世界遗产

赵迎新 主编

中国摄影出版社



赵迎新 主编

本书荟萃了我国自然与文化的精华, 是文化艺术的经典

——中国科学院院士 刘嘉麒

如你一时去不了,可以此书神游。如你准备去,可持此书导游。

——历史出

世界遗产的影像证明,中华文明的史志图鉴,人与自然的视觉乐章

世界遗产

中华文化之精华,世界文化之瑰宝

---清华大学建筑学院教授 楼庆西

对自然,永远不说征服;对历史,长存敬畏之心

——中山大学人类学教授 邓启耀

This book brings together the most outstanding examples of nature and culture in China. It is a classic of culture and art.

— Liu Jiaqi, academician of Chinese Academy of Sciences

If you cannot yet visit these places, this book will enable you to tour them in your imagination. If you do plan to visit them, this book will serve as your guide.

— Ge Jianxiong, historical geographer

A photographic record of world culture, a pictorial history of Chinese civilization, a visual tribute to man and nature.

— Zhou Meisheng, expert on world heritage images

Quintessence of Chinese culture, treasure of world culture.

— Lou Qingxi, professor of School of Architecture, Tsinghua University

Toward nature, never talk of conquering; toward history, always maintain reverence.

— Deng Qiyao, professor of Anthropology, Zhongshan University





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前言

葛剑雄 历史地理学家

世界文化遗产和自然遗产是自然和人类共同的杰作,有幸保留到今天并被人类发现和认识的更是可遇不可求的奇迹。

成为世界自然遗产的地质、自然地理或生物结构无不经过漫长的演变,少则以万年计,多则以亿年计。 尽管它们的同类曾大量存在,甚至广被全球,但绝大多数已变化消失,或者没有能够形成独特的景观或 群落。在地球约50亿年的生命中,能够孕育出像世界自然遗产这样的概率微乎其微。

自从产生人类社会,人类对自然环境的影响不可避免。尽管世界自然遗产基本都是自然本身演化的结果,但其最终的形成往往离不开人类的影响。正面的影响是,由于人类的及时发现和保护,使它们不至于向着发育或消亡的方向继续演化,至少放慢了演化的速度。消极方面的影响,则是某些濒危的自然景观或生物群落正是人类活动的产物。

人类对它们的发现、认识、研究、确定和珍惜,也经历了一个漫长的时期。从早期的恐惧或对抗到 逐渐的敬畏、规避、亲近,人类从无意识的反应进化到了自觉的观念。但只有当人类拥有观察、探测、 记录、接近和居留在地球上任何地点的手段和能力时,全部业已存在的自然遗产才有可能被发现并列入 《世界自然遗产名录》。

世界文化遗产更是人类借助自然环境创造的杰作,其中大部分还是在生产力和科学技术水平低下的情况下,或者是仅仅依靠手工和简单的工具创造出来的。尽管大多数遗产的创造者当初就希望他们的产物能长久存在下去,但他们的主要目的还是为了满足当时特殊人群的物质或精神的需要,而不是为了今天能成为遗产。沧海桑田,天灾人祸,有意无意(包括以往破坏性的保护、修缮和重建),最重要、最辉煌、最宏大、最繁华、最富贵、最有吸引力的往往最先受到破坏,或者被破坏的次数最多,破坏得最彻底。因此,文化遗产只是无数同类中硕果仅存的幸运者。

而且,与自然遗产相比,它们更面临着来自自然和人类两方面的威胁。现有的世界文化遗产绝大多数产生于工业化以前,无论是文物、建筑群还是遗址,构成它们的物质主要是石料、木材、砖瓦、陶瓷、金属、矿物、纸张、纺织品、动植物制品等,很难在自然条件下长期保存。

文化遗产属于不同的人群、民族、国家、文化,出于不同的审美情趣、政治理念、意识形态、价值观念、特殊崇拜、宗教信仰,最易在人类的群体冲突中成为破坏目标和牺牲品。即使因对其他群体有利用价值

而得以幸存,其最富特色的部分往往也会被改变或消除。文化遗产一般可以部分或全部被移动、拆除、毁坏,增加了在战争、冲突和动乱中被盗窃、劫掠、破坏的可能性。就是在平时,也往往是盗匪的目标。

正因为如此,世界文化遗产、自然遗产和文化自然双重遗产是地球和我们的祖先对我们最有价值的 恩赐,是全人类的财富,也是我们对子孙后代最有意义的馈赠。

中国疆域辽阔, 地形复杂, 山河壮丽, 景观丰富, 历史悠久, 人口众多, 文化发达, 大自然和祖先给我们留下了类型和数量都居世界前列的自然遗产和文化遗产。

但毋庸讳言,由于近代的科学技术和经济文化的落后,特别是"文化大革命"的破坏,中国没有及时参与申报和保护世界遗产的行动。1972 年联合国教科文组织通过《保护世界文化与自然遗产公约》时,中国的"文化大革命"还没有结束。在改革开放后,一批专家学者走出国门,其中就有不久前刚去世、享年 102 岁的中科院院士侯仁之先生。侯先生告诉我,在美国参观一所大学时,校长向他展示该校收藏的文物,他看到玻璃盒子里装的是从北京城墙上拆下来的城砖。作为北京城的研究者他完全明白,彻底拆除北京城墙正是"文化大革命"的"成果"。正是侯仁之先生从国外带回了世界文化与自然遗产的信息,并以全国政协委员的身份与其他几位委员一起提案,建议中国加入《公约》,促成中国在 1985 年成为该《公约》的缔约国,并且在 1987 年第 11 届世界遗产大会上将故宫等 6 项列入《世界遗产名录》,到 2013 年中国已经拥有 45 项世界遗产。

设立《世界遗产名录》最根本的目的是为了保护,正如《公约》所明确的,是"注意到文化遗产和自然遗产越来越受到破坏的威胁,一方面因年久腐变所致,同时变化中的社会和经济条件使情况恶化,造成更加难以应付的损害或破坏现象";"考虑到任何文化或自然遗产的坏变或丢失都有使全世界遗产枯竭的有害影响";"考虑到国家一级保护这类遗产的工作往往不很完善,原因在于这项工作需要大量手段而列为保护对象的财产的所在国却不具备充足的经济、科学和技术力量"。因此,《公约》要求缔约国"应通过一切适当手段,特别是教育和宣传计划,努力增强本国人民对本公约第一和第二条中确定的文化和自然遗产的赞赏和尊重";"应使公众广泛了解对这类遗产造成威胁的危险和根据本公约进行的活动"。

旅游、考察和探险无疑是直接了解世界遗产的有效途径,能激发人们对它们的热爱、赞赏和尊重,提高人们保护世界遗产的自觉性。中国的世界遗产不仅是中国人民最主要的旅游目的地,也是世界人民向往的旅游胜地。改革开放以来,越来越多的中国人成为各国世界遗产的游客,今天世界上任何一个文化或自然遗产都已不乏中国人的足迹。

但过度的旅游开发、过多的游客对世界遗产造成的破坏日益严重,一些遗产项目不得不实行严格的 人数限制和参观时间、进入范围的限制。这就意味着,世界总人口中能够进入这些世界遗产的人是极少数, 而且会越来越少。由于经济能力、身体条件、社会环境等方面的限制,多数人不可能参观大多数世界遗产。 另一方面,如果缺乏必要的历史、文化、艺术、科学等方面的知识和欣赏能力,即使身临其境,也未必 能认识世界遗产的价值,达到赞赏和尊重的目的。而自然遗产的观赏无不有最佳的季节、气候、时间、 位置、角度、距离、光线、气温、环境等苛刻的条件,能够获得最佳效果的人微乎其微。不少自然遗产 地域范围广阔,即使多次进入也难以穷尽。

现代科学技术和专业人士已经能为我们提供古人梦想中的"卧游",即足不出户就能通过视觉和听觉器官全方位获得旅游目的地的信息。专业摄影不仅可以从数百数万公里外俯瞰地球的每个角落,还能捕捉到稍纵即逝的影像,精细展示美妙的微观世界,或者聚焦、定格在一个最佳的瞬间——百年一遇、千年一遇,甚至是绝无仅有的景观。前人留下的照片尽管拍摄的质量未必尽如人意,有的已影像模糊,却为我们留住了历史——显示了已经变化的自然景观和已经消失的人文景观。

这部《中国世界遗产影像志》精选了800多张优秀摄影家拍摄的照片,涵括历史照片、美术作品、 地图和图表。这些图像全方位显示了中国47处世界遗产的最佳景观。专家的说明介绍了相关的历史和 文化背景、相应的科学知识和研究成果,扩展了读者的视野,更便于从时间、空间和人类历史的广度认 识世界遗产。

如果你已经到过某项世界遗产,你肯定能发现比你记忆中更好的视觉效果,或许你会开始新的追求。 如果你还没有到过某项世界遗产,你一定会感受到它惊人的魅力和巨大的吸引力,你的追寻会有更 具体的目标。

如果你暂时没有去某项世界遗产的条件,那么就慢慢观赏这些影像吧。如果你再读读相关的文字,也许你能获得身临其境的人也无法享受到的乐趣,因为你的想象和赞赏不受时间和空间的限制。

Foreword

Ge Jianxiong, historical geographer

World cultural heritage and natural heritage are masterpieces of the joint labor of man and nature; those which have survived to be recognized today are wonders hard to find.

The geological, geographical or biological formations in world natural heritage have all undergone long-term evolution over tens of thousands or even hundreds of millions of years. Though fellow formations may once have existed in large quantity or even covered the whole globe, most of them have changed or vanished or failed to form singular landscape or community. In the 5-billion-year life span of the earth few places can generate world natural heritage.

Since the advent of human society, mankind inevitably exerted influence on nature. Though world natural heritage sites are basically results of the evolution of nature, the final formation of them cannot be separated from human interference. A positive influence of mankind may be that their timely identification and protection prevents the further growth or vanishing of those sites or at least slows down the speed of evolution. A negative influence may be that human activity leads to the endangerment of some natural landscape or floras.

Mankind's discovery, recognition, research, identification and valuing of the heritage also have undergone a long process. Man's response to natural heritage has changed from early fear or opposition to gradual reverence, evasion and intimacy. Man's unconscious responses finally have given way to self-awareness. But only when mankind has the means and capacity to observe, explore, record and approach any location on earth can all surviving natural heritage possibly be discovered and entered on the *World Natural Heritage List*.

World cultural heritages are products of man's efforts, aided by the natural environment, and most of them are produced through manual labor or with simple implements. Though most creators of heritage hoped that their products might last forever, their main purpose was to gratify the material or spiritual needs of a particular group instead of leaving relics for today. Transmutation of nature by natural or man-made disasters may damage cultural heritage, with damage caused either deliberately or unintentionally (including protection, repairs or rebuilding that may have had destructive effects). The most important, splendid, prosperous and attractive artefacts are often the first to be destroyed or damaged. As a result cultural heritage sites are only the lucky survivors.

Cultural heritage usually faces threats from both man and nature. Most of the world cultural heritage usually came into being prior to industrialization, no matter whether they are artefacts, architectural complexes or ruins. They are mainly made of stone, wood, brick and tiles, porcelain, metal, mineral, paper, textile, and animal or plant products, and so under natural circumstances they can hardly be conserved indefinitely.

Cultural heritage belongs to different ethnic groups, nationalities, nations, and cultures, and reflects different aesthetics, political views, ideology, values, and particular cultural and religious beliefs, so they are liable to be destroyed and sacrificed in ethnic conflicts. Even though some cultural relics survive due to their value to the new owner, their most distinctive parts often suffer changes or loss. Cultural heritage usually can be partly or

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totally removed, demolished or destroyed and so has a higher possibility of being stolen or robbed, looted or destroyed in wars, clashes or disturbances. Even in peacetime it is often the target of theft.

It is for this very reason that world cultural heritage, natural heritage and double-identity heritage are most valuable gifts from the earth and from our ancestors; they are the common wealth of all mankind and the most meaningful legacy that we may pass down to our offspring.

In the vast land of China, the complex typology, magnificent nature, long history and advanced culture have generated natural and cultural heritage which excel both in variety and quantity.

Yet, due to slow development in science and technology as well as in the economy and culture of China in modern times, plus the destruction wrought by the Cultural Revolution, China failed to declare and protect its world heritage in a timely way. When *Convention Concerning the Protection of the World Cultural and Natural Heritage* was passed by UNESCO in 1972, the Cultural Revolution was still going on in China. It is only after China carried on the reforms and open-door policy that groups of experts and scholars began to visit foreign countries. Among them there was one academician of the Chinese Academy of Sciences named Hou Renzhi, who just passed away recently at the age of 102. Mr. Hou told me that during his American tour the president of an American university showed him a piece of brick taken from the city wall of Beijing encased in a glass case. Being a researcher of Beijing, Mr. Hou was fully aware that the demolition of the Beijing city wall was deemed one "achievement" of Cultural Revolution. Mr. Hou's visit to the United States brought back information regarding the world cultural and natural heritage. He allied with several other members of China's People's Political Consultative Conference in moving that China should join the *Convention Concerning the Protection of the World Cultural and Natural Heritage* and consequently China became a party to the convention. In the 11th World Heritage Convention of 1987, six sites including the Imperial Palace in Beijing entered *the World Heritage List*; by 2013, the list of sites had expanded to 45.

The primary purpose of drawing up *the World Heritage List* is to protect the heritage, as is stated in the Convention, "Noting that the cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay, but also by changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction"; "considering that deterioration or disappearance of any item of the cultural or natural heritage constitutes a harmful impoverishment of all the nations of the world"; "considering that the protection of this heritage at the national level often remains incomplete because of the scale of the resources which it requires and of the insufficient economic, and technological resources of the country where the property to be protected is situated." Therefore the Convention demands that all states and parties "shall endeavor by all appropriate means, and in particular by educational and information programmes, to strengthen appreciation and respect by their peoples for the cultural and natural heritage defined in Articles 1 and 2 of the Convention"; and "shall undertake to keep the public broadly informed of the dangers threatening this heritage and of the activities carried on in pursuance of this Convention."

Tourism, investigation and exploration are undoubtedly effective means to know more about the world heritage directly and so inspire people to love, appreciate and respect the heritage and enhance people's awareness in protecting it. The world heritage in China not only attracts Chinese to visit, but also draws people from everywhere in the world. Since the implementing of reforms, more and more Chinese have gone abroad to visit world heritage in other countries and have left their footprints in every cultural or natural heritage site.

Yet excessive tourism and excessive numbers of tourists have caused more and more serious damages to world heritage. Some heritage sites have to take measures to restrict the number of visitors, visiting hours and visiting places. That means, only a small proportion of the world population have access to these world heritages and the number may drop even lower. Financial position, health and social milieu may also thwart efforts at travel, and so the majority of people will have no chance to visit world heritage. On the other hand, visitors may fail to recognize the value of the world heritage and so fail to appreciate and respect it for lack of essential historical, cultural, artistic and scientific knowledge and sensitivity to heritage appreciation, even if they have access to the heritage. Meanwhile, the appreciation of natural heritage requires appropriate season, climate, time, position, angle, distance, sunshine, temperature and setting, and very few visitors can view the best scenery. Besides, natural heritage site usually covers a wide range and cannot be exhausted even if visitors come more than once.

These limitations may be alleviated with the help of professionals working with modern science and technology, who may provide us with a mental tour of the world heritage without leaving our homes. Professional photographers can not only take aerial pictures of every corner of the world from hundreds to thousands of kilometers away, but also capture unique images at a particular instant. Such pictures can display the wonderful micro-world or focus on a particular moment—the best moment in a hundred years, a thousand years or even the most unique moment ever. As for historical photos, though the quality of them may not be so satisfactory, and some may even become indistinct over time, they record history—reproducing the old landscape and vanished cultural views.

World Heritage in China contains over 800 photos by excellent photographers in addition to historical photos, drawings of fine arts, atlases and charts. These pictures show the best view of the 47 world heritage sites in China in an all-round way, while the explanations by experts introducing the relevant historical and cultural context and corresponding scientific knowledge and research findings may broaden the reader's range of knowledge and facilitate their appreciation of the world heritage from the dimension of time, space and human history.

If you happen to have visited a certain site before, the photos will refresh and jog your memory, and you will be inspired to revisit the place.

If you have not visited a certain site, you will be charmed by it and your search will have more specific goals. If you have no chance to visit the world heritage for the time being, you may appreciate these beautiful pictures at your leisure. If you further your appreciation by reading the relevant text, you may derive more pleasure than those who are on the spot—your imagination and appreciation will not be bound by time and space.

序:世界的印迹

周梅生 世界遗产影像专家

人与自然,各具其态。万千变化,异彩纷呈。

在地球 46 亿年和人类 50 万年的生命历程中,人为创建和自然形成了许多伟大的奇迹。这些奇迹构建了地球生命与人类历史的脉络渊源,确认了思想与物质的普世价值,证明了人与自然的复杂关系。联合国教科文组织世界遗产委员会组织世界各国权威专家,对其进行全面的梳理与考证,逐步确认了世界文化遗产、自然遗产、文化与自然双重遗产及非物质与口头流传遗产四种类型。对于人类思想的肯定、对于居息星球的认知,任何史书无法比拟,它是严谨的考据,它是精准的表述,它是客观的证明,它是恢宏的颂歌。

中国自加入《保护世界文化与自然遗产公约》后,累年申报,以数量计,已居于世界第二的位置。 多年来国际国内各种领域对于中国的世界遗产的叙述,多以联合国教科文组织世界遗产委员会的确认时 间为序排列先后,《中国世界遗产影像志》汲取诸多专家学者意见,按照中国人的思维方式,以文化属 性和物质特征重新梳理这些在中国的世界遗产,在历史时间和地理空间形成的座标系上,凸显中国的世 界遗产在整体体系上的鲜明形象。至此,本书将其重新归纳,以摄影、图像、文字诸多语言方式进行表述, 在诗意的气氛和科学的论证之中表述中国人的世界遗产观点。

中国世界遗产的类别归纳

第一部分:皇家文化遗产

中国皇家建筑是皇权至上的象征,源于流传有序的礼仪规制,是人类文明从事宏大的政治、经济、军事、文化活动的重要遗存。跨越时间三千多年,纵横地域数万公里,规模巨大,制作精良,是以建筑形式保存下来的中国古人最重要的思想传述,亦是中国列入《世界遗产名录》最重要的项目。

中国皇家建筑依功能分为五种,即:

- 1. 皇家宫殿。中国古代帝王治理国家、主持朝政、生活起居的地方,以北京故宫为代表。
- (注) 本书中列入皇家文化遗产的高句丽是中国古代边疆的少数民族政权。

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- 2. 皇家陵寝。中国古代帝王的墓葬群落,以先古王陵、封建王朝帝陵、历代诸侯贵族墓葬为序,以 秦始皇陵和明清皇家陵寝为代表。
- 3. 皇家园林。古代帝王进行休息、狩猎、文化交流和外交活动的场所,以北京颐和园、承德避暑山 庄为代表。
- 4. 皇家坛庙。中国古代帝王进行祭祀、祈祷的象征性建筑,用以协调人与自然的关系,佑护家国之命运, 以北京天坛为代表。
- 5. 皇家军事、经济设施。以帝王威权,用举国之力,兴废接替,历久不衰,成为国家形象象征的军事、 经济设施,以长城、大运河为代表。

第二部分:民间文化遗产

中国民间建筑, 地域辽阔, 形制各异, 功能复杂, 材料多样, 工艺丰富, 是人类建筑文化的实证。 其中传承有序、保存完好, 具有代表性的建筑群, 成为世界文化遗产的重要资源。

中国民间建筑依形制分为三种,即:

- 1. 古代城池。其功能为基层行政区划的确认,可以进行经济贸易、文化教育、军事防御、养息居住等人类生存活动,以平遥古城、丽江古城为代表。
- 2. 园邸馆舍。城镇村墟,民之所居,以基本生活功能保障为生,兼及宗族祭祀、文化教育诸方面, 集园林、府邸、宗祠、墓地各种形式为一体的中国古代民间建筑群,以苏州园林,曲阜孔庙、孔府、孔 林为代表。
- 3. 家族村落。以家族为中心的聚居村落,体现居住、劳作、自我保护的功能,材质工艺体现地域物产与文化的特点,是农耕文明在中国大地上的重要体现,以皖南古民居、福建土楼为代表。

第三部分:宗教文化遗产

宗教是人类文化的重要表现形式,中国大地上数千年遗留下来的宗教建筑成为典型的文化符号和精神象征。中国本土宗教道教和外来宗教佛教具有代表性,其建筑形式源出本土传统,融合外来精华,殿宇、塔刹、洞窑、石刻雕塑诸般具备。由于大批艺术家的参与,历代沿革,锲而不舍,使得中国古代宗教建筑达到顶端的艺术成就,成为世界建筑艺术史上的东方文化代表。

中国宗教建筑依宗教体系和建筑形制分为三种,即:

- 1. 道教建筑。以中国古代太极无极、乾坤阴阳的宇宙观规划道教建筑与大自然的关系,宫观殿宇皆应 对道法自然、天人合一的哲学思想,是人与自然精神契合、功能协调的物象表现,以武当山古建筑群为代表。
- 2. 佛教建筑。佛教是中国古代影响力最大的宗教,其寺庙遍布全国。多以中国古代殿宇式建筑为主, 吸收佛教原生地建筑精华,融合中国少数民族建筑特点,成为有中国特色的多元文化的建筑类型,以五 台山佛教古建筑群、西藏布达拉宫等佛教建筑为代表。
- 3. 洞窟石刻。石窟形制源于古印度、东南亚地区的佛教建筑,开山凿窟,雕刻佛像,供僧人信士顶礼膜拜、修行居住之用。多因地制宜,依山就势,规模宏大,历时久远,形象众多,成为古代文化生活史的物象实证,以敦煌石窟为代表。

第四部分: 自然遗产

人类生养居息的地球在 46 亿年的成长演化史中,留下许多突出例证,成为地球生命的证明,这些特殊的地质、地貌、地理现象,成为"世界自然遗产",包括以下四种,即:

- 1. 代表地球演化史中重要阶段的突出例证, 如: 宙、代、纪、世、期、时等不同等级地质时代的物质遗存。
- 2. 代表的重要地质过程、生物演化过程及人类与自然相互关系的突出例证,如: 冰川作用、火山作用、 生物进化、动植物群系等。
 - 3. 独特、稀有或绝妙的自然现象, 地貌及地质结构, 如江河湖海、山岳洞穴等。
 - 4. 尚存的珍稀或濒危动植物的栖息地,从科学研究和生产保护的角度具有特殊价值的动植物群落。

综上所述, 张家界、九寨沟、大熊猫生存保护区等具有代表性。

另有具备"自然与文化"双重身份的世界遗产,有以下特征:

- 1. 由地壳运动自然形成的绝妙地貌,符合人类共同的审美趋势。
- 2. 与地貌相辅相成的以建筑为典型物象的人类文化活动遗址,两相映照,鬼斧神工,浑然天成。
- 3. 由动物、植物和天文气象共同形成的独特景观,具有象征性和代表性,应和了人类在自然力影响 下而产生的心理活动。

中国的双重身份世界遗产,以泰山、黄山为重要代表。

非物质和口头流传世界遗产不在本书表述之列。

本书体例以志为主。

志书是中国典籍特有体例,以自然地域、行政区划为单位,以客观存在为依据,记述历史与现状,

用以存史,资政,传播人类思想与文明,了解自然生存与延续。《中国世界遗产影像志》创立了志书类 典籍新的形式,以摄影为主要叙述语言,明确精准,解决了旧著志书中单纯以文字描述物象的形状、色彩、 质感等实质概念的困难之处,以一图而知天下,具有信息保存与传播的时代气息。

志书结构分明,以编、章、节、目的体系层次顺序而为,主次得当,全而不杂,阅读顺畅,查勘方便。 本书以志为主,传、记、图、表、录、述诸体并用,以"横分门类,纵述始末"为原则,经纬分明, 各逞所长,在时间与空间上交待明确,避免概念混淆、内容重复。相互关联的项目,跨篇参见,各有侧重。

照片编排选取当代中国有影响力的摄影家关于世界遗产的重要作品,参以历史老照片,以应"纵述始末"的原则,全面展现中国世界遗产的历史与现状。照片编选以"文献性、学术性,艺术性"为指导原则,以影写志,以志传史,从宏观观照到常识铺陈,追寻世界的印迹,珍重遗产的价值。希望本书能够成为研究中国世界遗产的学术典籍。

Introduction-Footprints of the World

Zhou Meisheng, expert on world heritage images

Humanity and Nature each have their own distinctive guise, displaying their brilliance through countless transformations.

During the life process of the earth and humanity (the former is 4.6 billion years old, while the latter is 0.5 million), each has worked great miracles. These wonders form the veins of the earth's existence and human history, confirming the universal values of thoughts and matter, and demonstrating the complicated relationship between man and nature. The UNESCO World Heritage Committee summoned authorities and experts all over the world to sort through and verify the various forms of heritage, finally recognizing four types of heritage, namely, world cultural heritage, world natural heritage, cultural and natural heritage, and intangible and oral tradition heritage. This kind of affirmation of human thoughts and knowledge of our planet cannot be matched by any historical study. It is rooted in rigorous research, precise formulations, and objective evidence; it is precise formulation; it is objective evidence; it is also a magnificent tribute to the beauty we have inherited.

Ever since China entered the Convention Concerning the Protection of the World Cultural and Natural Heritage, she has been bidding year after year and has become the second country in the world in terms of the number of heritage sites. For many years all statements about China World Heritage from any discipline (whether in China or abroad) have tended to arrange the heritage sites according to the date in which they entered the world heritage list. Though this arrangement is objective, it ignores the essential attributes of the heritage and may easily lead to misunderstandings. Therefore, in this volume of World Heritage in China, we have absorbed the ideas of many experts and scholars and present the world heritage in China according to the cultural attributes and material characteristics of the heritage sites. This principle of organization accords with the Chinese mode of thinking, which highlights the distinctive images of China world heritage in a coordinated system that takes into account both historical time and geographical space. That is why we reclassify the world heritage sites and narrate them in the form of photography, graphics and text. We aim to state the viewpoint of the Chinese on China world heritage by combining poetic atmosphere with scientific argumentation.

The Classification of China's World Heritage

Part 1 Imperial Cultural Heritage*

Chinese royal architecture symbolizes the imperial power. It comes from the time-honored etiquette rules and is important remains of human civilization engaged in grandiose political, economical, military and cultural activities. The royal architecture covers a span of over three thousand years and is widely distributed over thousand miles. The large-scale, well-made architecture is the most important thought tradition of ancient Chinese passed down in the form of architecture, and also China's most important item in the list of world heritage.

^{*} Note: Koguryo listed as imperial cuttural heritage in this book, was an ethnic regime on the ancient Chinese frontier.

Imperial Palaces. The places where the emperors of China ruled the country, administered national affairs and resided, typified by the Imperial Palace in Beijing.

Imperial Mausoleums. The burial grounds of Chinese imperial families, including tombs of ancient kings, mausoleums of feudal dynastic emperors, and the tombs of princes and peerage. The Mausoleum of Emperor Qin Shi Huang and the Imperial Mausoleums of the Ming and Qing dynasties are representative examples.

Imperial Gardens. The places where the emperors relaxed, went hunting, and carried on cultural exchange and negotiations. Beijing Summer Palace and Chengde Mountain Resort are representatives of this type.

Imperial Temples. The symbolic architecture where the emperors of China offered sacrifices and prayed to Heaven to coordinate the relationship between man and nature, and to plead for heaven's blessing to the country. Typical is the Temple of Heaven in Beijing.

Imperial Defensive or Economic Construction. The emperors summoned the resources of the whole country to build defensive or Economic works which lasted for a long period of time and became a kind of image of the empire. The Great Wall, the Grand Cannal are the representatives of such works.

Part 2 Folk Cultural Heritage

The folk architecture of China, scattered over China's vast territory, has diverse shapes and structures and serves complicated functions. Structures of this kind are made of different materials and built with a range of technologies, exemplifying humanity's architectural culture. Among them, those representative clusters of buildings passed down to later generations in a good state of preservation are important resources of world cultural heritage.

The folk architecture of China can be divided into three categories according to their shape and structure: Ancient cities. They serve as marks of basic level administrative divisions. Sites for commerce, education, military defense and residence, they are typified by the two ancient cities of Ping Yao and Lijiang.

Gardens and Residences. In cities and villages where people lived, gardens and premises served to guarantee basic life functions and provide a venue for offering sacrifices to ancestors as well as cultural activities and education. In this category are ancient folk architectural complexes unifying garden, residence, ancestral hall and cemetery. Typical representatives are the classical gardens of Suzhou and the Temple of Confucius, Kong Family Mansion, and Cemetery of Confucius, all in Qufu.

Lineage Villages. Village settlements centered on particular lineages served the functions of residence, work and self-protection. The building materials and techniques reveal characteristics of regional produce and culture, making them an important emblem of agricultural civilization in the vast land of China. Representative are the ancient villages in South Anhui Province and the Fujian Tulou.

Part 3 Religious Cultural Heritage

Religion is an important aspect of culture, and the religious architecture left in China over a period of several thousand years has become a quintessential cultural sign and spiritual emblem. Most representative are China's native religion of Taoism and an import from abroad, Buddhism. The architectural forms of both come from local tradition in the main, along with some blending from foreign cultures. There are halls and temples, pagodas, grottoes and stone sculptures. Due to the participation of large numbers of artists and continuous efforts despite historical change, the religious architecture of ancient China reached a peak in craftsmanship and has become a representative of oriental culture in the history of world architecture.

The religious architecture of China may be divided into three types according to the religions they represent and architectural shape and structure:

Taoist Buildings. The great harmony infinite and the cosmos of heaven and earth and yin and yang are used to regulate the relationship between Taoist buildings and nature. The halls and convents are all reflections of the philosophical concepts of Tao, modeling after nature and fusing into one both Nature and Man. These structures embody the spiritual harmony between man and nature and the healthy functioning of both. Representative is the ancient architectural complex on Mount Wudang.

Buddhist Buildings. Buddhism is the most influential religion in ancient China and its temples are scattered everywhere. Most of the temples follow the example of ancient Chinese halls in their main structure, but also incorporate the architectural high points of Buddhist architecture elsewhere and some architectural features of minority nationalities of China. So Buddhist architecture developed into a form of construction reflecting many cultures but having Chinese particularities. Representative are the ancient Buddhist architectural complex of Mount Wutai and the Potala Palace of Tibet.

Grotto Carvings and Stone Sculptures. Grotto carvings originated in ancient India and Southeast Asia, where people dug grottos into cliff-faces and carved statues for monks and believers to worship and practice Buddhism. The grottoes are usually adapted to the shape of the mountain and massive in scale, with many Buddha statues. Such works usually take quite a long period of time and become material objects reflecting ancient cultural life. Representative are Dunhuang Grottoes.

Part 4 Natural Heritage

In the long process of 4.6 billion years the earth on which we live has left prominent evidence to show how it has grown. The specific geological, typographic and geographical phenomena have become world natural heritage. They cover the following categories:

Prominent examples representing important stages in the process of the earth's evolution, such as the material remains of different geologic periods from eon and era to age and period.

Prominent examples showing important geological action in process, the evolution process of species and those revealing the interrelationship between nature and mankind.

Singular, rare or unique natural phenomena, landforms and geological structures, such as rivers, lakes and seas, mountains and caves.

The habitats of rare or endangered species, particular fauna and flora having special value to scientific research or protection.

Of the above mentioned items, representative are Zhangjiajie, Jiuzhaigou, and the habitat of the Giant Panda.

There are also heritage sites enjoying the double identity of both nature and culture. They have the following characteristics:

A unique landform resulting from natural crust movement and according with the aesthetic principles of mankind.

Sites of human cultural activities complementary to the landscape, with architecture as the typical objects. Nature and architecture set each other off and form a unified identity.

Singular landscapes formed by animals, plants, astronomy and weather. They are symbolic and representative, echoing the psychological activities of man under the influence of natural forces.

Typical double-identity world heritage sites in China are Mount Taishan and Mount Huangshan.