

UNITED NATIONS EDUCATIONAL
SCIENTIFIC AND CULTURAL ORGANIZATION

CONVENTION CONCERNING THE PROTECTION OF THE
WORLD CULTURAL AND NATURAL HERITAGE

WORLD HERITAGE COMMITTEE
Ninth Session
(Unesco Headquarters, Paris 2-6 December 1985)

Item 7 of the Provisional Agenda : Tentative lists of cultural and natural properties received since the Eighth Ordinary Session of the Committee

1. In order to enable the Committee to appreciate within the widest possible context the outstanding universal value of each property nominated for inclusion in the World Heritage List, each State Party has been invited to submit to the Committee a tentative list of the cultural and natural properties situated on its territory and which it is considering nominating for inclusion in the List during the next five to ten years. In conformity with Article 11.1 of the Convention concerning the presentation of inventories, the Committee, at its 7th session, requested all States Parties that had not already done so to send this tentative list to the Secretariat. As from 1985 ICOMOS will not examine any nomination of cultural properties submitted by States Parties which have not forwarded such a tentative list. New States Parties are invited to present their tentative list as soon as possible.
2. Since the 8th session of the World Heritage Committee, the Secretariat has received new or revised tentative lists from the following States Parties: Algeria, Cyprus, Germany (Fed. Republic of), Guyana, Morocco, Norway, Peru, Portugal, Spain and Tunisia. The Beninese authorities have indicated that they intend to nominate only one property within the next five years: the Royal Palaces of Abomey. The Secretariat has been informed by the Canadian authorities that Canada wishes to modify its tentative list to include Waterton National Park.
3. The tentative lists submitted by Cyprus, Germany (Fed. Rep. of), Peru, Portugal and Spain are attached hereto. The other lists mentioned in paragraph 2 are being revised in consultation with ICOMOS.

December 1984

Tentative list of properties already inscribed or which the Republic of Cyprus is considering nominating for inclusion in the World Heritage List.

1. Paphos (already inscribed)
2. The Cyprus Prehistoric Sites of
 - (a) Khirokitia
 - (b) "Tenta" and
 - (c) "Ayios Dhimitrios" at Kalavassos
3. The Archaeological Site of Kourion
4. Twelve painted churches in the Troodos Region
5. The two five-dome churches of Ayia Paraskevi (Yeroskipos) and of Sts. Barnabas and Hilarion (Peristerona).

Introductory Note

The origins of Cypriote culture go back to the 7th millennium B.C. Already in the prehistoric period Cyprus had close relations with the early civilizations of Syria, Asia Minor and later on with Egypt, Palestine and the Aegean. In the historical period relations developed with Assyria, Babylonia, Persia, Greece and Rome. Later, Cyprus as part of the Byzantine Empire not only participated in the Byzantine civilization, spread all over South and East Europe, but also had close relations with the Arab Empire.

In the 12th century of our era Cyprus was conquered by the Crusaders and became the most important Crusader kingdom. The mutual influence of the Byzantine Art of Cyprus and the art of Mediaeval Europe created Crusader art. In the 15th century the close relations with Italy increased when Venice took over Cyprus in 1489, and Renaissance art spread throughout the Island.

A. Prehistoric sites

(a) Khirokitia, Neolithic settlement (Larnaca District):

One of the best preserved Neolithic sites in the Mediterranean region, dating back to the 7th millennium B.C., comprising clusters of circular houses and a defensive wall of great monumental quality.

(b) Kalavassos - "Tenta", Neolithic settlement. (Larnaca

District): A short distance from Khirokitia, an imposing group of recently excavated Neolithic houses. This settlement, like that of Khirokitia, is situated in an area which is very much unspoilt from the environmental point of view.

(c) Kalavassos - "Ayios Dhimitrios" (Larnaca District):

A Late Bronze Age settlement where excavations started four years ago and continue every year. A large portion of the settlement has already been excavated, including a spacious public building built of large hewn blocks. The settlement owes its importance to its proximity to the copper-mining area of Kalavassos.

B. The Archaic-Roman-Early Byzantine city site of Kourion.

The area of the city site of ancient Kourion encloses monuments of considerable importance dating from the 8th century B.C. down to the 5th century of our era. The ancient city was a pancyprian centre for cultural, religious and athletic activities. This is attested by the well preserved public buildings of the Theatre, the Baths, the Roman Forum, the Nymphaeum, the Episcopical Early Christian Basilica, the Extra Mural Early Christian Basilica, the Stadium and the Sanctuary of Apollo Hylates which was the largest and most famous all over Cyprus. Moreover, the Roman mosaic compositions decorating the floors of the "House of Eustolios" the "House of Gladiators" and the "House of Achilles" are of great artistic achievement and may be classified among the best examples in Cyprus.

C. The Painted Churches in the Troodos Region:

1. Ayios Nikolaos (Saint Nicholas) tis Steyis, Kakopetria.
Nicosia District.
11th-century building of the cross in square with dome type.
Dome and vaults concealed under a second steep-pitched wooden roof. This is an innovation of Cyprus not found elsewhere.
Wall-paintings of the 11th, 12th, 14th and 15th centuries.
2. Ayios Ioannis (Saint John) Lambadhistis, Kalopanayiotis.
Nicosia District. A cross in square with dome Church of the 11th century. Wall-paintings of the 13th, 14th and 15th centuries
Attached Chapel of St. John Lambadhistis, and a "Latin" chapel with late 15th-century paintings influenced by Renaissance art. All covered under a second wooden roof.
3. Panayia (The Virgin) Phorviotissa (Asinou) Nikitari, Nicosia District. A vaulted Church of about A.D. 1100, with paintings of A.D. 1105 and the 14th century. Dome narthex of the late 12th century with paintings of the late 12th century and 1333. Church and narthex covered under a second steep-pitched wooden roof.
4. Panayia (The Virgin) tou Arakou, Lagoudhera. Nicosia District. A dome Church of the second half of the 12th century with paintings of A.D. 1192. The Church is covered with a second roof.
5. Panayia (The Virgin), Moutoullas. Nicosia District. A late 13th-century steep-pitched wooden roof Church, a type found only in Cyprus, with wall-paintings of A.D. 1280. Crusader art style.
6. Archangelos Michael (Archangel Michael), Pedhoulas. Nicosia District. Steep-pitched wooden roof Church with wall-paintings of 1474.
7. Timios Stavros (Holy Cross), Pelendria. Limassol District. A domed Church of the 13th century enlarged with side chapels of the 14th century. Wall-paintings of the 14th and 15th centuries.

8. Panayia (The Virgin) Podhithou, Galata. Nicosia District.
A steep-pitched wooden roof Church with wall-paintings of 1502.
9. Archangelos-Panayia (Archangel-The Virgin), Galata. Nicosia District. A steep-pitched wooden roof Church with wall-paintings of 1514.
10. Ayios Sezomenos, Galata. Nicosia District. A steep-pitched wooden roof Church with wall-paintings of 1513.
11. Stavros (Holy Cross) Ayiagmati, Platanistasa. Nicosia District. A steep-pitched wooden roof Church with wall-paintings of 1495.
12. Ayia Sotera (Christ the Saviour), Palaekhori. Nicosia District. Steep-pitched wooden roof Church with wall-paintings of the early 16th century.

D. The two five-dome Churches of Ayia Paraskevi (Yeroskipos) and of Sts. Barnabas and Hilarion (Peristerona).

- 1 . Ayia Paraskevi, Yeroskipos. Paphos District. Five dome church with a quatrefoil chapel of the late 9th or early 10th century. Wall-paintings of the 10th, 12th and 15th centuries.
- 2 . Saints Barnabas and Hilarion, Peristerona. Nicosia District. Five-dome Church of about A.D.1100.

The two Churches are similar to Churches of South Italy and Aquitaine France.

LIST OF PROPOSALS
by the Federal Republic of Germany
for inclusion in the
World Heritage List

(the monuments marked with an asterisk are already on the World Heritage List)

I ARCHITECTURAL MONUMENTS

A. Roman Architecture

1. Trier, Roman buildings (including the Igel Column), Trier Cathedral and Church of Our Lady

B. Carolingian Architecture

2. Lorsch, monastery porch
3. Aachen, palace chapel* (Aachen Cathedral) (already inscribed)

C. Ottonian Architecture and Architectural Sculpture

4. Reichenau Island
5. Hildesheim, St Michael's Church and the bronze doors in Hildesheim Cathedral (nomination already submitted)

D. Romanesque Architecture and Monumental Sculpture

6. Speyer, Imperial Cathedral* (already inscribed)
7. Worms, Imperial Cathedral
8. Maria Laach, Abbey Church and Lake

9. Standing Stones (Externsteine) near Paderborn; also an outstanding natural feature
10. Brunswick, Lion Monument
- Bamberg, Cathedral: see "Historical Towns and Cities" below
- Trier, Cathedral: see "Roman Architecture" above

E. Gothic Churches

11. Marburg, St Elizabeth's
12. Cologne, Cathedral
13. Freiburg, Minster
- Landshut, St Martin's: see "Historical Towns and Cities" below

F. Cistercian Monasteries

14. Maulbronn
15. Eberbach

G. Castles and Imperial Palaces

16. Gelnhausen, Imperial Palace
17. Eltz, Castle
- Rhine Valley: see "Cultural Landscapes" below

H. Renaissance Buildings

18. Bremen, City Hall
19. Lüneburg, Town Hall
20. Berlin (Spandau), Citadel
- Augsburg, City Hall: see "Historical Towns and Cities" below
- Heidelberg, Castle: see "Historical Towns and Cities" below

I. Baroque Churches and Monasteries

21. Weingarten, Benedictine Monastery
22. Ottobeuren, Benedictine Monastery
23. Wies, Pilgrimage Church* (already inscribed)
- Weltenburg, Monastery and Danube Valley: see "Cultural Landscapes" below
- Vierzehnheiligen, Pilgrimage Church and River Main Valley: see "Cultural Landscapes" below
- Banz, Benedictine Monastery and River Main Valley: see "Cultural Landscapes" below

K. Baroque Palaces, Gardens and Theatres

24. Pommersfelden, Palace
25. Nymphenburg, Palace with Gardens

26. Brühl, Palace with Gardens* (already inscribed)
27. Würzburg, Residence with Gardens* (already inscribed)
28. Kassel, Wilhelmshöhe Palace
29. Bayreuth, Margravia Opera House

L. 19th and 20th-Century Architecture

30. Koblenz, Ehrenbreitstein Fortress
31. Bayreuth, Festival Theatre (Festspielhaus)
32. Ulm, Confederate Fortress (Bundesfestung)
- Walhalla, National Monument and Danube Valley: see "Cultural Landscapes" below
- Hamburg, Chile House and Business District: see "Urban Architecture" below

II URBAN ARCHITECTURE

M. Streets and Squares

33. Augsburg, Maximilianstrasse with the Cathedral, City Hall and Church of SS. Ulrich and Afra
34. Munich, Ludwigstrasse and Odeonsplatz with the Residence, Hall of Generals (Feldherrenhalle) and Theatine Church
35. Hamburg, Business District with Chile House
36. Saarbrücken, Ludwigsplatz

37. Berlin, "Horseshoe" Housing Estate (Hufeisensiedlung)

N. Historical Towns and Cities

38. Bamberg, Old Town

39. Regensburg, Old Town

40. Lübeck, Old Town

41. Rothenburg, Nördlingen, Dinkelsbühl

42. Landshut, Old Town with Trausnitz Castle

43. Heidelberg, Old Town and Castle

44. Passau, Old Town

45. Goslar, Old Town

46. Wolfenbüttel, Old Town

III CULTURAL LANDSCAPES

Landscapes combining outstanding cultural and natural features

47. Rhine Valley between Bingen and Koblenz

48. River Main Valley between Banz and Vierzehnheiligen

49. Danube Valley around Weltenburg

50. Danube Valley around Regensburg, including the Walhalla and Donaustauf

51. Berlin, Pfauen Island (also nature reserve), Klein-Glienicke Palace and Gardens, and Nikolskoe
52. Artland, landscape with farmhouses
 - Reichenau Island: see "Ottonian Architecture and Architectural Sculpture" above
 - Laach Lake: see "Romanesque Architecture and Monumental Sculpture" above
 - Standing Stones (Externsteine): see "Romanesque Architecture and Monumental Sculpture" above

December 1984

TENTATIVE LIST OF PROPERTIES ALREADY INSCRIBED OR WHICH PERU IS
CONSIDERING NOMINATING FOR INCLUSION IN THE WORLD HERITAGE LIST

CULTURAL PROPERTIES

1. City of Cuzco (already inscribed)
2. Chavin Archaeological Monuments Centre
District of Chavin, Province of Huari, Department of Ancash
(Nomination already submitted).
3. Chan-Chan Archaeological Zone
Province of Trujillo, Department of La Libertad
4. Nasca Archaeological Zones
Provinces of Palpa and Nasca, Department of Ica
5. Pajatén Archaeological Complex, Department of San Martin

NATURAL PROPERTIES

1. Manu National Park
2. Paracas National Park
3. Rio Abiseo National Park
4. Huascaran National Park (Nomination already submitted)

CULTURAL AND NATURAL PROPERTY

1. Historic Sanctuary of Machu Picchu (already inscribed)

CULTURAL HERITAGE DEPARTMENT OF MONUMENTS

CHAN CHAN ARCHAEOLOGICAL ZONE

Latitude : 08° 05' 57'' South

Longitude: 79° 04' 55'' East

The ruins of Chan Chan are situated in the Department of La Libertad, Province of Trujillo, in the north-west of the Moche Valley. They are bordered on the east by El Cortijo Annex of the Laredo Co-operative and on the west by the lands of the Huanchaco rural community, on the south by the Pacific Ocean and on the north by the Industrial Park.

The buildings comprising the ruins of Chan Chan extend along this area of level ground. They lie on a north-east axis, covering an area of 1,417,715 square metres, at a distance of 4 kilometres from the city of Trujillo.

The ruins of Chan Chan, regarded as the largest adobe city in the world, have been a source of wonder and interest to many scholars and travellers since the last century.

Already at the time of the Spanish conquest, the chronicles included references to Chan Chan and even descriptions and accounts of its history. Among those who wrote about it were Ciezo de Leon, Cabello de Balboa, at later date, Bishop Martinez de Campanon and, in the nineteenth century, such travellers as George E. Squier, Adolph Bandelier and Rivero.

The city of Chan Chan, whose buildings and burial grounds extend over an area of 20 square kilometres, was the religious and administrative capital of the Chimu Empire.

The name "Chan Chan" is derived from a word in the Chimu language, "jang-jang", which means "sun-sun", probably on account of the hot climate prevailing on the plain on which it is situated. The Spanish designated it as the main city of the kingdom and gave it the name of "El Gran Chimu".

Chan Chan was the largest city in pre-Colombian Peru. It consisted of nine palaces and their outbuildings, temples, communal areas, fountains, walled pathways, cultivated fields and cemeteries, and its architectural and spatial layout reveals that the area was a planned and ordered whole. Its walled palaces have adobe walls 7 to 12 metres high; trapezoidal in shape, they are decorated in relief with clay friezes and with geometrical ornamental representations and complex mythical figures which reflect Chimu attitudes and beliefs and the importance of marine motifs in daily life. The friezes display a great variety of such motifs, including waves, starfish, fish, sea-birds, as well as the moon.

The decorative motifs were hand-moulded and are shown in profile; however, different positions of the figures (in particular the birds) and their naturalistic character display a detailed observation of nature.

The National Institute of Culture, through the Northern Regional Centre for the Study and Restoration of Historical Monuments (now a branch of NIC) situated in La Libertad, has been carrying out work since 1973 for the protection, conservation and enhancement of Chan Chan. This work which includes research, archaeological excavations, consolidating the structures uncovered and shoring up the walls, has been supported by Unesco-Cryrza and the Municipality of Trujillo.

CULTURAL HERITAGE DEPARTMENT OF MONUMENTS

NASCA ARCHAEOLOGICAL ZONES

Longitude : Between 75°20' and 75°50' East

Latitude : Between 14°30' and 14°50' South

The region of Nasca, which in geographical terms includes the basin of the Rio Grande in what are today the provinces of Palpa and Nasca, consists of a series of small valleys (Santa Cruz, Rio Grande, Palpa, Ingenio and Nasca) whose rivers flow into the middle section of the Rio Grande, which itself flows southwards towards the Pacific Ocean.

The archaeology of this region is particularly important and interesting. The monuments and archaeological remains to be found there bear witness to the level of cultural development achieved through the use of special technologies and to a high level of agricultural development, despite the arid soil and the shortage of arable land. This was particularly true of the period known as the "regional development period", when Nasca culture distinguished itself by the excellence of its polychrome pottery, which now adorns many museum collections in Peru and other parts of the world.

One feature which has attracted particular attention is represented by the so-called geoglyphics of the Pampa de Nasca. These are series of very extensive lines and figures (some of the lines being several kilometres long and some of the figures covering hundreds of square metres) which are formed by small furrows cut in the dark and gravelly surface of the Pampa, and have remained visible over the centuries. These geoglyphics have given rise to the most varied theories and hypotheses concerning their origin and function; however, the most soundly based and scientific interpretations have been those put forward by Toribio Mejia Xesspe and Paul Kossok (their discoverers), by Maria Reiche (who has devoted over forty years to studying and measuring them) and by Jorge Illescas.

Another important feature is the construction of a complex system of underground aqueducts in the Nasca Valley. The majority of these aqueducts are still in use, although many of them are in danger of crumbling away.

Cahuachi, the capital of Nasca culture, was the most important urban centre in the region and consists of a group of pyramids of considerable height linked to a network of courtyards and squares. The studies carried out by Kroeber in 1926 and by Strong in 1952 represented the first steps towards an understanding of how Cahuachi was settled and came to be the great ceremonial centre during the early phases of Nasca culture. The objectives of the work now being carried out under the Cahuachi Project by Helaine Silverman and Miguel Pazos are to understand the function and relationship of the various parts of the Cahuachi ceremonial centre as well as the chronological sequence of the site's settlement, and to carry out restoration and development operations on specific sectors, in association with local bodies.

During the present year archaeological work has also been carried out by the Italian Archaeological Mission under Dr. Alberto Bueno Mendoza and the architect, Giuseppe Orefecci.

In the Nasca region there are numerous archaeological sites which call for study and urgent conservation work if they are to fulfil their considerable potential as archaeological and tourist-attractions and contribute thereby to regional development. They include Paredones (an Incan centre) Cantalloc (a group of geoglyphics linking archaeological structures and burial grounds), San José (Nasca archaeological sites of the late intermediate period which, in conjunction with the colonial churches of San José and San Javier, could form a major tourist circuit), the Valle de las Trancas (cemeteries of Chauchilla, Huaca del Loro and cemeteries of Las Trancas), and the Lost City of Huayuri (an important and extensive urban centre of the late intermediate period situated in the Valle de Santa Cruz).

During the last decade, cleaning and conservation work has been carried out in some of the parts already mentioned which have also been physically demarcated as a result of action by the National Institute of Culture, the Directorate for Tourist Resources of the Ministry of Industry and Tourism, the Municipality of Nasca and CORDE ICA.

ANNEX

Location of the Nasca Archaeological Zones - Mercator Transversal System
(UTM)

- Geoglyphics of Nasca:
 - Longitude South : 837200
 - Latitude West : 48000

- Cahuachi:
 - Longitude South : 836150
 - Latitude West : 48800

- Huayuri:
 - Longitude South : 839200
 - Latitude West : 47000

- Nasca: (Paredones, aqueducts, cemeteries)
 - Longitude South : 836100
 - Latitude West : 50700

PAJATEN ARCHAEOLOGICAL COMPLEX

Background Information

Two civilian-military expeditions undertaken in 1965 and 1966 brought to light the important archaeological complex known as "PAJATEN", situated in a highland forest area in Northern Peru. They thereby confirmed the existence of these ruins, parts of which had been discovered by chance by a group of inhabitants of the village of Pataz, who entered this area of virgin forest in search of land suitable for farming.

Location

The PAJATEN archaeological complex is situated on the co-ordinates 77°18' longitude and 7°43' latitude, lying 44° NE of the village of Pataz. It is 92,5 kilometres by bridal path and track from the village of Chagual which lies on the bank of the river Marañon and is the final point on the road running from Trujillo towards the Andean interior and the forest area

Geographically, the site lies in the Department of San Martín, adjacent to the Department of La Libertad.

These important archaeological remains lie in the shape of a half-moon on the narrow and uneven plateau of a spur jutting out from the steep sides of the hills which border the high forest and which form part of the final foothills of the Eastern Cordillera. The site is situated in the catchment areas of the Huallaga and Marañon rivers in the midst of luxuriant vegetation. It lies at an altitude of 2,350 metres above sea-level.

Description

The archaeological site consists of a series of circular buildings of varying diameters (of approximately three to fifteen metres) and of an average height of two metres. There are a few straight walls, but these are of considerable length. However, like the walls of the cylindrical buildings, some of these are half buried by mud and stones and covered by thick vegetation.

The buildings lie on platforms set out at different levels and connected to one another by stairways which open on to the high retaining walls.

The building materials consist of slabs of slate used to cover the platforms, harder stone for the retaining walls and the buildings themselves, and pink and grey sandstone for some of the decorative features.

The streets and paths which criss-cross the site run alongside the buildings and their high retaining walls.

However, what particularly distinguishes these buildings from other buildings of ancient Peru, which normally lack decoration, is not only their extraordinary architectural design, but also the exuberant ornamental and constructional motifs which adorn the external and, in the case of some buildings, the internal surfaces (e.g. the parapets) and which include anthropomorphic, zoomorphic and geometrical motifs. These decorative features are moreover of particular interest in as much as they are not mere superficial additions, but are integrated into the structure of the walls.

The whole archaeological complex covers an area of approximately fourty hectares, of which a small part has been uncovered in the course of intensive cleaning work. In view of the site's importance, and the evidence that similar sites exist in the area, further work should be undertaken, including archaeological exploration, cleaning and consolidation operations. It will then be possible to carry out a scientific analysis of the remains found to identify ther oriqjns and ensure the permanent conservation and enhancement of this outstanding archaeological complex.

(Information provided by the leader of the two civilian-military expeditions, the architect Victor Pimentel Gurmendi).

Lima, 31 October 1984

MINISTRY OF AGRICULTURE

MANU NATIONAL PARK - PERU

Geographical location:

North	:	72°01'	Longitude West	and	11°17'	Latitude South
South	:	71°30'	"	"	13°11'	Latitude South
East	:	71°10'	"	"	12°18'	Latitude South
West	:	72°22'	"	"	11°45' 30''	" "

Description:

This Park (1,582,806 hectares) is situated in the south-east of Peru and covers the High Andes region as far as the Low Tropical Forest of the Amazonian area.

Climatic conditions range from the cold dry climate of the High Alpine Plateaux to the warm, humid climate of the equatorial rain forests. The vegetation, which includes many endemic species, is likewise extremely varied, ranging from lichens and silicicolous gramineous plants to trees growing to a height of over 30 metres.

The fauna is also extraordinarily varied and abundant. There are in addition sites of great natural beauty, ("Tres Cruces" is an outstanding beauty-spot) and other outstanding touristic attractions such as the "Colpa de los Guacamayos" and the many "Cochas" (marshlands). Also worthy of notice are the important archaeological remains of the Inca expansion into the jungle, such as Paititi and the ruins of Pantiacolla.

PARACAS NATIONAL PARK - PERU

Geographical location:

North : 76°30' Longitude West and 13°46' 52'' Latitude South
East : 76°10' 3'' " " 13°49' 42'' " "
South : 76°00' Longitude West and 14°26' 42'' Latitude South
West : 76°39' Longitude West and 14°26' 42'' Latitude South

Description:

The Paracas National Park (335,000 hectares) is situated in the central and south coastal region of Peru, and is the only protected zone which covers both land and sea areas of the eco-zoogeographical region of the Peruvian-Chilean Oceanic Dominion of the South Pacific.

Despite the almost complete lack of rainfall (it is one of the driest areas on the Continent), the climate is humid owing to the Humboldt current.

The flora is typical of coastal hill areas, appearing seasonally as a result of atmospheric condensation. As for the fauna, it is plentiful in the coastal areas, which provide a refuge for certain species in danger of extinction, and offer resting places for various migratory birds.

The area contains rock formations of great natural beauty, such as the "Candelabro", the "Mirador de Lobos" and the "Catedral", which are also major tourist attractions. The necropolis of Paracas and the Site Museum of Pre-Colombian Art are worthy of note.

MINISTRY OF AGRICULTURE

RIO ABISEO NATIONAL PARK

Geographical location:

North : 7°36'73'' Latitude South and 77° 31' 56'' Longitude West

South : 7°27'43'' Latitude South and 77° 0' 14'' Longitude West

Description

The Rio Abiseo National Park (274,520 hectares) is situated in the north-eastern region of Peru, and includes ecosystems which boast a great variety of species of flora and fauna, one of which, the curly-haired yellow-tailed monkey, Lagothrix flavicauda, a primate indigenous to the country, is close to extinction.

The existing forest is typical of tropical rain forests and provides a habitat for highly distinctive species of both plants and animals.

A highlight of the park is the important pre-Colombian archaeological site known as Huaros or Grand Pajatén, which has considerable potential as a tourist attraction.

January 1985

SECOND TENTATIVE LIST OF PROPERTIES WHICH PORTUGAL IS
CONSIDERING NOMINATING FOR INCLUSION IN THE
WORLD HERITAGE LIST OR ALREADY INCLUDED

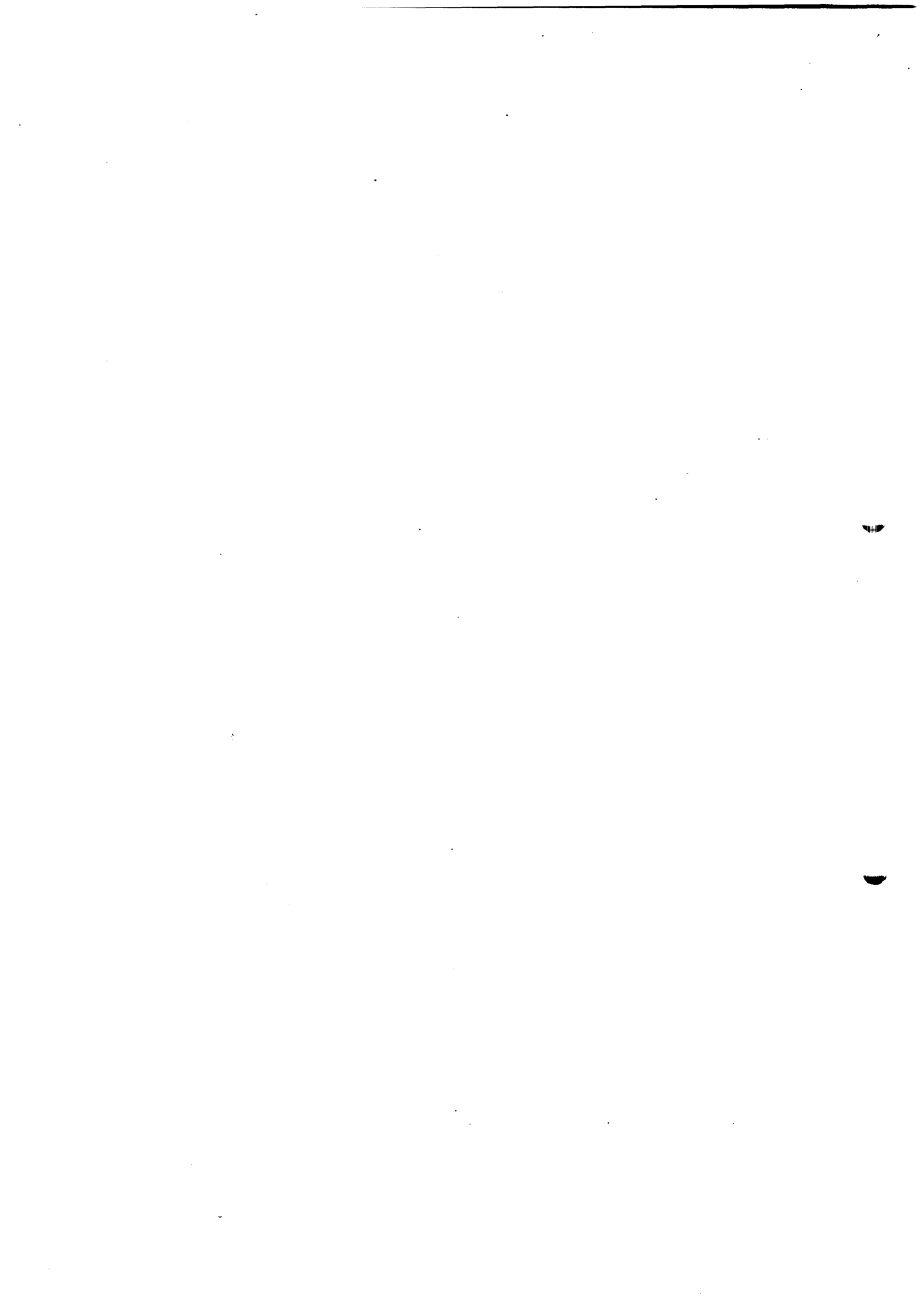
1) Properties which Portugal is considering nominating :

- Historic Centre of Evora ;
- Domus Municipalis, Braganza ;
- Castle of Vila Viçosa ;
- Castle of Guimarães ;
- Monastery of Mafra ;
- Monastery of Alcobaça ;
- University of Coimbra ;

An explanatory note on each of these monuments is enclosed.

2) Properties already included :

- Central zone of the Town of Angra do Heroísmo in the Azores ;
- Monastery of the Hiéronymites and Tower of Belem in Lisbon ;
- Monastery of Batalha ;
- Convent of Christ in Tomar.



THE HISTORIC CENTRE OF EVORA

The historic centre of Evora is the area surrounded by the old remparts (Cerca Velha), an encircling wall built between the 2nd and 12th centuries and regarded as being the remains of Roman, Gothic and Arab occupation.

Apart from the walls themselves, this area also contains the Roman Temple, the Cathedral, the Convent of Loios, the Palace of the Dukes of Cadaval, the Palace of the Counts of Basto, the Church of the Saviour, the House of Garcia Resende and the fountain in the Praça do Giraldo.

The following is a brief description of the most outstanding of these monuments :

The Old Walls (Cerca Velha), which are classified as a National Monument. After certain alterations to the original Roman design by the Visigoths and the Arabs, the walls cover a perimeter of 1080 metres. They themselves, however, are a mixture of 3rd, 4th, 7th, 10th and 12th century styles, reflecting the course of Portuguese history. They formed at that time an irregular pentagon with platforms, gates, dungeons and traces of the Gothic-Arab and Portuguese castle.

The Roman Temple (National Monument) known as the Temple of Diana, is rectangular in shape and represents a perfect parallelogram probably dating from the 3rd century. It has survived until today despite many vicissitudes, including damage caused by the religious conflicts in the late 4th and early 5th centuries. In the 14th and 15th centuries, it was even used as a slaughter-house, and in 1500 was transformed into a solid tower in the Manueline style, until in 1870 the site was cleared and the temple restored as far as possible to its original form, under the technical supervision of the Italian G. Cinatti.

The colonnade on the north front is intact ; on the west side are two intact pillars and on the east side two pillars without capitals ; to these may be added the foundations and the partial remains of other columns. The intact columns still support parts of the architrave, the shafts of the pillars are of granite, the bases and capitals are of white Estremoz marble. The total height of the columns is 7.68 metres, the width of the plinth of the monument is 15.25 metres and its length 25.18 metres.

The Cathedral of St. Mary (National Monument). The present church was founded by Bishop Durando Paes, adviser to Afonso III, in the latter part of the 13th century, on the site of the previous building, which itself was an adaptation of an Arab mosque ; no trace remains of either the mosque or the original church. Building began in the reign of Afonso III and it was only some fifty years later, in the reign of Afonso IV, that the south transept, the old sacristy and the

cloister were completed. During the following centuries, further work and a number of alterations were carried out.

The cathedral is in the form of a Roman cross, and is inspired in structure and elevation by the Cathedral of Lisbon. There are three aisles, and the apse is formed of five chapels divided into seven rectangular sections ; the central nave is wide, crossed by a projecting transept with two lancet arches on either side. From these rises the octagonal lantern tower with its late Gothic dome - the only example of the kind in Portugal.

On the outside, the single-storey pediment is crowned by a very ancient slender globe spire and a copper angel. It also has two rose-windows in the Champagne Gothic style.

The west front, entirely of carved stone masonry, bearing many of the mediaeval stone-cutters' marks, has a portal with a Gothic arch flanked by two square towers forty metres high, showing traces of the building materials used in the different periods during which it was built. The narthex of the portico is completely open, with a Gothic arch and two rows of small arches ; the vault without formed arches has triangular shaped ribs ; the door is an elegant Gothic arch flanked by six ornamental archivolts ; on either side of the portico are two 16th century marble sarcophagi, while the side façades of the building are predominately Romanesque. The overall length of the Cathedral is 80 metres, the inner width 18.80 metres, the height of the central nave 19.05 metres and that of the outside lantern tower 41.30 metres.

Monastery of Loios (St. John the Evangelist - National Monument)

The Convent was founded by Rodrigo de Melo ; its construction began in 1485 and the church was inaugurated in 1491 while work on the monastery continued. It was altered and remodelled several times and during this century was even used as the public library of Evora ; before that it served as a college, a military barracks, a post office ... and finally in 1965 as an inn.

The church is Gothic in form and went through a number of modifications which, however, did not affect its supporting structure or its roofing. It has a fine flamboyant Gothic portal, with a low arch supported by a cluster of columns decorated with Manueline capitals. The church is composed of a nave in five triangular sections covered by a vault supported by square ribs decorated with roundels. The nave contains one of the most important sets of early 18th century mural azulejos (painted tile decorations), which are of great historic value and depict the different periods in the life of St. Lawrence Justinian. The choir chapel, which is narrower than the nave, consists of a deeper section and a polygonal apse supported by solid buttresses, two-storeys high and still has in the side walls the high, narrow Gothic slits dating from

the time it was built. The main façade of the Monastery, facing north, dates from 1749 - 54, and its entrance-hall, a fine square room, is preceded by a high porch with an architrave and two Doric columns of granite. In the atrium rises a monumental staircase of white marble, a Baroque work dating from 1750.

The chapter-house representing the mudejar art of Alentejo is the most remarkable part of the cloister. It is rectangular in form, with a low ogive vault and highly ornate under-ribbing.

Palace of the Counts of Basto (National Monument)

This building, which was part of the Moorish Palace, was handed over in 1176 by Afonso Henriques to the Military Order of Calatrava (later the Order of Aviz) and became the royal residence. It was the scene of several events in the history of Portugal. The future Counts of Basto took up residence there in the 15th century and gave their name to the palace.

Over the centuries several additions and restorations were made. The Palace, which is rectangular in form and consists of pavilions of different periods, occupies a vast area, with covered buildings enclosing open spaces.

On the East façades, the only remains of the Gothic style are two lancet portals and a bevelled slit, while various elements dating from the Manueline period have been restored. The largest pavilion of the whole building is that containing the state rooms on the first and second floors.

It is rectangular in form, with corners inlaid with granite. The roof is four-sided, with the south side sloping down to the ancient city walls, where great blocks of stone from the Roman and Visigoth period are still to be seen. These side façades are protected by two towers. The three upper rooms are a remarkable example of mudejar architecture.

Palace of the Dukes of Cadaval (National Monument)

The palace, which still looks like a mediaeval fortress, was built on part of the Roman-Visigoth ramparts.

The fine façade contains a series of balconied windows, of which the jambs and friezes correspond to the style typical of the late 16th and early 17th centuries.

The part of the historic palace which is of the greatest architectural interest, immense and picturesque, is the back façade on the north side, looking over the Praça dos Colegiais. This part of the building rests on a Roman-Gothic wall and is composed of a heterogeneous series of buildings of all shapes and sizes which were put up

at random according to the needs of the inhabitants, and which have immense architectural charm. The quadrangular tower on the main façade, with two storeys and cubic-shaped Gothic battlements rising to a pyramid, is all that remains of the old castle.

The Praça do Giraldo with its arcades, the Church of St. Anthony and the 16th century fountain.

DOMUS MUNICIPALIS - TOWN HALL - BRAGANZA

Building within the mediaeval city of Braganza whose origins have given rise to a wide variety of explanations. The best founded of these dates its construction back to the 12th - 13th centuries when, it is said, the building was already used as a Town Hall.

It is pentagonal in shape and has a cornice supported by a frieze with sculpted corbels, which are to be found also inside the building. On the outside are a series of semi-circular windows placed at regular intervals along the five façades.

All these windows have smooth frames, except for seven of them on the east side which have an archivolt decorated with stars.

The pavement is of cut granite blocks. Inside, along the walls, runs a long granite bench said to have been used to seat the townspeople. The whole ground floor is occupied by a cistern with a barrel-vaulted roof.

CASTLE OF VILA VICOSA

The original fortifications of the town were the work of King Dinis, who had the castle and the old city wall built, although these remained unfinished until the end of the 12th century.

The castle and its keep disappeared in the early 16th century during the construction of the ramparts which can still be seen today. In the second half of the 17th century, the castle was transformed into a fortress and the old city underwent major military works, including towers placed in the shape of an eight-pointed star. The building of this massive military block, also known as the fortress, led to the total destruction of the King Dinis's castle and of many of the houses abutting on the walls of the mediaeval palace. The fortress - square-shaped with a high, three-storeyed façade - is surrounded by a moat seven metres deep and six metres wide, and flanked on either side by a solid cylindrical keep. The upper part of the building consists of battlements for the launching of projectiles and a gun-battery. The square courtyard, which served as a military parade-ground, is surrounded by three-storeyed houses which originally consisted of only the ground floor and one storey, the upper floors being added over the centuries. Rising above the courtyard is the quadrangular opening of the rain-water cistern.

Inside, the rooms with their beaten earth floors, first occupied by the famous chatelaine, later used to house the stables and the armoury, are in a fairly good state of preservation.

Upstairs are other rooms which are quite as important, including the Ducal Hall. Lit by windows facing on to the courtyard, it is rectangular in form, with two series of five bays separated by white marble Doric columns supporting a carved ribbed vault. Round arches finish off the window-recesses.

A series of adjoining rooms complete this East wing, which is the finest part of the building.

The northern side still has some Gothic balconies, stairs leading to the terraces and a unusual marble portal, probably the remains of the 15th century building.

The top floor, which is the most recent part of the castle, is of no particular artistic interest.

CASTLE OF GUIMARAES

The original castle was built at the request of the Countess Mumadona to defend the Monastery of Guimarães, which also dates from the 10th century. The exact date of its construction is, however, unknown.

The first extension of the building was carried out by the father of Afonso Henriques. Later, Afonso III and Dinis continued the work, but it was certainly Fernando who finished the building of the ramparts, and then the Master of Aviz had several successive towers added for more effective defence.

The Castle is shaped like a round shield. Within its walls there are eight towers, four of which defended the two entrance gates of the Castle.

In the centre rises the keep, about 27 metres high.

On the north-west façade are some traces of a palace which is thought to have been an addition, but whose date of construction would not be earlier than the 15th century.

Some authors say, despite the absence of proof, that this was the Palace of Count Henrique.

Over eight centuries the fortress suffered extensive damage and destruction. In 1937, therefore, the Department of National Buildings and Monuments carried out restoration work on it.

MONASTERY OF MAFRA

The building of the Monastery of Mafra began in 1717 according to the plans of João Frederico Ludovice. Initially designed for only a few monks, it was decided some years after work had begun, to extend the monastery, and other architects must certainly have collaborated in those extensions.

The imposing façade of the Monastery, 220 metres long, is flanked by two large towers with the Basilica in the centre.

Between the two bell-towers, with a staircase which is almost a separate part of the building the façade of the church rises up with its two rows of columns with capitals supporting a pediment with inlaid bas-reliefs.

The peristyle, of black and white marble, is decorated with statues signed by the most famous sculptors of the day.

The church with its single nave has exceptionally fine barrel vaulting. On each side of the nave are a series of magnificent chapels decorated in polychrome marble with an abundance of statues placed in large niches.

Also worthy of note are the jasper crucifix on the high altar, the organ, the Santissimo Chapel and, at the transept crossing, the great Sacristy with an adjoining room containing four monumental washing fountains.

MONASTERY OF ALCOBACA

The Royal Abbey of Santa Maria do Alcobaca is an example of Romanesque architecture under early Gothic influence, and it represents today the best and most complete example of the art of the Cistercian monks. Work began in the 12th century in the reign of Afonso Henriques and continued in the years 1120-30. The original building showed obvious signs of the transition between Romanesque and Gothic and later, in the 17th century, it was invaded by the baroque style, especially in its long façade.

On this façade, two towers between Corinthian pilasters frame a central area, the lower part of which contains the portico surmounted by a rose-window and above that, between the openings of the bell-tower, a niche with a statue of the Virgin Mary. The side walls of the church are Cistercian in style ; a heavy crenellated cornice supported by corbels rises above the smooth walls.

The rough surface of the apse gives an idea of the former aspect of the Monastery. The raised arches which curve above the luminous chapels and support the apse decorated with cope-stones, look like a magnificent stone crown.

The church is the largest in Portugal and its interior is imposing in its austerity. The three naves are of equal height, the side-aisles forming buttresses for the central nave with its cross-ribbed vaults.

Twenty-four columns reinforced by wall-pillars form the twelve sections of the nave and fill the central part of the church with an astonishing mixture of styles rising in magnificent elevation. In this Monastery two rooms deserve particular mention : the Hall of Kings with the great statues of the kings of Portugal up to José and the beautiful "azulejos" representing the different stages in the history of the Monastery ; and the Hall of Tombs of the 17th and 18th centuries containing the tombs of the kings, queens and princes, including in particular those of Pedro and Inês.

The cloister dates back to the time of Dinis, with some later alterations. In the Refectory may be noted the staircase and the lectern.

UNIVERSITY OF COIMBRA

Porta Férrea, Paços das Escolas, Tower,
Library of John V, Chapel and Saint Peter Building

The University of Coimbra was built on one of the city's hills in the reign of John III and occupied the buildings of the former royal palace which was redesigned for this purpose.

The entrance is through the Porta Férrea, an artistic and architectural work dating from 1633-1637. This entrance has two façades with a barrel vault in four sections and a portal and pediment with statues of the period of Dinis and John III, and allegories of Theology, Law, Medicine and the Canons, all attributed to Manuel de Sousa.

This passage leads into an immense rectangular courtyard surrounded by a series of buildings usually known as the Paços das Escolas.

On the right is the Via Latina, which forms a gallery linking the different buildings, decorated with an 18th century Ionian colonnade.

In the centre an arcade framing the façade by Laprade dating from around 1700 gives further emphasis to this colonnade ; it is surmounted by an ornamental pediment and completed by a ceremonial staircase.

In the north-west corner of the buildings is the Library Tower of Coimbra. It is a quadrangular building 34 metres high with two entablatures and four wings. It was built between 1728 and 1733 in the style favoured by John V.

The Library, which dates from the same century, is in the same characteristic style of the time. Its portal is 17th century and the interior decoration (arches, painted ceilings and wood-panelling) presents a harmonious blend of blue, red and gold.

The chapel, on the other hand, is an obvious mixture of styles. It is an example of Manueline art (1517-22) attributed to Marcos Pires, as is its double portal which bears the national escutcheon. Fifty years later, the building of St. Peter (then the college) was constructed to the left of the Porta Férrea.

Altered in the early 18th century, it is well known for its main door with caryatids and the national coat of arms surmounted by a crown, which corresponded to artistic tastes in the second half of the century.

June 1985

TENTATIVE LIST OF PROPERTIES ALREADY INCLUDED OR WHICH SPAIN
IS CONSIDERING NOMINATING FOR INCLUSION IN THE
WORLD HERITAGE LIST

(the monuments marked with an asterisk are already on the World Heritage List)

1. PREHISTORY

- a) Decorated cave dwellings - Altamira Cave, Cantabria
- b) Constructions - Taulas, talayots and navetas in Minorca, Balearic Islands

2. GREEK ANTIQUITY

- Archaeological site of Ampurias, Tarragona

3. ROMAN ANTIQUITY

a) Engineering works

- i) Hydraulic systems - Aqueduct, Segovia
- ii) Bridges - Alcantara Bridge, (Bridge, Temple and Triumphal Arch), Caceres

b) Archaeological sites

- Merida (Roman archaeological site of Augusta Emerita), Badajoz

4. MEDIAEVAL ARCHITECTURE

A. Christian architecture in the early Middle Ages

a) Visigothic

- San Juan de Baños

b) Pre-romanesque churches of the Kingdom of Asturias :

. Alphonso II

- San Julian de los Prados, Oviedo
- Cámara Santa de la Catedral, Oviedo

- . Ramiro I
 - Santa María del Naranco, Oviedo
 - San Miguel de Lillo, Oviedo
 - Santa Cristina de Lena, Asturias
 - San Salvador de Valdedios, Asturias
- . Later reigns
- c) Carolingian, Churches of Tarrasa
 - San Miguel, San Pedro and Santa María de Tarrasa, Barcelona
- B. Hispano-Muslim Architecture
 - The Córdoba Mosque *
 - The Bell-tower of Seville
 - The Alcázar, Seville
 - The Alhambra, Granada *
- C. Christian Architecture in which cultures converge
 - a) Mozarabic
 - Santiago de Peñalba
 - San Miguel de Escalada
 - San Baudelio de Berlanga
 - b) Mudéjar
 - Mudéjar towers of Teruel
 - Mudéjar coffered ceiling in Teruel Cathedral
- D. Romanesque and gothic architecture
 - a) The pilgrimages
 - Cathedral of St James, Huesca
 - Santiago de Compostela
 - b) Military orders
 - Veracruz de Segovia
 - Torres del Rio, Navarra
 - Eunate, Navarra
 - c) Monasteries
 - Silos Abbey (Cluniac)
 - Poblet (Cistercian)
 - Miraflores (Carthusian)

- d) Royal Pantheons
 - Royal Burial Places, Burgos
 - Santa María la Real de Najera, Navarra
 - San Isidoro de León
- e) Cathedrals
 - Burgos Cathedral * (French Gothic and Spanish Renaissance)
 - León Cathedral (French Gothic)
 - Palma de Majorca Cathedral (Mediterranean Gothic)
- f) Military architecture
 - Walls of Ávila (Romanesque)
 - Coca Castle (Mudéjar)
 - Bellver Castle (Gothic)
- g) Commercial architecture
 - Exchange of Valencia
- h) Hospital architecture
 - Santa Cruz Hospital, Granada

5. RENAISSANCE, THE HOUSE OF AUSTRIA

- a) Plateresque
 - Renaissance Site, Salamanca
- b) Great cathedrals that inspired others in America
 - Jaén Cathedral
 - Granada Cathedral
- c) Herreran imperial architecture
 - Monastery, Palace and Pantheon of the Escorial, Madrid *
 - The Exchange, Seville
- d) Theatre
 - Almagro Open-Air Theatre
- e) Fortifications
 - D'Alt Vila Fortifications, Ibiza

6. BAROQUE, THE BOURBON DYNASTY

- a) The court
 - La Granja Palace, Segovia
 - Royal Palace, Madrid
- b) The city
 - The Main Square, Salamanca

7. NEO-CLASSICAL

Enlightened despotism and the transformation of the imperial capital

- Great Reception Room of the Prado, Museum of Natural Sciences (now an art gallery)** and the Botanic Garden, Madrid

8. MODERN ARCHITECTURE

The unique case of Catalonian modernism in the European 'Art Nouveau' movement

- Parque Guell, Palacio Guell and Casa Mila, Barcelona *

9. URBAN SITES

a) Old cities

- Cáceres
- Santiago de Compostela
- Segovia
- Toledo

b) Country towns

- Arcos de la Frontera, Cádiz
- Miranda del Castañar, Salamanca
- Morella, Castellón

c) Urban/rural centres

- Santillana del Mar, Cantabria