

WORLD MONUMENTS



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Ancient Abbeys

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*What time and neglect are ruining,
the World Monuments Fund is fighting to preserve.*

The World Monuments Fund and founding sponsor American Express created the World Monuments Watch in 1996 to raise public awareness of the plight of the world's most endangered sites and attract the funding needed to help save them. American Express has committed \$10 million over ten years to the Watch. For the past six years, American Express Publishing's Travel + Leisure magazine has devoted a special section to the Watch, contributing ten percent of all net advertising revenue to the cause. We are proud to be associated with the World Monuments Watch initiative and the vital work of the World Monuments Fund.

AMERICAN
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ON THE COVER

A water-powered turbine once drove a suite of
machines at the North Family Shaker Site in
Mount Lebanon, NY. Photo by Elliott Kaufman



THE GREAT GOTHIC CHURCH AT TINTERN ABBEY, WALES, WAS BUILT IN THE LATE THIRTEENTH CENTURY

Beyond Bricks and Mortar

When the World Monuments Watch list was announced in September, it provided a public platform for 100 heritage organizations around the world that have been struggling for recognition and funding.

Just days before the list was unveiled, WMF learned that the Edo-period fishing town of Tomo, on Japan's interior sea, had won an important advocacy battle, the result of the site's inclusion on the 2002 Watch list. Construction of a causeway as well as a new waterfront development scheme would have destroyed the historic qualities of this seventeenth and eighteenth-century village and its traditional way of life. The redevelopment proposal was shelved as a traditionally respectful Japanese citizenry spoke up to let their objections to the plan be known.

Another advocacy triumph occurred on the day after the 2004 list was announced, this time in New York City. The Lower Manhattan Emergency Preservation Fund—a coalition of five organizations including WMF—won a public debate to save the Corbin Building, an early skyscraper on lower Broadway. The building will now become part of a new transport hub for the downtown area, a downtown Grand Central Station.

Relisted in 2004 is the Great Wall of China, which had no legal protection prior to its 2002 Watch listing. Now, Chinese authorities are drafting laws that provide sanctions against pilfering, exploitation, and vandalism, which have become widespread problems, and plans are being made to restore the crumbling towers that are the Great Wall's most prominent feature. Local advocates credit the international interest and publicity that resulted from the Watch listing for this more attentive attitude on the part of government officials along the vast path of this most treasured of Chinese monuments.

On the 2004 Watch list are several sites whose advocates have already presented vigorous arguments for their positions in the press. Sir Ernest Shackleton's Hut in Antarctica from which the famed British explorer made his 1908 push to the South Pole, and Battersea Power Station in London, a palace of technology, mired in stalled planning proposals, took center stage in the days following the list announcement. While they each face a different challenge—forces of industrialization, a lack of recognition, and the chronic foe of urban development—they share a common problem. Each risks falling through the safety net of local and national protection. At least now these sites will have a day in court.

The Watch list was conceived to provide critical, short-term support for sites on the brink of loss. One of the list's greatest strengths is its function as a strong advocacy tool. No other mechanism of its kind exists at present, making the Watch a genuine focal point for the hottest preservation challenges in the world.



A PROPOSAL FOR WATERFRONT REDEVELOPMENT WOULD HAVE DESTROYED THE HISTORIC FABRIC OF JAPAN'S 300-YEAR-OLD TOMO PORT TOWN IF URBAN RENEWAL PLANS HAD NOT BEEN SCUTTLED BY THE JAPANESE PEOPLE.

Bonnie Burnham
PRESIDENT

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THE 500-YEAR-OLD CASTLE SINCLAIR-GIRNIGOE, ON THE NORTHERNMOST TIP OF SCOTLAND, WAS IN DANGER OF COLLAPSE UNTIL CONSERVATION WORK BEGAN IN 2002.

From the Editor

Few sites are as romantic and sublime as the majestic, yet crumbling castles and abbeys of Great Britain and Ireland. Though most are but spare renderings of their former selves, they evoke a timeless beauty, a golden age of art and architecture. For all their splendor, however, many of these ancient sites face an uncertain future. A case in point is Ireland's Athassel Abbey, which was inscribed on the 2004 list of the *100 Most Endangered Sites*. While the abbey is in urgent need of conservation, its structural pathologies speak to a whole corpus of buildings of similar date and construction, all warranting immediate attention. If we are lucky, measures taken to preserve this Norman wonder will serve as a model for similar projects

in the future. This issue offers a suite of features that highlight the plight of Britain's ancient buildings, among them a foray to the forbidding northernmost tip of Scotland, where the twentieth Earl of Caithness has taken up the challenge of preserving what remains of his family's 500-year-old estate. Castle Sinclair-Girnigoe, which appeared on WMF's 2002 Watch list. One of Scotland's most picturesque sites, the castle had been teetering on the brink of collapse until a team of conservators from the University of York arrived on the scene and began shoring up Sinclair-Girnigoe's fragile remains. As at the twelfth-century Khmer capital at Angkor and the 2,000-year-old Roman seaside resort of Pompeii, WMF is charting a conservative course in conservation—working to preserve the sublime quality of these sites while arresting further decay—so that such important places may endure as time has left them.

Angela M.H. Schuster
EDITOR

Contributors

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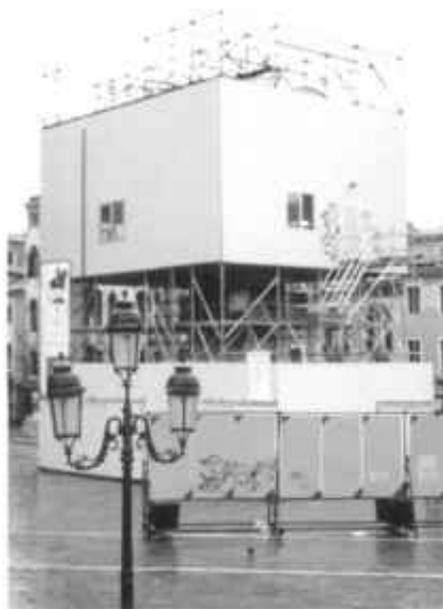
FAMED VENETIAN HORSEMAN DISMOUNTS

The equestrian statue of Bartolomeo Colleoni, one of Italy's most celebrated Renaissance sculptures, is finally getting a facelift after centuries of exposure to the elements and airborne pollutants generated by industrial development.

Sculpted by Andrea del Verrocchio and cast by Alessandro Leopardi, the late fifteenth-century statue, which rides high above Venice's Campo San Giovanni e Paolo, is celebrated for its innovative representation of natural movement. With its creation inspired by such Roman imperial monuments as the second-century A.D. equestrian statue of Marcus Aurelius in Rome's Piazza del Campidoglio, the Colleoni Monument is one of the great colossal Renaissance bronzes that fostered a revival of the lost art of bronze casting on a grand scale, a technology that swept through Europe by the end of the seventeenth century.

Centuries of exposure to Venice's corrosive marine environment and industrial pollutants have erased artistic details and weakened the structural integrity of the sculpture. Although the statue had been cleaned, regilded, and waxed several times over the centuries—the last time in 1919—the procedures did not address larger conservation issues.

Following the statue's inclusion on WMF's 1996 list of the 100 Most Endangered Sites, WMF, in partnership with Venice's Soprintendenza ai Beni Artistici, set out to develop a comprehensive conservation plan for the monument,



CLOCKWISE FROM LEFT: FOR MORE THAN FOUR CENTURIES, THE STATUE OF RENAISSANCE MERCENARY BARTOLOMEO COLLEONI HAS BEEN EXPOSED TO VENICE'S HARSH MARINE ENVIRONMENT. TODAY, AN ONSITE CONSERVATION LAB HAS BEEN ERECTED AND THE HORSEMAN HAS BEEN REMOVED SO THAT CONSERVATORS CAN CARRY OUT A THOROUGH ANALYSIS OF THE STATUE PRIOR TO ITS RESTORATION.

This past October, scaffolding—complete with an in situ conservation lab—was erected around the statue and the horseman was hoisted off his mount. Conservators will undertake a comprehensive analysis of the existing condition of the statue's various bronze components, as well as its marble pedestal and anchor points. Upon completion

of the analysis, which will dictate proper conservation measures to be taken, work on the statue will begin. The entire restoration of the Renaissance wonder will take an estimated 18 months to two years to complete. Following the restoration, measures will be taken to protect the statue from further damage.

—AMHS

DIGGING MIES AND MODERNISM

Hailed a masterpiece of Modern architecture at the time of its construction, Mies van der Rohe's house for the industrialist Ernst Wolf in Gubin, Poland, has recently become the subject of a major archaeological campaign. Built between 1925 and 1927, the house is sited on a hilltop a stone's throw from Neisse River on the German-Polish border.

The house was destroyed in 1945 during the heat of World War II; subsequent plundering of the site for building materials left few elements of the house and garden intact. "Preliminary test units excavated in 2002 revealed the foundation to be in rather good shape," says Lars Scharholz of the Technische Universität in Cottbus, Germany, who with an international team of architects, archaeologists, architectural historians, and



MIES VAN DER ROHE'S HOUSE FOR EARLY TWENTIETH-CENTURY INDUSTRIALIST ERNST WOLF IN GUBIN, POLAND, ABOVE, AS IT LOOKED PRIOR TO ITS DESTRUCTION IN 1945. PRELIMINARY EXCAVATIONS REVEALED INTACT FOUNDATIONS. LEFT, THE HOUSE SITE WILL BE THE SUBJECT OF A MAJOR ARCHAEOLOGICAL CAMPAIGN, SLATED TO BEGIN IN SPRING 2004.

students, is spearheading the Wolf House Project.

A renewed appreciation of the house came on the heels of an exhibition on the renowned Bauhaus architect, *Mies in Berlin*, which

debuted at the Museum of Modern Art in New York in the summer of 2001. To follow the excavation of the house site, which is slated to begin in spring 2004, see www.baukunst-land.de/wolf-house-project/

DUBROVNIK BOMBER ON TRIAL

Former Yugoslav army officer Vladimir Kovacevic, credited with the 1991 shelling of the historic Croatian city of Dubrovnik, appeared before a United Nations tribunal in The Hague to face war crimes charges on November 3. Joanne Moll, a spokesperson for the International Criminal Tribunal for the former Yugoslavia, told ICON in a telephone interview that Kovacevic has 30 days to appeal.

According to a recent Reuters report, the 42-year-old Kovacevic—nicknamed Rambo—was the last indictee on the Dubrovnik indictment to have been at large. Serb police arrested him late in September in a village southeast of Belgrade. Prior to his arrest, a \$5,000,000 bounty had been offered for his capture.

According to the indictment, Kovacevic faces six counts of war crimes

including murder, cruel treatment, and destruction or willful damage to historic monuments. Among the buildings damaged in the shelling were Ducal Palace, built between the twelfth and nineteenth centuries, and the Franciscan Monastery Library, which had been in continual use since 1313. Both sites appeared on WMF's 1998 list of the 100 Most Endangered Sites.

The U.N. court has indicted three other officers for the civilian deaths during the former-Yugoslav army campaign to bring the medieval walled city under Serb control after Croatia declared its independence from Yugoslavia. Retired Yugoslav vice-admiral



Miodrag Jokic, accused with Kovacevic, pleaded guilty in August to murder, cruel treatment, attacks on civilians, and destruction of historic buildings during shelling of the picturesque heart of Dubrovnik, during which two civilians died and three were wounded. Retired Lieutenant-General Pavle Strugar, who was also involved, surrendered to the court

and has been freed pending trial, while charges against navy commander Milan Zec were dropped. To read the full account of the indictment, see <http://www.un.org/icty/indictment/english/str-ii010227e.htm>

2004 LIST OF THE 100 MOST ENDANGERED SITES GOES TO THE ENDS OF THE EARTH

For the first time in the eight-year history of the World Monuments Watch program, WMF's 2004 list of the 100 Most Endangered Sites, released September 23, includes sites on every continent on the globe. In addition to the first site in Antarctica—Sir Ernest Shackleton's Expedition Hut, built for the Briton's 1908 push toward the South Pole—the list features sites in Australia, Ecuador, Finland, the Palestinian Territories, Paraguay, Slovenia, South Africa, Taiwan, and Trinidad and Tobago, demonstrating both a growing awareness of the Watch program and an increased recognition worldwide of the importance of preserving cultural landmarks.

Beyond its geographic diversity, the 2004 list is notable for its inclusion of a record number of modern and industrial sites such as London's famed Battersea Power Station, the Helsinki-Malmi Airport in Finland, and a saltpeter refinery in Chile. Among the extraordinary cultural landscapes on the 2004 list are Mali's Bandiagara Escarpment—a sandstone ridge that rises out of the desert south of the Niger River, which has been inhabited by the Dogon people since the thirteenth century—and the fifteenth-century Cockcrow Postal Town in China.

The list also highlights the devastating toll on archaeological sites in Iraq in the wake of war. Taken together, sites on the list constitute a vast diversity of building types, periods, and threats. ICON readers will be hearing more about these sites in future issues of the magazine as plans for their preservation progress. To date, 399 sites have appeared on the Watch list. Many of these, we are happy to report, are well on their way to a sustainable future.



SIR ERNEST SHACKLETON'S HUT, ABOVE, BUILT FOR THE BRITON'S 1908 PUSH FOR THE SOUTH POLE, IS ONE OF ONLY SIX SURVIVING BUILDINGS FROM THE HEROIC AGE OF ANTARCTIC EXPLORATION. OTHER SITES ON THE 2004 WATCH LIST INCLUDE CLOCKWISE FROM BELOW CENTER: A MID-EIGHTEENTH-CENTURY, 22-METER-HIGH WOODEN STATUE OF AVALOKITESVARA AT PUNING TEMPLE IN CHENGDE, HEBEI PROVINCE, CHINA; STOWE HOUSE, ONE OF ENGLAND'S MOST IMPORTANT ESTATES; LONDON'S FAMED BATTERSEA POWER STATION; THE ORNATE SABIL RUQAYYA DUDU, BUILT IN 1761 IN CAIRO'S HISTORIC DISTRICT; UKRAINE'S TYRAS-BELGOROD FORTRESS, BUILT DURING THE MIDDLE AGES TO GUARD THE DNIESTER ESTUARY; AND AUSTRALIA'S 10,000-YEAR-OLD DAMPIER ROCK ART SITE, CONSIDERED BY MANY TO BE THE LARGEST CORPUS OF PETROGLYPHS IN THE WORLD.





World Monuments Watch
2004
100 Most Endangered Sites



*Every day, works of great beauty
and importance are lost forever, victims
of neglect, war, and natural disaster*



PITOLIANO, ITALY

World Monuments Fund

Since its founding in 1965, the World Monuments Fund (WMF) has dedicated itself to the preservation of imperiled works of art and architecture worldwide through fieldwork, advocacy, grantmaking, education, and training. With an ability to cut across geographic, cultural, and national boundaries, WMF has an unmatched record of success, having prevented the loss of more than 400 important and irreplaceable monuments in some 80 countries.

World Monuments Watch

One of WMF's most effective tools in its quest to safeguard humankind's cultural legacy is the World Monuments Watch, a biennial listing of the 100 Most Endangered Sites, whose loss or destruction would impoverish us all. Launched in 1995, the list highlights the plight of individual sites by raising their visibility and attracting the financial and technical resources they so desperately need. For many communities around the world, the Watch is the only hope they have of saving the sites that mean the most to them.

Watch listing differs from landmark designation, a permanent recognition established by governments or regulatory agencies, in that sites selected for inclusion on the Watch list change with each two-year cycle. The Watch list serves not to convey an honorary des-

ignation, but to effect change by targeting key problems and devising solutions for sites at risk.

Since the program's inception, 399 sites have been listed, ranging from the famous and familiar to the unexpected and remote. Ideally, WMF hopes to remove sites from any given list within a two-year period, knowing that their issues have been addressed and that they are making significant progress toward sustainability.



LARABANGA MOSQUE, GHANA

WORLD MONUMENTS WATCH 100



Selecting the List

Selecting every two years, sites included on the Watch list have been nominated by government agencies, non-governmental organizations, conservation professionals, or concerned individuals from all walks of life through a formal application process. Reporting from the front lines, site nominators gather data about the significance of a monument, its current condition, and what it will take to preserve it for the future.

In many countries, this is a daunting task as sites are often located in areas where preservation must be balanced with pressing human needs. But, as we have learned through the Watch Program, investing in the heritage of even the poorest nations has a dramatic affect on the lives of people whose cultural heritage is at risk. In many communities, revered monuments provide an essential link to the past and act as beacons of hope.

To be considered for inclusion on the list, sites must meet three criteria:

- **Significance:** Is a site important in terms of its intrinsic artistic, architectural, historic, or social value?
- **Urgency:** Is a site in need of immediate attention or does it face imminent destruction?
- **Viability:** Is there a workable solution to save a site by removing a threat, through advocacy or with financial or technical assistance?

Sites meeting these criteria are presented to an independent panel of internationally recognized experts in the field of preservation who make the final selection of the 100 sites.



TAMANSARI WATER CASTLE, INDONESIA

Supporting the Watch

Since 1996, WMF has made some 315 grants totalling more than US \$26 million to 157 Watch sites in 62 countries. These funds have leveraged more than US \$59 million from other sources as a result of the momentum created by inclusion of sites on the Watch list. In addition to support provided by American Express—a commitment of US \$10 million through 2005—WMF raises funds from corporations, foundations, and private donors to conserve sites included on the Watch list.

WMF is committed to its cause and will strive to see that no site in need is left to disappear forever. To carry out its work, WMF counts on the support of its donors and the many international and local experts in the field of preservation. For more information on how you can support the Watch program or how to nominate a site for inclusion on the 2006 list of the *100 Most Endangered Sites*, please contact the World Monuments Fund, 95 Madison Avenue, New York, New York 10016 or visit our website at wmf.org



SIR ERNEST SHACKLETON'S HUT, ANTARCTICA

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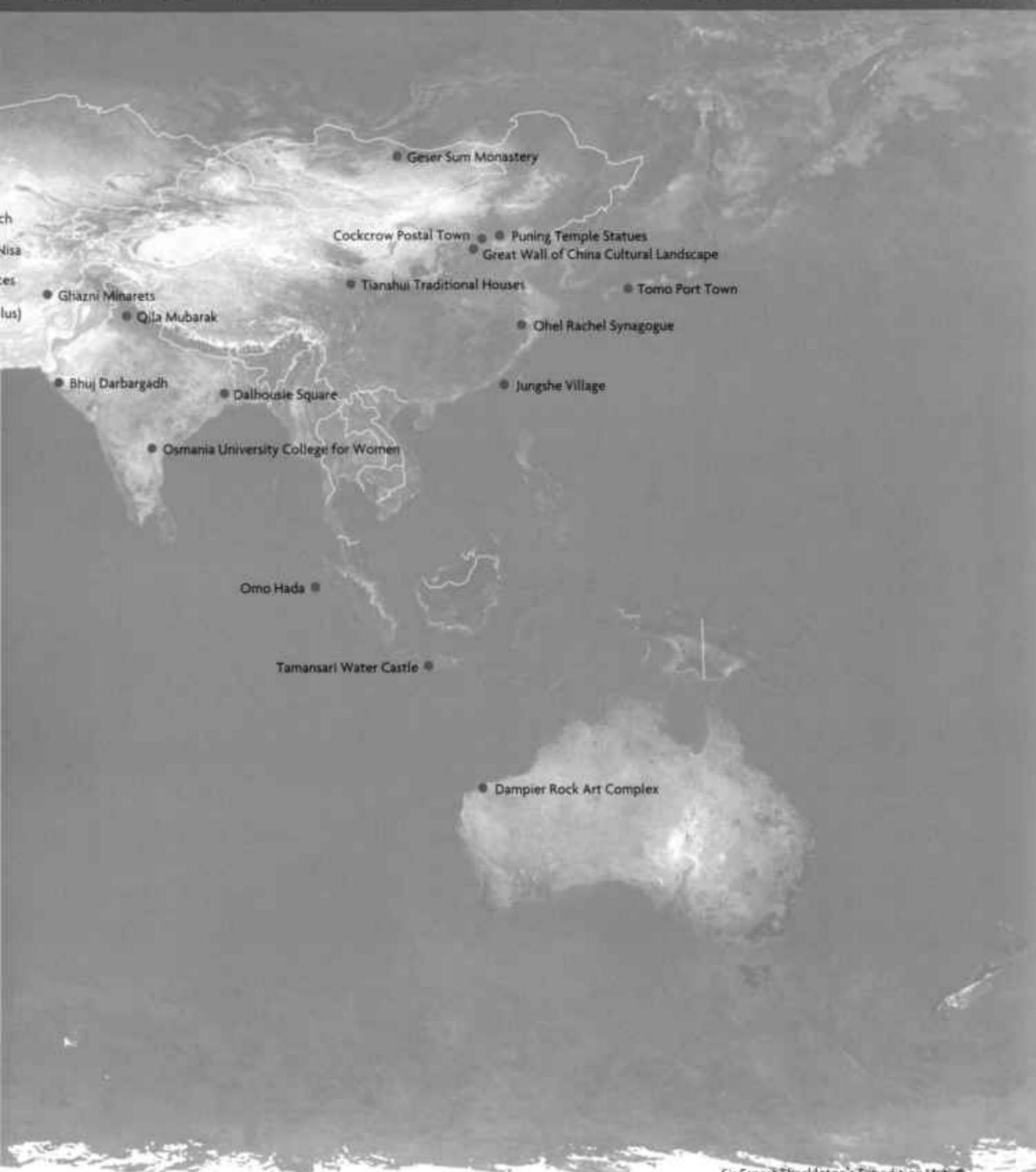
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MOST ENDANGERED SITES 2004



- AFGHANISTAN**
Ghazni Minarets, Ghazni
- ALBANIA**
Voskopojë Churches, Korçë
- ANTARCTICA**
Sir Ernest Shackleton's Expedition Hut, Cape Royds, Ross Island
- ARGENTINA**
Jesuit Guarani Missions, San Ignacio Mini
- AUSTRALIA**
Dampier Rock Art Complex, Dampier Archipelago
- BOLIVIA**
Vallegrande Rock Art Sites, Vallegrande and Sapina
- BRAZIL**
Convent of San Francisco, Olinda
Jesuit Guarani Missions, São Nicolau
- BULGARIA**
Vidin Synagogue, Vidin
- CANADA**
St. John's Anglican Church, Lunenburg, Nova Scotia
- CHILE**
Humberstone & Santa Laura Industrial Complex, Iquique
- CHINA**
Cockcrow Postal Town, Hebei Province
Great Wall of China Cultural Landscape, Beijing
Ohel Rachel Synagogue, Shanghai
Puning Temple Statues, Chengde, Hebei Province
Tianshui Traditional Houses, Tianshui, Gansu Province
- CUBA**
Calzada del Cerro, Havana
- CZECH REPUBLIC**
Chotěšov Monastery, Chotěšov
St. Anne's Church, Prague
- ECUADOR**
Bolívar Theater, Quito
Las Peñas, Guayaquil
- EGYPT**
Khasekhemwy at Hierakonpolis, Edfu
Mortuary Temple of Amenhotep III, Luxor
Sabil Ruqayya Duda, Cairo
- EL SALVADOR**
San Miguel Arcángel & Santa Cruz de Roma Churches, Panchimalco and Huizúcar
- FINLAND**
Helsinki-Malmi Airport, Helsinki
- GEORGIA**
Timotesubani Virgin Church, Timotesubani Village, Borjomi Region
- GREECE**
Helike Archaeological Site, Rizomylos and Eliki, Achaea
Palaiakastro Archaeological site, Palaiakastro, Crete
- GUATEMALA**
Usumacinta River Cultural Landscape, Petén
- HUNGARY**
Turony Church, Turony
- INDIA**
Bhuj Darbargadh, Bhuj, Gujarat
Dalhousie Square, Calcutta
Osmania University College for Women, Hyderabad, Andhra Pradesh
Qila Mubarak, Patiala, Punjab
- INDONESIA**
Orno Hada, Hillinawalo Mazingo, Nias
Tamansari Water Castle, Yogyakarta
- IRAQ**
Erbil Citadel, Erbil
Nineveh and Nimrud Palaces, near Mosul
- IRELAND**
Athassel Abbey, Athassel
Headfort House, Kells
- ISRAEL**
Apollonia-Arsuf, Herzliya
- ITALY**
Port of Trajan Archaeological Park, Tivulicino
Tuff-Towns and Vie Cave, Pitigliano, Sorano, Manciano, Tuscany
- JAMAICA**
Falmouth Historic Town, Falmouth
- JAPAN**
Tomo Port Town, Fukuyama
- JORDAN**
Ain Ghazal, Amman
- KENYA**
Mtwapa Heritage Site, Kilifi, Mtwapa
- LEBANON**
Iskandarouna-Naqoura Cultural Landscape, Qumm el' Amed, Naqoura
- MALI**
Bandiagara Escarpment Cultural Landscape, Bandiagara
- MEXICO**
Usumacinta River Cultural Landscape, Chiapas
Oxtotitlán Paintings, Chilapa, Guerrero
Pimera Alta Missions, Sonora
Quetzalcoatl Temple, Teotihuacán, Mexico
San Francisco de Teintuntzan Convent, Teintuntzan, Michoacán
La Terzana, Metztlitlán
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- PORTUGAL**
Roman Villa of Rabaçal, Rabaçal
- RUSSIA**
Narcormin Building, Moscow
The Chinese Palace at Oranienbaum, Lomonosov
Perm-36, Perm Region
- SLOVAKIA**
Three Greek Catholic Churches, Bodružal, Lukov-Venečia, Topoľa
- SLOVENIA**
Lanthieri Manor, Vipava
- SOUTH AFRICA**
Richtersveld Cultural Landscape, Richtersveld, Northern Cape Province
- SPAIN**
Pazo de San Miguel das Peñas, Monterroso
- SYRIA**
Amrit Archaeological Site, Amrit
Bosra Ancient City, Bosra
- TAIWAN**
Jungshue Village, Fengshu, Wangan
- TRINIDAD & TOBAGO**
Banwarie Trace Archaeological Site, Ward of Siparia
- TURKEY**
Central Izmir Synagogues, Izmir
Ephesus Archaeological Site, Selçuk
Kariye Museum, Istanbul
Little Hagia Sophia Mosque (Küçük Ayasofya Camii), Istanbul
Temple of Augustus, Ankara
- TURKMENISTAN**
Old Nisa, Bagir Settlement
- UGANDA**
Kampala Historic Buildings, Kampala
- UKRAINE**
Panticapaeum Ancient City, Kerch, Crimea
Tyras-Belgorod Fortress, Belgorod-Dnestrovsky
- UNITED KINGDOM**
Battersea Power Station, London, England
St. Vincent's Street Church, Glasgow, Scotland
Stowe House, Stowe, England
Strawberry Hill, London, England
- USA**
Ennis Brown House, Los Angeles, California
Historic Lower Manhattan, New York, New York
North Family Shaker Site, Mount Lebanon, New York
Plum Orchard Historic District, Cumberland Island, Georgia
Iglesia San José, San Juan, Puerto Rico
St. Ann and the Holy Trinity Church, Brooklyn, New York
- VENEZUELA**
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Real Fuerza de Santiago de Arroyo, Araya
- YUGOSLAVIA**
Prizren Historic Center, Prizren, Kosovo

Sir Ernest Shackleton's Expedition Hut

NEW FINDS IN THE SHADOW OF MACHU PICCHU

A British-American expedition combing the dense jungle embracing the fifteenth-century Inca city of Machu Picchu have found what appears to be a vast agricultural settlement some three kilometers to the west of the famed Peruvian site. The newfound remains—said to include numerous dwellings, a sun temple, and an observatory—are grouped in five clusters that skirt a ridge line.

According to discoverers Briton Hugh Thomson and American Gary Ziegler, the settlement, which has been named Llaqtapata, or "high city," echoes the layout of Machu Picchu itself. However, the stone quality and construction techniques are inferior. Llaqtapata, it seems, is built from a coarse metamorphic rock, which is indigenous to the site, but is much more fragile and can be shaped only into rectangles and sheets. By contrast, the majority of Machu Picchu's buildings are of finely finished blocks of granite.

Although Yale archaeologist Hiram Bingham noted seeing a few scattered ruins in and around Machu Picchu during his 1911 expedition, his notes, which are in the Yale University archives, were unclear as to their locations. However, Thomson and Ziegler were able to pinpoint the site's location through remote sensing surveys carried out from a low-flying Cessna. Reaching the site, however, was quite another matter, requiring hours of slogging through mud and dense foliage with machetes.

Over the years researchers have wondered how Machu Picchu may have fed its population—an estimated 300—as the site had sufficient agricultural area to support only about 55 individuals. "We suspect Llaqtapata may have served as an agricultural breadbasket for Machu Picchu, as well as a living area for retainers and stone workers," Ziegler told *ICON*. The team believes that there are numerous other ruins in areas they have yet to investigate.

Machu Picchu appeared on WMF's list of the *100 Most Endangered Sites* in 2000.



HUGH THOMPSON AND GARY ZIEGLER, ABOVE, AMONG THE RUINS OF A SETTLEMENT AREA THEY HAVE BEEN DOCUMENTING IN THE SHADOW OF MACHU PICCHU. REACHING THE NEW-FOUND SITE REQUIRED THE USE OF PACK MULES AND HORSES.



A Temple Reborn

Conserving Preah Khan, Angkor, Cambodia

The decade-long stabilization of Angkor's famed twelfth-century temple complex of Preah Khan is the focus of WMF's fall exhibition. On view will be a selection of photographs and interactive computer models that chronicle the transformation of the ancient center of Buddhist learning from a jungle-cloaked ruin to one of the most stunningly preserved temples at the one-time seat of the Khmer Empire.

September 18, 2003–January 7, 2004
Monday–Friday, 10:00 AM–5:00 PM

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A traveler in the 1820s, having toured the prosperous Shaker village of Mount Lebanon in upstate New York, raved about the place in his memoirs: "Every thing bears the impress of labour, vigilance, and skill." Along the community's busy fields and streets, he noted, "Not a weed, not a spot of filth, or any nuisance is suffered to exist." The austere buildings were so kempt and well-constructed, he concluded, "unless overthrown by force, they may stand for centuries." Despite his predictions, few of Mount Lebanon's buildings endured a century.

Mount Lebanon peaked in 1860 with a population of 600 living on 6,000 rolling acres with Berkshire views. The community was originally organized into eight "families," clusters of dwellings and workshops to accommodate 30 to 100 Shakers. Three of these clusters have been razed. Fragments of the other five survive, due to a few devoted owners, preservationists, and scholars. One belongs to a Sufi commune called the Abode of the Message, and the rest are concentrated in an historic district with 32 buildings—out of an original 130—dotting 72 acres. Fires have devastated portions of the site, groundwater torrents have unsettled its foundations, vandals have torn out its fittings, and carpenter ants have gnawed its hewn beams.

Hands to Work, Hearts to God

A Shaker site in Mount Lebanon, New York, illuminates an ephemeral way of life

by EVE M. KAHN

photographs by
ELLIOTT KAUFMAN

America's first Shakers, an eight-person band of Britons, had fled persecution in their homeland in 1774. Their prophetic leader, Ann Lee, was convinced that Christ would return as a woman—and possibly already had, as Mother Ann herself. Her oft-quoted motto: "I am the word." Her followers called themselves the United Society of Believers in Christ's Second Appearing. They were known as Shakers because of their paroxysmal confession practices and ecstatic meeting-house dances. Though they professed celibacy, they attracted converts in a dozen states, establishing two dozen outposts from Maine to Tennessee, and peaked at 3,608 members in 1840.

The spiritual and regulatory headquarters was Mount Lebanon, founded in 1787 on farmland donated by an early convert, George Darrow—namesake of the boarding school that now occupies a portion of the site. The Central Ministry—comprised of two elders and two eldresses, for Mother Ann had set a precedent of strict gender equality—laid down rules for the other villages. Mount Lebanon's 1821 "Millennial Laws," for instance, dictated exact times for rising and praying and resting, and even which streets and buildings should be spiffed up just before the Sabbath. The areas near the meetinghouse should be cleanest, since tourists gathered there by the hundreds to watch services. In the Sabbath crowds, Mount Lebanon's leaders would scan for outsiders particularly swept up in the proceedings, and hence likely new believers.

Newcomers had to sign over their possessions and often sued for restitution after leaving the sect. They moved into ascetically furnished, four-to-eight-person bedrooms, where mirrors could measure no larger than 18 by 12 inches, and fell into tightly scripted schedules. Their enforced diligence and adherence to the motto: "Hands to Work and Hearts to God" paid off. "They are good farmers," Charles Dickens wrote after an 1842 tour of Mount Lebanon. "All their produce is eagerly purchased and highly esteemed."

"Unlike the similarly garbed and disciplined Amish and Mennonites," says conservation architect Marty Hylton, "the Shakers embraced technology. They adopted all the latest agricultural techniques,

THE BROTHERS' WORKSHOP, THE OLDEST SURVIVING BUILDING AT THE NORTH FAMILY SHAKER SITE, HOUSED A TWO-STORY WATERWHEEL THAT POWERED WORKING TOOLS AND A FORGE.



AN ENGINEERING FEAT STILL ADMIRER TODAY, THE ARCHED ROOF STRUCTURE OF THE SECOND MEETING HOUSE (1824), ABOVE, ELIMINATED THE NEED FOR INTERNAL SUPPORT POSTS ON THE GROUND FLOOR, WHICH PROVIDED AN OPEN WORKSPACE AND PLACE FOR SHAKER DANCES. THE CURRENT MASTERPLAN PROPOSES THE REUSE OF THE NORTH FAMILY SITE AS A NEW HOME FOR THE SHAKER MUSEUM AND LIBRARY, REUNITING OBJECTS, ARCHITECTURE, AND THE LANDSCAPE.

1. Stone Barn
2. Wagon Shed
3. Potting Shed
4. Granary
5. Washhouse
6. Sisters' Shop
7. Farm Deacon's House
8. Second Dwelling House
9. Forge
10. Brethren's Workshop
11. Workshop Site
12. Horse Barn Site
13. Saw Mill Site
14. First Dwelling House Site



they patented new machines, and they loved power tools." The workshop at Mount Lebanon, for example, was once connected to an adjacent 1840s forge by a rod in midair. Powered by the workshop's two-story waterwheel, the spinning rod drove the forge's trip hammer. The waterwheel's overrun, in turn, coursed down to a now-vanished lumber mill.

Mount Lebanon began to fade after the Civil War, as its population aged and new converts were hard to attract, and harder to keep. Disgruntled members sometimes just fled after nightfall. So the leaders consolidated families, closed down manufacturing divisions, and had no compunction about tearing down or renovating structures. In 1947, the last seven Mount Lebanon Shakers, residing solely within the North Family site, decamped for Hancock Shaker Village, five kilometers away over the Massachusetts line—a community which itself closed in 1960. One of the last to leave, Sister Jennie Wells bragged about the stone barn to a reporter from *The New Yorker*: "I don't want to sound vainglorious, but it's the biggest barn in the whole United States," she said. "It's as sturdy now as the day it was finished." She also complained about the Shaker-obsessed collectors hovering around: "These people would grab the chairs right out from under us if we let them."

The region's main Boston-Buffalo route, now a sleepy byway, once ran past the Mount Lebanon North Family site. Its eye-catching architecture—plain, but inventively engineered, as well as strangely oversized to accommodate communal life—drew customers to Shaker stores selling everything from brooms to broadcloth.

At first glance, the North Family buildings look like pared-down versions of the region's Anglo-Dutch, Federal, and Neoclassical architecture. But growth hormone seems to have been injected into every feature, for both practical and aesthetic reasons. Doorways come in twos and threes so that the Shaker sisters, brethren, and leaders could circulate separately. Windows are gargantuan for their time, with splayed-out frames and sills to maximize natural light and ventilation—even the North Family 1850s henhouse-turned-potting shed has 48 panes per opening. Rooms contain column-free spaces up to 25 meters long, thanks to ceilings suspended on iron hangers from post-and-beam frames. Gabled or arched roofs are shallowly pitched to maximize attic space; the Shakers then softened the awkwardly tall upper stories with decorative flared cornices.

"It's been called 'the architecture of confrontation,'" says Jerry Grant, the research director of the Shaker Museum and Library in Old Chatham, fifteen kilometers south of Mount Lebanon. "The Shakers built unexpected, curious, unmissable buildings, right on

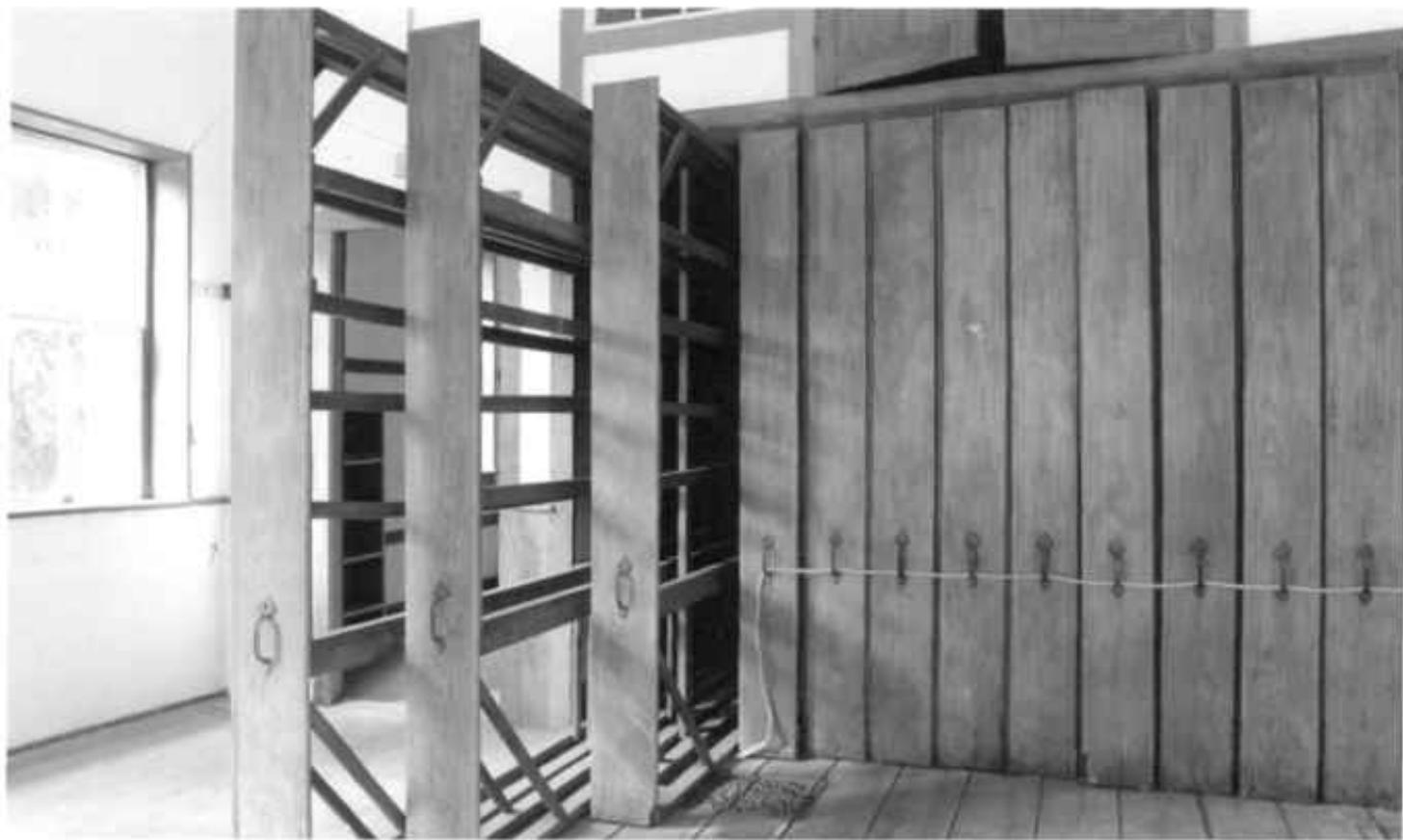


ACCORDING TO THE CURRENT MASTER-PLAN, 11 BUILDINGS AT THE NORTH FAMILY SITE ARE TO BE RESTORED AND REUSED, INCLUDING FROM LEFT ABOVE, THE SECOND MEETING HOUSE (1834), THE BROTHERS' WORKSHOP (1829), AND A GRANARY (1838). THE WASHHOUSE (1854) CONTAINED DRYING RACKS, BELOW, THAT USED PASSIVE HEAT TO DEDICATE CLOTHING DURING THE WINTER MONTHS.

the roads, and then allowed outsiders very little access. It was part of their marketing themselves to the unconverted, to those they called "the world's people."

The North Family structures are now in fair to poor condition, and two are on the verge of collapse. A roofless 1859 stone barn, gutted by a suspicious fire in 1972, has lost so much of its mortar that it's propped up mainly by inertia. Its shale, sandstone, and marble mass, at 60 meters long, was once America's largest stone barn. A few yards from its cracked and weed-choked shell, the field-stone footings of the clapboarded 1854 washhouse are so waterlogged that the frame is about to slide down Lebanon Mountain.

In total, 11 structures still stand, including the endangered barn and washhouse, the potting shed, a decrepit 1860s wagon shed, a relatively sturdy 1838 granary with a cantilevered seed chute, and an 1829 brick workshop that hasn't been used, let alone painted or patched, in the five and a half decades since the Shakers had un sentimentally sold off the property and much of their belongings. They left behind, though, their walls' ubiquitous pegboards—strips of kniobs in every room, used to hang cloaks, tools, candleholders, and chairs. Most of Mount Lebanon's territory was gradually taken over by a coed prep school, the Darrow School, which has tried to steward it well while converting the buildings into



dorms, classrooms, and offices. In 1989 the school turned over the North Family site to a historical society, which has attracted perhaps 500 visitors a year to its summer-weekend opening hours.

In 2001, the Shaker Museum and Library received a \$750,000 Save America's Treasures Millennium Grant to conduct a feasibility study to restore Mount Lebanon as a must-visit destination, a project estimated to cost some \$40 million. According to a masterplan now being finalized, the North Family cluster—as well as Mount Lebanon's meetinghouse, a barrel-vaulted 1824 marvel with a sanctuary ringed in three rows of pegboard—is to become a hub of galleries and research centers exploring every facet of Shaker life, from their vegan diet and celibate ways to innovative manufacturing techniques, from mesmerizing ritual dances to their little-known belief that architecture should dazzle passersby.

A gentleman farmer/investment banker named John S. Williams founded the museum in 1950, after befriending Shakers at dying villages around the Northeast and buying up artifacts and archives. He filled his red barns with furniture, tools, baskets, a firefighting wagon, and quantities of documents—the manuscripts alone fill more than ten meters of shelf space. Some 80 percent of Williams' material came from Mount Lebanon. Other, perhaps better-known finds from the site, including the Shaker rooms now in the Metropolitan Museum of Art, the Philadelphia Museum of Art, and the American Museum in Bath, England, came from the North Family's first dwelling house, demolished in 1972.

"The Save America's Treasures grant enabled the Shaker Museum to assemble a project team and carry out a level of survey and documentation work that would never have been possible otherwise," explains Cherie Miller Schwartz, the director of the Mount Lebanon project for the Shaker Museum. The funds so far have gone toward 1,500 pages of analyses and plans by architects and conservation firms.

Architects and planners at Cooper, Robertson & Partners have devised schemes for incorporating 4,600 square meters of galleries into the barn, while gently adapting the rest of the terrain for up to 90,000 visitors a year. Stabilization begins this winter, and construction could start as early as spring 2004, depending on funding flow. Preservationists at Page Ayres Cowley Architects have studied practically every inch of the buildings and compared their findings to the Shakers' own detailed housekeeping journals. At Cowley's office, some 500 minute samples of paint, mortar, wood, brick, and plaster have been encased in clear resin cubes like precious fossils. Reports in progress note which buildings are supported by which kinds of girders and joists, and which were painted which colors—Prussian blue, cinnabar red, yellow ochre, forest green, cream—and when. And landscape historians at Landscapes LA have mapped every marble fencepost, aging apple tree, and broken aqueduct, and every intrusive modern traffic sign and fire hydrant.

"There are very few historical sites in America that have been this well documented," Cowley says. Lili

Ott, the executive director of the Shaker Museum, adds, "So many of us in the museum field only see incremental changes at our institutions. Here, every day, there are leaps and bounds. To bring the collections back where they belong feels so great."

Of the 19 surviving Shaker villages, about half have become museums. The rest are either private homes or have been incorporated—sometimes improbably—into prisons, hospitals, and even a golf course. Mount Lebanon's mixture of boarding school, commune, private houses, and future major museum, then, is not unusual. What is unique, Jerry Grant explains, is the fragility of its most damaged structures, its quantity of untouched historic fabric, and the array of high-powered experts poised to turn it into a showplace.

Perhaps only the utilitarian Shakers themselves wouldn't be impressed. Two years ago, Marty Hylton, WMF's Manager for New Projects, met Brother Arnold, one of four Shakers living in the sect's last active community at Sabbathday Lake, Maine. Brother Arnold asked Hylton, "Do you know what the Mount Lebanon Shakers would have done with the buildings? [They would have]...torn them down, because they no longer served their original use." The new masterplan, Hylton points out, of course calls for no demolition, but is nonetheless Shaker in spirit: buildings will be thriftily saved and reborn for new functions.

"The North family is a very pure Shaker site, a mid-century Shaker village at its peak," Grant says. "What few Victorian intrusions were there have burned down. No other site has as urgent problems as ours, or is in such transition. Sometimes I feel it can't all move fast enough for me. But then I remember: Mount Lebanon wasn't built in a day." The North Family Site is included on WMF's 2004 list of the *100 Most Endangered Sites*. ■

ON THE NIGHT OF SEPTEMBER 18, 1972, A FIRE SWEEPED THROUGH THE NORTH FAMILY STONE BARN, LEAVING ONLY ITS MASSIVE EXTERIOR WALLS. FOR THE PAST THREE DECADES, THE BUILDING HAS STOOD AS A RUIN, CONTINUING TO DECAY FROM EXPOSURE TO THE ELEMENTS.



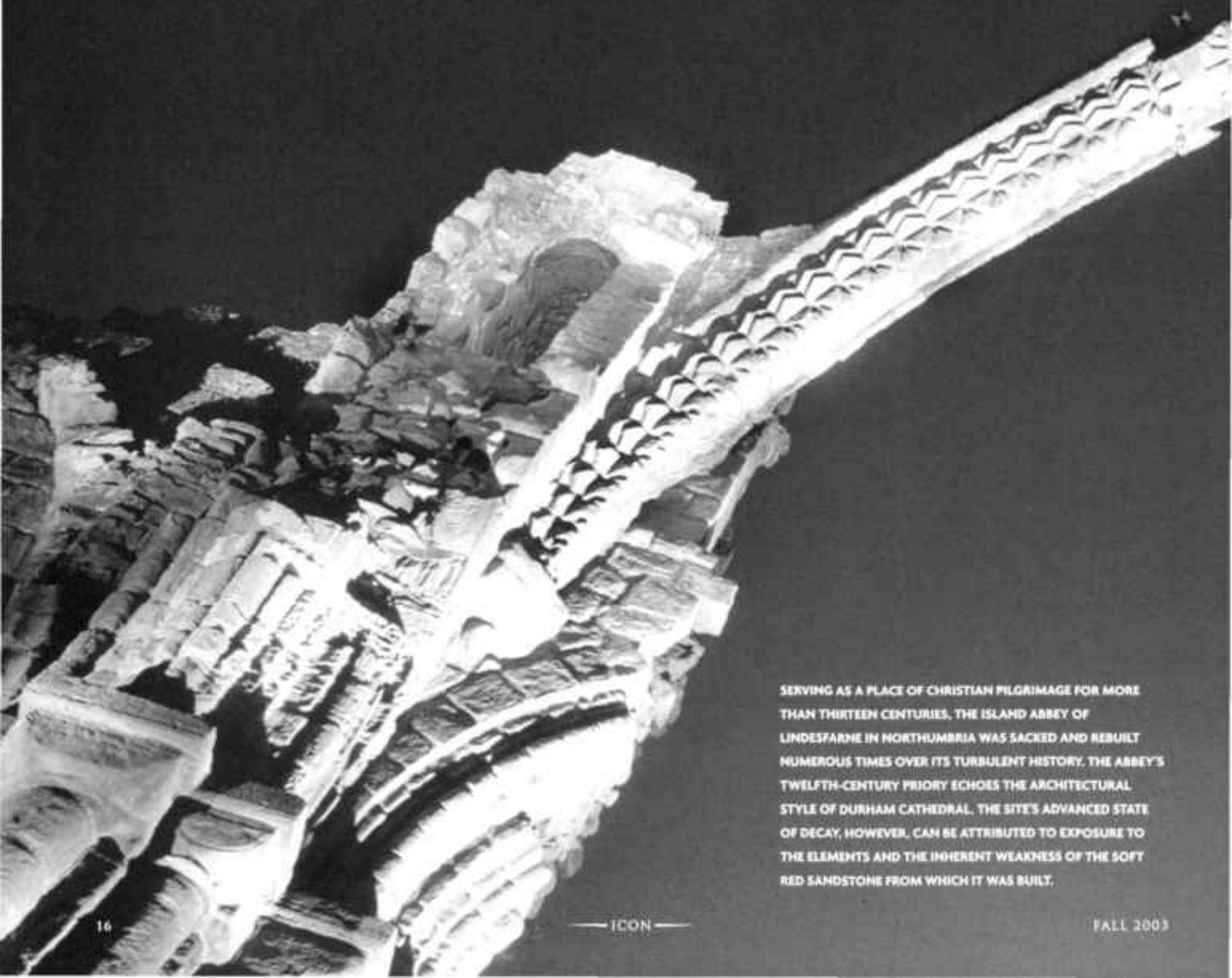
THE SHAKERS INSTALLED A WINCH
IN THE ATTIC OF THE SECOND
MEETINGHOUSE TO RAISE, LOWER,
AND TILT A PANEL TO CORRECT
POOR ACCOUSTICS IN THE
WORSHIP HALL BELOW.



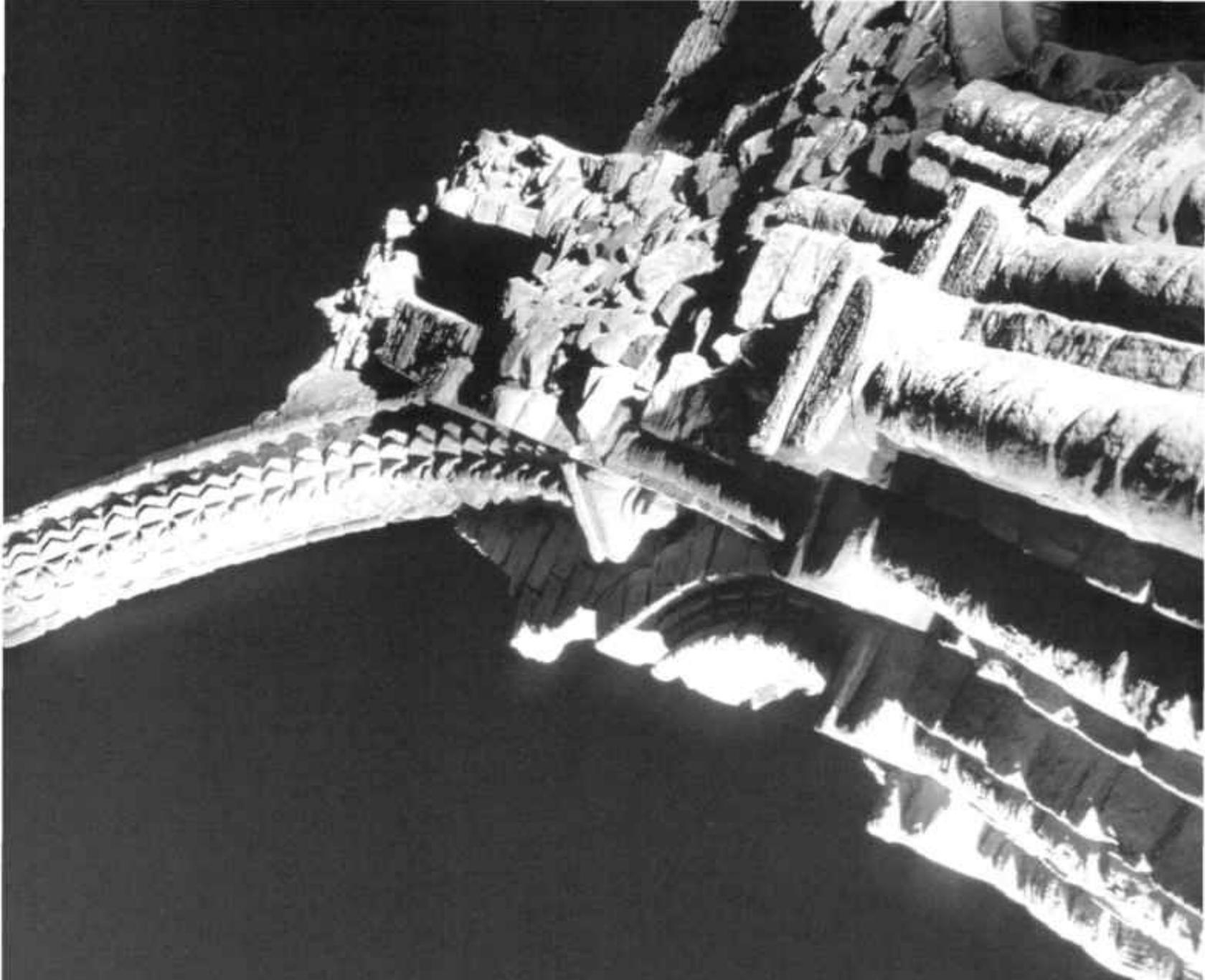
SACRED LIGHT

The sublime, yet fragile splendor of Great Britain's Ancient Abbeys

photographs by BERTHOLD STEINHILBER



SERVING AS A PLACE OF CHRISTIAN PILGRIMAGE FOR MORE THAN THIRTEEN CENTURIES, THE ISLAND ABBEY OF LINDISFARNE IN NORTHUMBRIA WAS SACKED AND REBUILT NUMEROUS TIMES OVER ITS TURBULENT HISTORY. THE ABBEY'S TWELFTH-CENTURY PRIORY ECHOES THE ARCHITECTURAL STYLE OF DURHAM CATHEDRAL. THE SITE'S ADVANCED STATE OF DECAY, HOWEVER, CAN BE ATTRIBUTED TO EXPOSURE TO THE ELEMENTS AND THE INHERENT WEAKNESS OF THE SOFT RED SANDSTONE FROM WHICH IT WAS BUILT.



Have you ever wondered if buildings have an “essence,” a spirit that is given up when they lose their usefulness and are cast aside, abandoned to decay into mere shadows of their former selves? At some point a last door was slammed shut. Did someone bother to lock up? For sacred sites in particular, one wonders whether they were granted last rites or were they left in limbo neither in this world nor the next?

Berthold Steinhilber poses such questions through the camera lens—the shutter cast wide open in an endless exposure sensitive to each and every timeworn stone and blade of grass. Through his images, Britain’s abbeys, most of the Medieval Age, are transformed from sublime and fragile relics to ghostly, yet valiant warriors, scarred over the centuries in a never-ending battle with man and time.

Each frame reveals a last bit of blue in the sky. But is it the last glow of a day just ended or the first promise of a new one? In this suspended time, a fairy-tale moment between yesterday and tomorrow, one observes these ancient shrines in a new light—estranged from the people who

were christened, ordained, married, or mourned in their sanctuaries or interred on their hallowed grounds, yet challenging us to reconsider our relationships to them.

Photographs of abandoned sites are inevitably portraits of missing owners, of people long gone. When so many of Britain’s abbeys were consecrated, their cornerstones laid, they served as town focal points, places of refuge and great levelers before God in a cruel and feudal world. When Henry VIII dissolved Britain’s monasteries in 1536—of which there were once more than a 1,000—his instruction was to remove church roofs to speed the ruination of these once-great buildings. Their walls, now crumbling, are imbued with vows of the chaste who dedicated their lives to serving the Almighty.

Through these images, Steinhilber has revealed the distilled essence of potent landscapes that refuse to surrender their spirit. Some 400 of Britain’s abbeys and priories remain, most standing as partial ruins, many on the verge of collapse. How long they will continue to survive, even in fragmentary form, however, is a question for the preservation community. Patiently, these ancient shrines await a response. ■



THE LATE THIRTEENTH-CENTURY
CISTERCIAN SWEETHEART ABBEY IN
SCOTLAND WAS FOUNDED BY
DEVORGILLA, LADY OF GALLOWAY,
IN MEMORY OF HER HUSBAND JOHN
BALLIOL. SHE IS BURIED IN THE
PRESBYTERY WITH A CASKET
CONTAINING HER HUSBAND'S
IMBALLED HEART.

Athassel Abbey

Set in an idyllic landscape of verdant rolling hills along the banks of the River Suir, the ruins of Athassel Abbey stand as a romantic symbol of Ireland's legendary past. Dedicated to St. Edmund, the abbey was founded in 1192 by William Fitz Aldem de Burgo, a Norman aristocrat, for the Augustinian Order. Athassel grew to become the largest medieval priory in Ireland and a force in local politics. Unfortunately, this led to friction with a local ruling family, the O'Briens, who put Athassel to the torch in the mid-fifteenth century. Among its surviving features are the chancel with its lancet windows, multiple carved elements, the remains of the cloister, and a bridge with its associated gatehouse.

For all of its splendor, and despite the fact that the abbey is recognized by the Irish government as a national monument and protected structure, Athassel continues to deteriorate at an alarming rate as a result of exposure to the elements, seasonal flooding, and cattle grazing around the monument. Being in desperate need of conservation and consolidation, Athassel was inscribed on WMF's 2004 list of the *100 Most Endangered Sites*. Collectively, Britain's ancient abbeys present one of the great conservation challenges of the coming century if these great works of piety are to be preserved for future generations.



THE SPLENDID FAÇADE OF CASTLE ACRE PRIORY IN NORFOLK, FOUNDED BY THE CLUNIAN ORDER OF BENEDICTINE MONKS IN THE ELEVENTH CENTURY, BEARS A BLEND OF GOTHIC AND ROMANESQUE ELEMENTS.





AFTER ECCLESIASTICAL INFIGHTING AND MANY A FALSE START, BYLAND ABBEY, ABOVE, WAS FOUNDED IN 1177 BY A BAND OF CISTERCIAN MONKS ON A SWAMPY TRACT OF LAND NEAR THE SMALL NORTH YORKSHIRE VILLAGE OF COXWOLD. FOLLOWING HENRY VIII'S DISSOLUTION OF THE MONASTERIES IN 1536, BYLAND WAS STRIPPED OF ITS SALEABLE ASSETS—ITS ONCE-MAGNIFICENT BUILDINGS ABANDONED. IN THE 1920S, THE SITE WAS CLEARED AND CONSOLIDATED BY ENGLISH HERITAGE. MANY OF ITS EXTRAORDINARY ARCHITECTURAL ORNAMENTS ARE HOUSED IN THE BYLAND ABBEY SITE MUSEUM.

THE THIRTEENTH-CENTURY BENEDICTINE CHURCH AT WHITBY ABBEY IN NORTH YORKSHIRE, RIGHT, WHICH OVERLOOKS A PICTURESQUE FISHING VILLAGE, SERVED AS A BACKDROP FOR BRAM STOKER'S NOVEL, *DRACULA*.

BUILT BETWEEN THE TWELFTH AND FIFTEENTH CENTURIES, THE NORMAN CHURCH AT CROWLAND ABBEY IN LINCOLNSHIRE, FACING PAGE, CONTINUES TO SERVE THE LOCAL PARISH.







It is astonishing to find that in a nation where culture is so publicly revered, an ancient tradition could persist seemingly in isolation, in a world hidden from view. Such is the case with a devout group of Buddhist nuns who for more than a millennium have endowed and maintained a suite of imperial temple-convents in Kyoto and Nara. Built between the seventh and nineteenth centuries, these buildings were virtual jewelboxes filled with extraordinary works of art and literature. When young women—the daughters of Japan's highest ranking nobility—took the tonsure and established these institutions, they brought with them, as if a dowry to a marriage, superb furnishings and garments, libraries of books, secular and religious scrolls, paintings, screens, lacquerware, utensils for the spiritual disciplines of tea and flower arrangement, and multitudinous other works of art. The vast wealth of the convents was such that they became known as *bikuni gosho*, or "nuns' palaces." While being places of spiritual discipline, the convents also functioned as small courts where the language of imperial circles was maintained and the cultural traditions of court women—the arts of poetry, music, calligraphy, and painting—were cultivated and practiced in their purest form.

A Place of their Own

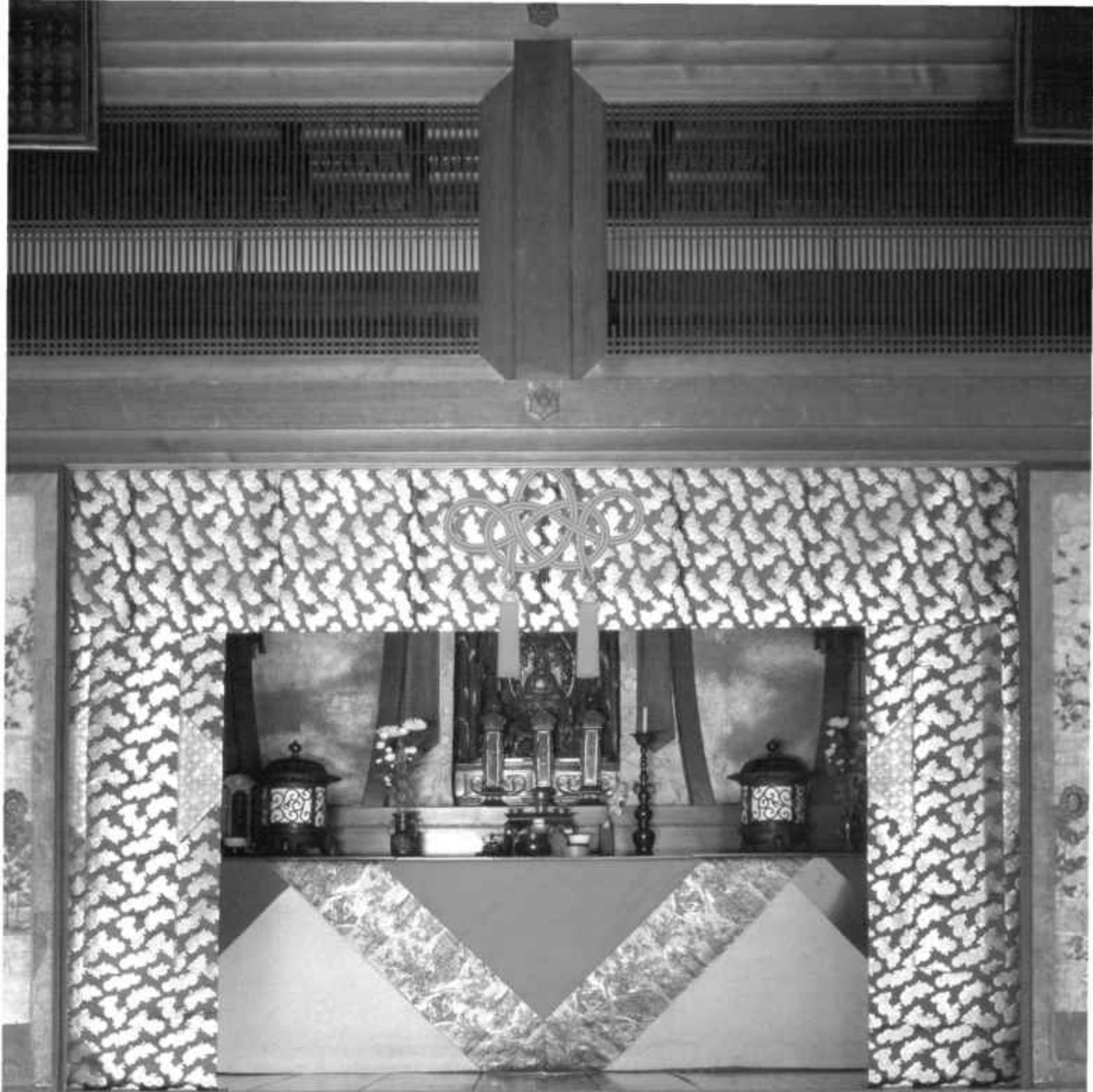
PIETY AND PATRONAGE IN JAPAN'S IMPERIAL BUDDHIST CONVENTS



by BARBARA RUCH

During the early nineteenth century, when the convent system reached its apogee under the patronage of the Tokugawa Shogunate, more than 100 convents dotted the Japanese landscape. Nearly all of the convents were disbanded in 1868, when Buddhism was abandoned by the imperial court in favor of pure Shintoism, key tenets of which are a devotion to nature and a belief in the divine origins of Japan and the Japanese people. As imperial support of the convents declined following the decree, princesses who would serve as abbesses and the pool of educated aristocratic women who would have become nuns dwindled, and the buildings fell into a slow decline.

Today, only thirteen imperial temple-convents (*monzeki amadera*) survive, each tended by only one or two nuns. Collectively, they provide a rare glimpse into the history of Buddhist nuns in Japan and the important—and often overlooked—role of these women as both patrons of the arts and as chaste keepers of the faith. Yet until recently, details about their lives and the institutions they founded remained virtually unknown, even within Japan.



AN ALTAR IN THE MAIN RECEPTION HALL
THE EDO PERIOD (1603-1868) CONVENT OF
HOKYŌJI, WHICH TRACES ITS ORIGINS BACK
TO THE THIRTEENTH CENTURY.



Realizing the research potential of the surviving convents, the Institute for Medieval Japanese Studies at Columbia University joined forces with the National Institute of Japanese Literature in Tokyo in 1993 to undertake a multidisciplinary survey of the buildings and their contents. With the kind permission of the few remaining abbesses—most of whom were wary of scholars—the assessment was carried out. As suspected, the buildings were indeed treasure troves: they were also in desperate need of conservation. With the patronage of Her Majesty Empress Michiko, and funding from artist Ikuo Hirayama and his Foundation for Cultural Heritage, the institutions brought together specialists from around the globe and embarked on the development of a conservation strategy for the convents.

AN AERIAL VIEW OF A SNOW-COVERED HÖKYŌJI CONVENT
IN WEST-CENTRAL KYOTO, ONE OF THE MOST IMPORTANT
OF THE 11 SURVIVING EDO-PERIOD CONVENTS.

Among the most significant of the surviving imperial convents is that of Hōkyōji (Temple of the Treasured Mirror), the origins of which can be traced back to the thirteenth-century Abbess Mugai Nyodai (1226–1298), Japan's first female Zen master. Located in west-central Kyoto, the con-





THIS PAST SUMMER, THE CHOKUSAKU-DŌ, OR IMPERIAL CHAPEL, HŌKYŌJI, FAR LEFT, WAS THE SUBJECT OF A MAJOR CONSERVATION INITIATIVE. TWO PAINTED, GOLD LEAF PANELS BEARING IMAGES OF CRANES ARE SHOWN BEFORE AND AFTER RESTORATION. BELOW, THE LATE ABBESS SAWADA ESAI PRESIDES OVER AN ANNUAL BLESSING OF DOLLS AT THE CONVENT, HELD EACH OCTOBER.

vent we see today, however, was substantially rebuilt following a devastating fire that swept through Kyoto in 1788. Despite the destruction, many of the convent's precious documents and artifacts were preserved, among them an extraordinary near-lifesize, wooden statue of the Abbess Mugai Nyodai, carved during her lifetime.

Hōkyōji is composed of seven principal buildings arranged around a series of courtyard gardens. Among its most impressive structures is the *Chokusaku-dō*, or imperial chapel, once part of Kyoto's Imperial Palace complex, that was dismantled and donated to the convent on the orders of the Emperor Ninkō in 1846. The emperor's sister, Princess Kin no Miya, had taken the tonsure at Hōkyōji. The chapel, which houses an eighteenth-century image of Amida, the Buddha of Everlasting Light, commissioned by her father, Emperor Kōkaku (1774–1840), became her private place of worship. A suite of wall panels bearing images of cranes and pine trees executed in paint and gold leaf form the chapel.

Over the past century and a half since the dissolution of the convents, all of the surviving buildings and their interiors have suffered due to lack of financial support, particularly the *Chokusaku-dō* at Hōkyōji. Delicate construction combined with insect damage and an overall lack of maintenance over the years had resulted in dramatic paint loss and decay of the chapel's structural fabric.

In 2002, the *Chokusaku-dō* was chosen to be the subject of a pilot restoration project undertaken by the Institute for Medieval Japanese Studies in partnership with the World Monuments Fund, and underwritten by the Freeman Foundation. In June 2003, the chapel was deconsecrated, carefully disassembled, and transported to Oka Bokkōdō Studio, Ltd. in Kyoto, one of Japan's premier conservation laboratories. Over the course of four months, the painted panels were cleaned, stabilized, and conserved. Underlying backing papers were repaired and replaced where necessary, while architectural components such as sliding doors and wall panels were restored. Where damage to the building itself was extensive, measures were taken to repair and strengthen the structure.

In September, conservation work on the chapel was completed. The *Chokusaku-dō* was taken back to Hōkyōji where it was reassembled, and—following a reconsecration ceremony—resumed its role in the spiritual life of the convent.

For both the abbesses and conservators, the restoration of the imperial chapel marks a new beginning. While the Robert W. Wilson Challenge is helping to fund additional work at Hōkyōji, it is hoped that in the coming decade, all of the remaining convents will receive the attention they so desperately need. They are indeed critical to our understanding of Buddhism in Japan, and one of the most extraordinary institutions in Japanese history.

Today, the women who now remain spiritually devoted to life in the imperial convents are guardians not only of their faith, but of the great treasures and traditions left to them by royal women of the past. ■



Tales from the

GULAG

A desolate workcamp on the edge of the Urals stands as a potent monument to political oppression

Upon my arrival at Perm-36, I am surprised by how familiar it all seems. Four hours' drive on a bad road from the barren city of Perm, at the western edge of the Urals, the prison camp—a collection of low buildings made of dull brick—is enveloped in barbed wire, wooden fencing, electric fencing, and more barbed wire, beyond which watchtowers dot the landscape. Even though it is late spring, the site is blanketed in snow. As I walk around the site, I sink into deep drifts. Bits of rusting iron, scattered about, punctuate and stain the stark-white canvas.

Perm-36 was constructed in 1946, at the height of the Soviet forced labor system that later came to be known as the Gulag. By that time, concentration camps had come to play a central role in the Soviet economy. They produced a third of the country's gold, much of its coal

and timber, and a great deal of almost everything else. During Stalin's lifetime, the Soviet secret police built several hundred camp complexes, each comprising thousands of lagpunkts, or individual camps, and each containing anything from a few hundred to many thousands of people. Prisoners worked in almost every industry imaginable—logging, mining, construction, factory work, farming, the designing of airplanes and artillery—and lived, in effect, in a country within a country, almost a separate civilization.

At that time Perm-36 was not part of one of the largest or most important camp complexes. It was rather a distant lagpunkt, one of several hundred logging camps in the Perm region. From the end of the war until the late 1950s, prisoners there felled trees, floating the timber down the Chusovaya and Kama rivers to the Volga. They lived in poorly heated wooden barracks and were fed according to how much they



worked. The elderly and the ill died quickly. Those who survived did so because they were younger and stronger—or because they had learned how to cheat the brigadiers and guards who measured their effort. This era marked the greatest extent of the Gulag system. At that time, more than two million people were imprisoned in the Soviet Union, most having never committed a crime. By the time of Stalin's death, some eighteen million people had passed through the system, and a further six million had been sent into exile.

After Stalin died, the Gulag, as a system of organized forced labor, was slowly disbanded. Beria, Khrushchev, and the other leaders who succeeded Stalin knew that the camps were a terrible economic liability, as well as a potential political problem. Although built, in part, to provide the slave labor Stalin believed he needed to exploit the country's natural resources and populate the far northern regions of the country,

the Gulag was in fact an enormous waste of money and talent. In the wake of Stalin's death, a wave of fierce rebellions had rolled across the system, and the Soviet leaders feared more. But although many hundreds of thousands of prisoners were sent home, in the late 1950s, the camp system did not disappear.

Instead, it evolved—and so did Perm-36. In fact, it was in 1972, at the outset of the second, later phase of political repression in the USSR, that Perm-36 attained real notoriety, when the camp was converted into a political prison for people whom the regime described as hardened political criminals. For the next 15 years, the camp, along with two others nearby—Perm-35 and Perm-37—held many of the Soviet Union's most prominent dissidents. Among them were human rights activists such as Vladimir Bukovsky, Sergei Kovalyev, Anatoly Marchenko, and Yuri Orlov—as well as Ukrainian, Caucasian, and Baltic nationalist leaders



and Jewish activists, including Nathan Scharansky. Those considered “especially dangerous” were kept in isolated cells. The rest were controlled through a regime of hard work, harsh punishments for minor infractions of the rules, and isolation from the outside world.

These prisoners often found ways to fight back. Dissident publications of the time recorded numerous hunger strikes at Perm-36, as well as more subtle forms of resistance. Prisoners devised elaborate methods of communicating with the outside world, sometimes through sympathetic guards, sometimes using drivers and delivery men. Some “broke,” and unable to withstand the pressure, agreed to inform on their fellow prisoners, even recanting—some announcing on national television—that they had seen the error of their ways. A handful died, but many went on to have equally extraordinary careers. Nathan Scharansky emigrated to Israel after his release, where he is now a member of the Israeli government.

Having played a role in both the Stalinist system and in the system of political prisons that followed it, Perm-36 is thus a unique symbol of the continuity of the Soviet prison system, from the 1940s to the 1980s. But the site’s true importance does not lie only in its historical significance. Perm-36 is also unique simply because it exists; virtually all of the thousands of other camps that once made up the Soviet Gulag have disappeared. In part, this is because the camps were mostly made of wood, or at best cheap brick, and they have simply deteriorated. In part, this is because most camps were located near factories or mines, and have simply been reabsorbed into workplaces. But many camps were also deliberately destroyed. Perm-36 almost met the same fate. In 1989, after Ukrainian and Estonian film crews shot video film of the camp—which had, by that time, been abandoned—local KGB and Interior ministry police vandalized the site, smashing doors and windows,



PREVIOUS PAGE: A WATCHTOWER AMID THE ABUNDANT BARBED WIRE THAT ENVELOPS PERM-36. A MAXIMUM SECURITY BARRACKS AT PERM-36, ABOVE, IS SURROUNDED BY FENCES. PAINT AND PLASTER FALL FROM THE WALLS OF A LAVATORY, RIGHT.

bulldozing the security fence, even throwing bars and gates into the local dump. They didn't, it seems, want the camp to become a backdrop for films about anti-Soviet heroes.

It is at that point that the story of Perm-36 Museum begins—and it begins with a group of friends. In the late 1980s, during the period of Gorbachev's glasnost, a group of former Perm residents, along with Russians across the country, decided to found a local chapter of Memorial, an organization best described, at that time, as something halfway between a political party and a human rights movement, and dedicated to preserving the memory of the past and fighting the recurrence of tyranny in the present. Many of its original members were camp survivors or their children, but some, like those who ran the Perm city chapter, were simply energetic Russians, who strongly believed that a better understanding of



THIS PAGE: "RESIDENTS" OF PERM-36 WERE CONFINED TO SPARTAN CELLS BETWEEN SESSIONS OF TORTURE AND FORCED LABOR.



the past would improve their country's future. Among the leaders of Perm Memorial, for example, were a philosopher, a journalist, and a photographer, as well as a historian, Viktor Shmyrov, who has become the group's leader.

As the enthusiasm of glasnost died away, many local branches of Memorial dissolved or disbanded. The Perm group, instead, fastened on a project: the restoration of the camp at Perm-36. To an outsider, it may be difficult to understand just how unusual this decision was. Nowadays, very few Russians have the inclination to think about their recent, tragic history at all, and fewer still feel the need to preserve evidence of it. During the late 1980s, when glasnost was just beginning, Gulag survivors' memoirs had sold millions of copies, and a new revelation about the past could sell out a newspaper. But in the 1990s, as the economy collapsed, corruption grew, and the economy turned upside down, the subject simply dropped out of most people's line of vision. Simple exhaustion is part of the explanation, as well as a sense that "we talked about all of that, and it didn't get us anywhere." Pride is part of it too: Many Russians experienced the collapse of the Soviet Union as a personal blow. Perhaps the old system was bad, they now feel, but at least we were powerful. And now that we are not powerful, we do not want to hear that it was bad.

But the most important explanation for the lack of debate is not the fears and anxieties of ordinary Russians, but the power and prestige of those now ruling the country. In

December 2001, on the tenth anniversary of the dissolution of the Soviet Union, 13 of the 15 former Soviet republics were run by former communists, as were many of the satellite states. To put it bluntly, former communists have no interest in discussing the past; it tarnishes them, undermines them, and hurts their image as "reformers." As a result, there are almost no monuments, few museums, and only a handful of interested historians. "People don't want to hear any more about the past," I was told by Lev Rozgon, the dispirited author of one of the more popular survivors' accounts, just before he died. "People are tired of the past."

Almost uniquely in Russia, the Perm Memorial Society overcame the apathy and lethargy of their compatriots and undertook to restore the camp. At first they reconstructed the buildings themselves, on weekends. Later they founded a small timber company. Working on the woodcutting machines once used by the prisoners, the society's members—and eventually their employees—produced boards which they sold, using the money to continue their restoration. In Russia, where few people have the energy to found a company—even for their own profit—it is truly extraordinary to discover people who want to found a company for the purposes of restoring a concentration camp.

Yet the museum's founders were genuinely dedicated. When I visited the Perm site, I met Viktor Zykov, a former photographer who was then spending much of his time repairing the machines and preparing timber. Sporting a beret and dark sunglasses, the



THE CAMP'S SAWMILL, BELOW, HAS BEEN PUT BACK INTO SERVICE TO PREPARE LUMBER NEEDED FOR THE RESTORATION PROJECT. VOLUNTEERS, RIGHT, REMOVE BARK FROM TIMBER BEFORE SENDING IT ON TO THE MILL.





WHAT BEGAN AS A COLLECTION OF DERELICT WOODEN BUILDINGS IS SLOWLY TAKING SHAPE AS THE PERM-36 MUSEUM. AN EXHIBITION HALL, ABOVE, VISITORS AT THE INTERPRETIVE CENTER, LEFT, AND REPRESENTATIVES OF THE RUSSIAN ORTHODOX CHURCH PARTICIPATE IN FESTIVITIES MARKING THE DEDICATION OF THE MUSEUM, BELOW.



better to keep out the glare from the snow, Zykov laconically explained that, tired of commuting back and forth to the city, he had effectively moved out to the camp. He had quit his day job, just like the rest of Perm Memorial. Asked whether he found it a bit lonely out in the woods, he shrugged.

Viktor Shmyrov himself showed me the restored cells and workshops, and described the typical day of a "strict regime" political prisoner in the early 1980s: rise at six, eat breakfast, wait for two hours in cells. Work from eight to noon in a room across the hall from the cells. Break from noon to two. Work again from two to six. No one died of hunger, but many were tortured by boredom: they were forbidden to speak loudly, saw no one except their single cell-mate (who was also their workmate), were under constant observation, and generally stopped talking altogether.

Shmyrov also told me that most former prisoners remember nothing except the endless silence.

Shmyrov showed me the rest of the prison—the isolation cells, the KGB officers' room, the punishment barracks—with something like pride, and no wonder. During the museum's early years, no one supported the team who worked on Perm-36, no one paid attention to them, no one in Russia was even interested in what they were doing. But hard work paid off. By the end of the 1990s, Perm-36 had attracted support from the Ford Foundation, from the Jackson Foundation, from the National Endowment for Democracy, from George Soros, and other Western funds. In more recent years, they have even begun to get a bit of grudging financial support from the provincial governor.

What started out as a pile of wrecked wooden buildings is now, slowly, taking the shape of a museum. Perm Memorial now has plans to carry out archaeological digs at other camp sites across the region, to produce films and books, and to restore other buildings. Busloads of school children come to visit the museum in the summers, and it is possible to stay at a small guest house near the camp. There are plans to expand exhibition halls which tell not only the history

of Perm-36, but of the entire Gulag system. The museum staff has put together traveling exhibitions that can be shown around the Perm region, and eventually around all of Russia. They have also been working with elementary and secondary schools on developing a curriculum and textbooks to explain the Gulag to a new generation of Russians.

Again, it is difficult to convey to outsiders how much this matters. For the failure to fully absorb the lessons of the past has had terrible consequences for ordinary Russians. It can be argued, for example, that it helps explain the ongoing insensitivity to the growth of censorship, and to the continued, heavy presence of the secret police, whose ability to tap phones and open mail without a court order is seldom questioned. It may also explain the stunning absence of judicial, police, and prison reform. A better understanding of their country's history will also help Russians understand how things came to be the way they are—the origins of the rampant corruption, the chaotic economic system, and the imbalanced political structure. Museums like Perm-36 will help Russians better understand who they are, and how they can prevent their leaders from ever repeating the crimes of the past. Perm-36 is on WMF's 2004 list of the 100 Most Endangered Sites. ■



A RUSTING PADLOCK, ABOVE, STILL CLINGS TO WINDOW BARS. BELOW, A FORTIFIED ZONE THAT ONCE SEPARATED RESIDENTS OF PERM-36 FROM THE FREEDOM OF THE OUTSIDE WORLD.



THE HAUNTING, YET SUBLIME REMAINS OF CASTLE
SINCLAIR-GIRNIGOE OVERLOOK THE BAY OF SINCLAIR
ON THE NORTHERNMOST TIP OF SCOTLAND.





In the far north of Scotland, the icy waters of the North Sea lash a forbidding promontory jutting into the Bay of Sinclair, 29 kilometers south of John o' Groats. On a crooked finger of land stands the ruin of Castle Sinclair-Girmigoe, its sublime remains embraced by a sheer drop to the sea on the north and a massive dry moat on the south. Founded in the late fourteenth century, the castle served as the ancestral seat of the Earls of Caithness, until it was abandoned following a heavy artillery attack by rival claimants to the Earldom in 1680.

Until recently, the castle had lain untouched—its stones, one by one, being claimed by storm and sea. Today, however, the site is the subject of a major archaeological campaign and conservation initiative, prompted in part by the castle's inclusion on WMF's 2002 list of the *100 Most Endangered Sites*. Over the past two years, a multidisciplinary team of archaeologists, architects, and structural engineers—brought together by none other than Malcolm, the twentieth Earl of Caithness—has begun to unravel the ancient history of one of Scotland's most picturesque sites. Their findings, which have elucidated the construction history of the building, have also overturned the traditional understanding of the site and have shown the castle to be of far greater significance than previously thought.

Ghosts of Girmigoe

THE ANCIENT SEAT OF THE SCOTTISH EARLS OF CAITHNESS REVEALS ITS SECRETS

by JONATHAN CLARK and SANDRA JACK

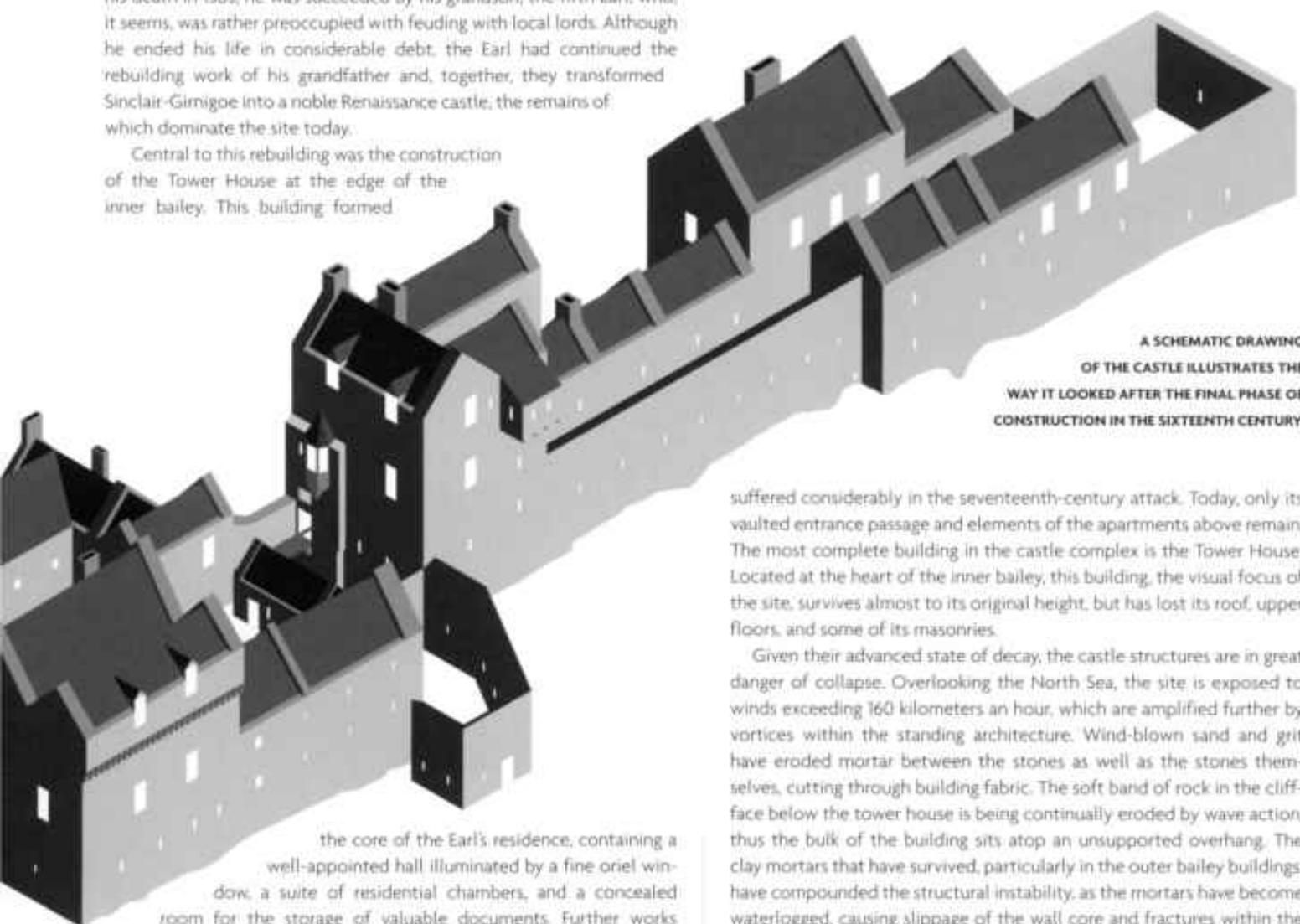
When the site was first nominated to WMF's Watch list, it was believed that the complex jumble of buildings and fallen masonry belonged to two discrete building ensembles—Castle Girmigoe, an early complex centered on an inner bailey and tower house, and a more complete suite of structures in the area of the outer bailey thought to be contemporary with a 1606 act, in which the site was renamed Castle Sinclair. But as archaeologists began probing the site, they realized that such a scenario was far too simplistic. The structures, which cover the whole of the peninsula, are, in fact, all part of a single complex built and modified over more than two centuries.

The earliest remains, found at opposite ends of the peninsula, date to the late fourteenth century, a time when the Sinclair Clan first became associated with the environs of Caithness following their acquisition of the Earldom of Orkney. Among the early edifices is a massive gate tower at the western edge of the site, the remains of which are discernable in the lower floors of the West Gatehouse. This was a building of substantial proportions, defended by a drawbridge, a portcullis, and arrow loops around its lower stories. At the eastern end of the peninsula, a sallyport, or opening, in the fortified castle wall was constructed to provide ready access to the seashore below. The passage could be used both to defend the castle should it be caught under enemy siege or to patrol the waters of Sinclair Bay.

In the late fifteenth century, the castle was significantly enlarged, most likely following a grant of the Earldom of Caithness to William Sinclair in 1455 and the family's subsequent loss of the Earldom of Orkney in 1470. The second Earl lived permanently in Caithness and it is likely that he commissioned an expansion of the castle to accommodate his entire household. Additional buildings were erected within the baileys—including a large hall with extensive service accommodation and lodgings suites in the inner bailey—and a defensive wall was erected around the site, complete with loops for firing *hagbutts*, an early form of firearm.

In the sixteenth century, however, the castle underwent a major renovation put in motion by the fourth Earl of Caithness. A prominent figure in Scottish politics of the time, the Earl held the position of justiciary for the north of Scotland and membership of the Privy Council. Following his death in 1583, he was succeeded by his grandson, the fifth Earl, who, it seems, was rather preoccupied with feuding with local lords. Although he ended his life in considerable debt, the Earl had continued the rebuilding work of his grandfather and, together, they transformed Sinclair-Girnigoe into a noble Renaissance castle; the remains of which dominate the site today.

Central to this rebuilding was the construction of the Tower House at the edge of the inner bailey. This building formed



A SCHEMATIC DRAWING OF THE CASTLE ILLUSTRATES THE WAY IT LOOKED AFTER THE FINAL PHASE OF CONSTRUCTION IN THE SIXTEENTH CENTURY.

the core of the Earl's residence, containing a well-appointed hall illuminated by a fine oriel window, a suite of residential chambers, and a concealed room for the storage of valuable documents. Further works resulted in the transformation of the fourteenth-century gatehouse into a suite of elegant lodgings also lighted with oriel windows and a stately stairway. The hospitality of the Earls is seen in the creation and maintenance of lodgings in both baileys and the construction of a third hall opposite the West Gatehouse.

Despite its remote location, Castle Sinclair-Girnigoe became embroiled in the events of the Civil War, following its occupation by Cromwellian troops in the 1650s. Preliminary excavation results suggest that soldiers garrisoned at the castle showed little respect for their palatial surroundings, abandoning rubbish from meals, clay pipes, and

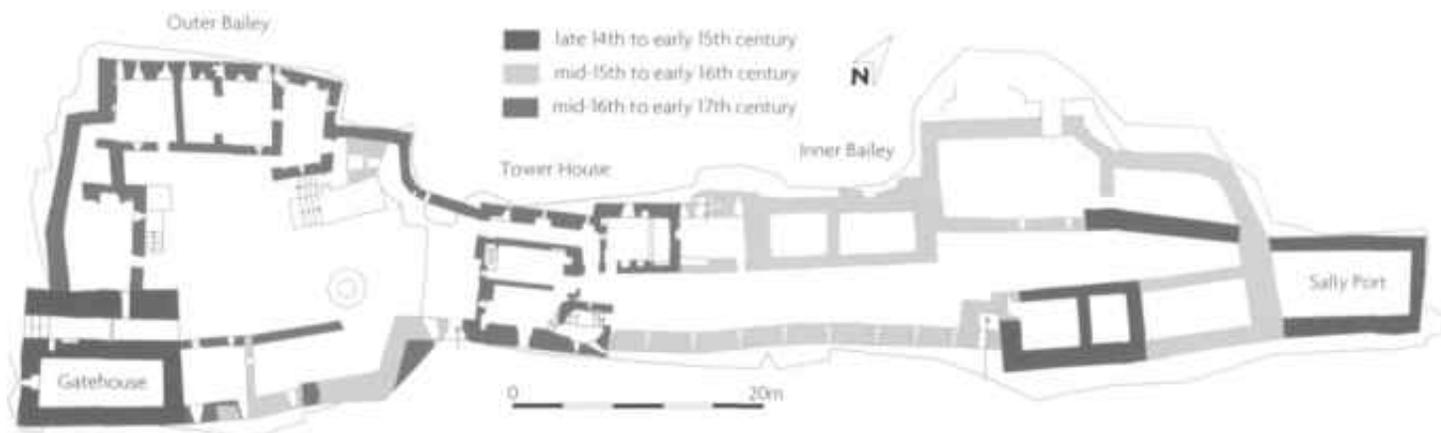
pottery in and around the buildings and courtyards. Following its degarrisoning, Sinclair-Girnigoe continued to be used as the Earl of Caithness' residence until 1680, when, in the course of a violent feud over the succession to the Earldom, an artillery attack was launched against the castle, badly damaging its buildings and ending some two centuries of settlement of the peninsula.

Throughout its occupation, the castle, with its strategic location, functioned not only as a seat of military power, but as the cultural, social, and artistic center of Scotland's northernmost reaches. Over the centuries since its abandonment, however, the castle's buildings have been robbed of both dressed stones and timbers. The West Gatehouse, originally one of the more substantial buildings on the site,

suffered considerably in the seventeenth-century attack. Today, only its vaulted entrance passage and elements of the apartments above remain. The most complete building in the castle complex is the Tower House. Located at the heart of the inner bailey, this building, the visual focus of the site, survives almost to its original height, but has lost its roof, upper floors, and some of its masonry.

Given their advanced state of decay, the castle structures are in great danger of collapse. Overlooking the North Sea, the site is exposed to winds exceeding 160 kilometers an hour, which are amplified further by vortices within the standing architecture. Wind-blown sand and grit have eroded mortar between the stones as well as the stones themselves, cutting through building fabric. The soft band of rock in the cliff-face below the tower house is being continually eroded by wave action, thus the bulk of the building sits atop an unsupported overhang. The clay mortars that have survived, particularly in the outer bailey buildings, have compounded the structural instability, as the mortars have become waterlogged, causing slippage of the wall core and fractures within the masonry. Conversely, high-strength mortar, which had been used in the construction of the tower house, has fostered still more problems, namely causing large areas of masonry to collapse as a single piece.

Fearing that the castle was reaching a point beyond which it would be nearly impossible to prevent its total collapse, Malcolm, the current Earl of Caithness, established the Clan Sinclair Trust in 1999 for the purpose of preserving the site as a critical document in the history of Scotland. To simply arrest the decay, he reasoned, a major conservation initiative had to be undertaken. The Earl brought together a multi-



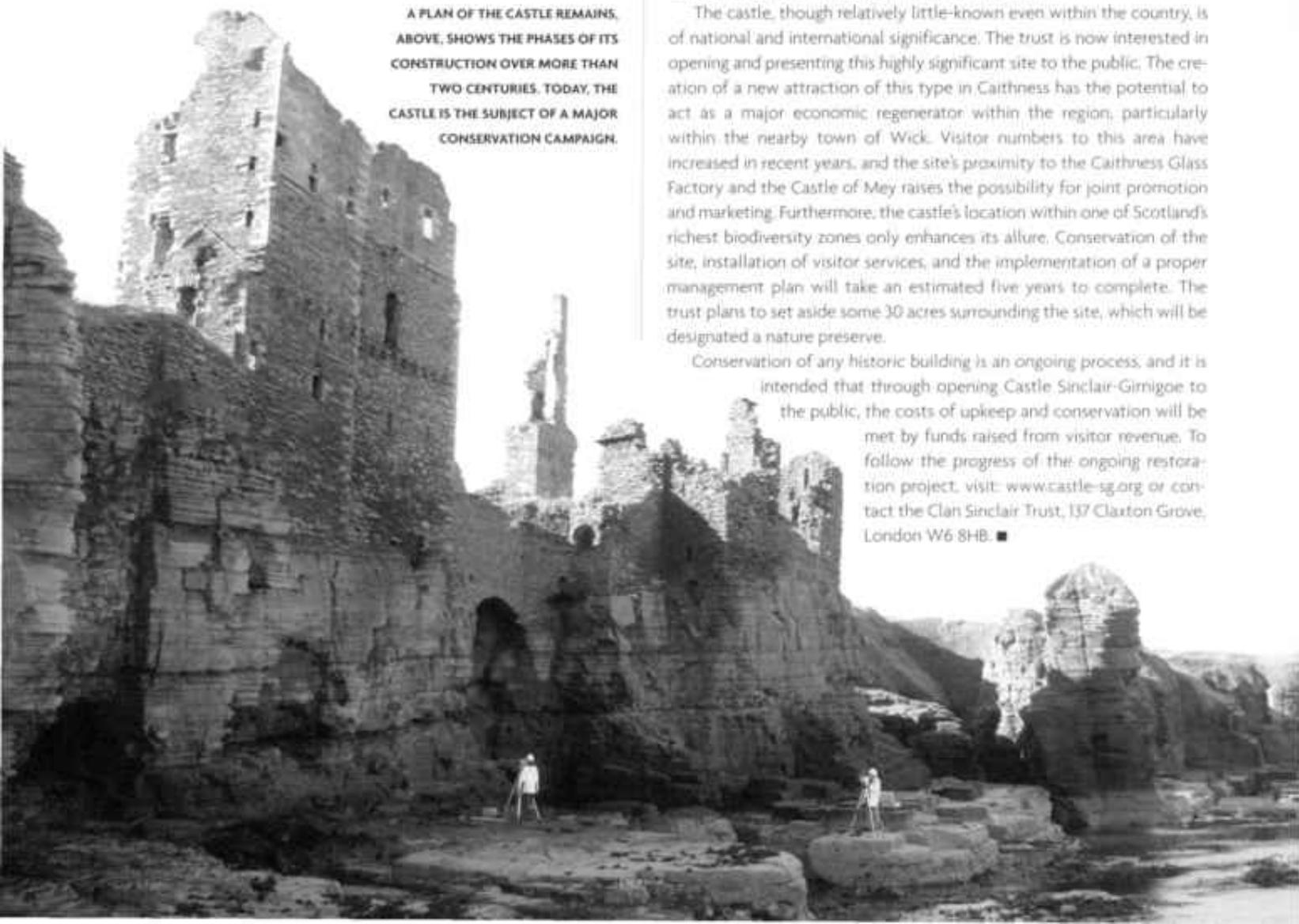
disciplinary team to deal with all aspects of the castle's conservation, and, with the help of Historic Scotland, the Heritage Lottery Fund, Highland Council, and Caithness and Sutherland Enterprise, they developed a comprehensive conservation plan. As part of this effort, the Earl nominated the site to WMF's 2002 list of the 100 Most Endangered Sites, hoping to attract the funding and technical assistance necessary for its implementation.

A PLAN OF THE CASTLE REMAINS, ABOVE, SHOWS THE PHASES OF ITS CONSTRUCTION OVER MORE THAN TWO CENTURIES. TODAY, THE CASTLE IS THE SUBJECT OF A MAJOR CONSERVATION CAMPAIGN.

For the past two years, archaeological research conducted by a team from the University of York has been carried out in tandem with a complete structural assessment of the site and emergency stabilization. Aside from clarifying the complex architectural evolution of the castle, work carried out to date has prompted a dramatic shift in the trust's aspirations for the site. At the outset, the goal was simply to arrest further degradation of this sublime ruin. It has been realized, however, that the site has far more potential than originally thought in terms of its historic and economic value for this region of Scotland.

The castle, though relatively little-known even within the country, is of national and international significance. The trust is now interested in opening and presenting this highly significant site to the public. The creation of a new attraction of this type in Caithness has the potential to act as a major economic regenerator within the region, particularly within the nearby town of Wick. Visitor numbers to this area have increased in recent years, and the site's proximity to the Caithness Glass Factory and the Castle of Mey raises the possibility for joint promotion and marketing. Furthermore, the castle's location within one of Scotland's richest biodiversity zones only enhances its allure. Conservation of the site, installation of visitor services, and the implementation of a proper management plan will take an estimated five years to complete. The trust plans to set aside some 30 acres surrounding the site, which will be designated a nature preserve.

Conservation of any historic building is an ongoing process, and it is intended that through opening Castle Sinclair-Girgog to the public, the costs of upkeep and conservation will be met by funds raised from visitor revenue. To follow the progress of the ongoing restoration project, visit: www.castle-sg.org or contact the Clan Sinclair Trust, 137 Claxton Grove, London W6 8HB. ■



Erasing Old Beijing

A CONSERVATION TRAGEDY

by ANTHONY M. TUNG

The hutongs are being bull-dozed! "The hutongs are being bull-dozed!" Why the hue and cry? What is a hutong? And why are these "whatevers" being plowed under? For more than six centuries, the hutongs—the thousands of small lanes and narrow passages lined with courtyard houses and commercial establishments winding their way through Old Beijing—were the silken threads that composed the architectural fabric of the ancient Chinese capital. Now, on the eve of the 2008 Olympics, the city is awash in a sea of construction cranes, and Old Beijing, it seems, is being razed. Arguably, here is the single most tragic loss of urban architectural culture in 100 years—the denudement of the largest imperial capital in the history of civilization.

Why has it been so difficult to quantify the eradication of Old Beijing? How could such rapid redevelopment proceed seemingly unchecked? There are numerous reasons. First, the hugeness of the historic city, made of a million parts, makes it hard to monitor. And, throughout history, Beijing has largely been a city of walled compounds—much of its splendor hidden from general view. Had there once been something beautiful behind that recently leveled wall? In addition, since the destruction of the old metropolis is self-inflicted by the Chinese authorities, documentation of the deed is meager. Not only is China's governmental decision-making process notably impenetrable, but rarely do urban authorities chronicle their acts of cultural negation. Moreover, for many decades, the preponderance of the once-glorious vernacular cityscape has been cloaked in disrepair, potentially redeemable, but increasingly more dilapidated with each passing year.

Yet, the unfolding transformation is shocking when comparing the contemporary metropolis with early photographs of the Chinese capital—as in the magnificent photogravure urban portrait by Donald Mennie, *The Pageant of Peking* (Shanghai: A.S. Watson, 1922). There are but 66 images in Mennie's portfolio, created during a narrow window of opportunity just after the Opium Wars and the subsequent opening of China to Western photographers; amid the turbulence surrounding the fall of the Manchu dynasty; and before the Sino-Japanese War, World War II, and the civil war that followed. Mennie's evocative images are replete with towering ramparts, massive

IMPERIAL LANDMARKS IN BEIJING ARE PROTECTED BY LAW, BUT PRESERVATION OF THE LOW-SCALE MILIEU THAT SURROUNDS SUCH ARTIFACTS AS THE DRUM TOWER, RIGHT AND FACING PAGE, AS CAPTURED BY DONALD MENNIE IN 1922, IS FAR FROM ASSURED.







imperial gateways, teeming broad avenues, serene private gardens, and ornately decorated *pailou*, or memorial arches. This vast, hand-crafted cityscape had for the most part survived intact until as recently as 1949, when the Communists assumed authority in China. Today, more than half of these ancient features are gone.

Unlike other large historic cities such as Rome, Vienna, and Paris—which increased both in dimension and the refinement of their layout as the number of inhabitants grew and wealth and power were accrued—Beijing was conceived from the outset as a giant, artistically integrated urban sculpture.

Two circumstances contributed to this phenomenon. First, although the Chinese realm fluctuated in size across its history, the dynasties that utilized Beijing as their administrative center—the Yuan (Mongols), the Ming, and the Qing (Manchurians)—were all able to consolidate large parts of the kingdom and thereby commanded a sufficiency of wealth to maintain a majestic capital on an immense scale. The geographic extent of this realm was, in several eras, greater than that of the Roman or Ottoman Empires at their peaks.

Second, the unique ceremonial significance of the capital city and its many prescribed institutions had already been established by a centuries-old town planning legacy. Hence, in determining the layout of their imperial capital, both the Yuan and the Ming dynasties were guided by such documents as the fifth-to-sixth-century B.C. Confucian classic, the *Zhou Li*, which spelled out in great detail the

A MAP BASED ON A 1930S SURVEY OF BEIJING SHOWS THE IMPERIAL CITY LARGELY INTACT—WITH WALLS, BARBICANS, AND MOATS. MENNIE'S PHOTO OF A TYPICAL COMMERCIAL AVENUE, BELOW, CAPTURES THE THEN-PERSISTENT TEXTURE OF ANCIENT CULTURAL FORMS AND TECHNOLOGY. A PHOTO TAKEN IN 1996, RIGHT, REVEALS THE MARCH OF TIME, INCLUDING THE DESTRUCTION OF THE PAILOU.





THE TWIN PAVILIONS ON COAL HILL IN JING SHAN PARK—ONE OF THESE SEEN WHEN LOOKING WEST TO THE DISTANT STUPA—REMAIN MUCH AS MENNIE RECORDED. SADLY, TODAY, WHEN LOOKING EASTWARD, THE RISING CONTEMPORARY CITYSCAPE SUBSUMES SUCH ANCIENT LANDMARKS.



requirements for that place on Earth where the emperor, the “virtuous prince,” exercised the “mandate of heaven,” performing those vital seasonal ceremonies that established harmony with the forces of nature. In practical terms, central bureaucracies located in imperial urban centers also planned large public works such as irrigation systems and canals to aid agricultural production across the far-flung empire. Compliance with these formulas, by definition, resulted in one of the largest and most opulent cities in the world.

Thus, in 1260, Emperor Kublai Khan would create a new capital, called Da Du, in the general location once occupied by several earlier imperial cities. Foreign visitors, such as Marco Polo, described the Yuan metropolis as “so perfect that no account can possibly do justice to its beauty.” Its glories were short-lived. In 1368, much of the city would be destroyed in the fighting that preceded the founding of the Ming dynasty. The Ming capital—called Beiping Fu, and known to us today as Beijing—was equally magnificent. It had a similar plan and was constructed atop the old Mongol city. The following dynasty, the Qing, elaborated and added its own stylistic touches to this basic framework.

The first phase of Beiping Fu, created in the fifteenth century, was a vast rectangular construction with a long central axis that ran north-south, bisecting the settlement and extending into the surrounding suburb, where the Temple of Heaven and Altar of Agriculture were eventually constructed. The length of this spine, passing through the Forbidden City, was somewhat greater than the length of the axial line in modern Paris that runs from La Defense through the Place d’Etoile to the Louvre.

All major roads in Beiping Fu ran either north-south or east-west in a great rectilinear grid of large super-blocks. The rest of the passageways through the settlement, called hutongs, were far narrower and of varying width, but were also predominantly aligned on the north-south, east-west axes. Almost every building in Beijing was rectilinear in plan and one or two stories high, with few tall or multistory constructions. Major residences, monuments, and significant institutions consisted of multiple buildings grouped so that they formed private rectangular courtyards, which were also in alignment with the great grid of the city. Important buildings and complexes generally faced to the south and the blessings of the sun.

Beijing was composed of walls within walls within walls: every residence was enclosed, every temple and institution was surrounded, and the metropolis as a whole was fortified. Only in commercial zones did the fronts of buildings commonly face the street. Penetrating the city’s many blank street walls were gateways, arches, and doorways of all sizes and degrees of elaborateness, each observing a strict architectural hierarchy that signified the social status of the occupants or institution within. Major avenues and hutongs were frequently adorned with decorative three-bay pailou—made of painted wood, stone, or brightly glazed bricks—whose arches alerted the passerby to the prominence of the families associated with the thoroughfare. The repeated presence of memorial arches throughout the street pattern, each one unique in its details, gave the city a celebratory character that is distinctly Chinese.

Three mammoth walls established the geometry of the layout of Beijing, and their towers and gateways were major points of orientation

within the urban environment. The Ming walls of the original Beijing Fu, known in later years as the Inner City, were 20 kilometers long and constructed of masonry about ten meters high, 17 meters wide at the bottom, and 11 meters wide at the top. Every 80 meters, a bastion projected outward. The summit of the ramparts was paved, and the battlements were crenellated. There were nine barbican-fortified tower-gates. From these portals sprung the major avenues of Beijing's grid. Hence the huge gateways marked the principal vectors of the city's plan. In 1533, Beijing was expanded, and another imposing line of fortifications was built, enclosing a rectangle of land to the south which came to be called the Outer City. At this point, the population is estimated to have verged on one million. The third monumental wall of the settlement was the interior one that surrounded the Forbidden City. All of these great walls were encircled by moats and crossed by wide bridges with ornate marble balustrades.

The city walls of Beijing had several levels of significance. They established the harmonious geometric alignment of the capital with the poles of the Chinese cosmos. Their size and extent proclaimed the authority of the emperor and the kingdom. And they symbolized the orderliness of Chinese society, in which every inhabitant's house, courtyard, and daily life—whether that of a prince, a merchant, or a peasant—was also aligned with the giant grid of the capital city and the Earth.

Protected within these great fortifications were the many institutions of the city—its markets and commercial zones, theaters, brothels, teahouses, military compounds, shrines, universities, government offices, and, most important, the Temple of Agriculture, the Temple of Heaven, and the Forbidden City. Each of the imperial compounds was immense. The Forbidden City, composed of 999 buildings, is similar in size to the medieval Altstadt of Vienna, while the outer wall of the Temple of Heaven is large enough to enclose the whole of historic Jerusalem.

Early in the twentieth century, at the conclusion of the Boxer Rebellion, a French naval officer would express a universal first reaction to imperial Beijing: "Not one of our European capitals has been conceived and laid out with such unity and audacity. It is easy to understand why the Chinese ambassadors who came to visit our kings in the times when their immense country was flourishing were not particularly dazzled by the sight of the Louvre or of Versailles."

This was the material artifact inherited by the People's Republic. How might we comprehend it in relation to other great historic cities? In the Forbidden City and the Temple of Heaven—like Rome, Istanbul, and Kyoto—it held some of the foremost architectural monuments in history. In its great walls and barbicans—like Cairo and the pyramids of Giza—it contained a wondrous mammoth construction of world civilization. In the elaborate handcraftsmanship of its residen-



**"LESSONS DERIVED FROM MISTAKES
COMMITTED: THE DISAPPEARANCE OF THE
CITY WALL." READS A DOCUMENT FROM
THE MODERN MUNICIPAL PLANNING
BUREAUCRACY. TODAY, A RINGROAD RUNS
BESIDE SURVIVING RAMPARTS.**



tial and mercantile neighborhoods—like Venice and Amsterdam—it was an extended harmonious assemblage of vernacular building parts. In terms of the city's total artistic integration, perhaps only Paris, in its Belle Époque, is comparable in quality and magnitude. In all, as in the words of American city planner Edmund Bacon in the *Design of Cities*: "Possibly the greatest single work of man on the face of the earth is Peking." And it was uniquely Chinese.

Throughout China's civil war, the foreign nation that had most reliably supported the Chinese Communists was the Soviet Union. As the Cold War began, a substantial flow of financial aid and teams of Russian experts were sent to the newly formed Peoples Republic. In the field of city planning, members of the same Soviet system that had developed the anti-conservation plan that was eviscerating historic Moscow helped plan the future of Beijing.

The party that had come to power already had an anti-urban bias. From the Communist historical perspective, many of China's cities had been consumer cities—elite societies that produced few actual commodities but nonetheless consumed great amounts of agricultural products. Beijing was a prime example of this phenomenon—so long as its role in the administration of the empire, or its wealth accrued from innovative thinking, or its products of cultural refinement were not taken into account as having social value—an evaluation that defies the facts of the history of civilizations.

In 1953, the first masterplan for Beijing, as well as the first five-year plan for the country's development, was unveiled. The *Draft on Reconstructing and Expanding Beijing Municipality* called for the remaking of Beijing into a major industrial hub and warned that "the foremost danger is an extreme respect for old architecture, such that it constricts our perspective of development."

At that time in the city, there were only 15 Chinese architects—educated professionals who could speak with authority about Chinese building culture and the planning of modern cities. From among these an alternative plan was advanced: that the governmental and industrial expansion of Beijing should occur outside the historic city, which ought to be preserved as an irreplaceable artifact of Chinese civilization.

Over the next 30 years, the Soviet-influenced *Draft on Reconstructing Beijing* would prevail. The city had few water resources, yet it would develop industries requiring heavy water use and expand residential water demand as the population grew tenfold. Increased traffic brought about by this expansion in population produced heavy levels of automotive pollution, which combined with high levels of industrial pollution to create an acid rain that melted the stone carvings of the landmarks of the city—as can be seen today throughout the Forbidden City.

In order to open a network of roadways, hundreds of pailou were removed. Only a handful now remain. Ancient bridges were widened and their carved marble railings destroyed. And while the grid of the historic streetscape would be honored, thus saving an important element of the city's character, the low-scale profile of the traditional



ALONG THE HUTONGS—SOME NARROW, SOME WIDE—ANCIENT WAYS OF LIVING PERSIST. THE WINDING BYWAYS ARE LINED WITH INSTITUTIONAL, RESIDENTIAL, AND COMMERCIAL BUILDINGS THAT COLLECTIVELY COMPOSE THE SINGULAR URBAN CULTURE THAT IS HISTORIC BEIJING.



city was disrupted as major avenues were zoned for multiple-story modern buildings. Towering over neighboring low-scale areas, these vectors of undistinguished commercial jumble cut wide, chaotic swaths across an historic environment that was the ultimate example of a metropolis governed by aesthetic rules. The resulting environmental cacophony was a harsh intrusion of alien values. Like Moscow, modern Beijing became a fractured environment of unrelated elements.

Also, as in Russia, individual ministries became separate fiefdoms competing for power. In areas such as the development of housing, transportation, and industry, objectives set by the central government were pursued as isolated agendas. The municipal offices of Beijing were not authorized to integrate the actions of these more-powerful national ministries. As a result, in the give and take of governmental bargaining, the least-empowered player was the agency whose mandate was the welfare of the metropolis.

Perhaps most damaging to the singular character of the ancient city was the gradual erasure, across the 1950s, of the mammoth walls, moats, and entry portals that once surrounded it. With the exception of but three barbicans, the entirety of these bulwarks was demolished in order to build a ring of highways and a subway. In no other instance in urban history had such giant fortifications been constructed as an integral part of the design of an immense metropolis. They were unparalleled.

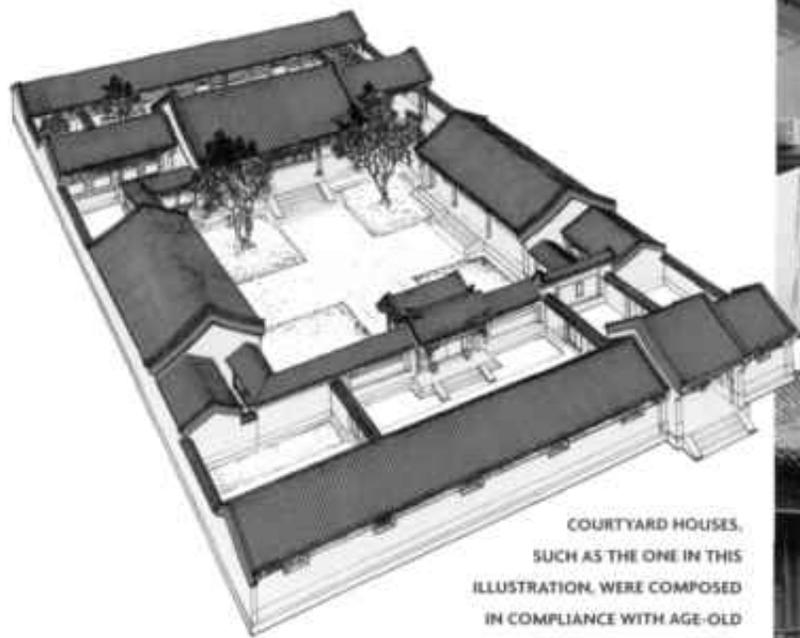
During the Cultural Revolution (1966–1969) and the reign of the Gang of Four, which ended in 1976, arbitrary rules—for example, that no existing building could be replaced by new construction—led to the siting of industrial plants wherever open lots occurred, even in the middle of residential districts. More than a thousand such factories were erected. Protection of historic assets was



正陽門



THE SOUTHERN TOWER OF THE BARBICAN AT CHIEN MEN WITH ITS FOUR ROWS OF CANON HOLES WAS ONCE THE MAJOR PASSAGEWAY INTO THE TARTAR CITY—A CEREMONIAL OPENING IN FORTIFICATIONS SUBSEQUENTLY LEVELED. TODAY, IT IS AN ISOLATED ISLAND IN A SEA OF VEHICULAR TRAFFIC. TOMORROW? AT ENORMOUS COST, THE CITY PLANS TO PUT THE WALLS OF THE BARBICAN BACK.



COURTYARD HOUSES, SUCH AS THE ONE IN THIS ILLUSTRATION, WERE COMPOSED IN COMPLIANCE WITH AGE-OLD ARCHITECTURAL FORMULAS. IN THE FIRST DECADES OF

COMMUNIST RULE, OPEN PATIOS WERE FILLED WITH NEW BUILDINGS. ABOVE RIGHT, TO ACCOMMODATE A BURGEONING POPULATION. AT RIGHT IS A RARE EXAMPLE OF A RESTORED QUADRANGLE THAT ONCE BELONGED TO PRINCE GONG.



considered ideologically incorrect. Temples in particular were looted, and many of China's movable artworks and artifacts were destroyed. Across these first turbulent decades of Communist rule, a vast social revolution fostered an expanded social equity, while also costing the lives of millions of Chinese.

By the 1980s, however, rational planning was reinstated, and the future of the metropolis was reconsidered from a less ideological perspective. The isolation of China from non-Communist developmental trends ended. By this time, the new global economy had reaffirmed the vital function of cities as the birthplaces of innovation, Beijing's role as a national center of administration and culture, as a magnet for world tourism, and as an inculcator of creative thinking was recognized as the new goal for the metropolis.

Preservation of the architectural heritage of the city was integral to these functions, and sophisticated conservation laws were enacted. In 1982, under a Cultural Asset Protection Law, landmarks were established at different levels of importance: national, provincial, and municipal. Developmental control zones—187 of them—were instituted around the most notable monuments. Several modest historic districts of vernacular buildings were created.

Conceptually, and on paper, this assemblage of regulations mirrored the web of municipal conservation protections in historic cities across the developed world. But given the changeability of official policy under Communist rule, would these statutes be applied in reality? In Amsterdam, Vienna, Warsaw, Paris, Rome, and New York, such laws gain positive results through diligent sustained application. Could the same be achieved in Beijing? And, in light of the heavy toll on cultural heritage already extracted in the name of progress, what, if anything was left to preserve?

The hutongs.

Off the bustling boulevards of the ancient grid were myriad, endlessly variable, and architecturally surprising traditional streetscapes—the commercial and residential historic milieu. Along the hutongs, the wandering, slender byways nestled in corners of the fast-developing contemporary capital and adapted to the needs of the proletariat, were the remnants of a disappearing world of handcrafted architecture, the product of the centuries-old Chinese building tradition. Old shops had retained their commercial purposes. The former homes of princes, court officials, and affluent merchants had become residential communes, neighborhood schools, community facilities, and government offices.

In terms of their conservation—though dilapidated, overused, and haphazardly altered—many of these structures nonetheless retained sufficient original fabric that they might be accurately reconstructed. In those few instances where this has occurred, the results have been splendid. Thus at the moment that modern conservation protections were established in Beijing, it remained possible to reclaim substantial parts of the old city.

Yet, because of the mutability of Chinese governmental procedure, there also remained at that moment the distinct chance that only the most prominent monuments and a few small fragments of the vernacular city would be protected. For if the city's preservation statutes are upheld merely to the most literal degree, only about ten percent of historic Beijing is likely to survive—nearly all of which is imperial in nature.

"Disastrous planning decisions made in ignorance, decades ago, sealed the fate of the city's antique appearance," recently lamented Zhao Xueqin, secretary-general of the Beijing Association of Cultural Relics—in an expression of what seems to be the current party line.

Is this a warning that the die is already cast, that there will not be an attempt to save what remains of the ancient vernacular cityscape, the last remnants of everyday life long ago? The Olympics are coming, and Old Beijing, it seems, is being razed. ■

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SELECTIONS FROM THE WMF BOOKSHELF

HOUSES AND MONUMENTS OF POMPEII & RUINS OF ANCIENT ROME

J. PAUL GETTY MUSEUM • EACH 224 PP. • EACH \$75

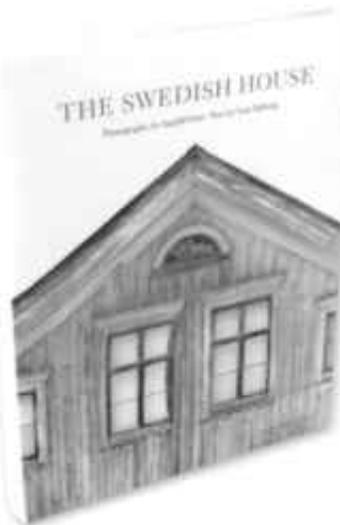
Few sites have had a greater impact on Western art, architecture, and interior design over the past two centuries than those of ancient Rome and Pompeii—the latter bringing into vogue the so-called Pompeian style in the nineteenth century. Two splendid new volumes issued by the J. Paul Getty Museum—*Houses and Monuments of Pompeii* and *Ruins of Ancient Rome*—are musts for those interested in the architecture of the classical world. The former includes watercolors by Fausto and Felice Niccolini, who, in 1854, were the first to systematically present detailed drawings of all the buildings excavated in Pompeii. The latter highlights the work of French architects awarded the Rome Prize between 1786 and 1924. Drawing the ruins of ancient Rome has long been a critical element in the training of architects; how their imagination recorded these ancient fragments gave rise to the Neoclassical and Beaux Arts styles, and continues to influence the modern architectural idiom.



THE SWEDISH HOUSE

PHOTOS BY INGALILL SNITT, TEXT BY LARS SJÖBERG • MONACELLI • 224 PP. • \$50

Ingalill Snitt's photos of weathered or abandoned Nordic façades and interiors are atmospheric, and Lars Sjöberg's historical summaries tantalizingly brief. This album focuses on timber farmsteads, mansions, outbuildings, and churches. Quintessential Scandinavian features, which have defied grim winters, are well represented: flowery ceramic stoves, pale walls marbled or stenciled with garlands, and entryways dripping gingerbread. And a few of the designs highlighted are charmingly far from the mainstream: sculpted cherubs dangle from a coffered ceiling amid trompe-l'œil clouds at an earl's 1600s rural palace, and on the royals' Stockholm estate, a 1780s copper pavilion is exotically painted to resemble a fringed and tasseled Turkish tent.



BUILT BY HAND: VERNACULAR BUILDINGS AROUND THE WORLD

BY BILL STEEN, ATHENA STEEN, AND EIKO KOMATSU, PHOTOS BY YOSHIO KOMATSU
GILES SMITH • 470 PP. • \$50

Among the more improbable ingredients commonly used in vernacular buildings: millet, cactus, mangrove, agave, and seaweed. This six-continent survey emphasizes how homespun architecture is always adapted to local conditions, yet there are streaks of similarity worldwide. Turks in Harran and Quechua Indians in Peru both build self-cooling earthen cones which trap hot air in the domes' upper reaches, and white lime provides a breathable, renewable, and antiseptic coating for huts in Denmark and Tunisia. And every culture transforms necessities into ornaments: whether the cupola-like "wind catchers" atop Pakistani and Iranian homes, or the lacy webs of rope that secure thatching in Yemen and Ireland.

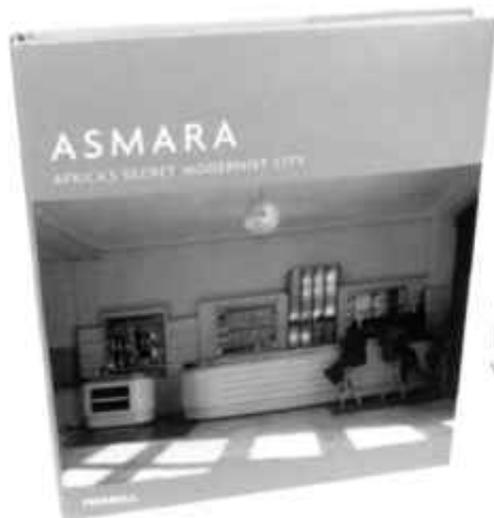


PALACES AND GARDENS OF PERSIA

BY YVES PORTER, PHOTOS BY ARTHUR THÉVENAZ • FLAMMARION • 240 PP. • \$65

When the Achaemenids dynasty built their sixth-century-B.C. palace at the present-day Iran-Iraq border, they imported laborers from six nearby regions and construction materials—including semiprecious stones—from a dozen more neighbors. In this deceptively coffee-table-style book, Islamicist Yves Porter analyzes such multicultural influences on Persian architecture through the nineteenth century. Kilometers-long networks of water pipes fed pools in the palaces' walled gardens, which both cooled the rooms and reflected the brilliantly tiled façades. Interiors were not only painted with the stary abstractions Westerners associate with Arab design, but also studded with mirror chips, muraled with European-style portraits, and collaged with fragments of European chromolithographs. Porter's text is particularly rich in quotes from early Western travelers to Persia, dazzled by buildings "wreathed in arabesques and gilded stalactites."





ASMASA: AFRICA'S SECRET MODERNIST CITY

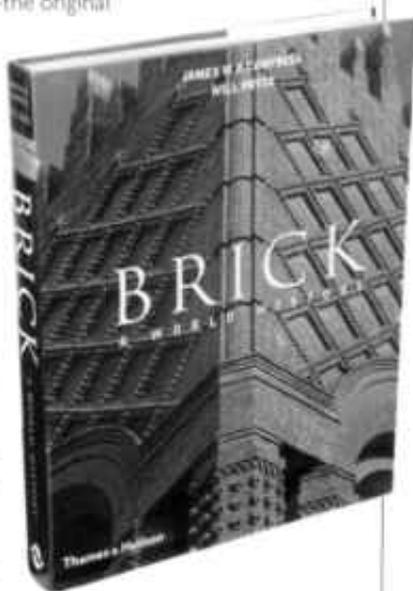
By EDWARD DENISON, GUANG YU REN, AND NAIGZY GEBREMEDHIN • MERRELL • 240 pp. • \$65

Asmara, the capital of beleaguered Eritrea, was built like Brasilia on a virtually blank slate. Italian colonists swarmed there in the early 1900s, so alongside the locals' mud shantytown arose a grid of villas and wide boulevards. Mussolini sponsored a burst of Moderne construction in the 1930s; jaunty, half-round forms appeared on banks, cinemas, and Fascist clubhouses. After World War II, this surreal, imported architecture moldered through communist rule and bloodshed. Almost nothing has been published on the Miami-esque city before this scholarly building-by-building guide. The authors juxtapose recent photos of crumbling façades with vintage drawings—the original visions for creating a white city out of the blue.

BRICK: A WORLD HISTORY

By JAMES W. P. CAMPBELL, PHOTOS BY WILL PRICE • THAMES & HUDSON • 320 pp. • \$70

Molded and fired clay squares are here the subject of 600 almost fetishistic photos and reams of potential dinner-party anecdotes. Try these conversation-starters: Sumerian kings, at the start of ziggurat construction projects, would slather the ceremonial first brick with cypress essence and ambergris. China's sophisticated ca. 420-1100 building code specified how to emulsify brick, in kilns fueled by grass and rice husks. An eighteenth-century English heiress pioneered glossy terracotta mixed with crushed glass and exported her products as far afield as Haiti and Montreal. And modernist architect Louis Kahn often "asked the brick what it wanted" while shaping masonry arches. The book is an unexpectedly lively encyclopedia.



LOST AMERICA: THE ABANDONED ROADSIDE WEST

By TROY PAIVA • MOTORBOOKS, INC. • 128 pp. • \$19.95

So many of America's beloved cultural icons—Route 66, tourist communities embracing the Salton Sea, drive-in movie theaters, and the ubiquitous no-tell motels of every two-bit town—have fallen prey to time's relentless onward march. Troy Paiva, a freelance graphic designer, explores the throw-away culture that litters the roadside West through the camera lens. His evocative, often campy moonlit images document an abandoned world of boarded-up buildings, rusting hulks of cutting-edge technology, extinguished beacons of opportunity, even a neon sign boneyard. Accompanying the visual tour is a text that is cause for contemplation.



THE ANCIENT EGYPT POP-UP BOOK

By JAMES PUGHAM • UNIVERSE & THE BRITISH MUSEUM • \$29.95

Things, wonderful things emerge from this fantastic pop-up, pull-out new offering from The Trustees of the British Museum. Readers are treated to myths of the gods, principles of architecture, manufacturing techniques, and methods of mummification. Beneath King Tut's splendid gilded mask is a petrified corpse gazing from the otherworld. Also addressed in the volume are the more mundane aspects of riparian life—agriculture and animal husbandry—of a people whose culture flourished on the banks of the Nile for more than three millennia.



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EXPEDITION: POMPEII

It was the 20th of November, and I had come to Pompeii as part of a multidisciplinary team of architects and conservators to address the needs of this Roman seaside resort, blanketed in volcanic ash when Vesuvius erupted shortly before daybreak on August 24, A.D. 79.

Considered by many to be the world's oldest dig, Pompeii and other sites in the shadow of Vesuvius—such as Herculaneum, Stabiae, Oplontis, and Murecine—have been under nearly continuous excavation for more than 250 years, much of the work carried out well before conservation became part of the archaeological agenda.

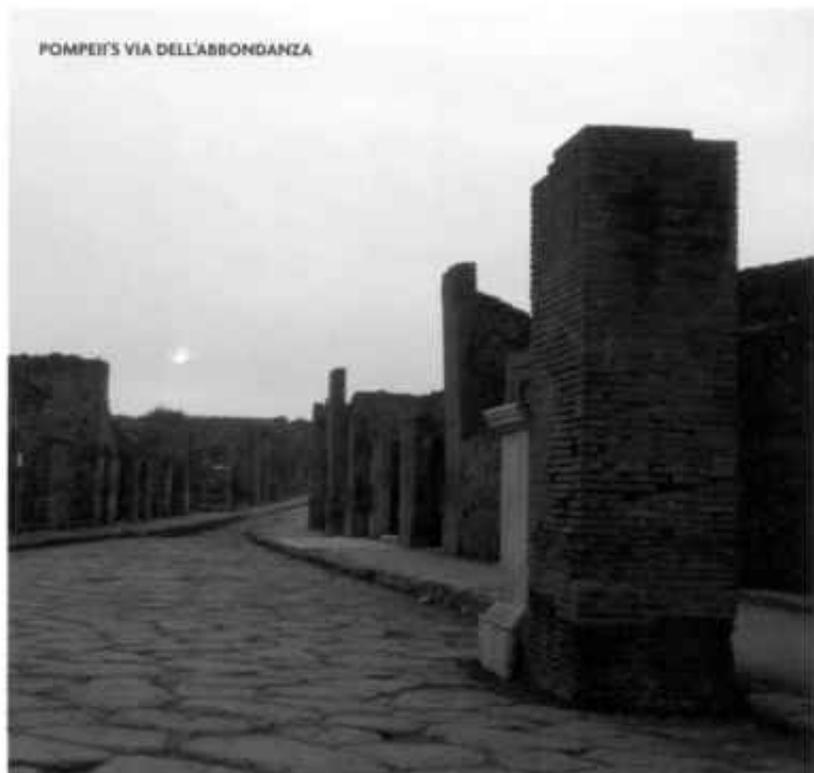
Today, two-thirds of Pompeii has been laid bare—its fragile remains exposed not only to the elements, but trampled by more than two million visitors annually. Compounding the degradation has been damage wrought by poor twentieth-century reconstructions at the site carried out with concrete.

While a number of conservation projects are working diligently to record and preserve the fabric of Pompeii, a lack of a comprehensive and coordinated restoration and maintenance program has resulted in a dramatic loss of material over the past decade.

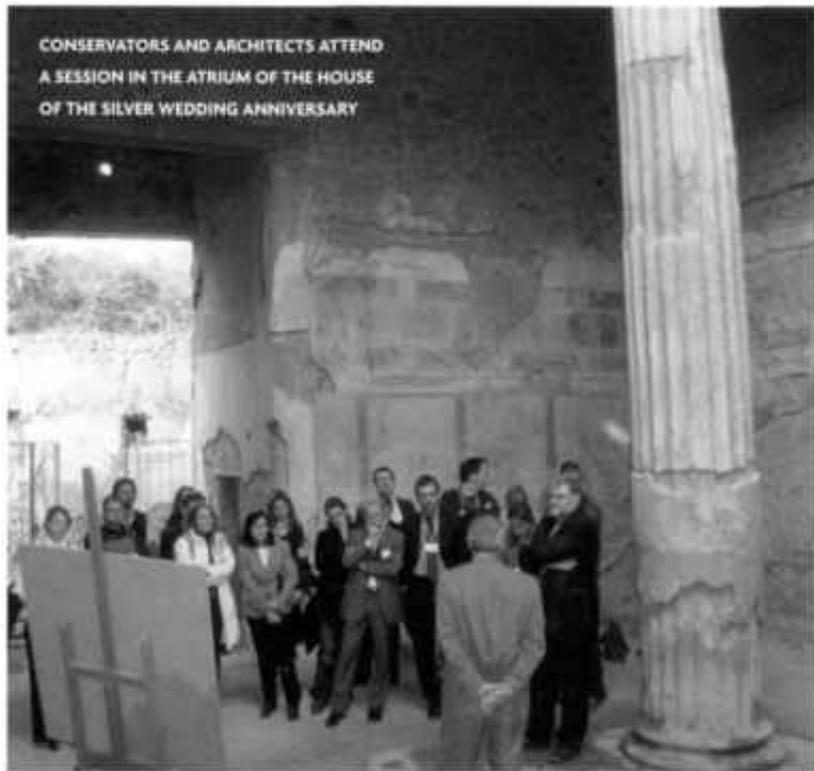
Since 1996, WMF has taken up the challenge of preserving the site by participating in the drafting of *Un Piano per Pompei*, a site-wide management and conservation plan, the development of which was funded by American Express. WMF then embarked on plans to restore the House of the Silver Wedding Anniversary as a pilot project, where methods could be tested and guidelines could be established to guide the restoration at other such insulae, or city blocks, in the future.

With the continued support of the Samuel H. Kress Foundation, WMF organized this gathering of talented local and international teams at Pompeii to present their projects and exchange information. The goal is to establish “best practices” in the field of archaeological conservation and presentation at Pompeii and other sites in the shadow of Vesuvius, in hopes of charting a viable course for the future.

—JOHN H. STUBBS



POMPEII'S VIA DELL'ABBONDANZA



CONSERVATORS AND ARCHITECTS ATTEND
A SESSION IN THE ATRIUM OF THE HOUSE
OF THE SILVER WEDDING ANNIVERSARY

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PUBLIC LECTURES



Along the Great Wall
William Lindsay, author, philanthropist, and advocate
January 13, 2004, 6–8 PM
The Explorers Club, 46 East 70th Street, New York City

William Lindsay has probably walked more kilometers on the Great Wall of China than anyone else on Earth. His compelling story of the Wall's history, social context, current threats, and prospects for the future will be told in light of how inclusion in the WMF's 2004 list of the *100 Most Endangered Sites* is already helping.

RSVP by January 9 to Johnette Pride at 646-424-9594, jpride@wmf.org

For more information about how you can support World Monuments Fund and/or join the International Council, contact Barbara Charbonnet, Senior Development Officer, tel 646-424-9594, bcharbonnet@wmf.org

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