Tianzhu Scenic Area	6.06	2570000	100	25700	1	7710000
10	Water Surface of the West Lake	6.38	5990000	2000	2990	1	897000
	Total	59.04	19290000		91170		27351000

Note: The reasonable tourist capacity is 27351000 persons-times based on 330 days a year available for tourists. The number of tourists is controlled below the ecological capacity. Tourist activities proceed under the premises of not harming the scenery resources.

Article 21 Daily Tourist Capacity in Peak Season

The daily tourist capacity in peak season in the scenic area is 3 times the reasonable daily capacity, i.e., the peak season daily capacity is 273510 persons/day. The maximum average population density is no higher than the limit of maintaining tourist activities.

The peak season daily tourist capacity is not the implementation standards for the fixed infrastructure and service facilities. However, when setting up temporary and emergency infrastructure and service facilities, it needs to take into account of the peak season daily tourist capacity.

Article 22 Approaches of Controlling the Number of Tourists

1. Establishing a tourist guiding information system. Let tourists learn the number of tourists and occupied parking spaces at each tourist attraction through a modern information system. Guide the tourists to places where tourists are not crowded, and keep a balance of tourists in different places.

2. Developing peripheral scenic spots around the tourist attractions, e.g., building Xixi Scenic Area, Zhijiang Tourist Resort, Xianghu Tourist Resort, Lingshan Scenic Area, Longwu Scenic Area. Optimize the transportation system and guide tourists to these places so as to relieve the pressure on the West Lake Scenic Area.

3. Completely exploring the tourism potentials within the tourist attractions and spots of West Lake Scenic Area. On the one hand, increase the tourist capacity of popular tourist attractions. On the other hand, further develop the contents of the landscapes in the unpopular tourist attractions and spots attracting tourists.

4. To some overheated spots, limit the number of tickets and adjust ticket price so as to avoid too many tourists entering these areas.

Article 23 Resident Population Capacity

Plan and estimate the resident population capacity according to the land size, the spatial nature of the land location, the transitional relation between urban spaces, and the requirements for the landscape inside and outside the scenic area:

1. Resident population capacity for village-type dwelling: The planned available area is about 0.76 square kilometers. The resident population capacity for village-type dwelling is 13,800 people in line with the standard of 55 to 60 square meters per person.

2. Resident population capacity for city-type dwelling: The planned available area is about 0.90 square kilometers. The resident population capacity for village-type dwelling is 25,700 people in line with the standard of 35 square meters per person.

Article 24 Building Capacity in the Scenic Area

The building capacity in the plan is estimated according to 0.5% of the hill area and 6% of the plain area and averagely two floors each building. Thus the building capacity in the scenic area is about 2 million square meters.

Article 25 Approaches for Controlling the Building Capacity in the Scenic Area

1. Renovating and reducing village-type dwelling in the scenic area. Move out residents with permanent urban household registration. Dismantle auxiliary buildings in villagers of which the area exceeds the ruled construction area and dismantle illegal buildings and old buildings which

should have been dismantled after new buildings are constructed.

2. Freezing and controlling the urban residential-quarter residence in the scenic area. Dismantle residential architectures scattered in the scenic area. Freeze the construction and rebuilding of residential architectures in the scenic area. Dismantle some buildings detrimental to scenery. Create conditions to gradually move out many other residential buildings. Residential buildings that are unable to be moved out in the planned period should be rebuilt under control until they are dismantled when the tenure expires.

3. Besides many residential buildings, there are many institutional and business organizations, medical organizations or sanitariums, and educational institutions. Some of them are irrelative with the scenery and resort. Such facilities should be moved out. Strictly control the overall size of some facilities which are unable to be moved out at present. Create conditions for their gradual moving out.

It is planned to significantly reduce the total amount of buildings recently by the comprehensive conservation of West Lake Scenic Area.

Article 26 Ecological Principles

1. Prevent the man-made negative effect on natural environment and control the negative influence of the population in the scenic area on the environment.

2. Protect and maintain the original biological population, structure and their functional features. Protect typical and exemplary complex.

3. Improve the recovery function of natural environment. Improve the ability and pace of the renewal of oxygen, water and biomass. Improve the stability of the ecosystem or natural environment and the capacity to bear the burdens of human activities.

Article 27 Standards on Environment Quality

1. Atmosphere environment quality standards should be complied with the Grade-I standards in GB3095-1996.

2. Surface water environment quality is subject to the Grade IV standards in GB3838-2002. Water for living and drinking should be complied with the rules in GB5749-85.

3. The permitted outdoor noise in the scenic area should be complied with the Grade-I standards in GB3096-93.

Article 28 Environment and Ecological Protective Approaches

Keep carrying out forest conservation, forestation, water area protection and green area building in the parks. Reinforce and optimize the construction of transportation, water and power supply, and telecommunication facilities. Reinforce the intensity of West Lake water area protection and improvement. Build pipelines for wastewater discharge. It is planned to include the wastewater discharge into the city wastewater pipe network, or treat wastewater on the spot until it is up to the standard to discharge. Prohibit the use of wood and oil as fuel. Use clean energy such as natural gas, coal gas, LPG and electricity to reduce environment pollution. Prohibit quarrying, excavation, stopping streams, drilling wells, etc. and reinforce the comprehensive protection and improvement of West Lake Scenic Area. Comprehensively control the pollution sources which impose big impact on the water quality and environment of the West Lake. Reinforce water diversion from the Qiantang River and restore the West Lake ecological wetland. Restore the

clean-water lake ecological system and ensure the water quality of the West Lake up to the standard by comprehensive means.

Reinforce comprehensive protection and management for the West Lake. Formulate policies and regulations that help conserving water and soil, purifying water, conserving water source, and maintaining natural ecological environment. Emphasize publicity and education to improve public awareness of protecting environment and participating in the management. Routine protection and key protection, daily management and targeted management, classified management and integrated management are carried out simultaneously to make the protection and management ruled by law.

Article 37 Core Conservative Area

The Core conservative area centering on the West Lake covers 14.6 square kilometers. The area is the core and essence of the West Lake Scenic Area. It is the key of the master plan to conserve the West Lake as a whole. All plants, rocks and water in the area shall be strictly protected. The conservative approaches include:

1. Enhance protection for the West Lake water quality. The administration of the West Lake Scenic Area shall dredge the West Lake on a regular basis to keep the mud dredged equal to the mud silted up every year. The average depth of the West Lake shall not be lower than 1.5 meters. In addition, take actions to improve the clarity.

2. It is not allowed to discharge wastewater to the West Lake. The discharge of wastewater shall be included in the urban wastewater pipe network, or the wastewater shall be discharged after treatment up to standards.

3. Without the approval of the municipal government, it is not allowed to occupy the water surface or dump into the lake. Set up necessary sanitary facilities around the water area of the West Lake. It is not allowed to set up facilities that may pollute the water, e.g., toilets, manure vats, or trash bins within areas 10 meters away from the lake shores or the banks of the upper stream.

4. Reinforce the management of boats on the West Lake. Control the number of the boats. Except for boats for public security and engineering, any motorboats shall use pollution-free energy such as electricity or solar power.

5. Reinforce the construction and management over the area around the lake. Strictly control the construction projects around the lake. Ensure the height, size and scale of the architectures nearby harmonious with the environment of the scenic area. Protect and maintain the existing villas and gardens and create the characteristics of pavilions and kiosks highlighting the views. It is not allowed to expand the size, increase the number and enlarge the area of the existing hotels and restaurants. Move residences and organizations out of the green area around the lake. Completely connect the green area around the lake and make it a true big park around the lake.

Article 38 Level-I Conservative Area

It is planned to include all cultural heritage conservation units, the protective scope of cultural heritage conservation spots, the scope of the special-level and level-I tourist attractions, and the production area of Longjing tea into the Level-I conservative area. The protective approaches include:

1. It is not allowed to build any new facilities that are not for the purpose of conservation. Dismantle former facilities in the area that are negative for the conservation in a set term.

2. Relocate tourism facilities and institutional and business organizations that are not related to the scenery and resort. Strictly control the scale of the tourism service facilities. The setup of the service facilities shall be under the principle of not undermining sightseeing.

3. It is not allowed to build facilities irrelative to the scenery and resort within a certain area around the super-level and level-I tourist attractions. Such existing facilities shall be removed in a set term. Except for some special spots that have historical and cultural connotations, it is not allowed to operate hotel business. No nursing houses and hospitals shall be set up in the area. Strictly control the entry of motor vehicles.

4. The existing residences in the controlling area of the super-level tourist attractions, level-I attractions and provincial or above cultural heritage conservation units shall be moved out in a specified time.

5. According to the Protective Plan for Land Use of Cultural Heritage Conservative Units of Hangzhou, come up with the ideas about the protection and utilization of each cultural heritage conservation unit. Strictly restrict the construction activities in the cultural heritage conservation area and construction controlling area.

6. Intensify the protection and management for Longjing tea. It is not allowed to illegally occupy the plantation of Longjing tea. It is prohibited to occupy or damage the infrastructure facilities of West Lake Longjing tea plantation. It is not allowed to use agrochemicals and other chemicals in the Longjing tea plantation to ensure it green and intact.

Article 41 Peripheral Conservative Area

The peripheral area of the scenic area is planned to be peripheral conservative area. The protective approaches include:

1. It is not allowed to build new industrial enterprises in the peripheral conservative area. The existing pollution source shall be treated in a specified period. Factories causing big pollution and cannot be treated up to standard shall stop production or move out.

2. Protect mountains, waters, plants and animals. Quarrying stones and polluting water source are prohibited. Deforesting for reclaiming land, damaging vegetation, hunting animals and birds are not allowed.

3. Protect the ecological environment and create forest ecological system. In the peripheral conservative area, the land for small factories and businesses, residential buildings and the land developed by other organizations shall be reduced to the minimum possible. There shall be a piece of forest between development-purpose plots to avoid emergence of such plots in succession.

4. The buildings in the peripheral conservative area must meet the requirements for townscape control for the West Lake. The layout and design of these buildings must be complied with the requirements on the tourist city and shall not offend the scenery of the West Lake Scenic Area.

Besides reinforcing environmental protection and balancing the ecological system, the peripheral conservative area shall meet the controlling requirements of the West Lake to the city landscape.

Article 42 Controlling Requirements of the West Lake to the City Landscape

1. Protect the blended and harmonious landscape characteristics of the West Lake and the

city. Strictly control the height, size and color of the buildings in the transitional zone of the Wushan Hill and the Baoshi Hill which stretch into the city. These buildings shall be small and in elegant color in order to go well with the scenery around the lake. The part of a building higher than the crown of the trees shall have proper size and shape to form a gentle and soft outline and echo off with the ridge outline in the opposite. The existing big buildings higher than the crown of the trees shall be made up by improving vertical green coverage. Avoid using big-area solid outer walls or glass walls for architectures. Improve green coverage in Hubin area. Pay attention to the diversity of the plants. Plant more high arbors to blend buildings with plants in particular. Remove inconforming buildings in long term.

2. Since the West Lake Scenic Area and the urban area of Hangzhou are closely linked, the construction of the city shall take into account of the characteristics of the natural landscape of the West Lake and shall not damage the structure and size of the waters and mountains of the West Lake so as to realize the harmonious integration of natural environment and man-made environment. Protect the visual environment of the scenic area. The height and size of the new buildings in the scenic area shall take into account of the special environmental requirements of the West Lake. The area to the east of the West Lake is planned to be a transitional and buffer zone between the scenic area and the city, especially, the east side of Hubin Road is a gateway. It shall be an open garden infiltrated with the scenery of the West Lake.

3. According to the Master City Plan for Hangzhou, high-rises will be built in Guanxiangkou, Wulin Square, and Chengzhan (Railway Station) to form a high-rise peak. The buildings are gradually lowered westwards. In view of the close relation of the West Lake and the city, urban architectures, especially high-rises or skyscrapers will impose impact to the scenery of the West Lake to a high degree. The plan requires the high-rises in the three areas shall be made visual line analysis and landscape analysis from Huxinting Island, West Lake. The height of the high-rises shall not be higher than the ridges of the Baoshi Hill and the Wushan Hill.

4. Display the purity of the ridge outlines of the Baoshi Hill and the Wushan Hill. Set a transitional zone between the scenery and the city. The controlling approaches are as follows:

Baoshi Hill transitional zone: west to W. Huancheng Road, east to Jiaosan Road, south to the Yuhangtang River, north to Children's Palace. The height of the buildings is gradually higher from west to east and from south to north to avoid deconcentrating the attention to Baochu Pagoda and conflicting with Baochu Pagoda.

Wushan Hill transitional zone: in the area of south to Wangjiang Road till Shang Cang Qiao and east to Zhonghe Road, the height of the buildings is lower than the ridge outlines. In the area north to Wangjiang Road till Chengzhan Road, the height of the buildings is gradually higher from south to north. In the strip south to the Drum Tower and west to Zhonghe Road, high-rises shall not be built because the area is close to the Wushan Hill, the Ziyang Hill, the Fenghuang Hill and other scenic and cultural heritage conservative area.

The visual height of the buildings in the transitional zone shall be lower than the crown of the trees around the lake and the low and gentle ridge outline of the two hills in order to avoid the high-rises of the city directly conflicting with the ridge outline.

5. Control over the height, size, core and style of the buildings near the lake and the area integrating city and scenic area

The height of the buildings in the area near the lake and Hubin area shall be strictly in line with the approved detailed plan for Hubin Area. The height of new buildings in the Children's Palace area north to Hubin and south to the new Shenfu Road and Siyilu Area in the south shall be controlled below 15 to 20 meters. The area between the east to Huansha Road and Zhonghe Road is controlled below 30 to 40 meters. The area east to Zhonghe Road till E. Huancheng Road is controlled below 40 to 70 meters.

The height of the buildings in the area integrating city and scenic area, e.g., the east foot of the Wushan Hill, Fenghuang Hill area, the area north to Botanic Park shall not be higher than 18 meters.

Article 43 Analysis of Landscape Characteristics and Design of Landscape Display

The West Lake Scenic Area highly integrates natural and cultural heritages and blends the city and the scenic area. The waters and the mountains are interdependent. The proportion and size are harmonious. It is elegant and brisk, a model for elegant beauty in natural beauty. The natural landscape and cultural landscape of West Lake Scenic Area displays the harmonious relation between human society and natural environment in the past 1,000 plus years, embodies the infiltration and tolerance of natural landscape, history and culture among each other, and represents the philosophical view integrating heaven and human, and the aesthetic taste of harmony being beautiful in the eastern cultural system. Therefore, the plan for the scenic area must embody these basic characteristics.

According to the landscape characteristics of West Lake Scenic Area and the requirements on world heritage, the plan determines that the contents for tourist activities in West Lake Scenic Area are mainly sightseeing and entertainment and services for tourists. They are mainly arranged in the urban area of Hangzhou, the area along the Qiantang River and the area opened up in the program of Tourism Expanding Westwards.

Article 48 Scenic Forest

1. Principles for Planning

Under the premise of keeping forest conservation and protecting the ecological environment, gradually upgrade the forest of low appreciation value. It is necessary to plant local trees which have high appreciation value and improve canopy density to make the forest around the West Lake luxuriant, colorful and multileveled, with a reasonable structure.

(1) Protect the existing botanic community and further improve the ecological environment. Reduce the forest area of which the canopy density is below 0.3 meters as soon as possible and improve forest coverage ratio.

(2) Properly and carefully improve forest form and develop traditional botanic landscape. Set evergreen trees as fundamentals and mix large areas of trees with other color leaves. Highlight characteristic plants to form characteristic botanic landscape in different areas.

(3) Local trees are dominant. Long-life and fast-growing arbors are main species. Meanwhile, prudently choose alien tree species which have been proved successful in trial planting to enrich botanic landscape.

Article 50 Protection of Old and Valuable Trees

1. Set up a certain area around the old and valuable trees as the conservative area. Enclose

the tree with a railing and put up a plate to give the information of the tree. No organizations or individuals shall damage or seize the tree.

2. Improve pest prevention. De-rot, disinfect, block up the holes, scarify and fertilize the soil in time.
3. Establish the management and maintenance responsibility system. Every old and valuable tree shall be appointed a specific organization and individual to protect it.
4. Formulate the rules on the protection of old and valuable trees.

Article 53 Protect all valuable architectures and its environment well. Strictly protect historical architectures. Restore characteristic private houses, traditional architectures in villages and surrounding environment.

Section VI Plan for Protection of Cultural Heritages and Historical Sites

Article 57 Strictly protect historical and cultural heritages. It is not allowed to dismantle the historic blocks, streets and historic architectures around the lake.

Article 58 Repairing and maintaining of all cultural heritage conservation units, including various ancient sites, ancient tombs, historic architectures, grotto temples, rock inscriptions (including auxiliaries of architectures) must be in line with the law on cultural heritages and observe the principle of not changing the original status of the cultural heritage in order to keep the authenticity and integrality of the historic remains.

Article 59 In the construction of the scenic area and tourist attractions, pay attention to the protection and renovation of the cultural heritages. Observe the rule on “not changing the original status of the cultural heritage” in the Cultural Heritage Conservation Law. Through renovation and construction of the tourist attractions, create a good conservation, display and management environment for cultural heritages while improving the quality of cultural heritage and historic site conservation and completely exploring and displaying their cultural connotations.

Article 60 According to the guideline for cultural heritage conservation, i.e., focusing on conservation, giving priority to rescue, proper utilization and reinforcing management, integrate the protection and utilization of cultural heritages and historic sites. Under the premise of effective protection, use them properly by opening them to tourists so as to exert their social and financial benefits.

Article 61 Designate necessary conservative area and construct controlling area around various-level cultural heritage conservation units and put up a sign to give information.

Article 62 Construction project in the scenic area of which the area is over 10,000 square meters shall be taken archaeological survey in advance. The size, height, form and color of the new constructions in the area shall be harmonious with the environment and atmosphere of the cultural heritage. Organizations and individuals occupying historic architectures shall move out immediately.

Article 63 Develop more cultural heritage conservation professionals and improve the technology and management ability of cultural heritage conservation.

Section VII Plan for Protecting West Lake Longjing Tea

Article 64 Determine the principles for the protection of West Lake Tongjing tea according to the requirements on the protection of world heritages: the principle of maintaining the total area

of Longjing tea plantation; the principle of maintaining the surrounding environmental characteristics around the origin of Longjing tea, preserving and maintaining the traditional growing, picking and drying modes; and the principle of keeping the original and genuine quality of the West Lake Longjing tea culture.

Article 65 The West Lake Scenic Area starts from Nanshan Village in the east, extends to Lingyin and Meijiawu in the west, to Jiuxi in the south and to the Longjing tea plantation in the new Yuquan. It is the level-I reserve for West Lake Longjing tea plantation.

Article 66 Upon the determination of the People's Government of Hangzhou, the specific scope of the West Lake Longjing tea plantation and the West Lake Longjing tea secondary plantation will be made drawings and filed and set up unified protection signs. The changes in the West Lake Longjing tea plantation and the West Lake Longjing tea secondary plantation shall be reported to the standing committee of the municipal people's congress for filing. No organizations or individuals are allowed to move the protection signs without permission.

Article 67 It is not allowed to occupy the West Lake Longjing tea plantations in the level-I reserve except that national energy, transportation, irrigation works, military facilities and key construction projects alike have to use the land.

Article 68 In acquiring the land of the West Lake Longjing tea plantation, land compensation shall be made before the acquisition and compensate the land in the West Lake Longjing tea secondary plantation according to the related level.

Article 69 To ensure the integrality of the Longjing tea plantation and maintain the original quality of Longjing tea, it is not allowed to use agrochemicals and other chemicals in the West Lake Longjing tea plantation. By improving technological contents, introducing in and developing new breeds, eliminating old and withered tea trees and founding tea development experiment area, make the breeds, growing, picking and drying of Longjing tea be scientific, intensive, and market-oriented and improve the unit area yield and quality of West Lake Longjing tea.

Article 70 Improve the brand effect of West Lake Longjing tea and explore the characteristics of the five types (Shi, Long, Yun, Hu, Mei) of West Lake Longjing tea to form a series of products.

Article 71 The eighteen imperial tea trees in old Longjing, Shifeng contain precious historical and cultural heritages of the scenic area. It is needed to explore their connotation and value and highly promote them to make them truly become a historical heritage displaying the cultural connotation of Longjing tea.

Section XIV Plan for Protecting the Body and Water Quality of the West Lake

Article 89 Protection and Expansion of the Body of the West Lake

1. Eastern side: Divert water into the city. In the rebuilding of Hubin area, divert rivers in the city to partly restore the landscape as a water town in the south of the Yangtze River. Further rebuild the pipe network and water supply capacity. Introduce the water of the West Lake to the Zhonghe River. Balance the water outlets of the water diversion project of the West Lake and purify the waterway system in the city.

2. Northern side: Rebuild the green area in W. Huancheng Road and enlarge the waterway of the Taohua River in some sections. Create a landscape of a natural river or a string of lakes (In the Tang Dynasty, the West Lake was divided into the Upper Lake and the Lower Lake. This place is

the location of the Lower West Lake) with natural slopes or natural bank lines. In the construction of Shengtang Scenic area, build a ship lock near Shengtang Lock so as to create conditions for the boats on the West Lake going down along the Taohua River and entering the Canal and the Qiantang River in the future, so that the three rivers will converge.

3. Southern side: The renovation project on the south line of the West Lake has been finished. The next step is to improve the environment from the Changqiao Stream to the foot of the Yuhuang (Jade Emperor) Hill. Properly expand the water area of the place and rebuild and reduce the dense architecture groups in the area to restore its hilly and water town natural landscape. Improve the sanitary facilities in the area. Include daily life wastewater into the city wastewater pipe network and transport garbage out of the place. Totally change the current situation that the Changqiao Stream is the No.1 pollution source of the West Lake and make the stream a clean water source for the lake.

4. Western side: Carry out the lake west comprehensive conservation project. Greatly restore the water area of the West Lake, especially the natural wetland landscape west to the lake, to connect the water and the mountains and make the scenery deep and serene.

Article 90 Protection and Improvement of the Water Quality of the West Lake

1. Cutting off wastewater and cleaning rivers

(1) Cutting off and including wastewater into the city wastewater pipe network and supplying tap water

Tap water will be supplied in the scenic area. Stop the use of stream water, spring water and underground water so as to restore the clean streams and gushing springs in the scenic area. Wastewater will be included into the city wastewater pipe network. If the condition is not allowed to include the wastewater into the city wastewater network, then the wastewater shall be treated on the spot and shall not be discharged until it is up to standard.

(2) Reducing population and cleaning environment

Reduce the number of permanent residents in the scenic area and optimize the sanitary facilities in the area. All trashes generated in the scenic area shall be transported out except some of them may be disposed in a green manner on the spot.

(3) Changing production mode and getting rid of pollution source

Change the production mode in the scenic area and reduce the production of all grain crops except being required by the view. Change the growing mode of Longjing tea. Prohibit the use of agrochemicals and chemical fertilizers. Replace vertical ditch with horizontal ditch to minimize soil erosion and grow tea organically.

(4) Biological purification

Change the bank line of the body of water to make it eco-friendly. Create ecological wetland, natural sedimentation tanks in the areas where streams run into the lake to filter and settle the pollutants entering into the West Lake. Meanwhile, actively study the possibility of ecological recovery of the body of the West Lake. Plant various emerging plants, floating plants and submerged plants and introduce in microorganism and animals in the water to restore the clean lake.

(5) Dredging

Finish the dredging of the West Lake. Eliminate the eutrophic substances accumulated in hundreds of years in the water. Avoid eutrophic substance to pollute the body of the water.

2. Water diversion

(1) Optimizing water quality

Build a 300,000-ton sand-settling tank at the Yuhuang Hill and a 100,000-ton sand-settling tank at Chishanbu to pre-treat the water before diversion, i.e., purify the water by a series of chemical and physical process before it runs into the West Lake, making its clarity $\geq 110\text{cm}$, chlorine $\leq 100\text{mg/L}$, turbidity $\leq 20^\circ$ so as to improve the efficiency of water diversion. In the long run, relocate the water intake point from the Qiantang River to the upper Fuchun River to get high-quality water and improve the water quality of the West Lake, trying to reach the goal of grade-III water quality in key scenic area and resorts set by the Water Function Zones of Zhejiang Province and the Plan for Function Zone of Surface Water Environmental Protection of Hangzhou.

(3) (2) Even water outflow

Tap potentials of the existing water outlets to increase the water outflow. Add the rebuilding of the project of introducing in the water to the city in Hubin Commercial Street. Add some big outlet channels. Improve the water diversion efficiency by even water outflow.

Section 15 Disaster Prevention Plan

Article 91 Fire Protection

Carry out the guideline of “focusing on prevention and combining fire prevention with extinguishment”. Make complete arrangement for production and safety. Fully make use of the emergency rescue functions of forest fire fighter teams. Emphasize the protection for cultural heritages, historic relics, important facilities, architectures, mountain forest, tourist attractions and boats in the scenic area.

1. Create and optimize the fire prevention organizations in the scenic area. Manage joint fire prevention by all townships, villages, military units, public security departments, institutions and schools in the scenic area in a centralized way.

2. Provide fire prevention budget. Increase fire prevention and fire extinguishing equipment. Allocate advanced communication equipment and vehicles for fire prevention.

3. Reinforce publicity and education. Carry out forest fire prevention month (week) program in the scenic area. In the fire-prone areas around the forest scenic area, spread leaflets on fire prevention. In cultural heritage reserves, set up permanent and temporary bulletin boards to educate tourists and local residents.

4. Reinforcing fire origin management

Establish a management team of professionals and local residents. Assign specific persons to place blocks at the main entrances to high mountains and remote mountains and give publicity and education. Set up observation posts on the Northern Peak, the Southern Peak and the Wuyun Hill. Build fire prevention forest strips. Build fire prevention forest strip on the western border of the West Lake Scenic Area. The trees are mainly *Schima superba* and *Ilex cornuta*. Build water tanks for forest fire prevention. Build nine water tanks in the area north to the graves on the Baiyun Hill, Tianzhu, Sanfenchang of Meijiawu, the middle of the Northern Peak, Waidaqiao, Shengguo Temple, the Northern Peak, retaining 105 cubic meters of water. Build fire prevention passages. Cut

2-meter-wide grass and bushes along each side of the tourist passage in the mountain area as the fire prevention passage.

Article 92 Flood Prevention

1. The planned capacity for the West Lake flood prevention is once in fifty years.
2. Further rebuild the Shengtang Lock.
3. Increase water outlets of the West Lake and improve the flood prevention capacity.
4. Reinforce the regulation of the West Lake and its upper streams to improve the overall flood prevention ability of the West Lake.

Article 93 Geographic Disaster Prevention

1. Strictly control the exploitation of underground water in the scenic area. Gradually stabilize and eliminate the occurrence of ground subsiding.

2. Publicity and education to improve the public's awareness of environmental protection. Quarrying stones and digging earth to fill the lake are not allowed in order to reduce man-made conditions for disasters.

3. Regulate the side slopes of which the slope is higher than the safety index and valleys where collapse, landslide and mudflow are easy to occur. Reinforce the side slope of which the slope is steep and landslide or collapse is easy to occur. If the place is a dwelling place for residents, the government and the resident may jointly pay for relocation. However, geographic environmental assessment shall be made for the targeted relocation place.

4. Carry out afforestation, transform mountains and tame rivers, conserve water and soil to prevent soil erosion.

5. Establish a professional team. Take a survey of the existing geographic disasters in the scenic area and file the information. Check the spots on a regular basis to prevent the occurrence of disasters and control hidden dangers.

Article 94 Earthquake Prevention and Anti-earthquake

The anti-earthquake design for new projects and existing projects is pursuant to the state standards Map of Earthquake Parameters of China (GB131830602001) and Standards on Architecture Anti-Earthquake Classification (GB50223-95), in which, Class-A architectures are designed to resist earthquakes 7 on the Richter scale. Class-B architectures area designed to resist earthquakes 6 on the Richter scale earthquakes and their anti-earthquake facilities are designed for earthquakes 7 on the Richter scale. Class-C and Class-D architectures are designed to resist earthquakes 6 on the Richter scale.

Article 95 Storm and Typhoon Prevention

1. Support and trim the trees before the landing of typhoons to reduce the damage caused by typhoon.

2. Choose typhoon-resisting trees with deep roots to plant in the scenic area.

Article 96 Prevention of plant diseases and insect pests

1. According to the nature of the trees, set up complete disease and insect pest observation points and adopt effective preventive approaches.
2. Enhance inspection and quarantine of plant disease and insect pests in introducing

in alien species. Strictly prevent the invasion of harmful organisms.

3. Set up specific subjects to carry out special research on the prevention of disease and insect pests in the scenic area.

Section 19 Plan for Resident and Society Regulation

Article 97 Principles for planning

The plan is under the principles of “strict control, reducing the size, changing the function and encouraging moving out”. The permanent residents in the scenic area may move out but not allowed to move in. Speed up the process of the transfer of rural households to urban households. Reduce the number of permanent residents in the scenic area. Simplify the population structure in the scenic area. Build dwelling going well with the views of the scenic area and having the characteristics of the lower reaches of the Yangtze River. Improve the living environment quality and explore and display the cultural connotations.

Article 98 Plan Layout

Village-type dwelling:

(1) While further develop the scenery resources in the West Lake Scenic Area, move out the residents and non-rural household population from the scenic area with comprehensive approaches to reduce the population density in the scenic area and improve the environmental quality.

(2) Transforming villages to residential quarters: In view of the factors such as occupying too much land, inconvenient transportation, difficult in management and weak infrastructure facilities, reduce the current 39 farmers’ dwellings spots to 12 residential quarters according to their different conditions through controlling and reducing the size, living in a compact community and relocation. Set up resident committee and reduce the land used for the dwellings. Improve land utilization to make every piece of land in the scenic area be used properly.

(3) Formulating the Management Rules on Farmers’ Dwelling Construction and Relocation in the West Lake Scenic Area Hangzhou, specifying encouraging and persuading farmers to move out if their residences are needed to dismantle for the West Lake comprehensive conservation project. In case of relocation in the scenic area, it is needed to strictly control the construction of farmers’ dwelling and relocate them in the residential area. The pure non-rural households (i.e., all residents in the household are non-rural residents) in the scenic area shall be moved out the scenic area in order to reduce the population in the scenic area.

(4) Enhance centralized management: Set up a management department under the Administrative Committee of West Lake Scenic Area to manage the construction and daily work of the dwelling spots and the resident committee.

(5) Enhance centralized planning: All mountains and waters in the West Lake Scenic Area have their own characteristics. The dwelling spots are spread in the mountains and along waters. They should display different landscape characteristics to blend the dwelling and the view of the scenic area in one.

(6) Table of Plan for Village-type Dwellings

Name of dwellings	Current land use (km ²)	Current population		Planned population	Planned land use (km ²)
		Total population	Farmer population		
Meijiawu	0.174	1521	1204	1230	0.073
Wenjiashan	0.044	850	810	550	0.033
Yangmeiling	0.037	411	359	480	0.029
Manjuelong	0.048	1260	637	830	0.045
Maojiabu	0.165	2210	467	1980	0.119
Longjing	0.060	837	670	850	0.051
Jinshagang	0.070	1615	309	940	0.052
Lingying	0.471	4269	1100	1300	0.078
Yuquan	0.095	1934	142	950	0.057
Shuangfeng	0.059	1807	743	1300	0.072
Nanshan	0.151	3615	263	1520	0.084
Jiuxi	0.040	2672	150	1290	0.071
Total	1.414	23001	6854	13220	0.764

2. City-type dwelling spots:

- (1) All residents registered as urban residents who live in the scenic area shall move out of the scenic area.
- (2) It is impossible to relocate the city-type dwellings on the edge of the scenic area and the related population due to the big amount of population. It is planned to control and reduce such dwellings and create conditions to gradually reduce the number of such dwellings.
- (3) Since the day of the approval and implementation of the plan, no city-type dwellings shall be built or rebuilt in the scenic area. If the existing buildings offend the views, then the buildings shall be dismantled. If the residential buildings can be reserved, then their outer walls shall be renovated to make them harmonious with the scenery. When the condition is allowed or the tenure of the building expires, the building shall be dismantled. People living in the building shall move out from the scenic area. The government will take back the land tenure of the residential building. The land will be used for green area or facilities for the scenic area.

(4) Table of Plan for City-Type Dwellings

No.	Name of dwellings	Current land use (km ²)	Current population (persons)	Planned land use (km ²)	Planned population (persons)
1	Dongshan Lane	0.258	8549	0.240	8500
2	Baochu Road	0.319	4265	0.260	3250
3	Drum Tower	0.159	2575	0.100	2000
4	Ziyang	0.095	4954	0.090	3600
5	Nanxing	0.318	5996	0.180	5140

6	Zhakou	0.244	1868	0.080	2280
7	Beishan and Qixialing	0.028	2823	0.010	250
	Total	1.421	31030	0.96	25020

Article 102 Table of Balance of Land Use

Name of land use		Current land use		Planned land use	
		Area (km ²)	Percentage (%)	Area (km ²)	Percentage (%)
Total planned land use in the scenic area		59.04	100	59.04	100
Land for sightseeing		3.91	6.62	10.63	18.00
Land for tourist facilities		3.01	5.10	3.05	5.17
Land for residents and society	Land for residential areas	2.83	4.79	1.71	2.90
	Land for administration institutions	0.19	0.32	0.19	0.32
	Land for technology and education	0.49	0.83	0.47	0.80
	Land for industry	0.42	0.71	0.30	0.51
	Other land for residents and society	1.26	2.13	0.91	1.54
Land for transportation and engineering		0.81	1.37	1	1.69
Forest		37.83	64.08	31.92	54.06
Tea plantation		1.89	3.20	1.89	3.20
Farming field		0.58	0.98	0.50	0.85
Water area		5.82	9.86	6.47	10.96

Article 111 Goal and Tasks in Phases

1. Short-term goal

(1) Administration

Optimize the organization structure and management approaches of the Administrative Committee of West Lake Scenic Area, Hangzhou, which will take full charge of the protection, planning, construction and management of the West Lake Scenic Area.

(2) Protection

1) Specify the scope of the scenic area. Place mere stones as permanent signs to mark the boundary.

2) Formulate detailed rules and approaches for implementing the rules on full-scale protection of resources in the scenic area, especially natural resources such as the body of water, plants and rocks and cultural resources such as cultural heritages, historic sites, historic relics, customs and traditions.

3) Coordinate the conflicts among the three goals of carrying on the history, restoring nature and developing tourism in the implementation of the plan.

4) Build a competent scenery protection team. Publicize scenery protection. Besides professionals, call all society to improve the awareness of environmental protection.

(3) Planning

Finish the master plan for the scenic area. Based on the master plan, finish the detailed plans and the designs for some scenic attractions for the future implementation.

(4) Resident and social structure

In the transformation of villages to farmers' dwellings and residential areas, regulate and reduce the current buildings and permanent population. Adopt community management and regulate social structure.

(5) Construction

1) Based on complete argumentation and careful study, finish the construction of green areas around the lake and the comprehensive environmental protection and regulation of the West Lake, including lake west comprehensive conservation project, rebuilding of Hubin area and protective renovation of Beishan historic and cultural street.

2) Enrich and improve the cultural contents of parks, tourist attractions and views. Finish the construction of Wushan Scenic Area, Fenghuangshan Scenic Area and open Wangzhuang to the public. Build the tourist attraction of the Southern Peak and renovate Longjing and Nine Creeks. Keep building the Botanic Park. Finish the construction of the tree garden. Add a bamboo tower park in the bamboo area. Build a new greenhouse to display decorative plants. Finish the construction of Eight-Diagram Field, White Pagoda Park, Li'an Temple, Qianwang Temple, West Lake Museum (Tourist Center), the second-phase of the Temple of Yuefei, and the second-phase of Qu Yuan Garden. Construct cultural facilities such as West Lake Art Museum, Revolutionary History Museum and Wansong Academy.

3) Improve the water quality of the West Lake. Regulate the upper streams and water catchment area. Regulate the lake west area.

4) Finish the tunnel from Tianzhu to Longjing and the construction of the double lines around the lake to make the touring route around the West Lake more reasonable. Further improve the public transportation system in the scenic area. Debate on and determine the public transportation system for the scenic area according to the need of the development of the scenic area.

5) Upgrade old and broken service facilities. Further explore and enrich cultural connotations and provide multi-layer services to tourists.

6) Improve the infrastructure facilities in the scenic area. Pave the unfinished water supply and drainage pipes in the scenic area and include them into the city pipe network. Build more sanitary facilities in the scenic area and improve their quality and efficiency.

7) Keep increasing green coverage. Make plants more beautiful and colorful while enlarging the area of green coverage. Enhance the management over forest and old and valuable trees. Gradually change the form of the forest. The four sides around the lake should be more transparent. The green strips along the two sides of the main roads should form flower strips. The hilly area

and slopes near the lake should be planted with colorful leaves to add the layers of trees and the changes in different seasons. Improve the infrastructure construction for the landscaping of the West Lake. Develop various perennial flowers.

(6) Investment

After carefully researching the social and economic conditions for the protection and construction of the West Lake Scenic Area and discussing the best approach for protection and proper utilization, actively seek for investment sources from various channels.

2. Long-term goal

(1) Management

Reinforce the power of the West Lake Scenic Area Administrative Committee Hangzhou. Establish the government of the West Lake Scenic Area Administrative Committee to exercise the administrative functions authorized by the People's Government of Hangzhou and make the management system more complete and reasonable.

(2) Protection

Keep protecting environment and keep the green and natural environmental feature. Explore the way to make facilities such as roads, banks, buildings and engineering facilities in the scenic area natural and green.

(3) Planning

Finish the design and plan for all tourist attractions in the scenic area. Start to plan for a new round of conservation.

(4) Resident and social structure

Adopt reasonable approaches to regulate and reduce the number of permanent residents in the scenic area.

(5) Construction and maintenance

1) Finish the planning for the construction of infrastructure facilities in the scenic area.

2) Finish the planning for the construction of the contents of tourist attractions and further explore the scenic resources in the scenic area.

3) Rebuild the green coverage in the scenic area to make it natural, beautiful and characteristic.

3. Outlook

The goal and key points in the long run is to keep enhancing the regulation and protection for natural environment and ecological balance, emphasize the principle of diverse organisms and reduce human interference to make the environment of the scenic area balanced naturally. The high-quality environment, natural landscape and good reception and service facilities will be formed.

Protective Plan for Famous Historic and Cultural City of Hangzhou (2002-2020) (Excerpt)

Article 12 Maintaining the overall environmental feature of the famous city

1. Protect the space outline of the city, i.e., protect the beautiful city outline formed by the Wushan Hill, the Baoshi Hill, the city and the West Lake. Strictly control the height and size of the buildings between the two hills and around the hills.

2. Protect the line of the sight, i.e., protect the views echoing with each other and borrowed views formed by Fengqi Road, S. Yan'an Road, Qingchun Road and Baochu Pagoda, the Baoshi Hill, the Wushan Hill and the West Lake. Protect the line of the sight between the Baoshi Hill, the Wushan Hill, the three islets in the lake and the Xizhao Hill. It is not allowed to build new buildings detrimental to the views in the above lines of the sight.

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4. Protect Hubin area. The construction of Hubin area must be harmonious with the beautiful views of the West Lake Scenic Area. Strictly control the size and height of the new buildings in the area.

Article 13 Protecting the layout of the city

1. Maintain the layout combining the West Lake Scenic Area and the city, known as three sides of hills and one side of city.

Article 16 Control of architecture height of the historic city

The architecture height of the historic city is controlled from three layers:

1. The first layer is various cultural heritage conservation units, cultural heritage conservation spots, the protective scope of historic architectures, and key Conservative area of historic and cultural blocks. They are the key areas for the conservation of the historic city. The architecture height must be controlled in line with the original landscape in the history.

2. The second layer is various cultural heritage conservation units, cultural heritage conservation spots, the controlling area of historic architectures and the transitional zone for the historic and cultural blocks. The architecture height must be controlled in line with the protective plan for the cultural heritages and the historic and cultural blocks.

3. The third layer is the area other than the cultural heritage conservation units, cultural heritage conservation spots, the controlling area of historic architectures and the transitional zone for the historic and cultural blocks. The architecture height must be controlled in line with the requirements for the related detailed controlling plan without any violation. The detailed requirements are as follows:

(1) Area near the West Lake: The architecture height in Hubin area shall be strictly controlled in line with the Detailed Controlling Plan for Hubin Area Hangzhou. The height of the new buildings in the area of Children's Palace north to Hubin area and south to the new Shenfu Road, and the area of Siyi Road in the south should be controlled below 15 to 20 meters. Dismantle buildings not conforming to the requirements of the plan in long run.

(2) The height of the buildings in the area between the city and the scenic area, e.g., the eastern foot of the Wushan Hill, the area of the Fenghuang Hill, the area north to the Botanic Park, shall not be higher than 18 meters.

(3) The outline of the city shall have ups and downs. The area between the east to Huansha Road and Zhonghe Road is controlled below 30 to 40 meters. The area east to Zhonghe Road till E. Huancheng Road is controlled below 40 to 75 meters. It is planned to form some high-rise groups in Wulin Square the new center of the city, and Chengzhan Square.

(4) To protect the ridge outline of Baoshi Hill in the north and the Wushan Hill in the south, new buildings or constructions are not allowed to stand out of the hills. There should be a certain-width buffer and transitional zone between the foot of the hills and the city. The height of the buildings in the area should be strictly controlled. The specific height shall be subject to the result of view analysis.

Chapter V Protection of Cultural Heritages and Historic Sites

Article 28 Protection of cultural heritages and historic sites by different categories

According to the history, artistic and science value, cultural heritages and historic sites fall into four categories, i.e., national key cultural heritage conservation unit, provincial key cultural heritage conservation unit, municipal cultural heritage conservation unit and municipal cultural heritage conservation spot. There are 12 national key cultural heritage conservation units, 62 provincial key cultural heritage conservation units, 89 municipal cultural heritage conservation units and 240 municipal cultural heritage conservation spots in the urban area of Hangzhou. (See the details in Schedule 1 and Schedule 2)

Article 29 Protection of Cultural Heritages and Historic Sites

1. Division of the conservation area

The various-leveled cultural heritage conservation units and cultural heritage conservation spots are preserved in two areas, i.e., Conservative area and construction control area.

2. Enactment of protective plans

Cultural heritage conservation units and cultural heritage conservation spots in various levels should formulate specific protective plans, set out specific principles for conservation and put forward administrative approaches for the construction activities in the Conservative area and the construction control area.

Chapter VI Protection of the scenic area

Section I Protection of the West Lake Scenic Area

Article 38 Protect the following characteristics of the famous historic and cultural city: the cultural landscape that cultural heritages and natural scenery set off each other; the city and the scenery are harmonious; the city and the lake are blended well; and the ancient capital and the tourist city is integrated. Properly deal with the relation between the city and the West Lake Scenic Area.

Article 39 The significance of the West Lake Scenic Area is: a national key scenic area and resort for sightseeing which has the significance of world cultural heritage and is characterized with the combination of the beautiful waters and mountains and the brilliant history and culture.

Article 40 West Lake Scenic Area covers an area of 59.04 square kilometers. The peripheral

Conservative area is about 39.65 square kilometers. All construction projects in the above area shall be in line with the Master Plan for West Lake Scenic Area, Hangzhou.

Article 41 Protect and renovate West Lake Scenic Area according to the requirements on world heritages and actively promote the application of the West Lake for World Heritage List.

Article 42 Requirements on protection

1. Protect natural resources including the body of mountains, the body of water, animals and plants. Quarry, discharging wastewater, pollutants or exploiting water source are prohibited. Improper logging and hunting are not allowed.

2. Protect the unique views and sights in the West Lake Scenic Area and control the construction. All construction projects in the scenic area must be complied with the requirements of the Master Plan for West Lake Scenic Area, Hangzhou.

3. Properly deal with the relation between natural scenery and scenic architectures. The architectures in the scenic area should set off the waters and mountains and subordinate to the waters and mountains.

4. The tourist service facilities in the scenic area should be planned in a centralized manner and distributed properly.

5. Plan and manage farmers' residential spots well. Strictly control the population of permanent residents and land used for farmers' residence. Adjust the industrial structure in the countryside. Guide the production activities in the scenic area to serve the demands of tourists.

6. Reinforce the management in the scenic area. Organizations occupying scenic area and public green area should be moved out in a set period. Strictly control the land used by the existing factories, businesses and institutions, and sanatoriums. Create conditions to move them out gradually or rebuild them.

7. Reinforce the protection for Longjing tea. Ensure the total area of the Longjing tea plantations without shrinkage. Conserve the characteristics of the surrounding environment of the origin of Longjing tea.

Article 43 Requirements on the protection of the peripheral Conservative area

1. Protect natural resources including the body of mountains, the body of water, animals and plants.

2. Protect environmental quality. It is not allowed to build new polluting factories and enterprises in the peripheral conservative area. The existing polluting factories and enterprises should be treated or moved out in a specified period.

3. Protect the eco-environment and create a forest eco-system.

4. The layout and design of the buildings in the peripheral conservative area shall be complied with the requirements on scenic and tourist city and shall not offend the views of West Lake Scenic Area.

Article 44 Protection of the cultural conservation areas

There are five cultural conservation areas allocated in West Lake Scenic Area, i.e., Cultural Conservation Area of Wuyue Kingdom of Five Dynasties, Southern Song Cultural Conservation Area, Buddhist Cultural Conservation Area, Wushan Hill Cultural Conservation Area, and Solitary

Hill Cultural Conservation Area of Qing Dynasty.

Article 45 Carrying out West Lake comprehensive conservation project

The key projects are: the construction of the new Hubin scenic area, the tunnel of Hubin Road, the construction of the south line scenic area of the West Lake, the lake west comprehensive conservation project, the conservation project of the conservative area of Beishan Street, West Lake water quality conservation, and the renovation and restoration of the three islets and three causeways on the lake.

Article 46 Protecting the landscape characteristics that the city and the scenic area are blended, elegant and harmonious around the West Lake

1. Strictly protect the natural scenery formed by mountains, waters and forests. The buildings around the lake should be in small size and light color. The buildings should be subordinated to the waters and mountains. The height of the buildings should be strictly controlled according to the Master Plan for West Lake Scenic Area, Hangzhou and other related plans.

2. Strictly control the height and size of the buildings in the transitional zone of the Wushan Hill and the Baoshi Hill which stretch into the city. The architectural style shall have traditional and local characteristics. Avoid using big-area solid outer walls or glass walls for architectures. Pay attention to the diversity of the plants.

3. Optimize the city architecture outline around the lake. The ups and downs of the buildings shall echo with the ups and downs of the hills. The height and size of new buildings shall be determined by view analysis and the distribution of architecture groups.

Chapter VII Integration and Use of Important Historic and Cultural Resources

Article 49 Building various museum and specialized exhibition hall

1. Enrich, optimize and expand the functions of the existing museums, exhibition halls and memorial halls.

2. Combine the relics in storage and the historic building to build various museums and exhibition halls. Finish the construction of and open China Financial Museum, West Lake Museum, Wuyue Culture Museum, Beijing-Hangzhou Canal Museum, Printing Museum, Museum of Water Towns (Folk Customs) in the Lower Reaches of the Yangtze River. Expand Liangzhu Culture Museum. Build the second-phase pottery art center and pottery culture village of Southern Song Imperial Kiln Museum. Gradually renovate and open the former residences of famous people including Yu Dafu, Gai Jiaotian, Du Jinsheng and Qian Xuesen, forming a series of the museums in Hangzhou in terms of time and space.

Article 56 Exploring and integrating historic and cultural resources; building a big scenic area from point to area and developing characteristic routes

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7. Preserve the historic sites around the West Lake.

8. Open a thematic touring route on the tea culture of Hangzhou

Master Plan for Hangzhou (2001- 2020) (Excerpt)

VIII. Conservation of West Lake Scenic Area

West Lake Scenic Area covers an area of 59.04 square kilometers. The peripheral conservative area is about 39.65 square kilometers. All construction projects in the above area shall be in line with the Master Plan for West Lake Scenic Area, Hangzhou. Protect natural resources, improve eco-environment and gradually move out polluting factories and other facilities that conflict with the landscape characteristics around the West Lake. Strictly control the size, shape and color of the buildings near the scenic area, which shall be harmonious with the scenic area.

Master Plan for Land Use of Hangzhou (1997-2010) Excerpt

Chapter XII Land for Scenery and Tourism

Article 64 According to the requirements of developing the tourism industry and protecting natural and cultural landscape resources at the same time, highlight the core idea and develop the land for scenery and tourism. Centering on tourism and leisure, resort and landscape ecological protection, fully make use of the landscape ecological use to realize sustainable utilization of the land resources for scenery and tourism.

Article 65 General framework

Centering on West Lake Scenic Area (including Zhijiang National Tourist Resort) and along the two rivers and one lake, setting the line linked by Liangzhu Culture, the Chaoshan Hill, the Qingshan Lake, the Xianghu Lake, the Lingshan Hill and Jing'e, Fuyang (the boundary is 40 kilometers from the West Lake) as the inner ring and the line linked by the Jingshan Hill, the Tianmu Mountain, the Daming Mountain and Tonglu, Jiande and Chun'an scenic area as the outer ring to form a full-scale, open natural and cultural landscape regional conservation and tourism system.

Article 66 Conservative area

The Conservative area scope of the land for scenery and tourism of Hangzhou is: one site (Liangzhu Culture Site), one spring (Tuankou Hot Spring), two rivers (the Fuchun River and the Xin'an River), three towns (Longmen Historic Town, Meicheng Historic Town, and Tangxi Historic Town), four lakes (the West Lake, the Qiandao Lake, the Qingshan Lake and the Xianghu Lake), four caves (Lingshan Cave, Lingqi Cave, Yaolin Cave and Ruijing Cave), ten famous mountains (the Guanshan Hill, the Tongjun Hill, the Daqi Hill, the Ciyan Hill, the Jingshan Hill, the Shaoshan Hill, the Tianmu Mountain, the Daming Mountain, the Qingliang Peak and the Linglong Hill), more than 1000 islets (the Qiandao Lake). The total planned area is 16,596 square kilometers.

Article 67 Land for West Lake Scenic Area

It is planned to cover 59.04 square kilometers. It is located in the urban area of Hangzhou and is a famous scenic area with over 1,600 years of history. Its scope is: starting from Songmuchang in the east, along Baochu Road and turning to the north of Children's Palace, along Huansha Road, W. Huancheng Road, Hubin Road, Nanshan Road to all of the Wushan Hill, the Ziyang Hill and the Yunju Hill south to Wansongling; starting from the Drum Tower in the south, along the east foot of the Wushan Hill and the Ziyang Hill, through Fengshanmen and along Fenghuangshan Road (under planning) to the water diversion canal in W. Tianhuashan Road to the north bank of the Qiantang River, turning to the northern river of Shanhusha Reservoir to the north of Liufangling; starting from the ridgeline of Liufangling, the Zhugan Hill, Jiuquling, the Meiren Peak, the Northern Peak, the Lingfeng Hill in the west to the east of the Laohe Hill; and starting from the foot of the Laohe Hill and turning to the north side of Qingzhiwu Road, linking Yugu Road, Zheda Road and Shuguang Road to the south of Songmuchang.

Chapter XVII Rules on Control of the Purpose of Land Use

Article 95 Basic farming field

1. No organizations or individuals are allowed to transfer their farming land to non-farming land if the land is used for growing grain, cotton, oil and vegetable or for breeding or directly used for providing services for farming.

Article 97 Plantation

1. Land used for growing mulberry trees, fruit trees and tea or land used for their service facilities is not allowed to change the purpose of the land without permission.

2. It is not allowed to occupy the plantations of famous, special, high-quality and new breeds of products for all kinds of constructions.

3. It is required to fertilize the land. It is not allowed to let the land lie waste.

4. It is prohibited to carry out any activities that are negative for soil conservation.

Article 98 Forest land

1. Forest land is used for forestry, ecological environmental protection and its service facilities. It is not allowed to change the purpose of the land without permission.

2. Rebuild sparse woods and bush slopes to increase forest coverage rate.

3. Random deforestation is prohibited.

4. Protect old and valuable trees and rare tree species.

Article 100 Land for farmers' residential spot

1. The land is used for residences of people living in villages and towns, enterprises in township (town) and villages and the construction of countryside public facilities and public welfare facilities.

2. The land used for various constructions must be complied with the mater plan for the land use of the township (town) and the village or town plan. The size of the land used for various constructions shall be strictly limited to the land use standards of the government.

3. The construction of villages and towns must make full use of the old foundation of house or vacant land.

4. Except for dismantling villages and building residential areas, in principle, the construction of villages and towns is not allowed to occupy new land. The construction of villages and towns should use non-farming land and inferior faming land in the first place. If the construction will occupy farming land, it is required to get the approval of transforming the faming land to non-farming land in advance.

5. Each household of village and town residents only has one piece of land of which the area is no higher than the standard, with the size of the farmers' residential spot under strict control.

6. Check up on the land in countryside. Use land intensively and improve the environment of towns and villages.

Article 102 Water surface

1. It is prohibited to discharge wastewater and pollutants into water areas for fear of polluting the body of water.

2. It is prohibited to dump wastes into water area for fear of blocking the waterway.
3. Prevent eutrophication of the body of water and create a good water ecological system.
4. Protect water sources.
5. Protect the tidal flats along the river.
6. Protect the fishing resources of the Qiantang River and the water systems in the area.

Article 104 Land for scenery and tourism

1. Protect the body of mountains, the body of water, vegetation and natural resources alike.
2. It is prohibited to quarry stones and earth. It is prohibited to discharge wastewater, pollutants into water area. It is prohibited to cut down trees indiscriminately.
3. Protect ecological environment and create a positive eco-system for the land used for tourism.
4. Strictly control the population of permanent residents and the construction of farmers' residence in the area for tourism.
5. All projects or acts irrelevant to tourism development are prohibited in the area for tourism.

Plan for City Green Area System of Hangzhou 2004 (Excerpt)

Article 11 City green area distribution

Make full use of the natural water and mountain structure in the city. Taking into account of the layout of the city, the green areas in the city are distributed as follows:

A city green area system with good ecological functions of which the West Lake Scenic Area is the center; the green areas along the Qiantang River and the Beijing-Hangzhou Grand Canal are two green strips; the green areas along the rivers and roads are green veins, and the green areas in parks and squares are green spots.

Article 15 Scenic area

According to the different characteristics of the scenic resources, set up scenic areas in the areas with high natural and cultural landscape value. In addition to West Lake Scenic Area, there are ten scenic areas, the Jingshan Hill, the Dongming Hill, the Lingshan Hill--Longwu, the Chaoshan Hill, the Banshan Hill--the Gaoting Hill--the Huanghe Hill, the Xianghu Lake, the Qinghua Hill, and the Shiniu Hill Scenic Areas, Zhijiang National Tourist Resort, and Liangzhu Site Reserve.

Completely display natural and cultural heritages, provide land for sightseeing and rest, and promote tourism development. Conservation is the first priority for the area. Constructions irrelative to the scenery and tourism shall be strictly controlled. The development of all tourism resources must be complied with the laws and regulations on environmental protection and environmental standards. It is prohibited to damage tourism resources and ecological landscape under the name of developing ecotourism. Maintain and promote biological diversity in the scenic area.

Chapter IV Plan for Green Areas in West Lake Scenic Area

Article 19 The green areas in West Lake Scenic Area is an important part of the city green area of Hangzhou. It is not only the base to maintain the ecological balance of the city, but also has the functions of the city parks and the scenic area.

Article 20 The construction of all green areas in West Lake Scenic Area shall be in line with the requirements in the Master Plan for West Lake Scenic Area.

Article 21 Planning for parks and tourist attractions

1. Enrich and optimize the existing parks and tourist attractions in West Lake Scenic Area and speed up the construction of the green area around the lake.

2. Improve the overall environment of Beishan scenic area and Wushan scenic area which stretch into the city. Finish the construction of the Baoshi Hill Park and the Wushan Hill Park. Form views echoing with each other in a number of roads in the city.

3. Build more parks and tourist attractions to meet the demand of the residents and tourists for sightseeing and rest.

(1) In the West Lake Comprehensive Conservation Project, build new tourist attractions including Mao Xiang Shui Qing, San Tai Zhe Yun, Hua Shan Xia Juan and Fa Xiang Tan Mei.

(2) In the conservation of cultural heritages and historic sites, emphasize the construction of the parks and tourist attractions in the south line of the West Lake. Increase the environmental capacity of the south line of the West Lake and relieve the burden in the north line of the West Lake. Build new tourist attractions including Lianhuafeng Park, Park of the Site of the Imperial Palace of the Southern Song Dynasty, Baita Park, Eight-Diagram Field Park, and Shijing Park.

Article 22 Construction of scenic forest

Focusing on the slopes of the hills around the West Lake, the main tourist attractions and routes and under the premise of protecting the existing vegetation, mainly plant ornamental trees to increase green coverage, restore and build plant appreciation zones, gradually form scenic forests of which the basic species is evergreen trees and deciduous forest are mixed, thus showing the botanic landscape in the north of subtropics. Focus on building ten key scenic forests. Restore and cultivate historic botanic resort. Gradually change forest form and improve the appreciation value of the scenic forest of the West Lake.

Article 32 Auxiliary green area

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3. The green coverage rate of the similar construction projects in West Lake Scenic Area will be increased 15% while the green coverage rate of the similar construction projects in the peripheral area increased 5%.

Article 33 Principles for planning of tree species

1. Plant suitable trees according to the local conditions.
2. Mainly plant vegetation of local species and supplement alien species. Develop landscape with local plants of Hangzhou.
3. Pay attention to the diversity of the species of plants. Follow the nature of regional vegetation.
4. Mix evergreen trees and deciduous trees. Mix fast-growing trees and slow-growing trees. Mix arbors, bushes and herbal flowers to satisfy the landscape needs of different seasons and different periods of time.
5. Arbor is the main plant for city landscaping. Mix arbors, bushes, flowers, lawns and liana.

Article 52 Important scenic area (strip)

4. West Lake scenic area

Maintain the landscape characteristic of combining the West Lake Scenic Area with the city, known as three sides of hills and one side of city. Prevent the damage of views from urbanization in West Lake Scenic Area and too many high-rises in the area facing the West Lake. By changing the forest form in West Lake Scenic Area and the construction of the green areas in the transitional zones from the Baoshi Hill and the Wushan Hill to the city, improve its natural ecological function.

General Transportation Plan of Hangzhou (2005-2020)

2. The purposes of the plan are: To implement the city development strategy of Hangzhou, actualize the requirements on the transportation system set by the master plan for the city, adapt to the social and economic development of the city, provide basis for decision-making on major issues in the construction of transportation facilities. In combination of the existing planning and research results with the related city development plan, analyze and reason the city transportation system and work out a general transportation plan. The key points of the plan include four aspects, i.e., research on city transportation strategies, plan for road network, plan for the rail transportation development in the city, and plan for the transportation in West Lake Scenic Area.

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4.4 According to the reality of West Lake Scenic Area and the goal of transportation development, the following principles shall be obeyed in studying and determining the development strategies of the plan for the transportation in West Lake Scenic Area: facilitating the ecological environmental protection; facilitating the use of existing resources; facilitating the adjustment of the functions of land in the city; and the development of the tourism industry. By analyzing the transportation in West Lake Scenic Area, the plan puts forward 6 strategies and approaches centering on management, including breaking the whole into parts, combining damming with dredging, integrating construction with management, setting off movement with motionlessness and extending rail system westwards, thus providing information service.

D.5

Training Archive

D. 5-1 List of professional conservation and management training

Name and date of the training	Organizer	Content	Students	Fields of the students	Remark
Training session on cultural heritage conservation and management (September 2002)	Zhejiang Provincial Administration of Cultural Heritage	Professional knowledge and skills of cultural heritage conservation	Cultural heritage conservation and management institutions at city level in Zhejiang	cultural heritage conservation/ archeology	
Training session on Hangzhou's museum guides (March 2003)	Hangzhou Administration of Gardens and Cultural Relics	Professional skills training for museum guides	Museum system of Hangzhou and related units	Museum guide	
The first training session of Zhejiang on the management of cultural heritage conservation project (July 2004)	Zhejiang Provincial Administration of Cultural Heritage	Management of cultural heritage conservation project	Cultural heritage conservation and management institutions at city level in Zhejiang		
Training session on cultural heritage-related law enforcement (July 2004)	Hangzhou Administration of Gardens and Cultural Relics	Cultural heritage-related law enforcement knowledge and skill	Grassroots cultural heritage conservation organizations and law enforcement departments of Hangzhou's counties (districts)	cultural heritage conservation/ cultural heritage-related law enforcement	
Training session on the management of collections in Hangzhou museums (May, 2006)	Hangzhou Administration of Gardens and Cultural Relics	Training on the professional knowledge of the management of museum collections	21 museums in Hangzhou and related units	Management of collections and warehouses of museums	
Training session on Hangzhou's museum guides (May, 2006)	Hangzhou Administration of Gardens and Cultural Relics	Professional skills training for museum guides	Museum system of Hangzhou and related units	Museum guide	
Pilot training session on the cultural heritage survey of the Zhejiang section of the Beijing-Hangzhou Grand Canal (July, 2007)	Zhejiang Provincial Administration of Cultural Heritage, Zhejiang Provincial Cultural Relics and Archaeological Research Institute	Training on the cultural heritage survey	Related cultural conservation and management organizations along the Zhejiang section of the Beijing-Hangzhou Grand Canal	cultural heritage conservation/ archeology	
Training session on the conservation and management of the World Cultural Heritage (Tentative List) (July, 2007)	State Administration of Cultural Heritage	Knowledge related to the nomination of World Cultural Heritage	Administration organizations of the World Cultural Heritage (Tentative List) in China	Archeology/ cultural heritage conservation/management of heritage nomination	
Third training	Zhejiang	Professional	Cultural	cultural heritage	

session of Zhejiang on national cultural heritage survey (August, 2007)	Provincial Administration of Cultural Heritage	knowledge of cultural heritage survey	conservation and management organizations at city level in Zhejiang	conservation/ archeology	
Third training session of Hangzhou on national cultural heritage survey (November, 2007)	Hangzhou Administration of Gardens and Cultural Relics	Professional knowledge of cultural heritage survey	Heritage conservation organizations of Hangzhou's counties (districts)	cultural heritage conservation/ archeology	
Training session on the person in charge of the conservation of large archeological sites in the South (January, 2008)	State Administration of Cultural Heritage	Conservation of large archeological sites	Cultural heritage conservation and management organizations in the South	cultural heritage conservation/ archeology	
Training session on directors of city level museums and heads of the conservation and management organization of the State Protected Historic Site (August, 2008)	Zhejiang Provincial Administration of Cultural Heritage	Laws, regulations and principles of cultural relics, theories and methods of modern management, and professional knowledge on museum	Administrations of Cultural Heritage at city level, provincial museums, administrative committee of Liangzhu site, Zhejiang University, and provincial library, etc.	cultural heritage conservation/museum management	
Military and other training for the staff in legislative affairs office and administrative department of the West Lake Scenic Area December 18 to December 28, 2003	Legislative Affairs Office and Administrative Department of Hangzhou Committee for the Management of the West Lake Scenic Area	Law enforcement skill, writing skill, and posture exercise	Administrative and legislative affairs department of Hangzhou Committee for the Management of the West Lake Scenic Area		
Military training and training for the staff in legislative affairs office and administrative department of the West Lake Scenic Area July 25 to August 2, 2005	Legislative Affairs Office and Administrative Department of Hangzhou Committee for the Management of the West Lake Scenic Area	Law enforcement skill, psychology knowledge, professional ethics, and posture exercise	Administrative and legislative affairs department of Hangzhou Committee for the Management of the West Lake Scenic Area		
Military training and training for newly recruited supervision officers of the West Lake Scenic Area	Legislative Affairs Office and Administrative Department of Hangzhou Committee for the Management of the West Lake Scenic Area	Law enforcement skill, professional ethics, and posture exercise	Administrative and legislative affairs department of Hangzhou Committee for the Management of the West Lake Scenic Area		
Training for cultural	Legislative Affairs Office	Cultural heritage	Administrative and legislative		

heritage-related law enforcement of Hangzhou April 26-27, 2007	and Administrative Department of Hangzhou Committee for the Management of the West Lake Scenic Area	conservation	affairs department of Hangzhou Committee for the Management of the West Lake Scenic Area		
Military training and training for on-street patrolling personnel of the West Lake Scenic Area	Legislative Affairs Office and Administrative Department of Hangzhou Committee for the Management of the West Lake Scenic Area	Practical issues of on-street patrolling, law violation control and prevention, and case handling (summary procedure) and posture exercise	Administrative and legislative affairs department of Hangzhou Committee for the Management of the West Lake Scenic Area		
Training for negotiators of the West Lake Scenic Area	Legislative Affairs Office and Administrative Department of Hangzhou Committee for the Management of the West Lake Scenic Area	Negotiation skills	Administrative and legislative affairs department of Hangzhou Committee for the Management of the West Lake Scenic Area		

D. 5-2 Law enforcement training

NO.	Content of the training	Time	No of the students	Remark
1	Training for the Administrative License Law organized by the municipal government	April, 2004	43	
2	Examination on the legal knowledge of the administrative license in 2006	June, 2006	7	
3	Examination on the law of the administrative license in 2007	April, 2007	2	
4	Examination on the legal knowledge of the administrative license in 2008	April 7-10, 2008	9	
5	Examination on the laws of the administrative license in 2008	October, 2008	8	

E

DOCUMENTATION OF MONITORING AND RECORDING

- E.1** Inventory of the Old and Rare Trees
- E.2** A Format of Archive for the Key Historic and Cultural Sites under National Protection
- E.3** Archive of Protection and Monitoring of the Water Areas in West Lake
- E.4** Archive of Protection and Monitoring of Longjing Tea Plantation
- E.5** Yearbook of Statistics Concerning the Scenic Area of the West Lake (2007)

Annex E.1 Inventory of the Old and Rare Trees over 300 Years around the West Lake

No.	Tree Name	Latin Name	age (year)	Location	Height (m)	DBH (cm)	Crown (m)
1	Camphor wood	Cinnamomum Camphora(L.)Presl	420	2 meters away from the south of the Lookout Platform of Wushan Hill	15	93	13×11
5	Camphor wood	Cinnamomum Camphora(L.)Presl	520	Inside of the Dongyue Temple of Wushan Hill	19	117	12×13
8	Camphor wood	Cinnamomum Camphora(L.)Presl	420	12 meters away from the due east of the Liujiao Pavilion of Wushan Hill	19	72	14×11
9	Camphor wood	Cinnamomum Camphora(L.)Presl	420	12 meters away from the due east of the Liujiao Pavilion of Wushan Hill	17	82	12×11
10	Camphor wood	Cinnamomum Camphora(L.)Presl	420	7 meters away from the northeast of the Liujiao Pavilion of Wu Mountain	18	83	12×11
12	Camphor wood	Cinnamomum Camphora(L.)Presl	720	45 meters away from the Jimu Pavilion of Wushan Hill	17	83	12×9
13	Camphor wood	Cinnamomum Camphora(L.)Presl	720	The south of the Jimu Pavilion of Wushan Hill	15	96	12×18
14	Camphor wood	Cinnamomum Camphora(L.)Presl	720	10 meters away from the west of the Jimu Pavilion of Wushan Hill	11	164	11×11
15	Camphor wood	Cinnamomum Camphora(L.)Presl	720	The roadside front of the Mingxiang Pavilion of Wushan Hill	15	94	13×14
16	Camphor wood	Cinnamomum Camphora(L.)Presl	720	The roadside of the Mingxiang Pavilion of Wushan Hill	21	119	17×16
17	Camphor wood	Cinnamomum Camphora(L.)Presl	720	The roadside of the Mingxiang Pavilion of Wushan Hill	10	92	9×10
18	Camphor wood	Cinnamomum Camphora(L.)Presl	720	The roadside of the Mingxiang Pavilion of Wushan Hill	13	239	11×11
30	Camphor wood	Cinnamomum Camphora(L.)Presl	720	Near the round flower bed of Wushan Hill	24	143	25×15
31	Camphor wood	Cinnamomum Camphora(L.)Presl	720	The south of the Chenghuang Temple base of Wushan Hill	20	99	15×15

No.	Tree Name	Latin Name	age (year)	Location	Height (m)	DBH (cm)	Crown (m)
32	Camphor wood	Cinnamomum Camphora(L.)Presl	720	The south of the Chenghuang Temple base of Wushan Hill	19	108	19×12
38	Camphor wood	Cinnamomum Camphora(L.)Presl	320	Under the east hillside of the Chenghuang Temple base of Wushan Hill	19	68	18×14
39	Camphor wood	Cinnamomum Camphora(L.)Presl	720	Under the east hillside of the Chenghuang Temple base of Wushan Hill	25	148	20×20
67	Camphor wood	Cinnamomum Camphora(L.)Presl	620	Between the No. 27-28 Yunjushan of Wushan Hill	20	115	15×15
100	Camphor wood	Cinnamomum Camphora(L.)Presl	320	Hubinsan Park	14	86	16×15
102	Camphor wood	Cinnamomum Camphora(L.)Presl	320	Hubinliu Park	24	89	21×26
103	Camphor wood	Cinnamomum Camphora(L.)Presl	320	Hubinliu Park	16	54	11×11
107	Camphor wood	Cinnamomum Camphora(L.)Presl	320	Hubinliu Park	12	86	11×19
109	Camphor wood	Cinnamomum Camphora(L.)Presl	320	The west of the toilet of the Hubinliu Park	17	64	14×19
110	Camphor wood	Cinnamomum Camphora(L.)Presl	320	The west of the toilet of the Hubinliu Park	17	92	20×25
117	Camphor wood	Cinnamomum Camphora(L.)Presl	320	The self-boating dock of the Shengtang Scenic Spot	20	80	22×19
119	Camphor wood	Cinnamomum Camphora(L.)Presl	320	50 meters north of the Hupanju	20	96	19×17
120	Camphor wood	Cinnamomum Camphora(L.)Presl	320	50 meters north of the Hupanju	17	67	12×12
130	Camphor wood	Cinnamomum Camphora(L.)Presl	520	In the middle of street in front of the Children's Palace	17	127	20×18
220	Camphor wood	Cinnamomum Camphora(L.)Presl	720	Hangzhou Wusi Middle School	21	140	22×26
281	Camphor wood	Cinnamomum Camphora(L.)Presl	1060	Faxiang Temple	15	229	13×13
291	Camphor wood	Cinnamomum Camphora(L.)Presl	1020	The back hillside of the Faxiang Temple	15	166	12×14
320	Camphor wood	Cinnamomum Camphora(L.)Presl	820	The northwest steps of the Hupao Teahouse	21	145	17×16
371	Camphor wood	Cinnamomum Camphora(L.)Presl	320	In the rockery of the Longjing Up-ridge	24	71	15×13
372	Camphor wood	Cinnamomum Camphora(L.)Presl	320	In the rockery of the Longjing Up-ridge	26	52	14×18
373	Camphor wood	Cinnamomum Camphora(L.)Presl	320	Beside the steps of the entrance of the Liuhe Pagoda	21	97	12×11
374	Camphor wood	Cinnamomum Camphora(L.)Presl	320	Beside the photography	18	136	19×14

No.	Tree Name	Latin Name	age (year)	Location	Height (m)	DBH (cm)	Crown (m)
				studio of the Liuhe Pagoda			
379	Camphor wood	Cinnamomum Camphora(L.)Presl	420	The back hillside of the teahouse of the Liuhe Pagoda	26	96	10×17
587	Camphor wood	Cinnamomum Camphora(L.)Presl	820	Beside the eastern iron fences outside of the Provincial Museum' s gate	23	140	21×25
610	Camphor wood	Cinnamomum Camphora(L.)Presl	520	The south-ridge of the Jiuqu Bridge away from the east of the Fanghe Pavilion of Hougu Hill	22	105	18×21
611	Camphor wood	Cinnamomum Camphora(L.)Presl	520	The south-ridge of the Jiuqu Bridge away from the east of the Fanghe Pavilion of Hougu Hill	21	120	20×22
619	Camphor wood	Cinnamomum Camphora(L.)Presl	520	The northwest corner outside of the wall of the Administrative Office of Yue Fei' s Temple	23	60	22×21
632	Camphor wood	Cinnamomum Camphora(L.)Presl	520	The Tuanjie Pavilion of Gushan Hill	26	125	29×31
650	Camphor wood	Cinnamomum Camphora(L.)Presl	520	In front of the Wanghu Pavilion at lake bank	19	100	19×20
687	Camphor wood	Cinnamomum Camphora(L.)Presl	370	In the flower bed in front of the main hall of Hangzhou Restaurant	11	105	8×12
688	Camphor wood	Cinnamomum Camphora(L.)Presl	370	In the flower bed in front of the main hall of Hangzhou Restaurant	19	120	15×12
689	Camphor wood	Cinnamomum Camphora(L.)Presl	370	In front of the main hall of Hangzhou Restaurant	17	95	15×13
690	Camphor wood	Cinnamomum Camphora(L.)Presl	370	In front of the main hall of Hangzhou Restaurant	25	120	18×21
696	Camphor wood	Cinnamomum Camphora(L.)Presl	370	Yuehu Dock	23	120	24×22
699	Camphor wood	Cinnamomum Camphora(L.)Presl	620	East (inside) of the gate of Yue Fei' s Temple	27	120	19×18
700	Camphor wood	Cinnamomum Camphora(L.)Presl	520	East (inside) of the gate of Yue Fei' s Temple	16	70	16×98
703	Camphor wood	Cinnamomum Camphora(L.)Presl	520	West (inside) of the gate of Yue Fei' s Temple	20	105	17×18
704	Camphor wood	Cinnamomum Camphora(L.)Presl	520	The south of the Nanzhichao of	22	115	25×23

No.	Tree Name	Latin Name	age (year)	Location	Height (m)	DBH (cm)	Crown (m)
				the Yue Fei' s Temple			
708	Camphor wood	Cinnamomum Camphora(L.)Presl	320	The roadside of the Xiangshan Cave of Xixia Ridge	23	130	27×23
711	Camphor wood	Cinnamomum Camphora(L.)Presl	320	Under the outside ridge of the Ziyun Cave' s gate of Xixia Ridge	25	55	20×15
745	Camphor wood	Cinnamomum Camphora(L.)Presl	720	The Yuquan Parking of the botanical garden	14	85	12×12
753	Camphor wood	Cinnamomum Camphora(L.)Presl	420	In front of the No. 6 Taoyuan Ridge	26	153	21×22
759	Camphor wood	Cinnamomum Camphora(L.)Presl	710	Outside the south gate of the seeding field of Leidian Hill	16	140	19×17
760	Camphor wood	Cinnamomum Camphora(L.)Presl	520	On the pavement opposite of the No. 19 Shilian Pavilion	21	129	22×19
761	Camphor wood	Cinnamomum Camphora(L.)Presl	520	The opposite of the Xihu Middle School	18	115	18×17
766	Camphor wood	Cinnamomum Camphora(L.)Presl	320	East of the outside of the front main hall of Lingyin Temple	20	118	14×15
778	Camphor wood	Cinnamomum Camphora(L.)Presl	520	On the tea field northeast of the First Lingyin Team's pasture	22	159	19×21
817	Camphor wood	Cinnamomum Camphora(L.)Presl	820	In the bamboo forest in back hillside of the main hall of Lingyin Temple	23	150	19×20
862	Camphor wood	Cinnamomum Camphora(L.)Presl	420	Inside of the Santianzhu Temple of Lingyin Temple	27	129	22×21
863	Camphor wood	Cinnamomum Camphora(L.)Presl	420	Inside of the Santianzhu Temple of Lingyin Temple	18	99	16×16
884	Camphor wood	Cinnamomum Camphora(L.)Presl	520	On the front platform east of the Shrine of Sakyamuni Buddha of Lingyin	31	92	18×17
885	Camphor wood	Cinnamomum Camphora(L.)Presl	520	On the front platform west of the Shrine of Sakyamuni Buddha of Lingyin Temple	19	131	22×20
887	Camphor wood	Cinnamomum Camphora(L.)Presl	420	Inside of the Meditation Hall of Lingyin Temple	24	120	20×22
889	Camphor wood	Cinnamomum Camphora(L.)Presl	470	East (inside) of the 117 Hospital's east gate	16	270	24×27

No.	Tree Name	Latin Name	age (year)	Location	Height (m)	DBH (cm)	Crown (m)
890	Camphor wood	Cinnamomum Camphora(L.)Presl	320	In the front of Beiguo Village's gate of the Wolong Bridge	14	92	10×12
891	Camphor wood	Cinnamomum Camphora(L.)Presl	320	In the front of Beiguo Village's gate of the Wolong Bridge	19	115	18×18
2	gingkoe	Ginkgo biloba L.	410	30 meters east away from the Lookout Platform of Wushan Hill	24	104	11×11
458	gingkoe	Ginkgo biloba L.	1420	In front of the main hall of the Wuyun Peak	22	218	15×18
770	gingkoe	Ginkgo biloba L.	320	The tea field of the Lingyin First Team	25	80	15×18
776	gingkoe	Ginkgo biloba L.	620	On the tea field east of the beigao Feng Road	27	105	11×11
777	gingkoe	Ginkgo biloba L.	520	On the tea field northeast of the First Lingyin Team's pasture	19	102	9×9
781	gingkoe	Ginkgo biloba L.	320	The north of the back road of the west bounding wall of "the First Mountain of the Southeast"	27	64	12×11
783	gingkoe	Ginkgo biloba L.	320	The north of the back road of the west bounding wall of "the First Mountain of the Southeast"	15	61	9×11
787	gingkoe	Ginkgo biloba L.	320	The north of the road back road of the west wall of "the First Mountain of the Southeast"	25	67	11×12
855	gingkoe	Ginkgo biloba L.	320	In the east bamboo forest of the Santianzhu Temple of Lingyin Temple	27	74	11×12
857	gingkoe	Ginkgo biloba L.	520	In the east bamboo forest of the Santianzhu Temple of Lingyin Temple	29	97	12×18
858	gingkoe	Ginkgo biloba L.	420	In the east bamboo forest of the Santianzhu Temple of Lingyin Temple	28	87	11×15
859	gingkoe	Ginkgo biloba L.	820	In the east bamboo forest of the Santianzhu Temple of Lingyin Temple	33	145	18×19
870	gingkoe	Ginkgo biloba L.	320	The roadside of the Yangjia Hall of Shangtianzhu	27	108	13×14
6	Catalpa Bungei	C.fargesii Bureau f.declouxii Pcale	520	Inside of the Dongyue Temple	18	47	5×7

No.	Tree Name	Latin Name	age (year)	Location	Height (m)	DBH (cm)	Crown (m)
				of Wushan Hill Mouantain			
7	Catalpa Bungei	C.fargesii Bureau f.declouxii Pcale	520	Inside of the Dongyue Temple of Wushan Hill	18	53	4×7
87 8	Catalpa Bungei	C.fargesii Bureau f.declouxii Pcale	320	On the front platform of the Shrine of Sakyamuni Buddha of Lingyin Temple	32	67	13×13
19	Celtis julianae Schneid	C.juljanae Schneid	520	30 meters northwest away from the Mingxiang Pavilion of Wushan Hill	13	100	9×7
86 0	Celtis julianae Schneid	C.juljanae Schneid	320	On the Xigou Ridge in front of the Santianzhu Temple of Lingyin Temple	33	70	18×19
42	dragon juniper	S.chinensis(L.)Antoine cv.kaizuca	620	Under the north hillside of the Chinese Zodiac Stones of Wushan Hill	10	57	5×4
44	pagoda tree	S.Japonica L.	320	10 meters west away from No. 57 Siyi Pavilion, Wushan Hill	15	89	11×11
79	Chinese hackberry	Celtis sinensis Pers	420	Inside the Orioles Singing in the Willows Park	15	88	15×14
33 2	soap-bark tree	Gleditsia Sinensis	320	The intersection from the Manjuelong Road to the Shuile Cave	21	87	18×14
34 4	Beautiful Sweetgum tree	Liquidambar formosana Hance	520	The northeast hillside of Nangao Peak	25	100	15×18
78 8	Beautiful Sweetgum tree	Liquidambar formosana Hance	320	The north tea field of the northwest toilet of “the First Mountain of the Southeast”	17	91	15×13
80 1	Beautiful Sweetgum tree	Liquidambar formosana Hance	620	The north of the patriarch grave of the Xiaobeigao Peak	27	118	20×18
80 8	Beautiful Sweetgum tree	Liquidambar formosana Hance	520	In the bamboo forest at the back hillside of the main hall of Lingyin Temple	28	95	12×13
81 3	Beautiful Sweetgum tree	Liquidambar formosana Hance	620	In the bamboo forest at the back hillside of the main hall of Lingyin Temple	28	91	16×15
84 3	Beautiful Sweetgum tree	Liquidambar formosana Hance	320	West of the small square of Lingyin Temple	26	99	13×11

No.	Tree Name	Latin Name	age (year)	Location	Height (m)	DBH (cm)	Crown (m)
84 6	Beautiful Sweetgum tree	Liquidambar formosana Hance	620	South of the Lingyin Temple's entrance	29	124	15×14
84 8	Beautiful Sweetgum tree	Liquidambar formosana Hance	320	South of the Lingyin Temple's entrance	23	84	12×11
86 6	Beautiful Sweetgum tree	Liquidambar formosana Hance	320	In the bamboo garden of the Yangjia Hall's roadside of Shangtianzhu	32	107	18×19
86 7	Beautiful Sweetgum tree	Liquidambar formosana Hance	320	In the bamboo garden of the Yangjia Hall's roadside of Shangtianzhu	28	83	9×8
86 8	Beautiful Sweetgum tree	Liquidambar formosana Hance	320	In the bamboo garden of the Yangjia Hall's roadside of Shangtianzhu	29	94	12×16
35 9	calyx canthus	Cimonanthus praecox	820	Inside the Hugong Temple of Laolongjing	4	80	16×16
36 5	mountain ash	Sorbus pohusashanensis	320	In front of the toilet back of the Longjing Shop	25	72	12×11
36 7	mountain ash	Sorbus pohusashanensis	320	Beside the road ridge back of the Longjing Shop	33	65	11×8
38 1	Chinese pistache	Pistacia chinensis Bge	320	The grain supply center of the Liuhe Pagoda	15	76	12×14
39 6	Chinese pistache	Pistacia chinensis Bge	470	Beside the information office of the Tea Science Institute	17	107	11×10
76 8	Chinese pistache	Pistacia chinensis Bge	520	The east of the bounding wall of "the First Mountain of the Southeast" of Lingyin Temple	21	83	16×12
77 1	Chinese pistache	Pistacia chinensis Bge	320	The tea field of the Lingyin First Team	22	99	14×12
39 7	Hardleaf Oatchestnut tree	Castanopsis sclerophylla schott	470	Beside the information office of the Tea Science Institute	14	94	14×12
77 9	Hardleaf Oatchestnut tree	Castanopsis sclerophylla schott	520	In the pasture northeast of Lingyin First Team	12	137	11×11
79 0	Diospyros armata Hemsl	D.oleifera Cheng	320	The foot of the Xiaobeigao Peak of Lingyin Temple	6	54	5×3
80 0	holly	Ilex purpurea Hassk	320	The south of the patriarch's grave in the Xiaobeigao Peak	27	54	9×9
80 9	Cyclobalanopsis glauca	Cyclobalanopsis glauca Oerst	320	In the bamboo forest at the back hillside of the main hall of Lingyin	18	52	11×12

No.	Tree Name	Latin Name	age (year)	Location	Height (m)	DBH (cm)	Crown (m)
				Temple			
81 1	blue Japanese oak	Q.Myrsinaefolia BL.	320	In the bamboo forest at the back hillside of the main hall of Lingyin Temple	21	110	18×11
81 6	blue Japanese oak	Q.Myrsinaefolia BL.	320	In the bamboo forest at the back hillside of the main hall of Lingyin Temple	20	56	13×15
82 1	horse chestnut	Aesculus chinensis Bge	620	In the Zizhu Forest of Lingyin Temple	4	50	2×5
82 2	horse chestnut	Aesculus chinensis Bge	620	In the Zizhu Forest of Lingyin Temple	17	102	14×22
82 3	horse chestnut	Aesculus chinensis Bge	670	In the Zizhu Forest of Lingyin Temple	35	143	14×22
82 7	horse chestnut	Aesculus chinensis Bge	620	The west of the cement road of Shangdaoguang	20	89	18×14
84 1	Ulmus szechuanica Fang	U.szechuanica Fang	320	Beside the east brook of Helei Pavilion of Lingyin Temple	33	83	19×17
85 4	Chinese hackberry	Celtis sinensis Pers	320	In the east bamboo forest of the Santianzhu Temple of Lingyin Temple	25	78	13×14
87 1	Magnolia denudate	Magnolia denudata Dser	520	Inside the Shangtianzhu Temple of Lingyin Temple	11	72	11×9
87 6	China Aspen	Populus adenopoda Maxim	370	Inside the Shangtianzhu Telecommunication Station	25	99	17×16
88 6	Yaccatree.	Pcdocarpus macrophyllus	620	On the back platform of the Shrine of Sakyamuni Buddha of Lingyin Temple	16	53	8×11

Annex E.2

a format of Documents for the key historic and cultural sites under national protection

The documents are usually called “four haves”, means the historic and cultural sites under protection have their scopes of protection, have signs and explanations, have scientific and sound archives and have protection and management institutions.

Secrecy grade: intramural

NO.: 33140001

Documents for the key historic and cultural sites under national protection

Title _____ **Content** _____

Historic and Cultural Sites _____

The documents founder(cachet)_____

Date _____ **day** _____ **month** _____ **year** _____

Supervisor: State Administration of Cultural Heritage

Documents of the key historic and cultural sites under national protection

Main volume·literature volume·01content

NO.	Title	Page	Remark
1	Registration of the key historic and cultural sites under national protection		
2	Site		
3	Natural and cultural setting		
4	History and development		
5	Description		
6	The value		
8	investigation, excavation, protection and presentation		
9	Area of protection, The area for control of construction and the controlling of construction		
10	The sign of protection		
11	Institution of protect		
12	Security		
13	Registration of affiliated cultural relics		
15	Registration of the old and rare trees		

Annex E.3 Archive of protection and Monitoring of the water in West Lake

E.3-1 Protection, use and management of the water in West Lake

西湖概述

“上有天堂，下有苏杭”，中国人将杭州比作天堂，是因为杭州有了西湖的缘故。西湖是天然湖泊，因位于杭城之西而得名，三面环水，中涵碧水，具有山水比例尺度极为和谐的自然景观，是自然美中“秀美”的典范。1000 多年来，西湖与杭州共生共荣，承载了各个历史时期的历史文化遗存，展示着历代人们整治、美化西湖的成果，具有历史文化景观的真实性、连续性、完整性，并对中国传统文化特别是中国诗词、绘画、园林等产生了深远的影响，具有文化的多样性。西湖山水自然清纯，人文建筑散落其间，人文精神浸润其中，人、自然、文化三者完美结合，与颐和园等中国典型的皇家园林和苏州古典园林都有所不同，是中国传统“天人合一”哲学观、文化观的最佳体现和中国传统山水美学的突出实证。

西湖的地址特征

杭州西湖地处太平洋西岸、中国东南沿海丘陵和亚热带北缘，即北纬 30° 15'，东经 120° 10'，属亚热带北缘季风气候区；年均太阳总辐射量在 100-110 千卡/平方厘米之间，日照时数 1800-2100 小时，光照充足；年均气温 16.2° C，年均降水量约 1500 毫米，年均无霜期 245 天。

西湖常年四季分明，晴雨相间，冬、夏季风交替显著，雨量充沛，空气湿润，晨昏明晦变幻无常，云岚雾雪气象万千，既增添了山水的动态美，又协调了风景空间多种多样的山水形象，渲染了清秀、阴柔、和谐的整体气氛。

西湖汇水面积 21.22 平方公里，是西湖湖面面积的 3.76 倍。流域内年径流量为 1400 万立方米，蓄水量近 1000 万立方米，水的自然交替为 1.4 次/年。

西湖的湖体轮廓呈近椭圆形，湖底部较为平坦，湖面面积 6.5 平方公里。

湖面区块划分：外湖、西里湖、北里湖、岳湖、小南湖

湖西恢复水面：金沙港、茅家埠、乌龟潭、浴鹄湾

湖泊天然地表水源：金沙涧、龙泓涧、赤山涧、长桥溪

湖泊水位、库容量

水位保持在黄海标高 7.18 ± 0.05 米

库容量约 1625 万立方米

最高水位 7.69 米

最低水位 6.92 米

高低相差 50 厘米。

湖泊水深：均深近 2.5 米

西湖水量情况

年均湖面降水量为 562.9 万立方米

水系冲刷系数为 1.49

当枯水季节闸门封闭时，流速等于零

即使是洪水时期，一般流速也只在 0.05 米/秒 以下

年均泻水量为 1923 万立方米。

历代对西湖的保护

西湖之美，源自天然，成于人工。西湖的发展历史，就是一部不断对西湖进行保护与建设，逐步发掘西湖美质，不断丰富提升景观的历史。

西湖又称金牛湖、钱塘湖。最初由泻湖发展而来。在汉代，湖东还是一片沙洲。从东晋到隋代，在灵隐、天竺和玉泉山一带相继建起了一些寺庙。唐代对西湖的治理改变了西湖的命运，使西湖从默默无闻走向繁华鼎盛。由于杭州位于海湾口沙积区，市区水泉咸苦不宜饮用，影响人民生活 and 城市发展，唐德宗大历年间，杭州刺史李泌于公元 766 至 779 年期间，开凿六井，引西湖之水，解决市民生活用水问题，这是史载的首次对西湖的治理。唐长庆年间，白居易任杭州刺史，又重修六井，发动民工加高湖堤，修堤筑闸，增加了湖水容量，并种荷植树，美化了西湖环境。经过治理开发，一些西湖著名的景点在唐代已有了雏形，如望湖亭、白堤等。吴越国时，政府设置撩湖兵千人，专门疏浚西湖及河道，修理堤闸，将西湖整治成了著名的风景旅游景点。北宋时，中国历史著名的政治家和文学家范仲淹、苏轼又对西湖进行治理，特别是苏轼，再次对西湖进行了大规模疏浚，修筑苏堤，在堤上遍植芙蓉、杨柳、桃树，塑造了千古美景。南宋迁都杭州给西湖带来了又一次繁华，出现了名传千载的“西湖十景”，成为西湖风景的代表。明代，杭州知府杨孟瑛重又疏浚西湖，恢复了三潭印月、湖心亭，重修了苏堤、白堤，用湖泥堆筑杨公堤，使西湖恢复了唐宋的旧观。清雍正二年（1724），浙江地方官李卫主持了清代规模最大的一次对西湖的整治，还在湖上新建了不

少亭台楼阁，增添为西湖一十八景。清嘉庆五年（1800），阮元任浙江首席行政长官时，对西湖进行了清代最后一次疏浚，将挖出的淤泥在湖中堆成小岛，就是现在的“阮公墩”，成为新的景观。

建国前夕，由于年久失治，西湖湖水淤浅，山荒岭秃，古迹败落，失去了往日风采。中华人民共和国成立后，杭州在疏浚西湖、绿化山林、景点建设、保护风景名胜和文物古迹等方面做了大量工作，使西湖风景名胜区成为名副其实的旅游胜地。1952年至1955年、1976年至1980年时，又两次疏浚西湖。1976年至1980年，历时5年完成了环湖整齐式石坎，在“三堤”、“三岛”新建了自然式石坎，使西湖与人更为贴近。

正是由于李泌、白居易、苏轼、杨孟瑛等为始的历代先贤和前辈们爱护西湖、保护西湖的传统和精神代薪火相传，造就了今日西湖的基本格局和绮丽景致。

近年来对西湖的保护

杭州因西湖而名，因西湖而兴。作为城市湖泊，西湖同样存在着水生态保护的问题。西湖周边是千余年来久经高度开发的地区，人口密集，工农业发达，这些成为西湖水生态系统退化的宏观背景。西湖紧靠杭州市区，交通便利，引来了巨大的旅游负荷，这一点又进一步加速了西湖水生态系统退化的过程，为此，上世纪八十年代始，杭州市实施了多项西湖水质修复计划，如环湖截污、底泥疏浚、搬迁工厂单位等，在一定程度上改善了西湖水质，保护了西湖及流域的生态环境，但这些都只限于单一的环境治理工程。实践证明，要修复西湖的水生态系统，不能将西湖孤立起来，而是要将其外延扩展至西湖流域，将生态学理论有机地贯穿于西湖景观建设和水体修复中。

21世纪，杭州建设生态城市的战略，人与自然和谐相处共同实现可持续发展的理论，还包括现代生态科学、湖泊科学和环境保护科学等在内的专业理论知识，指导着西湖综合保护和整治的实践。人们的环境保护意识和生态理念水平，超越了以往所有的时代和前人。西湖综合保护工程以及先期展开的西湖疏浚清淤工程和西湖上游四条溪流综合整治的进行，标志着西湖水域的整治被提升到顺应自然、修复生态的现代水准而进入系统、科学、可持续的有效运作。

西湖综合保护工程在大量的科学论证和可行性研究的基础上，严格遵照四项原则，即“保护第一、生态优先，传承历史、突出文化，以民为本、还湖于民，整体规划、分步实施”的原则，其设计理念、水体修复手法、综合效益，为我国城市湖泊的水景建设和水环境治理提供了一些新思路。主要采取了以下几方面措施：

1.控制水土流失。随着西湖流域经济的迅速发展,民用建筑用地不断扩张,道路用地也不断增加,流域内植被覆盖率不断降低,引起流域水陆交错带土地结构变化,固着土壤能力和净化水质能力下降,水土流失严重,引起溪流不同程度淤积,溪流的过水面积及过水流量也随之降低,遇暴雨还会积水,大量垃圾及污染物直入西湖。为此,我们在西湖综合保护工程中规划用地,拆违还绿、拆迁还绿,仅杨公堤景区就新增绿地 80 余万平方米,种植乔木 1.5 万株、灌木 18.6 万株、竹类 6.5 万杆,地被 13.6 万平方米,铺设草坪 16 万平方米。大幅度增加了土地的绿化率,有效地提高了土壤的固着力,控制了湖西区域的水土流失。

2.控制污染源。由于过重的旅游负荷及地域经济的迅猛发展,西湖水环境污染日益严重,湖泊富营养化过程加速,我们通过环湖动迁、截污纳管、游船改造等措施,切断污染源。

一是投入巨资,搬迁风景区内的污染企业和沿湖单位。十多年来相继完成湖滨公园、圣塘景区、望湖楼景区、镜湖厅景区和曲院一期、南线等环湖动迁建设,目前已累计拆除违法、和无保留价值的建筑 45 余万平方米;共拆迁住户 2500 多户,单位 200 余家;减少景区人口 7000 多人。

二是对环湖地区保留的单位和住户实行截污纳管。结合西湖综合保护工程,实施南线、杨公堤、湖滨、北山街、“二堤三岛”、梅家坞茶文化村、龙井茶文化村等重点工程建设的沿线截污纳管工程,开展黄泥岭农居点的截污纳管、仁寿山公园雨污截流纳管、玉皇山老隧道沿线住户的截污纳管以及九溪溪流整治等其他工作,实现了西湖沿湖单位污水全部纳管,改变西湖地区“脏、乱、差”和环境污染严重的状况。

三是进行西湖游船动力改造。目前,湖内 500 余艘经营性船只,大到 300 客位的游艇,小到 4 人乘坐的休闲船,全部使用电瓶驱动,将船只对湖水的污染降到最低限度。

四是控制水源地污染。由于历史的原因,西湖上游主要溪流之一的长桥溪因生活污水的排放长期受到污染,是西湖的主要污染源之一。为了控制水源地污染,实施了长桥溪水生态修复工程,在长桥溪地块新建一个水生态公园。首先因地制宜地设置面源污水收集暗渠,然后在地下净化水处理中心集中用物理和生物手段进行净化,净化水再进入地上水生态公园,地面设置了两个生物净化塘和多级叠水等,在水系中大量种植各种水生植物,对水体进行进一步净化。工程实施后长桥溪流域不仅成了一个优美的水景公园,而且还是一个水环境生态治理的科普公园,它向人们展现了流域民居生活污水通过工程、物理、生物等多手段净化的全过程,经处理后的入湖水质达国家地表水Ⅲ类水标准。

3.实施引配水工程。由于西湖是一个半封闭湖泊,自然水源不够丰沛,不利于西湖水生态系统的良性发展。为了保证水的供给量,1986 年就建了西湖引水工程,年引水量可达 2400

万方。但受钱塘江潮汐及上游流域水土流失的影响，水质已不能满足西湖引水的需要。西湖综合保护工程实施后，西湖库容量增加，水量补给的矛盾加大。为此，在西湖综合保护工程中，新建了两座日处理量为 30 万方和 10 万方的预处理场，采取絮凝沉淀的方法，对原水进行净化，大大提高了入湖水质的质量。目前年引水量已达 1.2 亿方，按西湖库容量计算，相当于一月换一次水。为了引水流场分布均匀，水体交换充分，最大限度地发挥引水功效，依据引水模拟试验结果，在西湖的西面和南面共设了 6 个进水口，在湖的东面、北面、西北面设了 9 个可控出水口，湖水经出水口再下泄到市区河道。充沛的水量不仅加速了水体的流动，提高了湖水的自净能力，实现了西湖流域“蓄、泄、控”的连续统一，还增加了城市河道的配水量，改善了市区河道的水质，做到了一水多用，达到了资源最大化、最优化。



4.实施西湖疏浚。为了减少西湖底泥对水体的污染，1999 年至 2003 年，再次实施了大规模的西湖底泥疏浚工程。工程前后历时 4 年，共完成疏浚量 342.46 万方（水下方），疏挖面积 5.54 平方公里，平均水深由浚前的 1.65 米加深到 2.5 米，是西湖水域保护和治理史上实施的一项重大举措。大大增加了西湖水体的库容量，提高了水体的缓冲能力，为确保西湖

水质向良好态势发展起到了积极的推动作用。

5.完善湿地系统。水生态系统是一个水陆相结合、相互作用的大系统，水体的富营养化其实是氮、磷在水陆两相运动中，发生错位阻滞和时间上的节律变态有关。通过保护流域的自然植被，调整流域的农业生产方式，就能较大程度地将氮、磷保留在陆地系统的物质循环中，可减缓水体的富营养化进程。西湖杨公堤景区就采取了这一水体修复原理，顺溪流沿水岸以自然植物护坡为主，石驳坎为辅，结合景观按植物群落的分布特性，沿岸种植乔木、灌木及护坡草带，水陆交错带配湿生植物，级级入水再种植挺水、浮叶及沉水植物，工程中共种植水生植物 80 个品种计 200 多万株，构建了良好的水陆交错带湿地系统。新拓展的茅家埠、乌龟潭、浴鹄湾、金沙港成为人工湿地生物塘，有效地涵养了水源，增强了水体的自净能力，如今湖西地区的水质明显好于外西湖。

6.深入开展科研。近些年，我们会同杭州市环保科研所、杭州市环境监测站、浙江大学等，联合开展了“典型内塘富营养调查报告”、“西湖疏浚工程效益评价”、“西湖引水工程水体推移及扩散的观察与分析”、“西湖水环境综合保护工程效益评价及管理对策”、“引水工程对改善西湖水质和生态修复的作用”等一系列科研课题，为进行科学系统的工作及为各级政府作出进一步修复西湖生态环境的决策提供了科学依据。

合理利用，永续发展

历史上，西湖水域首要的价值和功能，是饮用水资源和农业灌溉资源，其次是水产资源，包括水生动植物产品，南宋吴自牧《梦粱录》卷十八中就有关于西湖“物产”的许多记载，而在清雍正《西湖志》卷二十四“物产”中，则更有大量资讯被记录、保存下来。

西湖水域作为风景湖泊的资源评价，至早也要到唐朝才逐渐被认识并最终超越其他价值功能定位而上升到“第一”的位置。风景湖泊的定位，决定了在西湖水域进行养殖必须有明确的目标取向和相应的实施范畴与方式，那就是首先要服从水域保护的 need 和风景游览的需要。不过，这一符合西湖水域本质属性和可持续发展理论的观念，是在 20 世纪八十年代以后才得到确立和贯彻于西湖水域综合保护与整治的实践之中的。

1.鱼类放养

西湖水域放养鱼类，历来为一项大宗物产，1962 年，湖产鲜鱼达 555 吨，这是西湖水域有据可查的年产鱼量最高纪录，其后随着对西湖养鱼应“以不影响水质为前提”认识的不断深入和提高，西湖鱼的放养量和产鱼量均受到了控制，年并规定了放养的鱼种。

在西湖里养鱼，不投饵料——也就是说，养而不喂。这是因为，湖中鱼类的放养品种，

以有利于水质净化为原则，投放的品种，选择以摄入藻类等浮游生物为“主食”的品种，主要是花鲢和白鲢，辅以适量的鲤鱼、鲫鱼、鳊鱼等；禁止放养草鱼，严格控制青鱼，增放的都是固属鱼类。这些鱼儿能吃掉湖水中的浮游动植物，可以有效遏制因浮游生物过多而带来的水质富营养化对净化水质、保持湖水透明度大有好处。

2.水生植物种植

湖泊水体，是一个复杂的生态系统，这一系统甚至包括湖岸边缘地带和相连的湿地。在此范围内生长着的不仅有高等和低等水生植物，还有鱼、虾和蚌、螺等种类丰富的水生动物；它们相互之间，以及它们与湖底、湖岸边缘环境、乃至相连的湿地之间，存在着复杂的生态学关系，只有正确处理好它们相互间的关系、种类和数量（有相当一部分是食物链关系），使它们占有各得其所的生态位，正常行使生态功能，才能逐渐使湖水澄清。

只有在西湖水域整个生态系统处于良性循环的状态之下，才能保证做到自身的可持续发展。这一生态问题要用生态方法解决思路，实际上借鉴了西湖历史上水生植物种植、生长的有益经验，又注入了当代生态科学的全新理念和内涵，它既在一定程度上已为西湖水域的实践所证实，还在湖西综合（“西湖西进”）保护工程中得到了进一步的体现。湖西水面恢复后，连同它们周边的地带，一起形成大面积的湿地，在湿地的各个水湾处，种植水生、湿生植物，共计达 50 多个品种、9 万余枝。这里的湖边、溪流岸边，尽量不用硬驳坎，部分绿地也被改造成人工湿地和多功能绿地，让生长在不同水深度的水生植物形成一系列不同梯度的丰富的植物类群落，从而对西湖上游三大水源流入西湖的来水起到过滤杂质、吸收富营养物质的作用，足以发挥净化西湖水质的良好功能。

“毕竟西湖六月中，风光不与四时同。接天莲叶无穷碧，映日荷花别样红”。宋朝杨万里的这首赞美杭州西湖荷花的诗，已经成为传遍天下的西湖夏日美景“代表作”。西湖湖区内共种植 130 亩荷花，分别种于外湖、北里湖、岳湖、西里湖，有光叶红莲、西湖红莲、玄武红莲、霞乙莲、大丽莲、粉红莲、大红、建德红莲、宣莲、白花建莲等十个品种。夏日西湖，堪称是荷花的世界，柔情的南风轻拂莲叶，花朵如“红绡”，叶片似“翠盖”，与碧波蓝天融在一起。初阳升起的时候，万绿丛中的朵朵荷花，被染得格外嫣红粉白，这是夏日里西湖晨间最美的一道风景。

3.游览船只

20 世纪八十年代以前，西湖大小游船最多时达到近 800 艘（条）以上，绝大多数集中在外湖的局部水域活动，船只密度过大。加以船只流动频繁，特别是大型游船、游艇涡轮的搅动，直接对西湖水质造成不良影响。西湖底泥表层粒径 0.1 毫米以下的湖泥占 98.8%，其

沉降速度在 1.22 米/小时以下。如此过多、过大、过于频繁的船只活动，必然降低了西湖湖水的透明度。

必须调控西湖湖面的游船及其活动，使其总量保持在一定限额，并处于适度活动状态，才能消除游船过多、过频和无序活动对西湖水质产生的负面影响。这项整治管理，从 1985 年开始全面实施：

首先，对西湖上所有船只进行登记后造册，分门别类，颁发许可证和行驶证，实行一年一度的年检年审；其次，划定各单位和各类型船只的停靠码头、停泊位置、航行区域；再次，全面整修西湖水域大小码头，加固、增设船只泊位和设施，强化使用功能和安全性；最后，加强对船只驾驶人员的培训、考核，提高从业人员的环境保护意识，实施持证上岗。

立法执法、科学管理

1983 年 12 月 26 日，浙江省人民代表大会常务委员会第四次会议通过《杭州西湖风景名胜保护区保护管理条例》，其中《第二章 西湖、名泉》对西湖的保护和管理作出了规定。

到 1998 年 4 月 24 日，杭州市第九届人民代表大会常务委员会第十一次会议通过《杭州市西湖水域保护管理条例》，同年 8 月 29 日，浙江省第九届人民代表大会常务委员会第七次会议批准实施，西湖水域的综合保护和管理，从此有了第一部完整的、科学的地方性法规。

历史上，对西湖水域的保护和整治，一般由杭州地方官府直接行使职权。清同治三年（1864），浙江巡抚府创立西湖浚湖局，专事西湖疏浚，辛亥革命之后，西湖浚湖局改为西湖工程局，不久归属杭州市工务局。

中华人民共和国成立以后到 1981 年以前，西湖水域综合保护和整治的各项工作，先后主要由杭州市建设局园林管理处和杭州市园林管理局主管。其后由于西湖水域综合保护和整治不断强化的需要，1981 年 7 月，经杭州市人民政府批准，杭州市园林管理局建立西湖水域管理处，主要职责是对西湖水域的水体、水生动植物、湖面卫生和绿化、沿湖设施和船只进行专业养护和科学管理。

随着 1985 年《西湖水上船只管理暂行规定》和 1990 年 10 月《杭州市西湖水域保护和管理暂行办法》的颁布，西湖水域管理处的职能，逐渐由生产养护型向执法管理型转变。1998 年 8 月，《杭州市西湖水域保护管理条例》经浙江省第九届人民代表大会常务委员会第七次会议批准实施，赋予西湖水域管理处在西湖水域范围内的执法主体功能，西湖水域的综合保护和管理，从此走上了依法行政之路。近 10 年来，西湖水域管理处在西湖水域的执法管理上（如拆除违法建筑、查处西湖流域上游四条溪流的餐饮或生活污染源、查处偷鱼者、查处

和整顿游船无序违规经营等等）取得了显著业绩。

2003 年，基于保持西湖景源特征及其生态环境的完整性、历史文化与社会发展的连续性、地域单元的相对独立性的理念，杭州市编制完成了《杭州西湖风景名胜区总体规划》。西湖水域的疏浚与整治，按照这一《总体规划》的框架和要求，向着把西湖建设成为一流的生态景观区域的宏伟目标，更加扎实、有效地稳步发展，与时俱进，永葆清纯。

加强监测，掌握水情

杭州西湖风景名胜区环境监测站其前身是杭州市西湖水域管理处，于 2003 年经杭州市机构编制委员会批准增建杭州西湖风景名胜区环境监测站，是国家环境监测系统中的四级站。2006 年初，监测站通过实验室资质认定评审。目前在编技术人员 10 人，其中高级工程师 2 人，工程师 4 人，助理工程师 4 人。实验室面积约 136.8 平方米。

监测站的主要任务是对西湖风景名胜区内的环境质量进行定期监测，目前主要为西湖及其流域水质的常规监测工作，及时分析监测结果，编制西湖风景名胜区环境要素的年报、季报和月报，向环境管理部门提供各类环境状况分析报告，同时对流域内的突发污染事故进行应急监测和处理，为西湖的水环境保护提供科学依据和技术支持。

E.3-2 Monitor of the water in West Lake

水域保护	西湖湖水透明度	60cm 以上	塞氏盘法	次/周	杭州市西湖水域管理处 (2003年以前); 杭州西湖风景名胜区环境监测站 (2003年挂牌)	杭州西湖风景名胜区环境监测站	杭州市虎玉路15号; 86087053
	西湖湖水营养盐特征	高锰酸盐指数 $\leq 10\text{mg/l}$	水质 高锰酸盐指数的测定 酸性高锰酸钾法	次/二周			
		总 磷 $\leq 0.1\text{mg/l}$	水质 总磷的测定 钼酸铵分光光度法	次/二周			
		总 氮 $\leq 1.5\text{mg/l}$	水质 总氮的测定 碱性过硫酸钾消解紫外分光光度法	次/二周			
		氨 氮 $\leq 1.5\text{mg/l}$	水质 氨的测定 纳氏试剂比色法	次/二周			
	水量	引水 (1.2亿 m^3 /年) 配水 (保证西湖黄海标高 7.18 ± 0.05 米的前提下, 向市区河道配水)	流量计测定; 根据闸的开度计算;	次/天 (2003年引配水工程后)	杭州市西湖水域管理处	杭州市西湖水域管理处	杭州清波门学士桥6号
							

Annex E.4 Archive of Protection and Monitoring to West Lake Longjing Tea Plantation

E.4-1 The insect pest of the West Lake Longjing Tea

一、茶树虫害的描述及防治措施

(一) 茶尺蠖

1、发生情况监测数据表

表 茶尺蠖各代虫态发生期 (月)

代别	卵	幼虫	蛹	成虫
1	3 上~4 中	4 上~5 上	4 下~5 下	5 中~6 上
2	5 中~6 中	5 下~6 下	6 中~7 上	6 中~7 中
3	6 中~7 中	6 下~7 下	7 中~8 上	7 中~8 上
4	7 中~8 中	7 下~8 下	8 上~9 上	8 中~9 上
5	8 中~9 上	8 中~9 下	8 下~10 中 (部分越冬)	9 上~9 下

2、危害情况描述:

茶尺蠖是杭州茶树的主要害虫之一,以幼虫幼虫咀食嫩叶,严重时可新叶和老叶食尽,状如火烧,对茶叶产量和品质有严重影响。初孵幼虫十分活泼,善吐丝,有趋光、趋嫩性。3龄前幼虫在茶园中有明显的发虫中心。幼虫喜取食嫩芽叶,待嫩芽叶食尽后则取食老叶。1龄幼虫取食嫩叶叶肉,留下表皮,被害叶呈现褐色点状凹斑;2龄幼虫能穿孔,或自叶缘咬食,形成缺刻(花边叶);3龄起则能全叶取食。茶尺蠖在杭州一年发生5代,第一、二代发生较整齐,第三代开始有世代重叠现象。一般第一、二代危害较轻,第三、四代是全年危害的高峰代。影响茶尺蠖种群消长的主导因素是自然天敌,目前已发现有姬蜂、茧蜂、蜘蛛、线虫、真菌、病毒及鸟类,其中以茧蜂、蜘蛛和真菌尤为重要。

3、防治措施

保护天敌:茶园尽量减少用药次数,降低农药用量,以保护天然的寄生性和捕食性天敌,充分发挥自然天敌的控制作用。

清园灭蛹:在茶尺蠖越冬期,结合茶园秋冬季管理,清除树冠下落叶及表土中的虫蛹。

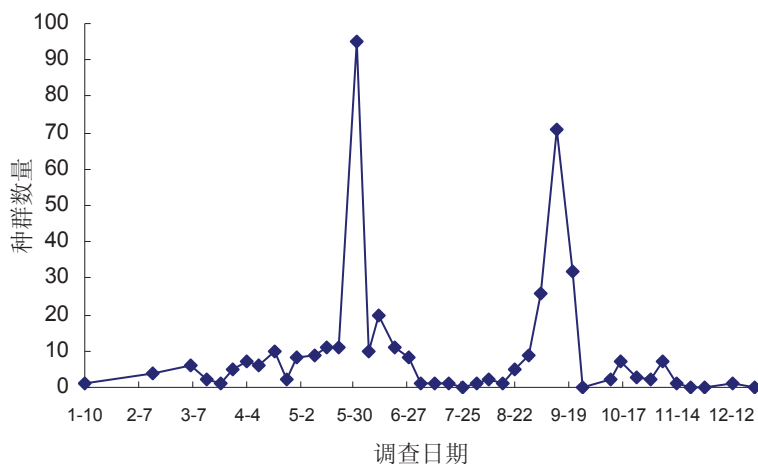
4、制定的应急预案

喷施病毒:茶尺蠖核型多角体病毒对茶尺蠖幼虫有很强的感病率,全年以第一、五、六代致病率最高,每亩用量150亿~700亿个多角体,施毒时期掌握在1、2龄幼虫期。

农药防治:用农药防治应严格按防治指标,成龄投产茶园的防治指标为每亩幼虫量4500头。施药适期掌握在3龄前幼虫期。全面施药的重点代是第四代,其次是第三、五代,第一、二代提倡挑治。施药方式以低容量蓬面扫喷为宜。药剂可选用2.5%三氟氯氰菊酯、2.5%溴氰菊酯和0.6%苦参碱。

(二) 假眼小绿叶蝉

1、发生情况监测图



假眼小绿叶蝉周年变化图

2、危害情况描述

假眼小绿叶蝉是茶树的主要害虫。成虫卵产在茶树嫩茎皮层和木质部之间，以芽下第二到第三叶间嫩茎上居多。若虫大量栖息在嫩叶背及嫩茎上，以嫩背居多以成虫和若虫吸取茶树汁液，影响茶树营物质的正常输送，导致茶树芽叶失水、生长迟缓、焦边焦叶，严重影响茶叶产量和品质，茶树受害后，其发展过程分为失水期、红脉期、焦边期和枯焦期。雨日多、时晴时雨，有利于假眼小绿叶蝉繁殖，强降雨则可使其种群数量急剧下降。假眼小绿叶蝉的主要天敌有蜘蛛、瓢虫等捕食性天敌，秋季在高湿条件下可诱发真菌病。

3、防治措施

保护天敌：应尽量减少茶园施农药次数，降低农药用量，避免使用对假眼小绿叶蝉天敌杀伤力大的农药，以充分发挥天敌对其种群的控制作用。

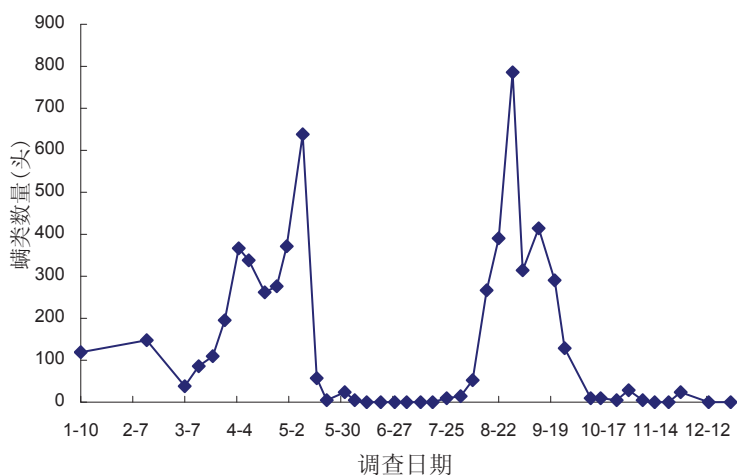
勤采茶叶：实行分批勤采，可随芽叶带走大量的假眼小绿叶蝉的卵和低龄若虫，是防治此虫最经济且有效的防治措施。

4、制定的应急预案

农药防治：第一峰百叶虫量超过 6 头（或每亩虫量超过 10000 头）、第二峰百叶虫量超过 12 头（或每亩虫量超过 18000 头）的茶园均应全面施药防治。防治适期应掌握在入峰后（高峰前期），且田间若虫占总量 80%以上。施药方式以低容量蓬面扫喷为宜。农药可选用 10%吡虫啉、2.5%联苯菊酯和 98%巴丹等。

（三）茶橙瘿螨

1、发生情况监测图



茶橙瘿螨周年变化图

2、危害情况描述

茶橙瘿螨是一种发生范围最为广泛的害螨，茶橙瘿螨以成螨和幼、若螨刺吸茶树汁液，在螨量少时被害不明显，螨量较多时被害叶呈现褐色锈斑，芽叶萎缩、干枯，状似火烧，造成大量落叶，对茶叶产量、品质和树势均有严重影响。气温对茶橙瘿螨种群消长的影响特别明显，茶橙瘿螨生长繁殖的最适气温在 18℃~25℃ 间，高温则抑制其繁殖，造成种群数量的下降。降雨强度对其也有较大的影响，暴雨常造成种群数量下降，雨量少、雨日多、时晴时雨则有利于生长和繁殖。茶橙瘿螨的天敌主要有瓢虫、草蛉、捕食螨等捕食性天敌，对茶橙瘿螨的种群数量有一定的抑制作用。

3、防治措施：

及时分批采摘可带走大量的螨、卵、幼螨和若螨，是十分经济且有效的防治措施；秋末应做好石硫合剂封园工作，降低越冬虫口，减轻次年的危害

4、制定的应急预案

农药防治：在茶树生长期，可选用 15%速螨酮杀螨剂、99%绿颖乳油和 73%炔螨特乳油。在茶季结束后的秋末，可喷洒波美 0.5 度的石硫合剂，或者用 45%晶体石硫合剂。施药方式以低容量蓬面扫喷为宜。

二、对员工应对灾害的培训

1、不定期举办茶树害虫防治技术

2、建立茶树害虫测报点，及时发布茶树病虫信息

E.4-2 Demarcation report of level-I West Lake Longjing tea plantation reserve

根据《杭州市西湖龙井茶基地保护条例》要求，西湖风景名胜区管委会(市园文局)决定对辖区内的西湖龙井茶基地开展划区定界与规划保护工作，作为该项工作的基础，浙江省林业调查规划设计院受杭州市园文局委托，承担了西湖龙井茶基地一级保护区的本底调查工作，现将工作开展过程、调查方法、调查结果等情况报告如下。

1. 前期准备

根据杭州市园文局对西湖龙井茶一级保护区调查定界工作的要求，制订了西湖龙井茶基地调查工作实施方案，组织技术人员学习相关要求，准备调查工作必需的仪器工具、调查表格。此外，还收集了与西湖龙井茶基地有关的文字、图件、历史资料，购买了 1:5000 比例尺的地形图。杭州市园文局专门召集了辖区西湖街道、各居委员和行政村、管理处及相关单位领导参加的协调会，宣传划区定界的重要性和意义，布置各单位在开展龙井茶基地调查定界工作期间需要配合的工作，为确保外业调查工作的顺利进行奠定了基础。

2. 外业调查

2.1 测量工作概况

外业测量工作从 9 月 22 日开始，分 4 个测量组同时进行。由于时间紧迫，工作量大，除了下雨天无法正常开展外业，多数测量人员发扬连续作战精神，不但放弃了正常的节假日休息，为了及时整理外业材料，每天晚上还要加班加点到深夜。经过大家的努力，外业测量工作至 10 月 16 日基本完成。旋即转入内业数据和材料的整理和检查，至 10 月底，完成数据统计和西湖龙井茶基地分布图的制作。

2.2 调查测量方法

本次西湖龙井茶基地测量采用 GPS 定位为主，罗盘仪测量为辅的方法进行，即对基地面积较大，GPS 信号良好的地块，采用 GPS 绕茶叶基地周界定位测量的方法，对于茶叶面积较小或 GPS 信号偏弱的地块，采用 GPS 中心定位并结合罗盘仪实测的方法进行；对于面积明显小于 1 亩的地块，允许目测记载面积，同时记录其 GPS 的坐标。对于梅家坞村的基地，因 2003 年上半年刚进行过测量，基本上采用在实地对图的基础上沿用已有成果，如发现因最近开垦或征用等原因致使茶叶面积变化的地块，予以补充调查、测量，确保成果及时更新。在测量茶叶基地位置、面积的同时，根据当地配合人员提供的情况和工作方案的要求记录茶叶地的基本信息，包括所属行政单位、土地权属、林木权属、是否新开、龄期、经营状况等因子，其中土地权属分为国有和集体，林木权属分为国有、集体和代管三种，是否新开原则上以 1984 年山林定权发证为依据，实际调查时结合当地配合人员提供的情况确定，龄期分为产前期、初产期、盛产期和衰产期四种。为了区分当地村民在土地权属为国有的山林中毁林新开的茶叶地，我们将在国有直管山林中新开的定性为国有，在代管山林中新开的定性为代管。如测量地块范围内还有其它零星地类，还记录其相应的基本信息，便于内业处理时扣除。

3. 调查结果

西湖龙井茶一级保护区范围内的茶叶总面积为 6888.3 亩。其中按林地管理权划分：国有 922.8 亩，占总面积的 13.4%；集体 5341.0 亩，占 77.5%；代管 624.5 亩，占 9.1%。

按定权发证时间划分：原有（定权发证之前）面积 5721.3 亩，占总面积的 83.1%，新开（定权发证之后）面积 1167.0 亩，占 16.9%。

按地域分布看：茶叶最多的是梅家坞，有 2234.0 亩，占总面积的 32.4%，面积在 500 亩以上的村还有：龙井 792.6 亩、满觉陇 702.7 亩、翁家山 695.4 亩、灵隐管理处 539.7 亩、双峰 524.6 亩。6 个单位面积之和为 5489.0 亩，占总面积的 79.7%，是一级保护区龙井茶分布的主要地域。

新开（定权发证之后）面积按权属划分：国有新开面积 3.7 亩，占新开面积的 0.3%，均属钱江管理处；代管新开面积 624.5 亩，占新开面积的 53.5%，其中面积最大梅家坞 577.6 亩，占代管新开面积的 92.5%，其后依次是翁家山 28.4 亩、九溪 9.5 亩；集体新开面积 538.8 亩，占新开面积的 46.2%，其中新开面积最大梅家坞 452.1 亩，占集体新开面积的 83.9%，其后依次是满觉陇 34.0 亩，占集体新开面积的 6.3%，翁家山 16.6 亩，梵村 14.8 亩。总的来看，新开面积最大的村为梅家坞 1029.7 亩，占 88.1%，其后依次为翁家山 45.0 亩，满觉陇 40.2 亩，梵村 15.0 亩。

从调查地块来看，总数达 1287 块，按地块面积大小统计：0.1-0.9 亩，585 块，面积 260.0 亩，其中新开 224 块，面积 103.3 亩；1.0-4.9 亩，451 块，面积 1014.2 亩，其中新开 151 块，面积 325.0 亩；5.0-9.9 亩，124 块，面积 875.8 亩，其中新开 29 块，面积 209.9 亩；10.0-14.9 亩，46 块，面积 556.7 亩，其中新开 11 块，面积 121.2 亩；15 亩以上，81 块，面积 4181.6 亩，其中新开 10 块，面积 407.6 亩。总的看来，茶叶地面积主要集体在 15 亩以上的地块中，占总块数的 6.3%，占总面积 60.7%。3 亩以下的块数计 919 块，占总块数的 71.4%，而面积仅占总面积的 12.1%。

按龄期划分：产前期 282.8 亩，占 4.1%，面积最大为梅家坞 162.0 亩，翁家山次之，77.6 亩；初产期 460.7 亩，占 6.7%，面积最大的二个村为梅家坞 202.5 亩，翁家山 71.0 亩；盛产期 6111.3 亩，占 88.7%，面积最大的三个村依次是梅家坞 1869.5 亩，龙井 720.9 亩，满觉陇 636.0 亩；衰产期面积较少，仅 33.5 亩，占 0.6%。由此可见，一级保护区的茶叶年龄结构合理。

按经营状况来看：经营状况好 5690.6 亩，占 82.6%，中 719.0 亩，占 10.8%，差及荒芜 451.6 亩，占 6.6%（其中面积最大灵隐管理处为 374.5 亩，占差及荒芜面积的 82.3%）。由此可见，一级保护区的茶叶总体经营状况良好。

4. 意见与建议

一、由调查结果看，西湖龙井茶基地一级保护区内茶园面积有了较大的幅度的增加，分析其原因主要是部分村民非法毁林种茶所致，建议有关部门加强管理，避免毁林种茶风的蔓延；二、总体看来，西湖龙井茶基地一级保护区内茶园经营状况良好，但也存在部分茶园经营状况差甚至荒芜的情况，建议有关部门加强调研，分析其原因，采取相应措施，保护好西湖龙井茶资源。

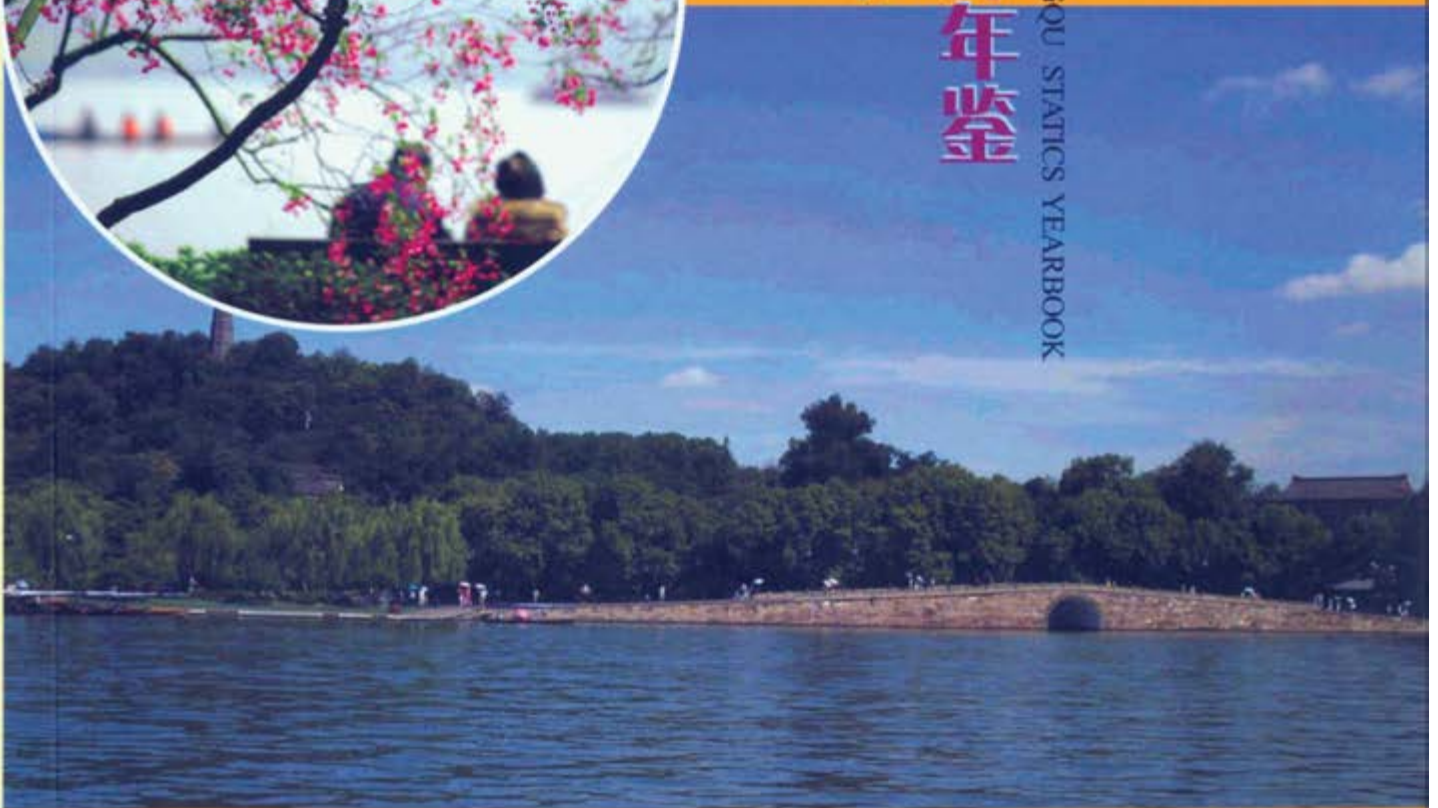
Annex E.5 Yearbook of statistics concerning
the Scenic Area of the West Lake(2007)

2007

西湖风景名胜区统计年鉴

HANGZHOU Xihu FENGJING MINGSHENGOU STATICS YEARBOOK

杭州



杭州西湖风景名胜区管理委员会
杭州市园林文物局

2007

杭州

西湖风景名胜区统计年鉴

HANGZHOU Xihu FENGLING MINGSHENGQU STATICS YEARBOOK



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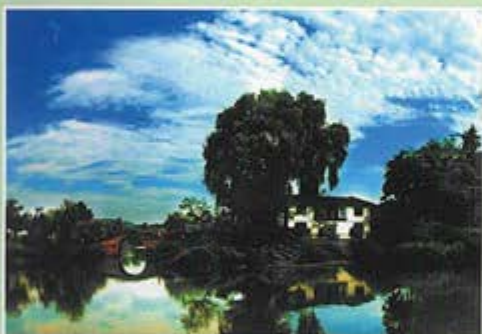
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打造品质西湖 构建和谐景区

为 2010 年成功申报世界文化遗产而不懈努力

2007 年我们在市委、市政府的正确领导下,紧紧围绕构建“生态西湖、人文西湖、品质西湖”的目标,始终保持团结奋进、争创一流的良好精神状态,抓重点,破难题,重质量,求实效,促发展,各项工作都取得了可喜成绩。

一、西湖综保工程深入实施,七大景点如期开放。

按照“保续建、保重点、保配套”的要求,先后实施灵隐景区综合整治二期、吴山景区环境综合整治二期、高丽寺恢复、南宋官窑博物馆扩建、八卦田遗址保护、虎跑公园保护整治、虎跑路沿线及满觉陇村庄整治等七大项目,并于去年国庆节前对外开放,第六次推出了西湖新景点。

通过实施西湖综合保护工程,进一步丰富和提升了西湖风景区的文化内涵和游览内容,得到各级领导、专家学者、中外游客以及杭州市民的高度评价和充分肯定。去年共接待游客 2745 万人次,比上年同期增长 9%。同时,完成 280 多批次共计上万人次的全国各地重要党政代表和兄弟城市同行考察团的接待工作,圆满完成胡锦涛、习近平、贺国强、李鹏、李岚清等党和国家领导人,以及中俄总理会晤、女足世界杯、特殊奥林匹克运动会、西湖博览会等多项重要会议、活动的接待。我区(局)荣获“国家级风景名胜区综合整治十佳单位”、首批“国家 5A 级旅游景区”、“最佳资源保护中国十大风景名胜区”等荣誉称号,西湖景区的知名度和美誉度进一步提升。

二、区级经济健康发展,财政职能不断完善。

转变经营理念,科学招商,合理利用,充分发挥现有设施和景观资源作用,实现了接待游客数、门票收入和财政收入“三个稳定增长”和景区生态效益、社会效益和经济效益的“三个有机统一”。全年完成财政总收入 29337 万元,同比增长 19.1%,其中地方财政收入 19092 万元,同比增长 19.3%。收费景点客流量、景点门票收入分别同比增长 7.5% 和 7.2%。区(局)首创的景区门票半价回馈市民周活动受到广泛好评。创新经营理念,转变发展方式,变“招商引资”为“招商引税”,大力引进纳税大户,全年完成商业网点招商 22 处。积极做好国际、国内旅交会的参展宣传工作,发放宣传资料 15000 份,签订合作协议 350 份。

财政职能得到充分发挥。通过规范资金拨付、加强概(决)算管理和审价力度等措施,严格控制投资,完成工程和财务决算审核共 8.96 亿元。“公共财政”作用进一步显现,提高了资金使用效益,在解决社会热点难点问题,提高和改善职工群众生活福利,扶持科教文卫公共事业等方面提供了资金保障。此外,对园林旅贸公司、风景园林发展总公司和园林机械厂等 3 家国有企业推行企业绩效考核,确保国有资产增值保值。“在地统计”工作在我区全面有效实施;圆满完成名胜区范围第二次全国农业普查任务,西湖街道荣获全国农业普查先进集体称号。景区价格管理、规范整顿市场秩序等物价工作均取得较好成绩。顺利完成工资制度改革工作。

三、规划编制成果明显,管理工作再上台阶。

以创建首批 5A 级景区等活动为载体,围绕“从严、长效、精细、民本”要求,创新机制,依法行政,强化管理,风景名胜资源得到有效保护,景区规划、保护和管理工作的实现新的跨越。

详规编制取得阶段性成果。根据《风景名胜区条例》和《杭州西湖风景名胜区总体规划》的要求,全面推进景区分区详细规划的编制工作,现已取得实质性进展。凤凰山、吴山、钱江、龙井虎跑等四大景区详规已通过市有关职能部门和专家审查;植物园、北山、环湖、灵竺及五云等景区已完成中间成果稿,《西湖风景名胜区数字化建设总体规划方案》已经通过了建设部数字化景区建设专家组的评审,为进一步加强西湖风景名胜资源的保护管理打下了基础。

日常管理工作迈上新台阶。加强巡查,全面开展“四化”长效管理,共发现各类管理问题 1550 条,整改率 100%。开展联动执法,加强景区交通安全和工商管理,进行专项整治,有效控制了破坏景区公共设施、违章拉客、“野导”、偷钓等现象,景区游览秩序、经营环境明显改善。深入开展“双最”公园评比活动,继续推进精品公园建设。城市管理工作成绩显著,积极推进道路分类保洁管理,考核成绩位列六城区第一。落实危机管理制度,遭受“罗莎”台风、洪水袭击后,名胜区河道、绿化、山林受灾严重,全区上下积极应对,灾后恢复情况良好。全年未因自然灾害发生一起重大人员伤亡、财产损失事故。此外,园艺水平进一步提升,科技工作扎实开展。征地拆迁和房产土地(地质灾害)管理工作进一步加强,完成万松岭区块的拆(搬)迁和玉皇山紫来洞地质灾害治理和宝石山下一弄驳坎治理工程。

生态环境保护成效明显。全年向西湖引水达 1.32 亿立方米。西湖水质持续改善,平均透明度达 66.2 厘米。景区山林防火继续保持以往成绩,被省森林防火指挥部授予了“连续 20 年无森林火灾先进单位”。景区松材线虫病得到有效遏制,森林和动植物资源得到科学保护。完成名胜区范围内 31 处墓区的墓葬生态整治和 8523.254 亩集体林地的林权证换发工作。全年完成景区截污纳管项目 10 个,编制完成景区污水管网图,景中村污水管网设施进一步完善。深入开展爱国卫生工作,完成新增无害化户厕 100 座。继续做好环保工作,加强景区排污监测,规范经营,降低污染排放,全年共受理各类环保项目 156 项,办理各类相关审批 124 项。

依法行政有序开展。加快行政审批改革工作,进一步规范行政许可,共清理完成行政许可事项 58 项,非许可审批事项 18 项,收费 13 项。共办结审批项目 644 件次,满意率为 99.9%,实现了零投诉。执法管理全面加强,全年共拆除各类违法建设 900 余处,建筑面积 45747 平方米,有效地遏制了违法建设。处理各类简易程序案件 7069 件,处理一般程序案件 497 件。申请法院强制执行案件 83 件,听证 3 起,行政复议 5 起,均被上级机关裁定予以维持。全年无过错案,行政处罚准确率 100%。

四、文物保护全面加强,西湖申遗取得突破。

按照历史文化名城保护规划的要求,切实贯彻“保护为主,抢救第一,合理利用,加强管理”方针,各项工作取得新进展。

西湖申遗工作进入实质性启动阶段。在市委市政府和国家、省文物局的大力支持下,西湖申遗工作进展顺利。区(局)已成立专门的申遗工作机构和专家组,并已委托中国建筑设计研究院建筑历史研究所着手编制申遗文本和申遗整治规划。初步制订了《西湖申遗三年行动计划》,各项研究、文本资料整理收集和前期整治工作也已逐步开展,西湖申遗工作跨出了历史性的一步。

文物保护修缮成果丰硕。杭州市全国第三次文物普查工作全面启动。文物保护和修缮工作有序开展,完成了孔庙大成殿彩绘(一期)、王文韶大学士府(一期)、郁达夫故居等 10 余处文物的修缮整治和六和塔、龙兴寺经幢等重点文物的保养性维护。考古工作稳步推进,良渚遗址考古取得重大突破。去年考古所共对 14 个项目进行抢救性考古发掘,发掘面积达 6000 多平方米。组织考古人员对乔司海塘遗址、市三医院、半山显宁寺进行了考古调查,调查面积达 40 多万平方米,为摸清杭州地下文物,特别是南宋临安城全貌打下了坚实基础。

博物馆整体水平得到提升。继续开展杭州市博物馆达标评比活动,举办文化遗产日等宣传活动,推出一批高品位的文物精品展览,组织杭州名人事迹宣讲团深入社区学校开展活动,不断提高博物馆管理水平

和公众吸引力。中国茶叶博物馆荣膺“全国文物工作先进集体”称号,并在首次推出的全省博物馆星级评定中被评为浙江省唯一的五星级博物馆。全年共征集文物 640 余件。学术研究取得新成果,编辑出版了《西湖诗词品汇》、《杭州的古桥》、《南宋官窑》、《西湖学论丛》、《中国茶艺》等书刊。

五、城区绿化再创佳绩,城市环境有效改善。

2007 年城区扩绿 832.69 万平方米,建成 4000 平方米以上的公共绿地 28 处,实施旧居住区绿化改造 29 处,超额完成市政府下达的各项年度目标任务。

重点绿化项目圆满完成。完成石祥公园、凯旋公园、水景公园二期、西湖文化广场、城市阳台、艮山东路、德胜快速路道侧等重点绿化建设项目,启动半山公园改扩建工程,城北体育公园建设正在稳步推进。实施“绿荫工程”,对城市干道的分车绿带、有条件的城市广场增植乔木,进一步增强绿地的生态功能。开展屋顶绿化试点工作,完成竹竿巷小区、杭州棋院等 15 处屋顶绿化,面积 2.87 万平方米。

城区绿化养管水平整体提高。在“最佳、最差”公园、道路(河道)评比考核基础上,推出“杭州市绿化养护管理示范路”创建活动。出台《杭州市城区绿化养护企业考评办法(试行)》,对参与我市绿化养护市场的企业实行“优胜劣汰”。开展以“中国最佳旅游城市”为主题的国庆立体花坛创作竞赛活动,25 组大型作品体现绿色、生态、和谐、开放的城市风貌。实施迎“两会、两节”系列绿化整治工作,治理绿化养护的难点问题。积极做好城区抗旱保绿和防台抗险,开展外来检疫性虫害方翅网蝽、红棕象甲等病虫害防治工作。充分发挥园林绿化养护质量在线信息系统的网络平台作用,全年抄告绿地养护质量问题 1196 个,平均整改完成率为 99.25%,进一步提高绿化养护管理质量。

绿化行业管理力度不断加强。2007 年市交易中心园林绿化招投标窗口共受理项目 255 个,工程绿地面积 732.4 万平方米,养护绿地面积 283.1 万平方米,政府财政投资额 11.69 亿元,中标金额 6.28 亿元,实际节省财政预算资金 5.41 亿元。认真履行园林绿化工程质量安全监督的职能,全年共受理园林绿化质监项目 95 个,有效地促进了我市园林绿化工程质量的提高。成立杭州市园林绿化行业协会,通过开展行业认证、工程评优等工作,初步实现了“协会搭台、企业唱戏”的良好运作模式。

技能培训、义务植树及绿化宣传进一步加强。联合市劳动局、市总工会,组织开展全市绿化工技能大赛,努力提高从业人员的业务水平。义务植树工作进一步加强,全年收缴以资代劳绿化费 53.3 万元。通过开展春季绿化宣传咨询、“护绿使者进社区”、评选杭州十条最美的林荫路等活动,积极营造全民爱绿护绿氛围。

六、社会事业协调发展,经济社会和谐稳定。

围绕打造“和谐景区”目标,增强集体经济的服务功能,夯实新农村建设基础,维护社会稳定,推进各项社会事业,实现了名胜区经济社会的全面协调持续发展。

社会事业和农村建设稳步推进。村级集体经济进一步壮大,社会事业发展迅速,农村和社区建设成绩喜人。据统计,全年农村经济总收入 56658 万元,增长 10%;农民人均纯收入 12460 元,增长 8%。茶叶产量达到 246.4 吨,增长 5.5%;产值 6420 万元,增加 14.3%。西湖龙井茶品牌保护和宣传成效明显,建成省、市级示范园区 1 个,在参加全国和省级品牌会展中共获得 5 枚金牌。农家乐休闲经济健康发展,建成省、市级特色村各 1 个。目前名胜区已有农家乐经营户 490 多户,年接待游客 330 万人次,经营收入达 6600 多万元,从业人员达 1800 多人。

精神文明和文化建设成果喜人。以推动共建共享生活品质之城大讨论活动为载体,开展了一系列宣传教育和文化活动。特别是“三评西湖十景”——我最喜爱的西湖新景点评选活动,秉承“和谐西湖、品质杭州”之主旨,以西湖综合保护工程恢复重建、修缮整治之自然和人文景观为重点,经历了群众推举景名、景点

投票、景名投票等阶段,参与总人数高达 33.86 余万人,达到了预期目标。

景区维稳和安全生产工作得到加强。强化打防控疏,构筑以科技为依托的景区治安防范体系,建成景区治安模数网络视频监控系统。圆满完成 69 批 289 批次警卫任务,破获各类刑事案件 77 起,未发生影响社会政治稳定的重大事件、重特大恶性刑事案件和重大治安事件,“首善之区”、“平安景区”得到巩固。加强信访接待工作,继续实施新提拔干部到区(局)信访室挂职锻炼的制度,共承办群众来信 153 件,受理公开电话 1362 件,反馈率 100%,办结率 100%,满意率 100%;接待群众来访 570 批计 1355 人次;狠抓安全生产,坚持“安全第一、预防为主”方针,进一步完善责任体系,开展“安全生产月”活动,提高处置各类公共安全重大突发事件的能力。

七、2008 年面临的形势和任务

2008 年是全面深入贯彻党的十七大精神的开局之年,是建设生活品质之城的关键之年,也是西湖申报世界文化遗产的突破之年,更是名胜区(园文局)实现新发展新跨越的重要一年。从当前的形势来看,机遇和挑战前所未有,但机遇大于挑战。从大环境看,党的十七大为西湖实现又好又快发展指明了正确方向,区(局)上下对深入贯彻科学发展观的思想和行动更加统一;市第十次党代会提出的建设“生活品质之城”的奋斗目标,为西湖的发展创造了更广阔的空间;市委提出的加快城市有机更新的新理念,为西湖景区可持续发展奠定了创新思维的基础;各级党委、政府对西湖申遗和西湖保护管理的高度重视,为西湖的发展提供了更强劲的动力。与此同时,我们也要始终保持清醒头脑。当前宏观环境还存在许多不确定因素,一些深层次、结构性矛盾和问题还比较突出。从区(局)自身来看,经济增长、体制障碍、管理手段、服务功能、维稳形势、人才建设、劳动用工等方面仍面临不少困难,这些问题都或多或少的制约着区(局)的全面科学发展,需要在今后的工作中切实加以解决。对此,我们要有全面正确的认识,切实增强忧患意识,牢牢把握发展的主动权,奋发有为,再创佳绩,努力开创新的局面。

2008 年工作的指导思想是:深入贯彻党的十七大精神和市委十届三次全会精神,坚持以科学发展观统领全局,以西湖申遗为目标,按照“综保出精品,管理创亮点,经营增效益,研究出成果”和“内增发展实力,外添景区魅力”的要求,下大力做好西湖“保护、管理、经营、研究”四篇文章,抓好“城市绿化、文物保护”两项工作,以创新精神推进党的建设和文明创建活动,努力打造“品质西湖、和谐景区”,实现区(局)各项事业又好又快发展。

(一)在改革创新上有新思路。改革是发展的第一动力。西湖几十年来发展迈出的每一个步伐,取得的每一点成就,无一不是解放思想、勇于创新的成果。

(二)在保护管理上有新举措。虽然近年来西湖的保护取得了历史性成绩,西湖的管理也上了新的台阶。但分析当前形势,保护管理的任务依然繁重,甚至更为艰巨。因此能否在现有的起点上实现新的跨越,便成为我们打造“品质西湖”过程中迫切需要应对的问题。

(三)在经济发展上有新突破。要始终坚持以科学发展观统领经济社会发展全局,在处理好风景资源保护与区域经济社会协调发展的关系的基础上,以经济建设为中心,不断推出新举措,优化业态结构,壮大自身经济实力,为西湖发展注入可持续动力,特别要把增加民利、促进民和、推动民乐、确保民安放在更加突出的位置,倍加关注景区干部职工和老百姓的衣食住行、安危冷暖、生老病死,倍加关注农村居民、困难群众、弱势群体、低收入阶层的生活品质,让人民群众共享名胜区发展的成果,共享品质西湖。

(四)在和谐稳定上有新气象。和谐稳定,是实现经济社会又好又快发展的内在需要,也是“品质西湖”的基石所在。要着力调解各方的利益关系,把稳定作为压倒一切的政治任务,用联系、发展、辩证的观点系民心、保稳定,树立新气象,营造新氛围,加大综治和维稳工作力度,妥善解决信访稳定问题,引导群众正确处理个人利益和集体利益、局部利益和整体利益、眼前利益和长远利益的关系,努力把不稳定因素化解在基层和萌芽状态。

三评西湖十景活动简述

西湖综合保护工程自 2002 年开始实施,五年来相继对西湖的“东南西北中”进行了全方位的保护和治理,共恢复、整治 100 余处景区(点),促使“一湖两塔三岛三堤”的西湖全景重返人间,“东热南旺西幽北雅中靓”的西湖新格局基本形成,造就了一项以传承历史文化、保护生态环境、促进杭州经济社会协调发展为主旨的宏大工程。

史实证明,西湖每次在经历大规模疏浚与整治后,便会有系列相应的新景点问世,而每一个景点自形成到命名都是由先贤达人用智慧与情感重笔勾勒而成的。我们从二十多年前的“新西湖十景”的评选中可以窥见,“打造名牌美景”的“题名景点”评选活动能催发“景物生姿、景名赫显”之效应,其社会受众面与历史渗透力非一般的传播途径可比。追忆当年,建国后杭州第一任市长、老省委书记江华同志曾以“我作为一个老百姓,支持你们的工作”来激励评选人员的工作热情;老市长周峰在景名正式公布后撰文祝贺,并建议这种评选应长期继续下去,推陈出新。历史的车轮不断地辗转着昔日的辉煌。时隔二十年后的本次评选活动将在吸取前人经验的基础上,因时因地因人制宜,排除万难,全力以赴,力争铸就新世纪新形势下的文化新创举。

“三评西湖十景”的评选活动,可定位为西湖综合保护工程的总结性工作,是对生态保护、环境美化、文脉延续、景观修复、水质治理、建筑整治等工程诸方面的综合性概述与诠释。经评选诞生后的“三评西湖十景”是对“西湖十景”、“新西湖十景”的一种延续与传承,使西湖的景点格局和分布更为完善,将作为与之一脉相承的派生物而存在;而评选命名的新景名也将进一步展示西湖传统与现代的互动,体现西湖坚守与开放的兼容,与“西湖双十景”一同担当起西湖文化承载者和体现者之角色,成为杭州地域特色及文化传统的表征与注脚。

总之,评选活动作为构建和谐社会呼声的一种回应,在表达专家学者和群众百姓的文化企望与情感诉求的同时,亦有助于利用景点名牌效应促使杭州城市形象的全新塑造和定位拓展,以及天堂旅游资源的深度开发与价值提升。

1. 灵隐禅踪

千年古刹灵隐寺被誉为江南禅宗“五山”第一。飞来峰尚存五代、宋、元时期石刻造像 380 余尊,堪称艺术珍品。四周古树参天,洞壑幽深,溪泉潺潺,静谧神奇,是佛教名胜和自然山水景观完美结合的游览胜地。通过灵隐景区综合整治,完善景区基础设施、完成溪流整治和景区主入口、法云古村等整治项目,推出灵隐“三十二景”。

2. 六和听涛

位于钱塘江畔月轮山上,是北宋时吴越王为镇钱塘潮而建。塔有七面八级,高 59.89 米,雄伟壮丽。登塔俯瞰,钱塘风光尽收眼底。现在六和塔旁新建了一座中华古塔苑,集中展现了中国塔文化的精华。为古建筑艺术之杰作,1961 年六和塔被国务院定为全国重点文物保护单位。

3. 杨堤景行

杨公堤是与白堤、苏堤齐名的“西湖三堤”之一,南起虎跑路口,北至北山路口。03 年湖西综合保护工程恢复杨公堤六桥,俗称里六桥,与苏堤六桥遥相呼应。杨公堤两侧从南到北有花港观鱼、浴鹄湾、乌龟潭、茅家埠、杭州花圃、曲院风荷、金沙港等重要景点。。从花港缓步踏上杨公堤,一路水光山色,虫声鸟鸣,竹树映眼,令人应接不暇。



【2007年统计资料】

2007

杭州

西湖风景名胜统计年鉴

HANGZHOU Xihu FENGJING MINGSHENGOU STATICS YEARBOOK

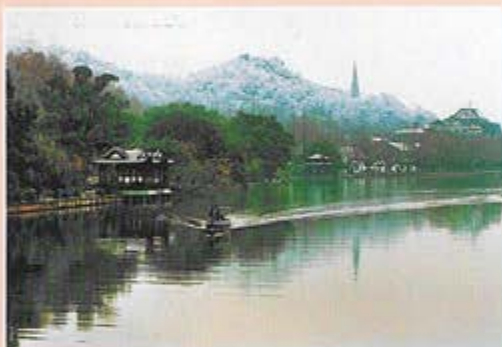
梅坞春早



湖滨晴雨



北街梦寻



三台云水



钱祠表忠



4. 万松书缘

初创于明弘治十一年(1498年),是明清时期杭城规模最大、历时最久、影响最广的书院。系传说中梁山伯与祝英台同窗的地方。书院遗址于2000年7月被市政府公布为市级文保单位。2001年9月依照明代格局复建,对体现杭城历史文化名城风貌、丰富西湖旅游景点、带动凤凰山景区的开发均有积极意义。梁祝之恋,虽然以悲剧结局,但其情真意切的缠绵感动了太多的中国人,昔日梁祝十八相送处,现已成杭州一处重要的相亲之地。

5. 岳墓栖霞

南宋抗金英雄岳飞祠墓所在地,始建于南宋嘉定十四年(一二二一),初称“褒忠衍福禅寺”,历代迭经兴废,今存墓、庙为清代重建格局,大致分为忠烈庙、启忠祠、墓园三部分。正如墓阙门楹联所说的,“正邪自古同冰炭,毁誉于今判伪真”,“青山有幸埋忠骨,白铁无辜铸佞臣”。岳飞墓前展示的,是历史的判决,人心的向背,正义的不可战胜。

6. 梅坞春早

梅家坞是杭州最大的龙井茶生产基地,茶地面积达80多万平方米。采茶季节,采茶女穿梭在碧绿的茶树间,成为一道独特的风景。经过2003年的整治,梅家坞营造出“十里梅坞蕴茶香”的农家休闲旅游环境,成为杭州一个具有独特性品牌的旅游新亮点。区内有梅家坞周恩来纪念室、礼耕堂、郎当岭(入口)、十里梅坞、朱家里等历史文化景点。

7. 湖滨晴雨

2003年西湖综合保护工程启动湖滨新景区建设,范围从北山街断桥起至一公园沿湖用地,面积达12万平方米。工程坚持历史与现代的柔性结合,城市与西湖的完美融合,强化湖滨的生态、旅游、休闲及商贸功能,弱化交通、居住等功能,调整绿化结构,建成西湖隧道,使湖滨成为清新而整齐、精致而大气的现代化、综合性公园,成功扮演了西湖门厅与杭州地标的角色。景区内有圣塘闸、惜别白公雕像、志愿军雕像、英语角、马可·波罗与杭州纪念雕塑、唐李泌引水纪念标志等诸多历史人文景观。

8. 北街梦寻

2004年开始,启动了北山街历史文化街区保护工程,通过宝石山林相优化工程、北山街夜景灯光工程、历史建筑保护修缮工程,以及北山街、葛岭路、栖霞岭路道路两侧建筑立面及滨湖绿地进行的一系列整治,北山街现已成为以秀美山水为载体,以历史文化为灵魂,以近代建筑为骨架,集自然与人文景观为一体的历史文化街区,是继西湖南线、新湖滨景区及杨公堤景区之后西湖的又一精品亮点。

9. 三台云水

三台山景区集浙江山地和江南水乡风貌于一身,它以浴鹄湾景区为核心,东靠杨公堤,西临三台山路,北至乌龟潭景区,南到虎跑路。湖面聚散开合,岸线曲折有致,经濂源桥及花港公园内水港与小南湖贯通。景区内恢复了黄公望故居、先贤堂、黄篾楼水轩、武状元坊、霁虹桥、三台梦迹等古迹,恢复本地区的自然人文环境。

10. 钱祠表忠

旧名表忠观,供奉钱氏三世五代国王,由苏东坡撰《表忠观碑记》。明嘉靖年间将在柳浪闻莺的钱王故苑旧址建造的灵芝寺改为表忠观。2003年在保护原有遗迹的前提下,配合西湖水体景观复建而成,成为西湖南线集游览观赏、文化展示、历史研究于一体的园林景点和研究吴越文化的重要基地。

一、综合指标

园文经济主要指标完成情况

指标名称	计量单位	2006 年	2007 年	同比 + - %
一、城区园林绿地面积	公顷	11309	12141	7.30
1、公共绿地	公顷	2926	3486	19.14
其中：公园面积	公顷	1185	1532	29.20
2、居住区绿地	公顷	675	886	31.20
3、单位附属绿地	公顷	1241	1271	2.42
4、生产绿地	公顷	406	406	0.00
5、防护绿地	公顷	831	862	3.73
6、风景绿地	公顷	3671	3671	0.00
7、之江度假区	公顷	70	70	0.00
8、一镇一村	公顷	23	23	0.00
9、借地绿化	公顷	1466	1466	0.00
二、城区绿地率	%	34.54	35.24	2.03
三、城区绿地覆盖率	%	37.86	38.56	1.85
四、城区人均公共绿地	平方米	10.84	12.08	11.44
附：市区非农业人口	万人	269.93	288.58	6.91
五、西湖风景区山林面积	公顷	3817.87	3817.87	0.00
其中：市园文局直接管护	公顷	813.8	813.80	0.00
六、市区文物保护单位	处	160	160	0.00
七、市区风景名胜游览点	处	175	177	1.14
其中：对外开放游览点	处	164	166	1.22
八、局系统绿化植树	万株	33.31	31.29	-6.06
九、西湖风景区公园客流量	万人次	2518.03	2745.44	9.03
公园景点售票客流量	万人次	1523.39	1624.58	6.64
西湖游船接待游客	万人次	346.6	378.50	9.20
园旅公司接待游客	万人次	57.48	65.46	13.88
西湖一日游	万人次	41.66	39.95	-4.10
西湖精品线游	万人次	19.86	19.73	-0.65
展览及游乐游览人数	万人次	154.52	204.13	32.11
公园 IC 卡刷卡人数	万人次	204.64	201.70	-1.44
十、门票发售收入	万元	24759.66	26260.99	6.06
十一、展览及游乐收入	万元	2240.08	2895.31	29.25
十二、商业饮服营业额	万元	31012.97	36413.10	17.41
十三、固定资产投资额	万元	56820	50627	-10.9
其中：公园景点投资额	万元	52473	50627	-3.52
十四、工业总产值(现价)	万元	21561	30537	41.63
十五、工业销售产值(现价)	万元	20075	31639	57.60
十六、工程施工产值	万元	11598	16687	43.88
十七、西湖疏浚淤泥	万立方	0.30	0.85	183.33
十八、年末全部从业人数	人	6079	6112	0.54
全部职工年平均工资	元	27969	36678	31.14
十九、事业单位财务收入	万元	32603.53	36410.03	11.68
事业单位财务支出	万元	37193.89	42087.39	13.16

杭州市接待国内外游客情况

类 别	计量单位	2002 年	2003 年	2004 年	2005 年	2006 年	2007 年
一、接待游客人数	万人次	2757.98	2862.12	3139.41	3417.36	3864.16	4320.49
1、国内游客	万人次	2652.36	2776.00	3016.00	3266.00	3682.14	4111.89
2、境外游客	万人次	105.62	86.12	123.41	151.36	182.02	208.6
其中：外国人	万人次	63.16	48.21	79.16	102.08	123.68	145.37
港澳台同胞	万人次	42.46	38.00	44.25	49.28	58.35	63.23
二、境外游客人均逗留天数	天	2.50	2.72	2.59	2.63	2.60	2.7
三、旅游外汇收入	亿美元	4.77	4.22	5.97	7.58	9.09	11.19



近几年西湖风景区主要公园游客量及门票收入一览

公园景点名称	计量单位	2007 年	2006 年	2005 年	2004 年	2003 年	2002 年
合计	万人次	1560.26	1454.44	1438.14	1496.35	1131.18	1615.13
	万元	25766.08	24257.86	24172.56	22886.59	14803.13	21060.33
灵隐飞来峰	万人次	467.97	430.68	447.46	499.38	370.12	512.83
	万元	13420.65	12231.76	12818.83	11087.66	6552.73	8426.80
岳庙	万人次	124.83	124.49	119.59	135.76	104.06	186.51
	万元	2592.64	2616.97	2656.52	2715.57	1924.09	3133.88
六和塔	万人次	55.12	62.14	73.87	72.07	61.56	111.08
	万元	918.58	1042.94	1262.03	1170.59	781.41	1320.15
虎跑	万人次	53.98	65.61	62.95	74.80	57.32	98.99
	万元	581.25	723.73	704.49	825.81	590.44	950.67
三潭印月	万人次	244.90	231.33	224.99	226.95	151.15	234.99
	万元	3804.98	3572.38	3418.62	3623.88	2472.15	3964.67
植物园	万人次	138.4	118.97	128.67	119.68	104.24	135.58
	万元	531.35	531.17	271.16	269.27	215.65	312.56
动物园	万人次	107.29	98.37	89.41	92.82	61.67	85.45
	万元	1327.40	1237.2	1125.32	1143.27	725.59	1007.35
黄龙洞	万人次	71.32	62.4	54.97	56.43	44.59	54.75
	万元	654.79	569.69	508.93	546.62	425.52	533.14
玉皇山	万人次	61.96	59.74	57.39	55.47	51.95	49.28
	万元	456.18	437.42	317.98	320.67	310.53	298.42
太子湾	万人次	53.27	36.43	31.97	19.89	19.46	31.90
	万元	258.33	188.86	133.49	117.98	93.39	179.38
少儿公园	万人次	42.28	36.44	34.45	47.93	20.52	23.34
	万元	282.01	227.29	183.46	264.72	119.26	126.83
钱王祠	万人次	41.76	41.5	24.76	9.31	10.62	
	万元	128.97	105.18	36.72	40.78	15.07	
城隍阁	万人次	18.20	16.73	19.33	17.90	13.52	27.97
	万元	319.27	307.99	362.85	334.74	262.00	415.55
万松书院	万人次	31.12	24.65	21.93	13.56	12.65	15.18
	万元	129.37	116.73	49.20	63.13	48.23	41.78
胡雪岩故居	万人次	18.43	17.25	17.18	19.20	13.81	14.45
	万元	249.42	241.85	216.07	255.69	169.96	248.86
九溪瀑布	万人次	19.11	16.75	16.17	18.04	15.58	17.06
	万元	34.8	31.51	29.83	33.02	28.06	29.92
云栖	万人次	10.32	10.96	13.05	17.16	18.36	15.77
	万元	76.09	75.19	77.06	73.19	69.05	70.37

近年来黄金周客流量及门票收入对比分析

时间	计量单位	2002 年	2003 年	2004 年	2005 年	2006 年	2007 年
“春节” 黄金周	人次 (万人次)	98.93	106.98	178.67	139.21	235.12	341.41
	同比(%)	37.06	8.14	67.01	-22.09	68.90	45.21
	收入(万元)	1104.91	1083.82	1111.03	867.2	1149.11	1386.63
	同比(%)	27.21	-1.91	2.51	-21.95	32.51	20.67
“五一” 黄金周	人次 (万人次)	124.08	12.44	251.85	295.61	355.14	372.86
	同比(%)	-9.39	非典时期	102.97	17.38	20.14	4.98
	收入(万元)	1642.95	83.33	1558.25	1421.26	1508.13	1569.82
	同比(%)	-8.86	非典时期	-5.16	-8.79	6.11	4.09
“十一” 黄金周	人次 (万人次)	115.2	329.54	303.98	247.35	332.84	309.28
	同比(%)	5.84	186.06	-7.76	-18.63	34.56	-7.08
	收入(万元)	1366.56	1285.45	1263.66	1082.94	1113.65	1289.28
	同比(%)	8.07	-5.94	-1.70	-14.30	2.84	15.77

注:2004 年“五一”黄金周与 2002 年“五一”黄金周同比



近几年西湖风景区游客量统计图

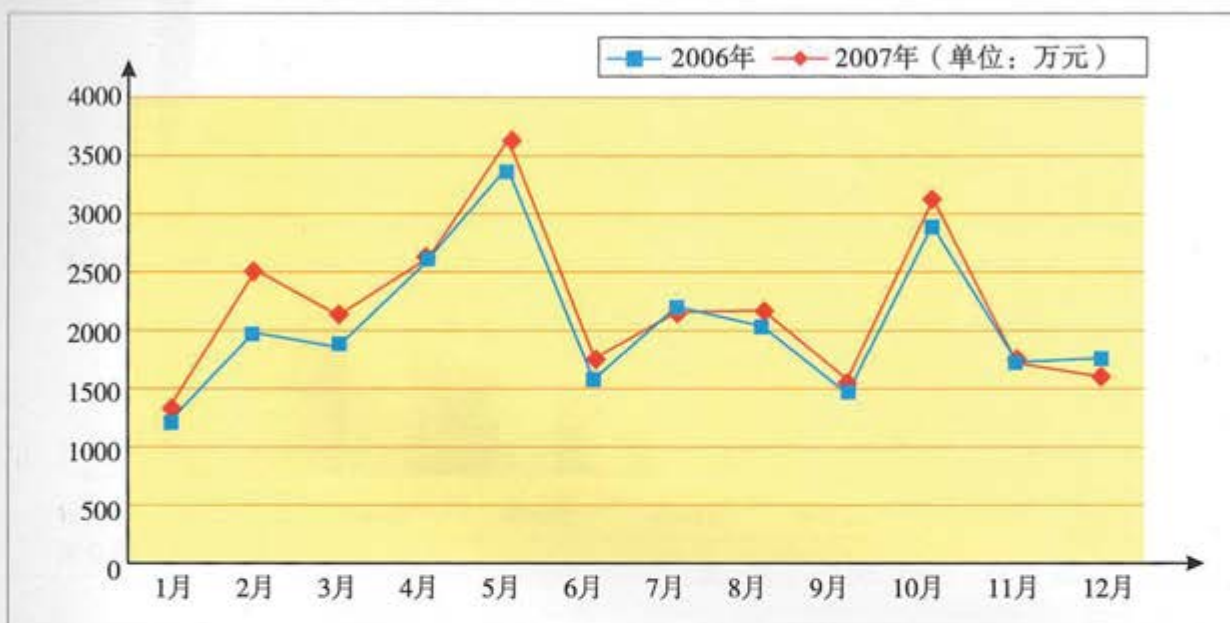


近几年西湖风景区门票收入统计图



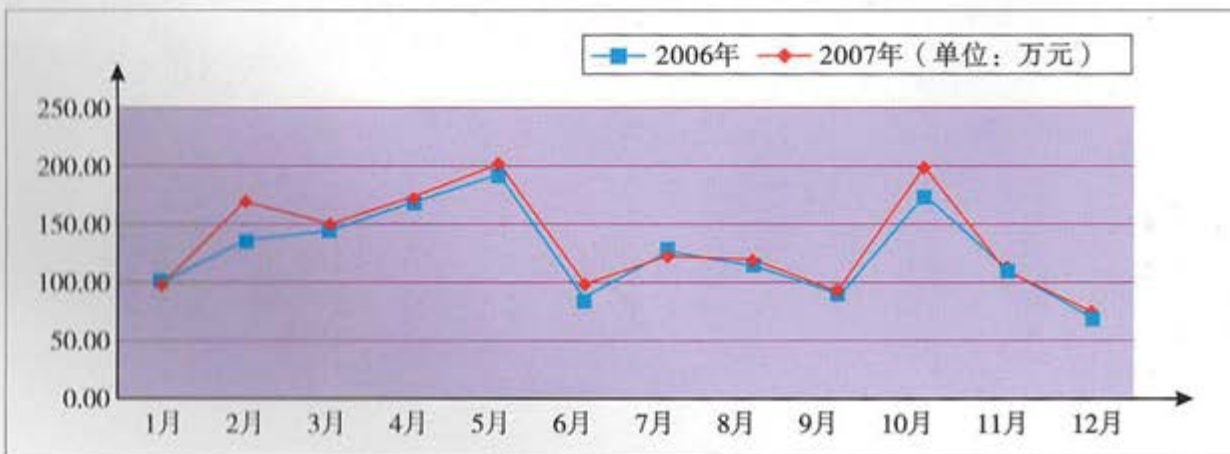
西湖风景区公园门票收入对比情况

年份	合计	1月	2月	3月	4月	5月	6月	7月	8月	9月	10月	11月	12月
2006	24760	1220	1984	1876	2553	3389	1600	2212	2049	1478	2894	1730	1775
2007	26261	1328	2508	2140	2598	3635	1749	2140	2163	1567	3125	1711	1597



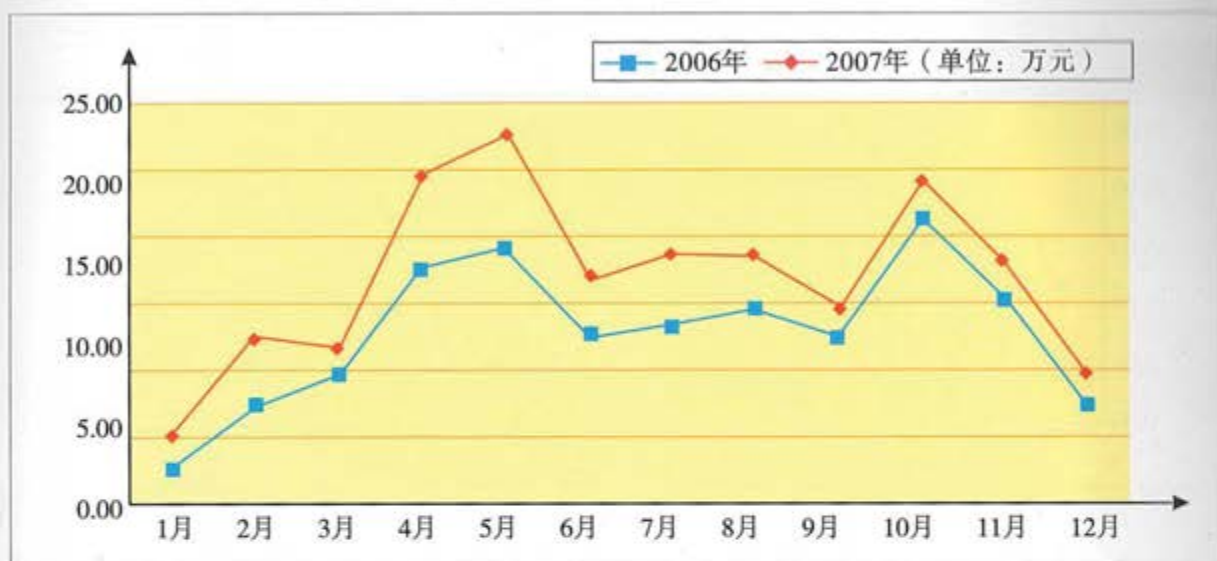
西湖风景区收费公园客流量对比情况

年份	合计	1月	2月	3月	4月	5月	6月	7月	8月	9月	10月	11月	12月
2006年	1523	101.77	135.39	145.23	169.93	192.90	88.22	128.51	114.58	90.47	175.48	111.03	69.89
2007年	1625	98.08	171.13	151.71	176.13	203.12	100.19	122.70	120.91	93.03	200.52	111.25	75.81



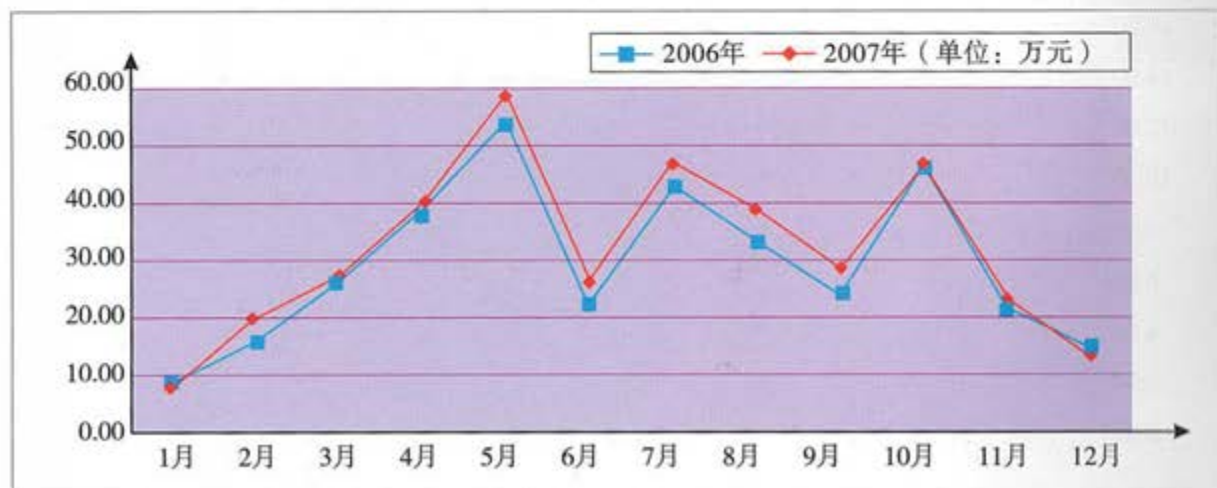
展览及游乐项目游客接待情况

年份	合计	1月	2月	3月	4月	5月	6月	7月	8月	9月	10月	11月	12月
2006	154.52	2.73	7.48	9.81	17.68	19.24	12.61	13.46	14.59	12.46	21.45	15.55	7.46
2007	204.13	5.45	12.59	11.68	24.75	27.93	17.02	18.78	18.71	14.81	24.21	18.24	9.96



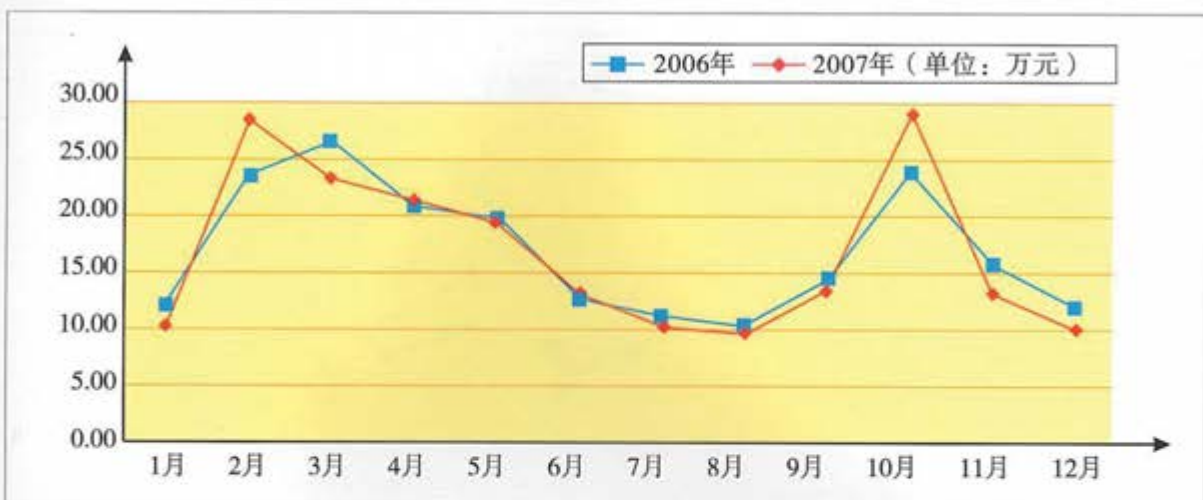
西湖游船游客接待情况

年份	合计	1月	2月	3月	4月	5月	6月	7月	8月	9月	10月	11月	12月
2006	346.60	8.35	15.55	26.37	37.93	54.17	22.30	42.85	32.98	24.03	45.89	21.12	15.06
2007	378.50	7.83	19.96	27.41	40.33	58.69	26.39	47.01	39.00	28.48	46.87	23.22	13.31



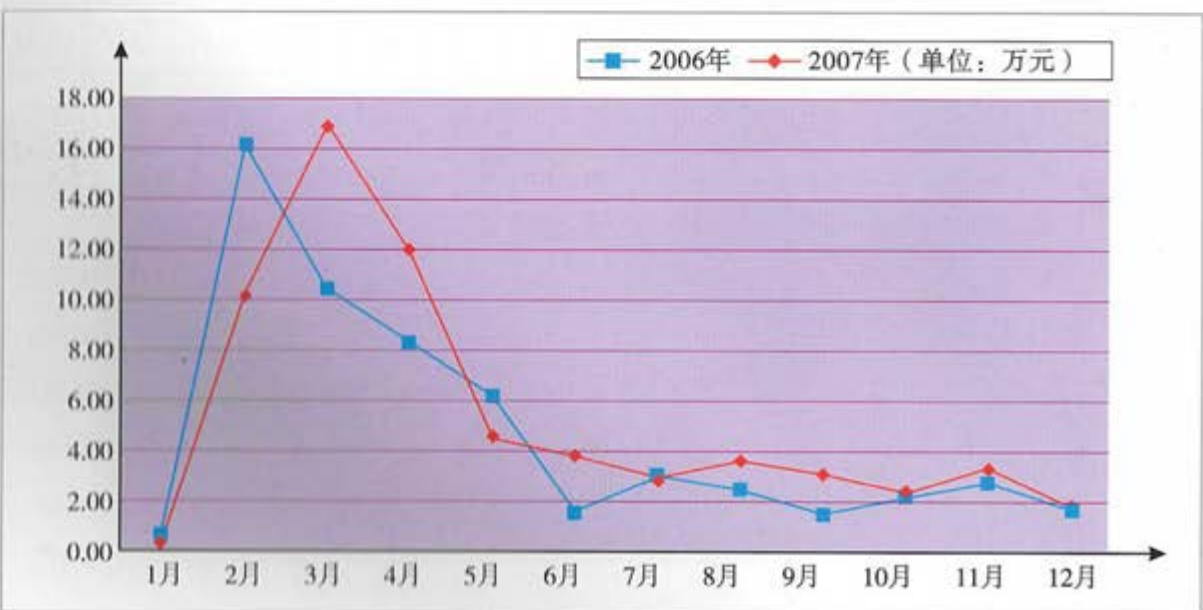
西湖风景区公园IC卡刷卡图

年份	合计	1月	2月	3月	4月	5月	6月	7月	8月	9月	10月	11月	12月
2006	204.64	12.35	23.63	26.64	21.02	19.94	12.65	11.32	10.53	14.69	23.95	15.82	12.10
2007	201.70	10.34	28.43	23.38	21.29	19.33	13.27	10.32	9.68	13.29	28.83	13.41	10.13



园林旅贸公司游客接待情况

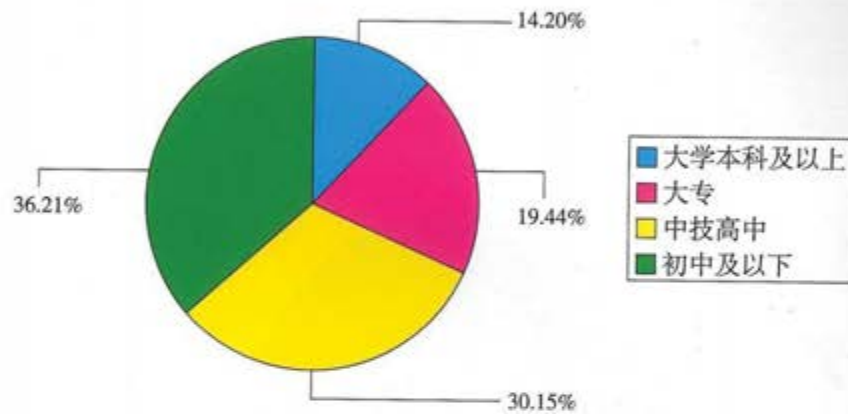
年份	合计	1月	2月	3月	4月	5月	6月	7月	8月	9月	10月	11月	12月
2006	57.49	0.68	16.15	10.42	8.36	6.27	1.67	3.05	2.54	1.56	2.25	2.80	1.74
2007	65.46	0.71	10.16	16.88	11.98	4.56	3.84	2.95	3.59	3.14	2.47	3.32	1.86



在岗职工文化程度构成情况

年末在岗职工合计6112（单位：人）

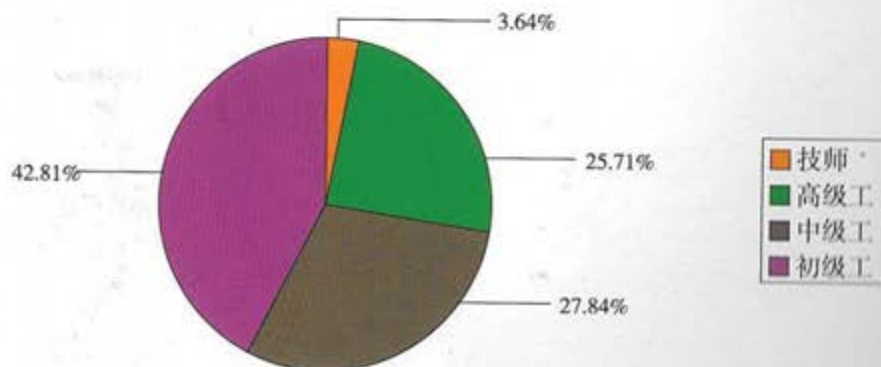
合计	6112	占职工总数%	
大学本科及以上	868	14.20	
大专	1188	19.44	
中技高中	1843	30.15	
初中及以下	2213	36.21	



在岗职工技术工人构成情况

年末在岗技工合计2392（单位：人）

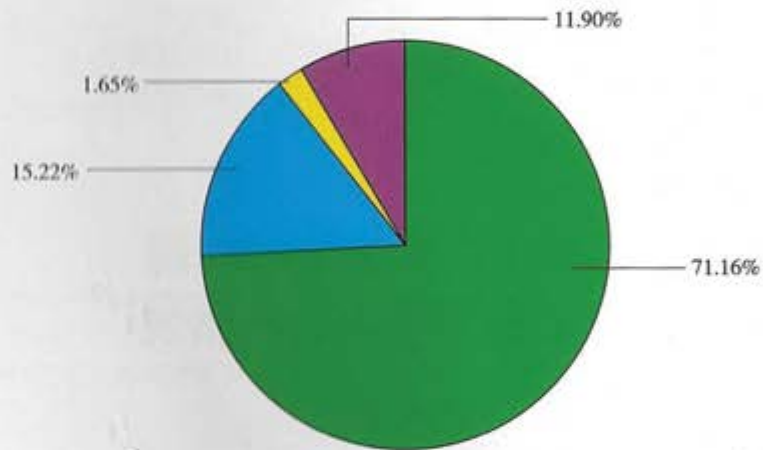
合计	2392	占技工总数%	
技师	87	3.64	
高级工	615	25.71	
中级工	666	27.84	
初级工	1024	42.81	



事业单位收入构成情况

单位：万元

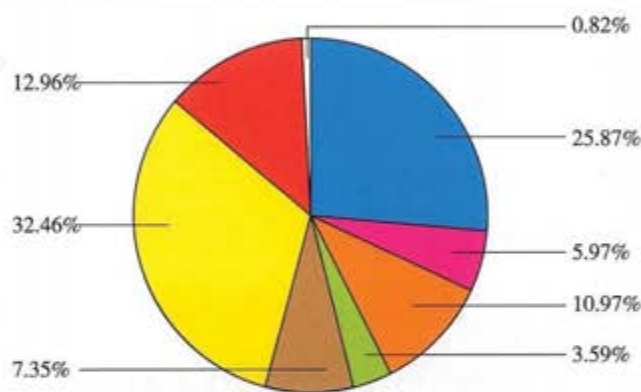
合计	36410.03	占总数%	
门票收入	25910.34	71.16	
商业收入	5541.96	15.22	
游乐收入	599.56	1.65	
花木收入	3.58	0.01	
动物收入	21.40	0.06	
其它收入	4333.19	11.90	



城区园林绿地构成情况

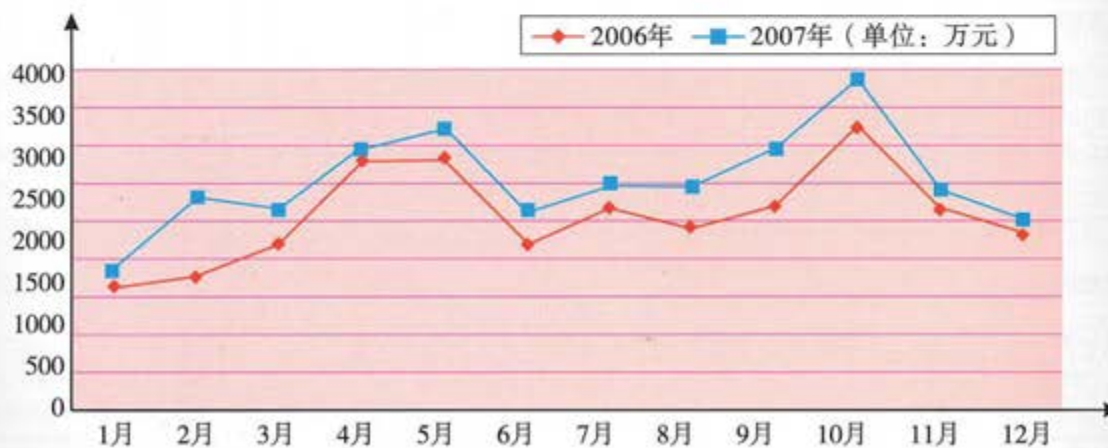
年末园林绿地合计11309 (单位: 公顷)

合计	12141	占总数%	
公共绿地	3486	25.87	
居住绿地	886	5.97	
单位绿地	1271	10.97	
生产绿地	406	3.59	
防护绿地	862	7.35	
风景绿地	3671	32.46	
借地绿化	1466	12.96	
其他绿地	93	0.82	



商业经营营业额情况

年份	1月	2月	3月	4月	5月	6月	7月	8月	9月	10月	11月	12月
2006	1666	1778	2226	3289	3326	2160	2661	2431	2698	3752	2684	2341
2007	1869	2830	2674	3450	3745	2637	2941	2962	3447	4353	2940	2566



组织机构设置(一)

单位名称	单位负责人	所在地址	电话
一、区(局)机关	党委书记、主任(局长):王水法	龙井路1号	87179589
	党委副书记、副主任(副局长):朱坚平		87179505
	副主任(副局长):刘颖		87179596
	副主任(副局长):孙喆		87179598
	副主任(副局长):高小辉		87179599
	纪委书记、机关党委书记:孙德荣		87179601
	副巡视员:吴幼森、周建平、蔡玲		87179592
1、办公室	副主任:陈炜、朱树坚、任迎军、倪志华		87179501
2、纪工委(监察局)	纪工委副书记(监察局局长):吕金土		87179572
3、人事局(组织部)	局长(部长):王宏伟;副局长(副部长):何倩蓉		87179518
4、财政局(审计局)	局长:吕雄伟;副局长:童国亮、胡文革		87179616
5、文化局(宣传部)	副局长(副部长):王耀萍		87179578
6、风景管理局(环保局)	局长:杨军;副局长:崔华、韩建国		87179538
7、规划建设局(房管局)	局长:华茵;副局长:吴志农、杨小茹		87179547
8、法制办(司法局)	主任(局长):李立成		87179533
9、农办(综治办)	主任:舒国梅		87179627
10、经济社会发展局(卫生局)	局长:徐隽;副局长:赵宏权、鲁国明		87179570
11、绿化处	处长:陈林		87179565
12、文物处	处长:卓军;副处长:潘沧桑		87179543
13、机关党委	机关党委专职副书记:李明		87179573
14、团工委(妇工委)	副书记(副主任):刘洁		87179576
二、基层单位			
1、景区公安分局	书记、局长:陈健;副书记、政委:吴加驷;副书记、副局长:金明;副局长:王文军、周青松、政治处主任:王忠敏	虎跑路49号	86584708
2、行政执法局(园林监察支队)	书记、副局长(副大队长、副支队长):王森梁;局长(大队长、支队长):余金良;副局长(副大队长、副支队长):胡利红、李康达、都萍萍、吴建良	灵隐路32号	87983379
3、西湖水域管理处(环境监察站)	书记、副主任(副站长):胡柏寿;主任(站长):丁水根;副主任(副站长):朱永清、吴芝瑛;主任助理:吕昂	清波门学士桥6号	87061537
4、湖滨管理处	书记、副主任:刘吉光;主任:刘致;副书记:郑利群;副主任:王华胜、苗崎涛	清波桥河下8号	87065684
5、岳庙管理处	书记、副主任:张大宏;主任:章德根;副主任:唐小敏、王勤、包静、朱敏华	孤山后山路1号	87996663
6、灵隐管理处(花园)	书记、副主任:高泉法;副书记、主任:金志敏;副主任:张源盛、鲍挺华;主任助理:张海印	灵隐南路8号	87969691
7、花港管理处	书记:汪宁宁;副书记、主任:范乐东;副主任:章红、楼明;副书记:俞燕虹;主任助理:孟侃	三台山路161号	87963033
8、钱江管理处	书记、副主任:任晓红;主任:唐宇力;副书记:吴晨;副主任:张珏、苏元元	虎跑路31号	86086364
9、凤凰山管理处	书记:陈永明;主任:李慧敏;副主任:徐飞、丁松法;主任助理:金臂航	玉皇山路1号	87915091
10、吴山景区管理处	书记:朱杭江;主任:邓志平;副主任:赵勤建、潘坚英	吴山3号	87088710
11、市政市容环卫管理处	书记:张冬兰;主任:阮望舟;副主任:方远中、赵建民	灵溪南路6号	87970914
12、少年儿童公园	书记:蒋应明;园长:丁虹;副园长:刘向东	虎跑路15号	87981770
13、植物园	书记:王顺芳;副书记、园长:李志炎;副书记:俞伊华;副园长:王恩、朱学斌、陆骏	玉泉桃源岭1号	87961908
14、动物园	书记:翁中华;园长:胡新波;副园长:王福云;园长助理:闵庆耀	虎跑路40号	87970657
15、历史博物馆(考古所)	馆长:吴晓力;副书记、副馆长:李海;副馆长:唐俊杰	粮道山18号	87829956
16、文保所	所长:杜正贤;副书记:金禾;副所长:傅宏明	劳动路65号	87016022

组织机构设置(二)

单位名称	单位负责人	所在地址	电话
17、中国茶叶博物馆	书记:周岳云;馆长:王建荣;副馆长:罗晓莹、朱珠珍	双峰龙井路 88 号	87964221
18、名人纪念馆(唐云艺术馆)	书记、馆长:胡耀清;副馆长:陈京怀、房友强;副书记:许俭	南山路苏堤口 2 - 1 号	87977383
19、南宋官窑博物馆	馆长:张振常;副书记:韩建明;副馆长:邓禾颖	南山路 60 号	86083990
20、西湖博物馆	书记、馆长:吴胜天;副馆长:朱震华、刘春惠	南山路 89 号	87882333
21、绿化管理站	书记、副站长:钱小平;站长:蔡晓彤;副站长:王福章	梅灵北路 7 号	87988119
22、接待服务中心	主任:俞沉;副书记:陆淑芳	龙井路 1 号	87179606
23、会管中心	主任:贺弢;副书记、副主任:林维勤	龙井路 1 号	87179531
24、国土资源所	书记、所长:王建凤	灵隐路 18 - 1 号	87969901
25、风景园林发展公司	书记、总经理:何永红;副书记:应满红;副总经理:刘玉华	灵隐路 32 号	87987796
26、城市雕塑院	院长:林岗	灵隐法云弄 51 号	87631870
27、园林动迁建设处	副书记、副主任:胡卫军;副主任:霍卫东	遥祥寺巷 3 号	87037005
28、园林旅贸公司	副书记、经理:白家桢;副总经理:宋珂	保叔路 38 号	85166855
29、园林机械厂	董事长、厂长:吴胜锦;书记:王旭东;副厂长:於晓宇、陈晓峰、沈鹰	西溪路 557 号	85226087
30、楼外楼	书记、董事长:沈关忠;总经理:胡向东;副书记、副总经理:龚顺英;副总经理:蒋红卫、张少燕	孤山路 30 号	87990764
31、西湖游船公司	书记、副总经理:沈立;总经理、副书记:孟东生;副书记:陆绍荣;副总经理:钱树根	龙井路 9 号	87969538
32、湖畔居茶楼	书记、经理:朱家骥;副书记、副经理:虞建华	圣塘景区 1 号	87020701
33、园林工程公司	书记、董事长、总经理:张杭岭	天目山路 238 号	88915774
34、园林汽车服务公司	书记、董事长:马根苗;总经理:汪英;副总经理:许国强	西溪路 706 号	85229716
35、园林设计院	书记:刘克章;院长:何韦;副院长:吕明华、周为	求是路 2 号	87631011
36、西湖街道办事处	党工委书记、办事处主任:陈军	灵隐路 18 - 3 号	87989101
	人大工委主任:邵永顺		87989102
	党工委书记:周文光		87989103
	党工委委员、副主任:范明达		87989116
	党工委委员、人武部长、副主任:翁跃刚		87989105
	党工委委员、副主任:金春源		87989106
	党工委委员、副主任:余晓红		87989100
	党工委委员、副主任:周青松		87990620
	人大工委副主任:陈信灿		87989107
	副主任:李金洪、应中飞		87089120
37、培训中心	主任:江万绪;副主任:江志清	龙井路 88 号	87970009
38、就业中心	主任:费晓东(兼)、陆俊良	龙井路 1 号	87179523
39、救助中心	主任:周文革(兼)	龙井路 1 号	87179342

公 园 面 积(一)

单位:公顷

公 园 名 称	面 积	公 园 名 称	面 积
一、城区合计	990.96	2、墅园	3.26
上城区	12.04	3、半山公园	11.48
1、横河公园	1.15	4、市民公园	0.55
2、青年公园	0.87	5、德胜公园	0.84
3、梅石园	0.07	6、和睦公园	1.05
4、小营公园	0.26	7、大关公园	2.30
5、金衙庄公园	1.94	8、霞湾公园	2.10
6、水城门公园	1.47	9、青莎公园	5.53
7、丁家花园	0.16	石祥公园	3.4
8、环保公园	1.80	富义仓公园	1.55
9、古树公园	0.30	LOFT 公园	4.34
10、近江公园	1.08	江干区	26.81
11、凤山门小游园	1.14	1、闸弄口公园	0.52
12、春江花苑小区公园	1.80	2、濮家公园	2.22
下城区	28.24	3、采荷一区公园	0.52
1、东园公园	1.44	4、采荷二区公园	1.97
2、湖鸣公园	0.26	5、景芳三区公园	0.28
3、长庆儿童公园	0.14	6、景芳四区公园	0.44
4、运河南岸公园	1.22	7、九堡镇公园	1.13
5、万向公园	1.00	8、景芳五区公园	1.64
6、朝晖公园	1.97	9、景芳六区公园	0.25
7、朝晖四区公园	0.19	10、观音塘公园	0.73
8、朝晖三区少儿乐园	0.44	11、三堡公园	1.06
9、东新公园	0.73	12、三里亭公园	0.39
10、耀江广场	0.34	13、运河南岸公园	2.20
11、东新园小区公园	0.76	14、城东公园	4.09
12、艮山运河公园	1.50	15、运河公园	2.63
13、草荡小区中心公园	1.50	16、三里亭中央公园	1.47
14、北景园生态公园	7.60	17、永济桥公园	0.11
15、西文公园	1.00	18、凯旋公园	1.80
16、西湖文化广场	8.15	19、丁桥中心公园	1.71
拱墅区	38.58	20、丁桥大型居住区健身公园	1.05
1、紫荆公园	2.18	21、笕桥俞章村公园	0.60

公 园 面 积(二)

单位:公顷

公 园 名 称	面 积	公 园 名 称	面 积
西湖区	783.72	2、高教生态公园	19.70
1、小和山森林公园	126.67	3、高教西区园中园	2.66
2、古荡新村南区公园	0.28	钱江新城区	40.60
3、古荡新村东区公园	0.46	1、森林公园	10.60
4、青少年活动中心	5.00	2、城市阳台	30.00
5、翠苑一区公园	0.29	二、西湖风景区	470.21
6、翠苑二区公园	0.44	1、太子湾公园	57.38
7、翠苑三区公园	0.13	2、长桥公园	3.37
8、翠苑四区公园	0.78	3、涌金公园	3.24
9、东山弄公园	0.49	4、湖滨一公园	2.07
10、文新公园	0.78	5、苏堤南端公园	0.59
11、三墩兰里公园	0.80	6、花港观鱼	21.32
12、古荡小区公园	2.50	7、柳浪闻莺	11.38
13、南村公园	1.50	8、平湖秋月	0.58
14、古荡绿色广场	2.90	9、曲院风荷	17.16
15、西溪湿地公园二期	637.00	10、郭庄	0.63
16、双流公园	3.70	11、孤山公园	11.99
滨江区	28.10	12、植物园	243.41
1、东冠公园	0.82	13、动物园	20.00
2、市民广场	1.87	14、杭州花圃	24.92
3、高教中心公园	5.89	15、风雨亭(苏小小墓、武松墓)	1.18
4、钱江一桥公园	5.00	16、镜湖厅	1.18
5、六和公园	4.00	17、少儿公园(满陇桂雨)	16.00
6、滨文公园	0.70	18、涌金广场	1.75
7、长二公园二期	2.80	19、学士公园	12.33
8、冠山公园二期	4.00	20、湖滨二至五公园	1.00
9、柴家坞公园	1.36	21、湖滨六公园	1.53
10、长一公园	0.96	22、新湖滨圣塘景区	1.79
11、东冠路口公园	0.70	23、木兰山茶园	5.05
经济技术开发区	32.87	24、仁寿山公园	2.50
1、高教西区公园	10.51	25、龙井山园	7.86

主要风景点面积

单位:公顷

风景点名称	面积	风景点名称	面积
合计	259.44	31、辛亥革命馆	0.45
1、吴山(城隍阁)	8.09	32、胡雪岩故居	0.72
2、岳庙	1.54	33、万松书院	3.45
3、黄龙洞	9.73	34、云松书舍	0.32
4、宝石山	2.83	35、雷峰塔景区	8.19
5、紫云洞	1.07	36、杭州解放纪念碑	1.87
6、湖心亭	0.52	37、杭州历史博物馆	1.32
7、三潭印月	7.65	38、茅以升塑像	0.33
8、阮公墩	0.60	39、杭州革命烈士纪念馆	1.15
9、灵隐寺	2.60	40、老龙井	0.50
10、飞来峰	5.73	41、太庙遗址广场	1.71
11、韬光	1.78	42、于谦故居	0.04
12、北高峰	0.62	43、司徒雷登故居	0.03
13、玉皇山	9.14	44、白堤	2.29
14、虎跑	4.95	45、苏堤	4.70
15、石屋洞	0.80	46、抱朴道院	0.47
16、烟霞洞	1.32	47、中国丝绸博物馆	4.42
17、水乐洞	0.19	48、少年宫广场	2.70
18、龙井	1.20	49、望湖楼	0.34
19、六和塔(龚佳育墓)	7.87	50、吴宅	0.35
20、浙江省博物馆	3.09	51、明宅	0.24
21、九溪	1.80	52、北里湖	35.00
22、云栖	10.00	53、岳湖	7.00
23、五云山	4.19	54、西里湖	74.50
24、茶叶博物馆	3.70	55、小南湖	8.50
25、南宋官窑	0.78	56、林风眠纪念馆	0.18
26、章太炎馆	2.50	57、玛瑙寺	0.28
27、苏东坡馆	0.27	58、菩提精舍	0.19
28、杭州碑林	0.47	59、赵公堤	1.19
29、于谦祠	3.00	60、龙泓洞景区	5.10
30、唐云艺术馆	0.70	61、西湖博物馆	2.39

生产绿地面积

单位:公顷

绿地名称	面积	绿地名称	面积
市园文局合计	60.35	二、花园类	6.06
一、苗圃类	54.29	灵隐荷花圃	4.66
花园岗、龙坞圃地	28.83	钱江花园	1.20
岳庙生产基地	3.33		
植物园圃地	22.13		

街头、道路绿地面积

单位:公顷

绿 地 名 称	面 积	绿 地 名 称	面 积
一、街头绿地	787.64	二、道路及防护绿地	981.40
上城区	75.65	城区	904.41
下城区	63.00	风景名胜区	76.99
江干区	98.29		
拱墅区	127.56		
西湖区	102.16		
滨江区	106.16		
下沙开发区	190.16		
风景名胜区	24.66		

居住区及单位绿地面积

单位:公顷

绿 地 名 称	面 积	绿 地 名 称	面 积
合计	1732.52	二、单位绿地	1089.98
一、居住区绿地	642.54	上城区	33.95
上城区	54.05	下城区	56.74
下城区	103.83	江干区	155.71
江干区	97.53	拱墅区	247.89
拱墅区	131.62	西湖区	421.03
西湖区	111.19	滨江区	91.02
滨江区	96.25	下沙开发区	78.03
下沙开发区	46.76	风景名胜区	5.61
风景名胜区	1.31		

西湖风景区山林面积

单位:亩

权 属	块数	面 积							
		合计	钱江	岳庙	灵隐	凤凰山	花港	植物园	吴山
合计	218	57268	30906	2681	9724	6150	2970	3695	1242
一、国有市园文局直管护山	35	12207	4834	1790	411	663	321	3024	1134
二、集体所有山	43	9980	6846	90	2260	392	133	258	0
三、国有村管护山	97	29810	18216	226	6992	3124	839	413	0
四、国有委托村代管山	13	2187	0	545	31	1045	458	0	108
五、国有单位管护山	27	2984	870	29	0	866	1219	0	0
六、军村共管山	3	100	40	0	0	60	0	0	0

杭州市区文物保护单位一览(一)

级别	名 称	类别	时代	区域	具 体 地 点	批准时间
国家级						
1	岳飞墓(庙)	古墓葬	南宋	西湖区	栖霞岭南麓	1961年3月
2	六和塔	古建筑	南宋、清	西湖区	钱塘江北岸月轮峰上	1961年3月
3	飞来峰造像	古刻造像	五代—元	西湖区	灵隐寺前飞来峰	1982年2月
	天龙寺造像	石刻造像	五代	上城区	八挂田附近天龙山	1986年4月
	烟霞洞造像	石刻造像	五代、宋	西湖区	翁家山南部山腰	1961年4月
	慈云岭造像	石刻造像	五代	上城区	慈云岭南坡	1961年4月
4	闸口白塔	古建筑	五代	上城区	钱塘江边闸口白塔岭上	1988年1月
5	胡庆余堂	古建筑	清代	上城区	清河坊大井巷	1988年1月
	胡雪岩旧居	古建筑	清	上城区	元宝街	2005年3月
6	良渚遗址	古遗址	新石器	余杭区	余杭良渚镇、瓶窑镇、安溪镇	1996年11月
7	梵天寺经幢	古建筑	五代	上城区	凤凰山脚梵天寺路	2001年6月
8	临安城遗址	古遗址	南宋	上城区	含皇城及太庙等遗址	2001年6月
9	凤凰寺	古建筑	元	上城区	中山中路325号	2001年6月
10	宝成寺麻葛刺像	石刻造像	元	上城区	紫阳山宝成寺内	2001年6月
11	文澜阁	古建筑	清代	西湖区	孤山中山公园东侧	2001年6月
12	西泠印社	古建筑	清代	西湖区	孤山西端	2001年6月
13	于谦墓	古墓葬	明代	西湖区	三台山	1961年4月
14	章太炎故居	古建筑	清代	余杭区	余杭仓前镇	1997年8月
15	马寅初旧居	近现代建筑	现代	上城区	杭州市庆春路	2005年3月
16	郊坛下、老虎洞窑遗址	古遗址	南宋、元	风景区	乌龟山、凤凰山北麓	2005年3月
17	之江大学旧址	近现代建筑	近代	风景区	杭州市杭富路	2005年3月
18	钱塘江大桥	近现代建筑	民国	风景区	杭州市之江大道	2005年3月
19	跨湖桥遗址	古遗址	新石器时代	萧山区	萧山区城厢街道	2005年3月
20	茅湾里印纹硬陶窑址	古建筑	春秋战国	萧山区	萧山进化镇大汤坞裘家山	1961年4月
21	笕桥中央航校旧址	近现代建筑	民国	江干区	笕桥机场内	2006年5月
22	京杭大运河	古建筑	春秋至清	城区	城区	2006年5月
23	吴汉月墓	古墓葬	五代	上城区	闸口施家山	1961年4月
省级						
1	龙兴寺经幢	古建筑	唐代	下城区	延安北路灯芯巷口	1997年8月
2	雷锋塔遗址	古遗址	五代	西湖区	西子宾馆夕阳照	1997年8月
3	灵隐寺两石塔两经幢	古建筑	五代	西湖区	北高峰南坡下	1961年4月
4	杭州碑林	石刻碑碣	五代—清	上城区	劳动路	1961年4月
5	司马光家人卦魔崖石刻	摩崖石刻	宋	西湖区	南屏山西麓	1963年3月
6	大麦岭摩崖题记	摩崖石刻	宋	西湖区	浙江宾馆内大麦岭东麓	1989年12月

杭州市区文物保护单位一览(二)

级别	名 称	类别	时代	区域	具 体 地 点	批准时间
7	通玄观造像	石刻造像	南宋	上城区	太庙巷紫阳小学内	1989年12月
8	张煌言墓	古墓葬	清代	西湖区	南屏山荔枝峰下	1961年4月
9	郭庄	古建筑	清代	西湖区	西山路卧龙桥边	1989年12月
10	龚佳育墓	古墓葬	清代	西湖区	六和塔牌楼月轮山麓	1997年8月
11	浙江体育会摩崖题记	摩崖石刻	民国	上城区	云居山	1989年12月
12	秋瑾墓	名人墓葬	近代	西湖区	孤山西冷桥	1961年4月
13	杭州辛亥革命烈士墓群	名人墓葬	近代	西湖区	龙井南天竺	1963年3月
14	浙江图书馆旧址(含孤山)	近现代建筑	近代	西湖区	孤山及大学路	1989年12月
15	求是书院	古建筑	1897	上城区	大学路三弄五号	1997年8月
16	蒋庄	近现代建筑	1901-1923	西湖区	花港公园内	1997年8月
17	基督教青年会会所旧址	近现代建筑	1918-1919	上城区	青年路	1997年8月
18	浙江兴业银行旧址	近现代建筑	1923	上城区	中山中路	1997年8月
19	史量才墓	名人墓葬	1936	西湖区	双峰村吉庆山马婆岭上	1997年8月
20	于子三墓	名人墓葬	1952	上城区	万松岭	1997年8月
21	浙江省第一师旧址	近现代史迹	现代	下城区	杭州高级中学内	1963年3月
22	丁家山毛泽东读书处	近现代史迹	现代	西湖区	丁家山刘庄内	1997年8月
23	卫匡国墓	古墓葬	清代	西湖区	留下镇东岳村	1989年12月
24	香积寺石塔	古墓葬	清代	拱墅区	香积寺巷	1989年12月
25	小古城遗址	古遗址	新石器	余杭区	余杭潘桥镇	1997年8月
26	南山造像	石刻造像	元代	余杭区	余杭瓶窑镇	1997年8月
27	广济长桥	古建筑	明、清	余杭区	余杭塘栖镇	1989年12月
28	章太炎墓	名人墓葬	近代	西湖区	南屏山荔枝峰下	1963年3月
29	吴昌硕墓	名人墓葬	近代	余杭区	余杭塘栖镇	1989年12月
30	越王城遗址	古建筑遗址	春秋战国	萧山区	萧山城厢镇城山	1989年12月
31	葛云飞墓(包含葛云飞故居)	古墓葬	清代	萧山区	萧山所前镇三泉王村黄湾寺岗	1961年4月
32	衙前农协旧址(包括李成虎墓等)	近现代史迹	现代	萧山区	萧山衙前镇凤凰村	1989年12月
33	纱帽山窑遗址	古遗址	春秋战国	萧山区	萧山区进化镇	2005年3月
34	吴越郊坛遗址	古遗址	五代	风景区	杭州市天真山	2005年3月
35	西湖三潭石塔	古建筑	明	风景区	西湖三潭	2005年3月
36	保俶塔	古建筑	五代—民国	风景区	宝石山	2005年3月
37	忠义桥	古建筑	南宋	西湖区	留下镇	2005年3月
38	祥符桥	古建筑	明	西湖区	祥符镇	2005年3月
39	拱宸桥	古建筑	清	拱墅区	桥弄街	2005年3月

杭州市区文物保护单位一览(三)

级别	名 称	类别	时代	区域	具 体 地 点	批准时间
40	许家南大房	古建筑	明、清	萧山区	萧山区党山镇	2005 年 3 月
41	丁鹤年墓亭	古建筑	明	风景区	杭州市南山路	2005 年 3 月
42	富义仓	近现代建筑	近代	拱墅区	大兜路	2005 年 3 月
43	通益公纱厂旧址	近现代建筑	近代	拱墅区	拱宸桥西	2005 年 3 月
44	浙江省高等法院及杭县地方法院旧址	近现代建筑	近代	下城区	杭州市延安路	2005 年 3 月
45	北山路近代建筑群(含新新饭店中、西楼,第一届西湖博览会工业馆旧址,静逸别墅)	近现代建筑	近代	风景区	杭州市北山路	2005 年 3 月
46	清泰第二旅馆旧址	近现代建筑	1933 年	上城区	杭州市仁和路	2005 年 3 月
47	仁爱医院旧址	近现代建筑	近代	下城区	杭州市环城东路	2005 年 3 月
48	澄庐	近现代建筑	近代	风景区	杭州市南山路	2005 年 3 月
49	国民革命军陆军第八十八师淞沪抗日阵亡将士纪念坊	近现代建筑	1946 年	西湖区	杭州市西溪路	2005 年 3 月
50	钱塘第一井	近现代建筑	五代	上城区	杭州市大井巷	2005 年 3 月
市级						
1	相国井	古建筑	唐代	上城区	井亭桥	1986 年 4 月
2	吴越钱氏海塘	古遗址	五代	上城区	六和塔至艮山门老塘堤内	1986 年 4 月
3	石佛院造像	石刻造像	五代	上城区	紫阳山南麓	1992 年 1 月
4	石龙洞造像	石刻造像	五代	上城区	慈云岭右侧观音洞靠山顶处	1992 年 1 月
5	牛皋墓	古墓葬	南宋	西湖区	栖霞岭剑门关	1986 年 4 月
6	陈文龙墓	古墓葬	南宋	西湖区	葛岭南坡智果寺两侧	1992 年 1 月
7	凤山水城门	古建筑	元代	上城区	凤山门	1986 年 4 月
8	岳官巷吴宅	古建筑	明代	下城区	岳官巷四号	1986 年 4 月
9	感花岩刻诗	摩崖刻石	明代	上城区	紫阳山宝成寺后	1986 年 4 月
10	于谦故居	古建筑	明代	上城区	祠堂巷 42 号	1992 年 1 月
11	俞曲园墓	古墓葬	清代	上城区	三台山	1986 年 4 月
12	舞鹤赋刻石	石刻碑碣	清代	西湖区	孤山北麓	1986 年 4 月
13	天主教堂	古建筑	清代	下城区	中山北路 415 号	1992 年 1 月
14	小米园	古建筑	清代	上城区	马坡巷 12 号	1992 年 1 月
15	湖州会馆	近现代史迹	清代	上城区	小营巷酱园弄 12 号	1992 年 1 月
16	弘一法师舍利塔	近现代建筑	现代	西湖区	虎跑公园内	1992 年 1 月
17	郁达夫旧居	近现代史迹	现代	上城区	大学路场官弄 63 号	1986 年 7 月
18	林风眠旧居	近现代史迹	民国	西湖区	灵隐路 3 号	2000 年 7 月

杭州市区文物保护单位一览(四)

级别	名 称	类别	时代	区域	具 体 地 点	批准时间
19	潘天寿旧居	近现代史迹	民国	上城区	荷花池头 42 号	2000 年 7 月
20	浙江省中山纪念林碑	碑刻	民国	上城区	凤凰山东南山坡	2000 年 7 月
21	古通济桥	古建筑	明代	拱墅区	石桥镇石桥村	2000 年 7 月
22	欢喜永宁桥	古建筑	清代	拱墅区	石桥镇石桥村	2000 年 7 月
23	龙井	古建筑	三国	西湖区	西湖凤篁岭上	2000 年 7 月
24	东岳庙	古建筑	明、清	上城区	吴山、望台旁	2000 年 7 月
25	明宅	古建筑	明代	下城区	新华路 267 号	2000 年 7 月
26	周恩来农村工作联系点	近现代史迹近	现代	西湖区	梅家坞	2000 年 7 月
27	洋关	近代史迹近现	近代	拱墅区	拱宸桥市二医院内	2000 年 7 月
28	中山中路近代建筑群	近现代建筑	近代	上城区	中山中路(解放路至鼓楼段)	2000 年 7 月
29	方回春堂	建筑	民国	上城区	河坊街 117 号	2000 年 7 月
30	圣果寺遗址	遗址	五代至明	上城区	将台山与凤凰山之间苕帚湾西面	2000 年 7 月
31	中河南段古桥及古泉	古遗址	明、清	上城区	六部桥直街至白塔间中河上	2000 年 7 月
32	王文韶大学士府	古遗址	清代	下城区	清吟巷 3、9、10、11 号	2000 年 7 月
33	海潮寺旧址	古遗址	清代	上城区	望江门外杭州中策集团内	2000 年 7 月
34	张同泰药店	近现代建筑	清末民初	下城区	中山中路 99 号	2000 年 7 月
35	汪宅	古建筑	清末民初	上城区	望江门 266 号	2000 年 7 月
36	源丰祥茶号旧址	近现代建筑	清末民初	上城区	元宝街 1-4 号、望江路 213 号、金钗袋巷 79 号至 87 号	2000 年 7 月
37	昭庆寺旧址	近现代建筑	民国	西湖区	杭州市青少年活动中心	2000 年 7 月
38	过溪亭	古建筑	明至民国	西湖区	龙井东侧凤篁岭麓	2000 年 7 月
39	紫薇园坐标原点	近现代史迹	民国	上城区	延安南路 15-2 号地块	2000 年 7 月
40	太平天国听王府	古建筑	清代	上城区	小营巷 58、61、62 号,龙驷里 3 号	2000 年 7 月
41	大石佛院造像	石刻造像	北宋	西湖区	宝石山麓	2000 年 7 月
42	八卦田遗址	古遗址	南宋	上城区	玉皇山脚以南	2000 年 7 月
43	万松书院遗址	古遗址	明至民国	上城区	万松岭北坡山拗中	2000 年 7 月
44	排衙石诗刻	摩崖石刻	五代	上城区	将台山顶	2000 年 7 月
45	大诸桥	古建筑	清代	西湖区	转塘镇大诸桥村	2000 年 7 月
46	清行宫遗址	古遗址	清代	西湖区	孤山一带	2000 年 7 月
47	弥陀寺石刻	摩崖石刻	清代	西湖区	弥陀寺路 53 号	2000 年 7 月
48	浙东运河之头	古遗址	晋至近代	滨江区	西兴镇塘头街	2000 年 7 月
49	玉皇山古遗址	近现代史迹	清代—民国	风景区	玉皇山顶至紫来洞周围	2003 年 6 月
50	钱王祠	古建筑	清代	上城区	南山钱王祠路 11 号	2003 年 12 月

杭州市区文物保护单位一览(五)

级别	名 称	类别	时代	区域	具 体 地 点	批准时间
51	西湖三堤	古建筑	唐代-清代	风景区	白堤、苏堤、杨公堤	2004年8月
52	陆羽泉	其他	唐	余杭区	径山镇	1986年6月
53	沈括墓	名人墓葬	宋	余杭区	良渚镇(杭州安康医院)	1986年6月
54	海云洞	摩崖石刻	宋	余杭区	塘栖镇超山林场	1983年6月
55	普宁寺牡丹	摩崖石刻	明	余杭区	仁和镇普宁寺村	1986年4月
56	舒公塔	古建筑	明	余杭区	余杭镇	1983年6月
57	安乐塔	古建筑	明	余杭区	余杭镇	1983年6月
58	通济桥	古建筑	明	余杭区	余杭镇	1983年6月
59	水城门	古建筑	明	余杭区	余杭镇	1986年6月
60	径山钟楼	古建筑	明	余杭区	径山镇径山村	1983年6月
61	釜托寺	古建筑	清	余杭区	百丈镇半山镇	1986年6月
62	桂芳桥	古建筑	清	余杭区	临平街道	1983年6月
63	抗日标语墙	近现代史迹	民国	余杭区	鸬鸟镇上潘村	1983年6月
64	乔司千人坑	近现代史迹	民国	余杭区	乔司镇	1983年6月
65	蜀山遗址	古遗址	新石器-商周	萧山区	河庄镇蜀南村	1983年5月
66	城隍山印纹陶窑址	古遗址	春秋战国	萧山区	进化镇钟家坞村	1983年5月
67	上董越窑窑址	古遗址	晋-南朝	萧山区	戴村镇上董村园盘鞍山	1983年5月
68	“萧山县学重建大成殿记”碑	石刻碑碣	元	萧山区	城厢街道西河路湘湖师范学校内	1983年5月
69	白龙寺	古建筑	明、清	萧山区	瓜沥镇东恩村航坞山麓	1983年5月
70	朱凤标墓	古建筑	清	萧山区	所前镇山里沈村	1997年1月
71	节孝承恩坊	古建筑	清	萧山区	义桥镇上埠村	1983年5月
72	江寺	古建筑	清	萧山区	城厢街道文化路104号	1983年5月
73	祇园寺	古建筑	清	萧山区	城厢街道体育路9号	1983年5月
74	回澜桥	古建筑	清	萧山区	城厢街道文化路、回澜路口	1993年4月
75	梦笔桥	古建筑	清	萧山区	城厢街道江寺前	1993年4月
76	西施古迹群	古遗址	清	萧山区	临浦镇通二村芭萝山	1993年4月
77	蔡东藩墓	名人墓葬	现代	萧山区	所前镇池头沈村	1983年5月
78	葛壮节公故里表	古建筑	现代	萧山区	进化镇山头埠村	1983年5月
79	洲口桥	古建筑	现代	萧山区	楼塔镇楼一村	1997年1月
80	星拱桥	古建筑	现代	萧山区	河上镇白堰村东侧	1997年1月
81	钟阿马烈士墓	近现代史迹	现代	萧山区	戴村镇上堡村	1983年5月
82	一览亭及遗址	近现代史迹	现代	萧山区	蜀山街道金西村石岩山	1997年1月
83	汤寿潜纪念碑	石刻碑碣	现代	萧山区	进化镇大汤坞村	1997年1月
84	朱凤标故居	古建筑	清代	萧山区	新塘街道城郊村	1999年8月
85	汤寿潜故居	古建筑	清代	萧山区	进化镇大汤坞村	1999年8月
86	临江书舍(蔡东藩旧居)	古建筑	现代	萧山区	临浦镇戴家桥达弄	1999年8月
87	魏骥墓	古墓葬	明代	萧山区	蜀山街道湖山村	1999年8月

杭州市区风景名胜游览点一览(一)

序号	景 点 名 称	所在区域	现状	序号	景 点 名 称	所在区域	现状
1	西湖	湖中区	开放	45	灵隐飞来峰	北山区	开放
2	白堤(断桥残雪)	湖中区	开放	46	灵隐寺	北山区	开放
3	平湖秋月	湖中区	开放	47	韬光	北山区	开放
4	孤山(中山公园)	湖中区	开放	48	北高峰(吉祥宫)	北山区	开放
5	浙江博物馆(文澜阁)	湖中区	开放	49	法镜寺	北山区	开放
6	西泠印社(中国印学博物馆)	湖中区	开放	50	法净寺	北山区	开放
7	秋瑾墓	湖中区	开放	51	法喜寺	北山区	开放
8	放鹤亭	湖中区	开放	52	都锦生博物馆	城区	开放
9	湖心亭	湖中区	开放	53	中国茶叶博物馆	西山区	开放
10	三潭印月	湖中区	开放	54	信义坊特色街区	城区	开放
11	阮公墩	湖中区	开放	55	刘庄(焦石鸣琴)	西山区	未开放
12	苏堤(苏堤春晓)	湖中区	开放	56	花港观鱼	西山区	开放
13	青少年活动中心(昭庆寺)	湖滨区	开放	57	张煌言墓	南山区	开放
14	钱王祠	湖滨区	开放	58	梵天寺经幢	南山区	开放
15	涌金广场	湖滨区	开放	59	慈云岭造像	南山区	开放
16	新湖滨景区(一至六公园)	湖滨区	开放	60	盖叫天墓	西山区	开放
17	涌金公园	湖滨区	开放	61	龙井	西山区	开放
18	学士公园	湖滨区	开放	62	吴山(城隍阁)	南山区	开放
19	望湖楼	湖滨区	开放	63	小有天园(司马光家人卦摩崖刻石)	南山区	开放
20	柳浪闻莺	湖滨区	开放	64	玉皇山	南山区	开放
21	保俶塔(宝石山)	北山区	开放	65	紫来洞	南山区	开放
22	葛岭(抱朴道院)	北山区	开放	66	八卦田	南山区	开放
23	初阳台	北山区	开放	67	净慈寺(南屏晚钟)	南山区	开放
24	秦缆石	北山区	待整修	68	雷峰夕照(雷峰塔)	南山区	开放
25	黄龙洞	北山区	开放	69	白云庵	南山区	待整修
26	紫云洞	北山区	开放	70	动物园	南山区	开放
27	金鼓洞	西山区	开放	71	虎跑	南山区	开放
28	于谦祠(墓)	西山区	开放	72	南高峰	南山区	开放
29	辛亥革命烈士纪念馆	西山区	开放	73	千人洞	南山区	待开发
30	法相寺(唐樟)	北山区	开放	74	烟霞洞	南山区	开放
31	牛皋墓	北山区	开放	75	水乐洞	南山区	开放
32	赵公堤	西山区	开放	76	石屋洞	南山区	开放
33	镜湖厅	北山区	开放	77	长桥公园	南山区	开放
34	岳庙(岳飞墓)	北山区	开放	78	凤凰山(南宋皇城遗址)	南山区	待整修
35	岳湖口广场(碧血丹心牌坊)	北山区	开放	79	南宋太庙遗址(广场)	南山区	开放
36	曲院风荷(日中友好公园)	北山区	开放	80	万松书院	南山区	开放
37	郭庄	北山区	开放	81	浙江省革命历史纪念馆	南山区	开放
38	植物园	北山区	开放	82	章太炎纪念馆	南山区	开放
39	玉泉	北山区	开放	83	张苍水祠堂	南山区	开放
40	双峰插云	北山区	开放	84	银瓶井	城区	待整修
41	云松书舍	北山区	开放	85	凤凰寺	城区	开放
42	九里云松	北山区	开放	86	龙兴寺经幢	城区	开放
43	玉泉森林公园	北山区	开放	87	杭州碑林	城区	开放
44	灵峰探梅	北山区	开放	88	德寿宫	城区	未开放

杭州市区风景名胜游览点一览(二)

序号	景 点 名 称	所在区域	现状	序号	景 点 名 称	所在区域	现状
89	凤山水城门	城区	开放	134	半山公园	近郊	开放
90	天龙寺造像	南山区	开放	135	横河公园	城区	开放
91	吴汉月墓	南山区	待整修	136	青年公园	城区	开放
92	苏东坡纪念馆	南山区	开放	137	钱江二桥桥头公司	近郊	开放
93	汪庄	南山区	未开放	138	宋城	之江区	开放
94	太子湾公园	南山区	开放	139	九溪瀑布	钱江区	开放
95	于谦故居	城区	开放	140	唐云艺术馆	南山区	开放
96	中国丝绸博物馆	南山区	开放	141	未来世界游乐园	之江区	开放
97	琅当岭(狮峰)	钱江区	开放	142	杭州西湖国际高尔夫俱乐部	之江区	开放
98	白塔	钱江区	待整修	143	孔雀乐园	北山区	开放
99	钱江大桥(茅以升塑像)	钱江区	开放	144	俞楼(俞曲园纪念馆)	北山区	开放
100	杭州市革命烈士纪念馆	钱江区	开放	145	梅家坞周恩来纪念室	钱江区	开放
101	六和文化公园(六和塔)	钱江区	开放	146	夏衍旧居	城区	开放
102	中华古塔博览苑	钱江区	开放	147	林社(林启纪念馆)	北山区	开放
103	九溪十八洞	钱江区	开放	148	满陇桂雨公园(少儿公园)	南山区	开放
104	五云山	钱江区	开放	149	杭州海底世界	南山区	开放
105	理安寺	钱江区	开放	150	杭州龙井山园	南山区	开放
106	云栖竹径	钱江区	开放	151	林风眠故居纪念馆	北山区	开放
107	南宋官窑博物馆	钱江区	开放	152	南宋钱币博物馆	城区	开放
108	龚自珍纪念馆	城区	开放	153	世界钱币博物馆	城区	开放
109	香积寺石塔	城区	开放	154	杭州历史博物馆	南山区	开放
110	胡雪岩故居	城区	开放	155	清河坊历史文化特色街区	城区	开放
111	张小泉博物馆	城区	开放	156	老虎洞官窑遗址	南山区	开放
112	杭州花圃	西山区	开放	157	杭州解放纪念碑	钱江区	开放
113	相国井	城区	开放	158	老龙井(十八棵御茶)	钱江区	开放
114	武林广场	城区	开放	159	鼓楼	城区	开放
115	少年宫广场	城区	开放	160	都锦生故居	西山区	开放
116	吴山广场	城区	开放	161	盖叫天故居	西山区	开放
117	墅园	城区	开放	162	杨公堤景区	西山区	开放
118	梅石园	城区	开放	163	梅家坞茶文化村	西山区	开放
119	潘天寿纪念馆	城区	开放	164	仁寿山公园	西山区	开放
120	岳官巷吴宅	城区	开放	165	龙泓洞景区	西山区	开放
121	清吟巷汪宅	城区	整修中	166	朱家里	西山区	开放
122	胡庆余堂(中药博物馆)	城区	开放	167	菩提精舍	北山区	开放
123	宝成寺	城区	开放	168	西湖博览会博物馆	北山区	开放
124	茅陈宅(明宅)	城区	开放	169	玛瑙寺	北山区	开放
125	梁宅	城区	开放	170	龙井寺	西山区	开放
126	灵山幻景	近郊	开放	171	韩美林艺术馆	北山区	开放
127	浙江自然博物馆	城区	开放	172	西湖博物馆	湖滨区	开放
128	卫匡国墓	近郊	开放	173	西溪湿地公园	西山区	开放
129	白龙潭	近郊	开放	174	伍公山景区	城区	开放
130	江南名石苑(竹素园)	北山区	开放	175	抱青别墅	北山区	开放
131	金沙港旅游文化村	北山区	整修中	176	高丽寺	北山区	开放
132	浙江宾馆(704工程)	北山区	开放	177	八卦田	南山区	开放
133	金衙庄公园	城区	开放				

二、园文建设和保护

建设维修项目投资完成情况(一)

单位:万元

项 目 名 称	至本年末累计完成		本年完成		本月末工程形象主要进度
	投资额	财务数	投资额	财务数	
总 计	403541	394120	50627	50057	
1、文物维修	19698	18234	3975	2596	
1)高丽寺工程	5301	5301	752	452	工程已报审价
2)南宋皇城遗址规划	113	112	26	26	规划设计方案制作
3)六和塔老建筑维修	85	51	35	40	完工
4)胡雪岩故居设施改造	49	19	16	16	设施维修
5)梵天寺经幢防风化保护	16	16			勘察作业
6)碑林扩建	9471	9471	237	192	拆迁中
7)孔庙一期	304	304	192	193	彩绘二期修复方案通过认证
8)南宋官窑二期扩建	2765	1493	2531	1563	基本完成
9)飞来峰二期工程	114	114	97	97	
10)于谦祠陈列室	27	27	8	8	
11)历博整修	53	53	1	1	
12)香积寺古塔维修	8	8	8	8	
13)净寺扩建补偿	1392	1265	72		
2、公园景点维修	16439	13810	9486	7232	
1)阮公祠景区	4210	3760	1927	1540	已竣工
2)玉皇山改造	437	437	31	31	已完工
3)八卦田保护整治	1633	1359	1600	1326	基本完成
4)九溪、杨梅岭沟渠整治	115	118		1	建成使用
5)烟霞洞景区整治	250	151	250	151	建成使用
6)虎跑公园整治	1900	1449	1900	1449	建成使用
7)动物园整治工程	863	658	863	658	建设中

建设维修项目投资完成情况(二)

单位:万元

项 目 名 称	至本年末累计完成		本年完成		本月末工程形象主要进度
	投资额	财务数	投资额	财务数	
8)少儿公园绿地征用	450	283	180	180	征地大部分完成
9)少儿公园基础设施改造	375	249	75	98	施工阶段完成 90%
10)植物园拆房复绿	2700	2691	1203	1194	基本完成拆迁
11)植物园基础设施	2163	1312	1209	356	在建
12)白塔公园建设	91	91	1	1	前期准备
13)九溪延伸段沟渠整治	81	81	25	25	
14)三岛整治	1012	1012	144	144	
15)学士高配	93	93	12	12	
16)九溪环境整治	66	66	66	66	
3、西湖西进	167256	167246	2056	4295	二期完工开放。部分回迁单位用房建设
4、西湖底泥疏浚工程	21022	21022	187	187	
5、溪流整治	449	102	449	102	
6、苏堤综合整治	1000	986	596	596	已完成前期手续
7、湖滨音乐喷泉改造	270	113	270	113	施工中
8、钱江墓葬整治	87	87	22	22	已完工
9、苗圃改建公园	2140	2129	32	21	绿化完成 90%。
10、万松岭拆迁工程	11075	11075	227	227	基本完成拆迁
11、灵隐景区保护整治	87531	87513	11671	10626	建设中
12、北山街保护工程	51634	47278		2799	
13、满觉陇区块整治	2500	2085	2500	2085	已完工
14、北山街灯光工程	2402	2402	52	52	
15、吴山景区亮灯工程	350	350	340	340	
16、三台阁重建	67	67	22	22	
17、莲花峰区块整治	1457	1457	578	578	
18、龙泓涧溪流整治	16	16	16	16	已完工
19、灵隐景区墓葬整治	48	48	48	48	
20、城区绿化	18100	18100	18100	18100	

园林工程公司施工工作量(一)

单位:万元

项 目	合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
合 计	16687	551	2493	957	706	500	628	1329	1340	2338	1120	857	3868
1、龙井八景	88	63		25									
2、天竺香市	123	20	103										
3、道济古村、灵隐主干道	326	79	121		39		30	28	29				
4、苏州中茵皇冠国际社区景观	540	116	417			7							
5、绍兴沈园	25	25											
6、嘉兴梅湾街室外工程	368	28			110	54		21	31	24			100
7、龙鸿河	78	78											
8、武汉长江紫都工程	469	32	124						279				34
9、福雷德广场	364	23	182	44			54	23					38
10、黄山徽派美食城	45	24						21					
11、钱江疗养院	27	27											
12、天水公园	16	11					5						
13、西湖大道养护	88	11	63										14
14、320 国道	5	5											
15、东河两侧绿化	50		50										
16、苏州淀山湖室外环境	201		96		54		46	5					
17、长春中海水岸春城	629		245				50			146			188
18、义乌东方国防村景观	487		150		116			47					174
19、义乌江滨及高速公路	428		30					398					
20、华庭云顶	167		75			12	50		15	15			
21、北山集芳园	707		155	245	90							27	190
22、金鹭海宁国际家居广场	30		15	15									
23、华鸿·怡景园花城	153		64						89				
24、吴山阮公祠	1105		196	64	76	147	142	285	102	81	12		
25、余姚王阳明故居	125		55			25							45
26、金华儿童公园	274		258										16
27、新新饭店	14		11				3						
28、北景月桂苑景观	80		70									10	
29、龙游竹海云天小区	156			41			89						26
30、余姚市兰墅园景观绿化	335			335									

园林工程公司施工工作量(二)

单位:万元

项 目	合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
31、慈溪佛迹寺重建	1118			75	86	107		154	45	134	60	215	242
32、余姚城东新区	129			101						26			2
33、乐清体育中心	37			12			6		10				9
34、西溪湿地	160				58		32					70	
35、宁波姚江北侧	104				77								27
36、苏州中海发展	83					60		22					1
37、嘉兴南门	64					27							37
38、宁波钢铁厂厂区绿化	152					61	55			18			18
39、高丽寺重建	29						14	11				4	
40、国土资源厅综合楼	43						18						25
41、佛山公园	40						15				5		20
42、八卦田入口景观	879							60	130	562	68	35	24
43、灵隐配套用房	181							29	60	67	25		
44、新江花园	134							83	19	28			4
45、植物展示园	1710							142	293	587	153		535
46、石祥公园	199								114				85
47、小河直街	258								110	83		15	50
48、少儿公园	39								14	14		11	
49、伍公山景区整治	505									184	197	124	
50、浙赣线电气改造	70									70			
51、慈溪中华石窗	447									125		88	234
52、上海士林华苑	353									106	108	87	52
53、淮安互通西北角	225									68			157
54、淮安钵池山公园	1120										160		960
55、台州路桥	165										165		
56、合肥水墨兰庭	122										92	30	
57、舟山东港山水人家	75										75		
58、岳庙维修	128											128	
59、黄龙洞环境整治	12											12	
60、吴山二期	135												135
61、西泠书画院	52												52
62、龙游莲湖公园	90												90
63、中天竺法净禅寺	23												23
64、余杭塘河景观	233												233
65、其他	70	9	13				19					1	28
全部职工平均人数(人)	600	600	600	600	600	600	600	600	600	600	600	600	600
全员劳动生产率(元)	278117	9183	41550	15950	11767	8333	10467	22150	22333	38967	18667	14283	64467

园林设计院任务完成情况(一)

序号	委托单位	工程名称	投资额 (万元)	面积 (公顷)	设计费 (万元)
	合 计		198968.43	127724.86	3020.14
1	枣庄市新时代城市基础设施发展有限公司	枣庄市生态广场景观设计费	7200	3600	49.00
2	菏泽市规划局	菏泽赵王河新天地 A、B 地块设计费	2650	10.6	50.00
3	杭州市西湖街道龙井茶文化景区整治办公室	杭州市龙井八景恢复工程设计费	4000	20	152.55
4	浙江省杭州第十四中学	杭州第十四中学教学楼设计费	750	0.05	28.81
5	西泠书画院	湖天一壁整修设计费	80	0.06	6.30
6	浙江南都置业股份有限公司	良渚文化村竹径茶语排屋区景观设计费	1250	5	28.00
7	杭州市西湖街道龙井茶文化景区整治办公室	龙井茶文化景区龙井村整治设计费	1150	10	32.00
8	杭州市环湖绿地动迁建设工程处	西湖西进设计费	17500	23300	265.00
9	浙江省省直机关后勤房地产开发有限公司	浙江宾馆度假屋环境方案设计费	958	4.79	10.50
10	温州瓯海大道工程建设指挥部	温州瓯海大道工程设计费	7000	71	74.80
11	丽水市人民政府办公室	丽水市行政中心环境设计费	1250	5	8.35
12	杭州市园林文物局花港管理处	杭州苏堤整治设计费	500		28.09
13	南京沿江工业开发区市政建设重点工程指挥部第四分部	南京太子山公园一期景观设计费	750	3	7.00
14	杭州下城区五纵六路道路综合整治工程现场指挥部	五纵六路环城东路下城区段古城墙设计费	800	2	27.40
15	杭州市西湖区西溪湿地综合保护工程指挥部	西溪湿地综合保护工程核心景区设计费	25000	380	150.00
16	杭州市西湖区西溪湿地综合保护工程指挥部	杭州西溪湿地综合保护二期工程桑梓漾湿地休闲中心设计费	18000	240	243.00
17	常州莱蒙水榭花都房地产开发有限公司	莱蒙城整体方案及一期景观设计费	8000	38.7	75.98
18	厦门经济特区房地产开发集团有限公司	厦门市委党校迁建工程建筑设计费	20000	13.53	109.70
19	杭州高新区(滨江)沿江景观工程建设指挥部	杭州高新区桥头公园设计及钱管局建筑、景观设计费	2200	7.5	37.83
20	长兴县城市建设发展总公司	长兴回龙山公园概念规划方案费		30	8.00
21	温州市安居工程建设指挥部	温州南瓯景园景观设计(补充协议)设计费	1000	5	12.00

园林设计院任务完成情况(二)

序号	单位名称	工程名称	投资额 (万元)	面积 (公顷)	设计费 (万元)
22	杭州西湖风景名胜区管委会钱江管理处	杭州虎跑公园保护整治工程设计费	1000	13.12	27.50
23	江苏国泰国际集团房地产实业有限公司	江苏国泰国际集团花园景观设计费	1200	4.8	25.78
24	枣庄市新时代城市基础设施发展有限公司	枣庄市人工湖阁方案设计费	4000	800	3.00
25	杭州南宋官窑博物馆	杭州南宋官窑博物馆二期工程(C7)地块建筑及景观设计费	1000	1	48.00
26	菏泽市规划局	菏泽市洙水河公园详细规划设计费	12000	127	11.00
27	盐城市建设局	盐城串场河景观带(新洋港-第一沟)修建性详细规划、青年路至大新河段景观设计费	16800	112	169.00
28	杭州动物园	杭州动物园整治项目设计方案设计费		14	2.00
29	天津市塘沽区建设委员会	天津市塘沽区森林公园入口区景观设计费	3500	33	18.00
30	湖州太湖旅游度假区管理委员会	湖州太湖邱城区块公共绿地、小梅山景区设计费	2500	10	10.50
31	中共杭州市委党校	杭州市委党校迁建工程环境方案及施工图设计费	1000		39.60
32	杭州西湖风景名胜区管委会	西湖风景名胜区钱江景区控制性详细规划设计费		783	15.00
33	长兴县城市建设发展总公司	长兴县护城河两岸设计费		50	30.00
34	常熟尚湖旅游度假区管委会	常熟尚湖总体规划、核心启动区修建性详细规划设计费		2480	160.00
35	杭州文慧房地产有限公司	桐庐文慧聆江景园景观设计费	650	3.3	14.90
36	杭州市拱墅区建设局	杭州半山公园改造设计费	2500	20	22.00
37	长兴县城市建设有限公司	长兴城西水面周边地块城市设计费	13500	90	23.40
38	诸暨市经济开发总公司	诸暨市五泄江滨生态公园设计费			18.00
39	太原市汾河景区管理委员会	汾河景区二期景观设计费	6500	32	144.00
40	洪泽县规划局	洪泽县肉联厂北侧带状绿地(7000平方米的带状绿地)景观设计费	135	0.7	21.00
41	杭州西湖风景名胜区管委会	西湖风景名胜区灵竺景区控制性详细规划设计费		606	41.85

园林设计院任务完成情况(三)

序号	单位名称	工程名称	投资额 (万元)	面积 (公顷)	设计费 (万元)
42	杭州西湖风景名胜区管委会	西湖风景名胜区环湖景区控制性详细规划设计费		798	54.90
43	杭州市西湖区建管中心	西湖风景名胜区(灵隐街道)玉泉景中村整治工程设计费		13.53	34.94
44	温州市南塘大道指挥部	温州市上蔡村小区景观设计费	450	1.8	1.56
45	杭州市西湖街道办事处、杭州虎跑沿线、四眼井区块建设管理办公室	杭州虎跑沿线、四眼井、马儿山整治工程设计费	2000	80	88.80
46	浙江省省直机关后勤房地产开发有限公司	浙江宾馆度假屋环境施工图设计费	600	10	28.50
47	西泠印社	西泠印社柏堂维修工程设计费	100	0.01	1.00
48	盐城市城南新区开发建设指挥部	盐城城南新区中心内港湖景观及建筑设计费	4250	17	81.60
49	杭州下城城建基础发展公司	上塘河(草荡小区段)绿化设计费	500	3	1.79
50	杭州市河道整治工程指挥部	杭州市河道景观体系规划设计费		93000	37.50
51	杭州市商业银行	杭州市商业银行营业及办公用房室外景观设计费	150	0.6	5.66
52	西北工业大学	西北工业大学新校区景观一期设计费	12000	200	60.80
53	无锡市新区鸿山镇人民政府	鸿山遗址湿地公园项目详细规划		80.7	19.37
54	杭州西湖风景名胜区吴山景区管理处	三茅观景区整治设计费	4500	16	44.00
55	淮南矿业(集团)有限责任公司	淮南老龙眼水库公园、龙形水库、采石场方案设计费	5700	38	37.60
56	余姚兰墅大桥引桥配套工程指挥部	余姚兰墅公园设计费	750	5	5.00
57	杭州市钱江新城建设指挥部	杭州市钱江新城市民公园方案设计费	4800	16	15.00
58	西溪湿地综合保护工程指挥部	杭州西溪湿地整合保护二期工程——湿地植物展示园区设计费	18000	240	54.00
59	慈溪东亚杭湾湿地管理有限公司	慈溪湿地中心和工程湿地设计任务——方案设计经费(2.3万美金)	6000	10	16.95
60	浙江省杭州第十四中学	杭州第十四中学新建艺术楼设计费	1000	0.07	40.68
61	温州市安居工程建设指挥部	温州市白鹿洲公园	5540	17	73.40
62	杭州西溪投资发展有限公司	中国湿地博物馆景观设计费	600	2	12.00
63	杭州西湖风景名胜区管委会	风景名胜区钱江景区控制性详细规划设计费		250	56.25

三、旅游接待

公园景点客流量及售票额(一)

公园景点 名称	计量 单位	合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
合 计	万人次	1624.58	98.08	171.13	151.71	176.13	203.12	100.19	122.70	120.91	93.03	200.52	111.25	75.81
	万元	20260.96	1328.26	2508.26	2139.74	2597.99	3635.71	1748.79	2139.74	2162.87	1566.90	3125.12	1710.91	1596.70
一、灵隐飞来峰	万人次	467.97	23.94	59.00	41.05	45.35	57.67	32.04	36.11	35.52	28.92	48.86	34.09	25.42
	万元	13420.65	629.99	1442.75	1200.70	1342.53	1787.92	954.56	1052.77	1053.09	853.17	1495.66	939.07	668.44
二、岳庙	万人次	124.83	3.85	7.74	7.74	13.47	18.55	9.21	11.63	13.48	7.98	13.78	10.29	7.11
	万元	2592.64	93.56	150.68	150.55	241.78	424.33	201.68	227.96	267.47	184.25	305.50	206.08	138.80
三、六和塔	万人次	55.12	3.31	4.38	4.30	6.18	7.62	3.72	4.30	5.61	3.63	7.00	3.57	1.50
	万元	918.58	58.12	75.57	69.57	91.93	127.26	61.05	72.73	95.26	57.98	115.92	50.47	42.72
四、虎跑	万人次	53.98	1.95	3.39	3.97	7.40	8.49	3.71	3.41	2.98	2.54	8.82	4.80	2.52
	万元	581.25	17.70	36.63	40.99	79.67	96.28	39.57	33.42	29.45	22.33	81.13	45.33	58.75
五、三潭印月	万人次	244.90	6.29	15.03	14.24	26.44	37.54	15.86	30.45	22.19	14.98	34.83	14.61	12.44
	万元	3804.98	106.29	264.74	208.26	367.01	626.41	245.34	438.25	359.26	232.27	555.98	221.48	179.69
其中:湖滨	万人次	35.92	0.62	0.55	0.93	4.19	1.60	1.80	10.99	1.47	1.61	5.15	1.40	5.61
	万元	502.50	12.40	10.80	15.98	41.43	44.61	29.97	135.15	25.30	23.35	69.35	19.83	74.33
游船公司	万人次	208.98	5.67	14.48	13.31	22.25	35.94	14.06	19.46	20.72	13.37	29.68	13.21	6.83
	万元	3302.48	93.89	253.94	192.28	325.58	581.80	215.37	303.10	333.96	208.92	486.63	201.65	105.36
六、植物园	万人次	138.40	6.67	26.32	12.53	11.82	13.20	7.92	5.24	5.54	9.36	27.85	8.01	3.94
	万元	531.35	34.58	91.15	52.06	45.77	47.63	30.84	29.16	29.63	30.68	75.35	40.73	23.77
七、动物园	万人次	107.29	4.97	11.44	7.25	8.80	16.31	5.75	10.25	12.07	4.29	17.08	4.66	4.42
	万元	1327.40	62.83	143.53	88.71	102.83	205.21	70.79	132.92	152.26	49.48	213.38	31.59	73.87
八、黄龙洞	万人次	71.32	1.85	3.27	5.31	11.07	10.57	5.13	6.70	6.46	4.83	8.23	5.05	2.85
	万元	654.79	18.33	33.19	47.63	94.46	97.44	46.87	62.12	60.92	45.03	76.59	46.20	26.01
九、玉皇山	万人次	61.96	3.51	17.51	13.04	6.03	3.49	2.19	1.98	1.90	2.26	5.25	2.66	2.14
	万元	456.18	13.03	132.89	105.48	38.46	12.58	4.33	4.25	5.08	5.58	16.72	7.51	110.27
十、太子湾	万人次	53.27	0.79	1.33	23.92	16.67	2.71	0.96	0.44	0.60	0.79	2.53	1.76	0.77
	万元	258.33	3.79	4.21	67.25	62.43	17.69	4.66	2.14	3.68	3.58	13.73	8.64	66.53

公园景点客流量及售票额(二)

公园景点 名称	计量 单位	合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
十一、少儿公园	万人次	42.28	1.55	4.59	3.00	3.59	5.25	2.17	2.11	2.69	3.05	7.26	2.20	4.82
	万元	282.01	6.11	28.02	10.93	14.36	34.40	10.32	10.36	17.12	10.49	43.62	15.29	80.99
十二、钱王祠	万人次	41.76	1.54	6.64	3.99	3.39	2.95	1.69	1.53	1.83	1.72	3.35	11.07	2.06
	万元	128.97	4.64	20.78	16.05	10.17	11.26	6.05	5.61	6.89	5.55	12.06	23.86	6.05
十三、六和塔登塔	万人次	19.85	1.06	1.81	1.27	1.82	3.36	1.42	1.62	2.58	1.53	2.99	0.25	0.14
	万元	194.96	10.45	17.54	12.55	17.84	32.90	14.07	15.88	25.28	15.18	29.40	2.47	1.40
十四、城隍阁	万人次	18.20	0.94	1.82	1.92	1.81	2.17	1.22	1.26	1.47	1.00	1.91	1.53	1.15
	万元	319.27	15.33	31.88	34.63	34.18	38.71	22.08	21.26	23.15	17.19	35.90	26.64	18.32
十五、郭庄	万人次	4.94	0.24	0.36	0.38	0.54	0.62	0.42	0.32	0.37	0.41	0.65	0.40	0.23
	万元	36.50	1.68	2.54	2.95	4.30	4.68	2.93	2.13	2.63	3.08	4.56	3.09	1.93
十六、万松书院	万人次	31.12	1.44	2.67	3.90	5.86	3.99	1.93	1.35	1.22	1.98	3.13	1.90	1.75
	万元	129.37	1.82	4.49	4.32	10.84	10.80	2.56	2.56	2.31	6.28	8.00	10.57	64.82
十七、云松书舍	万人次	1.41	0.07	0.06	0.13	0.19	0.16	0.13	0.12	0.09	0.10	0.16	0.12	0.08
	万元	0.26		0.02	0.01	0.04	0.05	0.03	0.02	0.02		0.03	0.02	0.02
十八、木兰山茶园	万人次	0.69	0.02	0.05	0.07	0.11	0.10	0.04	0.03	0.04	0.07	0.08	0.05	0.03
	万元	0.69	0.04	0.04	0.08	0.10	0.10	0.04	0.04	0.04	0.06	0.10	0.01	0.04
十九、胡雪岩故居	万人次	18.43	0.93	0.98	1.20	2.34	2.62	1.55	1.21	1.19	1.33	2.30	1.68	1.10
	万元	249.42	12.94	13.25	14.52	25.58	37.53	18.64	18.19	19.37	18.51	27.19	23.90	19.80
二十、九溪瀑布	万人次	19.11	0.52	0.90	1.01	1.78	2.98	1.69	1.86	2.11	1.52	2.53	1.47	0.74
	万元	34.80	0.48	1.48	1.67	2.93	5.23	3.01	3.26	3.71	2.70	4.49	2.60	3.24
二十一、云栖	万人次	10.32	0.26	1.36	1.02	0.95	1.20	0.98	0.69	0.91	0.55	1.30	0.67	0.43
	万元	76.09	1.54	10.04	6.98	6.13	7.62	6.68	4.43	5.89	3.30	8.27	4.26	10.96
二十二、高丽寺	万人次	2.43					0.62	0.26	0.09	0.06	0.19	0.63	0.41	0.17
	万元	7.76					3.29	0.69	0.28	0.36	0.21	1.54	1.10	0.29
二十三、龙井山园	万人次	3.01	0.39	0.48	0.47	0.52	0.95	0.20						
	万元	22.04	2.31	2.84	3.85	4.65	6.39	2.00						
二十四、公园 IC 卡	万人次	31.99	31.99											
	万元	232.70	232.70											

展览及娱乐项目售票

项目名称	计量单位	合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
合 计	万人次	204.13	5.45	12.59	11.68	24.75	27.93	17.02	18.78	18.71	14.81	24.21	18.24	9.96
	万元	2895.31	74.85	182.66	165.25	359.18	407.39	244.52	267.12	287.22	223.21	335.63	228.05	120.23
一、花港	万人次	5.57	0.26	0.51	0.70	0.51	0.51	0.60	0.45	0.30	0.33	0.65	0.45	0.30
	万元	18.03	0.06	1.29	1.76	1.52	1.52	1.50	1.45	0.76	0.82	4.00	1.80	1.55
电动船	万人次	5.57	0.26	0.51	0.7	0.51	0.51	0.6	0.45	0.3	0.33	0.65	0.45	0.3
	万元	18.03	0.06	1.29	1.76	1.52	1.52	1.50	1.45	0.76	0.82	4.00	1.80	1.55
二、少儿公园	万人次	14.79	0.57	1.53	1.06	1.37	2.30	1.08	1.44	0.31	0.80	2.54	1.06	0.73
	万元	53.88	3.02	6.73	4.72	5.17	7.35	3.55	3.71	1.72	3.12	7.93	3.91	2.95
碰碰船	万人次	0.84	0.07	0.07	0.07	0.07	0.07	0.07	0.07	0.07	0.07	0.07	0.07	0.07
	万元	5.04	0.42	0.42	0.42	0.42	0.42	0.42	0.42	0.42	0.42	0.42	0.42	0.42
星际飞龙	万人次	1.20	0.10	0.10	0.10	0.10	0.10	0.10	0.10	0.10	0.10	0.10	0.10	0.10
	万元	7.20	0.60	0.60	0.60	0.60	0.60	0.60	0.60	0.60	0.60	0.60	0.60	0.60
碰碰车	万人次	9.45	0.20	0.80	0.44	1.15	1.65	0.71	1.04		0.42	1.98	0.68	0.38
	万元	29.40	1.00	4.00	2.20	3.45	4.95	1.75	1.85		1.25	5.75	2.05	1.15
小漂流	万人次	1.98	0.15	0.51	0.40		0.34	0.06	0.09		0.07	0.25	0.07	0.04
	万元	3.84	0.30	1.01	0.80		0.68	0.08	0.14		0.15	0.46	0.14	0.08
侏罗纪	万人次	1.32	0.05	0.05	0.05	0.05	0.14	0.14	0.14	0.14	0.14	0.14	0.14	0.14
	万元	8.40	0.70	0.70	0.70	0.70	0.70	0.70	0.70	0.70	0.70	0.70	0.70	0.70
三、动物园	万人次	4.08	0.06	0.55	0.25	0.40	0.90	0.18	0.21	0.40	0.28	0.50	0.25	0.10
	万元	20.40	0.30	2.75	1.25	2.00	4.50	0.90	1.05	2.00	1.40	2.50	1.25	0.50
青蛙跳	万人次	0.90	0.01	0.10	0.07	0.10	0.20	0.02	0.05	0.10	0.03	0.15	0.05	0.02
	万元	4.50	0.05	0.50	0.35	0.50	1.00	0.10	0.25	0.50	0.15	0.75	0.25	0.10
章鱼	万人次	1.91	0.03	0.30	0.10	0.20	0.40	0.08	0.10	0.20	0.10	0.20	0.15	0.05
	万元	9.55	0.15	1.50	0.50	1.00	2.00	0.40	0.50	1.00	0.50	1.00	0.75	0.25
疯狂小丑	万人次	1.27	0.02	0.15	0.08	0.10	0.30	0.08	0.06	0.10	0.15	0.15	0.05	0.03
	万元	6.35	0.10	0.75	0.40	0.50	1.50	0.40	0.30	0.50	0.75	0.75	0.25	0.15
四、风景园林 发展公司	万人次	178.74	4.56	10.00	9.67	22.32	24.12	15.01	16.55	17.60	13.29	20.41	16.38	8.83
	万元	2795.45	71.47	171.89	157.52	349.32	393.14	237.42	259.93	281.94	216.96	320.25	220.38	115.23
观光车	万人次	71.93	1.90	5.23	4.40	9.27	10.51	5.83	6.75	7.80	5.93	8.47	4.15	1.69
	万元	1638.52	43.57	119.59	99.70	209.41	243.82	135.73	155.58	174.84	137.83	184.41	94.65	39.39
发展游船	万人次	106.81	2.66	4.77	5.27	13.05	13.61	9.18	9.80	9.80	7.36	11.94	12.23	7.14
	万元	1156.93	27.90	52.30	57.82	139.91	149.32	101.69	104.35	107.10	79.13	135.84	125.73	75.84
五、西湖水城	万人次	0.95				0.15	0.10	0.15	0.13	0.10	0.11	0.11	0.10	
	万元	7.55				1.17	0.88	1.15	0.98	0.80	0.91	0.95	0.71	
苏堤垂钓	万人次	0.95				0.15	0.10	0.15	0.13	0.10	0.11	0.11	0.10	
	万元	7.55				1.17	0.88	1.15	0.98	0.80	0.91	0.95	0.71	

公园 IC 卡刷卡人数

单位:人次

景点名称	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月	小计	总计
灵隐管理处	飞来峰	17799	72408	43392	46343	62018	41500	38841	29669	32148	73900	28832	38463	525313
	郭庄	690	56	79	1235	1680	1346	1096	1067	1047	2069	1021	432	11818
花港管理处	花港、太子湾正门	1233	3263	53804	36312	2868	1995	1082	941	1647	2017	1903	1272	108337
	花港、太子湾边门	154	247	12767	1526	300	226	238	120	165	1007	738	241	17729
	高丽寺					689	375	85	50	170	896	350	170	2785
植物园	玉泉	13109	44864	16595	17335	19156	14586	7435	9885	20104	45850	14860	8558	232337
	植物园南门	10009	33334	14352	14540	12898	10855	5807	4455	14999	32950	1397	6752	162348
	灵峰探梅	6485	21001	6516	5527	4067	3432	1701	1864	4636	13336	3007	2113	73685
	动物园	5508	9590	8158	8305	10396	6455	3956	4858	6538	12678	6307	4085	86834
钱江管理处	虎跑	4559	5408	4976	6055	5690	3460	2208	961	4062	22236	8491	6211	74317
	六和塔	1575	3347	3221	9921	6474	3632	2893	3695	4004	5702	3494	1673	49631
	云栖竹径	449	838	1143	1505	2051	1200	1235	1264	1125	2000	1020	956	14786
	九溪	350	934	1177	1774	2356	1173	1756	1849	1175	712	814		14070
少儿公园	正门	4050	5967	9039	5539	6825	5755	4742	3410	5076	11847	2614	2805	67669
	边门	2746	4664	4748	3937	3522	2592	2204	2320	3423	3149			33305
凤凰山管理处	玉皇山正门	16143	34827	17534	16366	18283	12454	11068	10958	12854	25476	13617	11551	201131
	万松书院	8447	10105	13908	14653	13266	8864	5271	5935	7499	10260	8761	6042	113011
岳庙管理处	岳庙	2052	4897	3946	6611	4806	2982	2358	2874	2806	3659	2180	1126	40297
	黄龙洞	772	919	1412	1651	2118	1085	1171	1387	872	2153	1262	713	15515
	湖滨、钱王祠	6552	25994	15797	12313	11891	7730	7398	8574	7614	14495	32150	7449	157957
	城隍阁	238	849	558	539	835	385	228	313	306	944	456	245	5896
	胡雪岩故居	515	777	629	881	1146	617	379	389	647	918	850	484	8232
合 计		103435	284289	233751	212868	193335	132699	103152	96838	132917	288254	134124	101341	2017003

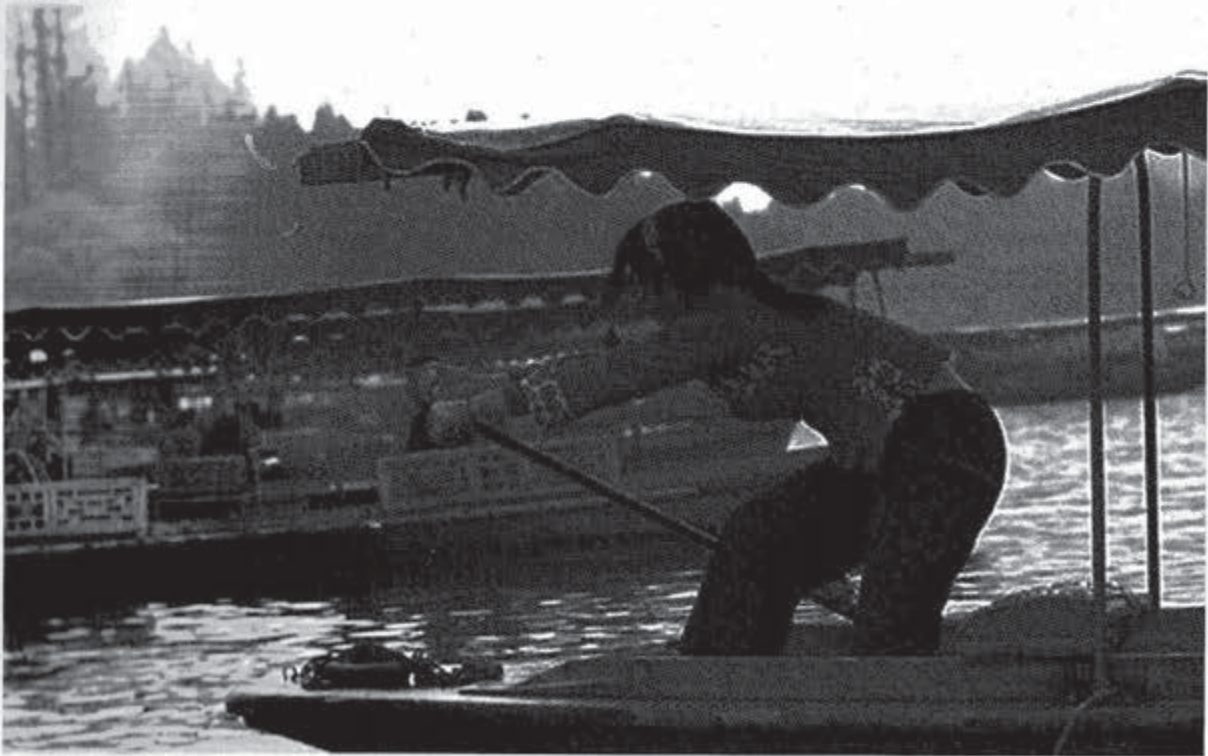


西湖游船公司经营情况

游览项目	计量单位	合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
一、接待游客数	万人次	378.50	7.83	19.96	27.41	40.33	58.69	26.39	47.01	39.00	28.48	46.87	23.22	13.31
1. 机船	万人次	329.38	6.76	16.67	24.32	35.69	52.62	23.54	36.01	35.24	25.73	40.60	20.47	11.73
2. 自划船	万人次	9.84	0.32	1.00	0.81	1.13	1.37	0.83	0.37	0.55	0.69	1.46	0.88	0.43
3. 手划船	万人次	22.73	0.36	0.47	1.30	2.18	2.62	0.52	8.81	1.41	0.73	2.84	0.85	0.64
4. 自开船	万人次	16.55	0.39	1.82	0.98	1.33	2.08	1.50	1.82	1.80	1.33	1.97	1.02	0.51
二、营业额	万元	6067.20	157.05	405.94	454.87	694.18	1094.18	482.84	833.89	695.67	494.83	888.59	415.53	249.63
1. 机船	万元	6171.00	144.26	369.60	414.01	629.75	1009.65	451.48	636.07	644.01	460.84	800.50	382.52	228.97
2. 自划船	万元	68.98	2.24	8.10	5.55	7.66	9.17	5.57	2.36	3.54	4.83	10.36	6.25	3.35
3. 手划船	万元	454.61	7.22	9.42	25.97	43.65	52.41	10.39	176.16	28.10	14.55	56.88	17.09	12.77
4. 自开船	万元	171.95	3.33	18.82	9.34	13.12	22.95	15.40	19.30	20.02	14.61	20.85	9.67	4.54

补充资料：年末实有游船 374 艘，客位 5394 座。

其中：大机船 7 只，画舫 13 只，电瓶船 62 只，自划船 151 只，手划船 101 只，自开船 37 只，其他 3 只。



园林旅贸公司经营情况(一)

游览线路	单位	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
合 计	人次	654623	7046	101559	168778	119838	45569	38385	29539	35949	31390	24718	33246	18606
	元	49987002	1767773	2648098	3695937	5686077	4699492	4339332	3812345	4393890	5061688	3660438	4751082	5470850
1、西湖一日游	人次	146669	4197	4437	8814	17503	11450	27497	14756	14653	14718	9724	13170	5750
	元	15497272	797137	737423	884086	1670004	1318175	2217407	1415955	1517732	1347574	1362970	1215743	1013066
2、精品线联票	人次	99903	810	1258	12856	20663	19544	8268	6189	5014	6069	8556	7074	3602
	元	7455738	60970	96966	967499	1541963	1460304	607889	463536	377737	457032	622570	528356	270916
3、杭州灵山二日游	人次	49760	1328	1268	2733	7369	10171	356	2700	6165	6595	3050	3975	4050
	元	5371050	162862	178494	590121	930252	782346	10680	439804	549752	535775	380387	462389	348188
4、杭州临安二日	人次	2864				1093	8	47	242	403	134		509	428
	元	232952				51025	920	7793	15223	37624	15152		40262	64953
5、玉皇山	人次	309935		93893	143210	70797	1875					160		
	元	1121800		402800	527000	183700	7500					800		
6、莫干山	人次	200				20			21		18	48		93
	元	39283				1724			4200		8170	13944		11245
7、绍兴	人次	1835			188	165	34	198	70	517		270	129	264
	元	423907			48245	47711	13131	65585	5890	22158		82681	51455	87051
8、新安江、富春江	人次	4895	9		225	499	187	53	551	669	227	563	689	1223
	元	1023833	6862		54123	186097	41754	38512	66357	48440	61706	48405	113684	357893
9、上海	人次	10109	180	220	40		101	205	1259	4354	203	596	2449	502
	元	623861	16000	164990	5789		13200	20520	63490	181730	31040	21100	42762	63240
10、苏州、无锡	人次	2158	34		57	185	379		545	376	300		146	136
	元	344680	3230		11134	36778	83354		38184	40452	16240		87213	28096
11、宁波、普陀	人次	6935			25	41	1161	380	1478	1357	370	1090	525	500
	元	1027577			7098	7815	126779	16500	105157	155713	231814	170068	86088	120545
12、温州雁荡山	人次	855	18				123	222	72	344	48		28	
	元	219987	6790				51845	74771	36540	21600	5500		22941	
13、华东七日	人次	6665	150	32	215	605	308	543	301	624	781	68	2489	549
	元	2396608	43500	32020	106775	381782	337226	266028	198104	109797	257001	45117	296241	323017
14、北京泰山	人次	903	34	95	1	48	15	38		104	1	37	520	2
	元	938793	78258	108200	800	85228	56910	78773		252375	2400	59800	200549	7500
15、长江三峡	人次	116				116								
	元	53309				53309								

园林旅贸公司经营情况(二)

游览线路	单位	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
16、昆明、大理	人次	643	36	72	101	10	30	5	65	18	36	4	112	154
	元	2079156	105064	159066	291743	17303	24000	11710	217393	72755	138200	16560	436861	588501
17、黄山五日	人次	3544			82	135		10	886	488	669	332	503	439
	元	793661			58592	45171		10575	42931	50950	250705	35400	85917	213420
18、桂林	人次	104					20	7		34	12		16	15
	元	389663					48970	13160		92871	29280		114112	91270
19、张家界	人次	364		15		10			10	19	101	86	8	115
	元	780418		65502		27774			14000	86070	128080	119708	22262	317022
20、其他	人次	173		10			22	68	6	12			12	43
	元	1114590		88000			109280	342378	16000	16562			312400	229970
21、江南古镇	人次	1973	16	63	102	357				10	556		650	219
	元	310937	2700	11127	20965	72203				2400	71674		87292	42576
22、成都九寨	人次	446	12					34	79		48	91	37	145
	元	1531258	45040					76500	264210		166324	523700	127329	328155
23、海南	人次	944	155	109	71	107	36	30	45	46	101		54	190
	元	2233045	318800	293000	85237	248316	77612	70820	106824	67163	308623		117435	539215
24、福建武夷	人次	282			22			19	45	45	69	5	47	30
	元	589903			23900			18917	29990	79131	399800	20000	11625	6540
25、西北线	人次	451	18			3	47	57	58	21	115	38	26	68
	元	1197490	46310			19795	108486	149165	117988	40690	231249	137228	121550	225029
26、庐山井冈山	人次	1224	35		36	112	58	348	109	473				53
	元	547122	10000		12830	78127	37700	241649	38534	56142				72140
27、广深珠	人次	106	11	57						10				28
	元	380492	56614	178915						23660				121303
28、青岛、蓬莱、烟台	人次	534							52	193	219		70	
	元	1129386							112035	490386	368349		158616	
29、哈尔滨	人次	33	3	30										
	元	139231	7636	131595										

四、商业经营

商业饮食服务营业额(一)

单位:万元

项 目	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
总 计	36413.10	1868.50	2829.82	2673.86	3450.00	3745.02	2636.71	2941.37	2961.76	3447.48	4352.63	2939.93	2566.02
商业营业额	9118.38	732.89	989.77	688.90	537.61	480.97	436.95	530.09	572.34	1205.30	1457.13	682.10	804.33
饮食营业额	15105.84	770.93	1135.60	1144.90	1616.37	1664.06	1258.49	1176.16	1229.58	1210.45	1611.33	1343.91	944.06
服务营业额	12188.88	364.68	704.45	840.06	1296.02	1599.99	941.27	1235.12	1159.84	1031.73	1284.17	913.92	817.63
一、湖滨	580.33	14.08	31.16	48.21	57.86	98.12	46.36	39.62	44.59	46.81	69.44	47.45	36.63
商业营业额	152.82	5.08	8.08	10.66	16.74	33.31	12.26	12.80	12.85	10.18	17.30	6.69	6.87
饮食营业额	427.51	9.00	23.08	37.55	41.12	64.81	34.10	26.82	31.74	36.63	52.14	40.76	29.76
二、岳庙	356.09	29.99	30.53	30.98	31.15	31.81	31.03	31.50	27.85	28.17	28.42	27.69	26.97
商业营业额	144.09	10.99	11.51	11.98	12.14	12.79	12.03	12.50	11.93	12.36	12.81	11.89	11.16
饮食营业额	206.43	18.54	18.54	18.54	18.54	18.54	18.54	18.54	15.45	15.35	15.15	15.35	15.35
服务营业额	5.57	0.46	0.48	0.46	0.47	0.48	0.46	0.46	0.47	0.46	0.46	0.45	0.46
三、灵隐	891.70	53.52	80.24	62.42	80.24	107.00	71.34	62.42	62.42	80.24	107.00	71.34	53.52
商业营业额	370.92	22.26	33.38	25.96	33.38	44.51	29.68	25.96	25.96	33.38	44.51	29.68	22.26
饮食营业额	401.84	24.13	36.15	28.13	36.15	48.22	32.15	28.13	28.13	36.15	48.22	32.15	24.13
服务营业额	118.94	7.13	10.71	8.33	10.71	14.27	9.51	8.33	8.33	10.71	14.27	9.51	7.13
四、钱江	408.10	8.19	41.50	34.89	38.79	42.58	28.25	32.61	38.99	32.92	55.78	34.18	19.42
商业营业额	77.81	2.08	8.67	7.30	8.20	10.88	8.00	3.28	3.42	5.21	9.45	6.80	4.52
饮食营业额	305.56	5.66	31.29	26.49	28.94	30.20	18.25	24.73	31.72	25.88	44.37	24.00	14.03
服务营业额	24.73	0.45	1.54	1.10	1.65	1.50	2.00	4.60	3.85	1.83	1.96	3.38	0.87
五、花港	386.75	10.27	26.86	37.62	44.90	36.47	17.09	30.03	33.21	32.66	51.02	39.32	27.30
商业营业额	321.07	9.13	22.58	31.49	35.82	27.97	13.87	28.13	30.57	28.92	40.18	30.97	21.44
饮食营业额	53.84	0.84	3.39	5.15	7.75	6.64	2.86	1.90	2.64	3.74	8.71	6.31	3.91
服务营业额	11.84	0.30	0.89	0.98	1.33	1.86	0.36	0.00	0.00	0.00	2.13	2.04	1.95
六、水域	152.70	14.80	14.00	8.20	10.00	10.90	11.10	17.31	15.75	13.12	15.30	12.84	9.30
商业营业额	77.71	8.50	6.00	1.00		4.30	5.80	11.58	10.72	8.36	8.50	7.74	5.21
饮食营业额	74.99	6.30	8.00	7.20	10.00	6.60	5.30	5.73	5.03	4.76	6.80	5.10	4.17
七、少儿公园	0.77	0.00	0.01	0.01	0.14	0.53	0.08	0.00	0.00	0.00	0.00	0.00	0.00
商业营业额	0.77		0.01	0.01	0.14	0.53	0.08						
八、官窑	34.70	1.51	2.35	0.72	1.21	9.92	2.37	0.71	2.51	2.52	1.62	2.90	6.20
商业营业额	31.01	1.43	2.34	0.39	1.04	9.67	1.80	0.36	2.28	1.24	1.53	2.70	6.16
服务营业额	3.69	0.08	0.01	0.33	0.17	0.25	0.57	0.35	0.23	1.28	0.09	0.20	0.13
九、植物园	244.28	21.40	21.80	21.30	20.90	20.70	20.65	20.65	20.80	20.80	20.80	16.70	18.78
商业营业额	236.22	21.20	20.01	20.49	20.11	19.75	20.04	20.44	20.65	20.27	19.82	16.27	18.17

商业饮食服务营业额(二)

单位:万元

项 目	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
饮食营业额	8.06	0.20	1.79	0.81	0.79	0.95	0.61	0.21	0.15	0.53	0.98	0.43	0.61
十、动物园	46.63	2.87	5.72	3.47	3.70	5.52	2.89	4.93	5.20	3.45	4.65	2.43	1.80
商业营业额	35.77	2.17	4.47	2.72	2.75	4.42	2.16	3.88	4.15	2.50	3.60	1.70	1.25
饮食营业额	10.86	0.70	1.25	0.75	0.95	1.10	0.73	1.05	1.05	0.95	1.05	0.73	0.55
十一、凤凰山	124.71	5.83	11.31	7.23	8.69	13.48	6.82	7.88	7.18	10.98	20.21	17.33	7.77
商业营业额	17.38	1.40	2.63	0.95	1.24	1.50	0.78	0.66	1.24	1.88	2.20	1.62	1.28
饮食营业额	107.33	4.43	8.68	6.28	7.45	11.98	6.04	7.22	5.94	9.10	18.01	15.71	6.49
十二、湖畔居	2215.22	130.41	180.37	178.14	254.50	225.03	212.83	160.62	170.76	175.36	185.57	186.53	155.10
商业营业额	93.55	5.41	9.60	6.55	9.10	8.30	11.00	6.36	6.64	8.08	10.76	6.91	4.84
饮食营业额	1994.46	104.57	159.70	169.19	228.50	201.23	192.23	150.00	154.22	152.83	166.18	173.92	141.89
服务营业额	127.21	20.43	11.07	2.40	16.90	15.50	9.60	4.26	9.90	14.45	8.63	5.70	8.37
十三、楼外楼	18128.70	1184.98	1645.53	1349.12	1553.40	1491.01	1207.14	1253.11	1324.51	1885.98	2372.68	1529.96	1331.28
商业营业额	7028.19	622.60	838.75	545.42	358.23	255.31	290.67	376.31	398.84	985.97	1159.90	531.40	664.79
饮食营业额	11100.51	562.38	806.78	803.70	1195.17	1235.70	916.47	876.80	925.67	900.01	1212.78	998.56	666.49
十四、游船公司	6867.20	157.05	405.94	454.87	694.18	1094.18	482.84	833.89	695.67	494.83	888.59	415.53	249.63
服务营业额	6867.20	157.05	405.94	454.87	694.18	1094.18	482.84	833.89	695.67	494.83	888.59	415.53	249.63
十五、旅贸公司	5016.94	179.13	266.55	371.01	569.80	471.49	435.76	382.26	441.21	507.09	367.14	476.39	549.11
商业营业额	18.24	2.35	1.74	1.42	1.19	1.54	1.83	1.03	1.82	0.92	1.10	1.28	2.02
服务营业额	4998.70	176.78	264.81	369.59	568.61	469.95	433.93	381.23	439.39	506.17	366.04	475.11	547.09
十六、珠宝公司	34.10	3.04	3.88	2.95	2.11	7.00	2.34	2.73	2.92	1.90	2.34	2.21	0.68
商业营业额	34.10	3.04	3.88	2.95	2.11	7.00	2.34	2.73	2.92	1.90	2.34	2.21	0.68
十七、云松书舍	35.19	1.88	1.66	3.13	5.21	2.99	1.85	3.23	3.46	3.11	3.10	2.90	2.67
商业营业额	1.19	0.08	0.04	0.06	0.29	0.10		0.16	0.06	0.07	0.24	0.05	0.04
饮食营业额	34.00	1.80	1.62	3.07	4.92	2.89	1.85	3.07	3.40	3.04	2.86	2.85	2.63
十八、园林机械厂	321.84	9.08	7.22	9.47	23.63	27.17	19.13	21.18	35.56	78.63	41.86	19.41	29.50
商业营业额	321.84	9.08	7.22	9.47	23.63	27.17	19.13	21.18	35.56	78.63	41.86	19.41	29.50
十九、城隍阁	83.74	4.51	5.57	7.15	4.55	7.87	3.46	9.56	4.85	4.78	12.87	9.02	9.55
饮食营业额	83.74	4.51	5.57	7.15	4.55	7.87	3.46	9.56	4.85	4.78	12.87	9.02	9.55
二十、发展公司	360.47	29.87	38.76	32.89	33.54	29.33	27.90	24.40	21.59	18.70	23.21	21.02	26.50
商业营业额	32.76	2.73	2.73	2.73	2.73	2.73	2.73	2.73	2.73	2.73	2.73	2.73	2.73
饮食营业额	296.71	27.87	29.76	30.89	31.54	27.33	25.90	22.40	19.59	16.70	21.21	19.02	24.50
服务营业额	31.00	2.00	9.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00
二十一、龙井山园	122.94	3.36	6.13	7.35	8.77	9.19	2.75	0	0	2.7	78.3	2.97	1.42
商业营业额	122.94	3.36	6.13	7.35	8.77	9.19	2.75			2.7	78.3	2.97	1.42

商业餐饮服务分店营业额(一)

单位:万元

项 目	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
合 计	36413.10	1868.50	2829.82	2673.86	3450.00	3745.02	2636.71	2941.37	2961.76	3447.48	4352.63	2939.93	2566.02
一、湖 滨	580.33	14.08	31.16	48.21	57.86	98.12	46.36	39.62	44.59	46.81	69.44	47.45	36.63
三潭茶室	73.31	2.67	5.55	2.76	8.74	16.53	5.4	5.32	8.64	5.34	9.01	2.32	1.03
湖心亭	61.56	2.77	4.04	4.64	5.48	15.33	3.83	5.5	3.73	3.39	6.06	2.42	4.37
望湖楼茶室	24.73	0.58	2.24	1.69	3	3.82	2.98	1.98	0	0	3.88	2.94	1.62
石函淇淋屋	38.76			4.84	4.99	5.43	4.28	4.2	4.88	4.28	5.86		
玉壶春茶室	90.85	0.00	0.00	9.35	9.17	12.46	8.86	6.61	8.7	9.14	10.72	8.45	7.39
第一平台	25.44	0.12	1.50	1.26	1.85	5.28	2.37	2.09	1.97	2.1	5.73	0.93	0.24
第二平台	51.76	1.28	3.69	5.28	5.8	5.58	4.7	0.45	4.99	4.9	5.99	5.24	3.86
三公园商店	7.37	0.12	0.83	0.74	0.8	0.97	0.68	0.49	0.52	0.5	0.92	0.41	0.39
闻莺馆茶楼	187.90	5.98	12.14	15.17	15.76	29.88	12.29	12.43	10.74	16.45	18.49	21.73	16.84
钱王祠商店	12.22	0.27	0.58	2.08	1.84	1.64	0.6	0.18	0.02	0.28	1.72	2.51	0.6
少年宫	6.43	0.29	0.59	0.4	0.43	1.2	0.37	0.37	0.4	0.43	1.06	0.5	0.39
二、岳 庙	356.09	29.99	30.53	30.98	31.15	31.81	31.03	31.50	27.85	28.17	28.42	27.69	26.97
平湖茶室	128.55	10.12	10.60	11.10	11.20	11.86	11.56	11.54	10.00	10.05	10.15	10.22	10.15
梅鹤商店	73.26	6.05	6.15	6.08	6.03	6.11	6.10	6.11	6.10	6.20	6.23	6.09	6.01
中山茶室	31.53	2.72	2.90	2.80	3.15	3.03	3.01	3.05	2.15	2.20	2.22	2.20	2.10
紫云洞茶室	12.20	1.01	1.01	1.03	1.15	1.05	1.04	1.05	1.03	1.01	1.02	0.90	0.90
栖霞阁工艺品店	36.03	3.07	2.84	2.95	2.93	3.03	3.02	3.05	3.08	3.18	3.20	3.02	2.60
平湖照相	5.57	0.46	0.48	0.46	0.47	0.48	0.46	0.46	0.47	0.46	0.46	0.45	0.46
孤山茶餐厅	31.63	3.08	3.10	3.10	3.00	2.95	2.70	2.90	2.25	2.25	2.30	2.00	2.00
孤山小店	0.25	0.02	0.01	0.02	0.03	0.05	0.02	0.02	0.02	0.02	0.02	0.01	0.01
葛园茶室	5.24	0.45	0.45	0.45	0.49	0.48	0.46	0.46	0.40	0.40	0.40	0.40	0.40
黄龙洞幸福园食堂	4.98	0.45	0.45	0.45	0.40	0.41	0.40	0.42	0.40	0.40	0.40	0.40	0.40
黄龙洞禧园茶室	12.98	1.21	1.20	1.20	1.10	1.15	1.02	1.20	1.00	1.00	1.00	1.00	0.90

商业餐饮服务分店营业额(二)

单位:万元

项 目	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
黄龙工艺品店	2.60	0.24	0.24	0.24	0.20	0.21	0.24	0.24	0.20	0.20	0.21	0.20	0.18
黄龙洞食品店	11.27	1.11	1.10	1.10	1.00	1.00	1.00	1.00	0.75	0.80	0.81	0.80	0.80
三、灵 隐	891.70	53.52	80.24	62.42	80.24	107.00	71.34	62.42	62.42	80.24	107.00	71.34	53.52
灵隐小木屋	41.59	2.50	3.74	2.91	3.74	4.99	3.33	2.91	2.91	3.74	4.99	3.33	2.50
翠微园	225.59	13.54	20.30	15.79	20.30	27.07	18.05	15.79	15.79	20.30	27.07	18.05	13.54
博雅轩商店	24.33	1.46	2.19	1.70	2.19	2.92	1.95	1.70	1.70	2.19	2.92	1.95	1.46
风荷酒苑	121.26	7.28	10.91	8.49	10.91	14.55	9.70	8.49	8.49	10.91	14.55	9.70	7.28
曲院度假村	157.12	9.43	14.14	11.00	14.14	18.85	12.57	11.00	11.00	14.14	18.85	12.57	9.43
郭庄	60.81	3.65	5.47	4.26	5.47	7.30	4.86	4.26	4.26	5.47	7.30	4.86	3.65
灵隐翡翠商店	120.00	7.20	10.80	8.40	10.80	14.40	9.60	8.40	8.40	10.80	14.40	9.60	7.20
曲院服务部	5.00	0.30	0.45	0.35	0.45	0.60	0.40	0.35	0.35	0.45	0.60	0.40	0.30
曲院环碧桥小店	8.00	0.48	0.72	0.56	0.72	0.96	0.64	0.56	0.56	0.72	0.96	0.64	0.48
曲院玉带桥小店	12.00	0.72	1.08	0.84	1.08	1.44	0.96	0.84	0.84	1.08	1.44	0.96	0.72
灵隐讲解	10.00	0.60	0.90	0.70	0.90	1.20	0.80	0.70	0.70	0.90	1.20	0.80	0.60
竹素园茶室	23.00	1.38	2.07	1.61	2.07	2.76	1.84	1.61	1.61	2.07	2.76	1.84	1.38
风荷居	10.26	0.62	0.92	0.72	0.92	1.23	0.82	0.72	0.72	0.92	1.23	0.82	0.62
兰苑	4.33	0.26	0.39	0.30	0.39	0.52	0.35	0.30	0.30	0.39	0.52	0.35	0.26
仰云楼	14.00	0.84	1.26	0.98	1.26	1.68	1.12	0.98	0.98	1.26	1.68	1.12	0.84
灵隐讲解	54.41	3.26	4.90	3.81	4.90	6.53	4.35	3.81	3.81	4.90	6.53	4.35	3.26
四、钱 江	408.10	8.19	41.50	34.89	38.79	42.58	28.25	32.61	38.99	32.92	55.78	34.18	19.42
啸泉商店	6.21	0.40	0.80	0.91	0.80	1.50						1.00	0.80
钱江园艺	9.20	0.30	0.40	0.50	0.70	0.90	0.90	1.10	1.00	0.90	1.10	0.70	0.70
头三门	6.09	0.30	0.40	0.50	0.70	0.80					0.10	2.00	1.29
济祖	3.33	0.05	0.88	0.80	0.80	0.80							

商业餐饮服务分店营业额(三)

单位:万元

项 目	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
山泉居茶楼	13.80		7.00	3.80	3.00								
龙井茶室	92.10	0.45	15.00	8.00	7.17	19.16	9.46	3.00	3.00	5.00	17.00	3.86	1.00
虎跑茶室	21.03	1.20	6.85	5.32	7.66								
溪中溪酒家	59.68	0.95	2.13	1.83	4.55	6.28	3.94	7.10	9.93	4.89	9.35	5.16	3.57
六和茶室	43.40	1.30	1.60	0.50	0.80		5.00	5.24	5.76	5.01	7.19	7.00	4.00
云栖茶室	72.63	0.89	2.48	5.08	7.98	9.01	4.43	9.21	7.59	7.12	10.02	6.51	2.31
五云山	17.10	0.78	1.00	1.00	1.00	1.10	0.80	1.20	4.71	2.85	1.00	0.96	0.70
烟霞洞	6.17	0.52	0.76	1.42							2.43	0.68	0.36
月轮山	19.20	0.30	0.50	1.50	1.50	0.30	1.00	2.00	1.20	2.50	2.80	2.80	2.80
理安寺	16.43	0.30	0.16	2.63	0.48	0.38	0.19	1.52	1.52	2.82	2.83	2.58	1.02
导游	5.38		0.19	0.20	0.50	0.85	0.53	0.34	0.73	0.48	0.76	0.38	0.42
停车场	16.35	0.45	1.35	0.90	1.15	1.50	2.00	1.90	3.55	1.35	1.20	0.55	0.45
五、花 港	386.75	10.27	26.86	37.62	44.90	36.47	17.09	30.03	33.21	32.66	51.02	39.32	27.30
苏堤服务亭	103.03	5.58	10.00	9.80	10.08	2.62	2.50	9.88	9.79	9.00	11.00	11.89	10.89
东门服务亭	86.16	1.02	4.58	8.20	10.80	9.47	0.51	5.87	7.64	9.29	14.83	9.69	4.26
蒋庄小店	35.51	0.44	2.39	5.61	3.91	3.90	2.57	2.20	3.08	3.39	4.39	2.98	0.65
鱼桥小店	29.19	0.53	2.58	3.17	4.01	4.32	1.80	3.38	3.37	1.20	1.92	1.50	1.41
翠雨厅店	17.87	0.75	0.88	2.01	2.07	2.07	1.83	1.17	1.19	1.54	2.12	1.30	0.94
西门服务亭	15.40	0.22	0.89	0.74	1.34	1.55	1.79	2.31	1.63	1.86	1.25	0.97	0.85
魏庐小店	30.27	0.54	1.77	1.44	4.58	3.83	1.62	3.12	3.56	1.82	4.59	2.03	1.37
花港小店	18.73	0.55	0.64	1.58	1.60	2.25	1.96	0.65	0.92	1.38	4.20	2.40	0.60
花港南门	9.06	0.24	0.56	0.74	0.86	0.99	0.76	0.69	0.70	0.88	0.97	0.91	0.76
逍遥轩店	1.51	0.01	0.03	0.15	0.26	0.19	0.10	0.06	0.08	0.14	0.17	0.16	0.16
北门小店	4.33	0.02	0.10	0.40	0.66	0.55	0.30	0.19	0.28	0.36	0.51	0.50	0.46

商业饮食服务分店营业额(四)

单位:万元

项 目	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
天园台茶室	23.85	0.07	1.55	2.80	3.40	2.87	0.99	0.51	0.97	1.80	2.94	2.95	3.00
婚庆服务	11.84	0.30	0.89	0.98	1.33	1.86	0.36	0.00	0.00	0.00	2.13	2.04	1.95
六、水 域	152.70	14.80	14.00	8.20	10.00	10.90	11.10	17.31	15.75	13.12	15.30	12.84	9.38
学士居茶楼	74.99	6.30	8.00	7.20	10.00	6.60	5.30	5.73	5.03	4.76	6.80	5.10	4.17
水产收入	77.71	8.50	6.00	1.00		4.30	5.80	11.58	10.72	8.36	8.50	7.74	5.21
七、少儿公园	0.77	0.00	0.01	0.01	0.14	0.53	0.08	0.00	0.00	0.00	0.00	0.00	0.00
月华殿	0.77		0.01	0.01	0.14	0.53	0.08						
八、南宋官窑	34.70	1.51	2.35	0.72	1.21	9.92	2.37	0.71	2.51	2.52	1.62	2.98	6.28
官窑服务部	34.70	1.51	2.35	0.72	1.21	9.92	2.37	0.71	2.51	2.52	1.62	2.98	6.28
九、植物园	244.28	21.40	21.80	21.30	20.90	20.70	20.65	20.65	20.80	20.80	20.80	15.70	18.78
笪月楼	4.14	0.80	1.20	0.70	0.30	0.10	0.05	0.05	0.20	0.20	0.20	0.20	0.14
孔雀园	3.77	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.47
停车场	24.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00
上林苑	110.00	10.00	10.00	10.00	10.00	10.00	10.00	10.00	10.00	10.00	10.00	5.00	5.00
玉泉	20.73	1.70	1.70	1.70	1.70	1.70	1.70	1.70	1.70	1.70	1.70	1.70	2.03
茶人	37.10	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	4.10
西楼	17.08	1.40	1.40	1.40	1.40	1.40	1.40	1.40	1.40	1.40	1.40	1.40	1.68
桃花园	3.60	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30
竹区	5.00	0.40	0.40	0.40	0.40	0.40	0.40	0.40	0.40	0.40	0.40	0.40	0.60
山水园	6.00	0.50	0.50	0.50	0.50	0.50	0.50	0.50	0.50	0.50	0.50	0.50	0.50
马岭	9.20	0.70	0.70	0.70	0.70	0.70	0.70	0.70	0.70	0.70	0.70	0.70	1.50
服务	3.60	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.30	0.20	0.46
十、动物园	46.63	2.87	5.72	3.47	3.70	5.52	2.89	4.93	5.20	3.45	4.65	2.43	1.80
鹭鸣服务部	5.53	0.45	0.70	0.45	0.45	0.68	0.40	0.80	0.80		0.20	0.30	0.30

商业饮食服务分店营业额(五)

单位:万元

项 目	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
鹤立服务亭	4.43	0.30	0.50	0.35	0.35	0.52	0.30	0.46	0.50	0.30	0.40	0.25	0.20
大象表演馆商店	8.40	0.60	1.00	0.60	0.60	1.00	0.60	1.00	1.20	0.80	1.00		
游艺商店	3.86	0.20	0.50	0.30	0.30	0.48	0.20	0.42	0.45	0.30	0.35	0.20	0.16
鸣园商店	6.40	0.30	0.80	0.50	0.50	0.65	0.30	0.60	0.50	0.70	0.80	0.45	0.30
虎山食品店	3.90	0.20	0.50	0.30	0.30	0.49	0.20	0.40	0.45	0.25	0.35	0.30	0.16
熊山服务亭	1.76	0.07	0.22	0.12	0.15	0.30	0.10	0.10	0.15	0.10	0.25	0.12	0.08
熊猫馆服务亭	1.49	0.05	0.25	0.10	0.10	0.30	0.06	0.10	0.10	0.05	0.25	0.08	0.05
动物园餐厅	7.86	0.45	1.00	0.50	0.70	0.85	0.48	0.80	0.80	0.70	0.80	0.48	0.30
金狮苑饮食	3.00	0.25	0.25	0.25	0.25	0.25	0.25	0.25	0.25	0.25	0.25	0.25	0.25
十一、凤凰山	124.71	5.83	11.31	7.23	8.69	13.48	6.82	7.88	7.18	10.98	20.21	17.33	7.77
万松书院商店	13.44	1.10	2.38	0.75	1.04	1.19	0.45	0.37	0.81	1.23	1.74	1.24	1.14
万松书院茶室	52.14	3.13	6.30	3.08	4.55	6.03	3.22	3.93	2.29	3.34	8.12	6.16	1.99
喜得山房餐馆	59.13	1.60	2.63	3.40	3.10	6.26	3.15	3.58	4.08	6.41	10.35	9.93	4.64
十二、湖畔居	2215.22	130.41	180.37	178.14	254.50	225.03	212.83	160.62	170.76	175.36	185.57	186.53	155.10
商业营业额	93.55	5.41	9.60	6.55	9.10	8.30	11.00	6.36	6.64	8.08	10.76	6.91	4.84
饮食营业额	1994.46	104.57	159.70	169.19	228.50	201.23	192.23	150.00	154.22	152.83	166.18	173.92	141.89
服务营业额	127.21	20.43	11.07	2.40	16.90	15.50	9.60	4.26	9.90	14.45	8.63	5.70	8.37
十三、楼外楼	18128.70	1184.98	1645.53	1349.12	1553.40	1491.01	1207.14	1253.11	1324.51	1885.98	2372.68	1529.96	1331.28
楼外楼茶馆	10884.84	547.83	787.83	783.68	1167.76	1209.96	902.68	860.16	913.98	884.96	1190.00	971.02	864.88
楼外楼商店	647.29	95.40	159.66	22.43	64.26	30.66	23.44	55.87	28.99	52.61	56.18	35.37	22.42
贸易公司	6361.34	526.03	677.00	521.18	290.00	223.00	266.00	319.00	368.00	932.41	1102.00	495.00	641.72
茶博商店	19.56	1.17	2.09	1.81	3.97	1.65	1.23	1.44	1.85	0.95	1.72	1.03	0.65
茶博菜馆	215.67	14.55	18.95	20.02	27.41	25.74	13.79	16.64	11.69	15.05	22.78	27.54	1.51
十四、游船公司	6867.20	157.05	405.94	454.87	694.18	1094.18	482.84	833.89	695.67	494.83	888.59	415.53	249.63

商业餐饮服务分店营业额(六)

单位:万元

项 目	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
服务营业额	6867.20	157.05	405.94	454.87	694.18	1094.18	482.84	833.89	695.67	494.83	888.59	415.53	249.63
十五、旅贸公司	5016.94	179.13	266.55	371.01	569.80	471.49	435.76	382.26	441.21	507.09	367.14	476.39	549.11
旅游车队	1178.34	22.43	69.59	103.27	107.46	83.80	89.28	103.21	134.89	161.13	104.90	87.15	111.23
服务中心	679.29	13.99	42.85	19.69	68.44	63.37	42.92	52.33	29.27	57.95	75.18	72.76	140.54
营销部	807.67	6.26	11.04	102.17	165.92	154.43	67.53	48.59	42.96	51.01	68.58	59.04	30.14
环北门市	553.46	9.26	2.98	28.28	61.41	53.79	38.17	67.75	43.55	52.18	52.18	67.22	76.69
散客部	562.80	16.15	16.53	54.88	86.50	72.06	64.79	41.86	50.40	49.35	36.11	41.90	32.27
市场部	547.07	81.47	109.76	44.01	53.91	28.27	28.53	16.52	16.46	63.82		75.06	29.26
外联部	519.84	7.08	0.29	9.11	14.24	11.16	75.10	37.19	93.08	62.90	29.09	71.98	108.62
会展部	150.23	20.14	11.77	8.18	10.73	3.07	27.61	13.78	28.78	7.83			18.34
科新百货商店	18.24	2.35	1.74	1.42	1.19	1.54	1.83	1.03	1.82	0.92	1.10	1.28	2.02
十六、珠宝公司	34.10	3.04	3.88	2.95	2.11	7.00	2.34	2.73	2.92	1.90	2.34	2.21	0.68
文物珠宝公司	34.10	3.04	3.88	2.95	2.11	7.00	2.34	2.73	2.92	1.90	2.34	2.21	0.68
十七、云松书舍	35.19	1.88	1.66	3.13	5.21	2.99	1.85	3.23	3.46	3.11	3.10	2.90	2.67
云松书舍茶室	35.19	1.88	1.66	3.13	5.21	2.99	1.85	3.23	3.46	3.11	3.10	2.90	2.67
十八、园林机械厂	321.84	9.08	7.22	9.47	23.63	27.17	19.13	21.18	35.56	78.63	41.86	19.41	29.50
机械厂经营部	321.84	9.08	7.22	9.47	23.63	27.17	19.13	21.18	35.56	78.63	41.86	19.41	29.50
十九、城隍阁	83.74	4.51	5.57	7.15	4.55	7.87	3.46	9.56	4.85	4.78	12.87	9.02	9.55
城隍阁茶楼	83.74	4.51	5.57	7.15	4.55	7.87	3.46	9.56	4.85	4.78	12.87	9.02	9.55
二十、发展公司	360.47	32.60	41.49	35.62	36.27	32.06	30.63	27.13	24.32	21.43	25.94	23.75	29.23
商业租赁	32.76	2.73	2.73	2.73	2.73	2.73	2.73	2.73	2.73	2.73	2.73	2.73	2.73
云松楼酒楼	296.71	27.87	29.76	30.89	31.54	27.33	25.90	22.40	19.59	16.70	21.21	19.02	24.50
服务租赁	31.00	2.00	9.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00	2.00
二十一、龙井山园	122.94	3.36	6.13	7.35	8.77	9.19	2.75			2.7	78.3	2.97	1.42
龙井山园商业	122.94	3.36	6.13	7.35	8.77	9.19	2.75			2.7	78.3	2.97	1.42

五、西湖风景区票价

公园景点门票价格

单位:元

公园景点名称	票 价	公园景点名称	票 价
1. 灵隐飞来峰	35	13. 木兰山茶园	4
2. 岳庙	25	14. 胡雪岩故居	20
3. 六和塔	20	15. 云栖	8
4. 虎跑	15	16. 郭庄	10
5. 三潭印月	20	17. 六和登塔	10
6. 黄龙洞	15	18. 满陇桂雨(少儿公园)	10
7. 植物园	10	19. 太子湾公园	10
8. 动物园	15	20. 九溪烟树	2
9. 玉皇山	10	21. 杭州碑林	2
10. 万松书院	10	22. 钱王祠	15
11. 城隍阁	30	23. 高丽寺	20
12. 云松书舍	5		

西湖游船票价

游船种类	单 位	游览地点范围	票 价
新休闲船	元/人次	三潭、湖心亭及游湖一小时	25.00
"宝石号"豪华游乐船	元/人次	三潭、湖心亭及游湖一小时	30.00
画舫	元/人次	三潭、湖心亭及游湖一小时	25.00
"兰棹号"画舫	元/人次	三潭、湖心亭及游湖一小时	30.00
杨公堤景区休闲游览船	元/人次	游览杨公堤景区一小时半	30.00
6座手划船	元/小时	二小时起租	80.00
6座自开船	元/半小时	半小时起租	25.00
6座自划船	元/小时	二小时起租	10.00
4座自开船	元/小时	半小时起租	20.00

注:1、以上收费标准为最高限价,允许下浮。收费标准不含上岛门票

2、包船一小时起租,包船价为单价乘客位数

3、1米至1.3米以下儿童半票,1米以下儿童免票。

4、租船超过起租时间不足半小时按半小时计算,超过半小时不足1小时按1小时计算。

5、4座自开船夜游25元/半小时。

六、假日统计

“春节”黄金周餐饮服务营业额统计表

单位:万元

单位名称	年初一	年初二	年初三	年初四	年初五	年初六	年初七	07年 “春节” 七天合计	06年 “春节” 七天合计	同比 增减%
合计(万元)	43.91	77.41	130.78	141.60	145.43	138.04	103.40	780.57	562.36	38.80
楼外楼餐饮	26.54	35.28	67.24	72.84	79.31	72.81	59.77	413.79	341.35	21.22
湖畔居餐饮	3.61	3.02	6.91	7.09	7.71	8.27	8.60	45.21	38.43	17.64
城隍阁餐饮	0.29	0.11	0.19	0.15	0.19	0.23	0.16	1.32	0.79	67.09
发展公司餐饮	1.48	0.15	0.72	0.96	0.41	0.91	0.41	5.04	10.84	-53.51
游船公司	10.00	30.12	41.53	41.96	37.40	34.26	17.59	212.86	117.93	80.50
发展 电瓶车	万人	0.03	0.30	0.45	0.54	0.58	0.61	2.98	1.88	58.51
	万元	0.91	6.77	10.29	12.53	13.83	15.03	70.35	38.51	82.68
发展 游船	万人	0.10	0.18	0.35	0.53	0.59	0.61	2.90	1.14	154.39
	万元	1.08	1.96	3.90	6.07	6.58	6.53	32.00	14.51	120.54

“五一”黄金周餐饮等服务营业额统计表

单位:万元

单位名称	5月1日	5月2日	5月3日	5月4日	5月5日	5月6日	5月7日	07年 “五一” 七天合计	06年 “五一” 七天合计	同比 增减%
合计(万元)	121.79	203.24	229.20	238.50	205.53	170.45	111.76	1280.47	1158.52	10.53
楼外楼餐饮	32.80	71.50	85.31	95.98	88.55	74.67	56.23	505.04	458.28	10.20
湖畔居餐饮	6.80	8.80	9.88	12.56	10.16	8.99	11.66	68.85	63.84	7.85
城隍阁餐饮	0.15	0.33	0.32	0.31	0.38	0.48	0.68	2.65	2.44	8.61
发展公司餐饮	0.36	0.55	0.21	0.82	0.99	1.83	1.28	6.04	6.72	-10.12
西湖游船公司	74.30	99.65	105.44	99.26	75.50	57.95	22.58	534.68	502.64	6.37
发展 电瓶车	万人	0.14	0.63	0.72	0.78	0.77	0.73	4.32	4.07	6.14
	万元	3.12	14.50	16.68	19.51	18.80	17.90	104.13	91.40	13.93
发展 游船	万人	0.40	0.72	0.99	0.87	0.95	0.48	4.92	2.77	77.62
	万元	4.26	7.91	11.36	10.06	11.15	8.63	59.08	33.20	77.95

“十一”黄金周餐饮服务营业额统计表

单位:万元

单位名称	10月1日	10月2日	10月3日	10月4日	10月5日	10月6日	10月7日	07年 “十一” 七天合计	06年 “十一” 七天合计	同比 增减%
合计(万元)	108.98	180.14	201.92	203.62	188.84	157.80	83.98	1125.28	900.71	24.93
楼外楼餐饮	45.38	63.84	80.90	87.93	90.11	74.05	54.71	496.92	407.34	21.99
湖畔居餐饮	4.83	6.15	8.33	8.65	8.29	10.61	9.60	56.46	52.47	7.60
城隍阁餐饮	0.22	0.22	0.29	0.32	0.27	0.21	0.27	1.80	3.60	-50.00
发展公司餐饮	0.00	0.68	0.82	0.26	0.64	0.79	1.10	4.29	5.79	-25.91
西湖游船公司	51.47	88.03	86.37	80.34	63.92	48.24	5.43	423.80	297.55	42.43
发展 电瓶车	万人	0.19	0.58	0.92	0.79	0.70	0.68	4.28	4.16	2.88
	万元	4.33	14.14	16.33	16.92	15.89	15.40	8.69	91.70	-5.23
发展 游船	万人	0.24	0.64	0.93	0.80	0.90	0.77	4.56	3.21	42.06
	万元	2.75	7.08	8.88	9.20	9.72	8.50	4.18	50.31	35.24



“春节”黄金周西湖风景区收费门票统计表(一)

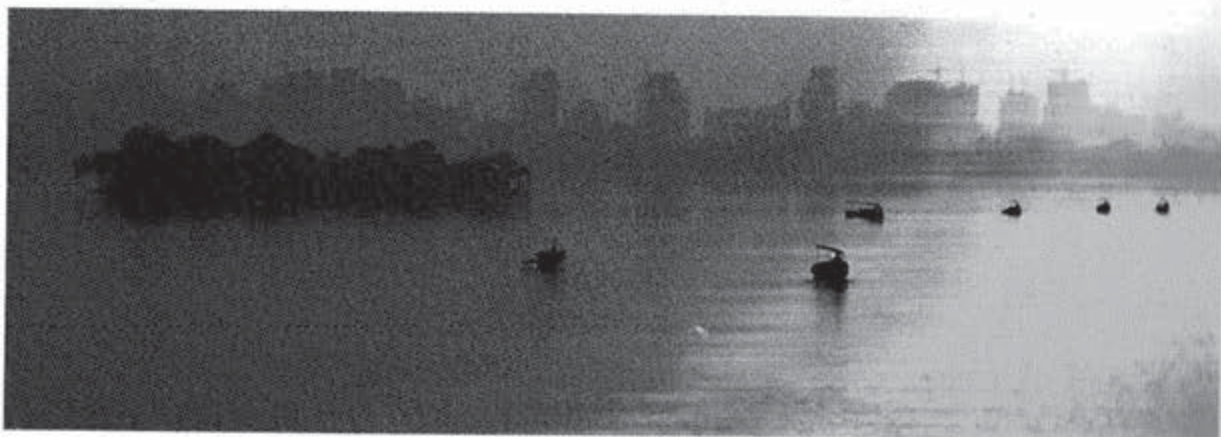
公园名称	单位	年初一	年初二	年初三	年初四	年初五	年初六	年初七	07年 “春节” 七天合计	06年 “春节” 七天合计	“春节” 同比 增减%
总 计	万人次	9.50	13.43	15.89	15.61	17.64	15.41	11.28	98.76	68.79	43.57
	万 元	255.35	174.73	196.70	192.64	242.02	195.32	129.87	1386.63	1149.12	20.67
1.动物园	万人次	0.81	1.36	1.36	1.20	0.99	1.09	1.11	7.92	5.02	57.77
	万 元	11.70	18.00	16.26	15.15	13.43	15.30	13.49	103.33	63.77	62.04
2.植物园	万人次	0.90	2.05	2.50	2.80	2.30	2.80	2.20	15.55	3.59	333.15
	万 元	3.90	6.33	6.85	8.58	8.20	9.30	6.35	49.51	14.13	250.39
3.灵 隐 飞来峰	万人次	4.99	4.21	4.50	3.30	6.59	4.46	2.35	30.40	28.52	6.59
	万 元	210.15	84.76	90.97	78.90	136.50	90.30	51.23	742.81	704.22	5.48
4.郭庄	万人次	0.01	0.03	0.03	0.03	0.03	0.03	0.01	0.17	0.11	54.55
	万 元	0.10	0.22	0.23	0.16	0.22	0.21	0.10	1.24	0.74	67.57
5.岳庙	万人次	0.15	0.40	0.56	0.83	0.73	0.58	0.65	3.90	2.59	50.58
	万 元	2.50	6.22	8.00	14.68	13.99	14.50	13.62	73.51	58.83	24.95
6.黄龙洞	万人次	0.11	0.28	0.47	0.43	0.42	0.41	0.30	2.42	1.93	25.39
	万 元	0.98	2.53	3.87	4.03	3.97	3.70	2.74	21.82	16.91	29.04
7.太子湾	万人次	0.05	0.08	0.07	0.06	0.08	0.11	0.08	0.53	0.35	51.43
	万 元	0.21	0.32	0.33	0.24	0.33	0.31	0.27	2.01	1.46	37.67
8.钱王祠	万人次	0.29	0.40	0.82	1.40	1.04	0.85	0.60	5.40	2.15	151.16
	万 元	0.37	0.80	1.14	1.97	0.98	0.97	0.64	6.87	4.62	48.70
9.三潭印月	万人次	0.46	1.26	1.71	1.70	1.47	1.37	0.75	8.72	5.05	72.67
	万 元	8.57	22.58	30.40	30.11	25.76	24.55	12.91	154.88	97.20	59.34
其中:湖滨	万人次	0.02	0.03	0.04	0.02	0.02	0.04	0.03	0.20	0.20	0.00
	万 元	0.42	0.53	0.87	0.46	0.38	0.79	0.51	3.96	3.90	1.54
游船公司	万人次	0.44	1.23	1.67	1.68	1.45	1.33	0.72	8.52	4.85	75.67
	万 元	8.15	22.05	29.53	29.65	25.38	23.76	12.40	150.92	93.30	61.76
10.六和塔	万人次	0.16	0.29	0.44	0.41	0.41	0.41	0.28	2.40	1.59	50.94
	万 元	2.91	5.51	8.20	7.87	7.51	7.09	4.79	43.88	30.41	44.29
11.六和 登塔	万人次	0.05	0.15	0.17	0.21	0.19	0.21	0.12	1.10	0.83	32.53
	万 元	0.52	1.40	1.60	2.05	1.80	2.10	1.15	10.62	7.91	34.26
12.虎跑 公园	万人次	0.07	0.14	0.24	0.37	0.36	0.27	0.26	1.71	1.04	64.42
	万 元	1.03	2.01	3.20	5.03	4.67	3.58	3.27	22.79	15.01	51.83
13.云栖	万人次	0.06	0.18	0.20	0.09	0.14	0.14	0.24	1.05	0.78	34.62
	万 元	0.41	1.40	1.55	0.62	1.04	1.13	1.80	7.95	6.14	29.48
14.九溪 烟树	万人次	0.02	0.04	0.07	0.08	0.08	0.06	0.05	0.40	0.31	29.03
	万 元	0.03	0.08	0.12	0.16	0.14	0.12	0.08	0.73	0.61	19.67
15.城隍阁	万人次	0.09	0.11	0.21	0.20	0.21	0.18	0.22	1.22	1.05	16.19
	万 元	1.74	2.40	3.62	3.60	3.74	3.10	3.33	21.53	16.97	26.87

“春节”黄金周西湖风景区收费门票统计表(二)

公园名称	单位	年初一	年初二	年初三	年初四	年初五	年初六	年初七	07年 “春节” 七天合计	06年 “春节” 七天合计	“春节” 同比 增减%
16. 玉皇山	万人次	0.95	2.00	1.97	1.85	1.90	1.67	1.41	11.75	10.83	8.49
	万 元	7.72	16.91	16.30	15.25	15.40	14.08	10.66	96.32	87.56	10.00
17. 万松 书院	万人次	0.06	0.11	0.19	0.20	0.31	0.23	0.30	1.40	0.65	115.38
	万 元	0.19	0.25	0.57	0.50	0.77	0.49	0.60	3.37	1.91	76.44
18. 胡雪岩	万人次	0.03	0.07	0.08	0.12	0.11	0.10	0.07	0.58	0.53	9.43
	万 元	0.38	0.96	1.24	1.30	1.39	1.34	0.84	7.45	7.27	2.48
19. 满陇桂雨 (少儿公园)	万人次	0.24	0.27	0.30	0.33	0.28	0.44	0.28	2.14	1.87	14.44
	万 元	1.94	2.05	2.25	2.44	2.18	3.15	2.00	16.01	13.45	19.03

2007 年“春节”黄金周门票统计对比分析

年份	单位	年初一	年初二	年初二 累计	年初三	年初三 累计	年初四	年初四 累计	年初五	年初五 累计	年初六	年初六 累计	年初七	年初七 累计
2005 年“春 节”期间	万人次	6.14	7.06	13.20	9.93	23.13	7.93	31.06	11.70	42.76	8.12	50.88	6.02	56.90
	万元	165.74	85.83	251.57	117.38	368.95	107.84	476.79	157.39	634.18	106.26	740.44	80.54	820.98
2006 年“春 节”期间	万人次	8.52	9.89	18.41	10.74	29.15	10.92	40.07	12.83	52.90	8.28	61.18	7.61	68.79
	万元	230.08	137.68	367.76	163.59	531.35	166.67	698.02	203.32	901.34	140.42	1041.76	107.36	1149.12
2007 年“春 节”期间	万人次	9.50	13.43	22.93	15.89	38.82	15.61	54.43	17.64	72.07	15.41	87.48	11.28	98.76
	万元	255.35	174.73	430.08	196.70	626.78	192.64	819.42	242.02	1061.44	195.32	1256.76	129.87	1386.63
与 2005 年 增减%	客流量	54.72	90.23	73.71	60.02	67.83	96.85	75.24	50.77	68.55	89.78	71.93	87.38	73.57
	门票额	54.07	103.58	70.96	67.58	69.88	78.64	71.86	53.77	67.37	83.81	69.73	61.25	68.90
与 2006 年 增减%	客流量	11.50	35.79	24.55	47.95	33.17	42.95	35.84	37.49	36.24	86.11	42.99	48.23	43.57
	门票额	10.98	26.91	16.95	20.24	17.96	15.58	17.39	19.03	17.76	39.10	20.64	20.97	20.67



“春节”黄金周公园游客总量统计表

单位:万人次

公园景点名称	年初一	年初二	年初三	年初四	年初五	年初六	年初七	07年 “春节” 七天合计	06年 “春节” 七天合计	同比 增减%
1. 新南线景区	5.40	4.50	4.32	4.80	4.05	4.46	3.03	30.56	16.38	86.57
2. 新湖滨景区	3.10	5.80	5.31	4.90	4.09	4.13	2.61	29.94	25.23	18.67
3. 梅家坞景区	0.30	0.30	0.28	0.34	0.34	0.35	0.35	2.26	2.35	-3.83
4. 曲院风荷	2.50	3.10	2.60	1.60	1.80	1.60	0.60	13.80	3.47	297.69
5. 杭州花圃	0.25	0.35	0.45	0.76	0.66	0.45	0.20	3.12	3.00	4.00
6. 于谦祠	0.05	0.09	0.16	0.16	0.15	0.18	0.18	0.97	1.50	-35.33
7. 章太炎	0.06	0.09	0.10	0.09	0.09	0.08	0.05	0.56	0.66	-15.15
8. 历博馆	1.18	1.10	1.10	0.40	0.50	0.50	0.42	5.20	1.14	356.14
9. 南宋官窑	0.06	0.08	0.08	0.06	0.05	0.03	0.06	0.42	0.32	31.25
10. 花港观鱼	4.91	5.90	5.30	5.90	4.25	4.10	3.39	33.75	35.77	-5.65
11. 花港四景区	0.01	0.04	0.03	0.06	0.05	0.04	0.06	0.29	0.41	-29.27
12. 茶叶博物馆	0.07	0.13	0.16	0.19	0.18	0.28	0.11	1.12	0.53	111.32
13. 茅家埠	0.24	0.25	0.26	0.28	0.26	0.28	0.59	2.16	1.95	10.77
14. 北山街	3.00	2.70	2.80	2.20	2.00	1.80	0.80	15.30	10.80	41.67
15. 苏东坡	0.64	0.47	0.62	0.71	0.35	0.30	0.27	3.36	3.48	-3.45
16. 仁寿山	0.06	0.10	0.11	0.12	0.12	0.13	0.08	0.72	0.21	242.86
17. 龚隽育墓	0.06	0.05	0.04	0.04	0.04	0.04	0.03	0.30	0.07	328.57
18. 西湖博物馆	0.65	0.98	1.20	1.36	0.92	0.93	0.76	6.80	6.00	13.33
19. 韩美林艺术馆	0.04	0.14	0.16	0.62	0.12	0.12	0.13	1.33	0.48	177.08
20. 龙井寺	0.10	0.22	0.26	0.25	0.26	0.19	0.37	1.65	0.43	283.72
21. 龙井村景区	0.01	0.02	0.02	0.02	0.04	0.05	0.00	0.16	1.63	-90.18
22. 苏堤景区	3.13	3.50	5.00	5.12	4.50	4.30	3.23	28.78	26.92	6.91
23. 白堤景区	5.00	4.80	5.20	5.00	4.50	4.20	2.50	31.20	23.60	32.20
24. 龙井八景	0.01	0.06	0.10	0.07	0.07	0.07	0.21	0.59		
25. 吴山(伍公山景区)	4.58	5.82	6.89	2.36	2.36	3.78	2.52	28.31		
收费公园合计	9.50	13.43	15.89	15.61	17.64	15.41	11.28	98.76	68.79	43.57
免票公园合计	35.41	40.59	42.55	37.41	31.75	32.39	22.55	242.65	166.33	45.88
今年风景区总游客量	44.91	54.02	58.44	53.02	49.39	47.80	33.83	341.41		45.21
去年同期总游客量	40.06	41.66	39.46	35.33	33.23	22.65	22.73		235.12	
游客量同比增减%	12.11	29.67	48.10	50.07	48.63	111.04	48.83	45.21		

“五一”黄金周西湖风景区收费门票统计表(一)

公园名称	单位	5月1日	5月2日	5月3日	5月4日	5月5日	5月6日	5月7日	07年 “五一” 七天合计	06年 “五一” 七天合计	同比 增减%
总 计	万人次	12.11	18.65	17.54	14.83	12.24	10.36	6.02	91.75	86.20	6.44
	万 元	194.15	329.72	312.69	262.89	212.16	163.21	95.00	1569.82	1508.13	4.09
1. 动物园	万人次	2.19	2.79	1.86	1.35	0.80	1.12	0.97	11.08	10.50	5.52
	万 元	29.59	37.30	25.40	16.80	9.78	15.56	10.98	145.41	138.51	4.98
2. 植物园	万人次	0.32	0.36	0.58	0.33	0.22	0.46	0.35	2.62	2.61	0.38
	万 元	2.14	2.47	3.30	1.83	1.06	1.55	1.84	14.19	14.97	-5.21
3. 灵 隐 飞来峰	万人次	2.24	5.01	4.41	4.10	3.60	2.49	1.22	23.07	22.39	3.04
	万 元	56.51	137.72	122.97	109.96	86.50	61.35	34.65	609.66	581.94	4.76
4. 郭庄	万人次	0.03	0.03	0.03	0.03	0.02	0.02	0.02	0.18	0.19	-3.68
	万 元	0.12	0.23	0.20	0.17	0.10	0.16	0.13	1.11	1.22	-9.02
5. 岳庙	万人次	1.01	1.71	1.90	1.33	1.26	0.68	0.58	8.47	8.98	-5.68
	万 元	22.67	37.51	41.13	28.02	29.24	14.56	13.14	186.27	193.73	-3.85
6. 黄龙洞	万人次	0.63	0.81	0.86	0.68	0.65	0.67	0.27	4.57	4.03	13.40
	万 元	5.43	8.71	8.00	6.18	6.09	5.53	2.38	42.32	35.56	19.01
7. 太子湾	万人次	0.21	0.27	0.22	0.20	0.15	0.25	0.09	1.39	1.38	0.90
	万 元	1.30	1.76	1.54	1.25	1.06	1.51	0.45	8.87	8.52	4.06
8. 钱王祠	万人次	0.15	0.29	0.14	0.11	0.12	0.15	0.11	1.07	1.19	-10.08
	万 元	0.44	0.70	0.36	0.25	0.27	0.31	0.18	2.51	2.80	-10.36
9. 三潭印月	万人次	3.00	4.07	4.11	3.86	2.78	2.12	0.92	20.86	19.65	6.16
	万 元	53.59	71.98	73.15	68.66	49.59	38.44	16.65	372.06	356.65	4.32
其中:湖滨	万人次	0.03	0.03	0.02	0.01	0.01	0.01	0.04	0.15	0.14	7.14
	万 元	0.48	0.54	0.35	0.17	0.28	0.16	1.04	3.02	2.70	11.85
游船	万人次	2.97	4.04	4.09	3.85	2.77	2.11	0.88	20.71	19.51	6.15
	万 元	53.11	71.44	72.80	68.49	49.31	38.28	15.61	369.04	353.95	4.26
10. 六和塔	万人次	0.33	0.52	0.75	0.51	0.50	0.44	0.21	3.26	3.07	6.19
	万 元	6.17	9.64	13.94	9.53	9.39	8.21	3.96	60.84	58.54	3.93
11. 六和 登塔	万人次	0.19	0.37	0.30	0.35	0.33	0.20	0.16	1.90	1.81	4.97
	万 元	1.85	3.60	2.90	3.40	3.23	1.99	1.55	18.52	17.46	6.07
12. 虎跑 公园	万人次	0.28	0.51	0.53	0.59	0.55	0.44	0.27	3.17	2.15	47.44
	万 元	3.49	6.45	6.86	7.49	7.03	5.53	3.44	40.29	31.06	29.72
13. 云栖	万人次	0.07	0.12	0.12	0.09	0.09	0.08	0.04	0.61	0.67	-8.96
	万 元	0.45	0.77	0.82	0.62	0.65	0.52	0.28	4.11	4.88	-15.78
14. 九溪 烟树	万人次	0.17	0.20	0.25	0.20	0.21	0.13	0.10	1.26	1.11	13.51
	万 元	0.29	0.40	0.50	0.40	0.40	0.26	0.17	2.42	2.21	9.50
15. 城隍阁	万人次	0.19	0.16	0.20	0.12	0.09	0.13	0.10	0.99	0.93	6.45
	万 元	3.29	2.60	3.87	2.65	3.00	2.66	1.70	19.77	18.12	9.11

“五一”黄金周西湖风景区收费门票统计表(二)

公园名称	单位	5月1日	5月2日	5月3日	5月4日	5月5日	5月6日	5月7日	07年 “五一” 七天合计	06年 “五一” 七天合计	同比 增减%
16. 玉皇山	万人次	0.25	0.28	0.24	0.18	0.19	0.15	0.15	1.44	1.33	8.27
	万 元	1.63	1.48	1.41	1.06	1.04	0.62	0.62	7.86	7.63	3.01
17. 万松 书院	万人次	0.19	0.33	0.36	0.36	0.34	0.31	0.12	2.01	0.92	118.48
	万 元	0.32	0.38	0.83	0.52	0.38	0.26	0.11	2.80	2.61	7.28
18. 胡雪岩	万人次	0.08	0.14	0.15	0.14	0.11	0.09	0.06	0.77	0.71	8.45
	万 元	1.04	1.63	1.91	1.85	1.58	1.32	1.01	10.34	10.04	2.99
19. 少儿 公园	万人次	0.56	0.65	0.48	0.27	0.21	0.38	0.25	2.80	2.58	8.53
	万 元	3.80	4.17	3.30	2.00	1.57	2.42	1.61	18.87	21.68	-12.96
20. 高丽寺	万人次	0.02	0.03	0.05	0.03	0.02	0.05	0.03	0.23		
	万 元	0.03	0.22	0.30	0.25	0.20	0.45	0.15	1.60		

2007 年“五一”黄金周门票统计对比分析

年 份	单位	5月1日	5月2日	5月2日 累计	5月3日	5月3日 累计	5月4日	5月4日 累计	5月5日	5月5日 累计	5月6日	5月6日 累计	5月7日	5月7日 累计
2006 年“五 一”期间	万人次	8.11	15.61	23.72	17.80	41.52	14.22	55.74	11.97	67.71	7.53	75.24	6.37	81.61
	万 元	140.24	274.19	414.43	318.93	733.36	258.10	991.46	205.30	1196.76	125.91	1322.67	98.59	1421.26
2006 年“五 一”期间	万人次	12.38	16.96	29.34	16.45	45.79	14.67	60.46	12.37	72.83	8.20	81.03	5.17	86.20
	万 元	208.86	306.35	515.21	297.76	812.97	265.65	1078.62	208.87	1287.49	136.48	1423.97	84.15	1508.12
2007 年“五 一”期间	万人次	12.11	18.65	30.76	17.54	48.30	14.83	63.13	12.24	75.37	10.36	85.73	6.02	91.75
	万 元	194.15	329.72	523.87	312.69	836.56	262.89	1099.45	212.16	1311.61	163.21	1474.82	95.00	1569.82
与 2006 年 增减%	客流量	49.32	19.47	29.68	-1.46	16.33	4.29	13.26	2.26	11.31	37.64	13.95	-5.49	12.43
	门票额	38.44	20.25	26.41	-1.96	14.07	1.86	10.89	3.34	9.60	29.62	11.50	-3.64	10.45
与 2006 年 增减%	客流量	-2.18	9.96	4.84	6.63	5.48	1.09	4.42	-1.05	3.49	26.39	5.81	16.44	6.44
	门票额	-7.04	7.63	1.68	5.01	2.90	-1.04	1.93	1.58	1.87	19.58	3.57	12.90	4.09



“五一”黄金周公园游客总量统计表

单位:万人次

公园景点名称	5月1日	5月2日	5月3日	5月4日	5月5日	5月6日	5月7日	07年 “五一” 七天合计	06年 “五一” 七天合计	同比 增减%
1. 新南线景区	6.39	7.10	4.57	4.63	3.38	3.81	1.77	31.65	25.15	25.84
2. 新湖滨景区	7.93	10.53	8.48	6.80	4.44	4.18	3.08	45.44	43.90	3.51
3. 梅家坞景区	0.55	0.70	1.00	0.50	0.75	0.70	0.35	4.55	6.90	-34.06
4. 曲院风荷	3.50	3.10	2.90	2.10	1.90	1.20	2.20	16.90	22.50	-24.89
5. 杭州花圃	0.50	0.60	0.50	0.30	0.30	0.40	0.35	2.95	5.60	-47.32
6. 于谦祠	0.32	0.45	0.50	0.58	0.42	0.45	0.37	3.09	1.41	119.15
7. 章太炎	0.12	0.20	0.16	0.11	0.10	0.08	0.08	0.85	1.83	-53.55
8. 历博馆	0.78	0.65	0.60	0.50	0.40	0.45	0.21	3.59	1.34	167.91
9. 南宋官窑	0.08	0.09	0.08	0.07	0.09	0.09	0.04	0.54	0.38	42.11
10. 花港观鱼	8.18	7.68	8.30	5.70	5.05	5.08	2.43	42.42	42.80	-0.89
11. 花港四景区	0.04	0.05	0.04	0.04	0.03	0.03	0.05	0.28	0.60	-52.93
12. 茶叶博物馆	0.32	0.52	0.60	0.58	0.45	0.68	0.43	3.58	2.21	61.99
13. 茅家埠	0.35	0.32	0.46	0.51	0.42	0.41	0.38	2.85	1.81	57.46
14. 北山街	2.80	2.00	2.20	1.80	1.50	1.20	0.90	12.40	16.20	-23.46
15. 苏东坡	0.75	1.00	1.07	1.10	0.70	0.36	0.34	5.32	3.09	72.17
16. 仁寿山	0.02	0.02	0.03	0.02	0.02	0.02	0.02	0.15	0.24	-37.50
17. 龚佳育墓	0.02	0.04	0.04	0.04	0.02	0.03	0.02	0.21	0.64	-67.19
18. 西湖博物馆	0.80	0.91	0.85	0.84	0.91	1.10	0.78	6.19	3.61	71.47
19. 韩美林艺术馆	0.04	0.05	0.06	0.03	0.04	0.05	0.05	0.32	0.38	-15.00
20. 龙井寺	0.14	0.20	0.26	0.17	0.10	0.12	0.08	1.07	0.48	122.92
21. 龙井村景区	0.10	0.17	0.25	0.30	0.40	0.36	0.29	1.87	1.82	2.75
22. 苏堤景区	7.70	8.73	10.20	7.80	5.42	5.50	2.72	48.07	61.27	-21.54
23. 白堤景区	4.20	6.00	6.50	4.50	3.00	2.80	1.50	28.50	24.80	14.92
24. 龙井八景	0.18	0.17	0.19	0.17	0.15	0.12	0.11	1.09		
25. 吴山(伍公山景区)	3.30	4.13	3.65	2.83	1.47	1.04	0.80	17.22		
收费公园合计	12.11	18.65	17.54	14.83	12.24	10.36	6.02	91.75	86.20	6.44
免票公园合计	49.11	55.41	53.49	42.02	31.46	30.27	19.35	281.11	268.96	4.52
今年风景区总游客量	61.22	74.06	71.03	56.85	43.70	40.63	25.37	372.86		4.90
去年同期总游客量	61.81	71.04	65.94	55.93	43.44	33.49	23.51		355.16	
游客量同比增减%	-0.95	4.25	7.72	1.64	0.60	21.32	7.91	4.98		

“十一”黄金周西湖风景区收费门票统计表(一)

公园名称	单位	10月1日	10月2日	10月3日	10月4日	10月5日	10月6日	10月7日	07年 “十一” 七天合计	06年 “十一” 七天合计	同比 增减%
总 计	万人次	11.33	15.54	15.39	14.09	12.30	9.64	3.67	81.96	70.49	16.27
	万 元	175.67	250.96	248.59	222.16	193.01	140.10	58.79	1289.28	1113.65	15.77
1. 动物园	万人次	1.94	2.28	1.72	1.33	1.19	1.05	0.27	9.78	8.88	10.14
	万 元	27.42	30.23	21.50	17.25	14.67	13.44	3.75	128.26	117.49	9.17
2. 植物园	万人次	1.25	1.05	1.20	0.85	0.76	0.77	0.20	6.08	5.43	11.97
	万 元	4.57	4.25	4.42	3.44	2.75	2.70	1.42	23.55	19.45	21.08
3. 灵 隐 飞来峰	万人次	2.31	3.37	3.85	3.71	3.19	2.21	1.18	19.82	18.59	6.62
	万 元	60.63	85.65	97.62	86.32	76.03	48.24	23.94	478.43	449.56	6.42
4. 郭庄	万人次	0.01	0.03	0.03	0.03	0.03	0.01	0.01	0.15	0.16	-6.25
	万 元	0.12	0.19	0.25	0.27	0.20	0.10	0.11	1.24	1.11	11.71
5. 岳庙	万人次	0.77	1.34	1.36	1.11	0.98	0.60	0.54	6.70	4.55	47.25
	万 元	17.48	28.63	28.34	24.28	20.35	13.37	12.58	145.03	110.88	30.80
6. 黄龙洞	万人次	0.49	0.68	0.63	0.67	0.53	0.35	0.12	3.47	2.47	40.49
	万 元	4.07	6.27	5.89	5.94	5.82	3.10	1.20	32.29	21.90	47.44
7. 太子湾	万人次	0.12	0.11	0.12	0.10	0.11	0.10	0.01	0.67	2.50	-73.20
	万 元	0.69	0.77	0.72	0.70	0.71	0.63	0.10	4.32	4.27	1.17
8. 钱王祠	万人次	0.17	0.20	0.19	0.19	0.16	0.15	0.11	1.17	0.88	32.95
	万 元	0.50	0.59	0.50	0.45	0.32	0.24	0.19	2.79	2.61	6.90
9. 三潭印月	万人次	2.08	3.52	3.22	3.03	2.37	1.74	0.23	16.19	13.14	23.21
	万 元	37.99	63.99	58.16	54.09	42.62	31.58	4.59	293.02	236.22	24.05
其中:湖滨	万人次	0.02	0.03	0.02	0.02	0.03	0.04	0.00	0.16	0.18	-11.11
	万 元	0.46	0.63	0.40	0.33	0.57	0.76	0.00	3.15	3.52	-10.51
游船	万人次	2.06	3.49	3.20	3.01	2.34	1.70	0.23	16.03	12.96	23.69
	万 元	37.53	63.36	57.76	53.76	42.05	30.82	4.59	289.87	232.70	24.57
10. 六和塔	万人次	0.38	0.51	0.51	0.49	0.50	0.46	0.17	3.02	2.86	5.59
	万 元	6.76	9.27	9.12	8.55	8.70	7.89	3.02	53.31	49.44	7.83
11. 六和 登塔	万人次	0.16	0.18	0.21	0.19	0.28	0.21	0.14	1.37	1.17	17.09
	万 元	1.55	1.70	2.00	1.85	2.80	2.05	1.35	13.30	11.39	16.77
12. 虎跑 公园	万人次	0.38	0.56	0.54	0.58	0.58	0.59	0.29	3.52	2.51	40.24
	万 元	3.78	5.64	6.00	6.13	6.08	6.02	3.16	36.81	30.81	19.47

“十一”黄金周西湖风景区收费门票统计表(二)

公园名称	单位	10月1日	10月2日	10月3日	10月4日	10月5日	10月6日	10月7日	07年 “十一” 七天合计	06年 “十一” 七天合计	同比 增减%
13. 云栖	万人次	0.09	0.11	0.10	0.12	0.12	0.07	0.01	0.62	0.55	12.73
	万 元	0.53	0.69	0.65	0.80	0.71	0.40	0.05	3.83	3.79	1.06
14. 九溪 烟树	万人次	0.13	0.16	0.21	0.15	0.17	0.12	0.04	0.98	0.97	1.03
	万 元	0.25	0.32	0.39	0.30	0.33	0.24	0.08	1.91	1.78	7.30
15. 城隍阁	万人次	0.09	0.16	0.17	0.11	0.11	0.10	0.05	0.79	0.76	3.95
	万 元	1.88	3.00	3.56	2.51	2.11	2.25	1.00	16.31	17.96	-9.19
16. 玉皇山	万人次	0.17	0.23	0.27	0.32	0.23	0.23	0.09	1.54	1.01	52.48
	万 元	0.57	0.77	0.95	1.08	0.67	1.17	0.35	5.56	4.72	17.80
17. 万松 书院	万人次	0.12	0.18	0.23	0.37	0.29	0.30	0.06	1.55	0.99	56.57
	万 元	0.29	0.45	0.41	0.76	0.70	0.71	0.14	3.46	2.72	27.21
18. 胡雪岩	万人次	0.06	0.09	0.09	0.12	0.09	0.07	0.06	0.58	0.50	16.00
	万 元	0.90	1.18	1.20	1.55	1.35	1.00	0.98	8.16	7.96	2.51
19. 少儿 公园	万人次	0.60	0.77	0.73	0.60	0.59	0.49	0.09	3.87	2.57	50.58
	万 元	5.65	7.32	6.84	5.80	6.00	4.88	0.77	37.26	19.59	90.20
20. 高丽寺	万人次	0.01	0.01	0.01	0.02	0.02	0.02	0.00	0.09		
	万 元	0.04	0.05	0.07	0.09	0.09	0.09	0.01	0.44		

2007年“十一”黄金周门票统计对比分析

年份	单位	10月1日	10月2日	10月2日 累计	10月3日	10月3日 累计	10月4日	10月4日 累计	10月5日	10月5日 累计	10月6日	10月6日 累计	10月7日	10月7日 累计
2005年“十一”期间	万人次	9.47	12.16	21.63	10.99	32.62	9.77	42.39	8.32	50.71	7.83	58.54	4.53	63.07
	万 元	154.98	208.68	363.66	209.34	573.00	178.09	751.09	150.08	901.17	119.74	1020.91	62.03	1082.94
2006年“十一”期间	万人次	7.71	12.87	20.58	12.55	33.13	11.93	45.06	10.71	55.77	7.75	63.52	6.97	70.49
	万 元	132.63	217.67	350.30	213.84	564.14	192.45	756.59	171.17	927.76	115.47	1043.23	70.42	1113.65
2007年“十一”期间	万人次	11.33	15.54	26.87	15.39	42.26	14.09	56.35	12.30	68.65	9.64	78.29	3.67	81.96
	万 元	175.67	250.96	426.63	248.59	675.22	222.16	897.38	193.01	1090.39	140.10	1230.49	58.79	1289.28
与2005年 增减%	客流量	19.64	27.80	24.23	40.04	29.55	44.22	32.93	47.84	35.38	23.12	33.74	-18.90	29.95
	门票额	13.35	20.26	17.32	18.75	17.84	24.75	19.48	28.60	21.00	17.00	20.53	-5.22	19.05
与2006年 增减%	客流量	46.95	20.75	30.56	22.63	27.56	18.11	25.06	14.85	23.09	24.39	23.25	-47.35	16.27
	门票额	32.45	15.29	21.79	16.25	19.69	15.44	18.61	12.76	17.53	21.33	17.95	-16.52	15.77

“十一”黄金周公园游客总量统计表

单位:万人次

公园景点名称	10月1日	10月2日	10月3日	10月4日	10月5日	10月6日	10月7日	07年 “十一” 七天合计	06年 “十一” 七天合计	同比 增减%
1. 新南线景区	2.89	3.40	2.74	2.63	3.72	1.95	0.82	18.15	25.22	-28.03
2. 新湖滨景区	7.62	8.51	5.37	4.13	2.49	3.22	1.79	33.13	43.23	-23.36
3. 梅家坞景区	0.40	0.65	0.60	0.80	0.70	0.70	0.30	4.15	5.23	-20.65
4. 曲院风荷	2.60	2.80	3.10	3.10	1.75	1.50	0.16	15.01	14.21	5.63
5. 杭州花圃	0.60	0.80	0.50	0.50	0.50	0.40	0.10	3.40	6.16	-44.81
6. 于谦祠	0.35	0.41	0.35	0.23	0.25	0.28	0.15	2.02	2.88	-29.86
7. 章太炎	0.11	0.13	0.16	0.15	0.14	0.11	0.10	0.90	0.91	-1.10
8. 历博馆	0.79	0.93	0.78	0.62	0.55	0.48	0.15	4.30	7.20	-40.28
9. 南宋官窑	0.12	0.13	0.16	0.15	0.16	0.21	0.15	1.08	0.34	217.65
10. 花港观鱼	3.88	5.57	4.97	5.02	4.65	2.65	1.02	27.76	28.62	-3.00
11. 花港四景区	0.03	0.03	0.04	0.04	0.04	0.03	0.02	0.23	0.38	-40.00
12. 茶叶博物馆	0.30	0.55	0.80	1.10	0.68	0.78	0.27	4.48	4.52	-0.88
13. 茅家埠	0.13	0.18	0.17	0.17	0.17	0.15	0.13	1.10	3.98	-72.36
14. 北山街	1.20	1.50	1.00	1.00	1.00	0.80	0.50	7.00	5.30	32.08
15. 苏东坡	1.50	1.80	1.78	0.83	0.81	0.79	0.20	7.71	5.76	33.85
16. 仁寿山	0.05	0.05	0.09	0.08	0.05	0.06	0.02	0.40	0.33	21.21
17. 龚佳育墓	0.07	0.08	0.07	0.05	0.06	0.05	0.02	0.40	0.16	150.00
18. 西湖博物馆	0.84	0.95	0.87	0.68	0.92	0.85	0.63	5.74	4.89	17.38
19. 韩美林艺术馆	0.06	0.08	0.11	0.11	0.11	0.07	0.04	0.58	0.46	25.65
20. 龙井寺	0.06	0.08	0.09	0.08	0.06	0.09	0.03	0.49	2.08	-76.44
21. 龙井村景区	0.03	0.50	0.48	0.48	0.35	0.30	0.03	2.17	2.00	8.50
22. 苏堤景区	6.74	7.51	5.36	6.16	4.41	3.34	1.31	34.83	34.80	0.09
23. 白堤景区	5.00	7.00	6.00	4.00	3.50	1.70	1.20	28.40	19.40	46.39
24. 龙井八景	0.06	0.08	0.07	0.08	0.06	0.05	0.02	0.42	3.87	-89.15
25. 吴山景区	1.40	3.94	4.02	2.97	1.04	2.17	0.15	15.69	40.43	-61.19
26. 八卦田景区	0.83	1.20	1.38	1.21	1.36	1.61	0.19	7.78		
收费公园合计	11.33	15.54	15.39	14.09	12.30	9.64	3.67	81.96	70.49	16.27
免票公园合计	37.66	48.86	41.06	36.37	29.53	24.34	9.50	227.32	262.36	-13.36
今年风景区总游客量	48.99	64.40	56.45	50.46	41.83	33.98	13.17	309.28		-7.08
去年同期总游客量	47.27	66.19	57.32	53.08	44.95	36.56	27.48		332.85	
游客量同比增减%	3.64	-2.70	-1.52	-4.94	-6.95	-7.06	-52.07	-7.08		

七、园林生产和管理

工业生产、销售总量及主要产品产量

项目	单位	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
一、工业总产值(现行价格)	千元	305373	24376	15657	18722	25397	28151	20787	18557	16635	33754	30152	27570	45615
1.爱知车辆公司	千元	246020	18613	9160	16640	22913	25058	17416	15158	12704	17910	26813	23098	40537
2.虎跑矿泉水厂	千元	4399	302	130	259	302	290	456	324	243	314	197	680	902
3.楼外楼食品厂	千元	54954	5461	6367	1823	2182	2803	2915	3075	3688	15530	3142	3792	4176
二、工业销售产值(现行价格)	千元	316388	28765	26812	20657	24962	19051	20057	23177	16774	40639	30988	29284	35222
1.爱知车辆公司	千元	248793	24976	17933	17600	22106	16037	16816	20018	11746	18270	27643	25074	30574
2.虎跑矿泉水厂	千元	5498	374	162	319	366	362	574	386	296	415	266	847	1131
3.楼外楼食品厂	千元	62097	3415	8717	2738	2490	2652	2667	2773	4732	21954	3079	3363	3517
三、主要产品产量	-													
1.高空作业车	辆	572	52	19	52	53	54	46	43	28	50	58	59	58
2.矿泉水	吨	7231	540	195	372	440	416	673	494	381	545	320	1229	1626



动物饲养与展出

单位:种、只

动物类别	上年末实 有品种数	上年末实 有只数	本年新增只数				本年减少只数				年末实有 品种数	年末实 有只数
			合计	自繁	购入	救护	合计	售出	死亡	放飞		
合 计	188	2397	1376	146	1132	97	1804	54	1750		171	1966
灵长目	14	107	7	7			10		10		14	104
食肉目	27	59	11	11			16	11	5		26	54
啮齿目	2	16	0				3	2	1		2	13
鳍足目	1	4	3		3		3		3		1	4
长鼻目	1	3									1	3
奇蹄目	2	6	1	1			1		1		2	6
偶蹄目	15	142	34	33	1		5		5		13	171
鹤形目	5	20					2		2		5	18
雁形目	15	92	3	3			6		6		14	89
鸕形目	2	6									1	6
佛法僧目	2	6	1		1						2	7
鸥形目	1	3	0								1	3
鸕形目	5	15	11		11		2		2		5	24
鸕形目	8	11	0				1		1		6	10
隼形目	3	5	4		4		3		3		3	6
雀形目	16	51	0				1	1			12	50
鸡形目	17	144	92	92			53	38	15		14	183
鸵形目	1	2					0				1	2
鸕鸵目	1	2					2	2			1	0
龟鳖目	7	22					0				7	22
鳄 目	1	4					0				1	4
有尾目	1	1					0				1	1
有袋目	0	0	0				0				0	0
蛇亚目	20	982	1079		942	137	1696		1696		17	365
金鱼目	21	691	170		170		0				21	861



西 湖 清 卫

单位:公斤

名称	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
树枝	64000	3700	4130	5310	5670	5230	2210	5550	4700	4450	9250	4800	9000
树叶	99060	7700	7500	8500	9700	8900	3400	6900	6600	5800	10400	7750	15910
死鱼	20000	570	770	980	1400	2260	2580	2590	2490	2360	2100	1050	850
荷瓣	8700	750	1200	270	300	470	320	390	650	900	1250	1200	1000
水草	84940	2000	2850	460	10530	13110	10100	9610	7700	7800	9630	5150	6000
烂木	17690	1050	1050	950	860	590	660	1050	960	940	3950	2560	3070
瓜果皮	11820	410	650	680	700	1070	1150	1250	1470	1500	1270	950	720
废纸	8050	660	615	710	760	825	710	710	720	800	615	515	410
塑料	8925	860	945	910	920	1080	680	670	680	760	570	480	370
废瓶	6695	510	50	615	660	825	770	810	810	710	415	310	210
其他	33078	1640	1615	1780	1700	1830	1225	2290	2380	2410	6890	4445	4873
合计	362958	19850	21375	21165	33200	36190	23805	31820	29160	28430	46340	29210	42413



西 湖 疏 浚

名称	计量单位	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
西湖挖泥数量	立方米	8500			420	770	480	320	2270	300	130	740	3070	
耗油量	吨	1.51			0.12	0.13	0.11	0.15	0.20	0.10	0.05	0.05	0.60	
平均千 M ³ 泥耗油量	公斤	177.65			285.71	168.83	229.17	468.75	88.11	333.33	384.62	67.57	195.44	
挖泥班次	班	170			17	19	13	17	34	10	6	16	38	
平均每班挖泥	立方米	50			24.71	40.53	36.92	18.82	66.76	30.00	21.67	46.25	80.79	

西 湖 引 水

名称	计量单位	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
引水天数	天	330	31	28	31	30	31	30	26	19	22	26	29	27
引水时间	小时	31090	2976	2688	2974	2840	2973	2803	2681	2194	1859	2303	2719	2080
引水量	万 M ³	13242.30	1246.74	1077.65	1287.99	1224.23	1308.56	1203.04	1193.27	965.25	852.01	928.10	1145.88	809.58
耗电量	万度	601.37	60.25	54.22	59.98	56.74	59.77	56.09	51.43	38.87	30.27	43.38	54.19	36.19

西湖水产产品主要产品产量

名称	计量单位	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
一、水产品	吨	48.25	5.00	6.00	3.50		2.80	4.25	5.85	6.50	4.15	2.80	3.50	3.90
其中:鱼	吨	44.80	4.88	5.84	3.37		2.77	4.12	5.25	6.00	3.64	2.30	2.90	3.73
蟹	吨	3.45	0.12	0.16	0.13		0.03	0.13	0.60	0.50	0.51	0.50	0.60	0.17
二、鱼苗放养	万尾	56.92				51.34	5.58							
其中:鱼	万尾	51.52				51.34	0.17							
蟹	万尾	5.41					5.41							



西湖水质情况分析

2007年西湖总体水质稳定,与去年相比没有明显差异。今年1-12月份的年平均水温略有升高;营养盐指标中氨氮和高锰酸盐指数有所下降,总氮、总磷没有变化;叶绿素a含量持续下降;西湖水体透明度与去年同期基本持平。

一、西湖主湖区水质概况

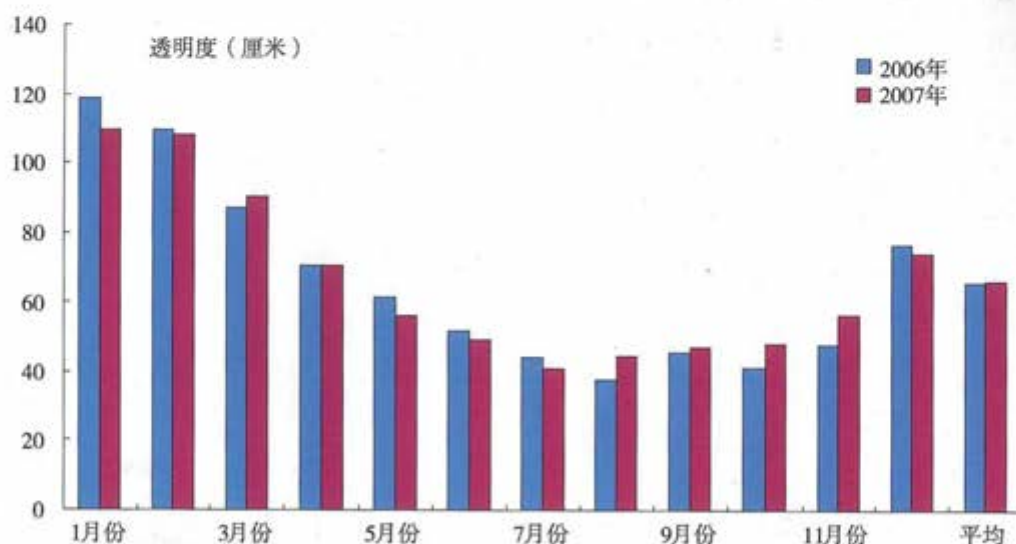
水温

今年西湖主湖区的平均水温为19.7℃,比去年同期升高0.4℃。其中,2、5、7月份尤为明显,水温分别高出去年同期3.2℃、2.3℃和1.7℃。

透明度

透明度1-12月份年平均为66.2厘米,比去年升高0.2厘米。受水温异常升高的影响,与去年相比,5-7月份透明度有所下降,8月份后水温恢复正常,透明度开始逐步回升。

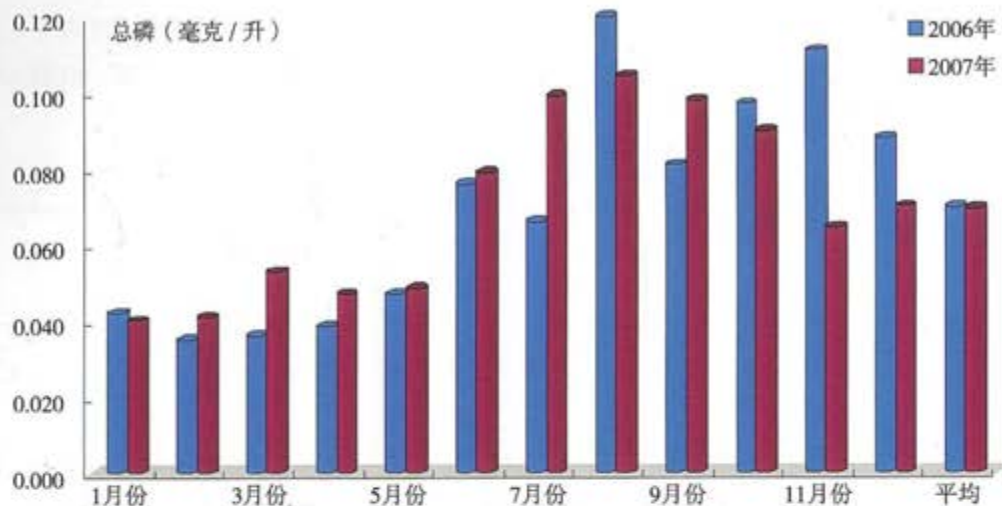
西湖水体透明度继续受制于气候条件和钱塘江引水。今年引水量及引水水质稳定,但气候的异常,导致了水温比往年偏高,加剧了藻类的繁殖,制约了水体外观的进一步改善。



营养盐特征

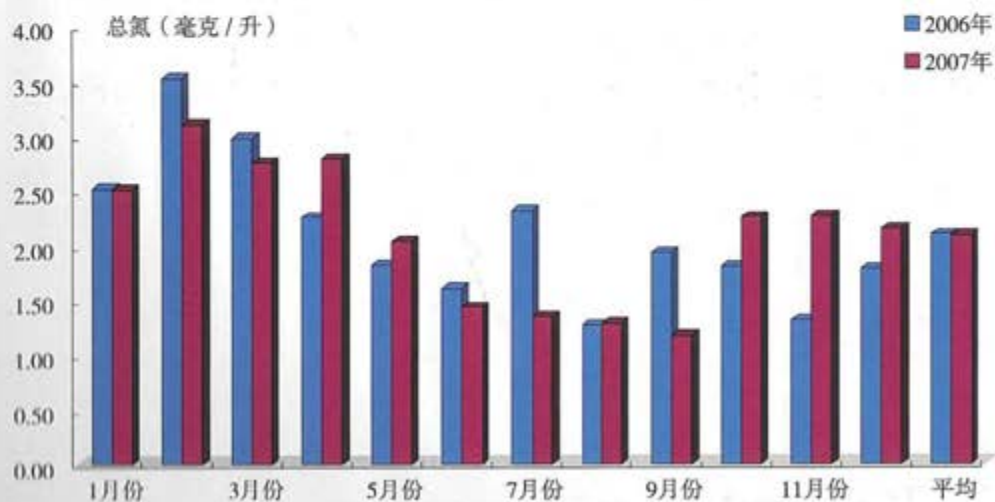
磷:西湖总磷平均为0.070毫克/升,与去年同期一致,仍处于相对较低的水平。其中,3月份和7月份的总磷明显高出去年同期,幅度在50%左右。水温与水体的磷循环密切相关,今年春、夏季较高的水温是造成同期西湖总磷含量偏高的主要原因。

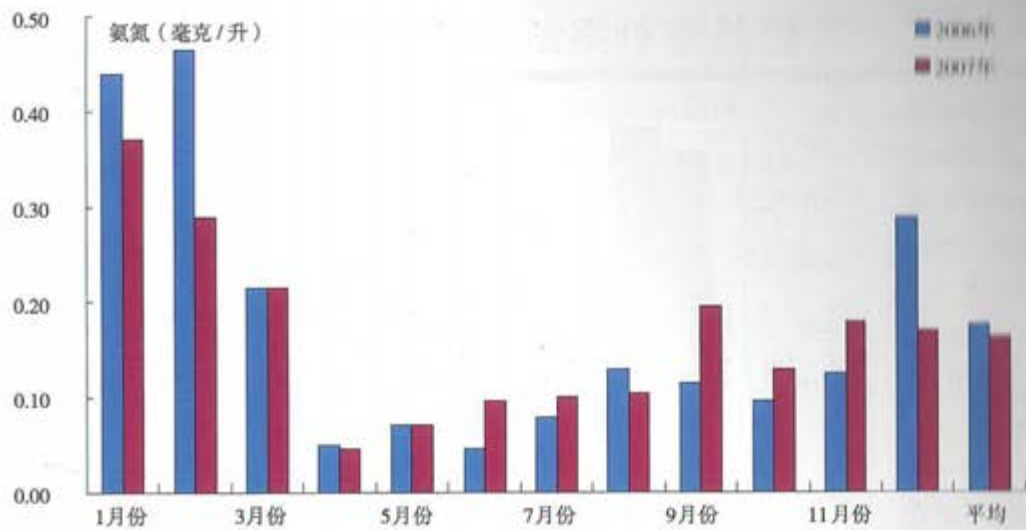
西湖水体中的总磷浓度符合国家地表水Ⅳ类水体（标准值为0.01毫克/升）的水质标准。



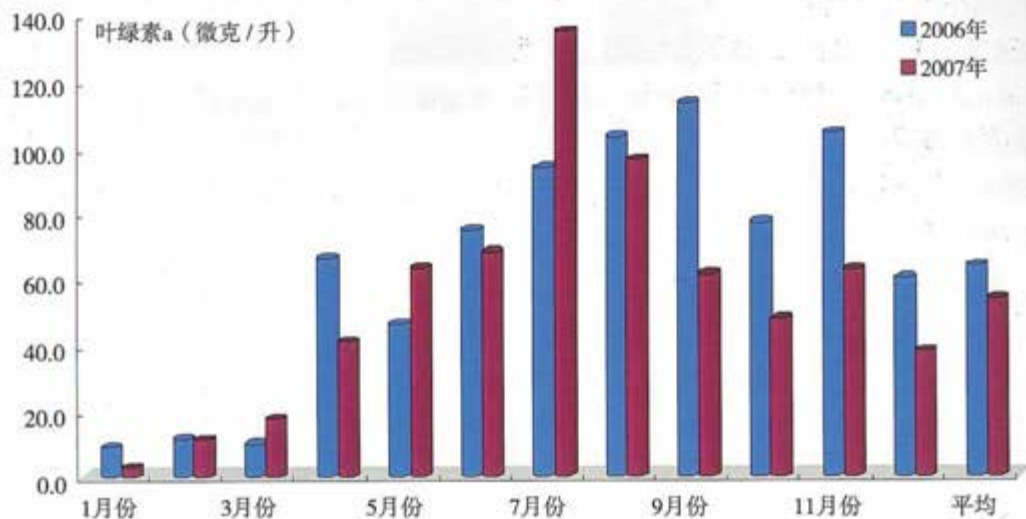
氮：总氮平均为2.07毫克/升，与去年持平；氨氮含量继续有所下降，为0.16毫克/升，下降7.3%。西湖水体的氮负荷中，引水输入占据了很大比例，因此，钱塘江引水的氮含量在很大程度上决定了西湖的氮营养程度，西湖水体总氮年度变化也与钱塘江类似。今年钱塘江总氮为2.93毫克/升，去年同期为3.05毫克/升，没有明显变化。

西湖水体中的氨氮符合国家地表水Ⅱ类水体的水质标准（标准值为0.5毫克/升）；总氮劣于国家地表水Ⅴ类水体的水质标准（标准值为2.0毫克/升）。





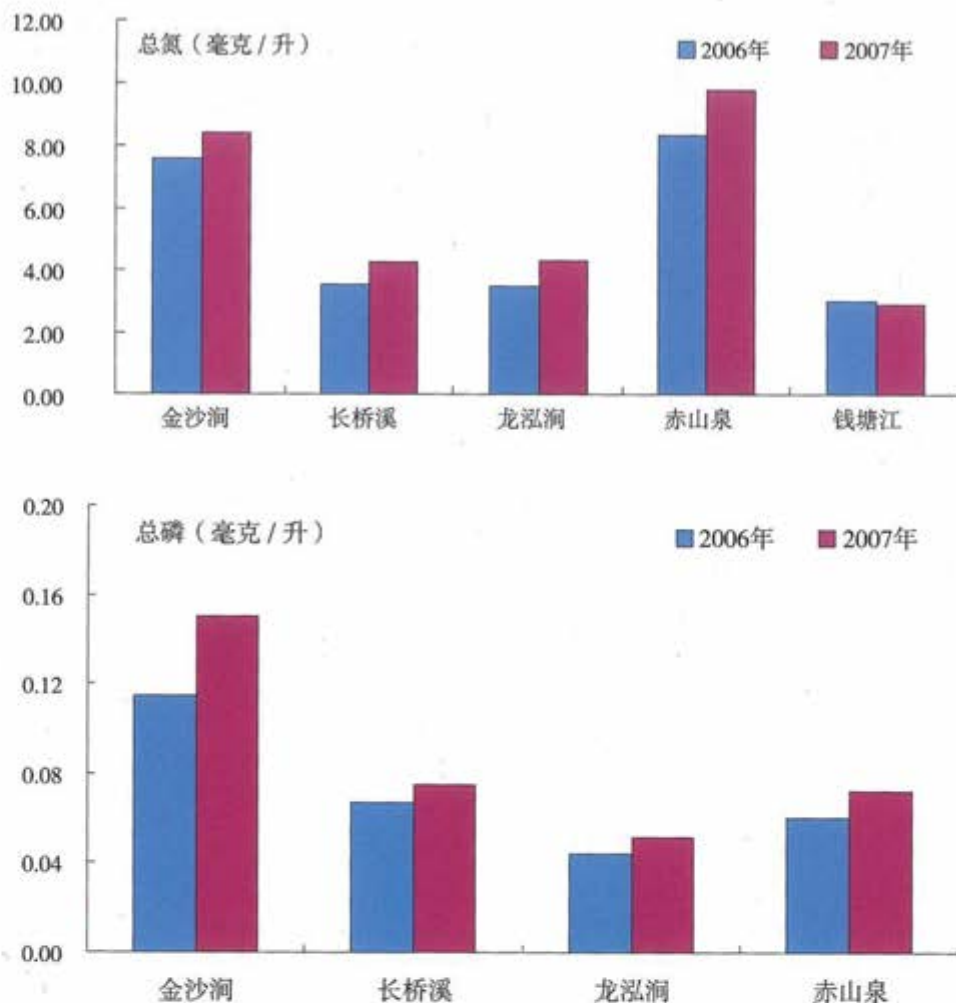
叶绿素：西湖水体的叶绿素a含量继续保持逐年下降的趋势。今年1至12月份平均为53.8微克/升，同比下降了16.1%，从月度变化情况来看，3、5、7月份显著高于去年同期，增幅分别高达76.2%、36.4%和43.8%，与水温变化基本一致。



二、上游溪流水质概况

上游溪流的总氮负荷仍非常高，比2006年增加明显。其中，金沙涧和赤山泉氮污染尤为严重，年度平均含量分别高达8.39毫克/升和9.73毫克/升，比2006年分别增加10.4%和17.1%；长桥溪和龙泓涧的氮负荷相对较低，为4.28毫克/升和4.30毫克/升，年度增幅分别为20.8%和23.8%。长桥溪总氮升高的原因是10月份受“罗莎”台风影响，长桥溪水处理站暂停运行，导致长桥溪当月总氮大幅增加。以总氮计，四条上游溪流均劣于国家地表水V类水体标准（ ≤ 2.0 毫克/升）。

与氮负荷相同,上游溪流的磷负荷也比去年有所增加。金沙涧和赤山泉的总磷含量增加比较显著,增幅高达30.8%和20.2%,分别为0.150毫克/升和0.073毫克/升;长桥溪和龙泓涧年度平均为0.075毫克/升和0.052毫克/升,增幅相对较低,为12.3%和16.4%。除金沙涧外,其余三条溪流的磷负荷还是处于相对较低的水平。以总磷计,金沙涧符合地表水V类水体标准(≤ 0.2 毫克/升),赤山泉、长桥溪和龙泓涧属IV类水体(≤ 0.1 毫克/升)。



三、钱塘江及引水水质概况

经过4年的运行,玉皇沉淀池和赤山沉淀池的引水和处理量已经相当平稳,07年全年的引水量为13242万方,与去年基本相同。在各项出水监控指标中,两沉淀池的总磷平均均为0.024毫克/升;浊度分别为2.2NTU和1.9NTU;透明度均大于1.2米,上述指标均符合设计要求。

四、西湖水质变化趋势

今年西湖总体水质特征表现在以下几个方面:

1. 主要营养盐含量继续保持在较低的水平,营养程度有所缓减。按国家地表水水质标准,除总氮外,总体水质已符合国家地表水IV类标准,部分水质指标如氨氮已达到II类标准。
2. 西湖水质虽然得到一定程度的改善,但流域内、外环境还存在着很多隐患,只有进一步加大西湖流域的整治力度,减少外源性营养负荷的输入,合理引水,才能确保西湖水质稳定、持续地改善。
3. 目前西湖水质继续受气候条件和引水状况的影响。在引水量和引水水质稳定的前提下,只要气候不出明显异常,西湖水质将继续保持稳定。

园林文物行政执法案件查处情况

项目	分类	合计 (件)	违法建设		侵占绿地		违法毁树或其它植物				破坏自然 环境 (件)	水域 违法 (件)	文物 违法 (件)	违反分 园管理 条例 (件)	其它 违法 (件)		
			(件)	建筑面积 (平方米)	占地面积 (平方米)	(件)	平方米	(件)	砍树 (株)	迁树 (株)						其它毁损 树木(株)	其它植被 (平方米)
发生		3492	131	2307.86	329.85	164	71.47	250	22	514	53	0.8	35	446	9	241	221
立案		298	132	1374.46	329.85	11	8	21	21	514	23	0.8	37	2	9	7	79
一般程序结案		95	37	81.02	81.02	2		19	58	4		2.84	4	1	2	6	24
整改结案		127	67	317.4	25.15	5	15.12	5					19				31
拆除违建		118	118	12344	7828.6												
补种树木																	
恢复绿地				2186.08	2303.58												
大案要素		13	5			1		3					2	1	1		
发告知书		96	47			9		7				1.2	5	2	2	2	22
发听证告知书		41	26	132.35	132.35	2		1					6		1		5
发处罚决定书		133	70			10		9					11	2	1	4	26
行政复议		2	2	51													
行政诉讼																	
申请法院强制执行		2	2	20.7													
法院执行完毕		11	11	278.32													
罚款(件)		99	33			2		17			10	2	2	7	26		
罚款(元)		616834	112573			5979		156224			132000	9450	160000	690	39918		



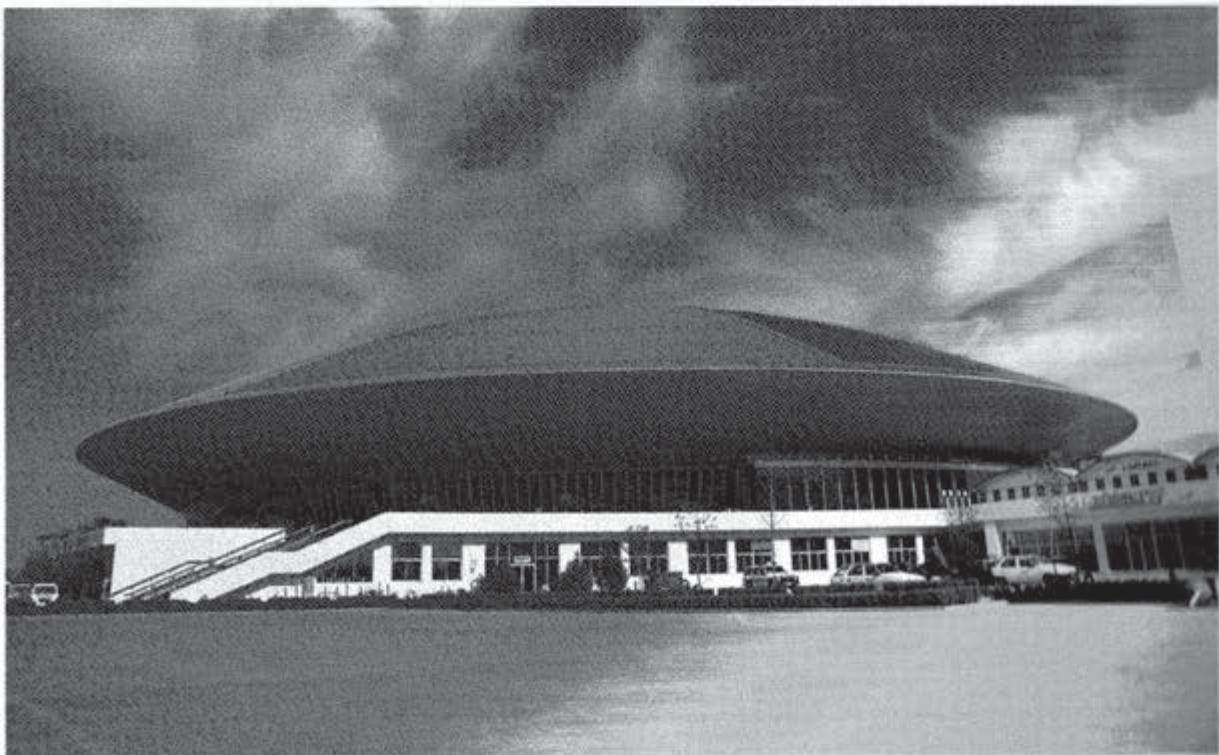
城市雕塑创作完成情况

项目名称	预算总造价 (万元)		实际完成情况		尺寸(米)	创作 人数	委托单位
	总价	已收	进度	实际成本			
体育人物	154.45	108.11	完工	99.57	六组等人	4	上虞市城市防洪五期工程建设办公室
情融桑梓	16.00	8.00	完工	10	2	2	江河建设集团有限公司
河诸渔歌	90.13	45	完工	41.19		4	杭州西溪湿地综合保护工程指挥部
旅游标志	26.4	13.2	完工	11.72	直径 2.3	1	西湖风景名胜区湖滨管理处
旅游标志	27.5	24.75	完工	21	直径 3.5	1	吴山地区开发建设指挥部
旅游标志	18.2	18.2	完工	15.8	长 2.7	1	西溪国家湿地公园管理委员会办公室
围垦菜园子新塘丝绸	447		完工	190.36	围垦高 8 人物 2.2	6	江干区五纵六路道路整治指挥部办公室
水田畝重工业历鄂等	285.6	176.34	完工	143.18	水田畝 7 人物 2	6	下城区五纵六路道路整治工程现场指挥部
盐担儿城市之本	87.9	61.53	完工	54	长 6 人物 2	5	上城区环城东路综合指挥部
码头、米市等	229	217.55	完工	190.44	人物 2	7	拱墅区道路入城口综合指挥部
体育浮雕	79.6	79.6	完工	65.05	4.2 * 3.2 * 0.65	5	杭州体育馆
东城丝绸	30	21	完工	18.48	长 2.2 * 2.7		杭州市市政公用建设开发公司
龙舟踩高跷浙大雕塑	453.6	272.16	未完工	69.5	高 7 长 12 人物 1.5		西湖区道路综合整治指挥部



考古发掘项目完成情况

考古发掘项目	经费 (万元)	面积 (平方米)	发掘时间	发掘成果
南宋官窑博物馆二期工程 C7 地块	150	400	2007 年 1 月	遗址
杭州湖滨地区	51.3	1000	2006 年 11 月	遗址
临安青山湖白杨湾地块	33.05	1000	2007 年 2 月	墓葬
上城区中山南路 445 号	20.00	300	2006 年 12 月	遗址
余杭镇义桥工业开发区地块	22.19	1000	2007 年 5 月	墓葬
清代钱塘江海塘	15.00	3500	2007 年 4 月	遗址
青山湖地块“水岸风华”组团和 “林泉流韵”组团	23.00	1000	2007 年 5 月	墓葬
杭州市第三医院	1.00	100	2007 年 9 月	遗址
钱塘江海塘	66.00	1500	2007 年 8 月	遗址
余杭南山林场	6.61	200	2007 年 10 月	墓葬
蓝庭西区	25.00	185000	2007 年 11 月	墓葬
杭州“依山裙”	7.50	100000	2007 年 11 月	墓葬
翡翠城	22.50	150000	2007 年 12 月	墓葬



城市管理设施现状与投入情况

序号	指 标	计量单位	合计	序号	指 标	计量单位	合计
一、	市政设施			17	果壳箱	只	944
1	道路总数	条	48	18	环卫专用车辆	辆	34
2	道路总长度	公里	67.19	19	其中:1、垃圾收运车	辆	16
3	道路总面积	万平方米	80.17	20	a、压缩车	辆	12
4	其中:车行道	万平方米	61.61	21	2、吸粪车	辆	3
5	其中:人行道	万平方米	18.57	22	3、扫地车	辆	10
6	桥梁总数	座	55	23	4、洒水车	辆	3
7	其中:市管桥梁总数	座		24	5、冲洗车	辆	2
8	排水管道长度	公里	24.58	三、	市政经费投入	万元	169.98
9	其中:市管污水管道长度	公里		25	市政设施养护	万元	36.97
10	河道总数	条	5	26	小型市政设施改善	万元	
11	河道总长度	公里	8.61	27	其他	万元	133.01
12	河道水域总面积	万平方米	2.14	四、	环卫经费投入	万元	940.99
二、	环卫设施			28	环卫设施养护	万元	255.25
13	公共厕所	座	42	29	小型环卫设施改善	万元	26.55
	其中:1、一类公厕	座	3	30	机具更新	万元	113.56
14	2、二类公厕	座	39	31	保洁费	万元	501.93
15	公厕分部密度	座/平方公里	1	32	其他	万元	100.71
16	垃圾房	间	125				



城市管理管养情况

序号	指标		计量单位	本年合计	序号	指标		计量单位	本年合计
1	市政设施巡查	发现问题	件	3105	31	完好道路面积		万平方米	14.46
2		1、人为损坏	件		32	完好率		%	88.84
3		人为损坏折算 经济损失	元		33	环卫道路清扫面积		平方米	732000
4		2、自然损坏	件		34	其中：	机扫面积	平方米	383000
5		自然损坏折算经济损失			35		人工清扫面积	平方米	732000
6		已整改问题	件	3076	36	人均清扫面积(不含机扫)		平方米	4452
7	道路	车行道	立方米	36783.00		24 小时保洁道路			1
8	养护	人行道	平方米	7668.50	37	数量		条段	3
9	排水	疏通管线	米	96382.40	38	长度		公里	5.40
10	管网	检查排水窨井	只	4049	39	面积		万平方米	7.00
11	河道养护	水闸启闭次数	次		40			%	49.80
12		打捞漂浮物	吨	7.41		18 小时保洁道路			
13		清淤量	立方米		41	数量		条段	4
14	养 护	道路	平方米	716463.0	42	长度		公里	8468
15	招 标	桥梁	平方米	10509.00	43	面积		万平方米	18.70
16	设施量	河道	平方米		44			%	
17	养 护	道路	万元	158.07		"三合一"清扫道路			
18	招 标	桥梁	万元	5.75	44	数量		条段	
19	中标价	河道	万元		45	长度		公里	
20	单位面	道路	元	2.21	46	面积		万平方米	
21	积道路	桥梁	元	5.47	47			%	
22	养护费	河道	元			"四统一"清扫道路面积			
	车行道完好情况				48	社区数量		条段	
23	车行道面积		万平方米	58.78	49	保洁面积		万平方米	
24	完好道路数量		条段	41.00	50	保洁费总支出(含人工清扫、机扫)		万元	501.93
25	完好道路长度		公里	57.29	51	单位面积保洁费		元	25
26	完好道路面积		万平方米	54.88	52	粪便清运量		吨	11927
27	完好率		%	93.36	53	垃圾清运量		吨	25438
	人行道完好情况				54	其中：	1、汽车转运	吨	25438
28	人行道面积		万平方米	16.27	55		2、垃圾收集	吨	
29	完好道路数量		条段	41	56		3、清扫垃圾	吨	9500
30	完好道路长度		公里	57.30					

园林监理有限公司经营情况

序号	业 主	工 程 项 目	投资额 (万元)	监理费 (万元)
	合 计		16123	84
1	浙江小和山高教园区建设发展有限公司	小和山高教园区教师经济适用房绿化	1700	11
2	杭州经济技术开发区城市建设发展中心	下沙开发区河道整治景观一期Ⅱ,Ⅲ,Ⅳ标	2817	10
3	吴山管理处	伍公山景区建筑修缮重建工程	1500	18
4	郑州郑东新区管委会建设投资项目管理中心	郑州郑东新区东风渠两岸景观绿化	7706	35
5	郑州郑东新区管委会建设投资项目管理中心	郑东新区东西运河、南运河	2400	10



八、名胜区主要经济指标

西湖街道茶叶生产情况

单位:亩、公斤、万元

村名	茶地 采摘 面积	分级产量			分季产量				总产量			总产值		
		特级茶	1-4级	5-6级	春茶	夏茶	三茶	四茶	2007年	2006年	增减数	2007年	2006年	增减数
合计	5143.6	44972	198633	2800	87854	41005	54918	62628	246405	233560	12845	6420.12	5616	804.12
梅家坞	1324	18933	62057		28996	11784	16219	23991	80990	71496	9494	2551.64	2240.2	311.43
梵村	138.2	1558	10404		3392	2263	2990	3317	11962	11986	-24	194.82	188.06	6.76
九溪	171.3	643	1216	2800	1859	1400	685	715	4659	6193	-1534	160.8	167.8	-7
翁家山	655.7	2606	29061		10885	5830	7682	7270	31667	38477	-6810	742.9	736.09	6.81
龙井	784.3	5289	22061		9000	4773	6043	7534	27350	29654	-2304	805.39	757.39	48
满觉陇	662.5	3246	12981		10468	2182	2182	1395	16227	15538	689	520.45	514.49	5.96
杨梅岭	329.2	3424	14046		6946	3677	4543	2304	17470	17086	384	458.86	439.16	19.7
南山	471.6	54	67		121				121	121		6.63	6.88	-0.25
双峰	232.5	4009	28531		6131	7074	8960	10375	32540	30654	1886	315.98	306.5	9.48
茅家埠	11.3	2596	9535		4611	1279	2946	3295	12131	12355	-224	279.01	259.42	19.59
灵隐	363	2614	8674		5445	743	2668	2432	11288		11288	383.64		383.64

农村综合指标

	村 委会 (个)	村民 小组 (个)	住 户 数 (户)	农村 人口 数 (人)	耕 地 面 积 (亩)	劳 动 力 资 源 总 数 (人)	实 有 劳 动 力 (人)	其 中: 女 劳 动 力 (人)	劳动力资源按行业分布								单位:人
									农 业	林 业	信 息 传 输	工 业	建 筑 业	交 通 运 输 业	批 发 零 售	住 宿 餐 饮 业	其 他 非 农 业
合计	9	50	2833	5633	2.9	3941	3768	2034	1704	1	6	15	19	411	527	781	297
梅家坞	1	14	563	1283		905	905	515	620					5	35	245	
梵村	1	2	286	454		292	280	149	75				15	25	28	81	50
九溪	1	5	141	145	2.9	93	93	25	32			13		20	15		13
翁家山	1	4	315	724		538	498	275	279							219	
龙井	1	10	329	639		462	462	267	170					8	245	4	25
满觉陇	1	3	420	744		509	478	244	212		6	2	4	12	20	35	100
杨梅岭	1	1	125	376		208	201	84	41					53	107		
双峰	1	7	389	796		669	609	334	225					251	13	120	
茅家埠	1	4	265	472		265	242	141	50	1				37	54	77	23

社会消费品零售总额分月表

单位:万元

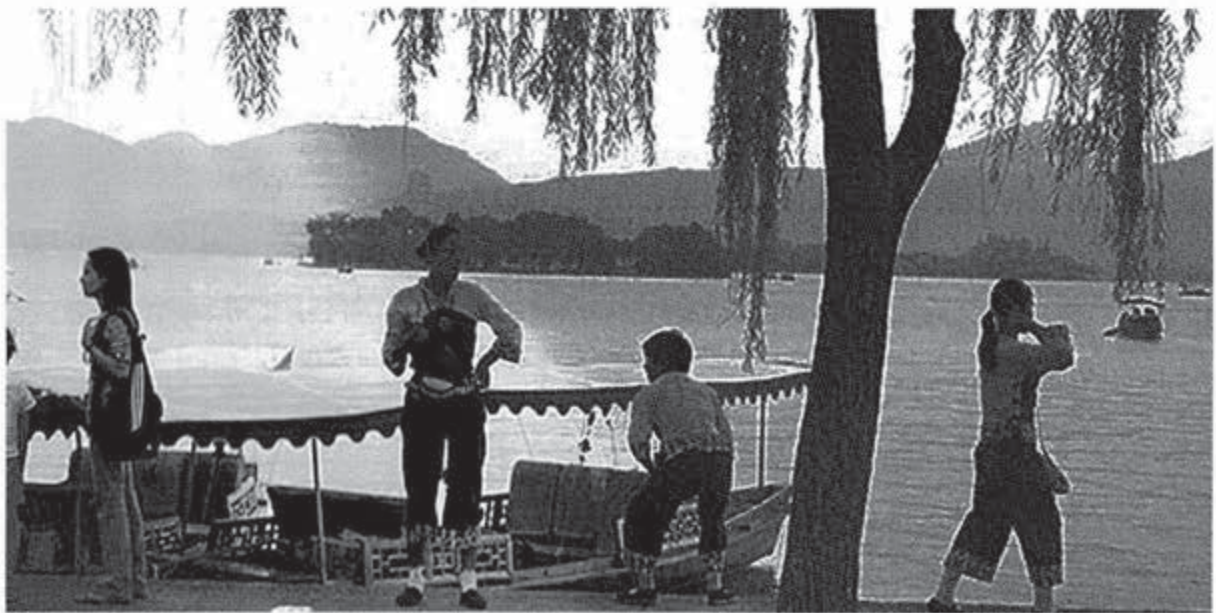
	全年合计	一月	二月	三月	四月	五月	六月	七月	八月	九月	十月	十一月	十二月
社会消费品总额	92596	6661	7392.7	7288.8	8232.3	8840.7	7967.8	7547.9	7379.3	8150.5	8930.3	7435.5	6769.2
累计		6661	14053.7	21342.5	29574.8	38415.5	46383.3	53931.2	61310.5	69461	78391.3	85826.8	92596
		2046	2149	2173	2252	2474	2502	2377	2301	2417	2474	1768	2300
1. 批发业和零售业	15228.4	1118.3	1174.4	1187.2	1230.6	1351.7	1367.3	1298.9	1257.3	1320.8	1352.1	1313.1	1256.7
累计		1118.3	2292.7	3479.9	4710.5	6062.2	7429.5	8728.4	9985.7	11306.5	12658.6	13971.7	15228.4
限额以上企业													
累计													
限额以下企业	15228.4	1118.3	1174.4	1187.2	1230.6	1351.7	1367.3	1298.9	1257.3	1320.8	1352.1	1313.1	1256.7
累计		1118.3	2292.7	3479.9	4710.5	6062.2	7429.5	8728.4	9985.7	11306.5	12658.6	13971.7	15228.4
个体	6079	451.1	495	487.4	490.6	532.7	510.1	503.7	504.8	512.6	553.7	519.4	517.9
累计		451.1	946.1	1433.5	1924.1	2456.8	2966.9	3470.6	3975.4	4488	5041.7	5561.1	6079
2. 住宿和餐饮业	77367.6	5542.7	6218.3	6101.6	7001.7	7489	6600.5	6249	6122	6829.7	7578.2	6122.4	5512.5
累计		5542.7	11761	17862.6	24864.3	32353.3	38953.8	45202.8	51324.8	58154.5	65732.7	71855.1	77367.6
星级(限额以上)企业	55986.8	3861.6	4416.8	4278.5	5118.1	5299.2	4442.3	4293.7	4270.3	4932.5	5504.8	5062.8	4506.2
累计		3861.6	8278.4	12556.9	17675	22974.2	27416.5	31710.2	35980.5	40913	46417.8	51480.6	55986.8
星级以外(限额以下)	21380.8	1681.1	1801.5	1823.1	1883.6	2189.8	2158.2	1955.3	1851.7	1897.2	2073.4	1059.6	1006.3
累计		1681.1	3482.6	5305.7	7189.3	9379.1	11537.3	13492.6	15344.3	17241.5	19314.9	20374.5	21380.8
个体	1858.2	154.3	163.7	173.8	156.1	165.9	161.2	158.1	158.3	153.4	170.7	160.7	82
累计		154.3	318	491.8	647.9	813.8	975	1133.1	1291.4	1444.8	1615.5	1776.2	1858.2
3. 其它													
累计													
按经济类型分	92596	6661	7392.7	7288.8	8232.3	8840.7	7967.8	7547.9	7379.3	8150.5	8930.3	7435.5	6769.2
1. 国有经济	24938.3	1652.3	1978.9	1757.4	2284.4	2378	2174.6	2012.8	2036.3	2119.9	2603.6	1881.9	2058.2
累计		1652.3	3631.2	5388.6	7673	10051	12225.6	14238.4	16274.7	18394.6	20998.2	22880.1	24938.3
2. 集体经济	6896.8	515.8	563	555	572.6	644.2	672.3	587.7	558.7	573.9	621.4	606	426.2
累计		515.8	1078.8	1633.8	2206.4	2850.6	3522.9	4110.6	4669.3	5243.2	5864.6	6470.6	6896.8
3. 股份经济	28915.8	2061.1	2236.3	2371.3	2603.9	2791.5	2518.3	2475.9	2282.4	2533.4	2666.5	2422.1	1953.1
累计		2061.1	4297.4	6668.7	9272.6	12064.1	14582.4	17058.3	19340.7	21874.1	24540.6	26962.7	28915.8
4. 外商经济	7185.8	591.2	545.1	624.3	602	679.7	566.2	446.2	459.9	862	723.5	501	584.7
累计		591.2	1136.3	1760.6	2362.6	3042.3	3608.5	4054.7	4514.6	5376.6	6100.1	6601.1	7185.8
5. 个体经济	8323	595.3	658.8	648	646.6	698.6	998.2	661.8	900.6	667.9	724.4	580	542.8
累计		595.3	1254.1	1902.1	2548.7	3247.3	4245.5	4907.3	5807.9	6475.8	7200.2	7780.2	8323
6. 私有经济	16336.3	1245.3	1410.6	1332.8	1522.8	1648.7	1038.2	1363.5	1141.4	1393.4	1590.9	1444.5	1204.2
累计		1245.3	2655.9	3988.7	5511.5	7160.2	8198.4	9561.9	10703.3	12096.7	13687.6	15132.1	16336.3

星级住宿业和限额以上餐饮业主要经济指标

指标名称	计量单位	2007 年	2006 年	同比增减%
一、固定资产原价	千元	974878	916456	6.37
累计折旧	千元	400371	335497	19.34
其中:本年折旧	千元	42959	55310	22.33
二、资产总计	千元	1188340	1196111	0.65
负债合计	千元	653318	693846	5.94
所有者权益合计	千元	535022	502265	6.52
三、损益及分配				
营业收入合计	千元	914879	778822	17.47
其中:主营业务收入	千元	910268	776872	17.17
主营业务成本	千元	294479	268837	9.54
主营业务税金及附加	千元	48742	39981	21.91
主营业务利润	千元	567047	468054	21.15
其他业务利润	千元	4611	1950	136.46
营业费用	千元	293891	258368	13.75
管理费用	千元	202785	179315	13.09
其中:税金	千元	4447	3754	18.46
差旅费	千元	2180	1705	27.86
工会经费	千元	1990	1767	12.62
财务费用	千元	15843	13714	15.52
其中:利息净支出	千元	7486	7368	1.60
营业利润	千元	59139	18607	217.30
投资收益	千元	241	-89	-370.79
利润总额	千元	69443	40547	71.27
应交所得税	千元	24984	20965	19.17
劳动、失业保险费	千元	23240	19494	19.22
住房公积金和住房补贴	千元	4580	4936	-7.21
四、工资、福利费	千元			
本年应付工资总额	千元	113103	95221	18.78
本年应付福利费总额	千元	10729	11299	-5.04
五、全部从业人员平均人数(人)	人	4203	4047	3.85
六、全部从业人员年末人数	人	4600	4248	8.29
七、养路费	千元	313	434	-27.88
八、排污费	千元	782	577	35.53
增加值	千元	330615	262307	22.77

名胜区规上工业企业

指标名称	企业单位数(个)		资产总计		固定资产净值 平均余额		本年折旧	
	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
规模以上工业合计	4	4	1244693	1189607	29195	25574	3594	8366
总计中:国有企业	1	1	4026	4115	199	244	56	54
股份制企业	2	2	1199333	1169425	18607	16600	2011	7364
外商及港澳台投资企业	1	1	41334	16067	10389	8730	1527	948
总计中:私营企业	1	1	4318	3749	583	690	144	128
总计中:国有控股企业	2	2	1199041	1169791	18223	16154	1923	7290
总计中:私人控股	1	1	4318	3749	583	690	144	128
外商控股	1	1	41334	16067	10389	8730	1527	948
总计中:轻工业	3	3	1240375	1185658	28612	24884	3450	8238
重工业	1	1	4318	3749	583	690	144	128
饮料制造业	1	1	4026	4115	199	244	56	54
医药制造业	1	1	41334	16067	10389	8730	1527	948
交通运输设备制造业	1	1	4318	3749	583	690	144	128
水的生产和供应业	1	1	1195015	1165676	18024	15910	1867	7236



主要经济指标(一)

单位:千元

负债合计		应交增值税		主营业务收入		主营业务成本		主营业务税金及附加		主营业务利润	
2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
314918	332761	3373	1606	79823	52888	45628	31065	584	387	32897	20534
3526	3615	746	751	5291	5328	1286	1258	90	88	3201	3336
291258	322629	648	582	39811	38412	23463	23869	453	266	15895	14046
20134	6517	1979	273	34721	9148	20879	5938	41	33	13801	3152
1741	1373	517	432	8720	7870	7274	7043	229	51	1217	545
293043	324871	877	901	36382	35870	17475	18084	314	303	17879	16837
1741	1373	517	432	8720	7870	7274	7043	229	51	1217	545
20134	6517	1979	273	34721	9148	20879	5938	41	33	13801	3152
313177	331388	2856	1174	71103	45018	38354	24022	355	336	31680	19889
1741	1373	517	432	8720	7870	7274	7043	229	51	1217	545
3526	3615	746	751	5291	5328	1286	1258	90	88	3201	3336
20134	6517	1979	273	34721	9148	20879	5938	41	33	13801	3152
1741	1373	517	432	8720	7870	7274	7043	229	51	1217	545
289517	321256	131	150	31091	30542	16189	16826	224	215	14678	13801



名胜区规上工业企业

指标名称	营业费用		管理费用		财务费用		利润总额	
	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
规模以上工业合计	943	900	18027	16739	20441	8675	16590	-75
总计中:国有企业	714	646	1123	967	-11	-14	2083	2386
股份制企业	229	231	14437	13328	19920	8204	2858	-5958
外商及港澳台投资企业	0	23	2467	2444	532	485	11649	3497
总计中:私营企业	229	231	703	650	-3	-4	317	387
总计中:国有控股企业	714	646	14857	13645	19912	8194	4624	-3959
总计中:私人控股	229	231	703	650	-3	-4	317	387
外商控股	0	23	2467	2444	532	485	11649	3497
总计中:轻工业	714	669	17324	16089	20444	8679	16273	-462
重工业	229	231	703	650	-3	-4	317	387
饮料制造业	714	646	1123	967	-11	-14	2083	2386
医药制造业	0	23	2467	2444	532	485	11649	3497
交通运输设备制造业	229	231	703	650	-3	-4	317	387
水的生产和供应业	0	0	13734	12678	19923	8208	2541	-6345



主要经济指标(二)

单位:千元

利税总额		工业总产值 (第一套)		工业销售产值		工业中间投入		工业增加值		从业人员 劳动报酬		全部从业 人员平均人数	
2007年	2006年	2007年	2006年	2007年	2006年	2007年	2006年	2007年	2006年	2007年	2006年	2007年	2006年
20547	1918	67694	52115	82442	56194	50728	41500	21341	14073	9032	8279	207	201
2919	3225	4399	5099	5498	6340	1816	1745	3329	4105	889	780	50	54
3959	-5110	42224	41106	42224	41106	27635	34372	15237	7316	6647	6643	131	129
13669	3803	21071	5910	34720	8748	21277	5383	2775	2652	1496	856	26	20
1063	870	8720	7870	8720	7870	7018	6991	2219	1311	669	544	40	37
5815	-2755	37903	38335	39002	39576	22433	29126	16347	10110	6867	6879	141	146
1063	870	8720	7870	8720	7870	2018	6991	2219	1311	669	544	40	37
13669	3803	21071	5910	34720	8748	21277	5383	2775	2652	1496	856	26	20
19484	1048	58974	44245	73722	48324	43710	34509	19122	12762	8363	7735	167	166
1063	870	8720	7870	8720	7870	7018	6991	2219	1311	669	544	40	37
2919	3225	4399	5099	5498	6340	1816	1745	3329	4105	889	780	50	54
13669	3803	21071	5910	34720	8748	21277	5383	2775	2652	1496	856	26	20
1063	870	8720	7870	8720	7870	7018	6991	2219	1311	669	544	40	37
2896	-5980	33504	33236	33504	33236	20617	27381	13018	6005	5978	6099	91	92



名胜区服务业企业(限

指 标 名 称	单 位 数	资产总计		负债合计		固定资产原价		营业收入合计	
		2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
总 计	23	979415	975280	484010	415800	486829	376580	557212	489696
一、按登记注册类型分组									
内资企业	22	960055	952166	474827	402660	466878	356628	551402	484064
国有企业	6	128519	114223	74553	74628	55324	51023	247479	218260
集体企业	1	100853	101365	14191	19443	439	439	6644	8300
股份合作企业	1	83206	67159	47057	30485	56722	70162	5455	721
其他有限责任公司	7	261964	243035	88712	68358	204979	201397	247074	233015
股份有限公司	2	108162	145019	70930	44015	115000	1636	19255	6721
私营企业	5	277351	281365	179384	165731	34414	31971	25495	17047
港澳台商独资	1	19360	23114	9183	13140	19951	19952	5810	5632
二、按国民经济行业分组									
公共电汽车客运	1	10987	9205	3739	2642	5651	5145	16609	13647
出租车客运	1	19360	23114	9183	13140	19951	19952	5810	5632
内河旅客运输	1	43123	40876	23605	22121	38822	38753	69895	63864
物业管理	1	1471	1480	874	852	5	5	15	0
建筑工程机械与设备租赁	1	1818	1512	716	616	4025	3730	1373	1255
旅行社	2	29305	29962	38806	31670	4588	4861	214877	183833
保安服务	1	4662	1780	3998	1027	1738	821	16779	9319
自然科学研究与试验发展	1	83206	67159	47057	30485	56722	70162	5455	721
工程勘察设计	2	55851	50197	14395	12146	18887	16384	43652	44196
城市绿化管理	2	2746	3280	604	1294	1503	1497	5862	8149
公园管理	3	462593	449206	212000	197080	180799	178652	87656	79196
理发及美容保健服务	1	4332	5874	214	1993	2716	2713	8742	9284
洗浴服务	1	8141	4532	7151	4082	2452	665	9324	1309
其他未列明的服务	1	100853	101365	14191	19443	439	439	6644	8300
职业技能培训	1	13896	9235	11679	7449	935	579	25970	35556
疗养院	1	28909	31484	24868	25745	32596	30586	19294	18714
文物及文化保护	1	8690	8662	1820	1935	70	70	5836	6721
其他娱乐活动	1	99472	136357	69110	42080	114930	1566	13419	0
三、按门类分组									
交通运输、仓储和邮政业	3	73470	73195	36527	37903	64424	63850	92314	83143
房地产业	1	1471	1480	874	852	5	5	15	0
租赁和商务服务业	4	35785	33254	43520	33313	10351	9412	233029	194407
科学研究、技术服务和地质勘查业	3	139057	117356	61452	42631	75609	86546	49107	44917
水利、环境和公共设施管理业	5	465339	452486	212604	198374	182302	180149	93518	87345
居民服务和其他服务业	3	113326	111771	21556	25518	5607	3817	24710	18893
教育	1	13896	9235	11679	7449	935	579	25970	35556
卫生、社会保障和社会福利业	1	28909	31484	24868	25745	32596	30586	19294	18714
文化、体育和娱乐业	2	108162	145019	70930	44015	115000	1636	19255	6721

上)主要经济指标(一)

计量单位:千元

主营业务收入		主营业务成本		主营业务税金及附加		营业费用		管理费用	
2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
552099	483640	335234	281251	10135	8989	75149	64891	132463	180377
546289	478008	332063	278196	9941	8799	75149	64891	130875	181759
247126	217922	218423	189907	2052	2035	10952	9339	10279	10542
6644	8300	0	0	0	0	0	0	743	1840
5455	721	2448	6013	305	40	0	0	770	970
242344	227297	68570	69498	5452	5428	50256	46386	61586	53290
19255	6721	37075	8145	718	310	2680	492	43860	29007
25465	17047	5547	4633	1414	986	11261	8674	13637	31061
5810	5632	3171	3055	194	190	0	0	1588	1663
16609	13647	6565	5522	558	453	666	708	4051	2813
5810	5632	3171	3055	194	190	0	0	1588	1663
68671	62497	0	0	2361	2153	34179	31294	18691	16362
15	0	0	0	1	0	0	0	221	176
1369	1255	526	679	76	70	278	265	287	190
214529	183495	199293	170430	694	664	10853	7839	3558	3445
16774	9319	15020	7929	243	317	582	61	656	787
5455	721	2448	6013	305	40	0	0	770	970
43626	44196	19279	21433	2218	2467	1466	2181	11471	13139
5862	8149	2725	3482	323	431	1546	2115	1304	1326
84150	74845	8677	6414	784	541	10442	10969	36393	28806
8742	9284	1185	1109	519	588	5162	5500	1207	1030
9324	1309	1158	219	484	61	4494	865	2968	688
6644	8300	0	0	0	0	0	0	743	1840
25970	35556	24241	33178	109	133	799	1017	972	1218
19294	18714	13871	13643	548	571	2002	1585	3723	3988
5836	6721	2476	4909	263	310	0	0	2745	1235
13419	0	34599	3236	455	0	2680	492	41115	1672
91090	81776	9736	8577	3113	2796	34845	32002	24330	20838
15	0	0	0	1	0	0	0	221	176
232672	194069	214839	179038	1013	1051	11713	8165	4501	4431
49081	44917	21727	27446	2523	2507	1466	2181	12241	14105
90012	82994	11402	9896	1107	972	11988	13084	37697	30132
24710	18893	2343	1328	1003	649	9656	6365	4918	2578
25970	35556	24241	33178	109	133	799	1017	972	1218
19294	18714	13871	13643	548	571	2002	1585	3723	3988
19255	6721	37075	8145	718	310	2680	492	43860	29007

名胜区服务业企业(限

指 标 名 称	单 位 数	财务费用		利润总额		应交所得税	
		2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
总 计	23	15983	9283	- 6062	44204	24976	23925
一、按登记注册类型分组							
内资企业	22	15831	9066	- 6767	43693	24788	23787
国有企业	6	1038	1011	4561	5644	930	777
集体企业	1	- 66	- 86	5967	7536	0	0
股份合作企业	1	- 13	- 370	126	- 5931	0	0
其他有限责任公司	7	863	570	60961	54918	23706	22736
股份有限公司	2	2692	- 13	- 60701	- 5120	0	0
私营企业	5	11317	7954	- 17681	- 13354	152	274
港澳台商独资	1	152	217	705	511	188	138
二、按国民经济行业分组							
公共电汽车客运	1	- 14	- 22	4971	4221	2648	2170
出租车客运	1	152	217	705	511	188	138
内河旅客运输	1	- 120	- 85	14185	13037	6845	6655
物业管理	1	- 3	- 3	- 204	- 172	0	0
建筑工程机械与设备租赁	1	0	0	206	44	0	0
旅行社	2	268	410	216	1142	53	195
保安服务	1	- 15	- 4	286	218	94	83
自然科学研究与试验发展	1	- 13	- 370	126	- 5931	0	0
工程勘察设计	2	- 59	- 273	9340	4526	3338	2638
城市绿化管理	2	- 16	- 12	- 27	807	165	626
公园管理	3	12165	8595	19992	24770	11447	11127
理发及美容保健服务	1	238	258	431	768	149	274
洗浴服务	1	177	15	43	- 549	3	0
其他未列明的服务	1	- 66	- 86	5967	7536	0	0
职业技能培训	1	- 243	- 37	92	133	37	19
疗养院	1	840	693	- 1690	- 1737	9	0
文物及文化保护	1	0	0	351	267	0	0
其他娱乐活动	1	2692	- 13	- 61052	- 5387	0	0
三、按门类分组							
交通运输、仓储和邮政业	3	18	110	19861	17769	9681	8963
房地产业	1	- 3	- 3	- 204	- 172	0	0
租赁和商务服务业	4	253	406	708	1404	147	278
科学研究、技术服务和地质勘查业	3	- 72	- 643	9466	- 1405	3338	2638
水利、环境和公共设施管理业	5	12149	8583	19965	25577	11612	11753
居民服务和其他服务业	3	349	187	6441	7755	152	274
教育	1	- 243	- 37	92	133	37	19
卫生、社会保障和社会福利业	1	840	693	- 1690	- 1737	9	0
文化、体育和娱乐业	2	2692	- 13	- 60701	- 5120	0	0

上)主要经济指标(二)

计量单位:千元

从业人员年末人数		劳动者报酬		生产税净额		固定资产折旧		营业盈余		增加值	
2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
1717	1674	110013	73320	12553	10520	43929	27333	6473	50811	172968	161984
1708	1666	109553	72878	12013	10020	40374	24009	5737	50250	167677	157157
311	366	15801	15109	2395	2323	4118	3378	5192	5846	27506	26686
8	10	332	275	173	2	0	13	5979	7550	6484	7840
35	28	1001	1184	323	45	1263	5054	1959	-5921	4546	362
1024	991	54779	48374	6563	6171	12954	14061	60295	54707	134591	123313
183	158	33027	5276	858	354	20322	188	-50659	983	3548	6801
147	113	4612	2660	1700	1127	1717	1315	-17029	-12914	-9000	-7812
9	8	460	442	540	500	3555	3324	736	560	5291	4826
103	113	6855	5675	589	479	905	708	4902	4264	13251	11126
9	8	460	442	540	500	3555	3324	736	560	5291	4826
554	504	29817	26322	2632	2384	3692	3666	15235	13967	51376	46339
6	6	152	122	5	2	1	1	-200	3	-42	128
7	8	184	174	91	86	113	126	212	50	600	436
204	208	8663	7504	1217	986	298	371	493	1270	10671	10131
8	8	251	131	282	355	229	114	315	244	1077	844
35	28	1001	1184	323	45	1263	5054	1959	-5921	4546	362
109	118	4502	4158	2415	2560	2398	1845	9528	5542	18843	14105
46	53	1987	2538	363	465	175	172	38	873	2563	4048
273	232	14685	10790	1152	765	8182	9447	18624	22564	42643	43566
34	35	809	782	568	635	515	393	550	921	2442	2731
35	29	888	346	506	68	264	31	181	-521	1839	76
8	10	332	275	173	2	0	13	5979	7550	6484	7840
16	15	964	925	118	145	69	78	122	89	1273	1237
87	141	5434	6677	719	690	1948	1802	-1542	-1628	6559	7541
18	13	815	574	294	340	5	5	401	289	1515	1208
165	145	32213	4702	564	13	20317	183	-51061	694	2033	5592
666	625	37132	32439	3761	3363	8152	7698	20874	18792	60919	62292
6	6	152	122	5	2	1	1	-200	3	-42	128
219	224	9099	7809	1591	1427	640	611	1020	1565	12350	11412
144	146	5503	5341	2737	2605	3661	6899	11487	379	23308	14406
319	285	16672	13328	1515	1230	8357	9619	18662	23436	45206	47613
77	74	2029	1403	1248	704	779	437	6710	7950	10766	10494
16	15	964	925	118	145	69	78	122	89	1273	1237
87	141	5434	6677	719	690	1948	1802	-1542	-1628	6559	7541
183	158	33027	5276	858	354	20322	188	14061	983	3548	6801

名胜区行政、事业单位

指 标 名 称	单 位 数	年 末 资 产		收 入 合 计		财 政 拨 入 (补 助) 收 入		上 级 补 助 收 入	
		2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
总 计	41	3363177	3099693	1369107	1251735	413741	383674	21408	27641
一、按国民经济行业分组									
律师及相关的法律服务	1	12098	8406	16197	10888	0	0	0	0
农业科学研究与试验发展	1	112220	74864	83069	50810	49215	20743	200	150
野生动植物保护	1	24223	22779	15063	13585	400	0	0	0
城市环境卫生管理	1	96927	74193	43697	33804	24178	16885	14795	11205
城市绿化管理	4	309130	283069	153358	182681	30036	74658	0	0
公园管理	2	178907	168147	165818	147850	10812	9631	0	0
其他未列明的服务	1	51735	39039	24525	24085	16000	19500	0	0
综合医院	1	562713	536025	341863	328950	23598	16491	0	0
疗养院	3	144112	114934	32280	35967	8317	9354	2146	6081
卫生院及社区医疗活动	1	1903	1416	4957	3668	557	254	0	0
文艺创作与表演	1	5251	8155	15791	6520	0	0	0	0
博物馆	5	218287	184023	74316	53566	69043	48043	0	0
烈士陵园、纪念馆	1	14742	15301	6436	2260	5739	1494	0	20
游乐园	1	28432	28309	11751	9723	3475	2500	0	0
综合事务管理机构	2	94083	102999	37587	30980	37587	24272	0	0
对外事务管理机构	1	58327	47961	34112	46373	29557	27028	0	0
公共安全管理机构	2	15159	22893	42110	36529	41446	34669	664	1860
经济事务管理机构	3	31142	38419	40889	54295	40227	53560	220	0
政府事务管理机构	1	1825	1509	2500	3029	2500	3029	0	0
行政监督检查机构	1	11811	11620	9722	8962	9722	8962	0	0
人民检察院	1	21558	21808	11142	11424	11142	11124	0	0
专业性团体	1	2672	1736	1963	1517	190	124	0	0
宗教组织	2	1186607	1106966	185166	140785	0	1353	3241	8220
村民自治组织	3	179313	185122	14795	13484	0	0	142	105
二、按门类分组									
租赁和商务服务业	1	12098	8406	16197	10888	0	0	0	0
科学研究、技术服务和地质勘查业	1	112220	74864	83069	50810	49215	20743	200	150
水利、环境和公共设施管理业	8	609187	548188	377936	377920	65426	101174	14795	11205
居民服务和其他服务业	1	51735	39039	24525	24085	16000	19500	0	0
卫生、社会保障和社会福利业	5	708728	652375	379100	368585	32472	26099	2146	6081
文化、体育和娱乐业	8	266712	235788	108294	72069	78257	52037	0	20
公共管理和社会组织	17	1602497	1541033	379986	347378	172371	164121	4267	10185

(限上)主要经济指标(一)

计量单位:千元

事业收入		经营收入		支出合计		人员支出		公用支出		对个人和家庭补助支出	
2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
809366	729313	54077	35102	1122673	1039653	283790	242703	617679	572609	90191	82880
0	0	16197	10888	7668	5383	2002	1380	5398	4003	0	0
14025	10994	0	0	67587	48531	6270	5165	49698	37584	5810	5762
14616	13585	0	0	13590	12997	6557	6047	4959	5544	1458	1406
4724	5714	0	0	36527	30163	8577	7817	8287	7259	2304	2022
99287	96538	0	0	140241	178537	47894	42121	47272	42095	13141	12181
153675	137125	0	0	96022	83420	30876	26678	53408	47456	6957	6176
0	0	7484	4315	10991	14862	1911	1886	3398	2697	649	556
318265	312459	0	0	365175	330506	69406	59242	258775	239760	28240	13946
19727	18407	0	0	31993	35846	11943	10563	13692	12754	2921	2352
4400	3414	0	0	4367	3596	1373	1240	2569	2126	425	230
0	0	15791	6520	15375	6179	241	284	594	454	60	50
3725	2796	0	0	68259	55254	21558	19578	26441	27031	6387	5042
0	0	0	0	5786	2059	827	552	610	1137	618	370
8250	7204	0	0	10618	8849	5926	5069	3441	2776	1127	1004
0	0	0	0	37587	30735	16274	12165	11771	12620	6570	5050
0	0	0	0	33357	44541	4069	3472	26489	38475	2337	1970
0	0	0	0	41859	36046	21282	17615	9030	7340	4444	4109
442	735	0	0	50011	37749	6161	5360	39562	30077	3052	2311
0	0	0	0	2401	2905	1479	1483	577	1176	345	246
0	0	0	0	9722	8792	5284	4263	2774	3254	1654	1275
0	0	0	0	11320	9929	5023	4103	2952	2313	1612	1432
1754	1380	0	0	1916	1487	285	272	1100	767	0	0
166476	118962	0	0	55136	47099	6823	4585	42850	42514	80	0
0	0	14605	13379	5165	4188	1749	1763	2032	1397	0	0
0	0	16197	10888	7668	5383	2002	1380	5398	4003	0	0
14025	10994	0	0	67587	48531	6270	5165	49698	37584	5810	5762
272302	252962	0	0	286380	305117	93904	82663	113926	102354	23860	21785
0	0	7484	4315	10991	14862	1911	1886	3398	2697	649	556
342392	334280	0	0	401535	369948	82722	71045	275036	254640	31586	16528
11975	10000	15791	6520	100038	72341	28552	25483	31086	31398	8192	6466
168672	121077	14605	13379	248474	223471	68429	55081	139137	139953	20094	17293

名胜区行政、事业单位

指 标 名 称	单 位 数	收 支 结 余		经 营 税 金		全 部 从 业 人 员 平 均 人 数		从 业 人 员 年 末 人 数	
		2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
总 计	41	506318	421585	10112	7556	5232	5144	5181	5239
一、按国民经济行业分组									
律师及相关的法律服务	1	8565	5505	908	610	36	27	38	29
农业科学研究与试验发展	1	15482	2279	991	920	189	188	190	193
野生动植物保护	1	1473	588	528	736	119	122	119	120
城市环境卫生管理	1	7209	3672	332	255	141	148	141	148
城市绿化管理	4	17017	9158	3580	2793	939	953	930	970
公园管理	2	73654	67851	1497	789	694	742	695	733
其他未列明的服务	1	18034	9057	477	245	43	41	44	43
综合医院	1	-23312	-1556	0	0	854	819	854	838
疗养院	3	-5191	-5416	373	389	253	251	255	248
卫生院及社区医疗活动	1	590	72	0	0	35	35	35	35
文艺创作与表演	1	416	341	535	228	10	10	10	10
博物馆	5	37781	28285	336	148	423	426	376	431
烈士陵园、纪念馆	1	650	201	0	0	18	16	18	16
游乐园	1	1133	874	501	364	124	130	118	131
综合事务管理机构	2	0	245	0	0	204	173	196	179
对外事务管理机构	1	8025	7270	0	0	60	59	60	59
公共安全管理机构	2	897	646	0	0	400	357	424	391
经济事务管理机构	3	12008	21149	17	34	86	78	85	83
政府事务管理机构	1	99	159	0	0	30	27	30	30
行政监督检查机构	1	348	348	0	0	105	95	106	107
人民检察院	1	1317	1495	0	0	79	74	77	70
专业性团体	1	47	30	37	45	4	3	6	4
宗教组织	2	322446	260036	0	0	322	295	310	296
村民自治组织	3	9630	9296	0	0	64	75	64	75
二、按门类分组									
租赁和商务服务业	1	8565	5505	908	610	36	27	38	29
科学研究、技术服务和地质勘查业	1	15482	2279	991	920	189	188	190	193
水利、环境和公共设施管理业	8	99353	81269	5937	4573	1893	1965	1885	1971
居民服务和其他服务业	1	18034	9057	477	245	43	41	44	43
卫生、社会保障和社会福利业	5	-27913	-6900	373	389	1142	1105	1144	1121
文化、体育和娱乐业	8	39980	29701	1372	740	575	582	522	588
公共管理和社会组织	17	354817	300674	54	79	1354	1236	1358	1294

(限上)主要经济指标(二)

计量单位:千元

劳动者报酬		生产税净额		固定资产折旧		营业盈余		增加值	
2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年	2007 年	2006 年
419641	356208	11654	9139	49313	44420	84056	83171	564664	492938
2198	1516	908	610	26	14	8565	5505	11697	7645
14240	11033	1249	1156	824	835	2644	522	18957	13546
8283	7695	540	747	467	465	1499	653	10789	9500
18822	16812	362	285	793	739	868	701	20845	18537
68186	70513	3694	2866	7532	7107	11318	6369	90730	86885
41536	35675	1566	859	2832	1496	72436	67017	118370	105047
3196	3071	480	248	225	228	5516	1636	9417	5183
100864	76130	32	49	11258	9976	- 21184	- 1042	90970	85113
15209	13365	430	454	4739	3482	- 3189	- 2736	17189	14565
1944	1632	2	2	76	57	538	77	2560	1768
310	344	535	228	31	31	416	341	1292	944
29681	25701	478	315	5281	4963	3291	2991	38731	33970
1479	972	5	6	549	530	7	5	2040	1513
7428	6396	691	516	718	705	861	705	9698	8322
24264	20153	38	47	3435	3732	128	99	27865	24031
8437	6795	33	21	1280	1431	20	57	9770	8304
26228	22124	33	31	509	422	166	136	26936	22713
10891	9809	112	158	486	480	31	27	11520	10474
1908	1784	0	0	8	8	21	14	1937	1806
7174	5735	297	396	249	247	62	50	7782	6428
7413	6241	11	11	713	703	44	45	8181	7000
563	361	37	45	4	3	0	0	604	409
17534	10462	101	69	5704	5201	0	0	23339	15732
1851	1889	20	20	1573	1564	0	0	3444	3473
2198	1516	908	610	26	14	8565	5505	11697	7645
14240	11033	1249	1156	824	835	2644	522	18957	13546
136827	130695	6162	4757	11624	9807	86122	74739	240735	219908
3196	3071	480	248	225	228	5516	1636	9417	5183
118018	91127	464	505	16073	13515	- 23836	- 3701	110719	101446
38898	33413	1709	1065	6580	6229	4575	4042	51762	44749
106264	85354	682	798	13961	13793	471	428	121378	100373

九、人员与报酬

2007 年从业人员年末人数与劳动报酬(一)

单位:人/元

序 号		一、单位从业人员 年末人数						二、离开本 单位仍保留 劳动关系				三、从业 人员 平均 人数	四、全 部工 平均 人数	五、从业人员及保留劳动 关系职工劳动报酬				六、全 部 职工 平均 工资
		合 计	其中： 女性	1、 在 职 工	其中： 长期 职工	临 时 工	2、 其 他 从 业 人 员	合 计	内 部 退 养	外 借	长期 休 假			合 计	在 职 工 工 资 总 额	其 他 从 业 人 员 劳 动 报 酬	保 留 劳 动 关 系 工 职 工 生 活 费	
		1 = 3 + 6	2	3 = 4 + 5	4	5	6	7 = 8 + 9 + 10	8	9	10	11	12	13 = 14 + 15 + 16	14	15	16	17 = 13 / 12
	合计	6112	2524	5995	5364	631	117	360	285	58	17	6103	6420	235471669	221265698	6363952	7842019	36678
一	机关、事业	4054	1727	4032	3803	229	22	269	216	37	16	4053	4303	166540998	159895713	606862	6038423	38703
1	区(局)机关	99	40	96	96		3					103	103	7832271	7806621	25650		76041
2	西湖街道	97	32	97	64	33						99	99	7889935	7889935			79696
3	景区分局	230	28	230	230							229	229	16693376	16693376			72897
4	灵隐	454	205	454	425	29		21	18		3	452	472	17866465	17137550		728915	37853
5	岳庙	348	203	348	348			10	3		7	348	358	13256266	13028884		227382	37029
6	湖滨	359	182	357	354	3	2	58	45	13		359	415	11362439	10216173	14400	1131866	27379
7	钱江	320	159	320	303	17		52	37	9	6	322	373	12961549	11949198		1012351	34749
8	花港	230	119	230	225	5		25	25			232	250	9469266	8846915		622351	37877
9	凤凰山	120	42	120	120			11	10	1		121	129	4100303	3881903		218400	31785
10	吴山	36	16	36	27	9		3	2	1		36	38	995527	975151		20376	26198
11	市政环卫	170	52	170	133	37		8	8			170	175	5601381	5416560		184821	32008
12	水城	151	28	151	147	4		3	3			153	156	4378671	4299907		78764	28068
13	植物园	225	98	225	225			29	29			225	251	7432534	6860863		571671	29612
14	动物园	133	46	133	132	1		2	2			133	139	5578724	5480741		97983	40135
15	动迁	26	9	26	26			4	2	2		26	30	1380916	1292555		88361	46031
16	少儿公园	103	52	103	103			28	28			95	121	3503570	2846721		656849	28955
17	南宋宫窑	45	22	40	33	7	5					47	47	1781424	1717248	64176		37903
18	西湖博物馆	49	30	49	28	21		2	1	1		49	51	1887008	1797022		89986	37000
19	茶博	58	37	58	52	6		13	3	10		59	72	2462124	2153777		308347	34196
20	名人纪念馆	53	32	53	34	19						53	53	1918305	1677337	240968		36194
21	历史博物馆	45	22	45	32	13						44	44	1640000	1640000			37273
22	文保所	41	12	41	31	10						40	40	1562000	1562000			39050
23	绿化站	34	11	34	34							33	33	1280424	1280424			38801
24	监察支队	109	28	109	107	2						108	108	5666000	5618000	48000		52463

2007 年从业人员年末人数与劳动报酬(二)

单位:人/元

序号	一、单位从业人员 年末人数						二、离开本 单位仍保留 劳动关系				三、 从业 人员 平均 人数	四、 全 部 工 平 均 人 数	五、从业人员及保留劳动 关系职工劳动报酬				六、 全 部 工 平 均 工 资
	合 计	其 中: 女 性	1、 在 职 工	其中: 长 期 工	临 时 工	2、 其 他 从 业 人 员	合 计	内 部 退 养	外 借	长 期 休 假			合 计	在 职 工 工 资 总 额	其 他 从 业 人 员 劳 动 报 酬	保 留 劳 动 关 系 工 工 生 活 费	
25 接待中心	29	14	22	22		7					30	30	1134104	1045046	89058		37803
26 会管中心	30	25	30	30							30	30	1349935	1349935			44900
27 培训中心	2	1	2	2							2	2	77000	77000			38500
28 雕塑院	10	3	10	8	2						10	10	258722	258722			25872
29 机械厂	86	13	84	84		2					87	87	5615642	5529932	85710		64548
30 旅贸公司	55	17	55	55							55	55	1987816	1987816			36142
31 长桥小学	18	12	18	18							18	18	643996	643996			35778
32 西子幼儿园	19	16	19	17	2						19	19	405445	405445			21339
33 西子湖幼儿园	23	23	22	18	4	1					19	19	520458	511558	8900		27303
34 西子湖小学	52	39	52	51	1						52	52	2216188	2216188			42619
35 西湖卫生院	35	27	35	35							35	35	1179521	1179521			33701
36 就业管理中心	3	2	3	1	2						3	3	79000	79000			26333
37 国土资源所	8	2	6	4	2	2					8	8	464883	434883	30000		58110
38 协警	149	28	149	149							149	149	2107810	2107810			14146
二 企业	2058	797	1963	1561	402	95	91	69	21	1	2050	2117	68930671	61369985	6E+06	1803596	32561
1 天外天	33	14	33	33							33	33	466092	466092			14124
2 楼外楼	452	175	432	210	222	20	39	19	20		452	464	15004467	11898542	2892505	213420	32337
3 游船	504	204	504	403	101		50	49		1	500	554	18076424	16503220		1573204	32629
4 监理公司	42	9	31	31		11					42	42	992343	876343	116000		27027
5 珠宝公司	72	49	58	58		14					72	72	888367	815669	72608		12308
6 爱知公司	242	27	238	238		4					228	228	12024439	11682362	342077		52739
7 湖畔居	148	76	135	71	64	13	1	1			148	149	4059452	3408502	633978	16972	27245
8 发展总公司	75	37	75	75							75	75	2741202	2741202			36549
9 观光公司	100	35	99	99		1					105	105	4685472	4654611	30801		44624
10 旅贸(企业)	24	17	24	24							24	24	538794	538794			22450
11 (水域)养护公司	53	7	49	34	15	4					53	53	964758	911088	53670		18203
12 凤凰山旅贸公司	26	19	26	26							23	23	322981	322981			14043
13 城隍阁有限公司	60	30	54	54		6	1		1		68	68	1625553	1467735	157818		23905
14 印象西湖	216	91	194	194		22					216	216	6374740	4917257	1457403		29513
15 植物园商业总店	11	7	11	11							11	11	165587	165587			15053

在岗职工文化程度

单位名称	年末在岗职工人数	按年末在岗职工文化程度分								其中:		
		大学本科及以上	大学本科及以上占总数%	大专	大专占总数%	中技及高中	中技高中占总数%	初中及以下	初中及以下占总数%	小计	高级	高级占职称总数%
总计	6112	868	14.20	1188	19.44	1843	30.15	2213	36.21	833	89	10.68
机关、事业	4054	760	18.75	872	21.51	961	23.70	1461	36.04	659	82	12.44
局机关	99	74	74.75	16	16.16	7	7.07	2	2.02			
西湖街道	97	13	13.40	37	38.14	47	48.45					
景区分局	230	121	52.61	86	37.39	23	10.00					
灵隐	454	39	8.59	88	19.38	137	30.18	190	41.85	35	4	11.43
岳庙	348	30	8.62	91	26.15	97	27.87	130	37.36	63	11	17.46
湖滨	359	22	6.13	31	8.64	69	19.22	237	66.02	33	3	9.09
钱江	320	19	5.94	53	16.56	78	24.38	170	53.13	28	4	14.29
花港	230	20	8.70	38	16.52	82	35.65	90	39.13	9	2	22.22
凤凰山	120	24	20.00	30	25.00	33	27.50	33	27.50	26		0.00
吴山	36	6	16.67	9	25.00	9	25.00	12	33.33	1		
市政环卫	170	19	11.18	11	6.47	33	19.41	107	62.94	20		0.00
水城	151	29	19.21	29	19.21	13	8.61	80	52.98	18	2	11.11
植物园	225	41	18.22	19	8.44	41	18.22	124	55.11	37	9	24.32
动物园	133	15	11.28	17	12.78	30	22.56	71	53.38	21	3	14.29
动迁处	26	7	26.92	10	38.46	4	15.38	5	19.23	12	1	8.33
少儿公园	103	11	10.68	17	16.50	22	21.36	53	51.46	10	1	10.00
南宋官窑	45	13	28.89	10	22.22	10	22.22	12	26.67	16	3	18.75
茶博	58	23	39.66	21	36.21	6	10.34	8	13.79	27	5	18.52
名人纪念馆	53	8	15.09	24	45.28	6	11.32	15	28.30	20	2	10.00
历史博物馆	45	15	33.33	18	40.00	10	22.22	2	4.44	26	6	23.08
文保所	41	12	29.27	13	31.71	8	19.51	8	19.51	22	5	22.73
西湖博物馆	49	25	51.02	13	26.53	9	18.37	2	4.08	29	5	17.24
绿化管理站	34	22	64.71	5	14.71	4	11.76	3	8.82	18	3	16.67
监察支队	109	64	58.72	37	33.94	8	7.34		0.00	2		0.00
接待中心	29	9	31.03	7	24.14	9	31.03	4	13.79	3		0.00
会管中心	30	14	46.67	15	50.00	1	3.33		0.00	28	5	17.86
培训中心	2	1	50.00	1	50.00							
雕塑院	10	2	20.00	2	20.00	2	20.00	4	40.00	5	2	40.00
园林机械厂	86	5	5.81	14	16.28	25	29.07	42	48.84	20	5	25.00
旅贸公司	55		0.00	7	12.73	19	34.55	29	52.73	5		
长桥小学	18	6	33.33	11	61.11	1	5.56			18		
西子幼儿园	19	1	5.26	11	57.89	4	21.05	3	15.79	12	1	8.33
西子湖幼儿园	23	3	13.04	8	34.78	7	30.43	5	21.74	12		0.00
西子湖小学	52	32	61.54	12	23.08	2	3.85	6	11.54	44		0.00
西湖卫生院	35	7	20.00	15	42.86	9	25.71	4	11.43	32		0.00
国土资源所	8			5	62.50	2	25.00	1	12.50			
景区协警	149	8	5.37	38	25.50	94	63.09	9	6.04	7		0.00
就业管理中心	3			3	100.00							
企业合计	2058	108	5.25	316	15.35	882	42.86	752	36.54	174	7	4.02
天外天	33					19	57.58	14	42.42			
楼外楼	452	12	2.65	40	8.85	89	19.69	311	68.81	15		
西湖游船	504	15	2.98	66	13.10	222	44.05	201	39.88	23	3	13.04
监理公司	42	3	7.14	19	45.24	15	35.71	5	11.90	24		0.00
珠宝公司	72	5	6.94	6	8.33	40	55.56	21	29.17	4		
爱知公司	242	37	15.29	60	24.79	93	38.43	52	21.49	45	3	6.67
湖畔居	148	2	1.35	14	9.46	67	45.27	65	43.92	7	1	14.29
发展总公司	75	5	6.67	13	17.33	55	73.33	2	2.67	3		0.00
观光公司	100	4	4.00	20	20.00	74	74.00	2	2.00	5		0.00
旅贸公司企业	24	1	4.17	19	79.17	4	16.67		0.00	2		0.00
植物园商业总店	11			3	27.27	7	63.64	1	9.09			
水城养护公司	53	1	1.89	5	9.43	27	50.94	20	37.74	1		
凤凰山旅游公司	26	1	3.85	5	19.23	8	30.77	12	46.15			
城隍阁旅游公司	60	6	10.00	10	16.67	25	41.67	19	31.67	2		0.00
印象西湖	216	16	7.41	36	16.67	137	63.43	27	12.50	43		

及职称情况

单位:人

专业技术按职称分				其中:职工中的技术工人								
中级	中级 占职称 总数%	初级	初级 占职称 总数%	小计	技师	技师 占技工 总数%	高级工	高级工 占技工 总数%	中级工	中级工 占技工 总数%	初级工	初级工 占技工 总数%
291	34.93	453	54.38	2392	87	3.64	615	25.71	666	27.84	1024	42.11
242	36.72	335	50.83	1822	72	3.95	552	30.30	591	32.44	607	33.32
16	45.71	15	42.86	334	15	4.49	79	23.65	73	21.86	167	50.00
22	34.92	30	47.62	246	8	3.25	53	21.54	88	35.77	97	39.43
8	24.24	22	66.67	127	10	7.87	33	25.98	84	66.14		
2	7.14	22	78.57	234	2	0.85	72	30.77	73	31.20	87	37.11
5	55.56	2	22.22	177	11	6.21	27	15.25	50	28.25	89	50.21
11	42.31	15	57.69	76		0.00	24	31.58	25	32.89	27	35.53
1	100.00			11		0.00	3	27.27	3	27.27	5	45.45
5	25.00	15	75.00	96	3	3.13	59	61.46	23	23.96	11	11.46
4	22.22	12	66.67	76	1	1.32	72	94.74	3	3.95		
8	21.62	20	54.05	164	6	3.66	43	26.22	80	48.78	35	21.34
9	42.86	9	42.86	54	1	1.85	25	46.30	21	38.89	7	12.19
8	66.67	3	25.00									
3	30.00	6	60.00	80	2	2.50	14	17.50	18	22.50	46	57.50
3	18.75	10	62.50	7	3	42.86	2	28.57	2	28.57		
7	25.93	15	55.56	20	1	5.00	4	20.00	14	70.00	1	5.00
6	30.00	12	60.00	3	1	33.33	1	33.33	1	33.33		0.00
9	34.62	11	42.31	3		0.00	2	66.67		0.00	1	33.33
11	50.00	6	27.27	2	1	50.00		0.00		0.00	1	50.00
7	24.14	17	58.62	7					6	85.71	1	14.29
10	55.56	5	27.78	1					1	100.00		
1	50.00	1	50.00									
	0.00	3	100.00	12	4	33.33	7	58.33	1	8.33		
17	60.71	6	21.43									
2	40.00	1	20.00	1							1	100.00
9	45.00	6	30.00	46	2	4.35	24	52.17	11	23.91	9	19.57
2	40.00	3	60.00	45	1	2.22	8	17.78	14	31.11	22	48.89
13	72.22	5	27.78									
6	50.00	5	41.67									
2	16.67	10	83.33									
28	63.64	16	36.36									
5	15.63	27	84.38									
2	28.57	5	71.43									
49	28.16	118	67.82	570	15	2.63	63	11.05	75	13.16	417	73.16
				28	1	3.57			17	60.71	10	35.71
2	13.33	13	86.67	60	2	3.33	46	76.67	2	3.33	10	16.67
10	43.48	10	43.48	330	5	1.52	2	0.61	20	6.06	303	91.82
11	45.83	13	54.17									
1	25.00	3	75.00									
13	28.89	29	64.44	35	1	2.86	9	25.71	5	14.29	20	57.14
1	14.29	5	71.43	57	4	7.02	6	10.53	31	54.39	16	28.07
2	66.67	1	33.33									
4	80.00	1	20.00	4							4	100.00
1	50.00	1	50.00									
				11							11	100.00
		1	100.00	34	1	2.94		0.00	0	0.00	33	97.06
				6							6	100.00
2	100.00	0	0.00									
2	4.65	41		5	1	20.00					4	80.00

2007 年离退休人员保险福利费用(一)

(不包括社险支出部分)

计量单位:元

序号	单 位	离退休退职年末人数					保险福利构成					人均 金额
		合计	其中 女性	离休	退休	退职	合计	离、退休	退职	医疗费	其他	
	合计	2888	1935	30	2814	44	33562723	29058916	2438302	1354683	710822	11621
一	企业	288	223		286	2	580828	572128	1554		7146	2017
1	天外天	58	38		58		72834	72834				1256
2	楼外楼	68	54		68		162950	162950				2396
3	游船	151	125		150	1	329448	327894	1554			2182
4	监理公司	2	1		2		7250	7250				3625
5	珠宝公司	4			4		3612	1200			2412	903
6	湖畔居	5	5		4	1	4734				4734	947
二	事业	2114	1497	15	2066	33	24332034	22100986	241993	1354683	634372	11510
1	灵隐	306	211	5	298	3	3235269	2997420	15800		222049	10573
2	岳庙	216	158		213	3	2221249	2203909	17340			10284
3	湖滨	289	246	2	285	2	3513370	2905500	11560	306670	289640	12157
4	钱江	201	159	1	196	4	2105759	1817660	39460	248639		10476
5	花港	130	107		128	2	1308677	1262701	11988	11988	22000	10067
6	凤凰山	74	59		71	3	682120	665980	16140			9218
7	市政市容	120	83	1	115	4	1270920	1108520	20400	142000		10591
8	吴山	6	5		6		52975	52975				8829
9	水域	73	32		73		915487	804614		110873		12541
10	植物园	237	174	3	234		2429876	2262076	10800	157000		10253
11	动物园	117	80	1	112	4	1416628	1104060	38740	273828		12108
12	动迁	20	7		20		238356	212378		25978		11918
13	少儿公园	82	76		79	3	837768	818363	19405			10217

2007 年离退休人员保险福利费用(二)

(不包括社保支出部分)

计量单位:元

序号	单 位	离退休退职年末人数					保险福利构成					人均 金额
		合计	其中 女性	离休	退休	退职	合计	离、退休	退职	医疗费	其他	
14	茶博	19	13		18	1	548977	508003	18000	22974		28894
15	名人纪念馆	8	5		8		258425	258425				32300
16	监察支队	6			6		173000	173000				28833
17	接待中心	7	5		7		45962	45962				6566
18	南宋宫窖	4			4		98731	87688		1795	9248	24683
19	雕塑院	8			8		78475	72800			5675	9809
20	历史博物馆	9			9		346000	346000				38444
21	西湖博物馆	2	1		2		74690	71992		2698		37346
22	文保所	2	2		2		57000	26000		240	30760	28500
23	机械厂	87	28		84	3	793400	730800	12600	50000		9120
24	园旅	39	22	2	36	1	381920	372160	9760			9793
25	民政局代管	52	24		52		1247000	1192000			55000	23981
三	机关	101	33	11	90		4697735	2551060	2146675			46512
1	局机关	62	21	11	51		3709409	1562734	2146675			59829
2	西湖街道	18	6		18		597000	597000				33167
3	景区分局	21	6		21		391326	391326				18635
四	改制企业	385	182	4	372	9	3952126	3834742	48080		69304	10265
1	汽修厂	14	4		14		143100	127400			15700	10221
2	设计院	21	5		21		243884	202440			41444	11614
3	工程处	211	98	2	201	8	2145970	2097890	48080			10170
4	玉泉山庄	32	20		31	1	305760	293600			12160	9555
5	苗圃	107	55	2	105		1113412	1113412				10406

说明:机关、全额事业单位包括工资部份

十、财务收支

区(局)属事业单位财务收支情况

单位:万元

项目名称 单位名称	财 务 收 入				财 务 支 出				
	2007 年	2006 年	增减额	增减%	2007 年	2006 年	增减额	增减%	自给率%
合计	36410.03	32603.53	3806.50	11.68	42087.39	36755.64	5331.75	14.51	86.51
灵隐	14159.85	12685.80	1474.05	11.62	7375.77	6378.30	997.47	15.64	191.98
湖滨	4923.97	4096.43	827.54	20.20	4321.56	3721.59	599.97	16.12	113.94
岳庙	4437.97	3915.83	522.14	13.33	4273.29	3790.69	482.60	12.73	103.85
钱江	2533.26	2521.48	11.78	0.47	2823.73	2485.19	338.54	13.62	89.71
花港	2094.96	1625.95	469.01	28.85	2346.34	1943.65	402.69	20.72	89.29
凤凰山	1668.50	1616.87	51.63	3.19	1626.14	1505.74	120.40	8.00	102.60
吴山	627.87	609.06	18.81	3.09	732.48	606.08	126.40	20.86	85.72
水域	880.26	864.47	15.79	1.83	1408.57	1298.23	110.34	8.50	62.49
动物园	1466.38	1358.54	107.84	7.94	1359.04	1299.70	59.34	4.57	107.90
植物园	1340.68	1136.13	204.55	18.00	2226.36	1963.71	262.65	13.38	60.22
茶博	165.32	116.55	48.77	41.84	662.78	552.68	110.10	19.92	24.94
官窑	31.34	29.16	2.18	7.48	372.89	309.72	63.17	20.40	8.40
名人馆	63.22	65.72	-2.50	-3.80	429.21	392.48	36.73	9.36	14.73
文保所	1.56	0.93	0.63	67.74	423.10	343.89	79.21	23.03	0.37
西博馆	11.03	4.40	6.63	150.68	547.89	506.90	40.99	8.09	2.01
绿化站					252.00	189.73	62.27	32.82	
档案室									
监察支队					972.24	879.16	93.08	10.59	
少儿公园	827.64	722.32	105.32	14.58	1049.35	884.91	164.44	18.58	78.87
建设处	201.94	265.00	-63.06	-23.80	287.78	251.96	35.82	14.22	70.17
接待中心	444.28	287.72	156.56	54.41	296.57	258.02	38.55	14.94	149.81
景区分局					3226.07	2793.69	432.38	15.48	0.00
园林协警					414.83	322.50	92.33	28.63	0.00
市政环卫	481.07	598.37	-117.30	-19.60	1911.88	1704.91	206.97	12.14	25.16
物检所					23.84	17.99	5.85	32.52	0.00
会管中心					240.14	197.29	42.85	21.72	0.00
区局机关					1729.74	1498.72	231.02	15.41	0.00
长桥小学	3.91	7.90	-3.99	-50.51	217.44	193.00	24.44	12.66	1.80
国土资源	44.12	73.55	-29.43	-40.01	66.06	71.64	-5.58	-7.79	66.79
就业中心					15.45	9.86	5.59	56.69	
救助中心					8.56	6.24	2.32	37.18	
历博馆	0.90	1.35	-0.45	-33.33	446.29	377.47	68.82	18.23	0.20

区(局)属事业单位财务收入构成情况

单位:万元

项 目	2006 年	2007 年	增减额	增减%
合 计	32603.53	36410.03	3806.50	11.68
一、事业收入	32151.94	34976.23	2824.29	8.78
1、苗木	5.83	2.32	-3.51	-60.21
2、花卉	1.45	1.26	-0.19	-13.10
3、疏枝				
4、门票	24541.24	25910.34	1369.10	5.58
5、服务	4352.11	5541.96	1189.85	27.34
6、水果				
7、水产				
8、动物	13.33	21.40	8.07	60.54
9、工业				
10、副业				
11、施工				
12、代办	77.11	14.87	-62.24	-80.72
13、外贸				
14、赔款	19.29	53.22	33.93	175.89
15、规划				%
16、技训				
17、游乐	500.78	599.56	98.78	19.73
18、其他	2640.80	2831.30	190.50	7.21
二、其它收入	451.59	1433.80	982.21	217.50
1、投资收入	362.03	1311.25	949.22	262.19
2、利息收入	86.84	118.03	31.19	35.92
3、捐赠收入	2.20		-2.20	-100.00
4、杂项收入	0.52	4.52	4.00	769.23



区(局)属事业单位财务支出构成情况

单位:万元

项 目	2007 年	2006 年	增减额	增减%
合 计	42087.39	36755.63	5331.76	41.82
一、人员支出合计	18050.56	15211.84	2838.72	18.66
1、基本工资	4835.42	3282.49	1552.93	47.31
2、津贴	3738.40	3223.34	515.06	15.98
3、奖金	6066.72	5349.64	717.08	13.40
4、社会保障缴费	2058.99	1961.10	97.89	4.99
5、人员支出其它	1351.03	1395.27	-44.24	-3.17
二、公用支出合计	18739.57	16796.75	1942.82	11.57
6、办公费	270.43	272.38	-1.95	-0.72
7、印刷费	82.98	97.77	-14.79	-15.13
8、水电费	285.15	287.26	-2.11	-0.73
9、邮电费	214.95	203.88	11.07	5.43
10、交通费	888.73	836.11	52.62	6.29
11、差旅费	592.56	396.92	195.64	49.29
12、会议费	103.55	70.07	33.48	47.78
13、培训费	139.93	122.86	17.07	13.89
14、招待费	253.17	203.30	49.87	24.53
15、福利费	358.52	312.58	45.94	14.70
16、劳务费	466.78	392.87	73.91	18.81
17、租赁费	6.08	6.08	0.00	0.00
18、物业管理费	1.60	1.25	0.35	28.00
19、维修费	4736.75	4243.48	493.27	11.62
20、专业材料费	422.58	482.58	-60.00	-12.43
21、办公设备购置费	59.80	239.73	-179.93	-75.06
22、专用设备购置费	241.55	171.41	70.14	40.92
23、交通工具购置费	134.72	47.00	87.72	186.64
24、图书资料购置费	1.08	3.36	-2.28	-67.86
25、公用支出其他	9478.66	8405.86	1072.80	12.76
三、对个人和家庭补助支出合计	5297.26	4747.04	550.22	11.59
26、离休费	260.77	282.61	-21.84	-7.73
27、退休费	1949.7	1548.83	400.87	25.88
28、退职费	1.18	1.23	-0.05	-4.07
29、抚恤和生活补助	12.73	10.16	2.57	25.30
30、医疗费	911.28	905.71	5.57	0.61
31、住房补贴	2145.23	1981.54	163.69	8.26
32、助学金				
33、其他	16.37	16.96	-0.59	-3.48

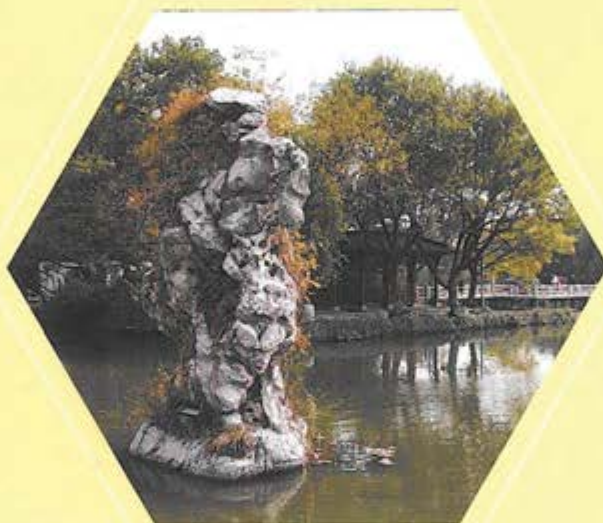
区(局)属企业单位经营情况

单位:万元

单位名称 项目	合计	城雕院	发展 公司	观光 公司	湖畔居	机械厂	监理 公司	楼外楼	旅贸 公司	游船 公司
一、营业收入	30394.30	1579.07	1437.45	1642.15	2211.76			11658.00	4998.70	6857.17
减:销售折扣与折让										
转作建设基金										
营业成本	13229.44	1426.17	819.66	656.52	680.55			5240.79	4405.75	
营业费用										
营业税金及附加	1167.24	53.51	56.21	55.82	119.24			622.50	23.82	236.14
二、经营利润	15997.62	99.39	561.58	929.81	1411.97			5794.71	569.13	6631.03
加:其它业务利润	353.44		10.29	18.81				131.61	109.41	83.32
代购代销收入										
减:营业费用	7631.32		127.34	66.67	949.92			2598.01	471.45	3417.53
管理费用	4569.05	59.37	355.41	405.15	305.70	250.20		1117.91	206.13	1882.18
财务费用	63.13	-1.53	13.59	-1.43	18.70	-3.25		55.94	-6.83	12.06
汇兑损失										
三、营业利润	4087.56	41.55	75.53	478.23	137.65	-246.95		2154.46	7.79	1439.3
加:投资收益	1143.52		460.11			653.77		31.47	-1.83	6
期货收益										
补贴收入	19.30							19.30		
营业外收入	36.13		5.17	23.05	4.03			2.27		1.61
减:营业外支出	103.95		4.11	4.15	12.16	5.56		54.98	0.61	22.28
加:以前年度损益调整										
四、利润总额	5182.56	41.55	536.70	497.13	129.52	401.26		2152.52	5.38	1411.53
减:所得税	1843.97	13.71	62.48	254.27	42.74	74.08		699.94		686.75
五、净利润	3338.59	27.84	474.22	242.86	86.78	327.18		1452.58	5.38	724.78



内部资料 注意保存



杭州西湖风景名胜区管理委员会
杭州市园林文物局

地址：中国杭州龙井路1号 电话：0571-87179341 87179575
传真：0571-87179560 邮编：310007
网址：www.hzwestlake.com 电子邮箱：hzylwwj@mail.hz.zj.cn

F

MULTIMEDIA DATA

- F.1 The Introductory Video of the West Lake Cultural Landscape**
- F.2 The Digital Documentation of the Authorized Photographs of the West Lake Cultural Landscape**
- F.3 The Slides of the Authorized Photograph of the West Lake Cultural Landscape**

Annex F Multimedia Data

F.1 The Introductory Video of the West Lake Cultural Landscape

F.2 The Digital Documentation of the Authorized Photograph of the West Lake Cultural Landscape

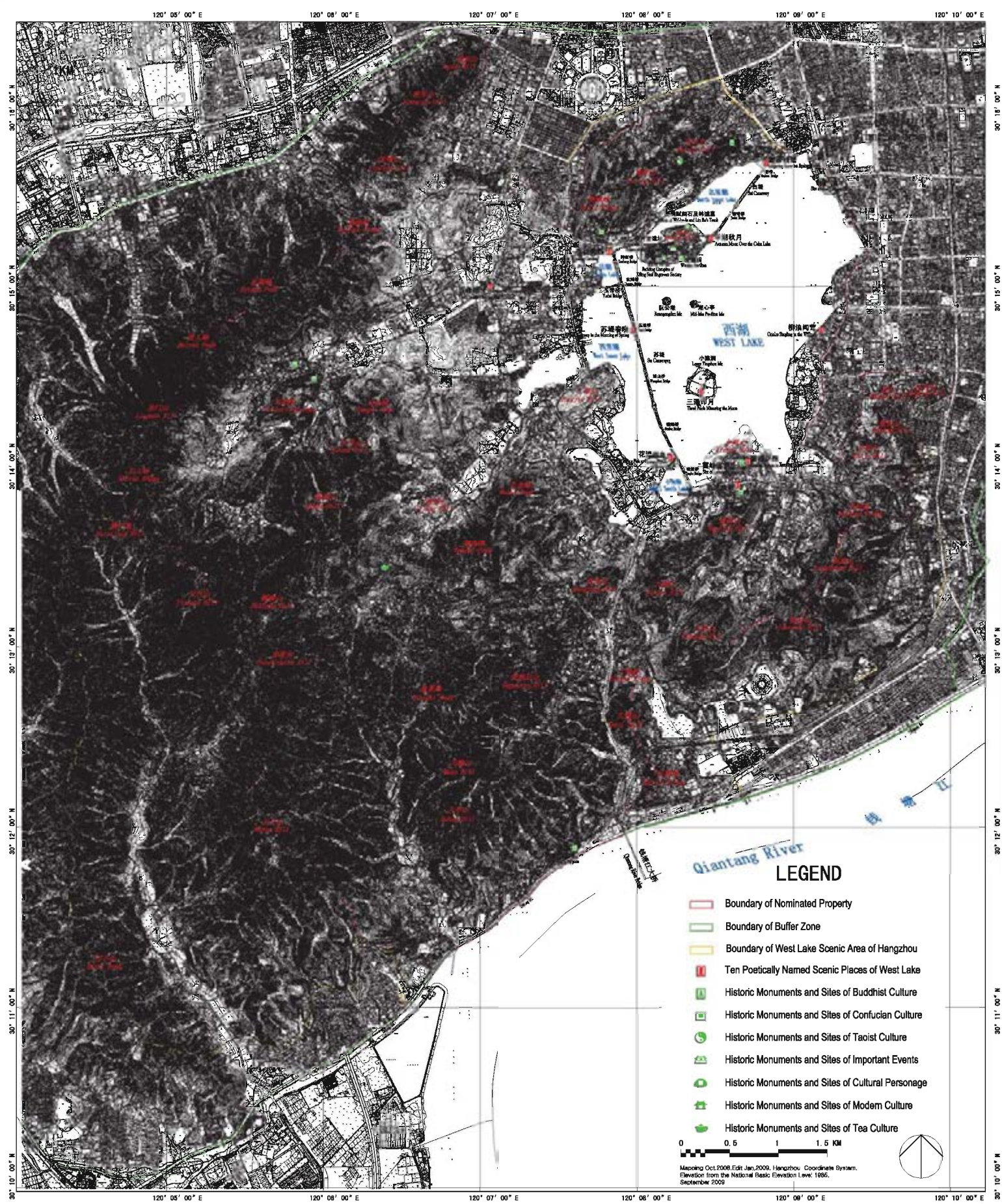
F.3 The Slides of the Authorized Photograph of the West Lake Cultural Landscape

(Check the envelope in the nomination dossier for the disc and the slides.)

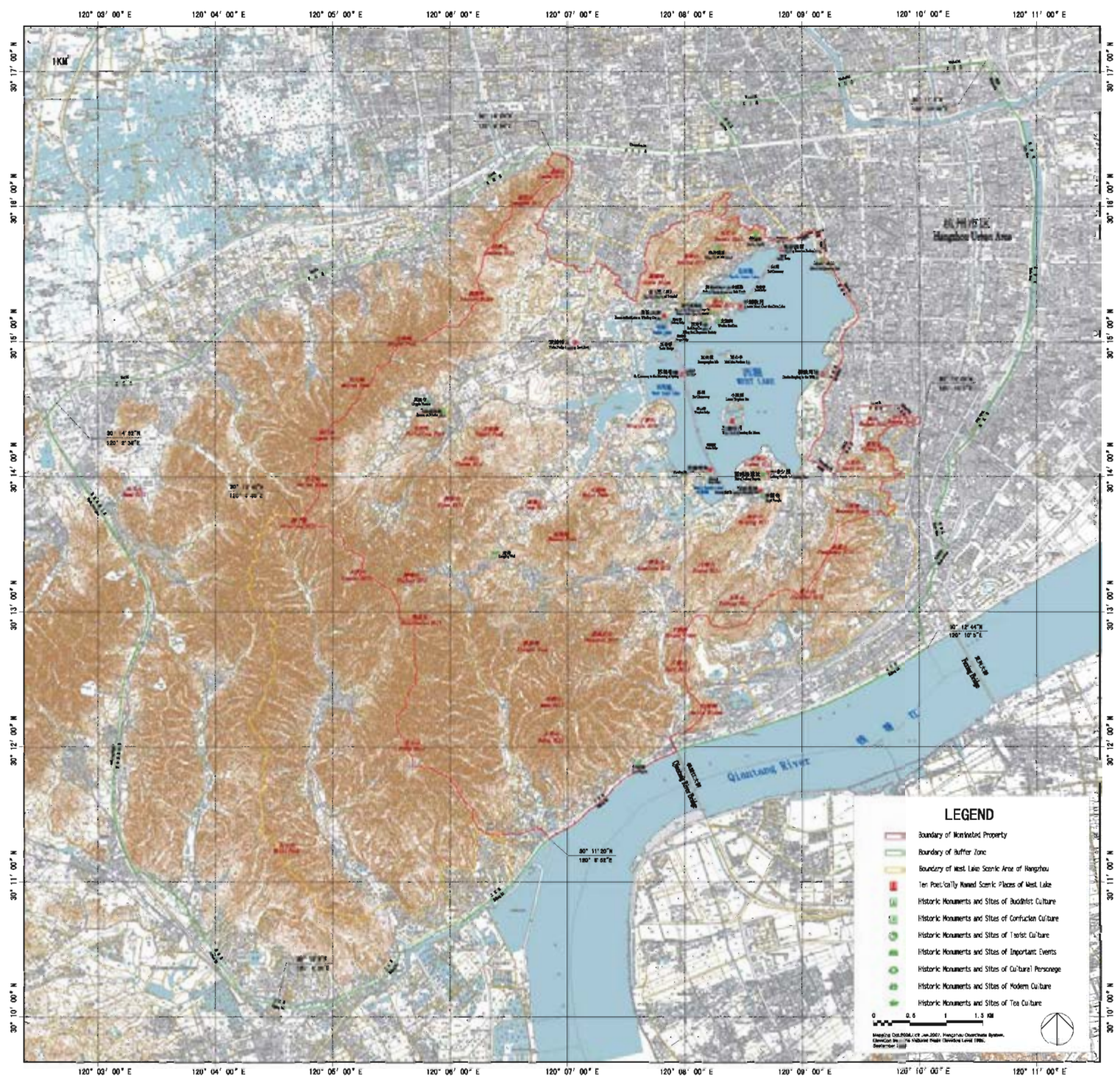
Catalog of the Slides

- SLIDE 1. Panorama of West Lake
- SLIDE 2. Su Causeway
- SLIDE 3. Bai Causeway
- SLIDE 4. Lesser Yingzhou Isle
- SLIDE 5. Ruangongdun Isle
- SLIDE 6. Mid-lake Pavilion Isle
- SLIDE 7. Hills around West Lake
- SLIDE 8. Hills around West Lake
- SLIDE 9. Hills around West Lake
- SLIDE 10. The Imperial Stele of Su Causeway in the Morning of Spring
- SLIDE 11. Breeze-ruffled Lotus at Winding Garden
- SLIDE 12. The Imperial Stele of Breeze-ruffled Lotus at Winding Garden
- SLIDE 13. Autumn Moon over the Calm Lake
- SLIDE 14. Lingering Snow on Broken Bridge
- SLIDE 15. Lingering Snow on Broken Bridge
- SLIDE 16. Lingering Snow on Broken Bridge
- SLIDE 17. Viewing Fish at Flowery Pond
- SLIDE 18. Peach Blossom of West Lake
- SLIDE 19. Orioles Singing in the Willows
- SLIDE 20. Three Pools Mirroring the Moon
- SLIDE 21. Twin Peaks Piercing the Cloud
- SLIDE 22. Twin Peaks Piercing the Cloud
- SLIDE 23. Leifeng Pagoda in Evening Glow
- SLIDE 24. Evening Bell Ringing at Nanping Hill
- SLIDE 25. North Inner Lake
- SLIDE 26. Liuhe Pagoda
- SLIDE 27. Lingyin Temple
- SLIDE 28. Statues on Feilai Peak
- SLIDE 29. Statues on Feilai Peak
- SLIDE 30. Site of the Temporary Palace of the Qing Dynasty
- SLIDE 31. The Gushan Hill
- SLIDE 32. The Broken Bridge
- SLIDE 33. The Baopu Taoist Monastery
- SLIDE 34. The Baochu Pagoda at night
- SLIDE 35. The Baochu Pagoda in the evening
- SLIDE 36. The Baochu Pagoda in the morning
- SLIDE 37. The Xiling Seal Engravers' Society
- SLIDE 38. The Summer of West Lake
- SLIDE 39. The Autumn of West Lake
- SLIDE 40. The Rain of the West Lake

Map of the Nominated Area of the West Lake Cultural Landscape of Hangzhou



1.e-5, Topographic Map Showing the Boundaries of the Nominated Property and Buffer Zone



The Aerial Photography of the Nominated Property



Ms. Regina Durighello
Director
World Heritage Programme
Secretariat ICOMOS International
49-51 rue de la Fédération
75015 PARIS, FRANCE

Nov. 2nd, 2010

Dear Ms Regina Durighello:

I'm very glad to receive ICOMOS' letter concerning the request for additional information for the World Cultural Heritage Nomination of West Lake Cultural Landscape of Hangzhou. Herein I would like to express my special gratitude to ICOMOS for its timely, open, just and transparent professional efforts and measures to implement the *World Heritage Convention* as well as to assist the practices of the State Parties more actively and efficiently. I would also like to convey the high appreciation from China's central governmental organ in charge of cultural heritage protection and conservation for such communication process and practices.

Concerning the questions raised in your letter, I would like to make the following additional explanations:

1. The association of the tea growing villages and tea plantation landscape units with the overall West Lake Cultural Landscape.

Without doubt, they are not the initially "designed" component of the West Lake Cultural Landscape. But with regard to this, I believe our international colleagues will notice, and may agree that the West Lake Cultural Landscape possesses the characteristics of all the three types of cultural landscape at the same time - a landscape designed and created intentionally by man, a continuing landscape that has been organically evolved, and an associative cultural landscape. The Longjing Tea Plantation, and the derived widely known tea culture which is almost ubiquitous inside the property because of Longjing tea and boasts close relationship with West Lake, is part of the very essential constituent of the associative character and organic evolution of the West Lake Cultural Landscape.

The designing process of the West Lake Cultural Landscape is reflected in the landscape and residential environment design of the property as a perfectly combined union of the work of man and nature, achieved by adhering to the ancient philosophy of pursuing “harmony between man and nature” that Chinese people have been following for over two millennia in their life and home building, combining ancient Chinese knowledge of geography and concept of ideal landscape of mountain and sea, utilizing the local specific geographic and topologic conditions, the mountain forms and water flow, climate and all other natural elements, in an artful way and on an ultra-grand scale. After the property had been formed, valuable supplementary designs and improvements were added to it in subsequent ages.

Chinese people adore harmony between man and nature, and pursue the accomplishments and realm of “manmade naturalness”. Due to different natural conditions, ethnic groups and cultural backgrounds, such concepts and practices have resulted in different forms of creation. The basic structural layout and important consequent supplementary design works of the West Lake Cultural Landscape, consisting mainly of causeways, isles, distinct flora, symbolic landscape constructions, as well as the residential environment featuring cloud-capped hills on three sides of the Lake and the city on one side, is the product of ingenious design by man under specific natural and cultural conditions. Its design conceptions and particular practices had influenced the landscape design and creation in many other places, including the famous imperial gardens in Beijing. On the other hand, the overall accomplishment of the property in these respects, which can hardly be completely copied, had been well-known and highly appreciated both domestically and worldwide.

Meanwhile, as described in the nomination dossier, the creation of this beautiful residential environment and landscape, with Hangzhou’s special status and history as once the national capital and always the economic, cultural and political center in one of the richest regions in China, has fostered long-lasting and wide cultural absorption effect of the West Lake Cultural Landscape, as well as the constantly enriching and perfecting process of the property, which results in abundant and diversified cultural heritages—both tangible and intangible.

The absorption effect and outcome of West Lake, and its developing and enriching process is different from the Historic Monuments of Dengfeng in “The Centre of Heaven and Earth” inscribed on the World Heritage List this year, which became the holy and solemn assembling site of top-level architecture of mainstream Chinese religions on the basis of cosmologic and scientific exploration in ancient China, supported by political

declaration and adoration from the imperial court. On the other hand, the West Lake Cultural Landscape is a rich and diversified tangible and intangible assemblage and manifestation of China's popular culture, elite culture of the literati, ethic and moral, spirits and sentiments, and historic evolution, on the basis of China's traditional landscape aesthetics and creation, and the pursuit of harmonious residential environments. Meanwhile, it is more popular and worldly, and is still closely connected with the living environment and quality of life of the general public today. It demonstrates lofty humanity as well as positive taste and way of life, and is full of aesthetic interest and cultural enchantment. Particularly, such evolution of the property has always followed the traditional concepts of harmony and pursuit of poetic and picturesque appeal, and has never been allowed to be violated. In this way, various cultural properties got to melt and dot in and around the Lake. Together with the waters and hills, flora and climate, they constitute a more colorful, charming and harmonious lake landscape connotated with richer cultural meanings than the property was originally designed, and result in the organically evolving process and character of the property.

The Longjing tea culture landscape unit has always been an integral part of the cultural connotation and scenery carrier of the West Lake Cultural Landscape since the very beginning. It has been prospering alongside the evolution and development of West Lake Cultural Landscape, integrated in various activities and occasions for enjoying the property, and become an organic constituent of the finalized perfected and comprehensive West Lake Cultural Landscape.

Therefore, some oriental colleagues commented that in order to understand the Chinese cultural landscapes, one usually needs to know about and understand China's ancient literature, especially poetry and landscape aesthetics. The reason is that during China's thousands of years' history, fostered by the country's special literary and art atmosphere and tradition, it has been a noble custom for cultural elites, statesmen and common people to embody their feelings and aspirations in poetry, calligraphy and paintings to entertain friends and themselves, leaving behind them unique literature feast and physical legacies (including the Poetically Named Scenic Places of West Lake). People would associate some special plants, mountains, rivers, celestial objects and natural phenomena with their own sentiment, personality, aspiration, mood, aesthetics, faith and past, and form literary works and cultural phenomenon. We can even imagine that had western wine prevailed in ancient China, it would have given birth to not only traditional vineyard landscapes but also beautiful and moving literary works, stories and histories related to it.

Chinese green tea is beloved by all walks of life for its delicate fragrance, graceful stretching movement of leaves after being steeped in boiling water and taste of sweetness or slight bitterness, while it benefits people's physical health and is mind-refreshing as well. Moreover, people not only regard it as a drink, but also an object for appreciation and admiration. Tea is connotated with the character of elegance, nobleness and refinement, and is used as the medium to inspire people's minds, express their feelings, demonstrate their literary talents, and exchange ideas. In this way, enjoying tea gradually became a popular cultural phenomenon and tradition, playing an important role in people's tastes, spiritual and daily life, and history. The renowned Longjing Tea, the best variety of Chinese green tea, was first planted and served on social occasions and in religious preaching in Buddhist temples at the West Lake area. The authentic Longjing tea grows only in the particular microclimate and soil conditions of the West Lake area. As the production of Longjing tea grew to a certain extent, it gradually became an important theme for the scholars, painters and calligraphers gathering at West Lake to appreciate, taste and create artworks on. There were so many ancient poems and historical records describing Longjing tea as an important constituent of the West Lake Cultural Landscape that when the emperors of Qing dynasty traveled to West Lake, they all paid particular visits to the Longjing tea plantations, where they composed poems and wrote calligraphy works, and even designated names for different sightseeing sections of the West Lake Longjing Tea Plantation (please see Annex I for details).

Therefore, experts of the State Party and some international colleagues hold that Longjing Tea Plantation has become a carrier of special significance and values for tangible and intangible cultures alongside the evolution of the West Lake Cultural Landscape, and bears an integral logical relationship with the whole West Lake property.

Considering the associative character of cultural landscapes, the spiritual and cultural meaning and significance of Longjing Tea Plantation can also be seen as one associative element borne by the cultural connotations and attributes of West Lake Cultural Landscape. On the other hand, from the perspective of visual aesthetics, it has been a common practice in China's landscape creation to integrate natural or man-made distant views of aesthetic value within a particular scale into the design through ingenious arrangement and structuring, so as to form a landscape beyond itself. Such practices manifest the associative character of cultural landscapes in terms of materials and aesthetic arrangements. The West Lake Cultural Landscape is the result of perfect association with hills, waters, flora, climate and connection and optimization to a metropolis within an ultra-grand and comprehensive natural setting.

The Longjing Tea Plantation, as a sizable landscape unit of distinct flora, and a place for spiritually sustainment, appreciation and graceful social communication within the three-sided cloud-capped hills which is a key component of the West Lake Cultural Landscape, embodies the associative character of the property.

For these reasons, Chinese colleagues include Longjing Tea Plantation, which is inside the property area, as one element of the West Lake World Heritage nomination. We hope the following understanding can be accepted by international colleagues: whether Longjing Tea Plantation is finally accepted by majority of people as one element of the West Lake Cultural Landscape World Heritage nomination or not, it plays a positive role for the property without producing any negative influence. Meanwhile, considering its close historical and geographical relations with West Lake, it shall be included in the overall protection and control scope of the property.

Like residents and dwellings in many cultural landscapes sites, villages and towns already inscribed on the *World Heritage List*, the farmers who grow and process traditional Longjing tea and their dwellings are objective existence and represent historical continuity. They are the guarantee and support to Longjing Tea Plantation instead of objects of World Heritage nomination.

What's worthy of appreciation is that the local people and government at the West Lake scenic area have been observing the ancient tradition of harmony, and has prevented any residential construction from disturbing the enchanting scenery featuring cloud-capped hills on three sides. The tea farmer dwellings stand out of sight from any point of West Lake. It is the result of unrelenting efforts of local government and people to preserve the tradition, and the condition aimed to be maintained by today's administration through determined resistance against inappropriate development.

One point in need of clarification is that in the English text of the West Lake nomination dossier, the description of tea plantations in the form on page 55 may cause misunderstanding. As the tea plantations within the property area are located in different villages, they are named after the villages they belong to. However, in the form, the tea plantations were simply indicated with the village names, and it might easily mislead the international colleagues to regard the villages, instead of the tea plantations, as the nominated element while reviewing the nomination dossier. We deeply apologize for potential misunderstanding caused by the translation, and hope that this statement can clear it up.

2. Concerning the historic evolution and management of tea growing villages and their relationship with conservation of the West Lake Cultural Landscape as a whole

As for compressing 39 farmers' dwellings into 12 residential quarters raised in your letter, I'm afraid it is one more case that has not been described clearly enough in the English translation of the nomination dossier. By farmers' dwellings here we mean natural habitats formed in the history whose numbers, locations and scales remain unchanged, while by residential quarters we mean the grassroots administrative units in rural China set with corresponding government or administration body ("administrative village" is a more accurate translation for such grassroots administrative units than "residential quarters"). Several neighboring farmers' dwellings are under the jurisdiction of one residential quarter (administrative village), with the administration body located in the major farmers' dwelling. These 39 farmers' dwellings are under the administration of 12 residential quarters (administrative villages) instead of being reduced to 12 farmers' dwellings. Therefore, there will be no reduction to the number of farmers' dwellings, accordingly relevant issues you have shown concerns with in the letter do not exist.

These farmers and their dwellings have sound reasons to be there. They not only sustain the tea plantations but also maintain a harmonious relationship with the surrounding environment and landscape.

Meanwhile, the increasing population, the needs of modern life, and possibly disordered development put pressure on the harmonious relationship, as well as on the three-sided cloud-capped hills and the traditional tea plantation landscape. Nevertheless, local people and government have reached an agreement that intact preservation of the West Lake Cultural Landscape and its components does not merely serve the purpose of World Heritage nomination, but also concerns the living standards of all citizens in Hangzhou, the sustainable preservation of the unique West Lake Cultural Landscape, and the long-term interests of posterity. Therefore, based on common agreement of the public, a series of policies, plans and measures have been implemented. For example, the scale, layout, architectural style and mode of production of traditional farmers' dwellings are preserved, controlled and protected. Concerning dwellers unengaged in tea production, with their agreement, the government provides subsidies and favorable policies to them and properly relocates them outside the scenic area (These relocation movements had basically been planned and completed before the World Heritage Nomination started). These positive and effective measures were successfully implemented through a series of regulations and plans.

The Management Committee of Hangzhou West Lake Scenic Area (Hangzhou Administration of Gardens and Cultural Heritage), specially established by Hangzhou municipal government, is the governmental administrative body that undertakes the relevant conservation and management tasks. With governmental responsibilities, jurisdiction, adequate human resources, funds and technical support, it is capable of managing, guiding, coordinating and controlling the production and construction activities within the nominated area of West Lake Cultural Landscape as a whole.

The relevant regulations, policies, plans, institutions and mechanisms have proved to be an effective approach to and guarantee of sustainably preserving the West Lake Cultural Landscape by effectively resisting the pressure of development, protecting the landscape and tradition, and safeguarding the legal interests of citizens (please see annex 2 for details).

I hope the additional explanations made above may help to answer your cordial and responsible inquiries.

Again, on behalf of China's central governmental organ in charge of cultural heritage, I would like to express our sincere gratitude to you and ICOMOS for your constant care and support to China's world cultural heritage protection and conservation, and your timely concern about the World Heritage nomination of the West Lake Cultural Landscape this time. We would also like to extend our high respect to the indispensable contributions made by ICOMOS to the appropriate development and prosperity of the World Heritage cause.

Yours truly,

A handwritten signature in black ink, appearing to be 'Jixiang SHAN', written in a cursive style.

Jixiang SHAN

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**Additional Information for the World Heritage Nomination
of the West Lake Cultural Landscape of Hangzhou, China**

【ANNEX 1】

Additional Information concerning “Relationship and Contribution of Longjing Tea Plantation to the West Lake Cultural Landscape”

1. Brief Introduction to Longjing Tea Plantation

1.1 Brief Description of Distribution of Longjing Tea Plantation

Longjing Tea Plantation is the original place for the inheritance of the tea culture of West Lake Cultural Landscape. Located in the hills west of the Lake, the scope of the Plantation includes the hills in the vicinity of the Shizi Peak no further than 2 to 3 kilometers away from the Peak, and within the altitude of 400 meters, covering a total area of 240 hectares.

1.2 Relationship between Longjing Tea Plantation and the West Lake Cultural Landscape

Longjing Tea Plantation took shape in the 11th century as a direct product of Chinese Buddhism dissemination activities on the West Lake Cultural Landscape, and during its historical development, it has always been directly influenced by figures and events important for the evolution of the West Lake Cultural Landscape as a whole. Meanwhile, alongside the organic evolution of the West Lake Cultural Landscape, Longjing Tea Plantation supports the value continuity of the unique tea culture embodied by the property, and is a tangible and intangible value assemblage and manifestation of the property.

The origin of Longjing Tea Plantation and the impetus for its development all directly resulted from the evolution process of the West Lake Cultural Landscape. For instance, the historical background of Buddhism dissemination, activities of cultural celebrities and adoration of emperors were all closely related with the cultural significances and historical development of the West Lake Cultural Landscape. Besides, as the most widely distributed plant species and vegetation in the hilly areas west of West Lake, Longjing Tea Plantation has demonstrated unique aesthetic characteristics and spiritual and material associations in terms of plantation landscape and tea-related activities (tea picking, roasting, appreciation, versification, and social communication through tea, etc.). Therefore, it has become a carrier of special significance and values for tangible and intangible cultures alongside the evolution of the West Lake Cultural Landscape, has always been integrated in almost all the activities, occasions and historical

processes of the property, and bears an intrinsic logical relationship with the whole West Lake Cultural Landscape.

1.3 Formation Characters of Longjing Tea Plantation

The formation process of the overall West Lake Cultural Landscape displays the natures of all three types of cultural landscape at the same time: a landscape designed and created intentionally by man, a continuing landscape that has been organically evolved, and an associative cultural landscape. Longjing Tea Plantation, which concentratedly distributes inside the property area, belongs to distinctive flora as one of the six elements constituting the West Lake Cultural Landscape. It's handed down to the present day through more than one thousand years' cultivation within the Landscape, gets integrated into the general cultural activities of the property, and becomes an organic component to the organically evolving and associative character of the property.



Fig. 1 Distribution map of Longjing Tea Plantation

The *Map of West Lake Temporary Imperial Palace* painted during Emperor Qianlong's reign (mid 18th century) completely depicts the scope of West Lake Cultural Landscape. On the map, the distribution of Longjing Tea Plantation within the Landscape is marked in green. Mainly located in the hills west to West Lake, it is the most time-honored and widely distributed artificially planted species in the West Lake Cultural Landscape boasting unique landscape.

2. Contributions of Longjing Tea Plantation to the West Lake Cultural Landscape

Since its inauguration as the result of Buddhism dissemination activities, Longjing Tea Plantation has developed with sustainment by specific warm and humid climate, geology and topography in the hilly regions around West Lake. During its over one millennium organic evolution, it has been constantly and directly influenced by people and events significant to the development of the West Lake Cultural Landscape as a whole, and supports the value continuity of the unique tea culture embodied by the property. Meanwhile, the Tea Plantation landscape featuring vales and forests forms a sharp contrast with the vast open water-surface landscape of West Lake in terms of space and vegetation. Together with the ‘calm yet gently undulating’ waterscape of West Lake, the ‘tranquil and soothing’ hilly landscape of Longjing Tea Plantation upholds the core values of West Lake Cultural Landscape—the aesthetic characteristics exclusive to traditional Chinese landscape aesthetics: the admiration and pursuit of “poetic and picturesque appeal” such as dimness, elegance and freshness. Therefore, Longjing Tea Plantation has been widely acknowledged as an important part of the West Lake Cultural Landscape since the 11th century (the Northern Song dynasty). Moreover, with its outstanding character of organic evolution and spiritual and material association, it has greatly enriched and strengthened the appreciative pleasure, connotation and enchantment of the West Lake Cultural Landscape.

To be more specific, the contributions of tea growing area to the West Lake Cultural Landscape are mainly manifested in the following two aspects: 1) contributions to cultural values of the property; and 2) contributions to landscape values of the property.

2.1 Contributions in Cultural Values

As the locale of various important cultural and historical events during the development of West Lake Cultural Landscape, the tea growing area has not only played the role as straight material support for the exceptionally rich and diversified cultural values embodied by the property, but has also witnessed its organically evolving and associative character. Such contributions will be elaborated in the following three aspects:

2.1.1 Tea growing area was the direct outcome of Buddhism dissemination

The cultivation of green tea and development of Longjing Tea Plantation in the West Lake Cultural Landscape, which is different from the modern or common sense of agricultural or economic crops cultivation, is the direct outcome of Chinese Buddhism dissemination activities. According to *Cha Jing*, or *the Book of Tea*, the oldest book on tea (760) written by Lu Yu, green

tea in the precinct of West Lake had been planted at least in the Lingyin Temple area by the Tang dynasty. The scope expanded to other Buddhist temples in the hills around West Lake during the Song dynasty. Important history books including *Annals of Lin'an in the Years of Xianchun* (in the 13th century) record the tea producing places in the region. According to these historical records, all varieties of green tea there were invariably named after the Buddhist temples near which they were produced. From these materials it can be seen that not only does tea growing, as a part of the West Lake Cultural Landscape, have a long history—originating not later than the 8th century, but also tea was used as a drink in Buddhist temples on occasions of guest reception, as an aid for attaining understanding of Zen, and for the purpose of reinvigoration. Tea plants, as a characteristic plant of temples, were spread directly with the development of Buddhist temples and activities of monks. Along its evolution, West Lake tea, without prominent economic purposes

(verifiable in many poems and historical records), was always used when Buddhist monks and literati gathered to 'enjoy tea, compose poems and discussing the Tao' and to try to attain understanding of Zen. Therefore, tea planting in the West Lake Cultural Landscape can be said to have been the direct product of Buddhist tea-Zen culture during the Tang and Song dynasties.



Fig. 2 Book of Tea by Lu Yu, Tang dynasty (760 AD)

This is the earliest historical document recording tea production in the Lingyin Temple and Shangtianzhu Temple near West Lake.



Fig. 3 Lu Yu Enjoying Tea of the painting series Sixteen Glimpses at Reclusive Life, by Chen Hongshou, Ming dynasty

This painting created in the 17th century by Chen Hongshou (1598-1652), famous Chinese calligrapher, painter and poet of the Ming dynasty portrays Lu Yu, the Sage of Tea in the Tang dynasty enjoying tea. It features primitive simplicity and vividness, embodies the Buddhist philosophy of Zen, and also reflects the esteem held by Ming scholars for the culture of the Tang and Song dynasties.

2.1.2 Evolution of Longjing Tea Plantation serves as direct evidence for the continuity of tea culture in the West Lake Cultural Landscape

Since green tea was planted in the West Lake Cultural Landscape in the Tang dynasty (8th century), the origin and development of Longjing Tea Plantation has constantly been subjected to direct influence by important historical figures and events on the development of West Lake Cultural Landscape. The earliest story found in historical documents is collected in the *Annals of Touring West Lake*¹ about the great Tang poet Bai Juyi enjoying tea and keeping good communication with Buddhist master Taoguang at the Lingyin Temple, initiating the fashion of tea-Zen culture in the West Lake Cultural Landscape.

Since then, after going through three major promotion stages by prominent cultural and literary figures and activities, Longjing Tea Plantation became an indispensable, unique and significant element in the aesthetic system of West Lake Cultural Landscape.

The three evolution stages of Long Tea Plantation fostered by major historical and cultural events of the West Lake Cultural Landscape are described as follows:

The first stage: the years of Yuanfeng and Yuanyou (1078-1094) in the Northern Song dynasty.

According to records in historical documents such as *Annals of Lin'an in the Years of Chunyou*² (1252 AD) and *Annals of Lin'an in the Years of Xianchun*³(1268 AD), during the Northern Song dynasty, Xianglin tea, Baoyun tea and Baiyun tea, long-renowned tea varieties produced at the temples near West Lake and their surrounding areas, were included in the list of tributes to the imperial court. In the 2nd year of Yuanfeng (1709), famous Buddhist master Biancai⁴retired from being the abbot of the Tianzhu Temple and settled down at the Longjing Temple. He raised donations and built houses and pavilions on Fenghuang Ridge. There he planted green tea he brought from the northern hills of West Lake (around Lingyin Temple) and used it to pay respect to the Buddha. He often enjoyed tea, exchanged poems and discussed ways of understanding Zen

¹ *Scenic Spots at the Northern Hills*, Vol. 10 of *Annals of Touring West Lake*, written by Tian Rucheng (Ming dynasty, first carved in 1547), collected in Book 3 of *The Complete Collection of Literature on West Lake*, published by Hangzhou Press, 2004

² Vol. 8 of *Annals of Lin'an in the Years of Chunyou* (1252 AD), compiled by Shi E (Southern Song dynasty), collected in book 4 of *Collections of Regional Annals of Song and Yuan Dynasties*, compiled by Editorial Office of Zhonghua Book Company, published by Zhonghua Book Company, 1990, pp.3298-99, p3311.

³ *Goods*, Vol 58 of *Annals of Lin'an in the Years of Xianchun*(1268), compiled by Qian Shuoyou (Southern Song dynasty), collected in book 4 of *Collections of Regional Annals of Song and Yuan Dynasties*, compiled by Editorial Office of Zhonghua Book Company, published by Zhonghua Book Company, 2005, pp.3871-72

⁴ Biancai (1010~1091), famous Buddhist master of the Tiantai sect during the Northern Song dynasty. He became a monk at the age of 10, and began to practice at the Shangtianzhu Temple of Hangzhou since the age of 18. He was famous in the south-eastern region of China for his profound Buddhist attainment, and was given the Buddhist name "Biancai" by the emperor at the age of 25. During his post as the third abbot of the Tianzhu Temple in Hangzhou from 1063-1079, he made the Temple one of the most important in the city. In 1079, he retired and settled at the Longjing Temple where he started to plant tea trees. His relationship with famous literators like Su Shi and Qi Guan, and their favor of Longjing tea made the tea very famous.

with such elite scholars of the time as Su Shi⁵ and Qin Guan⁶ at Longjing⁷ and in nearby forests, thereby making the Fenghuang Ridge region a famous cultural site for Chinese literati to enjoy tea and natural scenes before Hangzhou became the capital of the Southern Song dynasty⁸.



Fig. 4 *Bian Cai Tie* (1090), by Su Shi, Song dynasty

This is a calligraphic work written by Su Shi (1037-1101), the creator of the Su Causeway over West Lake, and a very significant figure in the evolution of the West Lake Cultural Landscape, recording the exchange between him and Buddhist master Biancai (1011-1091) at Fenghuang Ridge. By recording the tea-Zen activities already existent in the Longjing region then, this calligraphic work directly proves that Fenghuang Ridge and its surrounding areas had been a famous place where scholars and literati made and enjoyed tea, composed poems, and discussed the Tao in the 11th century.

Famous cultural and historical events of this stage have been commonly recorded in historical materials, local annals, and other relevant literature which have been preserved today. For example, *Leaving My Name at Longjing* written by Qin Guan in 1079⁹, the visit paid by Korean prince Yitian (1055-1101) to Biancai on Fenghuang Ridge in 1085¹⁰, the visit of Su Shi to Biancai in 1090, and so on. They have directly and remarkably supported the cultural values of West Lake Cultural Landscape, and are key factors that led Longjing Tea Plantation into a place of interest.

⁵ Su Shi (1037-1101), also known as Su Dongpo, is the most famous Song literator, painter and calligrapher in Chinese history. He was assigned as an official in Hangzhou twice, the founder of the Su Causeway, and one of the earliest and most important figures that promoted cultural influence of the West Lake Cultural Landscape to other parts of east Asia.

⁶ Qin Guan (1094--1100), famous literator of Northern Song dynasty. He was praised as one of the four most accomplished disciples of Su Shi, and once was an official in Hangzhou.

⁷ *Record of Longjing and Leaving My Name at Longjing*, vol 38 of *Huaihai Collection* (1079AD), written by Qin Guan (Northern Song dynasty), collected in Book 14 of *The Complete Collection of Literature on West Lake*, published by Hangzhou Press, 2004, p.46~48.

⁸ *Second Chapter of Landscape • Fenghuang Ridge Section*, Vol. 2, *A New Chronicle of West Lake* (1921), by Hu Xianghan (Republican period), collected in Book 10 of *The Complete Collection of Literature on West Lake*, published by Hangzhou Press, 2004, pp.62-65

⁹ *Leaving My Name at Longjing*, vol 38 of *Huaihai Collection* (1079AD), written by Qin Guan (Northern Song dynasty), collected in Book 14 of *The Complete Collection of Literature on West Lake*, published by Hangzhou Press, 2004, p.48

¹⁰ *A Visit to Yan'en Yanqing Temple* (1085 AD) by Yang Jie (Northern Song dynasty), vol 78 of *Annals of Lin'an in the Years of Xianchun*, collected in book 4 of *Collections of Regional Annals of Song and Yuan Dynasties*, compiled by Editorial Office of Zhonghua Book Company, published by Zhonghua Book Company, 1990, p.4067



Fig. 5 *Painting of Tea Grinding*, believed to be the work of Liu Songnian, Song dynasty (Selected from *Empty Vessels, Replenished Minds: The Culture, Practice and Art of Tea* printed and distributed by the National Palace Museum, Taipei)



Liu Songnian, one of four greatest imperial painters of the Southern Song dynasty, was most famous for his realistic skills. His paintings on the West Lake Cultural Landscape, such as the West Lake in the Four Seasons have been handed down, which contributed tremendously to the formation of Ten Poetically Named Scenic Places of West Lake. This *Painting of Grinding Tea* depicts the scene of people enjoying tea in the 11th century.

Fig. 6 *Tea-making Contest* by Zhao Mengfu, Yuan dynasty

Zhao Mengfu (1254—1322), born in Huzhou of Zhejiang province, and famous calligrapher and painter of Yuan dynasty. He used to be a Hanlin Academician, and visited Hangzhou many times. This painting vividly portrays the scene of tea-making contest in the Yuan dynasty.

The second stage: the mid and late Ming dynasty in the 15th-16th centuries.

Tea plantations in the area of Fenghuang Ridge prospered again in the Ming dynasty (1368-1644) along with the popularity of tea drinking in Hangzhou, and green tea produced here made its way to the list of tributes to the imperial court. Trying to rejuvenate the ways of the Southern Song

dynasty which they admired, Ming scholars concentrated in the area of Fenghuang Ridge and engaged in various cultural activities. With Longjing Temple as the center of their activities, they combined the appreciation of famous hills, temples, West Lake, springs and tea, touring historic sites in the woods while enjoying tea with friends, watching tea farmers picking tea, viewing beautiful tea plantation scenery, chanting verses and composing paintings. This became a unique lifestyle highly popular among literati during that period.



Fig. 7 Boiling Tea at a Pavilion in Woods by Wen Zhengming, Ming dynasty

Wen Zhengming (1470-1559), born in Suzhou of Jiangsu province, outstanding painter and poet of Ming dynasty. He visited Hangzhou several times and enjoyed West Lake Longjing tea. The painting lively portrays the scene of people boiling and enjoying tea.

The third stage: in the mid 18th century when Emperor Qianlong toured Longjing four times and imperially designated the Eight Scenic Places of Longjing.

As one of the three emperors in early Qing dynasty that highly admired and promoted the West Lake Cultural Landscape, during his four visits to the Landscape in mid 18th century (namely 1751, 1757, 1762 and 1765), Emperor Qianlong had always made Longjing Temple and the tea plantations in the surroundings one of the focuses for appreciation. During his various trips, he paid respect to the Buddha, enjoyed the scenic places, savored tea and personally inscribed the names of the Eight Scenic Places of Longjing¹¹. In addition, he also inscribed “The Best Place in West Lake Waters and Hills” on the horizontal board, named 18 'imperial tea plants', inspected tea plantations and composed poems. After the tours he ordered his court painters to record the sceneries and historic sites along his trips in an imperial book entitled *The Imperial Inspection Tours to South China*¹² (1798). As a result, the fame of Longjing spread far and wide and Longjing tea has ever since been the king of green tea in the world.

¹¹ vol.2, *A New Chronicle of the West Lake* (1921), collected in Book 10 of *The Complete Collection of Literature on West Lake*, published by Hangzhou Press, 2004, p 62-63.

¹² Vol. 86, *The Imperial Inspection Tours to South China*



Fig. 8 Painting of “Eight Scenic Places of Longjing” collected in the *Compilation of West Lake Annals* (1753), by Shen Deqian and others (Qing dynasty)

The painting portrays the Fenghuang Ridge area of West Lake, with all important elements of the area marked, including the Longjing Temple, the eight scenic places praised in Emperor Qianlong's poems and the “The Best Place in West Lake Waters and Hills” horizontal board, which sufficiently demonstrates that the status of the area as a famous place of interest in the Qing dynasty.

In the above-mentioned three stages, Biancai, Buddhist master of the Northern Song dynasty, was an important figure who started the tea-Zen cultural tradition at West Lake. The call on him by the Korean prince who was his admirer expanded the cultural influence of the West Lake Cultural Landscape; Su Shi, literary giant and then governor of Hangzhou City, apart from building the Su Causeway, had been in close contact with Biancai in the Fenghuang Ridge area. Their friendship has been a story on everyone's lips, adding to the cultural meaning of the place. During the Ming dynasty, scholars who assembled in the Longjing Temple region following the example of Song literati were all cultural celebrities of their time, and their literary works carried on the essence of the tea-Zen tradition. During the Qianlong Emperor's four inspection tours of the West Lake Cultural Landscape, Longjing had been a must-see place for him. The Eight Scenic Places of Longjing named by the emperor himself resulted directly from the influences of the tradition of ‘poetically named scenic places’ on him. Besides, Qing dynasty literati's appreciation of Longjing Tea Plantation also led to the compositions of numerous poems rich in Buddhist meaning, which also serve as evidence for the unique spiritual associations of the West Lake Cultural Landscape.

In this way, along with the prosperity and continuity of the West Lake Cultural Landscape, the West Lake green tea has always been richly endowed with religious and cultural meanings. By the Ming and Qing dynasties, it became the top of Chinese green tea known as “West Lake Longjing tea”, while also becoming the main economic source of the local residents. In terms of landscape, the tea growing area in the West Lake hills has always attracted people for its unique plantation landscape and cultural atmosphere, and has been one of the most popular and special sites for West Lake visitors. A lot of poems were composed on the pleasure of sightseeing at Longjing Tea Plantation in the Ming and Qing dynasties. All of the authors considered it as one of the most excellent places to enjoy the West Lake Cultural Landscape—“This is the best place to enjoy the enchanting scenes of West Lake waters and hills, with the lush forests enriched by the splendid cultural achievements made here”¹³.

2.1.3 Appreciation of Longjing tea embodies the tradition of tea-Zen culture of the West Lake Cultural Landscape

Besides witnessing numerous historical and cultural events related to the West Lake Cultural Landscape took place on the Fenghuang Ridge, as the king of Chinese green tea, Longjing tea also carries on China’s time-honored tradition of tea-Zen culture.

Chinese green tea is beloved by people from all walks of life for its delicate fragrance, graceful stretching movement of leaves after being steeped in boiling water and taste of sweetness or slight bitterness, while it is also good for the human body and mind-refreshing. Moreover, it is endowed with character of elegance, nobleness and refinedness. When visitors to West Lake drink tea on the boat or in the hills, they not only regard it as a drink, but use it as the medium to inspire their minds, express their feelings and demonstrate their literary talents. By way of this, they exchange ideas with friends and the nature, and get themselves purified and sublimed. Among the ancient celebrities who held post in Hangzhou, Bai Juyi, Su Shi, Lu You and Wu Changshuo were among the most reputed for their love of tea and poem composition. Bai Juyi and Su Shi were not only the most famous figures of Tang and Song culture, but creators of the West Lake Cultural Landscape as well; Lu You was a famous poet during the Southern Song dynasty, while Wu Changshuo was a master painter in modern China, and founder of the Xiling Seal Engravers’ Society, one of the historical monuments and sites of the West Lake Cultural Landscape. The tea enjoying activities of these prominent literators and painters considerably enhanced the tea-Zen culture of the West Lake property. Furthermore, along the history of West Lake Cultural Landscape, it was not only the Buddhist masters and literators of the Northern Song dynasty, the scholars in the Ming dynasty and the emperors in the Qing dynasty that had felt in deep love with

¹³ *Song of Picking Tea at Longjing* by Zhai Han. Zhai Han, a Hangzhou scholar living during Emperor Qianlong’s Reign (1711-1799), and wrote *Complete Guide to West Lake Waters and Hills* with his brother Zhai Hao in 1765, which detailedly, accurately and comprehensively records 1016 scenic places of West Lake. It is the earliest guidebook of Hangzhou, and possesses high historical values.

West Lake Longjing tea, such affection is shared and carried on by Hangzhou residents and West Lake visitors today. Tea is no longer simply tea; enjoying tea has gradually become a cultural phenomenon and tradition, which exerts influences on people's taste, mind, life and history.

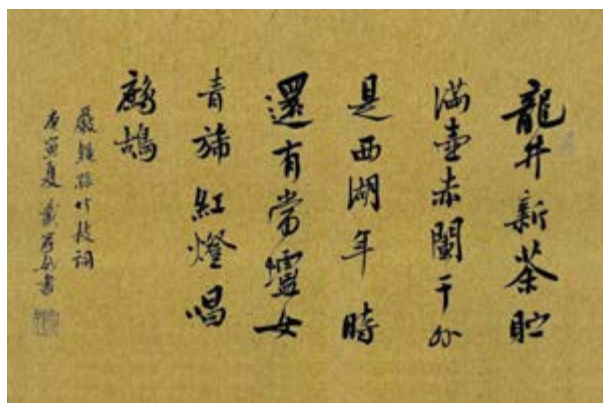


Fig. 9 *The Bamboo Song (Zhu Zhi Ci)* by Yan Shengsun, Ming dynasty: I fill the teapot with fresh Longjing tea, outside the balustrade is West Lake. Occasionally girls will come here to sell wine, with green banner, red lanterns, and their sweet songs.

Yan Shengsun (1623-1702), born in Wuxi of Jiangsu province, scholar during the late-Ming to early-Qing period, and one of the 'Three Commoner Scholars in Southeastern China'. This poem narrates the poet savoring Longjing tea and lingering by West Lake.

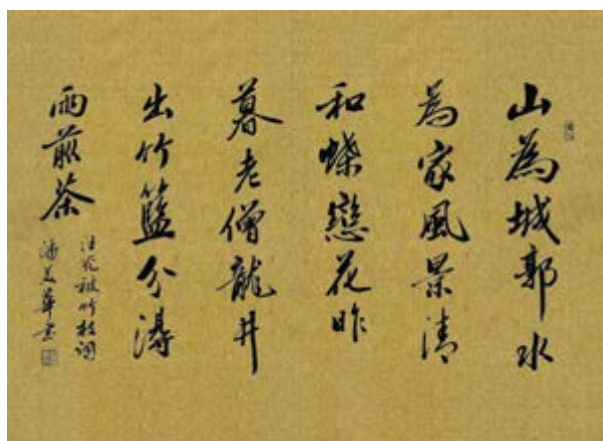


Fig. 10 *The Bamboo Song (Zhu Zhi Ci)* by Wang Guangbei, Ming dynasty: The hills encircling West Lake is like city walls with the Lake like a home, everything in front of my eyes are fresh and peaceful with butterflies flying among flowers. Last evening I encountered a senior monk from Longjing, and got some fresh early spring Longjing tea from his basket.

Wang Guangbei, a Ming poet born in Xiuning of Anhui province. As demonstrated by his poem, both West Lake hills and waters and Longjing tea are essential elements for people to enjoy the West Lake Cultural Landscape.

2.2 Contributions to the Landscape Values

Large-scale tea plantations distributed in the hills surrounding West Lake not only reveal the planting scene and settings of Longjing tea, but also bring visitors an elegant and tranquil landscape pleasant to the eye and mind, while the pleasure of watching picking and roasting Longjing tea may give rise to both associative thinking and feelings. Therefore, Longjing Tea Plantation is an indispensable and unique element of the traditional landscape aesthetic system embodied by the West Lake Cultural Landscape. Its values may be manifested in the following three aspects:

2.2.1 Unique Tea Plantation landscape

Being restricted by the ecological and environmental conditions necessary for the growing of traditional variety of Longjing tea, the tea plantations must be built on weathered sandstone soil on hill slopes and also need a humid and warm climate. In order to resolve the problem of irrigation for the tea plantations on hill slopes, people have invented a traditional mode of natural irrigation—a forest of considerable scale must be kept on top of the hill where tea plantations are situated so that tea plants can be irrigated by water conserved by the roots of the trees and infiltrating gradually downwards. Therefore, the typical landscape of Longjing Tea Plantation consists of trees on the hill top, a tea plantation on the slope and gurgling stream. Because of the warm and humid climate, it is capped by mist most of the time, thereby forming a landscape different from other kinds of vegetation in the West Lake Cultural Landscape.



Fig. 11 Landscape of Tea Plantation at Longjing Village (2008), by Chen Tongbin

2.2.2 Exceptionally tranquil and fresh environment

Being surrounded by hills in most cases, Longjing Tea Plantation has a characteristic hilly landscape featuring lush trees and thick mist, which forms a sharp contrast with the vast, open water-area landscape of West Lake, and gives people spiritual enjoyment of tranquility and mind-ease.

For example, when Emperor Qianlong toured Longjing Tea Plantation, he was so fascinated by the paradise-like beautiful scenery with tea all over the hills in the evening glow that he composed a poem entitled *Making Longjing Tea*: I once toured West Lake, and arrived at Longjing through quite paths. I went pass the nine-mile-pine area, and saw clouds rising at Fenghuang Ridge. The hills is covered by early spring Longjing tea, and I enjoyed it together with water from the famous Hupao spring...The fragrance of the tea spread to thousands of miles away, and it calmed my heart and mind down. I walked along the west cliff bathed in sunset glow, and it was really like in the

paradise.”

Zhai Han, a poet of the Qing dynasty, depicts in his *Song of Picking Tea at Longjing* the beautiful scenery in the area of Longjing and Fenghuang Ridge. After the Waking of Insects (3rd solar term), tea plants in the plantations grow new sprouts, constituting a lively view. Soon they will be ready for picking and tea farmers will hurry to put basket on their back and come to pick tea leaves. The scene of Longjing Tea Plantation also reminds him of the anecdotes of such predecessors as Buddhist master Biancai. Therefore, he regards the scenery of Longjing Tea Plantation as the most beautiful in the West Lake Cultural Landscape.



Fig. 12 Sea of Clouds at Longjing, by Liu Zhong



Fig. 13 Longjing Veiled in Mist, by Han Yonglin

2.2.3 Interesting tea-related activities

From the Song dynasty to the Qing dynasty, watching tea farmers picking and roasting tea at tea plantations had always been an attraction to literati and visitors, and they had often enjoyed these as an intrinsic part of the entire West Lake Cultural Landscape. The following poems not only record the poets' activities and what they saw when they toured tea plantations, but also represent vividly their feelings and states of mind, which reveal the associative character of the Tea Plantation landscape.

In his two poems entitled *Buddhist Monk Presented Me with Tea before Grain Rain Term*, Zha Shenxing, poet of the Qing dynasty, presents the busy scene of picking tea in spring in the Fenghuang Ridge area and his pleasure of getting tea picked and presented by the monk.

Qing poet Yu Ruoying's *Song of Longjing Tea* depicts the beautiful scenery near Longjing and tells us that 'drinking tea at Longjing Temple' has been included in every visitor's 'tour plan of West Lake'.

The two poems entitled *Ode of Watching Tea Farmers Picking Tea* composed by Emperor Qianlong of Qing in 1751 and 1757 present the scene of tea picking and roasting, and the Emperor expressed his amazement at the demanding delicacy of the technique. The busy scene involving both children and old farmers also stimulated his compassion for his people earning a hard living.



Fig. 14 Picking Tea at Longjing Tea Plantation, by Gao Zhenmei

Based on the outstanding values in terms of culture and landscape described above, Longjing Tea Plantation has been widely acknowledged as an important component of the West Lake Cultural Landscape since the 11th century (Northern Song dynasty), and spreads its fame via records in all kinds of notes and local annals as a remarkable scenic spot. Of the 24 Poetically Named Scenic Places designated by Emperor Qianlong for the West Lake Cultural Landscape, Rolling Hills at Fenghuang Ridge is located around Fenghuang Ridge, and includes the Longjing Tea Plantation. Moreover, of the new Ten Poetically Named Scenic Places of West Lake selected by 600,000 Hangzhou residents in the 20th century in addition to the original Ten Poetically Named Scenic Places dating the Southern Song dynasty, Misty Trees along the Nine Streams and Talking about Tea at Longjing are both located in Longjing Tea Plantation inside the property area. Moreover, to enjoy tea at Longjing and watch tea-related activities has become an important tour content for both Hangzhou residents and West Lake visitors. From this it can be seen that Longjing Tea Plantation in the hills of West Lake, boasting prominent Tea Plantation landscape and tea culture, has been universally regarded as a characteristic element of the West Lake Cultural Landscape for over 1,000 years.



Fig. 15 Appreciation of Longjing



Fig. 16 Zen Tea Produced by the Tianzhu Temple, by Hu Zhan



Fig. 17 New Residences of Tea Farmers

【ANNEX 2】

Historical Evolution, Management and Control of Tea Growing Villages in the Property Area of the West Lake Cultural Landscape

I Basic Information and Features of Tea Growing Villages

The tea growing villages of West Lake came into being along with the development of Longjing tea. Most farmers in these villages live on planting and selling Longjing tea, which naturally take shape through the history. The description about the villages and Longjing Tea Plantation in the nomination dossier may lead to one misunderstanding, that is:

Concerning the reduction of 39 farmers' dwellings to 12 residential quarters (excerpt from Paragraph 1, Article 98 in the *Master Plan for the West Lake Scenic Area*) at Page 691 (Annex D•4) in the nomination dossier raised in ICOMOS' letter.

It needs to be clarified that according to Chinese language habits and the existing management system, the names of natural farmers' dwellings inside the West Lake Cultural Landscape have all come into being and been handed down through the history, while the tea plantations are named by neighboring villages or landmark sites. Therefore, if "village" and "tea plantation" are omitted in the translated text, it may easily cause the misunderstanding that the cognominal village instead of the plantation is nominated. Moreover, in China, farmers' dwellings are called "cun" (naturally formed village), while the grassroots-level administrative units are also called "cun" (residential quarter, as explained in the main text of this letter, "administrative village" is a more accurate translation for such grassroots administrative units). One residential quarter (administrative village) can have several farmers' dwellings under its jurisdiction, and it may adopt the same name with the farmers' dwelling where its administrative body is located, or adopt another name. The concepts of 39 farmers' dwellings and 12 residential quarters mentioned in the nomination dossier actually means that these 39 farmers' dwellings are under the administration of 12 residential quarters (administrative villages) instead of being reduced to 12.

It is understandable that the phenomenon of farmers' dwelling, tea plantation and residential quarter (administrative villages) sharing the same name causes misunderstanding to foreign colleagues. (please see the attached table for the subordination relations among farmers' dwellings, residential quarters and tea plantations, and their relations with West Lake Scenic Area and West Lake Cultural Landscape--including both the property area and the buffer zone)

II Overlap and Difference between the Scopes of West Lake Scenic Area and West Lake Cultural Landscape

The core elements and scopes of the two zones overlap, and both follow strict regulations on conservation and management.

The difference lies in their peripheral boundaries. The reason is: besides the core landscape elements, the delimitation of West Lake Scenic Area also took into consideration the coordination in management and interests of different administrative units, as well as some other factors. Moreover, it took place in the 1980s, long before West Lake Cultural Landscape is reviewed and delimited from the perspective of world heritage.

On the other hand, the delimitation of the property area and buffer zone for West Lake Cultural Landscape is based on latest concepts and regulations concerning world heritage, with emphasis exclusively attached on the integrity, intrinsic relationship and efficient conservation and management of the property.

The West Lake Scenic Area, whose scope is larger than the West Lake Cultural Landscape, is also an efficient landscape protection mechanism. The major part of the former overlaps with that of latter, and the domestic protection laws and plans it follows are consistent with the conservation and management requirements of world heritage.

Because of the close relationship and overlap of the two zones in scope, plan and law, the figures and development processes may also overlap or differ in the statistics and descriptions of the villages, tea plantations and population within them.

Nevertheless, for the villages either inside the property area or in the West Lake Scenic Area whose area is larger than the former, it is required without exception that the harmonious current state and tea growing traditions shall be preserved. Such requirement has been accepted by the farmers, who are also restricted by efficient laws and plans.

The *Master Plan for the West Lake Scenic Area* was implemented in 2005. According to it, those dwellers not engaged in tea production are encouraged to relocate somewhere else outside the scenic area on their own will, and the government will provide subsidies and favorable policies to them. As a result, the number of the above-mentioned population decreases in the scenic area year by year, and traditional tea plantations have been well preserved and continued, laying a solid foundation for today's delimitation of the property area for world heritage nomination and its conservation and management (the plan for relocating the population has been largely completed

before the world heritage nomination).

In fact, before the world heritage nomination, the *Master Plan for the West Lake Scenic Area*, *Regulations on the Management of West Lake Scenic Area of Hangzhou*, and other related policies and regulations have meticulously and efficiently secured the sustainable development of West Lake Cultural Landscape. Moreover, the *Outline of the Conservation and Management Plans of West Lake Cultural Landscape of Hangzhou*, and the *Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou* formulated after the nomination of West Lake Cultural Landscape was started, supports, continues and strengthens related regulations and measures from the perspective of world heritage.

III Relationship between Tea Growing Villages and West Lake Cultural Landscape

The tea growing villages sustains the existence and continuity of the planting, production and customs of genuine traditional Longjing tea, forming an indivisible co-existence relation with Longjing Tea Plantation. Nonetheless, they are not the landscape elements of the West Lake Cultural Landscape nomination. Though boasting sound reasons to be preserved inside the property area, they shall maintain a harmonious relationship with the general setting of the landscape, and be strictly controlled within the traditional scale and style. Such case may be encountered inside many other landscape zones of world cultural heritages.

The tea growing villages preserved through the history nestle in the trees in the cloud-capped hills surrounding West Lake, harmonious and tranquil. However, the social development of urbanization and modernization had once exerted severe influence on these traditional villages in the West Lake Cultural Landscape. The dominant problem is the multiplication of population, and the emergence and increase of non-agricultural population among traditional farmers' households and of dwellers not engaged in tea production. This has placed the traditional villages under pressure and threat in scale, characteristics and environment. In correspondence to this, as mentioned above, the local governments, through persistent discussion, have worked out a series of regulations and plans and some supporting policies for compensation to encourage and help the new non-agricultural population to move outside the landscape area on their own will with good living and working conditions, to strictly control the construction and business operation within the landscape area, and to keep the harmonious environment. These regulations, plans and policies include:

Regulations on the Housing and Relocation of Famers in West Lake Scenic Area of Hangzhou issued on December 27, 2002;

The *Regulations on the Management of West Lake Scenic Area of Hangzhou* in 2004, stating “new construction, redevelopment and expansion of residential buildings are forbidden within the scenic area”;

In 2005, the *Master Plan for West Lake Scenic Area of Hangzhou* was approved and issued by the State Council of China, aiming to ease the pressures of increasing population under the guidance of strict control, reducing scale, transforming functions and encouraging relocation.

To ensure the normal life and continuity of the aboriginal residents and solve the problems concerning the redevelopment of farmers’ houses and their children’s demands of separated houses within the scenic area, the *Regulations on the Property Acquisition and Housing of Residences in West Lake Scenic Area of Hangzhou* and the *Implementation Measures on the Purchase of Specific Houses by Household-splitting Farmers* were issued and implemented respectively in August 2006 and May 2007 by Hangzhou Municipal Government, which were submitted by the Management Committee of Hangzhou West Lake Scenic Area (Hangzhou Administration of Gardens and Cultural Heritage), administrative institution of the scenic area with effective functions. Both documents provide corresponding policies to the *Regulations on the Management of West Lake Scenic Area of Hangzhou*, safeguard the personal and property security of those living in the dangerous old houses, and to some extent, guarantee the living and development of the farmers within the scenic area. In particular, the *Regulations on the Property Acquisition and Housing of Residences in West Lake Scenic Area of Hangzhou* puts forth proper purchasing procedure and relocating policies on the dangerous houses and on the houses needing to be dismantled for improving the settings and establishing the infrastructure in the scenic area. The *Implementation Measures on the Purchase of Specific Houses by Household-splitting Farmers* solves the problem concerning the demands of the farmers for separated houses as their children grow up.

The abovementioned regulations and policies have been proved to be efficient, and have been understood, accepted and supported by the stakeholders. ICOMOS expert for the site mission has verified this on site.

The relocated population from the scenic area to other places does not live on agriculture, but work in enterprises, public institutions or in governmental departments. Relocation to them only means that they move out from the residential places which may exert adverse influence on the scenic area. The new houses are better than their former residences.

At present, the dwellers within the property area of the West Lake Cultural Landscape can properly improve their infrastructure after professional evaluation and administrative approval.

But all shall follow the basic protection regulations for the property and its setting, posing no threat or damage to the cultural landscape and being effectively monitored and administrated. During the process of eliminating the adverse influence of urbanization, modernization and disorderly development, the tea culture endows the dwellers with a colorful and happy life.

**Table of 39 Farmers' Dwellings under 12 Residential Quarters
(Administrative Villages) within the West Lake Scenic Area**

Serial Number	Names of Residential Quarters (Administrative Villages)	Names of Farmers' Dwellings
1	Yuquan Village	Qingzhiwu
		Lanjiawan
2	Lingyin Village	Jiulisonghuayuan
		Baileqiao
		Zhongxiatianzhu
		Shangtianzhu
3	Maojiabu Village	Wengjiaqiao
		Shangmaojiabu
		Pufuling
4	Jinshagang Village	Jinshaquyuan
		Baishaquan
		Huangniling
5	Shuangfeng Village	Chishanbu
		Xiaojiwan
		Santaishan
		Yinmaqiao
		Shuangfengxincun
		Lijilong
6	Longjing Village	Lingshang
		Shifeng
		Tingxia
7	Yangmeiling Village	Jiulongyuan
		Yangmeilingcun
8	Jiuxi Village	Xucun
		Guanjiashan
		Xujiawu
9	Manjuelong Village	Siyanjing
		Xiamanjuelong
		Shangmanjuelong
10	Wengjiashan Village	Wengjiashancun
11	Meijiawu Village	Meiwuxincun
		Zhujiali
		Xiaoyawu
		Meijiawulaocun
		Waidaqiao
		Fancun
12	Nanshan Village	Lianhuafeng
		Guanyindong
		Kuoshiban

ICOMOS

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МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

H. E. Mrs SHI Shuyun
Ambassador
Permanent Delegation of the People's
Republic of China to UNESCO
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Our Ref. GB/MA 1334

Paris, 15 December 2010

World Heritage List: West Lake Cultural Landscape of Hangzhou (China) – Additional information

Dear Madam,

ICOMOS is currently assessing the nomination of "West Lake Cultural Landscape of Hangzhou" as a World Heritage Site and we thank you for the additional information we received on 3 November 2010.

As part of our evaluation process, the ICOMOS World Heritage Panel discussed the proposed boundaries of West Lake in relation particularly to the area currently included at the west of the property and which encompasses the Longjing Tea Plantations. This part of the nominated property covers an area of 240ha and includes 8 villages: Longjing, Manjuelong, Jiuxi, Wenjiashan, Yangmeiling, Shuangfeng, Linyi and Maojiabu. The tea growing area has strong characteristics related to its tea cultivation in the valleys between the hills and to its distinctive village buildings.

The Panel noted however that this area has little visual connection to the main West Lake (apart from the mountain peaks) and does not display any of the designed elements of West Lake nor are any of the ten poetically named scenic places of West Lake linked to the tea plantations.

ICOMOS nevertheless understand the need for the main West Lake and the tea plantations to be managed in the coordinated way to ensure that the tops of the mountains visible from the lake are protected.

As the integrity of West Lake appears to be limited to those areas very closely linked to the ideas of harmony between people and nature that the Lake exemplifies, ICOMOS would like to request that the State Party consider reducing the boundaries of the nominated property to exclude the tea plantations and that these areas are included in the buffer zone and managed in a way that protects their contribution to the setting of West Lake.

We will look forward to your response to this point which will be of great help in our evaluation process.

ICOMOS has no obligation to contact States Parties during the evaluation process. However, with a view to being as transparent as possible, ICOMOS has agreed to approach States Parties in specific cases. This does not prejudice the ICOMOS recommendation on the nomination and should be considered as preliminary information. It also does not prejudice the World Heritage Committee's decision.

We would be grateful if you could provide ICOMOS and the World Heritage Centre with the above information by **Monday 28 February 2010**.

We thank you in advance for your kind cooperation.



Regina Durighello
Director
World Heritage Programme

Copy to

Ms. XIAO Li, Department of Cultural Heritage Protection and Archaeology
Mr FANG Maotian, National Commission of the P.R of China for UNESCO
UNESCO World Heritage Centre, Paris

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Ms. Regina Durighello
Director

Ms Gwenaëlle Bourdin
WH Programme Senior Specialist

World Heritage Unit
Secretariat ICOMOS International
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75015 Paris, France

March 4, 2011

Dear Ms Regina Durighello and Ms Gwenaëlle Bourdin,

We acknowledge with thanks receipt of your letter dated March 1st, 2011, re-discussing on whether making a re-drawing of the boundary of the nominated property area of West Lake Cultural Landscape of Hangzhou. We deeply appreciate the goodwill and utmost support and assistance to the State Party as expressed in your letter.

Concerning your suggestion, as stated in our last supplementary document that considering the integrity of West Lake Cultural Landscape in terms of connotations, geographical setting, etc., and most efficient and potent conservation and management for the property, as well as the composition and significance of the "cloud-capped hills on three sides", while accepting the suggestion of ICOMOS in excluding tea plantations from the nominated six elements for the value of West Lake Cultural Landscape, the State

Party hoped ICOMOS could consider the possibility of maintaining the tea plantations in the property area as normal vegetation. Nonetheless, the State Party also expressed that it was ready to accept any adjustment proposals deemed reasonable by ICOMOS.

Based on the indication in your latest letter, through urgent discussions with experts and local government, we propose the following three optional re-drawing plans for the boundary of the nominated property area:

Plan A:

This plan shrinks from the original scope which adopts the most sufficient landscape area, and follows the first visual circle of Ten Poetically Named Scenic Places of West Lake as the boundary. It takes the tea plantations west of the low hills, which stand as the boundary of the first visual circle, out of the nominated property area, including all tea plantations of Wengjiashan, Yangmeiling and Jiuxic, and most part of the tea plantations of Longjing, and put them into the buffer zone.

The western boundary of the proposed property area will go southward from the Beigao Peak, which stands as the northwestern boundary of the original property area via Longmen Hill to reach Dahua Hill. The scale of the nominated area is thus cut from the original 4235.76 hectares to 3322.88 hectares.

This plan minimally retains the integrity of the landscape component of “cloud-capped hills on three sides”, including the Beigao Peak and Nangao Peak which are directly associated with poetically named scenic places, while all of the original nominated historic monuments and sites are also kept in the property area. Accordingly, it maintains relatively sufficient integrity of the nominated property for the State Party, which is in favor for the State Party and local government to deal with future conservation and management. (See annexed Figure 1.1-1.3)

Plan B:

This plan aims at safeguarding the integrity of historic monuments and sites of West Lake Landscape, and takes out as many tea plantations from the original property area as possible, including tea plantations of whole Wengjiashan, Yangmeiling, Manjuelong and Jiuxi, part of Lingyin and most of Longjing. According to this Plan, all of the major tea plantations and related tea growing villages in the original property area will be taken out. Most of the conservation and management tasks for the “cloud-capped hills on three

sides" will be incorporated into that of the buffer zone.

The western section of the northern boundary of the property area following this plan will be moved southward to the Lingyin Road. It will then go southward along the ridges and valleys of the Beigao Peak section, which stands as the northwestern boundary of the original property area via Longmen Hill and turn eastward to reach Nanping Hill. The Liuhe Pagoda, one of the historic monuments and sites included in the original property area will become an isolated nominated property area, while the scale of the nominated area will be cut from the original 4235.76 hectares to 2249.28 hectares.

Though the nominated property area of this plan is 47% smaller, it still integrally retains all the historic monuments and sites that directly support the property value, and preserves the major part of the cloud-capped hills including the Beigao Peak and Nangao Peak, which are directly associated with Ten Poetically Named Scenic Places of West Lake. (See annexed Figure 2.1-2.3)

Plan C:

This plan takes all tea plantations from the nominated area completely, virtually leaving only the "Lake area" inside it. According to this plan, the northern boundary of the proposed property area will connect the Lingyin Road from the western end of Geling Ridge, the northern boundary of the original property area, and turn to the Longjing Road and Santaishan Road at the scenic place "Twin Peaks Piercing the Cloud" to connect the urban road of Nanshan Road at the southern end, and encircle the property by connecting the east end of Geling Ridge via the Hubin Road east to the Lake. The scale of the nominated area will thus be cut from the original 4235.76 hectares to 1142.72 hectares. The scale of the nominated area according to this plan is almost 3/4 smaller than the original. The four major historic monuments and sites of Buddhism, namely the Statues on the Feilaifeng Peak, Liuhe Pagoda, Lingyin Temple and Longjing, which manifest the Buddhist influence on West Lake Landscape, will all be put into the buffer zone. Nevertheless, they will still receive strict protection as important setting and important heritage sites by the State party and local government. (See annexed Figure 3.1-3.3)

Besides, we shall apologize for the visual analysis map contained in the supplementary material we provided on Feb. 22, 2011, which, due to technical neglect, didn't ideally explain the landscape relations. We have revised the map and resend it as annexed Figure 4 for your reference if needed.

We hope the aforesaid plans can be of help for your consideration and decision. Herein we would like to state again that the State Party is willing to accept any option you deem appropriate, so as to put the property under stronger and more efficient protection of humanity as soon as possible.

Again, please accept our sincere thanks.

Yours Truly,

TONG Mingkang
Deputy Director-General
State Administration of Cultural Heritage
People's Republic of China
10 Chaoyangmenbei Str., Dongcheng Dist.
Beijing, 100020, P. R. China

(Annex list see next page)

Copy to Mrs. SHI Shuyun, Ambassador of Permanent Delegation of P. R. China to
 UNESCO;
 Mr Fang Maotian, National Commission of the P. R. China for UNESCO
 UNESCO World Heritage Center, Paris

Annex:

Figure 1-1 Topographic Map of Property Area and Buffer Zone - Plan A

Figure 1-2 Property Area and Buffer Zone - Plan A

Figure 1-3 Aerial Photographic Image of Property Area - Plan A

Figure 2-1 Topographic Map of Property Area and Buffer Zone - Plan B

Figure 2-2 Property Area and Buffer Zone - Plan B

Figure 2-3 Aerial Photographic Image of Property Area - Plan B

Figure 3-1 Topographic Map of Property Area and Buffer Zone - Plan C

Figure 3-2 Property Area and Buffer Zone - Plan C

Figure 3-3 Aerial Photographic Image of Property Area - Plan C

Figure 4 Distribution of Tea Plantations inside Property Area and Their Relationship with the Landscape

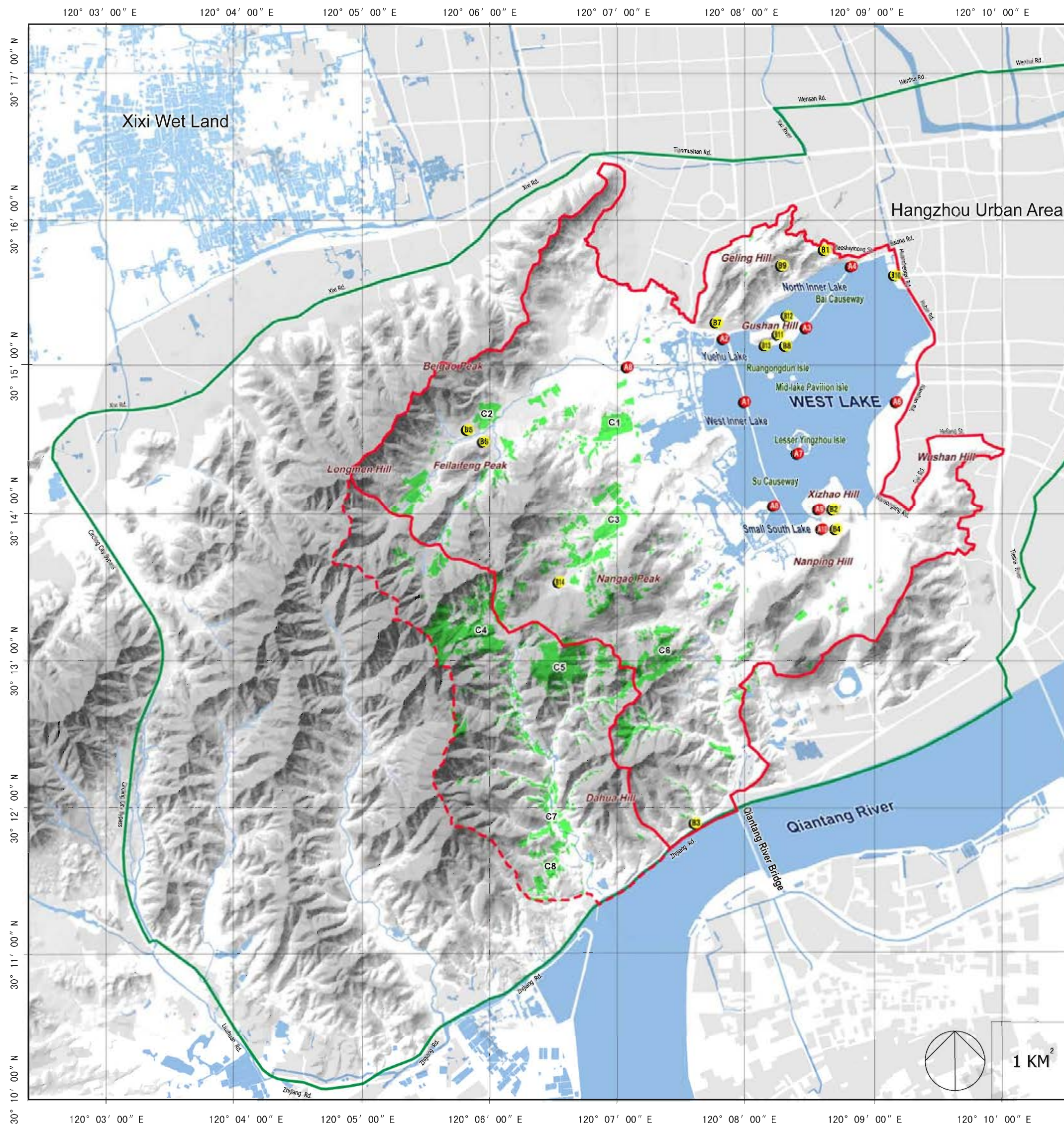


Figure 1-1 Topographic Map of Property Area and Buffer Zone -Plan A

LEGEND

- Boundary of Nominated Property (in dossier)
- Boundary of Nominated Property (proposed)
- Boundary of Buffer Zone
- Ten Poetically Named Scenic Places
- Historic Monuments and Sites of Cultures of West Lake
- Distribution of Longjing Tea Plantations

西湖十景

Ten Poetically Named Scenic Places of West Lake

- 苏堤春晓
Su Causeway in the Morning of Spring
- 曲院风荷
Breeze-ruffled Lotus at Winding Garden
- 平湖秋月
Autumn Moon Over the Calm Lake
- 断桥残雪
Lingering Snow on Broken Bridge
- 花港观鱼
Viewing Fish at Flowery Pond
- 柳浪闻莺
Orioles Singing in the Willows
- 三潭印月
Three Pools Mirroring the Moon
- 双峰插云
Twin Peaks Piercing the Cloud
- 雷峰夕照
Leifeng Pagoda in Evening Glow
- 南屏晚钟
Evening Bell Ringing at Nanping Hill

西湖文化史迹

Historic Monuments and Sites of Cultures of West Lake

- 保俶塔
Baochu Pagoda
- 雷峰塔遗址
Site of Leifeng Pagoda
- 六和塔
Liuhe Pagoda
- 净慈寺
Jingci Temple
- 灵隐寺
Lingyin Temple
- 飞来峰造像
Statues on Feilaifeng Peak
- 岳飞墓(庙)
Yue Fei's Tomb (and Temple)
- 文澜阁
Wenlan Pavilion
- 抱朴道院
Baopu Taoist Monastery
- 钱谦门遗址
Site of the Qiantang Gate
- 潜行宫遗址
Site of the temporary imperial palace of the Qing Dynasty
- 舞鹤赋刻石及林逋墓
Stele of Wu-he-fu and Lin Bu's Tomb
- 西泠印社
Building Complex of Xiling Seal Engravers Society
- 龙井
Longjing Well

Names of Longjing Tea Plantations

- C1 Maojiabu Tea Plantation
- C2 Lingyin Tea Plantation
- C3 Shuangfeng Tea Plantation
- C4 Longjing Tea Plantation
- C5 Wengjiashan Tea Plantation
- C6 Manjuelong Tea Plantation
- C7 Yangmeiling Tea Plantation
- C8 Jiuxi Tea Plantation

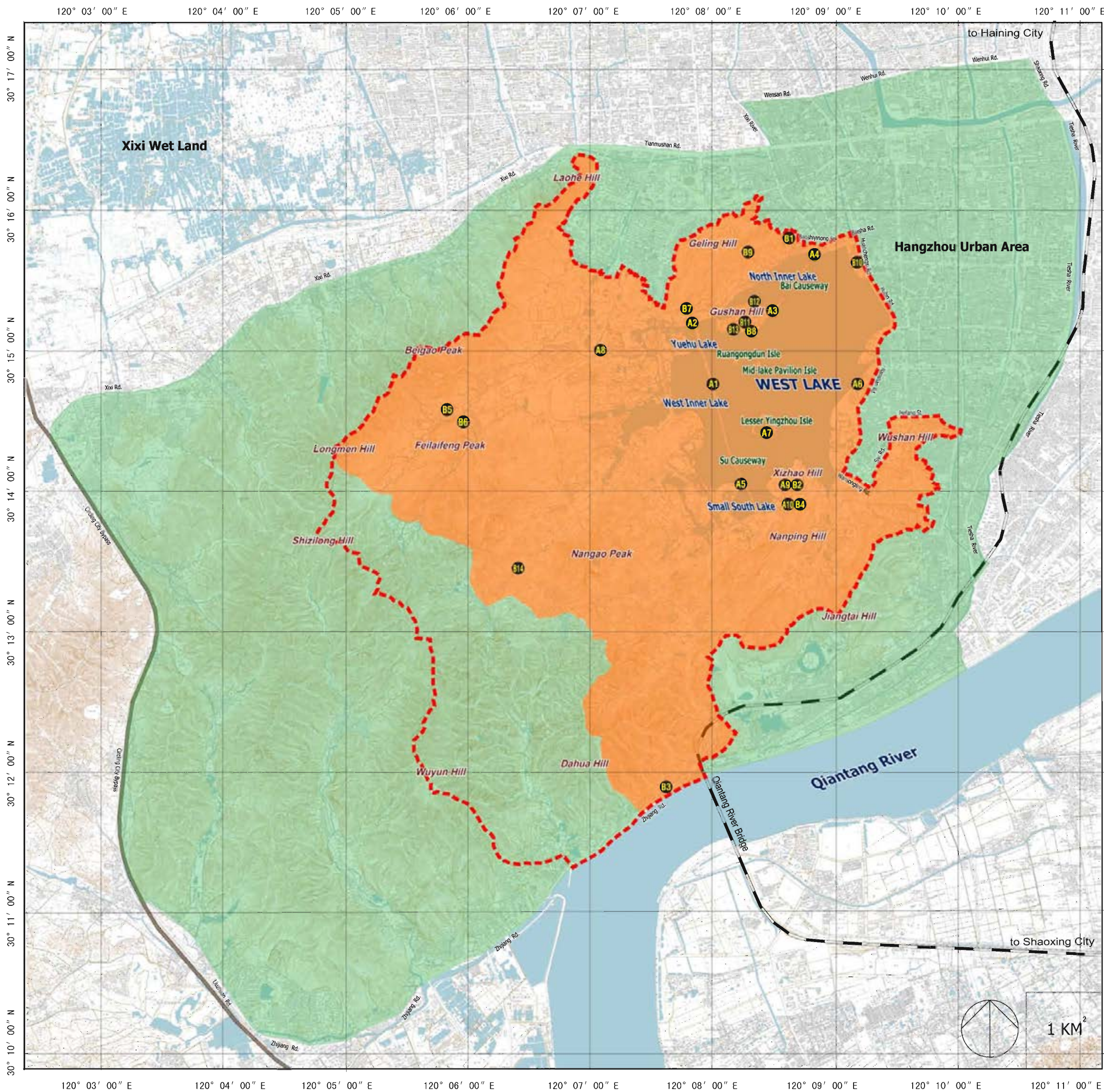


Figure 1-2: Property Area and Buffer Zone
-Plan A



0 0.5 1 2 3km

LEGEND

- Boundary of Nominated Property (in dossier)
- Nominated Property (proposed) (Area:3322.88ha)
- Buffer Zone (Area:7270.31ha)
- A Ten Poetically Named Scenic Places of West Lake
- B Historic Monuments and Sites of Cultures of West Lake
- Railway
- Highway

西湖十景

Ten Poetically Named Scenic Places of West Lake

- A1 苏堤春晓
Su Causeway in the Morning of Spring
- A2 曲院风荷
Breeze-ruffled Lotus at Winding Garden
- A3 平湖秋月
Autumn Moon Over the Calm Lake
- A4 断桥残雪
Lingering Snow on Broken Bridge
- A5 花港观鱼
Viewing Fish at Flowery Pond
- A6 柳浪闻莺
Orioles Singing in the Willows
- A7 三潭印月
Three Pools Mirroring the Moon
- A8 双峰插云
Twin Peaks Piercing the Cloud
- A9 雷峰夕照
Leifeng Pagoda in Evening Glow
- A10 南屏晚钟
Evening Bell Ringing at Nanping Hill

西湖文化史迹

Historic Monuments and Sites of Cultures of West Lake

- B1 保俶塔
Baochu Pagoda
- B2 雷峰塔遗址
Site of Leifeng Pagoda
- B3 六和塔
Liuhe Pagoda
- B4 净慈寺
Jingci Temple
- B5 灵隐寺
Lingyin Temple
- B6 飞来峰造像
Statues on Feilaifeng Peak
- B7 岳飞墓(庙)
Yue Fei's Tomb (and Temple)
- B8 文澜阁
Wenlan Pavilion
- B9 抱朴道院
Baopu Taoist Monastery
- B10 钱塘门遗址
Site of the Qiantang Gate
- B11 清行宫遗址
Site of the temporary imperial palace of the Qing Dynasty
- B12 舞鹤赋刻石及林逋墓
Stele of Wu-he-fu and Lin Bu's Tomb
- B13 西泠印社
Building Complex of Xiling Seal Engravers Society
- B14 龙井
Longjing Well

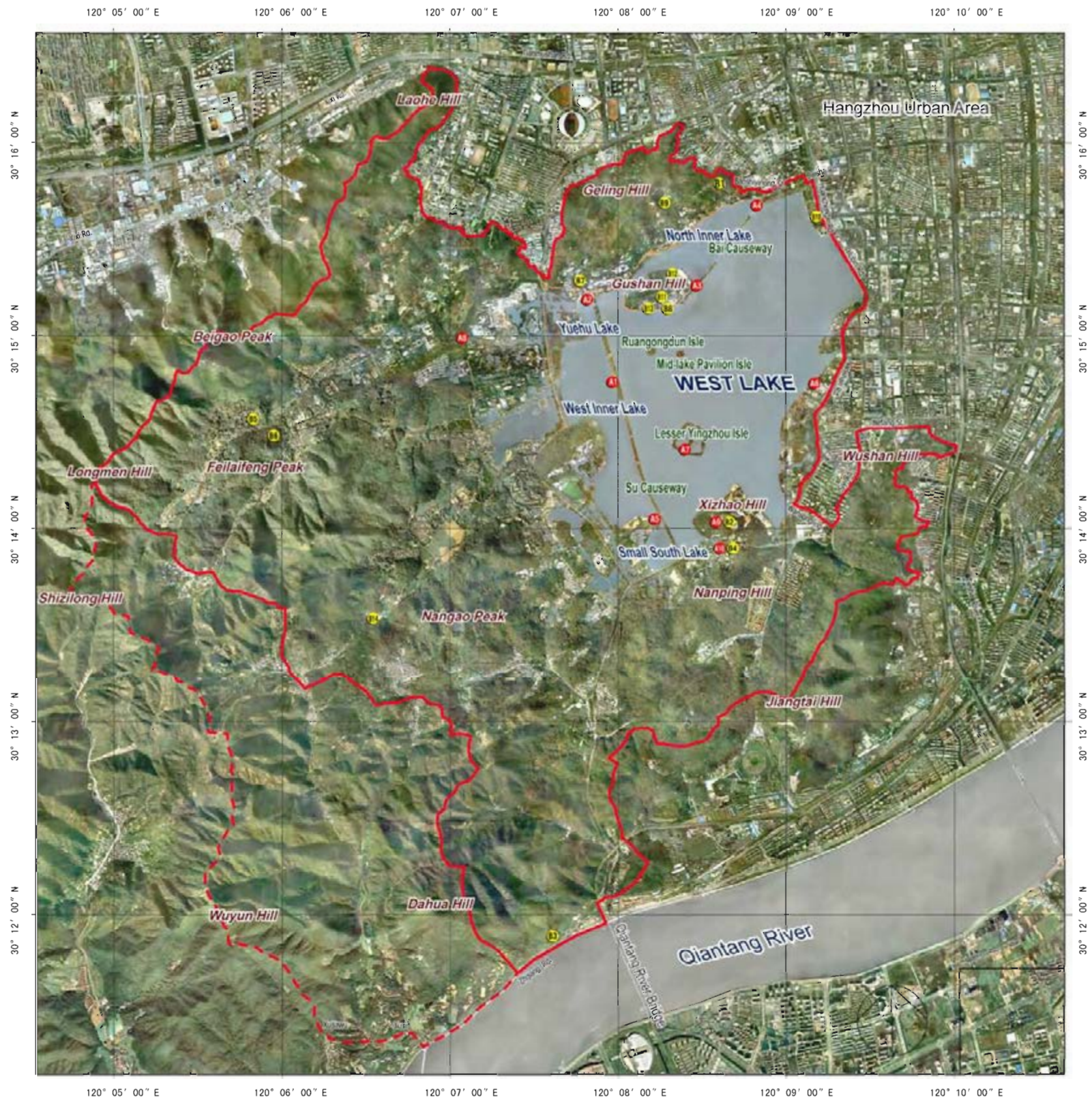


Figure 1-3 Aerial Photographic Image of Property Area -Plan A



LEGEND

-  Boundary of Nominated Property (in dossier)
-  Nominated Property (proposed)
-  Ten Poetically Named Scenic Places of West Lake
-  Historic Monuments and Sites of Cultures of West Lake

西湖十景
Ten Poetically Named Scenic Places of West Lake

-  **A1** 苏堤春晓
Su Causeway in the Morning of Spring
-  **A2** 曲院风荷
Breeze-ruffled Lotus at Winding Garden
-  **A3** 平湖秋月
Autumn Moon Over the Calm Lake
-  **A4** 断桥残雪
Lingering Snow on Broken Bridge
-  **A5** 花港观鱼
Viewing Fish at Flowery Pond
-  **A6** 柳浪闻莺
Ornons Singing in the Willows
-  **A7** 三潭印月
Three Pools Mirroring the Moon
-  **A8** 双峰插云
Twin Peaks Piercing the Cloud
-  **A9** 雷峰夕照
Leifeng Pagoda in Evening Glow
-  **A10** 南屏晚钟
Evening Bell Ringing at Nanping Hill

西湖文化史迹
Historic Monuments and Sites of Cultures of West Lake

-  **B1** 保叔塔
Baochu Pagoda
-  **B2** 雷峰塔遗址
Site of Leifeng Pagoda
-  **B3** 六和塔
Liuhe Pagoda
-  **B4** 净慈寺
Jingci Temple
-  **B5** 灵隐寺
Lingyin Temple
-  **B6** 飞来峰造像
Statues on Feilafeng Peak
-  **B7** 岳飞墓(庙)
Yue Fei's Tomb (and Temple)
-  **B8** 文澜阁
Wenlan Pavilion
-  **B9** 抱朴道院
Baopu Taoist Monastery
-  **B10** 钱谦门遗址
Site of the Qiantang Gate
-  **B11** 潜行宫遗址
Site of the temporary imperial palace of the Qing Dynasty
-  **B12** 舞鹤赋刻石及林逋墓
Stele of Wu-he-fu and Lin Bu's Tomb
-  **B13** 西泠印社
Building Complex of Xiling Seal Engravers Society
- **B14** 龙井
Longjing Well

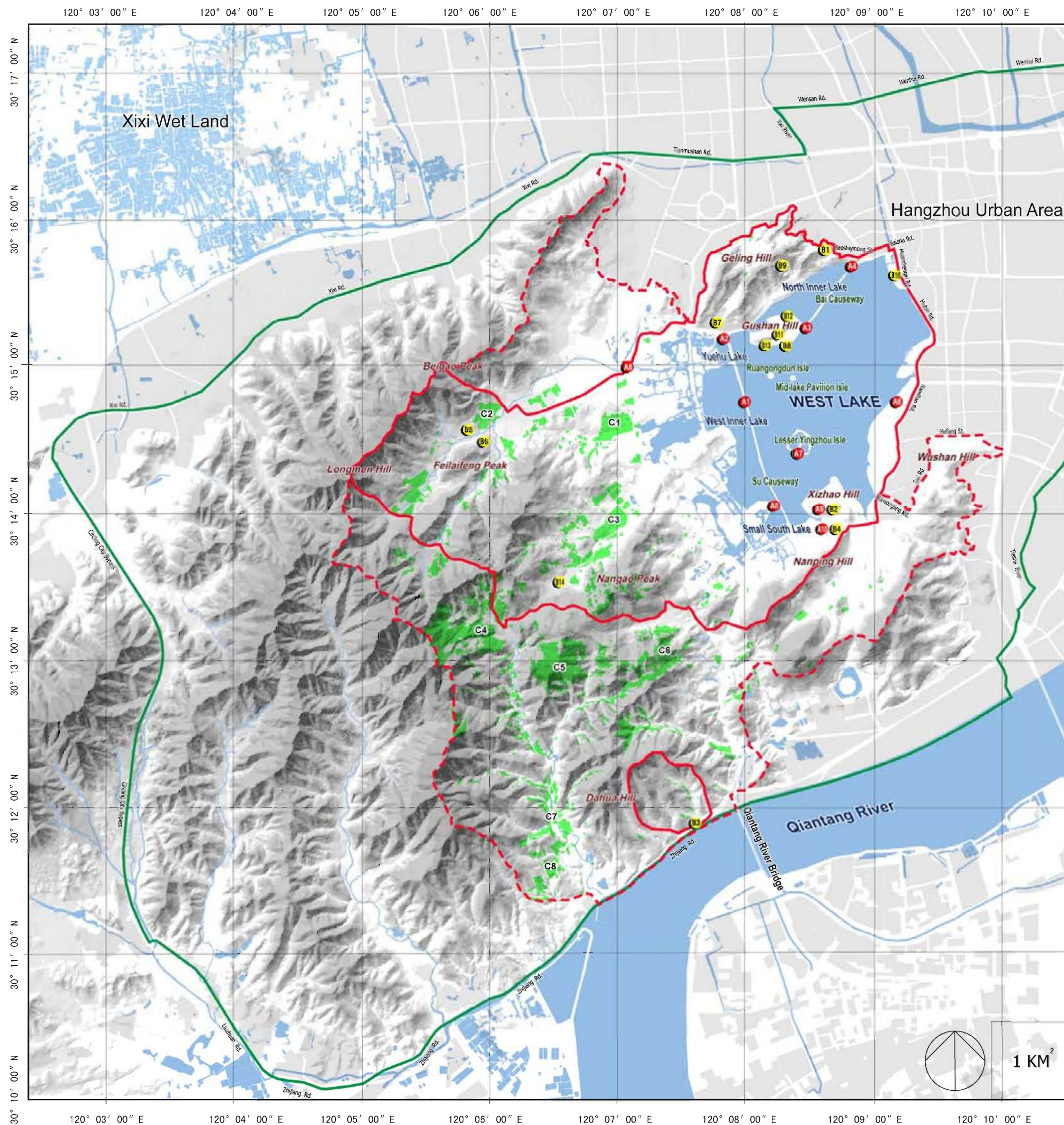
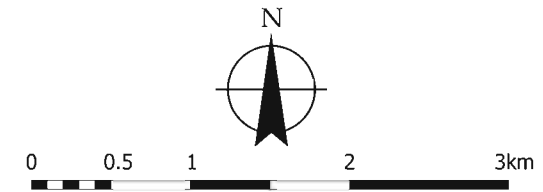


Figure 2-1 Topographic Map of Property Area and Buffer Zone -Plan B



LEGEND

- Boundary of Nominated Property (in dossier)
- Boundary of Nominated Property (proposed)
- Boundary of Buffer Zone
- Ten Poetically Named Scenic Places
- Historic Monuments and Sites of Cultures of West Lake
- Distribution of Longjing Tea Plantations

西湖十景

Ten Poetically Named Scenic Places of West Lake

- A1 苏堤春晓
Su Causeway in the Morning of Spring
- A2 曲院风荷
Breeze-ruffled Lotus at Winding Garden
- A3 平湖秋月
Autumn Moon Over the Calm Lake
- A4 断桥残雪
Lingering Snow on Broken Bridge
- A5 花港观鱼
Viewing Fish at Flowery Pond
- A6 柳浪闻莺
Orioles Singing in the Willows
- A7 三潭印月
Three Pools Mirroring the Moon
- A8 双峰插云
Twin Peaks Piercing the Cloud
- A9 雷峰夕照
Leifeng Pagoda in Evening Glow
- A10 南屏晚钟
Evening Bell Ringing at Nanping Hill

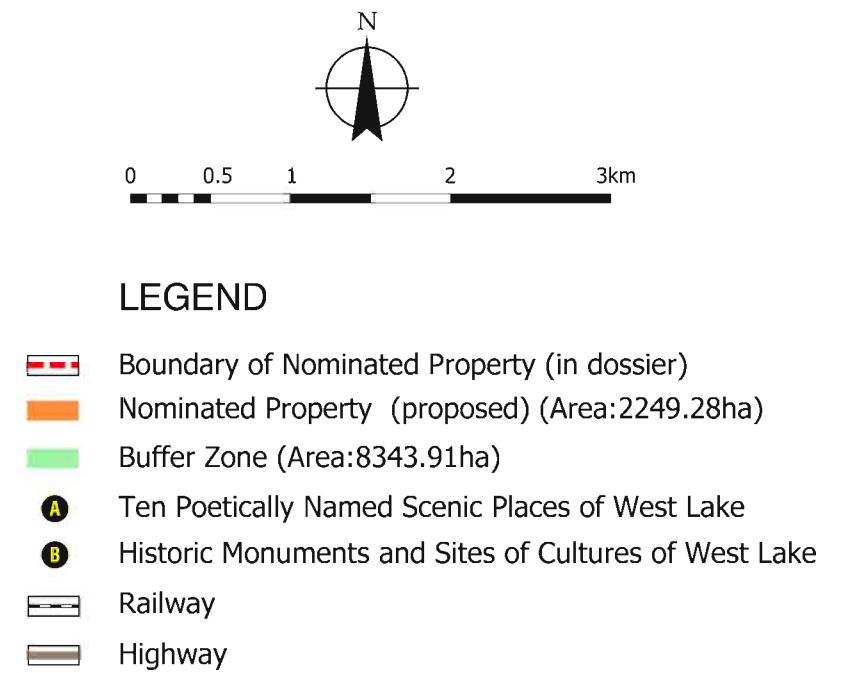
西湖文化史迹

Historic Monuments and Sites of Cultures of West Lake

- B1 保俶塔
Baochu Pagoda
- B2 雷峰塔遗址
Site of Leifeng Pagoda
- B3 六和塔
Liuhe Pagoda
- B4 净慈寺
Jingci Temple
- B5 灵隐寺
Lingyin Temple
- B6 飞来峰造像
Statues on Feilaifeng Peak
- B7 岳飞墓(庙)
Yue Fei's Tomb (and Temple)
- B8 文澜阁
Wenlan Pavilion
- B9 抱朴道院
Baopu Taoist Monastery
- B10 钱谦门遗址
Site of the Qiantang Gate
- B11 潜行宫遗址
Site of the temporary imperial palace of the Qing Dynasty
- B12 舞鹤赋刻石及林逋墓
Stele of Wu-he-fu and Lin Bu's Tomb
- B13 西泠印社
Building Complex of Xiling Seal Engravers Society
- B14 龙井
Longjing Well

Names of Longjing Tea Plantations

- C1 Maojiabu Tea Plantation
- C2 Lingyin Tea Plantation
- C3 Shuangfeng Tea Plantation
- C4 Longjing Tea Plantation
- C5 Wengjiashan Tea Plantation
- C6 Manjuelong Tea Plantation
- C7 Yangmeiling Tea Plantation
- C8 Jiuxi Tea Plantation



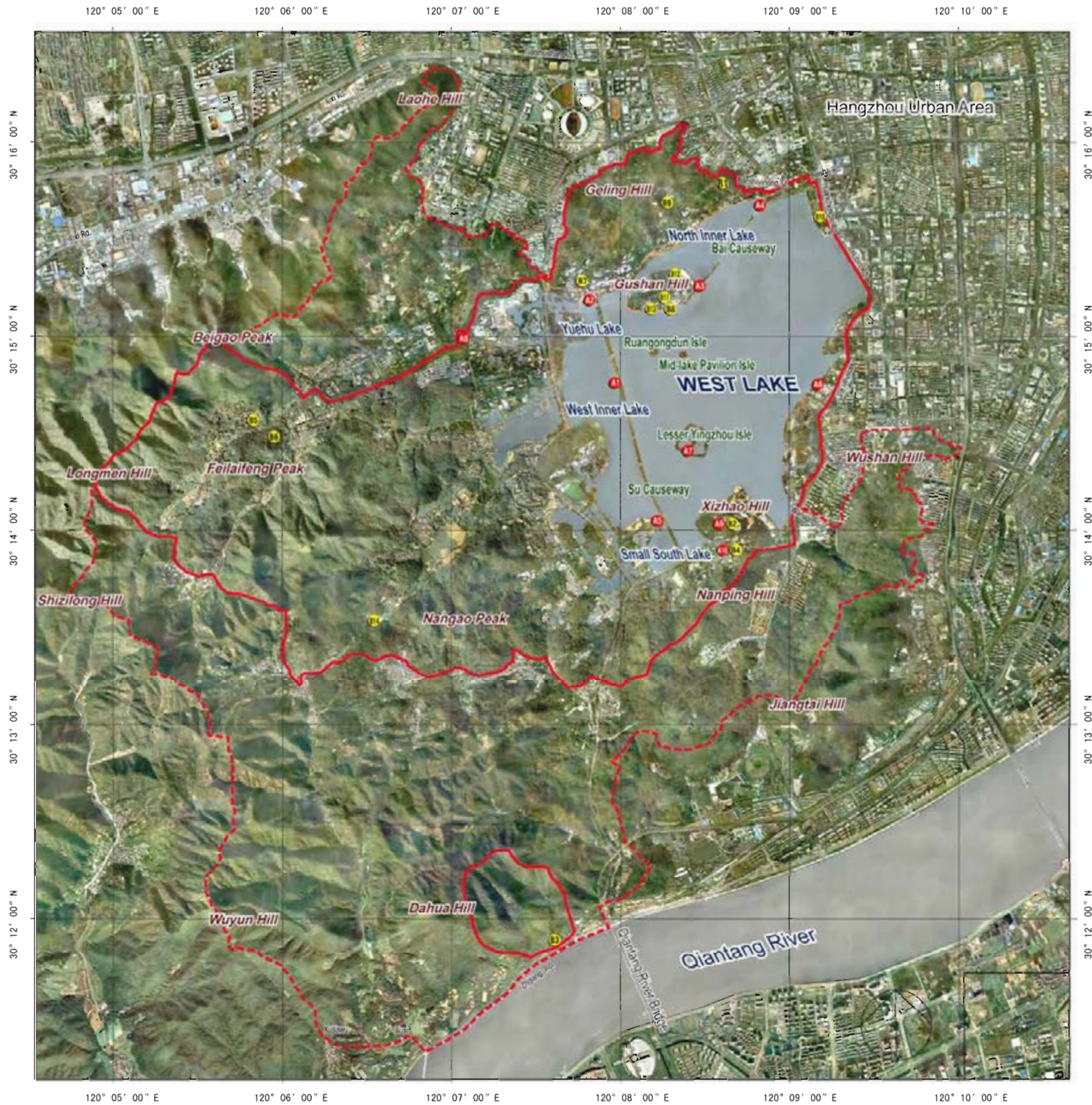
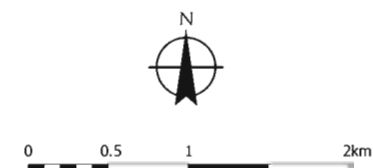


Figure 2-3 Aerial Photographic Image of Property Area
-Plan B



LEGEND

- Boundary of Nominated Property (in dossier)
- Nominated Property (proposed)
- A Ten Poetically Named Scenic Places of West Lake
- B Historic Monuments and Sites of Cultures of West Lake

西湖十景

Ten Poetically Named Scenic Places of West Lake

- A1 苏堤春晓
Su Causeway in the Morning of Spring
- A2 曲院风荷
Breeze-ruffled Lotus at Winding Garden
- A3 平湖秋月
Autumn Moon Over the Calm Lake
- A4 断桥残雪
Lingering Snow on Broken Bridge
- A5 花港观鱼
Viewing Fish at Flowery Pond
- A6 柳浪闻莺
Ornons Singing in the Willows
- A7 三潭印月
Three Pools Mirroring the Moon
- A8 双峰插云
Twin Peaks Piercing the Cloud
- A9 雷峰夕照
Leifeng Pagoda in Evening Glow
- A10 南屏晚钟
Evening Bell Ringing at Nanping Hill

西湖文化史迹

Historic Monuments and Sites of Cultures of West Lake

- B1 保俶塔
Baochu Pagoda
- B2 雷峰塔遗址
Site of Leifeng Pagoda
- B3 六和塔
Liuhe Pagoda
- B4 净慈寺
Jingci Temple
- B5 灵隐寺
Lingyin Temple
- B6 飞来峰造像
Statues on Feilafeng Peak
- B7 岳飞墓(庙)
Yue Fei's Tomb (and Temple)
- B8 文澜阁
Wenlan Pavilion
- B9 抱朴道院
Baopu Taoist Monastery
- B10 钱谦门遗址
Site of the Qiantang Gate
- B11 潜行宫遗址
Site of the temporary imperial palace of the Qing Dynasty
- B12 舞鹤赋刻石及林逋墓
Stele of Wu-he-fu and Lin Bu's Tomb
- B13 西泠印社
Building Complex of Xiling Seal Engravers Society
- B14 龙井
Longjing Well

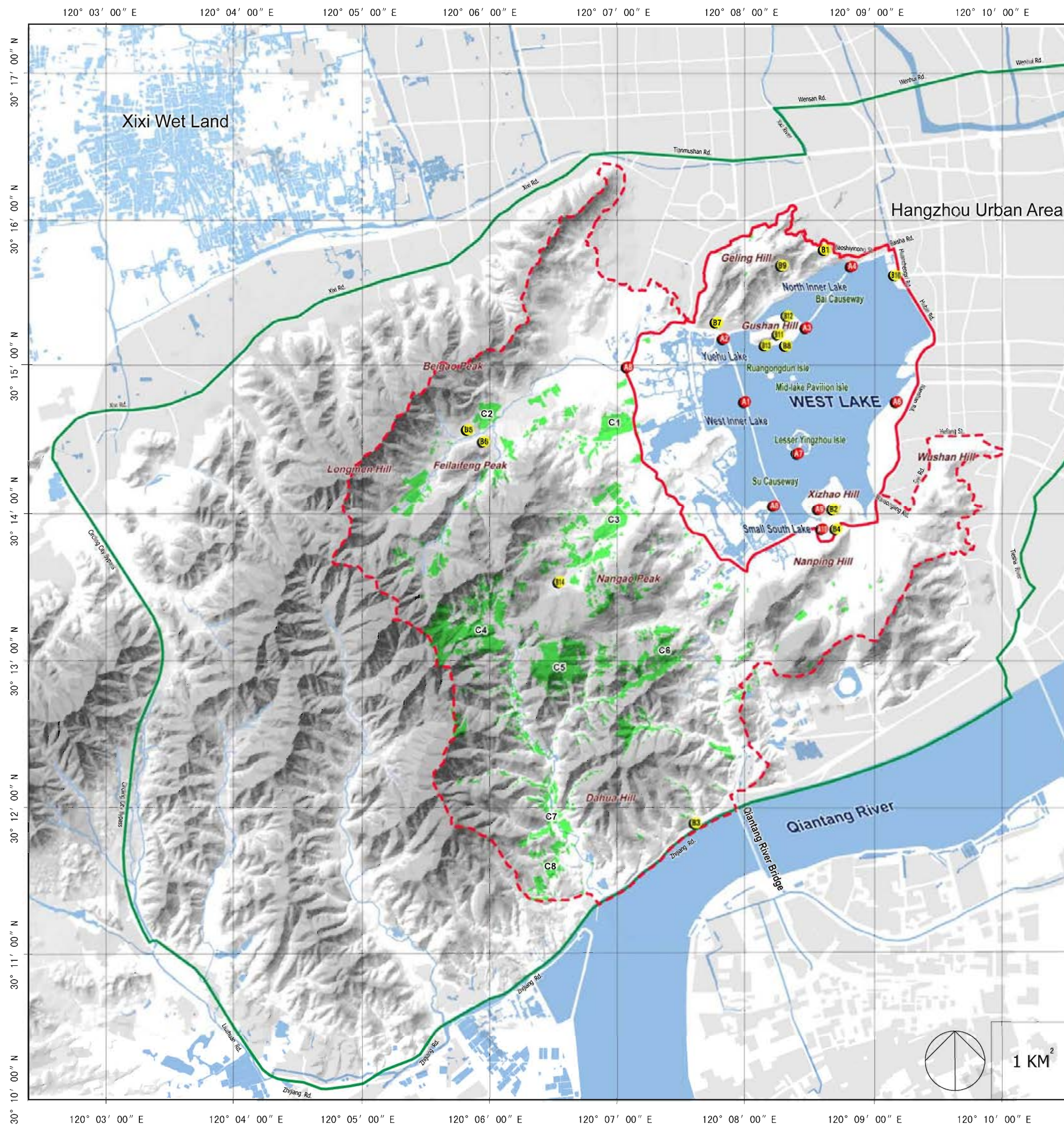
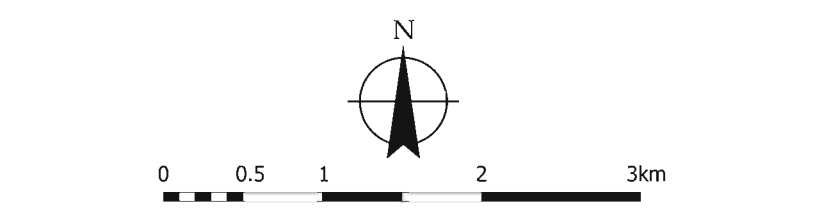


Figure 3-1 Topographic Map of Property Area and Buffer Zone -Plan C



- 西湖十景**
Ten Poetically Named Scenic Places of West Lake
- A1 苏堤春晓
Su Causeway in the Morning of Spring
 - A2 曲院风荷
Breeze-ruffled Lotus at Winding Garden
 - A3 平湖秋月
Autumn Moon Over the Calm Lake
 - A4 断桥残雪
Lingering Snow on Broken Bridge
 - A5 花港观鱼
Viewing Fish at Flowery Pond
 - A6 柳浪闻莺
Orioles Singing in the Willows
 - A7 三潭印月
Three Pools Mirroring the Moon
 - A8 双峰插云
Twin Peaks Piercing the Cloud
 - A9 雷峰夕照
Leifeng Pagoda in Evening Glow
 - A10 南屏晚钟
Evening Bell Ringing at Nanping Hill
- 西湖文化史迹**
Historic Monuments and Sites of Cultures of West Lake
- B1 保俶塔
Baocun Pagoda
 - B2 雷峰塔遗址
Site of Leifeng Pagoda
 - B3 六和塔
Liuhe Pagoda
 - B4 净慈寺
Jingci Temple
 - B5 灵隐寺
Lingyin Temple
 - B6 飞来峰造像
Statues on Feilaifeng Peak
 - B7 岳飞墓(庙)
Yue Fei's Tomb (and Temple)
 - B8 文澜阁
Wenlan Pavilion
 - B9 抱朴道院
Baopu Taoist Monastery
 - B10 钱塘门遗址
Site of the Qiantang Gate
 - B11 潜行宫遗址
Site of the temporary imperial palace of the Qing Dynasty
 - B12 舞鹤赋刻石及林逋墓
Stele of Wu-he-fu and Lin Bu's Tomb
 - B13 西泠印社
Building Complex of Xiling Seal Engravers Society
 - B14 龙井
Longjing Well

- Names of Longjing Tea Plantations**
- C1 Maojiabu Tea Plantation
 - C2 Lingyin Tea Plantation
 - C3 Shuangfeng Tea Plantation
 - C4 Longjing Tea Plantation
 - C5 Wengjiashan Tea Plantation
 - C6 Manjuelong Tea Plantation
 - C7 Yangmeiling Tea Plantation
 - C8 Jiuxi Tea Plantation

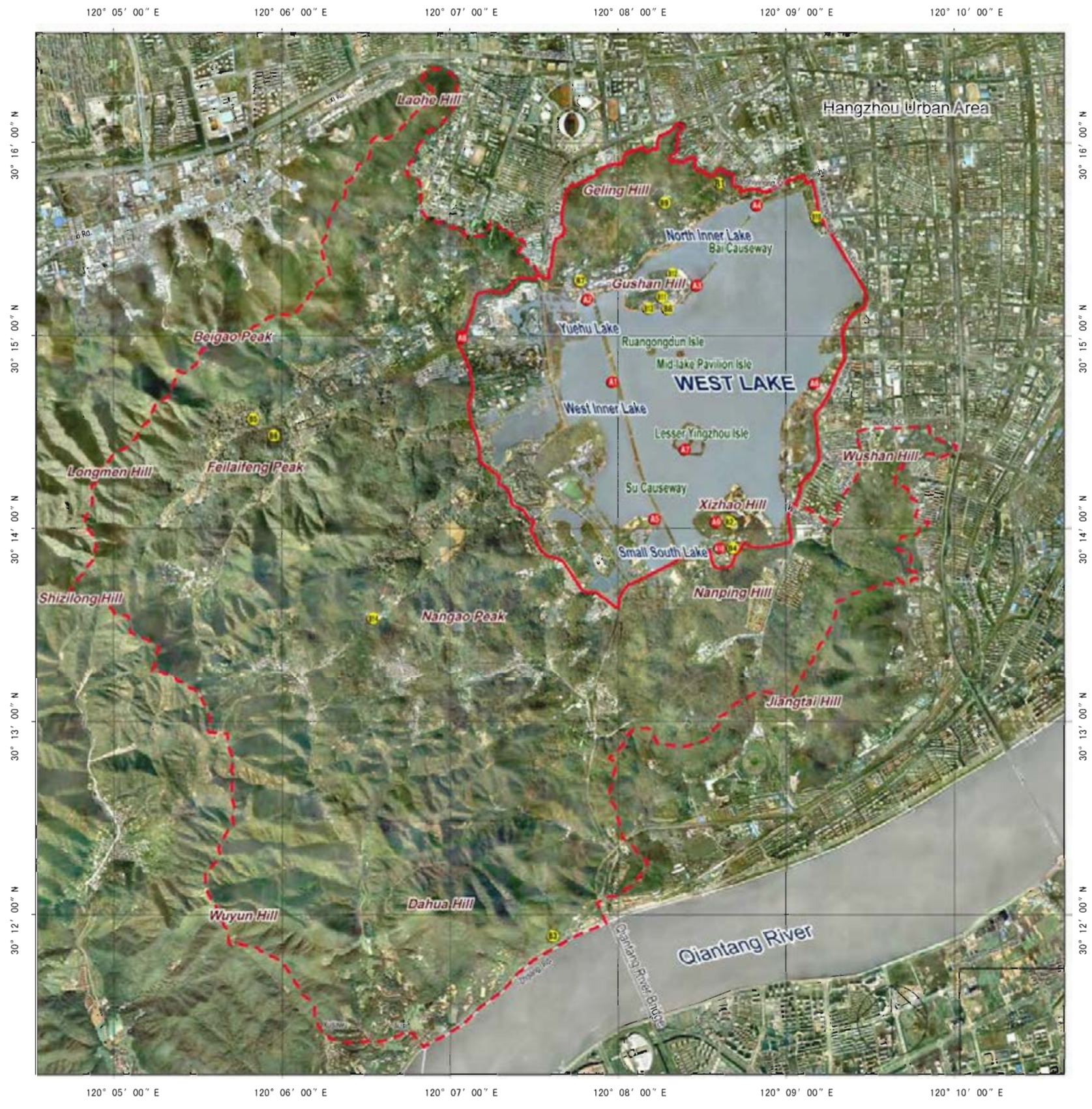


Figure 3-3 Aerial Photographic Image of Property Area -Plan C



LEGEND

-  Boundary of Nominated Property (in dossier)
-  Nominated Property (proposed)
-  Ten Poetically Named Scenic Places of West Lake
-  Historic Monuments and Sites of Cultures of West Lake

西湖十景
Ten Poetically Named Scenic Places of West Lake

-  **A1** 苏堤春晓
Su Causeway in the Morning of Spring
-  **A2** 曲院风荷
Breeze-ruffled Lotus at Winding Garden
-  **A3** 平湖秋月
Autumn Moon Over the Calm Lake
-  **A4** 断桥残雪
Lingering Snow on Broken Bridge
-  **A5** 花港观鱼
Viewing Fish at Flowery Pond
-  **A6** 柳浪闻莺
Ornons Singing in the Willows
-  **A7** 三潭印月
Three Pools Mirroring the Moon
-  **A8** 双峰插云
Twin Peaks Piercing the Cloud
-  **A9** 雷峰夕照
Leifeng Pagoda in Evening Glow
-  **A10** 南屏晚钟
Evening Bell Ringing at Nanping Hill

西湖文化史迹
Historic Monuments and Sites of Cultures of West Lake

-  **B1** 保叔塔
Baochu Pagoda
-  **B2** 雷峰塔遗址
Site of Leifeng Pagoda
-  **B3** 六和塔
Liuhe Pagoda
-  **B4** 净慈寺
Jingci Temple
-  **B5** 灵隐寺
Lingyin Temple
-  **B6** 飞来峰造像
Statues on Feilafeng Peak
-  **B7** 岳飞墓(庙)
Yue Fei's Tomb (and Temple)
-  **B8** 文澜阁
Wenlan Pavilion
-  **B9** 抱朴道院
Baopu Taoist Monastery
-  **B10** 钱塘门遗址
Site of the Qiantang Gate
-  **B11** 潜行宫遗址
Site of the temporary imperial palace of the Qing Dynasty
-  **B12** 舞鹤赋刻石及林逋墓
Stele of Wu-he-fu and Lin Bu's Tomb
-  **B13** 西泠印社
Building Complex of Xiling Seal Engravers Society
- **B14** 龙井
Longjing Well

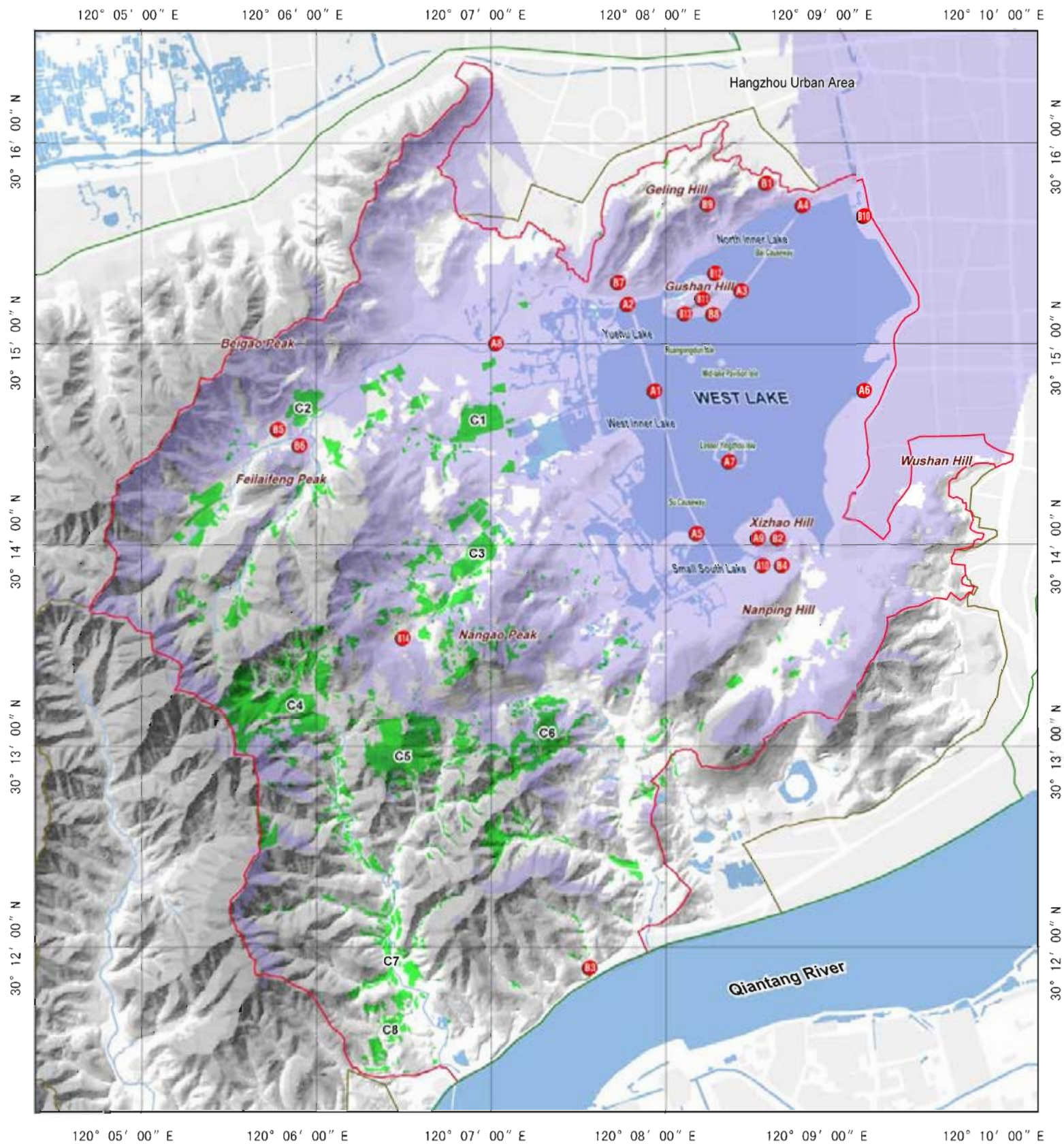


Figure 4: Distribution of Tea Plantations inside the Property Area and Their Relationship with the Landscape



LEGEND

- Boundary of Nominated Property
- Boundary of Buffer Zone
- Boundary of West Lake Scenic Area of Hangzhou
- Visible Range of Ten Poetically Named Scenic Places
- Distribution of Longjing Tea Plantations
- A Ten Poetically Named Scenic Places of West Lake
- B Historic Monuments and Sites of Cultures of West Lake

西湖十景

Ten Poetically Named Scenic Places of West Lake

- A1 苏堤春晓
Su Causeway in the Morning of Spring
- A2 曲院风荷
Breeze-ruffled Lotus at Winding Garden
- A3 平湖秋月
Autumn Moon Over the Calm Lake
- A4 断桥残雪
Lingering Snow on Broken Bridge
- A5 花港观鱼
Viewing Fish at Flowery Pond
- A6 柳浪闻莺
 Orioles Singing in the Willows
- A7 三潭印月
Three Pools Mirroring the Moon
- A8 双峰插云
Twin Peaks Piercing the Cloud
- A9 雷峰夕照
Leifeng Pagoda in Evening Glow
- A10 南屏晚钟
Evening Bell Ringing at Nanping Hill

西湖文化史迹

Historic Monuments and Sites of Cultures of West Lake

- B1 保俶塔
Baochu Pagoda
- B2 雷峰塔遗址
the site of Leifeng Pagoda
- B3 六和塔
Liuhé Pagoda
- B4 净慈寺
Jingci Temple
- B5 灵隐寺
Lingyin Temple
- B6 飞来峰造像
Statues on Feilaileng Peak
- B7 岳飞墓(庙)
Yue Fei's Tomb (and Temple)
- B8 文澜阁
Wenlan Pavilion
- B9 抱朴道院
Baopu Taoist Monastery
- B10 钱镠门遗址
the site of the Qiantang Gate
- B11 雷行宫遗址
the site of the temporary palace of the Qing Dynasty
- B12 舞鹤赋刻石及林道嵩
Stele of Wu-he-fu and Lin Bu's Tomb
- B13 西泠印社
Xiling Seal Engravers Society
- B14 龙井
Longjing Well

Names of Longjing Tea Plantations

- C1 Maojiabu Tea Plantation
- C2 Lingyin Tea Plantation
- C3 Shuangfeng Tea Plantation
- C4 Longjing Tea Plantation
- C5 Wengjiashan Tea Plantation
- C6 Manjuelong Tea Plantation
- C7 Yangmeiling Tea Plantation
- C8 Jiuxi Tea Plantation