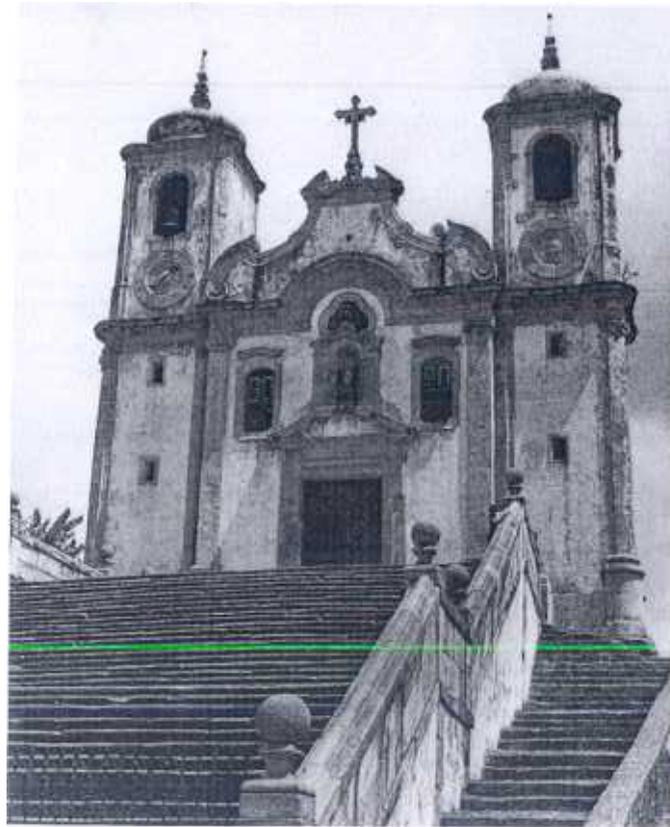


**Selected examples of monuments and sites
to illustrate the diversity of the List
and the criteria that have been used in
deciding on their inclusion**

Where an author's name is not given, these examples have been compiled from the files of Unesco and Icomos. Their help is gratefully acknowledged by the editor.



Church of Santa Efigênia,
Ouro Preto, Brazil.
(SPHAN: Pedro Lobo).

L'Amphithéâtre de El'Djem, Tunisie

Les Romains furent pendant plus de cinq cents ans les maîtres de l'Afrique du nord-ouest qui devint leur plus riche province et où ils pourraient faire preuve de leur capacité à gouverner et de leur savoir en matière d'architecture publique. Il y avait environ six cents villes romaines en Afrique. A Thysdrus (de nos jours El' Djem), qui ne semble pourtant n'avoir été guère plus qu'un gros bourg agricole, les Romains construisirent un amphithéâtre aussi grand que le Colisée de Rome. Comme lui d'ailleurs, cet amphithéâtre ne fut ni creusé dans le sol ni adossé à une colline mais construit entièrement sur un site plat. Cette immense structure elliptique, qui date du 3ème siècle AD, est de 162 mètres de long sur 118 de large et 60 000 spectateurs pouvaient y prendre place. Les Romains l'utilisèrent pour les jeux et autres spectacles populaires puis les Byzantins en firent une citadelle. Après la conquête musulmane, l'amphithéâtre servit couramment de refuge mais, au 18ème siècle, les rebelles qui refusaient de payer les taxes y furent attaqués au canon et le bâtiment fut partiellement démoli.

Les vestiges substantiels de la construction originale n'ont été ni modifiés ni abusivement restaurés; aussi l'authenticité du monument est-elle l'un des principaux facteurs justifiant de son inclusion dans la

Vue générale de l'intérieur de l'amphithéâtre, El'Djem, Tunisie. (Unesco).



Liste. Une importante partie de la façade extérieure a conservé les trois étages d'arcades superposés et les colonnes corinthiennes. A l'intérieur, la plus grande partie de la structure de support des gradins est conservée ainsi que des murs du podium, de l'arène et des galeries souterraines.

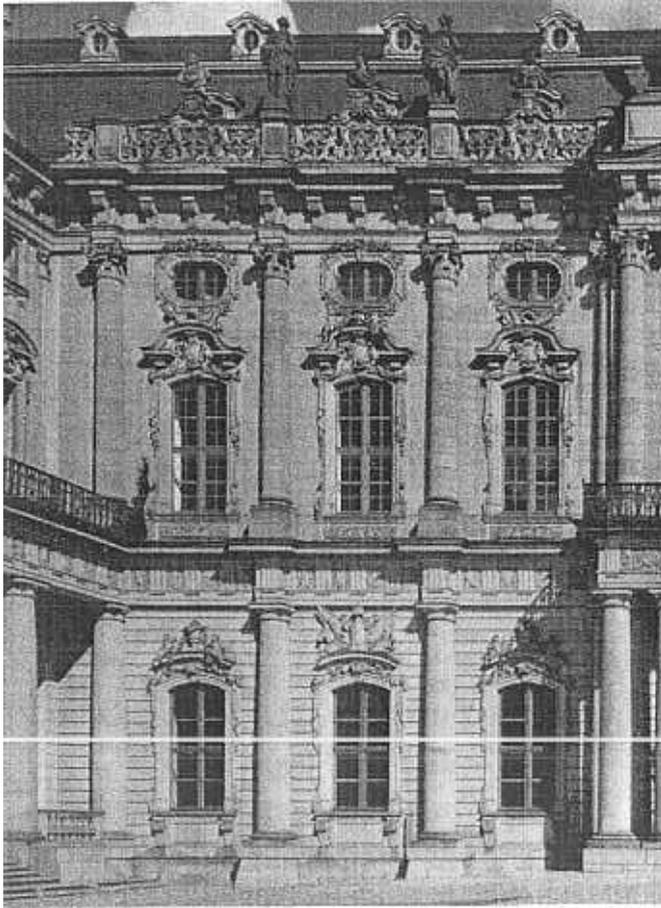
La partie sud de l'intérieur de l'amphithéâtre, El'Djem, Tunisie. (Unesco).

Géant dominant la petite ville contemporaine, ce monument était dangereusement près de tomber en ruines il y a un peu plus de dix ans. Mais, grâce aux fonds donnés par la Fondation Gulbenkian et le gouvernement tunisien, les travaux de conservation purent commencer en 1973 sous la direction de l'Institut National d'Art et d'Archéologie. Le projet comprend le dégagement de l'amphithéâtre partiellement enfoui sous la terre afin d'exposer la totalité de l'élévation, ainsi que la consolidation des voûtes, des escaliers, des gradins et des façades. La présentation du monument est étudiée actuellement et la création d'un parc archéologique tout autour est en cours de réalisation.

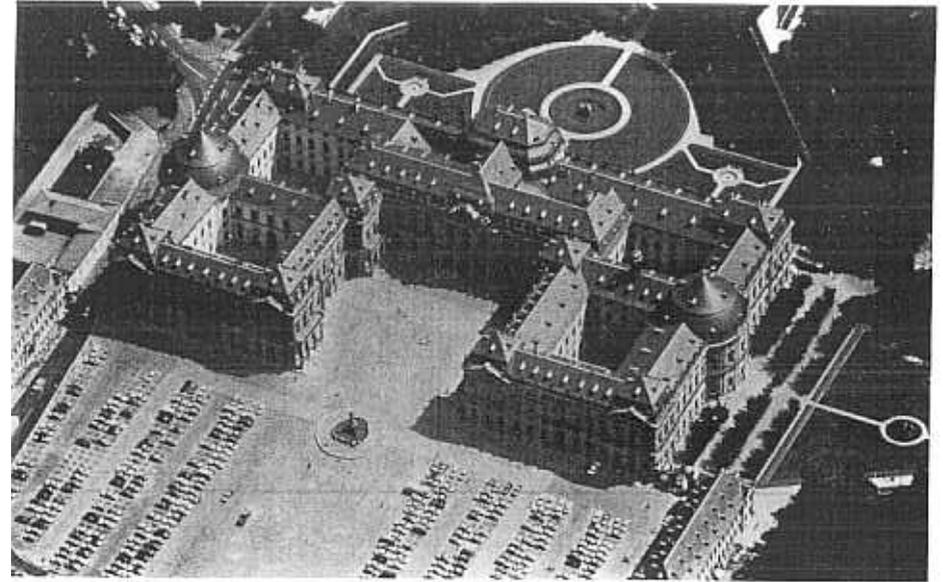
L'amphithéâtre fut mis sur la Liste principalement 'parce qu'il est l'un des plus remarquables exemples de construction d'un amphithéâtre romain, d'une importance presque égale à celle du Colisée de Rome' et parce que 'la construction (dans une province lointaine) d'un bâtiment aussi complexe et bien fini à l'usage des spectacles publics, illustre le genre de propagande utilisé par l'Empire romain'.

The Residenz, court gardens and Residenz Square, Würzburg, Federal Republic of Germany

The foundation stone of the Residenz was laid in 1720, and work continued for the next sixty years until it became what has been described as 'the most perfect secular building of the eighteenth century'. It was designed by Balthasar Neumann for Prince-Bishop Johan Philipp Franz von Schönborn, who combined in his person both state and church; hence the palace was a dwelling for the sovereign ruler, the seat of government for officials and civil servants, as well as containing a large and elaborate chapel in one of the wings behind the uniform facades. It



A detail of the facade of the Residenz, Würzburg, GFR.



was an architectural symbol of absolutism, and as complete an example as any built during the eighteenth century. The scale of the undertaking was hardly in proportion to the size of the bishopric supporting it, but the mounting expense was no deterrent to the ambition of the Schönborn family. Other architects were brought in to assist Neumann, but he remained in control until his death in 1753.

Aerial view of the Residenz and square, Würzburg, GFR.

U-shaped in plan, the design incorporates polygonal, oval and rectangular pavilions, some with domes to add grandeur and variety to the modelling and silhouette. The plan of the main part was based on a sequence of spaces leading from a vaulted hall into which carriages brought visitors, who then proceeded through an oval Gartensaal (Garden Room), up a great imperial staircase in which the upper part is flooded with light, into a rectangular hall which, in turn, leads into the dazzling, oval, domed Kaisersaal (Imperial Hall). Giovanni Battista Tiepolo was brought from Italy for three years (1750-53) to decorate the ceiling of the staircase with a *trompe l'oeil* composition representing the Four Continents, and to paint frescoes in the Kaisersaal which glorify episodes in the life of the twelfth-century Emperor Frederic Barbarossa. Both have been called 'among the greatest creations of figurative art; a gift of his genius to the episcopal city and to Germany'.

In the Hofkirche, the Residenz church, Neumann's work of 1730-43, he combined a number of intersecting curved forms within a rectangular shell so as to form sculptural volumes of great subtlety in which

The staircase in the Residenz, including a part of Tiepolo's painted ceiling. Würzburg, GFR.



manipulated effects of light and colour play their complicated roles. The other elements were contributed by the painter Rudolph Byss, the stuccoist Antonio Bossi and the sculptor Johann Wolfgang van der Auvera.

The Baroque garden layout complementing the architecture of the Residenz, which contained sculpture by Peter Wagner, was remodelled during the last decade of the eighteenth century as a result of the enthusiastic adoption of the English taste in landscape gardening. The Residenz Square, flanked by official buildings (Rosenbachischer Hof and Gesandtenbau), was laid out in 1765–70.

In March 1945, air raids on the centre of Würzburg largely burnt out the shell of the Residenz; but the vaults over the most important State Rooms withstood the fire and so preserved the decoration including

Tiepolo's paintings. Between 1946 and 1978, the building and its decorations were restored by the Bayerische Verwaltung der Staatlichen Schlösser, Gärten und Seen (Bavarian Administration of State Palaces, Gardens and Lakes). The gardens were also restored, but they were returned to their original design instead of to the form influenced by the English taste. At the time of proposing the complex for inclusion on the List, renovation work still had to be done to the facades, and the reconstruction of the famous Spiegelsaal (Hall of Mirrors) had yet to be commenced.

Although much of the building has been rebuilt, the justification for its inclusion on the List was based on three arguments.

1. The Residenz is an autonomous work of art in the European Baroque style.
2. It is a document of European culture.
3. It is an historical monument with relevance to modern times.

These justified this 'most homogeneous and most extraordinary' Baroque palace, representing 'a unique artistic realization by virtue of its ambitious programme, the originality of creative spirit, and the international character of its workshop', being entered on the List.



A detail of Tiepolo's ceiling over the staircase; the figure on the left is Balthasar Neumann, the architect. Würzburg, GFR.

Split and Diocletian's Palace

At the end of the third or the beginning of the fourth century AD, the Roman emperor Caius Valerius Aurelius Diocletianus built a palace on the bay of Aspalathos. Here, after abdicating on the first of May 305 AD, he spent the last years of his life. This bay is located on the south side of a short peninsula running out from the Dalmatian coast into the Adriatic, four miles from the site of Salona, the capital of the Roman province of Dalmatia.

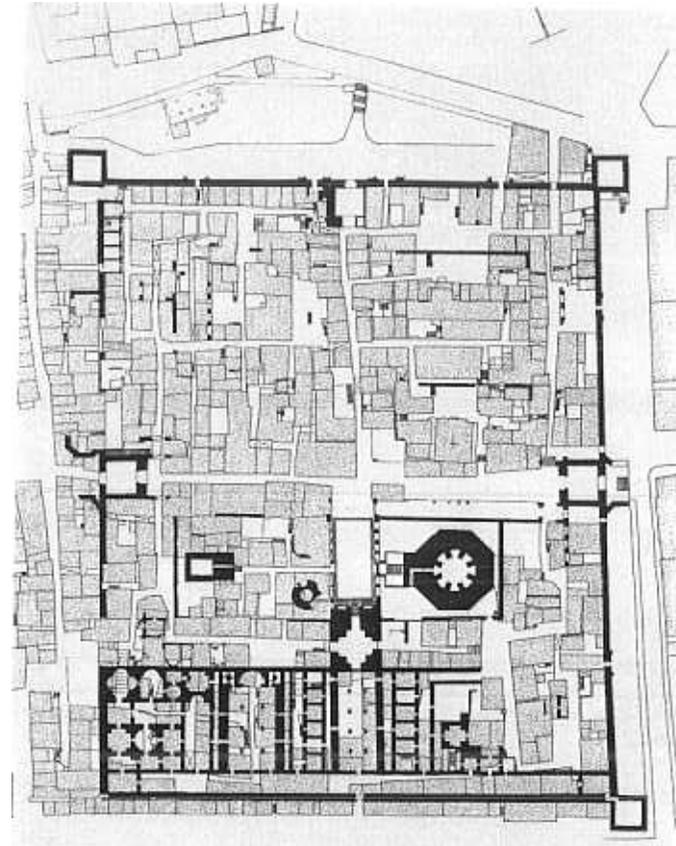
The ground plan of the palace is an irregular rectangle with towers projecting from the western, northern, and eastern façades. It combines the qualities of a luxurious villa with those of a military camp. Only the southern façade, which rose directly from, or very near to, the sea, was unfortified. The elaborate architectural composition of the arcaded gallery on its upper floor differs from the more severe treatment of the three shore façades. A monumental gate in the middle of each of these walls led to an enclosed courtyard. The southern Sea Gate was simpler in shape and dimensions than the other three.

The dual nature of the architectural scheme, derived from both villa and *castrum* types, is also evident in the arrangement of the interior. The transverse road (*decumanus*) linking the east and west gates divided the

An aerial view of Split showing the extent of Diocletian's Palace, Yugoslavia. (Zvonimir Buljević).



Plan of the area incorporating Diocletian's Palace, Split, Yugoslavia. (Zvonimir Buljević).



complex into two halves. In the southern half were the more luxurious structures; that is, the emperor's apartments, both public and private, and cult buildings. The emperor's apartments formed a block along the sea front. Because the sloping terrain created large differences in level, this block was situated above a substructure. Although for many centuries almost completely filled with refuse, most of the substructure is well preserved, giving us evidence as to the original shape and disposition of the rooms above.

A monumental court, called the Peristyle, formed the northern access to the imperial apartments. It also gave access to Diocletian's Mausoleum on the east, and to three temples on the west.

After Diocletian's death, the palace remained an imperial possession, and was probably used by members of the imperial families.

The final transformation of the palace into the town of Split took place in the seventh century. When Salona was destroyed by an invasion of Avars and Slavs, some of the survivors took refuge in Split.

Several times in the tenth and the eleventh centuries Split came under the rule of Croatian Kings. At the beginning of the twelfth century Split became a free commune under the direct authority of a Hungaro-Croatian king. This legal and political position benefited the economic and architectural development of the town. The extent of its urban territory doubled, spreading out west of the palace. The new process radically changed the original town plan by reducing the width of ancient streets and lining them with Romanesque and Gothic houses.

At the beginning of the fifteenth century, the medieval free commune was replaced by a Venetian administration which lasted until the end of the eighteenth century. The fortified building complex southwest of the palace was one of the most outstanding buildings of the early Venetian period. The second stage of Venetian rule was characterized by artistic and architectural stagnation caused primarily by frequent wars between Venice and the Turks. The greatest visual impact was created by the strong polygonal fortifications which encompassed the whole town.

At the beginning of the nineteenth century, after a short period under French rule, the town fell under the Austro-Hungarian empire (1813–1918). It then expanded far beyond its earlier boundaries of the historic centre.

In the prewar Kingdom of Yugoslavia (1918–1941) and particularly in the postwar Socialist Republic of Yugoslavia (since 1945) the historic core with the Diocletian's palace has continued to be the civic centre of a rapidly growing urban agglomeration.

Its importance in world terms

The importance of Diocletian's palace in world terms is manifold. In the first place, it is based on its state of preservation; the Palace in Split is the best preserved imperial residence in the world, being the key monument for the studies of Roman imperial architecture both in its entity and its individual parts. The entire Palace is a unique example of the well-preserved architectural synthesis of the fortified castle and the luxurious imperial villa with some elements of the hellenistic town. There are many individual elements—the superbly preserved perimeter walls and gates; the Peristyle, a unique example of the hypaethral court for ceremonies; Diocletian's Mausoleum, one of the best examples of the peripteral-type central temples; a small temple with a beautifully preserved coffered barrel vault; and the substructure halls, one of the best preserved entities of vaulted Roman architecture—all of which are of special significance for Roman architecture.

The post-Roman period of the Split historic core is equally important

in world terms. It is primarily reflected in the value of the entire urban pattern, wherein subsequent historic levels (pre-Romanesque, Romanesque, Gothic, Renaissance, Baroque and contemporary monuments) overlay the original Roman level.

The importance of the post-Roman period is equally reflected in the value of individual structures belonging to various historic levels, such as pre-Romanesque churches, Romanesque residences and the cathedral's wooden door, late-Gothic palaces and other monuments.

Mention should be made too of the Palace as a monument which had a considerable influence throughout the centuries up to the Neoclassical period, when its inspiration through Robert Adam's publication of measured drawings was felt in the British architecture of that time.

Finally, the entire historic core of Split is a remarkable historic monument, the notion of which is primarily linked to its founder, Emperor Diocletian.

Its condition at the time it was proposed for inclusion on the List

At the time when Split's historic core was proposed for inclusion on the List, its major parts had already been rehabilitated as a result of a

The Peristyle or monumental court, Diocletian's Palace, Split, Yugoslavia. (*Zvonimir Buljević*).



systematic action which has been successfully carried out in the last quarter of the century jointly by the Town Planning Institute of Dalmatia (who initiated it in 1955) and the Institute for the Protection of Monuments.

Before this concerted effort, the entire area was completely neglected. The disregard could be seen especially on historically important residential buildings which were strikingly deteriorated. Some of them simply caved in, some were threatened by dilapidation, while sanitary and hygienic conditions in the majority of houses were extremely poor, in some cases even below the biological minimum.

Hardly better in its state of repair was the infrastructure, which was far from conforming to the requirements of contemporary needs. Vehicular movement (except vehicles supplying shops) had been abolished in the historic core, but some sections of the pedestrian movement are still congested. The distribution of business and office spaces is also defective, so that the attractive shops are concentrated only in several zones imposing traffic difficulties, whereas other zones have remained inactive and abandoned.

The assessment of the site

The historic core of Split consists of:

1. Diocletian's Palace.
2. Medieval extension westwards.
3. The seventeenth-century fortifications encompassing the historic centre.

Effects as a result of its inclusion on the List

The fact that Split now appears on the World Heritage List has not so far had any financial effects, but the town certainly gained popularity, both national and international. Although the values of Split's historic core and, in particular, of Diocletian's Palace have been known for a long time, the List helped this area to be given the highest and keenest possible attention and protection treatment in Yugoslavia. Also, a growing interest from other countries has been felt through an increased number of tourists who are attracted by the unique character of Split.

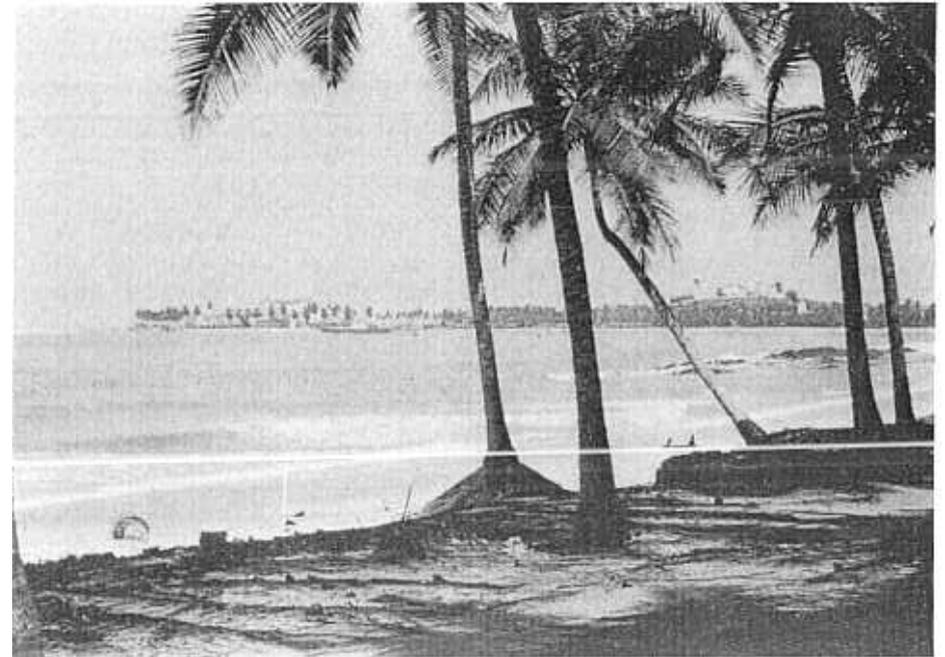
Tomislav Marasovic

The castles and forts of Ghana

The castles and forts of Ghana are one of the most important groups of old buildings in Tropical Africa, and have been designated as a group, under the World Heritage Convention, as World Heritage monuments. Some thirty still survive along the coast of Ghana, ranging in size and importance from ruined trading forts on high headlands, often in surroundings of great beauty, to the three major castles—of Elmina, Cape Coast and Christiansborg—that were for several centuries the West African headquarters of European colonial powers; and they represent, for Ghana, an important national resource.

Tourism of course is a principal beneficiary: most visitors to Ghana hope to visit at least one of the forts and castles, and a few continue to serve their historical role as administrative headquarters. Christiansborg, in Accra, for example, is still the seat of Government and the official residence of the Head of State. Most, however, no longer serve their original purpose (fortunately, for many were built as fortified slave-trading posts) and have found new roles: some as picturesque ruins, several as jails, several others as self-catering resthouses; two as lighthouses.

Distant view of St. George's Castle and Fort of St. Jago from across Elmina Bay, Ghana. (A. D. C. Hyland).





View of the great courtyard of Cape Coast Castle, looking east. (A. D. C. Hyland).

The most substantial of the castles are those at Elmina and Cape Coast, indisputably the two most important, historically and architecturally, European buildings in West Africa, and the history of their architectural development is sufficiently well documented to need no repetition here.

St George's Castle, Elmina

This is the oldest European building in the tropics, and the 500th anniversary of its foundation in 1482 would have been celebrated in 1982, if the recent coup had not removed the previous Government from power. It is a handsome building, soundly and substantially built, with ample accommodation grouped around three courtyards, and beautifully situated on a rocky outcrop at the end of a narrow promontory bounded by the sea to the southeast and the Benya River (or lagoon) to the northwest, and terminated by a sandy beach overlooking Elmina Bay, to the northeast.

The nucleus of the original Portuguese foundation was a high-walled, late medieval fortress, with two storeys of accommodation around a small courtyard, standing on a solid base several metres high containing a large brick-lined cistern under the courtyard, and with vertical towers, alternatively round and square, at the corners, with an extension on the

seaward (southeastern) side of a large rectangular outer courtyard, the Great Court: and the whole castle protected on the landward site by two deep ditches. Behind the castle, between the outer northwest wall of the castle and the river, a Riverside Yard was developed, to service not only the Castle but also visiting ships.

Between 1550 and 1580, the exterior of the castle was transformed, principally to bring its fortifications into line with current Renaissance principles of fortification; bastions were built at the four corners of the castle, the walls of the main block were thickened, the outer walls of the Great Court strengthened, and batteries built on the north side of the Riverside Yard, and at the foot of the south bastion. Following the first Dutch attack on the castle in 1596, a new Church was built in the Great Court, replacing an earlier one in the town (situated on the promontory to the southwest of the Castle).

After the Dutch capture of the castle in 1637, the fortifications were further strengthened, the outer walls refaced, the original Portuguese nucleus transformed into a substantial seventeenth-century residence, incorporating a chapel (which replaced the earlier Portuguese church, which in turn was largely rebuilt and converted into a trading hall with mess room over), and subsequently, at various times throughout the eighteenth century, the castle was further enlarged and embellished; but substantially the plan laid down by the Portuguese survived. After the last major Dutch improvements of *circa* 1800, the castle had virtually acquired its present form. For almost two and a half centuries, St George's Castle was the headquarters of the Dutch West African possessions, and the seat of the Dutch Governor; but following British acquisition of the Dutch West African colony in 1872, the Castle lost its *raison d'être* and subsequent alterations and additions by the British were of a purely utilitarian nature.

Throughout the whole of its history, the Castle has played a dominant role in the life of the town of Elmina, for whose citizens it is the principal focus of their civic pride. For the greater part of this century, it housed the National Police Recruit Training Centre of the Ghana Police, but since 1972 it has been in the care of the Ghana Museums and Monuments Board (GMMB) as a historic monument.

Cape Coast Castle

Fifteen kilometres east of Elmina, and from 1660 to 1874 the headquarters of the British possessions on the Gold Coast, Cape Coast Castle was for two hundred years the principal rival to St George's Castle for commercial and political pre-eminence on the coast of West Africa. Comparable in size and architectural pretension to St George's Castle, it too dominated for centuries the town that grew up in the shadow of its walls.

The Castle stands on a rocky outcrop to the west of a small sheltered beach, where a small stream flows into the sea. Behind the castle, to the north, the land rises in a parallel series of ridges and valleys, over which the town of Cape Coast has spread.

The Castle is an irregular polygon on plan, the major component of which is a large triangular (or more accurately, pentagonal) courtyard overlooking the sea, with one long side (and two short sides) enclosed by low curtain walls on the seaward side, and the two landward sides enclosed by three-storey ranges of buildings. Each of the five corners of the pentagon have polygonal bastions. Between two closely spaced demi-bastions at the east end of the Castle, is the Sea Gate of the castle, giving access to the beach.

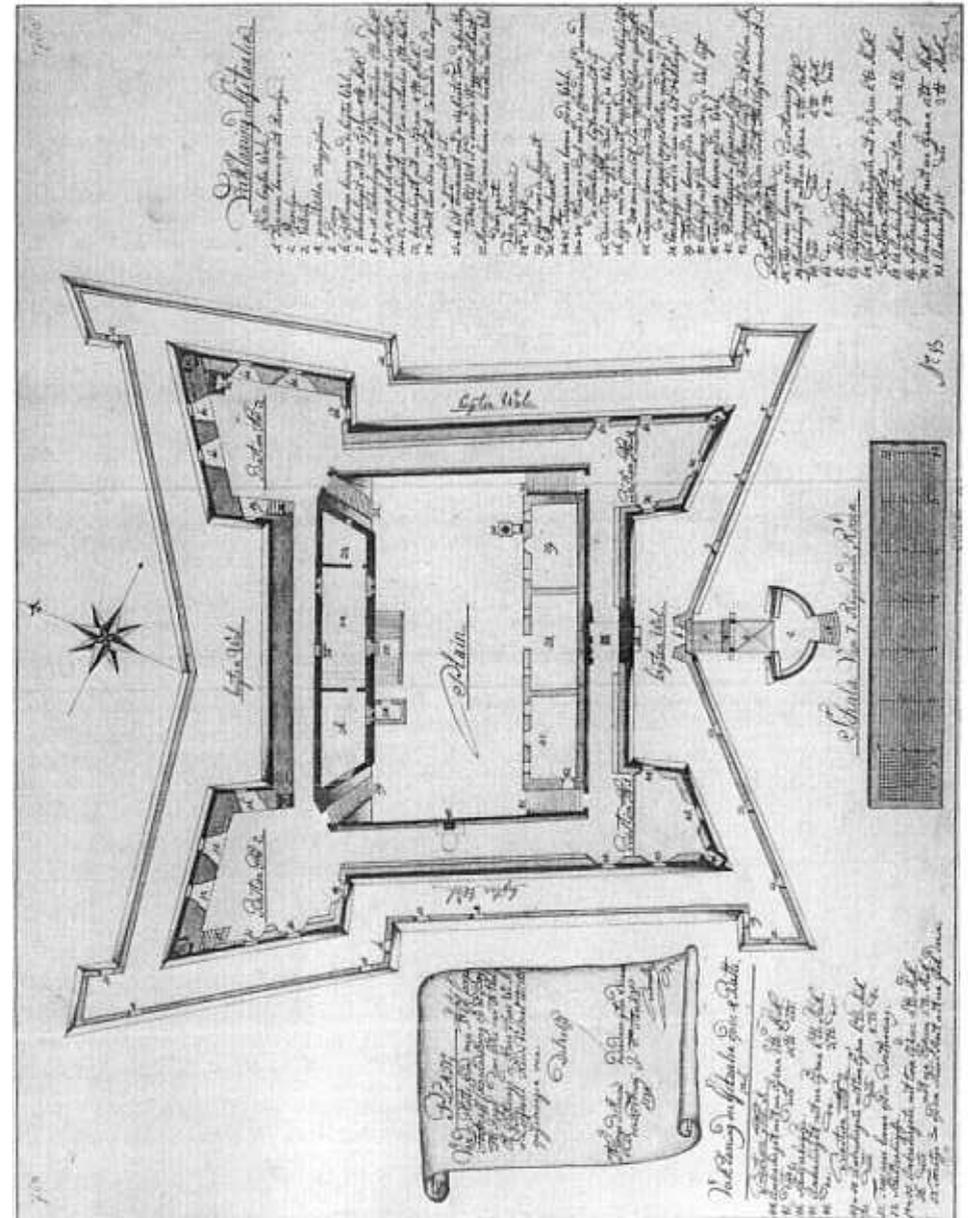
Behind the range of buildings on the west side of the courtyard is a westward spur, triangular in plan, its courtyard divided in two by a cross wall, separating what is now the prison in the western end of the spur, from the inner entrance courtyard. During the nineteenth century an outer entrance courtyard was built, projecting northwards towards the town, with a clocktower over the inner gateway between the outer and inner courtyards, and an external staircase was constructed to a new entrance in the centre of the north range of buildings. Most of the present accommodation is basically eighteenth century in structure (the original plan having vanished almost without trace), but considerable interior remodelling and embellishment was carried out in the nineteenth century.

Like St George's Castle, the castle is built of hard Sekondian sandstone, quarried locally, with brick dressings to door and window openings, and brick vaults, and the walls plastered and lime-washed; and although it is fair to say that historically, the Dutch made a better job of building St George's Castle than the English did in Cape Coast, the fact that Cape Coast Castle has had a more important civic role since 1874 (when the headquarters of the British colonial administration were moved to Accra, vacating the Castle to the Municipal administration of Cape Coast, and to the provincial administration of the Central Province of the Gold Coast colony) and consequently more money and attention spent on it than Elmina Castle, has resulted in the two buildings being in a roughly equivalent structural condition.

By the mid-1960s, the Castle had shed almost all its previous provincial and municipal functions, and after providing for a few years emergency housing for the citizens of Cape Coast who lost their homes in the floods of 1963, has begun to acquire a range of important new cultural and educational functions.

While continuing to house in its western spur the regional jail, the greater part of the Castle, overlooking the great courtyard and the sea, has become the West African Historical Museum and Research Centre, managed jointly by the University of Cape Coast and the Ghana Museums and Monuments Board. The Historical Museum occupies the first floor of

(facing page) Ground plan of Fort St. Jago, Elmina, by Trenks, 1774. (*Algemein Rijksarchief, Den Haag*).



the northeast range of buildings; the floor above will house the Research Library, and is at present undergoing restoration and conversion for this purpose; and the regional offices of the Ghana Museums and Monuments Board occupy part of the northwest range of buildings. Both the design and construction work involved in the conservation and alteration required has been undertaken by the Monuments Division of the Board, under the direction of successive Conservators of Monuments.

For many years the dungeons and ramparts of the castle have attracted visitors, but already the castle is providing a more comprehensive service to scholars and students in the Historical Museum and Research Centre, whose service will be extended to include the nearby St George's Castle at Elmina, as a residential conference and study centre. Unesco has already commissioned studies towards the implementation of this ambitious project.

Of the three principal castles, the least important historically and architecturally was Christiansborg, Accra, for two hundred years the headquarters of the Danish possessions in West Africa, and shortly after its acquisition by the British in 1850, severely damaged by earthquake. Several times remodelled and extended since then, however, the castle is now the most carefully maintained of the three, serving as it has done since Ghana's independence in 1957, as the seat of Government and official residence of the Head of State.

Of the twenty-seven surviving forts, several consist of little more than excavated and protected sites, or fragments incorporated in later buildings, and several others as abandoned and often overgrown ruins. Twelve are still sound and habitable, and serve a variety of uses, from prisons (Ussher Fort and James Fort, Accra, and Fort William, Anomabu: the last a particularly handsome and well preserved eighteenth-century English fort, in brick) to self-catering rest houses of which the most important and spectacular is Fort Sant' Jago (actually the seventeenth-century Dutch fort, Coenraadsburg, which stands on the site of a former Portuguese chapel dedicated to Sant' Jago, on top of the hill of the same name) at Elmina. For many years, this fort, high on its hill overlooking and commanding the landward approaches to St George's Castle, housed the headquarters of the Monuments Division of the GMMB, as well as providing very popular, very inexpensive resthouse accommodation. The remaining forts are consolidated ruins, in the care of the GMMB.

The forts and castles of Ghana, therefore, are valued national monuments, not only as visible evidence of both the more shameful and the more inspiring episodes of the country's history, but also as economic, social and educational resources. Their history is well-documented, they are at present protected as national monuments and tolerably well cared for, and given the revival of Ghana's fortunes, their future is secure.

A D C Hyland

Vézelay

Loin de Vézelay, quelque chose nous manque.
Nous sommes en attente de je ne sais quoi. Au surgissement des tours sur leur falaise, j'entends des cloches sonner en moi pour une fête!!

Jules Roy

C'est vrai que de visiter Vézelay certains soirs flamboyants c'est la fête pour nos yeux, mais en contrepoint évoquons son histoire: longue suite de guerres, de sièges, de drames; traversée de ces cortèges de pèlerins innombrables et croisés en partance.



Vézelay, la façade ouest de la basilique. (Caisse Nationale des Monuments historiques et des sites).

Lorsqu'à la fin du 9ème siècle Girard de Roussillon comte de Provence fonda à Vézelay un Monastère de Moines Bénédictins, il le plaça sous la seule autorité du pape: ce qui lui donnait une indépendance totale échappant à la tutelle du Comte de Nevers, de l'Evêque d'Autun voir des Bénédictins de Cluny.

Cette indépendance et la prospérité du Monastère dû à l'afflux des pèlerins auprès des reliques de Sainte Madeleine et du rassemblement de ceux qui partaient pour Saint Jacques de Compostelle, créèrent aux abbés les pires difficultés tant avec leurs voisins qu'avec les habitants: bourgeois ou paysans.

En sanglantée par l'assassinat d'un père Abbé, détruite par le feu, son enceinte violée par les hommes du Comte de Nevers, les reliques profanées, les Vézéliens révoltés, la Ville ne trouva la Paix qu'avec son déclin à la fin du XIIIè siècle lorsque le bruit se répandit de la découverte des vraies reliques de Sainte Madeleine en Provence.

Au XVIè siècle les protestants investirent la Ville, la Révolution passa, bradant tout; mais la Basilique restaurée par Viollet le Duc en 1840 fut sauvée immense, majestueuse, trônant sur cette colline ou les Romains déjà célébraient Mercure.

De cette grande époque du Moyen Age, la Ville reste profondément marquée:

Redoutant les envahisseurs elle s'est entièrement ceinturée de fortifications durant quatre siècles adaptant ses remparts aux modes militaires.

A l'afflux des milliers de pèlerins, dans son espace clos et restreint elle aménagea une architecture souterraine pour accueillir tous ces passagers.

Mais cette histoire ne peut cacher ce qui fut la vraie gloire de Vézelay: sa situation de haut lieu au centre de la France carrefour de la Chrétienté et des routes de Jérusalem et de Saint Jacques de Compostelle, rendez-vous de: Saints, héros, de rois, de foules en prières chantant l'espérance

Elle a entendu St Bernard prêcher la 2ème croisade,

Thomas Becket prier en sa Basilique,

Richard Coeur de Lion et Philippe Auguste réunir leurs armées pour conquérir Jérusalem,

Le Frère Pacifique envoyé par Saint François d'Assise y fonder le premier Monastère Franciscain du Royaume de France,

Saint Louis venir trois ans avant sa mort honorer les reliques de Sainte Madeleine.

Théodore de Bèze naître à Vézelay,

Corot y peindre ses paysages environnants,

Romain Rolland, Max-Pol Fouchet, Maurice Clavel y vivre et y mourir. . .

Mais si l'histoire, vieille femme édentée, nous guette à chaque coin de rue, elle vous montrera dans la Basilique nimbée de lumière le plus grand ensemble de sculptures Romanes existant au monde.

Elle vous indiquera le tympan, cette oeuvre maîtresse qui suggère le

mouvement et symbolise cette phrase 'Allez par le monde et prêchez l'Evangile à toute la Création.'

Elle vous guidera dans les ruelles à la découverte de maisons romanes, d'anciennes églises, de façades du XVIè et du XVII ème, des soupiraux ouvrant sur les salles souterraines du XIIème, des arcades du passé oubliées dans les vieux murs.

Elle vous conduira le long de ses remparts rongés par le lierre et le temps, avec ses tours et ses portes fortifiées.

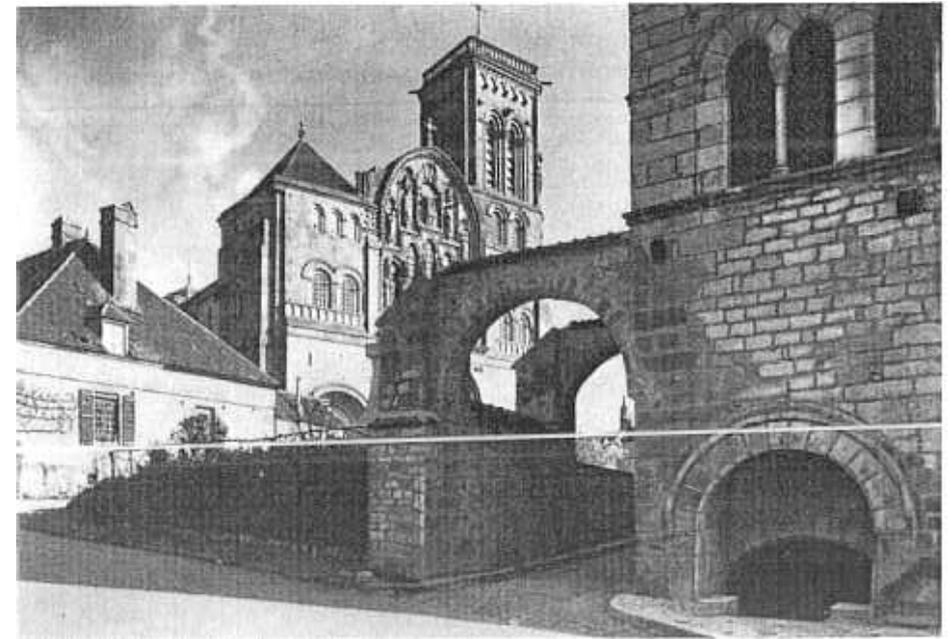
Elle vous fera découvrir de partout ses paysages ordonnés comme des peintures du Poussin.

La Convention pour la Protection du Patrimoine Mondial ne s'y est pas trompé en classant non seulement la Basilique, mais la Colline dans son entier parmi les plus beaux monuments mondiaux témoignage de l'Art et de l'Histoire d'Occident.

Ce classement, c'est notre titre de gloire, l'orgueil de notre cité, mais combien ce patrimoine est lourd aux épaules des 500 habitants qui le portent.

Puisque les colonnes de cette revue me sont ouvertes, je voudrais crier l'injustice, l'inégalité entre les Villes et les Villages qui possèdent des Monuments classés. Une ville peut mieux entretenir, promouvoir son patrimoine que les 278 contribuables de Vézelay.

Vézelay, la façade ouest de la basilique. (Caisse Nationale des Monuments historiques et des sites).



Nous voyons dans de grandes Villes des rues pavées à l'ancienne, imaginez le jour où la montée vers la Basilique aurait retrouvé sa physionomie d'antan. Jamais nous ne pourrons faire cela!

Jamais nous ne reverrons les remparts (classés monuments historiques) réhabilités, rénovés.

Si pour les monuments classés: l'Etat, le Département nous aident, il n'en reste pas moins que toute la colline (site classé) a besoin de soins attentifs, de grosses réparations que la Ville ne peut financer.

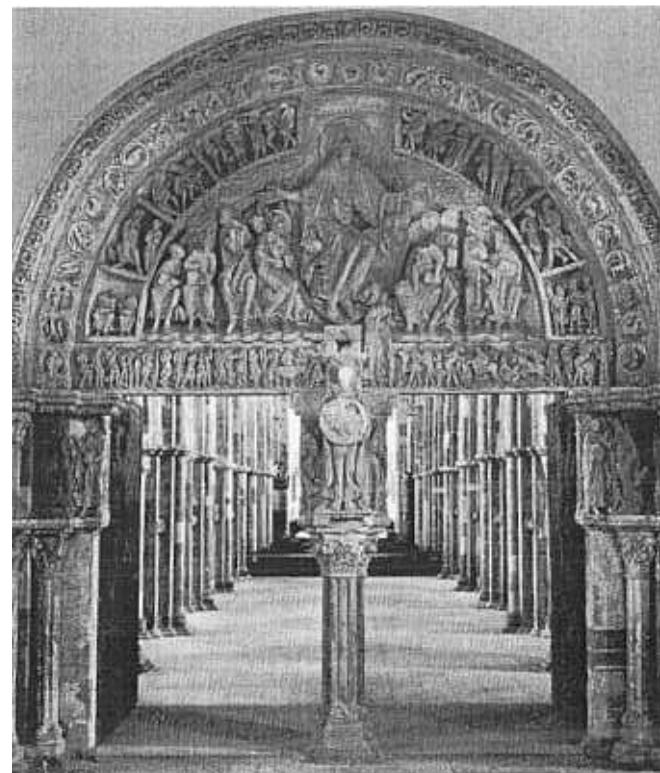
Cessons de geindre. . .

Avec nos pauvres moyens nous avons entrepris le débroussaillage, la mise en valeur et la restauration partielle des remparts et cela avec un cantonnier. Il y a pour trente ans de travail, et nous sommes seuls!!

Nous avons rénové caves et salles du XII^e, la Mairie du XVII^e créé un Musée Lapidaire où sont entreposés les chapiteaux déposés par Viollet le Duc.



Vézelay, chapiteau dans le narthex.



Vézelay, le tympan de la porte ouest qui représente la Pentecôte.

Les vitraux de la Basilique vont être réparés.

Pour lutter contre les mutations socio-culturelles et économiques nous avons demandé sous l'égide de la Direction Régionale de l'Architecture et de l'Environnement avec tous les services compétents; DDE—DDA—ABF etc. le classement de toute la vue s'étendant de la Basilique aux collines qui forment l'Horizon correspondant à l'ancienne 'potée' don du Comte de Roussillon au Monastère.

Cette étude qui dure depuis des années et verra sa conclusion avant Noël, tient compte de l'évolution agricole et sociale du pays.

Nous cherchons à appréhender avec méthode les principes constitutifs du Site de Vézelay et tenter de répondre à cette interrogation de Maurice Barrès:

'D'où vient la puissance de ces lieux'

La Convention a reconnu cette puissance.

André Ginisty

Le Caire Islamique, Egypte

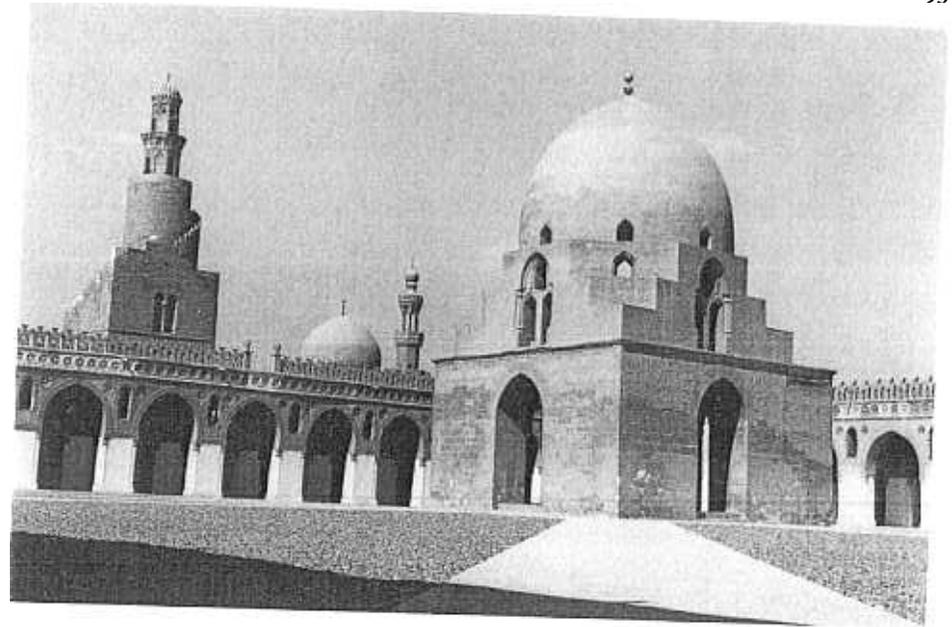
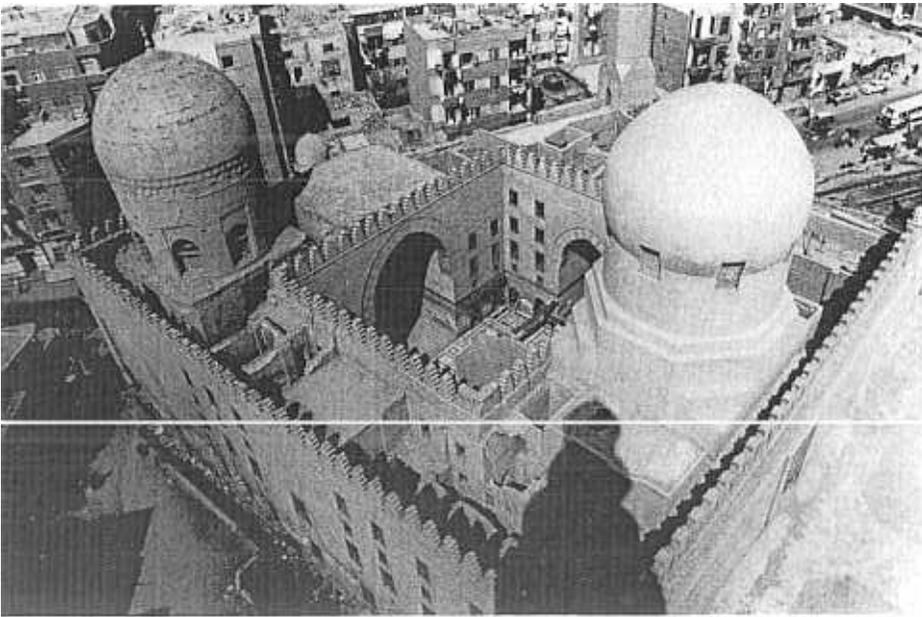
L'importance du Caire en tant que centre politique, culturel et religieux du monde islamique tient à son évolution historique exceptionnelle.

Fondée après la conquête par l'Islam en 641 AD sous le nom de al-Fustat (la Tente), siège du gouverneur de la province d'Egypte, la cité fut sans cesse agrandie par les puissantes dynasties qui se succédèrent au pouvoir jusqu'à devenir la plus grande cité islamique du Moyen Age et la capitale d'un vaste empire.

Déjà en 870, sous le règne d'Ahmed Ibn Tūlūn, elle atteignit une première apogée dont l'imposante Mosquée du Vendredi—toujours le monument le plus important du quartier—témoigne encore. Mais l'événement capital pour l'histoire de la ville fut la création par les Fatimides de al-Qahira (Le Caire, Le Victorieux) en 969 qui devint le noyau de la ville médiévale. C'est à cette époque—en particulier après la transformation de la Mosquée al-Azhar en université—que le Caire devint un centre intellectuel où se développèrent les traditions classiques dans tous les domaines, littérature, sciences physiques et médecine.

Les Fatimides qui se prétendaient les vrais califes, obtinrent le pouvoir dans la région et la splendeur architecturale de toute cette période est encore attestée de nos jours par les fameuses mosquées de al-Azhar,

La médersa et la mausolée de Serghatmach, Le Caire, Egypte. (Unesco: Vincent Aitzegagh).



al-Hakim ou al-Aqmar et par les impressionnantes fortifications des portes Bab an-Nasr, Bab al-Futuh et Bab Zuwaila. L'urbanisme de la cité fatimide semble avoir été le modèle de l'architecture des dynasties suivantes quant à la situation des monuments dans le tissu urbain—une caractéristique du monde islamique—et à la valeur artistique de chaque monument.

C'est entre le 12ème et le 16ème siècles que le Caire atteint son apogée en tant que métropole; en effet, après la chute de Bagdad devant les Mongols, le Caire devint le siège du califat (1261) et donc le centre principal de l'Islam. La population de la cité augmenta rapidement du fait de l'afflux des réfugiés venus des territoires du l'est qui étaient devenus dangereux. L'importance que la cité avait acquise de ce fait—et grâce aussi à sa prospérité fondée en partie sur le monopole du commerce de la Mer Rouge—est reflétée par la construction de nombreux et importants ensembles architecturaux dont les hauts murs, les minarets sculptés et les coupes dominant encore la silhouette de la ville.

Après la conquête de l'Egypte par les Ottomans en 1517, le Caire perdit sa place de centre du monde islamique. Néanmoins l'intérêt pour le patrimoine architectural persista au cours de cette période; les structures médiévales gardèrent leurs fonctions originales et les bâtiments, surtout religieux, furent soigneusement préservés; de plus, marchands et

La mosquée d'Ibn Tūlūn, Le Caire, Egypte. (Unesco: A. Khalil).



La mosquée médresa d'El Azhar (970) et le quartier de Khan al-Khalili, Le Caire, Egypte. (Unesco: Vincent Aitzegagh).

fonctionnaires ottomans contribuèrent eux-mêmes à la richesse architecturale de la ville, perpétuant ainsi une remarquable tradition locale.

C'est lorsque le Caire retrouva une partie de son ancienne importance sous les règnes de Mohamed Ali (1805-48) et de ses successeurs que la dernière phase du développement de la ville prit place avec la construction d'une ville européenne moderne à l'ouest et au nord de la vieille ville. Les centres historiques médiéval et ottoman restèrent ainsi pratiquement intacts et les déprédations irréversibles qui furent le lot de la plupart des autres cités historiques furent évitées au Caire.

La vieille ville fut mise sur la Liste du Patrimoine Mondial en 1979 en partie à cause de la qualité exceptionnelle d'un grand nombre de ses monuments. 'Les monuments mamelouks, hardiment dessinés, originaux et inattendus exhibent triomphalement à l'horizon du Caire leurs arches persanes incrustées de dentelles, leurs minarets aux contreforts ciselés, leurs façades élevées percées d'arcades pointues et leurs balcons posés sur stalactiques comme ceux de la médresa du Sultan Hassan et de la mosquée Qait Bey'. La recommandation prit en compte deux autres critères importants: la continuité de peuplement depuis le Moyen Age au coeur même du tissu urbain traditionnel et le fait que le Caire témoigne toujours de son importance politique, stratégique, intellectuelle et commerciale au Moyen Age.

En 1980, l'Unesco publia un rapport sur l'état de conservation de la

ville, rapport qui attirait l'attention sur certains problèmes identifiables et proposait des actions prioritaires dont la rénovation des maisons, la réglementation de la circulation et l'amélioration des services publics. Le rapport suggérait également de réviser la liste des monuments classés afin d'y faire un choix; en effet, parce que les monuments sont dispersés à peu près uniformément dans toute la vieille ville, une sélection prioritaire pour action immédiate est indispensable.



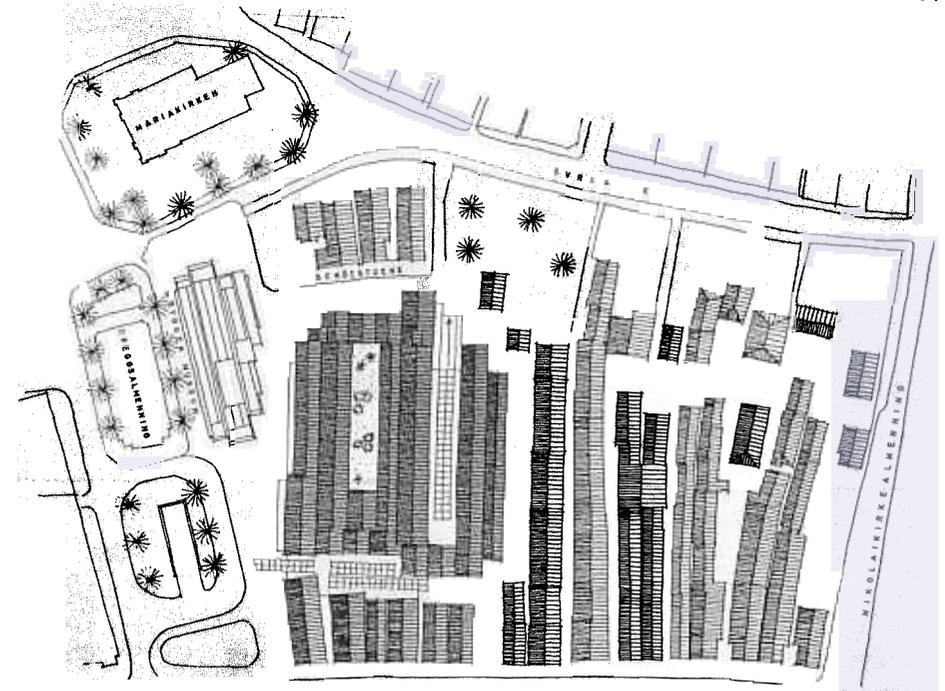
La mosquée du Sultan Hassan (1356-62) à gauche, et un dessin pastiche de 1912—la mosquée Er Rifat—à droite. Le Caire, Egypte. (Unesco: Vincent Aitzegagh).

'Bryggen' in Bergen

'Bryggen'—the wharf—occupies the eastern shore of the old harbour bay of Bergen and comprises both a site and a group of buildings, and its history goes back to the oldest sagas, from the end of the twelfth century. The archaeological evidence at 'Bryggen' confirms the alleged foundation of the city of Bergen by King Olav Kyrre in 1070, but 'Bryggen' was destroyed by fire in 1198, 1248, 1476 and 1702. After each fire the sea front was pushed forward, but thanks to the complicated pattern of ownership the main structure of 'Bryggen'—with its buildings added one to the other in long parallel rows—was maintained, and with it the ancient building traditions and materials.

Till about 1300 'Bryggen' was owned mainly by members of the old Norwegian nobility, who controlled the overseas trade. Following the take over of this hegemony by the German Hanseatic League in the late Middle Ages, German 'winter dwellers' gradually rented, and later bought, the premises—until 'Bryggen' became an exclusive colony of

The sea front, 'Bryggen' Bergen, Norway.



foreign bachelors, with almost extra-territorial rights. The German Office (Comptoir) survived the Hanseatic League itself, officially existing up to 1754, when it was succeeded by Det Norske Kontor (The Norwegian Office) 1754–1898, founded by stockfish merchants of German extraction.

Plan of 'Bryggen'. The darker buildings to the left comprise the new hotel, with the reconstructed facades facing the sea front. Bergen, Norway.

During the nineteenth and twentieth centuries the traditional trade continued, but the buildings declined and deteriorated. The greatest damage was caused by fire on 5 July 1955 when a third of 'Bryggen' burned down.

During the late 1950s and 1960s, extensive archaeological excavations of the greatest interest were carried out on the burnt-out site, yielding ample evidence of topographical, architectural and historic value, as well as throwing new light on international trade in the Middle Ages in Northern Europe. It was evident, however, that the whole of the site, with its fifty-eight buildings, now had to be thoroughly safeguarded and protected against fire.

A foundation was established in 1962 with the main objective of acquiring as much as possible of 'Bryggen', and afterwards restoring it.

One of the narrow passages between two rows of buildings, 'Bryggen', Bergen, Norway.



At the moment the Foundation Bryggen owns half of the buildings, while the rest are in the possession of eight private owners.

The importance of 'Bryggen' in a global context is based on several factors. The Hanseatic League had great commercial, cultural and political impact on the historic development of northern Europe. 'Bryggen', however, is the only large existing Hanseatic overseas settlement from the period when the League was still in power—although much reduced.

'Bryggen' also represents an archaeologically and historically well-documented nucleus of urban development located far north of the large European centres. The medieval urban structure is extremely well preserved. A quay was built following the line of the sea, and behind the warehouses along the front, owned by the different merchants or noblemen, other houses have been added afterwards. The buildings are arranged one behind the other in long, almost parallel rows, at right angles to the seafront. The traditional unit is a *gård*, which is either single

or double. When two owners share the same passage, the protruding second storey of the buildings in the rows forms a kind of covered way. The building at the end of the row is the only one built of stone, making it fireproof for the safe keeping of valuables. These stone buildings were used by several owners. At the end of the rows of buildings a street runs parallel to the quay with access to 'Bryggen' from the land behind.

This pattern is characteristic of the Hanseatic settlements built to serve the needs of the bachelor merchants living in a foreign country, away from their families.

'Bryggen' is also a relic of the medieval North-European urban building tradition based upon a weather-boarded timber construction. As far as we know, such a row of wooden houses exists nowhere else—and certainly not one that dates from the beginning of the eighteenth century and represents the medieval pattern.

At the time when 'Bryggen' was proposed for inclusion in the World Heritage List, the situation was, in fact, crucial. Buildings had started to decay—mainly due to difficult ground conditions, long neglect, and war damage. During the preceding years several houses belonging to the Foundation had been restored, but little had been done to the privately owned buildings. In some cases, even the most necessary upkeep had been neglected. The most significant threat to the site, however, was the plan for a new hotel on the charred site. Plans were made showing rectangular concrete blocks adjoining the old row of wooden facades.

In 1978 the Central Office of Historic Monuments asked the owner of the site to consider reconstructing the front of the burned down part of 'Bryggen', and to combine this reconstruction with the new hotel project. At the same time plans were made to propose the inclusion of 'Bryggen' in the World Heritage List. There is no doubt that this fact was a determining factor in convincing the owner and the architect of the new hotel that the idea was possible.

'Bryggen' was entered on the World Heritage List in 1980, and in 1981 the Director General of Unesco Mr M'Bow, visited 'Bryggen' and unveiled the bronze plaque.

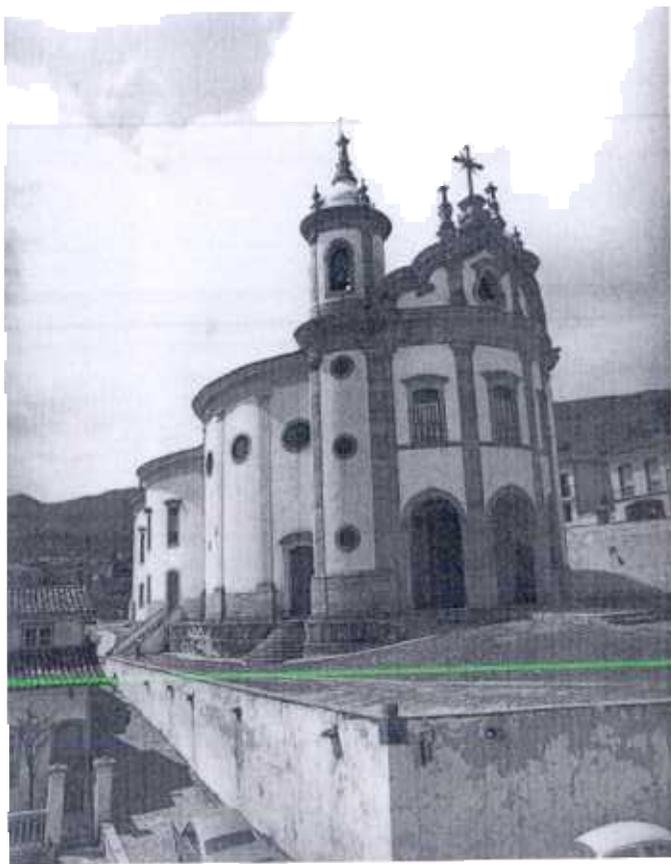
There is no doubt that the prestige of 'Bryggen' has changed immensely in the last few years. This is due to several factors, first the efficient and stimulating work of the Foundation, second the immediate proximity of the SAS Royal Hotel with its trade, as well as tourists visiting the area. In a way the centre of Bergen has been drawn towards 'Bryggen'; the small shops are flourishing and the Hanseatic Bryggen and Museums have been stimulated to further activity. The fact that 'Bryggen' is now on the Heritage List has given prestige and a new status to the entire area.

Stephan Tschudi-Madsen

Ouro Preto, Brazil*

The seventeenth-century town of Ouro Preto, deep in the heart of Brazil's gold rush country, was recognized by Unesco as a world heritage site in 1980 due to the significant role it has played in the economic and cultural history of the nation. However, Ouro Preto faces a challenge that means reconciling the need to preserve the historical value of the site with the fact that it is at the same time a living city in the throes of active urban development.

Ever since the 1500s Brazil's Portuguese colonizers were obsessed with the notion that this vast country must contain large deposits of precious metals. Dreams of finding treasure in the hinterland drove expeditions



The Church of Our Lady of the Rosary, Ouro Preto, Brazil. (SPHAN: Pedro Lobo).

* This article first appeared in *Ambio* (1983), xii, nos. 3-4, and acknowledgement is made to the editor for permission to reproduce it.



The Carmo Church Ouro Preto, Brazil. (SPHAN: Pedro Lobo).

called 'bandeiras' (armed bands of adventurers) deep into Brazil's interior. By the end of the seventeenth century the Portuguese had penetrated parts of the central region of what is now the State of Minas Gerais. Gold was soon discovered in river beds prompting a surge of miners and settlers.

By the middle of the eighteenth century Ouro Preto (then called Vila Rica) was one of the most prosperous urban areas in the Americas. It had a population of nearly 50 000 during its heyday as a gold mining centre. It is estimated that over 100 000 kg of alluvial gold were produced in the region between 1700 and 1750 alone.

Gold fever subsided as production began to drop, but the town's social and cultural activities continued to flourish. In fact the decades of the 1760s and 1770s produced what Brazilian historians call the 'Mineira School'—in philosophy, literature, poetry, music, theatre and architec-

ture, the spirit of the 'man of the mines' was becoming a major force.

In 1823, Vila Rica officially became Ouro Preto, the new capital of the Province of Minas Gerais. Heavy industry was transferred to other regions and as a result, Ouro Preto was able to preserve its seventeenth century character.

Efforts to protect Ouro Preto's cultural social and artistic heritage were made throughout this century. In the 1920s, with the celebration of the centennial of Brazil's independence, both the Minas Gerais Bishopric and the Government of the State of Minas Gerais were the first to support the concept of conserving the town. In 1933, a combination of public and private efforts led the Federal Government to raise Ouro Preto's status to that of a National Monument, forbidding any alteration or modification of its appearance. This step was strengthened even more when the National Historical and Artistic Property Service was created in 1937 (today it is known as the Under-Secretariat of National Historical and Artistic Property) and the entire town and its immediate environs were declared protected national property.

Complex and expensive conservation efforts were then begun and still continue. Measures have to be taken simultaneously on several fronts: not only do religious and civil monuments have to be restored and preserved, but also private residences in the town centre and even in outlying zones.

In the middle of this century, Ouro Preto was essentially a university town and a tourist attraction. However, after 1950 development and urban expansion resulting from the installation of mineral and metallurgical industries throughout the region caused an array of conservation problems. The most notable include: vibration caused by heavy vehicle traffic coursing through the town's narrow and steep streets; visible pollution which has affected building facades and killed off trees and vegetation cover on the surrounding hills; and landslides. The latter is by far the most serious problem and is caused by centuries of mining activities which have denuded the hills around the town, combined with unstable rock formations under it. Heavy rains common to the region sometimes dislodge chunks of hillside taking parts of town with it.

As a result of recent preservation efforts, the National Highway Department built a by-pass directly linking the Capital to the Eastern region of the State. This highway allowed heavy vehicles carrying raw materials and finished products from the metallurgical industries located in nearby Seremenha to be diverted from Ouro Preto's delicate and endangered historical centre.

The problems afflicting Ouro Preto remain complex and until recently there were no technical studies to provide guidelines on how to deal with them. As a result, Unesco sponsored a major study in 1968 called *Renovation et mise-en-valeur d'Ouro Preto* done by the Portuguese architect Alfredo E Viana de Lima. This study resulted in recommendations for a



plan of action to save the town. Subsequently, in 1975 the Joao Pinheiro Foundation of the Minas Gerais Government produced a broad urban development and conservation plan for the town based on these recommendations.

Museu da Inconfidência,
Ouro Preto, Brazil.
(SPHAN: Pedro Lobo).

In 1978 the Under-Secretariat of National Historical and Artistic Property fielded a local technical team to deal with the most serious problems and to help mobilize the community behind the conservation efforts.

Much work has been done during the last few years, including the renovation of a number of private residences that would otherwise have been lost. The technical team has also been advising the municipal authorities on renovation projects, carrying out minor drainage work, reforesting some of the denuded hillsides and building retaining walls in an effort to stabilize the shifting hills on which the urban nucleus is located. Furthermore, a law is in effect forbidding the circulation of vehicles with a load of more than five tons through the narrow and steep streets of the town's centre.

Through such restoration and conservation efforts it is hoped that the town will be spared the worst effects of industrial development, and that a balance can be struck between material progress and the need to preserve Ouro Preto's cultural heritage.

Luiz Gonzaga Teixeira

Leptis Magna, Libya

The Phoenician port of Lpqy was founded at the beginning of the first millennium BC, and first populated by the Garamantes. The city, which was part of the domain of Carthage, passed under the ephemeral control of Massinissa, king of Numidia. By 46 BC Leptis (the latinized form of its Phoenician name) had been integrated into the Roman province of Africa, but the Romans allowed it a certain measure of autonomy. In the north-west sector of the city a forum, now referred to as the Forum Vetus, was constructed; and this was dominated by the Temple of Liber Pater, who was equated with the god Bacchus. At some time between 14 and 19 AD another temple, dedicated to the cult of Rome and Augustus, was erected following the death of Augustus during whose reign Leptis Magna had been classified as a *civitas libera et immunis*, or a free community, over which the governor had an absolute minimum of control. Then, in the reign of Nero, it was made a *municipium* with a certain degree of rights and privileges. During the reign of Domitian many prominent families in Leptis had come to hold Roman citizenship,

A part of the basilica of Septimius Severus and Caracalla. Leptis Magna, Libya. (Tripoli: Department of Antiquities).



and in the reign of Trajan the city was raised to the rank of a Roman colony. But it was after the accession of one of its native sons as Emperor, Septimius Severus, that the fortunes of Leptis improved remarkably.

In 202 the Emperor made arrangements to visit Leptis and granted the city exemption from certain taxes. At the same time a building programme was initiated which was to make Leptis one of the most splendid cities of Roman Africa, even though its resources were strained in achieving this grandeur. Thereafter, it fell prey to the same vicissitudes of fortune as the majority of the coastal cities of Africa. After the Byzantine forces had driven out the Vandals in 533, Justinian encouraged the building of new fortifications and churches, but the newly reconstituted city was greatly diminished in size. The great Severan basilica was converted into a Christian church, but the city's fortunes sank until, when the new power of Islam first penetrated Tripolitania in the seventh century, Leptis was nothing but a village. After the establishment of the Mohammedan centre at Al-Qayrawan, south of Carthage, in 670 and the eventual conquest of Carthage and other Roman coastal towns in 698, Leptis was deserted by its inhabitants and left to the engulfing sands.

The apse at the end of the basilica of Septimius Severus, Leptis Magna, Libya. (Tripoli: Department of Antiquities).

The site was included in the List in 1982, on the basis of three criteria.

1. It is considered a unique artistic realization in the domain of urban planning. Constructed during the reigns of Augustus and Tiberius, but entirely remodelled under the Severan emperors, its ambitious layout incorporates major monumental elements. The Forum, the basilica and the Severan Arch rank among the foremost examples of a new Roman art, strongly influenced by African and Eastern traditions. The sculpture, that of the Severan basilica which remains *in situ*, and that of the Severan Arch (now in the museum at Tripoli), is innovative in its linear definition of forms, the crispness of its contours, and the angular definition of its volumes. It is described as a comprehensive aesthetic, conceived as a function of the blinding African sun.
2. Leptis is important too because after its rediscovery in the seventeenth and eighteenth centuries by travellers and antiquaries, it played a major role in the restoration of the ideals of Antiquity and the evolution of Neoclassicism.
3. Finally, the number and variety of the structures of Leptis Magna, recovered during the course of excavations, bear witness in an exceptional manner to a vanished civilization. The Antique port, with its artificial basin of nearly 102 000 m², still exists with its quays, its jetties, fortifications, storage areas and temples. Begun under Nero and organized under Septimius Severus, it is one of the masterpieces of Roman technology with its barrage dam and its canal designed to regulate the course of the Wadi Lebda, the dangerous torrent which empties into the Mediterranean to the west. The market, an essential element in the everyday life of a large commercial trading centre, with its votive arch, its colonnades and its shops, has been, for the most part, preserved as an Augustan building remodelled and embellished under Septimius Severus. Warehouses and workshops, still not sufficiently explored, also attest to the commercial and industrial activity of a city whose large prestigious monuments, arches and gates, original forum and later Severan forum, temples, baths theatre, circus and amphitheatre, occupy only a very small part of the total area.

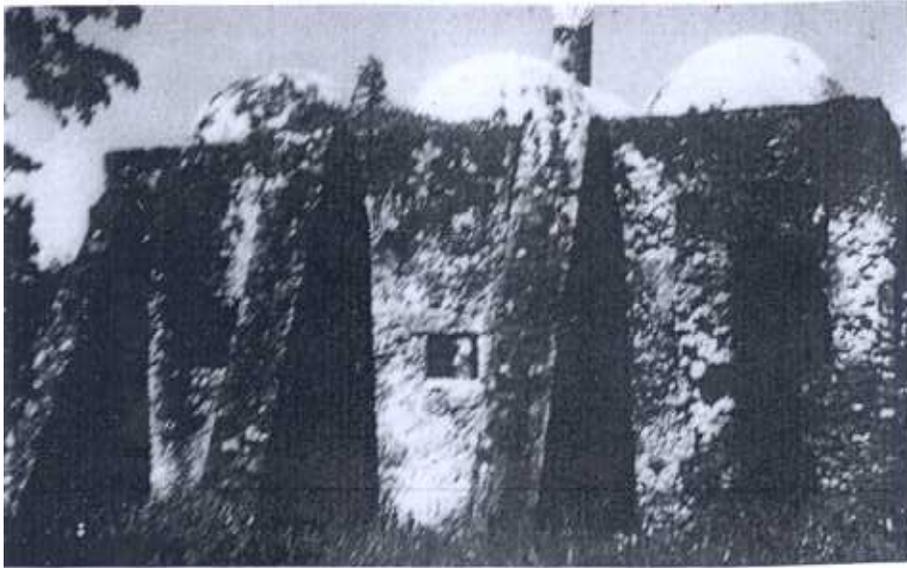
In inscribing Leptis Magna on the List, the hope was expressed that this action would guarantee the integral protection of the archaeological site, the definition of which is at present both imprecise and seemingly too restrictive. It was felt that the zones of the necropolis, the fortifications of the Mergheb and the Hamma, the settlements scattered in lands behind Leptis should be protected for the same reasons as the monumental complex grouped between the Arch of Marcus Aurelius and the Circus.

Kilwa Kisiwani, Tanzania*

The ruined remains of mosques, palaces, houses and tombs, all built of coral stone with lime mortar, together with a wide variety of Chinese and Islamic ceramics, are the tangible remains of an historical and cultural development of the Tanzanian coast and the east coast of Africa in general. This was stimulated by commercial and trading contacts between the coast and other countries bordering the Indian Ocean to the north. It is not easy to date the beginning of these contacts, but they were certainly firmly established by the beginning of the Christian era. Eventually some grew into sizeable maritime powers, such as Kilwa, which in the tenth century was a small settlement, probably a fishing village with some local industries. But from such beginnings Kilwa Kisiwani (Kisiwani is the Swahili for island) grew until it reached the zenith of its power and prosperity during the late thirteenth and early fourteenth centuries. This commercial success was based mainly on its monopoly over the gold trade, and it is best represented by the building activities and the use of Chinese celadon and porcelain in the houses of the prosperous citizens. Another town, situated eight kilometres to the south, is Songo Mnara which is associated with Kilwa in the inscription in the List. In terms of monumental remains, it complements Kilwa and can also offer a large number of domestic buildings, types which have not survived in the larger town.

The monumental remains in Kilwa Kisiwani and Songo Mnara belong to the Swahili architecture of the East African coast, which developed between 1000 and 1800 AD. Exhibiting influences from Islamic and Indian countries, it is nevertheless a homogeneous architecture with an identifiable local development. It is dominated by two building materials, coral or coralline limestone, and mangrove. The walls were constructed of random rubble coral rag, while cut and dressed coral was used for fine finishes and decorative work such as is incorporated in mihrabs, doorways and arcades. Other decoration was provided by carved and moulded plaster, coral bosses and ceramic inserts. The fourteenth-century Husuni Kubwa and the fifteenth-century House of the Portico in Kilwa are notable sources of carved features; and 131 Persian glazed bowls were found in the vaulted chamber of Songo Mnara Palace. Most of the buildings had flat roofs, though vaulting was known and used in some fourteenth and fifteenth-century examples such as the Great Mosque, the Small Domed Mosque, the Mosque of the House in the Makutani complex, Husuni Kubwa and the Songo Mnara Palace. Because of the structural limitation of the mangrove poles used in roofing, plans tended to be made up of long, narrow rooms grouped around a courtyard. Husuni Kubwa at Kilwa, though a palatial building and therefore grander than most, is nevertheless a prototype of all later Swahili domestic architecture. Being a palace of a sultan who traded on a large

* This account of the sites has been condensed from one written by Amini Mturi, which it is hoped to reproduce in full in a later issue of *Monumentum*.



Kilwa Kisiwani, Husuni Kubwa, Tanzania.



The small domed mosque, Kilwa Kisiwani, Tanzania.

scale, it is both a palace and an emporium, and even included an octagonal swimming pool that is unique in the Swahili coastal architecture.

Mosques are long and narrow in plan if longitudinal beams were used, and square if transverse beams were used. They are centred on a central hall or Musulla with aisles on both sides. A Friday Mosque often had three rows of columns, but the vaulted extensions of the Kilwa Great Mosque had four. Mihrabs of mosques, doorways etc are usually arched with dressed coral blocks, and typical forms are found in the Kilwa Great Mosque and Husuni Kubwa. The evolution of mihrab designs may be followed in the mosques of Kilwa and Songo Mnara, right up to the late eighteen-century example in the Malindi Mosque in Kilwa.

At the time of nomination and inclusion on the List as two archaeological sites of prime importance to the understanding of Swahili culture, the Islamization of the east coast of Africa and the extensive commerce of the medieval period and the modern era, Kilwa Kisiwani and Songo Mnara were in need of a comprehensive conservation and management plan. This is under preparation with the help of a World Heritage Committee grant, and it is expected that subsequently the two islands will be declared Conservation Areas. In terms of architecture the most important building is the Great Mosque, the remains of which were excavated in 1958–60. With its eighteen cupolas and eighteen barrel vaults, it is the largest mosque of its period on the East African coast. It is claimed that 'what the Parthenon is to Greece, the Great Mosque of Kilwa is to East Africa'; a proud claim that reinforces the request of Icomos to the government of Tanzania to initiate the necessary procedures for the inclusion of the two islands on the World Heritage List of endangered properties.

Moenjodaro, Pakistan*

In 1922, in the province of Sand, 400 km north of Karachi the site of Moenjodaro was discovered completely buried beneath the sand. It bears witness to one of the earliest civilizations in the world, that of the Indus which flourished between 2500 and 1500 BC in the Bronze Age, before the invasion of the Aryans. This was the most extensive civilization of the protohistorical period, and although Moenjodaro provides evidence about the prehistory of Pakistan, it is a city of interest to the whole of mankind and a heritage of universal importance.

Three salient features deserve mention. The first is the layout of the city. An aerial view reveals the regular and ordered pattern. The Upper City was the administrative part, the Lower City the residential area, and all around were little villages and the workshops of craftsmen. The streets were very narrow except for the main one which was much wider. They were all straight and intersected at right angles, dividing the city into large rectangular or square blocks. The height of the buildings was considerable, and the houses possessed at least two storeys. The building methods used were already highly advanced. The bricks were held

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The Buddhist Stupa and the Great Bath, Moenjodaro, Pakistan. (Pakistan: Department of Antiquities).



together by mortar, the streets were metalled with a kind of macadam made of fragments of pottery and baked clay, and wood was used for beams or inserted into the steps leading into the public baths to make them less slippery.

Considerable importance was assigned to public amenities and utilities. The network of canals for the city's water supplies and the underground drainage system were both very complete and ingenious. Three important remains are located in the Upper City around the stupa mound dating back to the second century AD: these are the *thermae*—a public meeting place with several entrances; the granary; and a twenty-pillared hall which was probably the courtroom of the town magistrate. The houses themselves seem to have conformed to a general plan in size and amenities, suggesting an egalitarian society; and the whole city demonstrates a high degree of social organization and the adoption of rational solutions to human problems. It is the genuine record of a culture, but still little is known about the origin of the Indus civilization. How did it come to an end? How is it that all trace of it has been lost?

The site covers an area of 700 hectares and has not been completely excavated. Nor has the writing been deciphered, although to do so would

A general view of the excavated city of Moenjodaro, Pakistan. (Unesco: Alain Mackenzie).

A seal found on the site; Moenjodaro, Pakistan. (Unesco: *Alain Mackenzie*).



be of great use in understanding the significance of the statues more fully and, more generally, for increasing our knowledge of life in Moenjodaro. These represent questions and challenges for experts and archaeologists, and the site offers opportunities of investigation and discovery. Yet, if nothing is done Moenjodaro will be lost for ever within the next twenty years.

The attempt to protect the site began in 1960 when the government of Pakistan sent its own experts to the site and then appealed to Unesco for technical advice. A mission carried out preliminary studies on the various dangers threatening the site, and a Master Plan was prepared in 1972; this was approved in the following year, and in 1974 the Director-General of Unesco launched an international appeal. In 1979 a Trust Fund was established and Member States began making contributions.

The main threat is the groundwater beneath the site, a problem that has been aggravated since the construction of the Sukkur Barrage north of the city in 1932. The water-table is now no more than two metres from the surface of the ground, as against seven when the site was discovered. This water is impregnated with mineral salts coming from the fertile soils of a

region possessing an arid climate, and these salts are having devastating effects on the walls. In addition, the site is at the mercy of flooding from the nearby Indus, which is eating away its banks and drawing closer and closer to the site. The river could some day carry everything away, condemning Moenjodaro to be just a 'sea of mud'.

In order to save the city, the Master Plan provides for three series of measures:

- lowering the groundwater system by means of a pumping system and maintaining the water level twenty metres below the ground surface;
- protecting the site from the Indus by diverting the course of the river, ensuring that it remains as far away as possible from the site;
- restoring and preserving the buildings by removing the mineral salts.

The greatest progress has been made with the first, the most important item. Two wells are in operation and the first circle of wells is now completed. The pumping station and drainage channels are almost finished. Electrification of the system will begin soon. Work on the Indus has not yet begun as the necessary funds have not all been collected, and it is not possible to begin this work and then to interrupt it. Good progress has already been made with the restoration and preservation of the buildings.

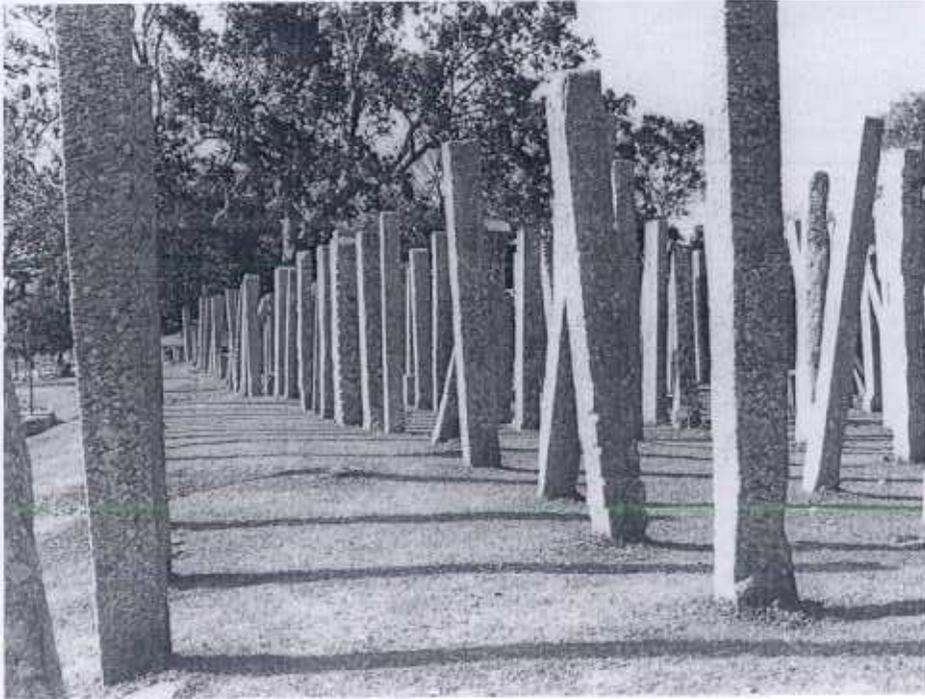
The estimated cost of the project to safeguard the site is \$17 million, and although Pakistan is a developing country with pressing needs, its government has already spent close on \$3 500 000. The principal objects now are:

- to preserve what has been saved
- to continue the efforts already made and carry out further excavations made possible by lowering the groundwater level
- to publicize and develop the site. A site museum has been established, and an hotel and airport have been built.

The Sacred City of Anuradhapura, Sri Lanka

Anuradhapura, founded during the fourth century BC, quickly became, on the island, both the capital of Ceylon and the sacred city of Buddhism. Towards 250 BC, the king Ashoka sent his son Mahinda to convert Tissa, the grandson of the city's founder Pandukabhaya, who became the first Buddhist sovereign of Ceylon. A second mission, led by Sanghamitta, a Buddhist nun and daughter of Ashoka, brought Tissa a cutting from the Ashvattha, the sacred fig tree of Bodhgaya, under which Siddhartha attained spiritual enlightenment and supreme wisdom. With the exception of the brief period of the invasion of the Tamil princes, at the beginning of the second century BC, Anuradhapura remained the political and religious capital of Ceylon for ten centuries. Its apogee was reached under the reign of Dutthagamani who, in 161 BC, expelled the Tamil invaders, re-established Buddhism in the place of Brahminism and endowed the site with extraordinary monuments—Dagaba Minisaweti, Dagaba Rubanwelisaya, the 'Bronze Palace' etc. Anuradhapura was sacked and taken by the Pandyan kings during the ninth century, and then returned again payment of a ransom. The majority of the monuments

The second-century BC Bronze Palace, originally nine storeys high. The forty rows of 1600 pillars now mark the site. Anuradhapura, Sri Lanka. (Unesco: Alexis N. Vorontzoff).



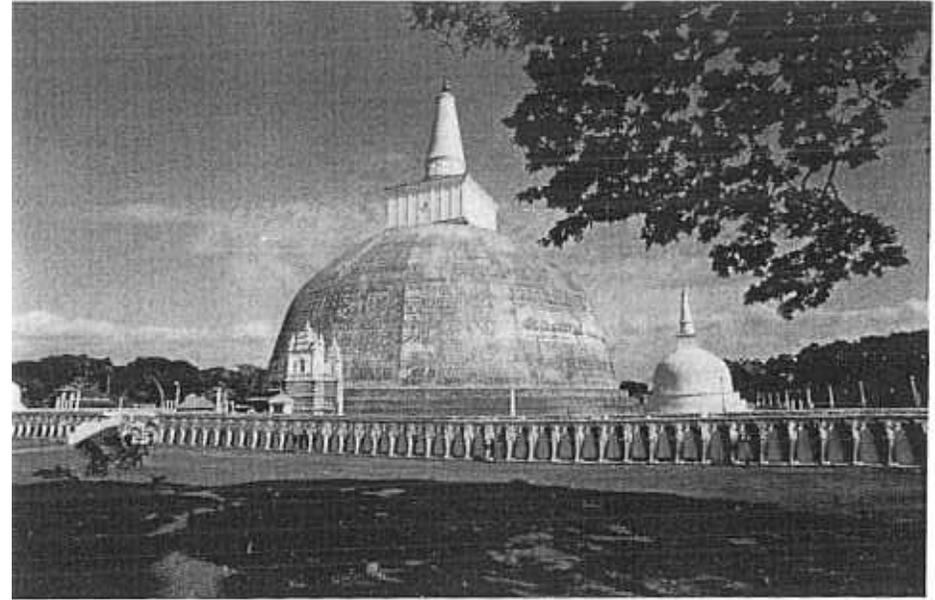
The second-century BC Dagaba Abhayagiri, 125 metres high. Anuradhapura, Sri Lanka. (Unesco: Alexis N. Vorontzoff).

were restored, but the city never recovered from a final siege (993 BC) during which the king Chola Rajaraja I destroyed it. Having lost its position as capital, it was deserted in favour of Polonnaruwa.

Anuradhapura constitutes one of the most extensive archaeological sites in the world. It extends over an area of about 40 km² of surface and immediate sub-surface monuments, as well as stratified remains to a depth in many places of about 5 metres, which represent the product of nearly 1500 years of continuous constructional activity. The city of Anuradhapura was the principal royal and religious centre of ancient Sri Lanka from its inception in the fourth century until the end of the tenth, and even after it had been superseded as a capital city it retained its importance as a political, administrative and religious centre until the thirteenth century.

The monuments, groups and historic environments can be divided into three distinct and inter-related categories:

1. At the centre of the city can be seen the remains of its ancient fortified citadel, still largely unexcavated, with its massive earth ramparts, city gateways, palaces, almshouses and Tooth Relic Temple.
 2. Surrounding this citadel is a series of concentric circles like satellite towns of the ancient monastic complexes. While these are mostly in ruins, enough survives of their various buildings, ritual monuments, monastic residences, gateways, pools and avenues to illustrate the intricate planning and elaborate construction and ornamentation of the principal monasteries which were each nearly two and a half square kilometres in extent. They have at their centre colossal structures known as dagabas or stupas, presiding like great domical mountains over the stone pillars and intricately sculptured basements and entrances of the monastic palaces surrounding them. These dagobas are of brick masonry and are the characteristic monuments of early Buddhism; those in Anuradhapura are of such colossal proportions that they constitute the largest structures of their type anywhere in the Buddhist world, even rivalling the Pyramids of Egypt in size. The tallest dagoba at Anuradhapura was more than 130 metres high, while the circumference of the great dome at its base is more than 330 metres.
- To the east and west of the city are four great man-made lakes, or irrigation reservoirs, the earliest of them, the Abhayawewa, apparently dating from the city's inception. These provided water to the city and the monasteries, and also irrigated the rice fields. Water is found everywhere in the city's planning and layout. Numerous pools and ponds can still be seen amongst the monumental remains. Some large enough have small, boulder-strewn, ornamental islands in the middle; others are planned with a fine geometrical precision. In the royal golden fish park (*ran masu nyana*), a landscaped pleasure garden of the



tenth century, are well-preserved lotus ponds, bathing fountains, and swimming pools with underwater chambers. An extensive parkland preserving the indigenous flora and shaded with massive trees envelops the monastic complexes, creating an environment that is both historical and archaeological on the one hand, and a series of landscape parks on the other.

The second-century BC Dagaba Rubanwelisaya, 100 metres high. Anuradhapura, Sri Lanka. (Unesco: Alexis N. Vorontzoff).

The monuments of Anuradhapura represent some of the most ancient and substantial remains of the architecture of Theravada Buddhism, which has remained as a virtually unbroken tradition from the third century BC until today. The Sacred City is still a major centre of pilgrimage, visited by large numbers of pilgrims as well as local and overseas visitors. Its historical and archaeological dimensions have been greatly enhanced by being intertwined with a complex and dynamic contemporary cultural interest; and for these reasons it was inscribed on the List in 1982.