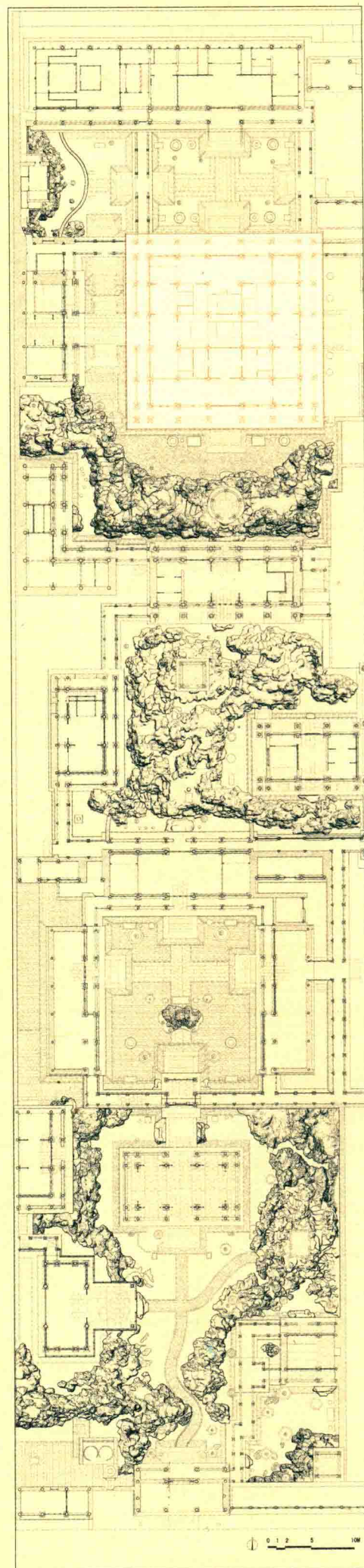


Qianlong Garden Research and Conservation  
**FUWANGGE (I)**

# 乾隆花园研究与保护

## 符望阁 (上)



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Qianlong Garden Research and Conservation

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第一章 符望阁与乾隆花园	18
第一节 花园与建筑	19
一 皇帝钟爱的花园	19
二 符望阁——“其诚符我望，惟静候天恩”	26
第二节 符望阁及乾隆花园的缔造者	31
一 花园的主人	31
二 几个重要人物	35
第三节 认识与发现	37
一 时代的辉煌——工艺与材料	37
二 技术的融汇——南方与北方、宫廷与地方	38
三 未曾扰动的历史信息	39
四 技艺与科技的留存	40
第二章 建筑空间结构与保存状况	42
第一节 “迷楼”的空间艺术	43
第二节 二百年间的修缮	47
一 嘉庆朝	47
二 光绪朝	47
三 民国时期	47
四 新中国成立后	47
第三节 如今的健康状况	48



第三章 内檐装修各工艺保存状况52

第一节 总述53

一 类型及分布53

二 符望阁内檐装修的修缮历史73

第二节 木装修74

一 木作装修的工艺特征74

二 木作装修的榫卯形式78

三 木作装修的题材类别82

四 木作装修的材料鉴定84

五 木作装修的保存现状85

六 木作装修的现状评估94

七 木作装修的修复建议96

第三节 漆艺98

一 符望阁漆艺装修的工艺特征98

二 符望阁漆艺装修材料及产地104

三 符望阁漆艺装修的保存现状105

四 符望阁漆艺装修修复建议109

第四节 百宝镶嵌110

一 百宝镶嵌工艺发展历史概述110

二 符望阁内檐装修百宝镶嵌构件类型及图案题材110

三 符望阁内檐装修百宝镶嵌材料分析112

四 符望阁内檐装修百宝镶嵌工艺做法及工艺复原114

五 符望阁内檐装修百宝镶嵌构件现状调查116

六 符望阁内檐装修百宝镶嵌修复建议119

第五节 金属镶嵌121

一 掐丝珐琅121

二 铜鎏金134

第六节 丝织品142

一 符望阁内檐装修丝织品工艺简述142

二 符望阁内檐装修丝织品保存现状146

三 符望阁内檐装修丝织品分析检测150

四 病害分析159

五 修复建议162

第七节 书画装裱163

一 符望阁贴落调查163

二 符望阁隔扇心调查173

第八节 室内裱糊178

一 纸张裱糊工艺在符望阁的应用178

二 现状残损调查180

三 修复建议184

12

此为试读, 需要完整PDF请访问: [www.ertongbook.com](http://www.ertongbook.com)

第四章	室内环境监测	186
第一节	符望阁环境现状调查	187
一	环境现状调查与监测的目的及意义	187
二	环境监测布点原则	188
三	环境监测结果的分析与讨论	188
第二节	符望阁光环境保护研究	190
一	实测研究	190
二	模拟研究	192
三	数据分析	194
四	结论	196
第五章	原状陈设研究	198
第一节	不可忽视的“痕迹”	199
一	首层隔墙	200
二	仙楼层隔墙	222
第二节	寻档问物	226
一	乾隆时期符望阁的陈设	226
二	乾隆朝以后符望阁的陈设	228
三	符望阁室内陈设复原的设想	228
第六章	内檐装修的信息采集、存档和管理	232
第一节	信息采集、存档和管理的需求	233
第二节	信息的采集	234
一	工作构架	234
二	勘查记录内容设计	234
三	描述规范化	236
第三节	信息的组织	238
一	信息组织实现方式的选取	238
二	信息组织的层次	239
第四节	项目展望	241
第五节	符望阁内檐装修各工艺残损图解词汇表	242
附录一	符望阁内外檐各项目检测报告	260
附录二	符望阁室内贴落一览表	280
附录三	符望阁相关历史档案	320

# Contents

Chapter I: Fuwangge and Qianlong Garden	18
1 Garden and the Architecture	19
2 Creators of Fuwangge and Qianlong Garden	31
3 Understandings and Findings	37
Chapter II: Spatial Structure and Status Quo of the Architecture	42
1 Spatial Art of the “Labyrinth”	43
2 Restoration in the Past 200 Years	47
3 Present Condition	48
Chapter III: Status Quo of the Techniques of the Interior Decorations	52
1 General Description	53
2 Wooden Decorations	74
3 Lacquerwork	98
4 Inlays of Various Materials	110
5 Metal Inlays	121
6 Silk	142
7 Calligraphy and Painting	163
8 Wallpaper	178
Chapter IV: Interior Environmental Monitor	186
1 Status Quo of the Environment in Fuwangge	187
2 Studies on the Light Environment in Fuwangge	190
Chapter V: Studies on Original Display	198
1 “Remains” that cannot be Neglected	199
2 Archival Research	226

Chapter VI: Information Collection, Archiving and  
Management of the Interior Decorations..... 232

1 Demand for Information Collection, Archiving and Management..... 233

2 Information Collection..... 234

3 Organization of the Information..... 238

4 Further Assignment of the Project..... 241

5 Illustration Glossary on the Deterioration of Interior  
Decoration Techniques in Fuwangge..... 242

Appendix I: Test Report on Interior and Exterior of Fuwangge..... 260

Appendix II: Tieluo in Fuwangge ..... 280

Appendix III: Archives on Fuwange..... 320



乾隆花园研究与保护

符望阁 (上)

Qianlong Garden Research and Conservation

Fuwangge (I)







具有 88 年历史的故宫博物院随着国家的命运几经兴衰，终于迎来了昌盛的时期，88 年的博物院比起 600 年历史的宫殿更具活力和朝气。近年来，国家加大了文物保护工作资金和技术上的投入，但充盈的“钱袋”换来的不应是保护项目中的浮夸和粗制滥造。去除浮躁，以沉稳之心面对每一件文物，是我们每一位文物保护者所应具有的工作态度；应让“尊重历史、崇尚科学”的保护理念深入到每一位文物保护工作者心中。

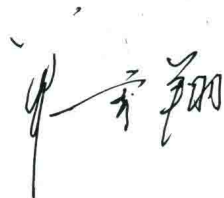
“文物”之词在中国尚属年轻，文物保护开始较晚，文物、建筑的保护刚刚开始了几十年，梁思成先生在 20 世纪 30 年代就开始了文物建筑的研究，但限于各种条件，保护工作尚未开始，历史上的文物修缮仅是修缮工程，还未上升到文化工程，给保护工作留下了不少遗憾。

乾隆花园是故宫内保存最为完整的、具有乾隆时期艺术风格的园林和古建筑群，其精美灿烂的内檐装修是故宫内现存极少的未受当代人为干预的宫廷原状遗存，蕴含着大量真实的历史信息，其保护措施和修复方案的制定必须建立在系统而科学的前期调研基础上。符望阁前期调研记录完成建筑勘察、档案整理、遗迹调查，以及内檐装修各种工艺的调查和实验分析，汇集成册，非常重要。乾隆花园保护项目秉承“保护为主、抢救第一”的方针，最大限度地遵从历史原状，保留历史信息，将给后人留下极为宝贵的历史财富。

乾隆花园保护工作伊始就已制定了环境控制和展览展示方案，并进行了大量的现场遗存和文物库房调查，使保护修缮方向明确、有的放矢。多年来，古建筑保护形成了仅就建筑本体进行维修的设计和管理模式，使设计、维修、保护、展陈、

导览等方面相互脱节，从而忽视了建筑本体与内檐装修、室内文物与室内环境、室内陈设与开放组织的相互关系。如何全面了解古建筑以及古建筑内部所有的历史信息，如何使保护修复后的古建筑更利于文物的健康生存，如何为展览展示提供更为安全合理的解决方案，是在保护前就应解决的问题。还文物以尊严，给文物以生命，属于建筑内部的文物理应回到它的归属地去。合理利用和展示，是遗产地和博物馆建设所肩负的双重责任。

多年来，故宫博物院与美国世界建筑文物保护基金会（简称 WMF）建立了长期稳定的多学科合作的平台。2003 年以来，来自世界各地的顶级专家共同服务于乾隆花园保护工作，专业领域涉及宫廷历史、文物修复、环境控制、微生物防治、显微分析等众多方面，不同信息的分析与叠加将会使历史信息得以更加充分和完整的展示。工作全过程的详细记录和调研报告的编辑整理，是保护工作至关重要的环节。我们不仅要注重实践，更要注重总结。《符望阁》的出版，在文物建筑保护领域中起到了良好的示范作用。不仅如此，我们还要鼓励用中英文出版调研报告和工程报告，继续扩大媒体传播，让更多的人理解和支持我们的工作。



2013 年 4 月

# Preface

The Palace Museum has been rising and falling with the destiny of the country since its establishment in 1925. It is fairly a young museum with 88 years of history, quite energetic and vigorous, to compare with the Forbidden City with 600-year history. Government has taken great efforts in fund and technology for cultural heritage conservation in the recent years, but the substantial fund shouldn't be resulted in exaggerated and shoddy conservation projects. Therefore, it is conservators' essential attitude toward their work, facing each cultural heritage with calm and peace, rather than impetuosity. That is, let the concept of "respecting history, admiring science" stay deep into one's heart.

The term "cultural heritage" is new to China. Heritage conservation started comparatively late, and architectural conservation did only a few decades ago. Mr. LIANG Sicheng began to study the Chinese historic architecture in 1930s, however, conservation work failed to launch because of various condition. Historic architecture had been repaired when necessary, yet conservation work was not promoted to a view of culture, hence, historic message could hardly be remained.

Qianlong (the Palace of Tranquility and Longevity) Garden is the most complete architectural complex remained in the Forbidden City with gardening of Qianlong period artistic style. The exquisite interior decorations extant are rarely found so far that present the original display of that time and have not been intervened by contemporary people, which carry large amount of original and historical information, that is why the conservation measures and repair plan must be made in accordance with a systematic and scientific prophase investigation. *Fuwangge* is, then, accomplished through architectural survey, archival sorting out, remains collation, and art crafts exploration of interior decorations, together with serious of experimental analysis. Qianlong Garden Conservation Project adheres the guideline "protect mainly, and rescue first", comply with the original state and retain the historic information to the greatest extent so as to leave the precious treasure to following generations.

At the very beginning of Qianlong Garden Conservation

Project, a master plan was drawn up for climate control, interpretation and display; meanwhile, investigation of on-site remains and relic in storage was undertaken to ensure the repair under control and approach the goal. However, architecture repair in the past has focused merely on design and management of the building itself, and design, repair, conservation, display, interpretation, and so on are unrelated to each other, ignored the connection among the building and interior decorations, indoor relics, environment, display and visiting organization. How can the heritage architecture ensure cultural relics remain properly after conservation? How can a plan provide exhibition and display a safe environment? A problem must be resolved before repair. The cultural relics, in this case, deserve respect, endowed renewal, and eventually go back to the building of their ascription. Reasonable application and display are the double responsibility of heritage site and museum should shoulder.

The collaboration between the Palace Museum (PM) and the World Monuments Fund (WMF) was set up on the basis of multi-science cooperation. World-class experts from WMF and PM are involved in the field of palace history, cultural relics conservation, climate control, microbial control, microscopic analysis, and so on, a variety of information collection and overlapping integrate historic message and display. Documentation of the whole procedure and collection of the investigation are a crucial step to the entire conservation project. We devote to not only conservation practice but also summarization. The publishing of *Fuwangge* (Investigation and Documentation) sets an example in the field of architectural conservation. What's more, project report in Chinese and English as well is to be encouraged to publish, and media propagation should also be enforced in order to be understood and supported.

*Shan Jixiang*

*(Director of the Palace Museum)*

*April 2013*



## 前言一

世界遗产因其具有超越国界的重要性和价值，即“突出普遍价值”而被列入《世界遗产名录》。保护遗产的价值是所有保护工作的基础。

多年来，基于价值的保护得到越来越多的认同，不论是保护管理规划的制订、修改，文化遗产影响评估和预防性保护的开展，还是具体保护工程方案的编制、审核，遗产阐释和展示，环境整治方案的设计、实施等，始终注重所有决策都以价值评估为前提。在此基础上，我们应把价值评估工作做深、做细，分清每个组成部分具体支撑了哪些遗产价值。这样才能判定哪些干预是允许的，可以干预到什么程度，而哪些干预是绝对不允许的，从而科学规划，合理分配资源，达到保护与利用共生共济的目的。

保护文化遗产的历史真实性和完整性，全面继承它的文化价值，是文化遗产保护的永恒主题。要实现这个主题，首先要确定保护工作的程序。《中国文物古迹保护准则》规定，文物古迹的保护工作总体上分为六步，依次是文物调查、评估、确定各级保护单位、制订保护规划、实施保护规划、定期检查规划。《乾隆花园保护规划》根据乾隆花园的情况，编排了这样一个程序：查阅历史文献，调研原有结构，编写报告；提出保护目标和对策；编制总体规划；编制行动计划；为实施程序的全过程进行培训和教育。

在总结倦勤斋保护项目经验的基础上，乾隆花园保护项目办公室以符望阁为先导，摸索和开创了对故宫内檐装修、装饰进行调研记录的方法。全面保护内檐装修是一个新课题，如何调研并准确记录它们也是前人没有做，而保护前必须完成的任务。符望阁前期调研报告为每一种类型的内檐装修设计了图例，规范了残损等级，评述了各类工艺特征，对各类装饰材料进行了分析检测，对环境进行了监测评估，特别是初步建立了内檐装修信息采集、存档和管理数据平台，各专业的调研、评估，为实施保护打下了坚实基础。

随着当今世界各国文物保护事业的交流发展，随着科学技术的突飞猛进，强化保护理念，建立方法标准，把传统技术与文物保护理念很好地结合起来，是我们文物保护工作努力的方向，我们愿为此做有益的尝试。

《乾隆花园研究与保护》系列图书，紧紧围绕乾隆花园保护项目的前期调研记录、科技保护修复工作整理编辑成册，按建筑序列分期出版。

《符望阁》（上）为符望阁整体保护工程的前期调研记录；随着修复工作的完成，记录符望阁保护修复过程的《符望阁》（下）也将与读者见面。

王时伟

2013年5月

# Introduction I

World Heritage Sites, due to their “exceptional universal value”, are recorded in List of World Cultural Heritage, regarded as significant and valuable beyond borders. It is fundamental to preserve their overall value.

Conserving the value of heritage has been increasingly identified in the recent years, and the determinations based on conservation take value assessment as precondition no matter they are formulation, modification of the conservation management plan, assessment of heritage influence, the development of preventive conservation, or establishment, verification of the specific conservation protocol, heritage interpretation and display, environment remediation design and implementation. Therefore, more effort should be made on value assessment toward each part of the heritage with care and in detail. As a result, what is allowed to intervent and to what extent must be decided in accordance with scientific planning and resources distribution in order to reach the mutual benefit of conservation and application.

It is an eternal theme in the protection of cultural heritages to preserve the historical authenticity and integrity, that is, to inherit the cultural value comprehensively. In order to achieve this aim, conservation process must be defined at the first place. Principles for the Conservation of Heritage Sites in China involves six steps undertaken in order, they are identification and investigation, assessment, formal proclamation as an officially protected site and determination of its classification, preparation of a conservation master plan, implementation of the conservation master plan, and periodic review of the master. The Master Plan for Qianlong Garden Conservation is drafted accordingly: consulting historical documents, research on the original structures, and work out a report, put forward the objectives of and measures for protection, develop an overall plan, and carry out training and education for undertaking the whole process.

On the basis of conservation experience on Juanqinzhai, Qianlong Garden Conservation Project Office takes Fuwangge as the forerunner, starting a creative method for documentation on interior decorations. All around architectural interior conservation is a new topic and the method to precisely investigate and document them is a challenge that has never been explored by elder generations, so it is an assignment we must complete before conservation. *Fuwangge Investigation Report* designs legends for each interior decoration, defines levels of deterioration, reviews the conservation techniques, analyzes the decorative materials, monitors and assesses the environment. More importantly, we established the data base to collect, document and manage the information on interior decorations, laying a solid foundation for the subsequent conservation work.

With the development of technical communication among countries and the rapid advancement of the scientific technology, our goal is to strengthen the concept, standardize conservation method and better combine the traditional technique with modern conservation concept.

Investigation and documentation as prephase of the Project is part of the series of *Qianlong Garden Conservation*, scientific conservation and restoration is to be compiled and published in accordance with the proceeding of each architectural conservation.

Fuwangge (Investigation and Documentation) is Part I of the book series, while Part II, *Fuwangge* (Conservation), will be published when the conservation of this building is accomplished.

Wang Shiwei

May 2013

## 前言二

故宫博物院与美国世界建筑文物保护基金会（简称 WMF）合作保护乾隆花园以来，符望阁建筑及其装修保护便开启了国际合作保护项目的一个窗口。

符望阁是乾隆花园中体量最大、内檐装修最奢华的建筑，位于花园的第四进院。其室内结构复杂，装修材料繁多，因此对它的保护将不仅仅使此建筑受益，还将有益于乾隆花园的其他建筑。

在符望阁的保护过程中，在 WMF 资助人的大力支持下，我们和故宫博物院合作在院内创办了“家具与内檐装修保护培训中心”。培训项目充分利用符望阁和其他建筑丰富的装修材料进行实验保护，以传统工艺与现代科学保护方法相结合为核心，以大力提高故宫博物院及中国其他地方古建筑和内檐装修专业保护技能为宗旨。另外，故宫博物院与 WMF 合作培训模式将不仅有益于乾隆花园项目，还将有益于未来的文物保护事业。第一期培训学员的系统学习成果如今已经投入到了符望阁和乾隆花园其它建筑的保护工作之中。

当故宫博物院与 WMF2003 年协议合作保护整体乾隆花园时，便制定了乾隆花园整体保护阶段性实施方案，即按照院落逐步向前推进。目的是对前一阶段的保护工作进行评估，扬长避短，更好地保护下一座建筑。

自 2008 年倦勤斋保护完成后，故宫博物院与 WMF 按照乾隆花园整体保护方案第一阶段的计划，开始了符望阁的修复工程。这次我们继续采取中外对口专家结对的方式，即故宫博物院专家与 WMF 的国际专家分别对各自专业领域如文物保护、保护科学、参观导览和环境控制领域展开合作。总结倦勤斋保护工程的经验，除了对现场环境评估、记录和研究外，很快又遇到了其他保护

难题，因此根据项目的需要我们增加了病虫害防治和漆器保护专家。

倦勤斋有两个主要修复主题，即古代珍贵木材装修工艺以及独特的欧式风格丝质通景画。然而，符望阁有大量罕见的材料需要修复，这些材料包括百宝嵌大漆装饰、嵌螺钿大漆装饰以及历史来源不详的织物。

这些珍贵材料通常用于较小器物的装饰，而在符望阁中却被大范围用在建筑内檐装修中。这些材料的修复方法需要将材料的传统修复方式与建筑及结构的修复技艺相结合。

在制定修复方法的过程中，故宫博物院与 WMF 工作组意识到仅仅依靠科学分析及传统工艺研究是不够的。例如，符望阁南面明间有一种如刺绣一样十分精致的织物，我们对其每层的结构进行了一系列分析，并请故宫博物院的专家同时对其历史来源及制作技艺进行研究之后，得知这种织物被称作“漆纱”，这种材料源自于宋代大臣的乌纱帽。这种深入的前期调查研究对于未来修复方案的制定、材料的保存及复制起着至关重要的作用。

符望阁的修复工作对于现代文物保护工作者以及研究古代技艺的历史学家来讲既是激励、启发，更是挑战。同时，这项修复工程使文物保护工作者与历史学家之间的合作更加紧密，甚至使他们之间的依赖性更强。这种合作会随着工程进展不断加深，并会成为符望阁修复项目宝贵的财富。

世界建筑文物保护基金会执行副总裁

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## Introduction II

The conservation of Fuwangge (FWG) in the Forbidden City provides a clear window into how the international cooperation between the Palace Museum (PM) and World Monuments Fund (WMF) to restore the Qianlong Garden is organized and how it benefits both the immediate and long-term conservation of the Garden and its historic interiors.

Fuwangge (FWG), the Belvedere of Viewing Achievements, is located in the fourth courtyard and is the largest and most lavishly decorated interior in the Qianlong Garden. It has a highly complex and sophisticated interior design program and it is not surprising that the conservation solutions developed for FWG would have benefits beyond this one building.

During the restoration of Fuwangge, we were inspired to create CRAFT (Conservation Resources for Architectural Interiors/Furniture, and Training) in the Forbidden City with the support of an international patron of WMF and matching support from the Palace Museum. This conservation-training program uses the rich materials found in Fuwangge and other buildings in the Garden as a learning laboratory. CRAFT is rooted in the project's core value of marrying traditional craftsmanship with modern scientific approaches. It lays the foundation for greatly advancing the level of conservation expertise at other historic sites and interiors within the Forbidden City and elsewhere in China. Further, it gives the work of the PM and WMF an impact that will be felt far beyond the Garden's walls, and long into the future. Participants in the first session of CRAFT are already contributing to the research and implementation of the conservation program for Fuwangge and other buildings in the Garden.

When the Palace Museum and WMF agreed in 2003 to cooperate on the restoration of the entire Qianlong Garden, we adopted a Master Plan that was designed to implement the work in phases – courtyard by courtyard. The intention of this approach was to allow time between phases to evaluate recently completed work and adjust the approach in future phases to take advantage of best practices and the lessons learned as we progress from building to building.

Following the well-received conservation of Juanqinzhai (JQZ), the Studio of Exhaustion from Diligent Service, in 2008, the PM and WMF began the restoration of Fuwangge as part of Phase I of the Qianlong Garden Master Plan. We continued to use the joint system of international experts and Palace Museum counterparts in

various specialty areas – objects conservation, conservation science, interpretation, and climate control. We expanded the team when necessary, adding biodegradation and lacquer specialists. We applied the lessons learned in JQZ, including thorough site conditions assessments, documentation, and research, but quickly encountered conservation challenges far beyond those we addressed in JQZ.

While JQZ had largely two types of conservation topics—archaic wood working techniques and a theatre pavilion with unique, European-inspired room sized silk trompe l'oeil murals – FWG had a multitude of new materials requiring conservation. These included layered lacquer with deep stone inlays, lacquer with intricate mother of pearl inlays, and fabrics of mysterious origins.

In addition, these precious materials, usually reserved for small decorative objects, were installed on a grand scale—as parts of architectural elements and surfaces. Conservation required solutions that incorporated standard material conservation with architectural and structural restoration techniques.

During our work on Fuwangge, the Palace Museum/WMF teams learned that reliance on solely scientific analysis or traditional craftsmanship was not sufficient to develop successful conservation solutions. For example, as much as we learned from scientists about the stratification of the layers forming the embroidery-like filigree fabric in the South room of Fuwangge, it took extended and extensive research by the Palace Museum into historic records to identify the origins and technique of what we now call “lacquered gauze” – a material whose origins stem from Song Dynasty scholars' hats. This deeper understanding is essential to future decisions about the conservation, restoration, and/or replication of this material.

Fuwangge delights, enchants, and challenges the modern conservator and historian of ancient techniques equally. Conserving the building has lead to even stronger cooperation –even mutual dependency – between our two types of experts. This alliance continues to deepen, and will be one of the great legacies of the conservation work on Fuwangge.

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