

WHC Nomination Documentation

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UNESCO Region: ASIA AND THE PACIFIC

SITE NAME: Dazu Rock Carvings

DATE OF INSCRIPTION: 4th December 1999

STATE PARTY: CHINA

CRITERIA: C (i)(ii)(iii)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 23rd Session of the World Heritage Committee

The Committee inscribed this site on the World Heritage List on the basis of criteria (i), (ii) and (iii):

Criterion (i): The Dazu Carvings represent the pinnacle of Chinese rock art for their high aesthetic quality and their diversity of style and subject matter.

Criterion (ii): Tantric Buddhism from India and the Chinese Taoist and Confucian beliefs came together at Dazu to create a highly original and influential manifestation of spiritual harmony.

Criterion (iii): The eclectic nature of religious belief in later Imperial China is given material expression in the exceptional artistic heritage of the Dazu rock art.

The State Party agreed to the recommendation that the site be named "The Dazu Rock Carvings". The Committee, noting that the Dazu area was included in a large World Bank planning scheme, recommended the State Party to keep the Committee and ICOMOS fully informed on the nature and progress of the projects to mitigate any adverse impact on the Dazu rock carvings and their settings.

BRIEF DESCRIPTIONS

The steep hillsides in the Dazu area contain an exceptional series of rock carvings dating from the 9th to 13th centuries. They are remarkable for their high aesthetic qualities, for their rich diversity of subject matter, both secular and religious, and for the light that they shed on everyday life in China during this period. They provide outstanding evidence of the coming together of Buddhism, Taoism, and Confucianism in a harmonious synthesis.

1.b State, Province or Region: Dazu County, Chongqing Municipality

1.d Exact location: 29°22' N, 105°28' E

WORLD HERITAGE CONVENTION

NOMINATION OF CULTURAL HERITAGE : CHINA

DAZU ROCK CARVINGS

**STATE BUREAU OF CULTURAL RELICS
PEOPLE'S REPUBLIC OF CHINA**

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1. Identification of the Property

a. Country

The People's Republic of China

b. State, Province or Region

Dazu County, Chongqing Municipality

c. Name of Property

Dazu Rock Carvings -- The cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan, and Shimenshan

d. Exact Location on Map and Indication of Geographical Coordinates to the Nearest Second

Between longitude 105 degrees, 28 minutes and 06 seconds and 106 degrees, 2 minutes and 56 seconds E and between latitude 29 degrees, 22 minutes and 28 seconds and 29 degrees, 51 minutes and 49 seconds N

e. Maps and/or Plans Showing Boundary of Area Inscribed and or Any Buffer Zone

- (1). Geographical location of Dazu Rock Carvings in China
- (2). Geographical location of Dazu Rock Carvings in Chongqing Municipality
- (3). Distribution of Dazu Rock Carvings

- (4). Map of the protective zones of the cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan, and Shimenshan
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- (10). Map of environmental relationship between areas around the cliffside carvings at Beishan
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f. Area of Site Inscribed (ha.) and Buffer Zone(ha.)

The area of the Beishan cliffside carvings proposed for key protection is 7.62 hectares, that proposed for general protection is 21.82 hectares, and that proposed for construction control is 28.15 hectares.

The area of the Baodingshan cliffside carvings proposed for key protection is 7.93 hectares, that proposed for general protection is 34.14 hectares, and that proposed for construction control is 53.3 hectares.

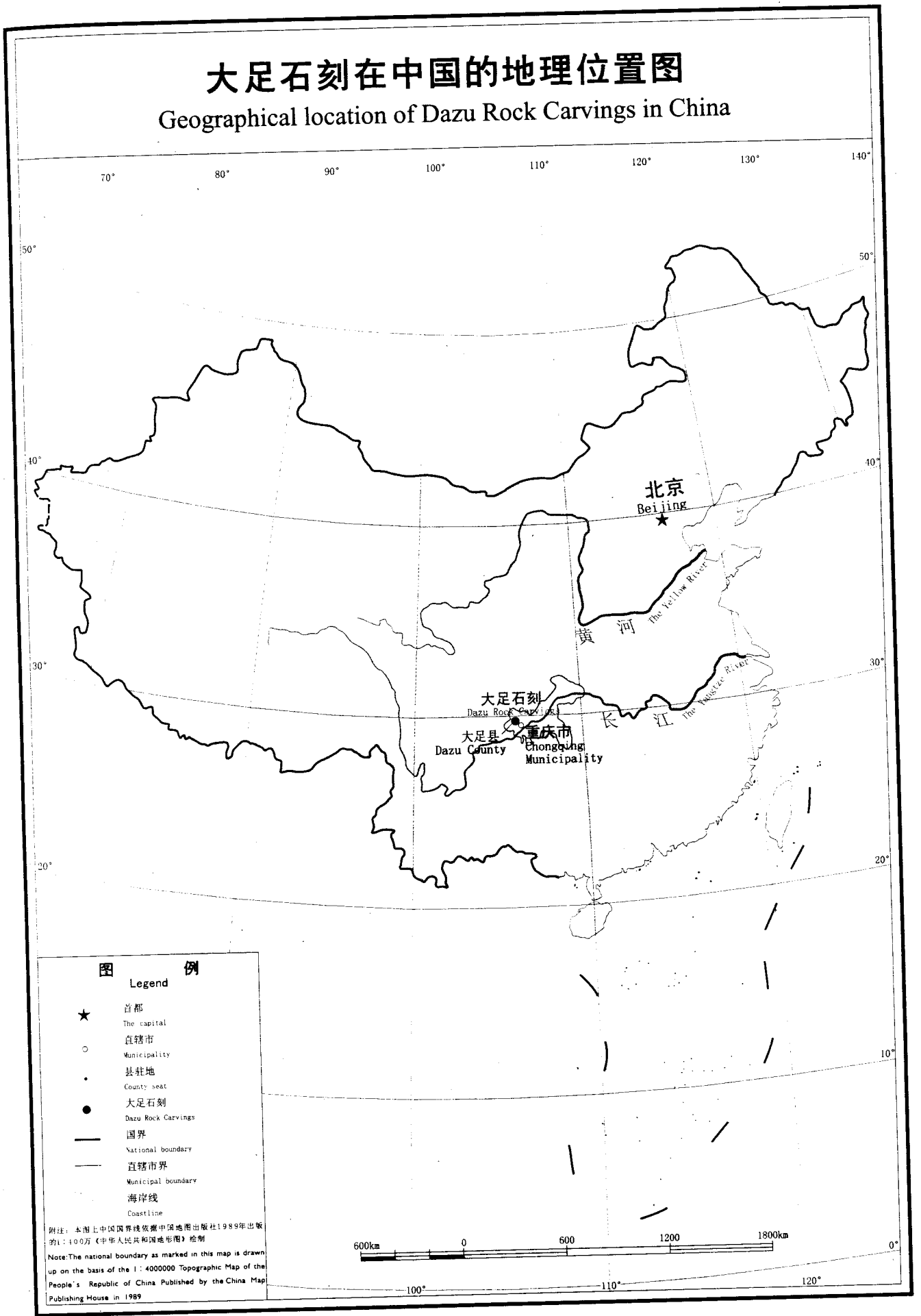
The area of the Nanshan cliffside carvings proposed for key protection is 3.59 hectares, that proposed for general protection is 26.76 hectares, and that proposed for construction control is 37.5 hectares.

The area of the Shizhuanshan cliffside carvings proposed for key protection is 0.21 hectares, that proposed for general protection is 0.18 hectares, and that proposed for construction control is 2.47 hectares.

The area of the Shimenshan cliffside carvings proposed for key protection is 1.06 hectares, that proposed for general protection is 1.3 hectares, and that proposed for construction control is 5.5 hectares.

大足石刻在中国的地理位置图

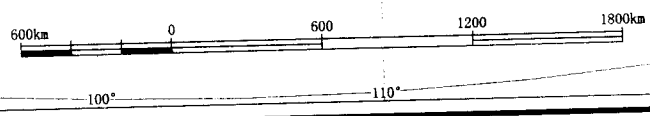
Geographical location of Dazhu Rock Carvings in China



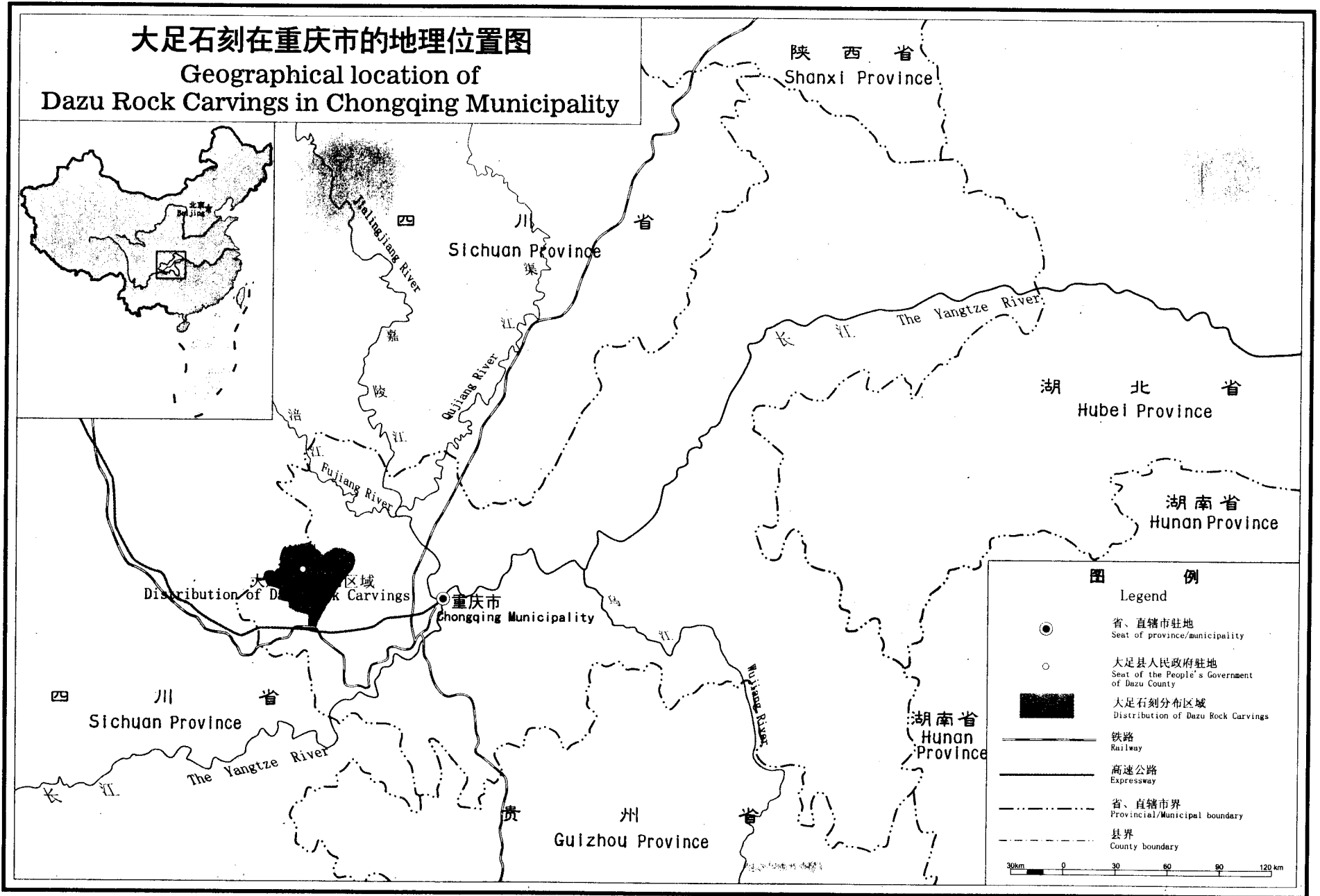
图例
Legend

- ★ 首都
The capital
- 直辖市
Municipality
- 县驻地
County seat
- 大足石刻
Dazu Rock Carvings
- 国界
National boundary
- 直辖市界
Municipal boundary
- 海岸线
Coastline

附注：本图上中国国界线依据中国地图出版社1989年出版的1:400万《中华人民共和国地形图》绘制
 Note: The national boundary as marked in this map is drawn up on the basis of the 1:4000000 Topographic Map of the People's Republic of China Published by the China Map Publishing House in 1989

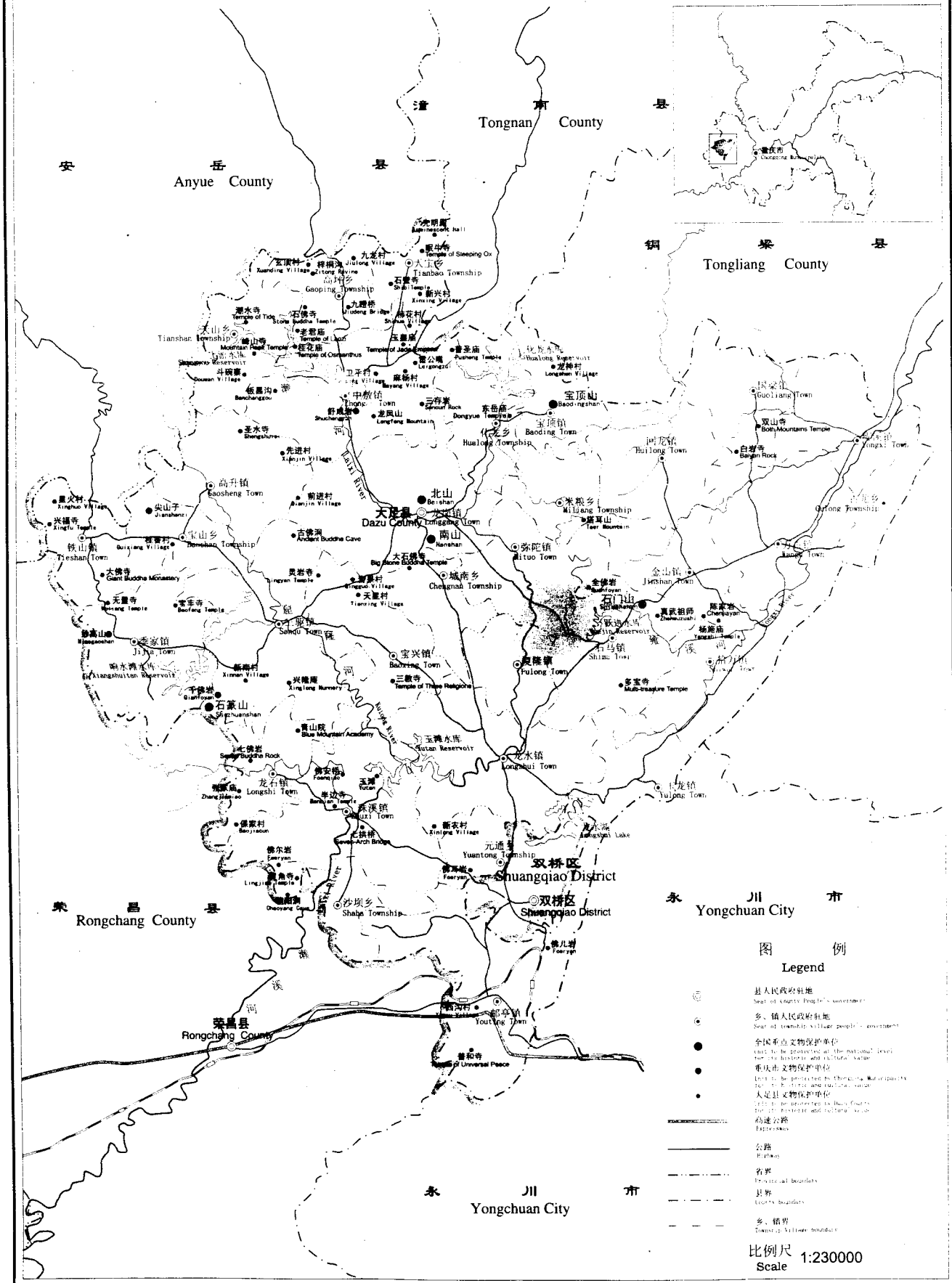


地图二 Map 2



大足石刻分布图

Distribution of Dazu Rock Carvings

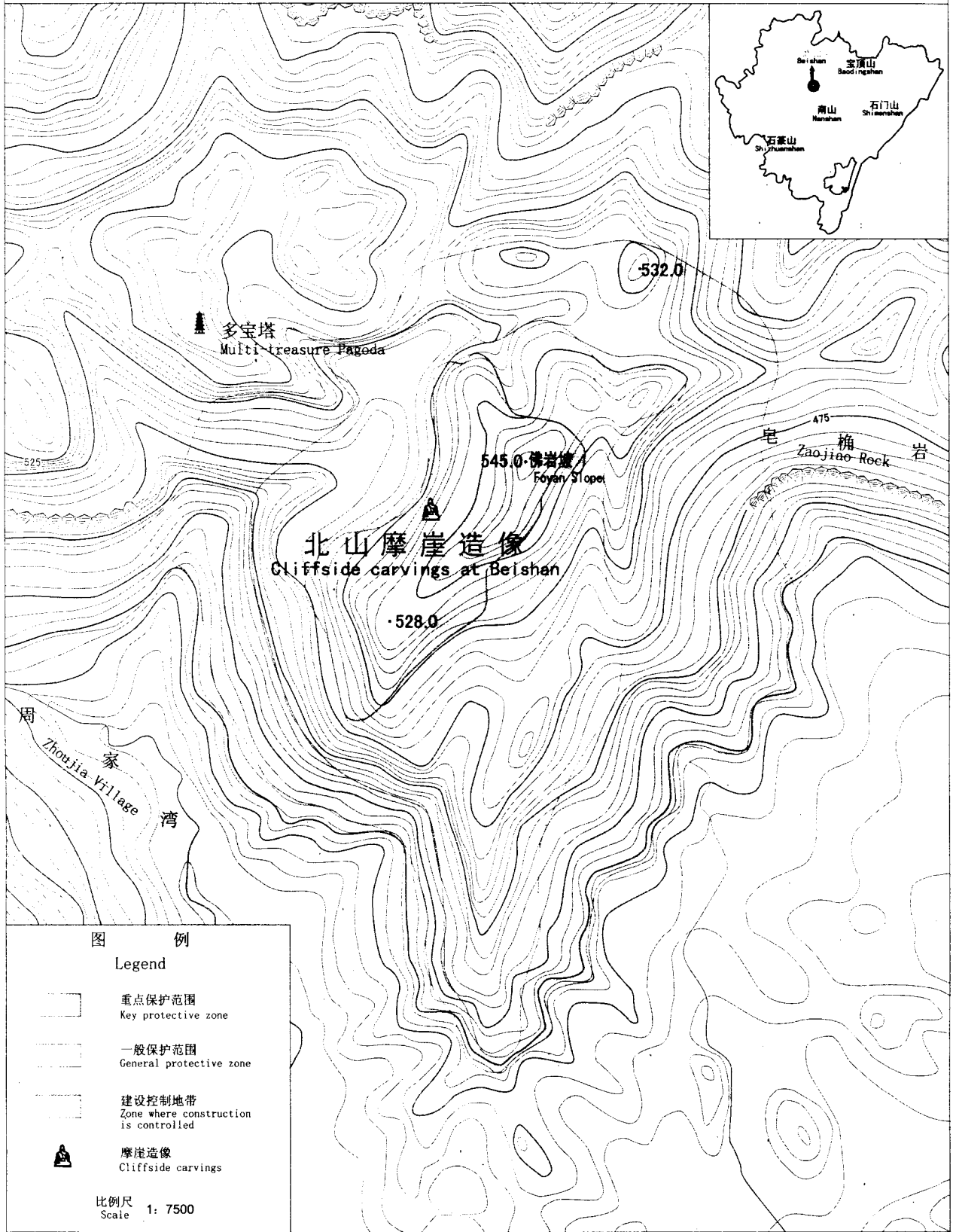


- 图例
Legend
- 镇人民政府驻地
Seat of County People's Government
 - 乡、镇人民政府驻地
Seat of Township/Village People's Government
 - 全国重点文物保护单位
Units to be protected at the national level for its historical and cultural value
 - 重庆市文物保护单位
Units to be protected by Chongqing Municipality for its historical and cultural value
 - 大足县文物保护单位
Units to be protected by Dazu County for its historical and cultural value
 - 高速公路
Expressway
 - 公路
Highway
 - - - 省界
Provincial boundaries
 - - - 县界
County boundaries
 - - - 乡、镇界
Township/Village boundaries

比例尺 1:230000
Scale

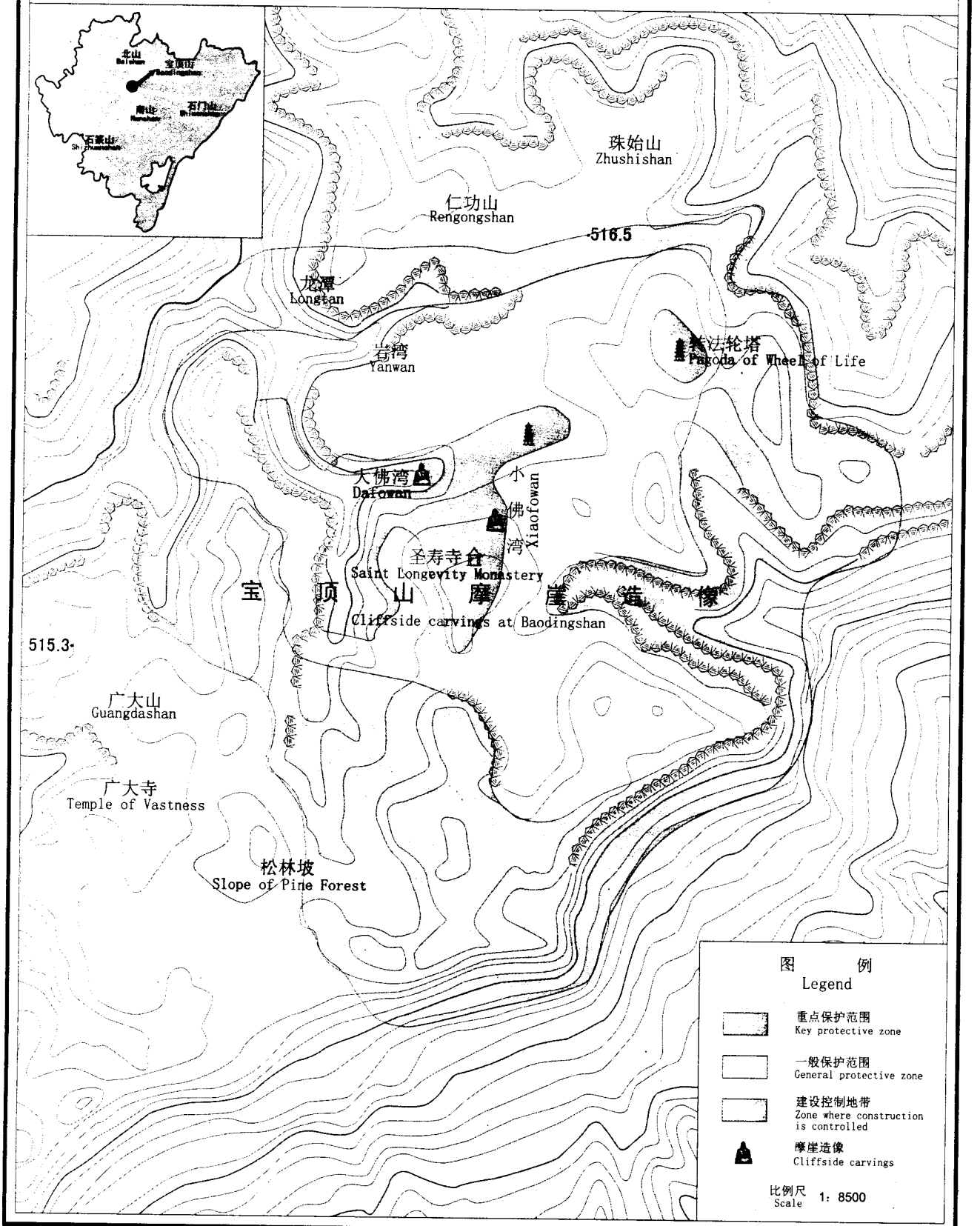
北山摩崖造像保护范围图

Map of the protective zone of the cliffside carvings at Beishan



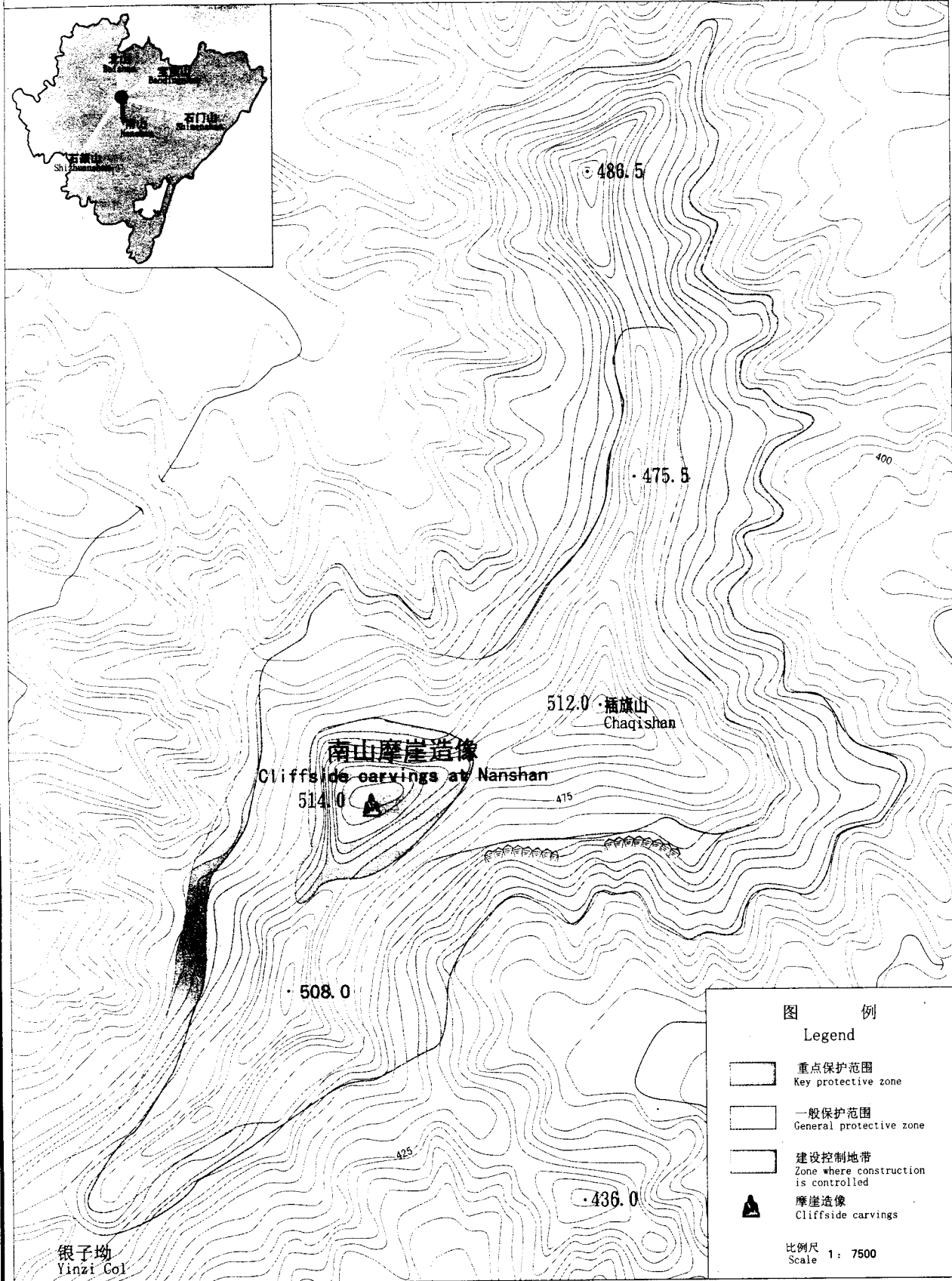
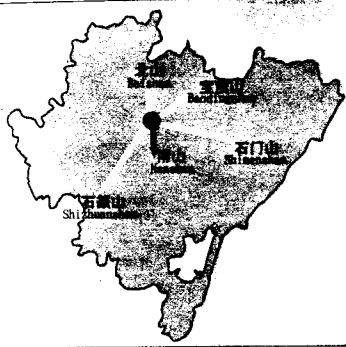
宝顶山摩崖造像保护范围图

Map of the protective zone of the cliffside carvings at Baodingshan







南山摩崖造像保护范围图

Map of the protective zone of the cliffside carvings at Nanshan



图例 Legend

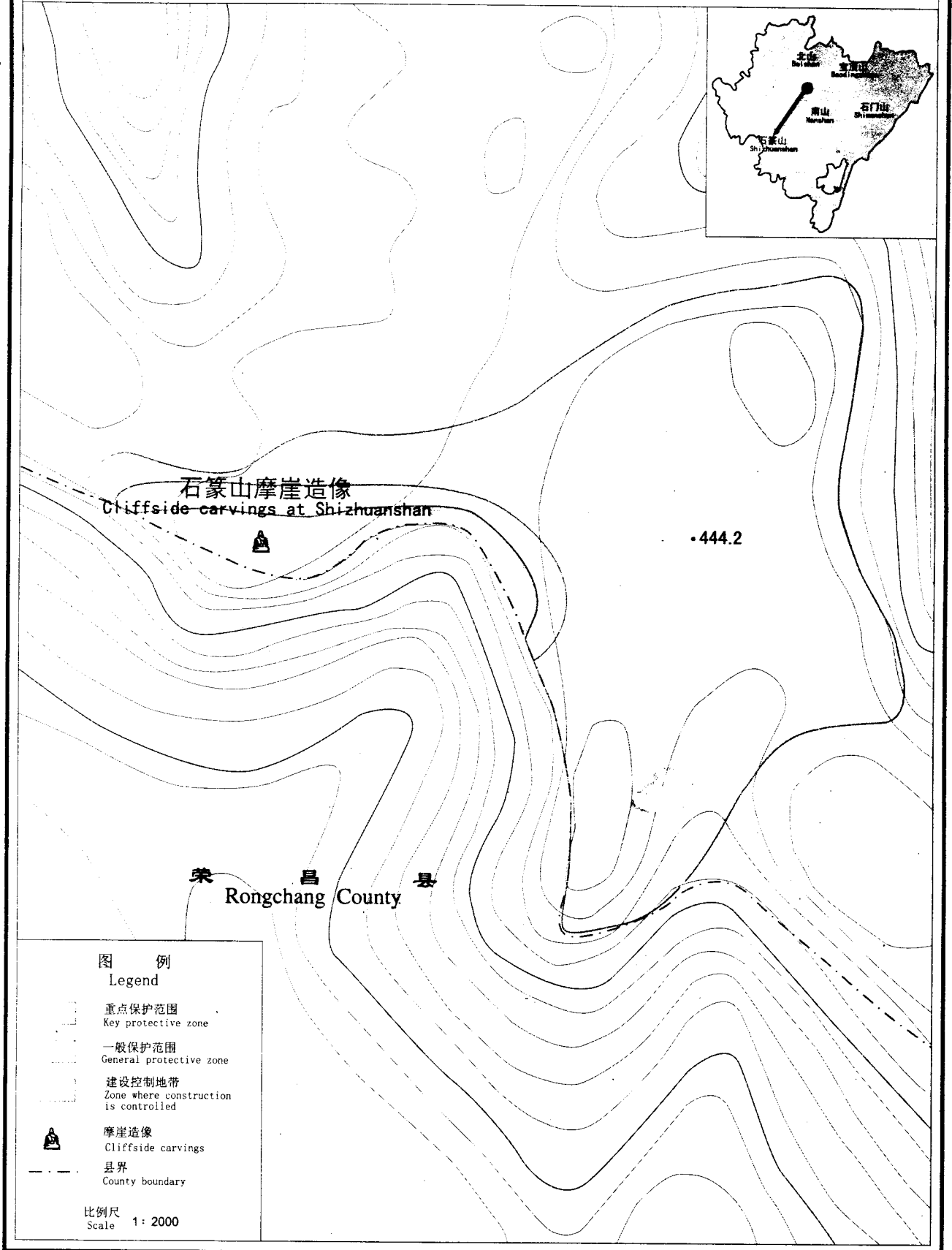
-  重点保护范围
Key protective zone
-  一般保护范围
General protective zone
-  建设控制地带
Zone where construction is controlled
-  摩崖造像
Cliffsides carvings

比例尺
Scale 1: 7500






银子坳
Yinzi Col

石篆山摩崖造像保护范围图

Map of the protective zone of the cliffside carvings at Shizhuanshan



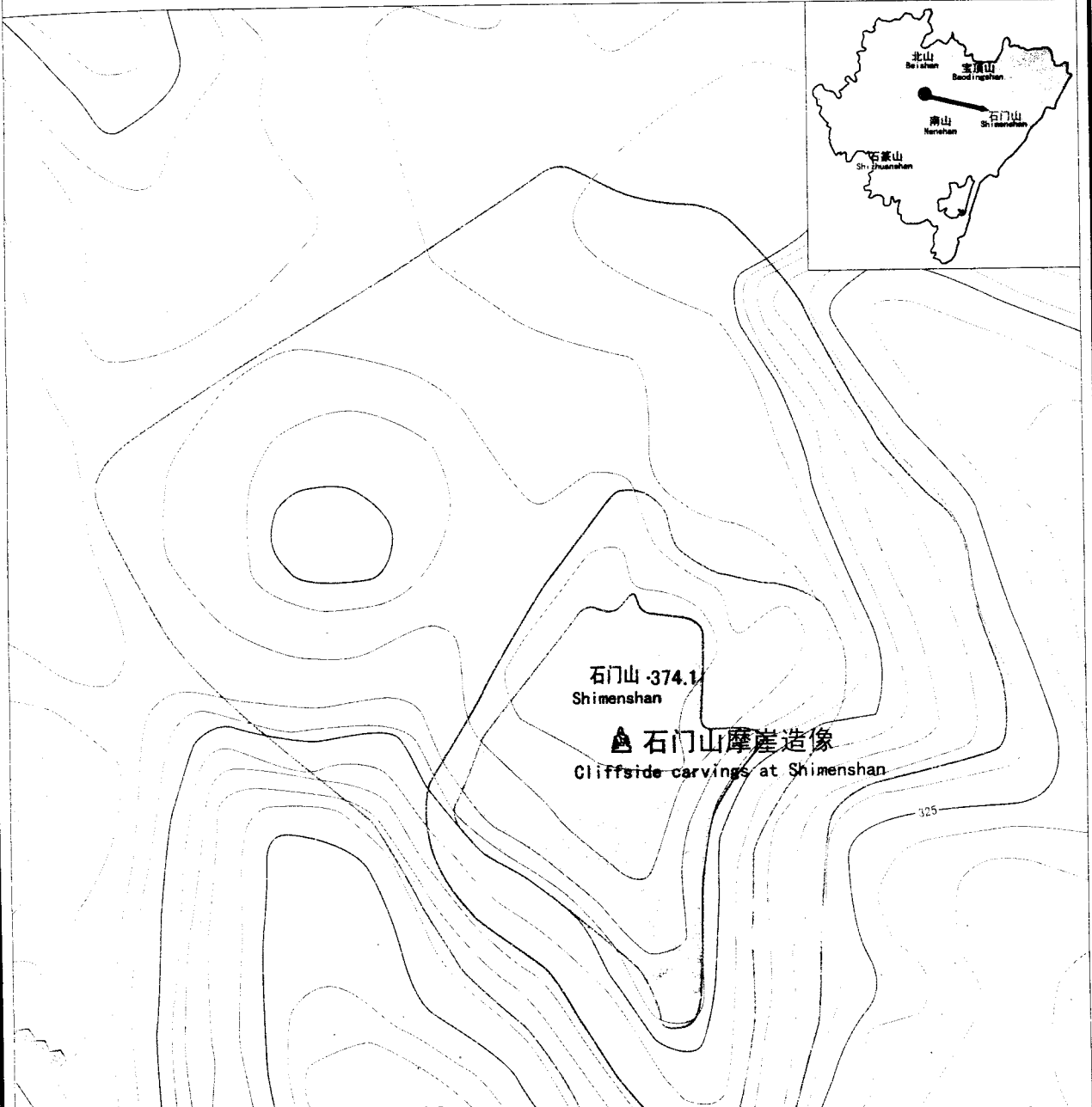
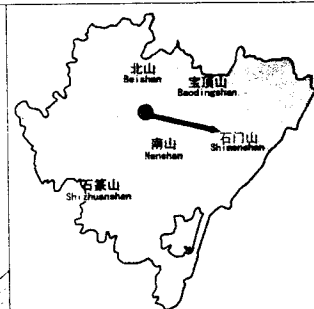
图例 Legend

-  重点保护范围
Key protective zone
-  一般保护范围
General protective zone
-  建设控制地带
Zone where construction is controlled
-  摩崖造像
Cliffside carvings
-  县界
County boundary





比例尺
Scale 1: 2000

石门山摩崖造像保护范围图

Map of the protective zone of the cliffside carvings at Shimenshan



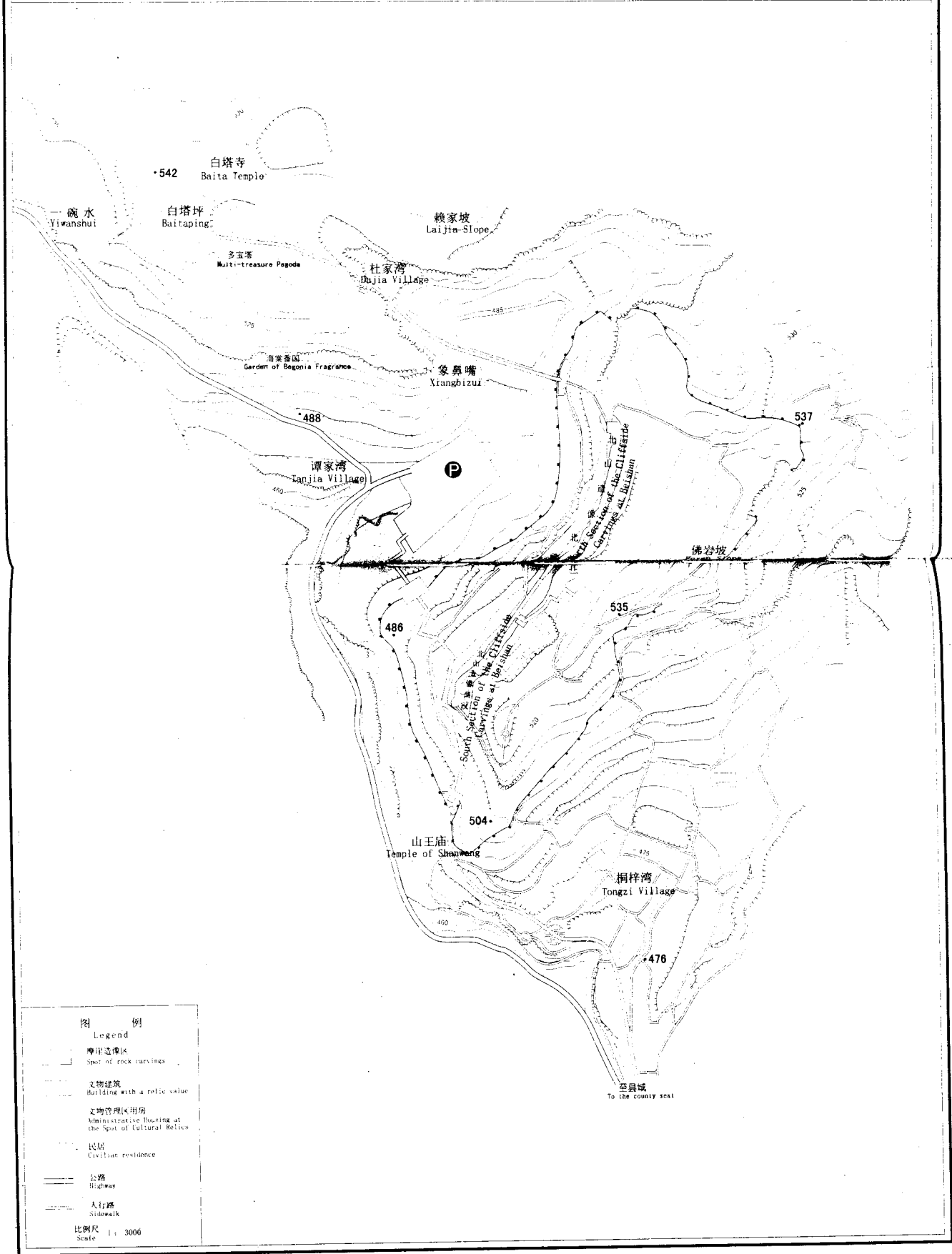
图例 Legend

-  重点保护范围
Key protective zone
-  一般保护范围
General protective zone
-  建设控制地带
Zone where construction is controlled
-  摩崖造像
Cliffside carvings

比例尺 Scale 1: 2500

北山摩崖造像周围环境关系图

Map of Environmental Relationship Around the Cliffside Carvings at Beishan



图例

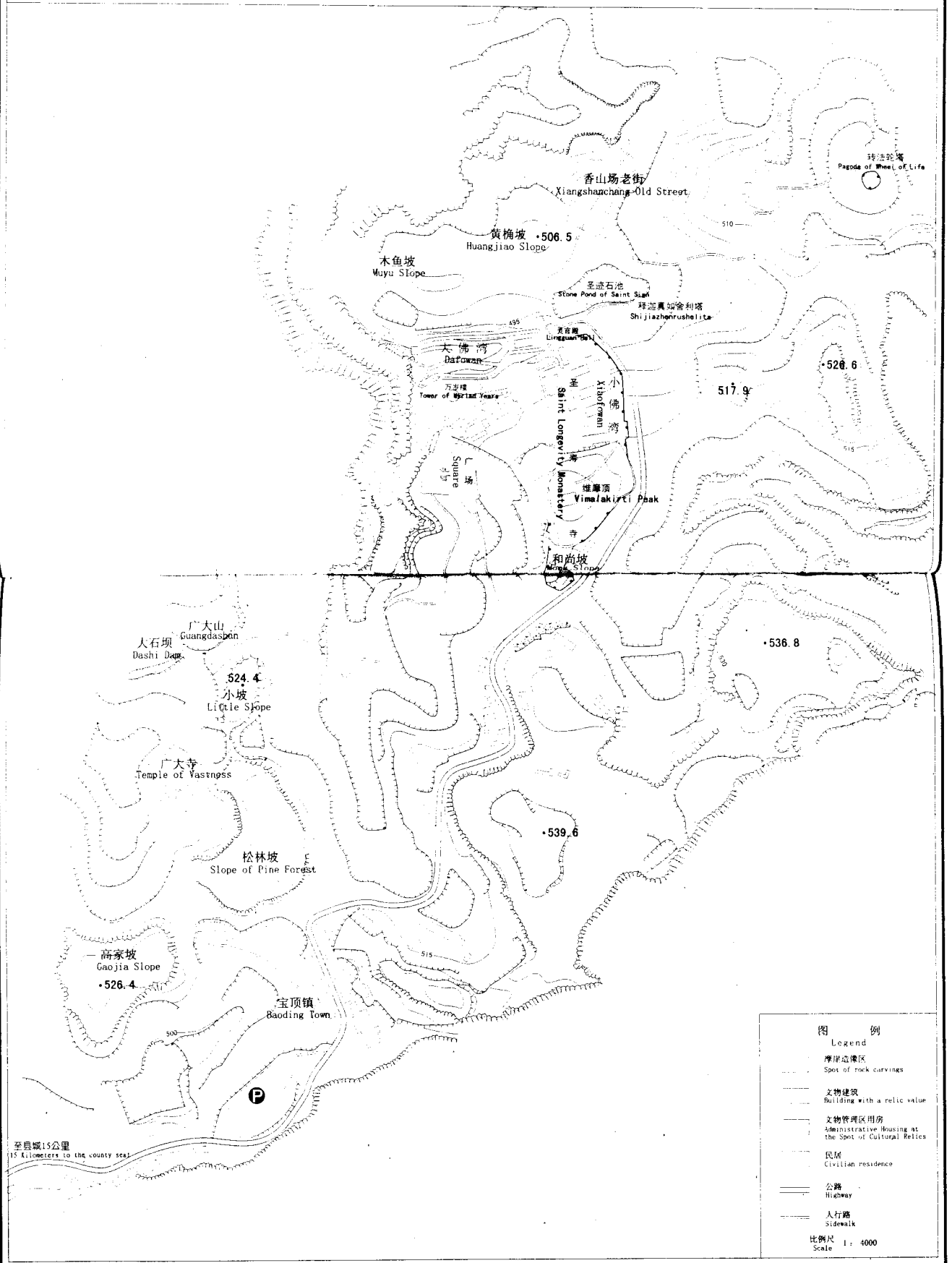
Legend

- 摩崖造像区
Spot of rock carvings
- 文物建筑
Building with a relic value
- 文物管理区用房
Administrative housing at the Spot of Cultural Relics
- 民居
Civilian residence
- 公路
Highway
- 人行路
Sidewalk

比例尺 1:3000
Scale

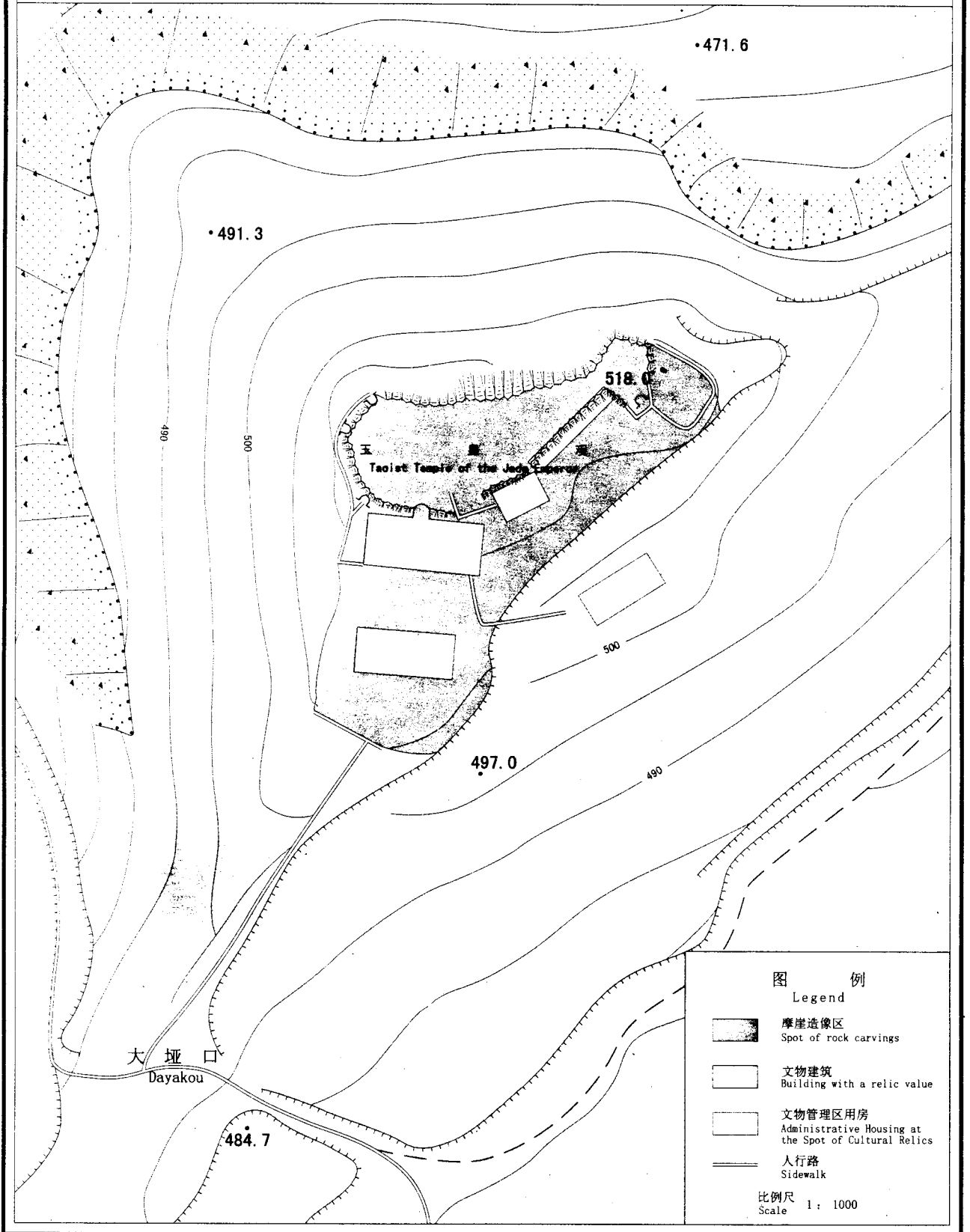
宝顶山摩崖造像周围环境关系图

Map of Environmental Relationship Around the Cliffside Carvings at Baodingshan



南山摩崖造像周围环境关系图

Map of Environmental Relationship Around the Cliffside Carvings at Nanshan



2. Justification for Inscription

a. Statement of Significance

Dazu Rock Carvings, represented by the cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan and Shimenshan, make up an important constituent part of the speleological art of China. They also constitute a most splendid page in the speleological art of the world between the late 9th century and the middle 13th century (or between the first year of the rule of Emperor Jing Fu in the late Tang Dynasty and the 12th year of the rule of Emperor Chun You in Southern Song Dynasty in Chinese history). Construction of Dazu Rock Carvings started in 650 A.D.(the first year of the rule of Emperor Yong Hui in the Tang Dynasty), flourished between the late 9th century and the middle 13th century, and lasted till the Ming and Qing dynasties. They are representative works of the speleological art of China developed in a comparatively late period. The cliffside carvings at the five spots are known to the world for their largescale, exquisite craftsmanship, diversified subject matters, rich connotation, and complete conservation. They differ from previously produced grottoes by synthesizing the statues of Buddhism, Taoism and Confucianism, and stand out above other grottoes in the speleological art of China with their vivid display of nationality and life. The large amounts of material images and literature of these rock carvings not only reflect the major developments and changes that took place in the artistic style of Chinese speleology and religious beliefs between the late 9th century and the middle 13th century, but also contribute tremendously to the creation and development of the speleological art of China as a whole. They boast a historical, artistic, scientific, and appreciative value that can not be found in any other grottoes produced during any periods before.

b. Comparative Analysis

Since its introduction into China in the 3rd century, speleology, which originated in ancient India, kicked off two surges of statuary carving in North China during the 5th and round the 7th century (between the Wei and the Jin dynasties and the heyday of the Tang Dynasty) respectively. By the middle 8th century (after the rule of Emperor Tian Bao in the Tang Dynasty),

however, it began to go downhill. Just at this time of its extinction, carving of statues on cliff sides suddenly began to develop in Dazu County by the Yangtze River. Lasting from the late 9th century to the middle 13th century, the result of the carving fever was the creation of the Dazu Rock Carvings represented by the cliffside carvings at the five spots mentioned above. Raising statuary carving to another peak in the development of speleology in China, this extended the history of Chinese speleology for more than 400 years. After this fever, Chinese speleology stopped developing, and not a single grotto of any considerable size has ever been produced anywhere in the country. As a result, Dazu Rock Carvings have become the most outstanding example of the latest development of Chinese speleology.

During the long history of its development, Chinese speleology has acquired unique models and connotations during different periods of time. The speleology of the early period (during the 4th and 5th century or Wei and Jin dynasties in Chinese history), as represented by Yungang Grottoes, has been distinctly influenced by the Gandhara and other ancient art of India, with most of the statues wearing exotic looks. The speleology of the middle period (during the 6th and 9th century or the Sui and Tang dynasties in Chinese history), as represented by Longmen Grottoes, tells of the characteristics of the integration of Indian and Chinese cultures. As the representative works of the Chinese speleology of the late period (from the late 9th century to the middle 13th century or from the late Tang Dynasty to the Southern Song Dynasty in Chinese history), Dazu Rock Carvings have made many breakthroughs from their predecessors in terms of choice of subject matters, artistic form, modelling technique, and aesthetic taste after taking in and absorbing the best of their predecessors. With their vivid display of nationality and life, these carvings have become a typical example of speleology with Chinese style to form, together with Yungang, Longmen and other grottoes a complete history of Chinese speleology.

Unlike other grottoes, Dazu Rock Carvings are composed of statues reflecting all the three religions most popular in China, namely, Buddhism, Taoism and Confucianism. The Taoist statues carved between the 11th century and the middle 13th century, as represented by those at Nanshan, constitute the most delicate and most complete group of Taoist statues carved in anywhere in China during this period of time, while the Confucianist statues at Shizhuanshan paying tribute to Confucius, founder of Confucianism, can be rarely found in Chinese speleology. In terms of the mixture of Buddhist, Taoist and Confucianist statues and that of Buddhist and Taoist statues, those carved at Shizhuanshan and Shimenshan respectively are extremely rare cases in Chinese speleology.

So far as conservation is concerned, Dazu Rock Carvings are among those in Chinese rock carvings that have been best conserved.

c. Authenticity/Integrity

All the cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan and Shimenshan have been well conserved. Apart from partial mending of the broken or damaged limbs of a very few of statues in history, none of these carvings have ever suffered any major artificial or natural damages. Since the founding of the People's Republic of China in 1949, daily maintenance and care have been carried out on the basis of authentic documents and inscriptions and by integrating traditional and modern technology to conform with the principle of "keeping the cultural relics in their original state." So far as designing, materials, technology and layout are concerned, historical authenticity has been maintained. At the same time when efforts are devoted to the conservation and protection of these statues, attention has been paid to the protection of their surrounding environment. As a result, their original environment has been basically preserved. Thanks to the above-mentioned efforts, the historical scale, shape and feature of the cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan and Shimenshan have been basically maintained.

d. Criteria under Which Site Was Inscribed

(1). A great masterpiece of art

The general term of "Dazu Rock Carvings" refers to all the cliffside carvings in Dazu County. Put under conservation and protection are 75 spots of cliffside carvings composed of more than 50,000 statues and over 100,000 Chinese characters of inscriptions and epigraphs. The cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan and Shimenshan have been named as "monuments and sites protected at national level". Extensive in scale, great in artistic attainment, and rich in content, these rock carvings form a great masterpiece of art. The statues at Beishan were all carved on cliff sides and housed in beehived niches. This spot has come to be known as the "museum of speleology" of the time between the later 9th century and the 13th century. Extending for more than 500 metres, the statues at Baodingshan's Dafowan form a momentarily spectacular scene. Excellent in the combination of statues and narrative literature, rigorous in layout and composition, and complete in religious doctrines, the spot reproduces a huge speleological site for religious rites. Built with a comprehensive concept and in a time span of more than 70 years, it is rarely seen in any other parts of the world. The carvers of the statues not only strived for beautiful shapes, but also paid high attention to the precise expression of

contents. The stories, the religious doctrines and the philosophy of life told in these statues either tell people the truth of life, arouse their sentiments, captivate people with Buddhist blessings and happiness, or warn people against afterlife misfortunes and sufferings. With a wide coverage of social thinking, they force people to contemplate over their life and come to 'read' them once and once again. Carved with great care, the cliffside carvings at Nanshan, Shizhuanshan and Shimenshan are treasures of Taoism and Buddhist, Taoist and Confucianist statues rarely seen in Chinese speleology.

(2). Important contribution to the creation of new ideas in the development of Chinese speleology

Highly attentive to the law of aesthetics and the law of formation inherent in the art of sculpture, Daza Rock Carvings are excellent examples reflecting the development of cave carvings to cliffside carvings. So far as the skills used for the space modelling of these carvings are concerned, the realism and exaggeration have been used in juxtaposition to present unrepresentable looks and express unexpressible feelings. Each statuary carries different characteristics of disposition and wears a lifelike look from which one can see into the bottom of its heart. Sharp contrasts have been made between the good and the evil and between the beautiful and the ugly. With the contents expressed being close to life and the language used being easy to understand and to the point, these carvings both have great artistic appeal and are extremely enlightening. The subject materials, selected from but not limited to classics, are extremely inclusive and original. They reflect the moral and rationalistic call of the common belief at that time to punish evil-doers and encourage people to do good, to regulate their desires, and to standardize their behaviours. In terms of layout, these carvings are ingenious integration of art, religion, science and nature. Aesthetically, they are both mysterious, natural, and elegant, a full reflection of the aesthetic requirement of traditional Chinese culture which emphasizes learning of past lessons. So far as expression is concerned, certain breakthroughs have been made and creative development has been achieved from the old models of religious sculpture. In some cases, gods have been humanized, and in some others, human beings and gods have been integrated, all carrying with them rich Chinese characteristics. In one word, Dazu Rock Carvings have created a new form of speleology in many aspects and stand today as a speleological example carrying a Chinese style, reflecting the connotation of traditional Chinese culture, and embodying the idea and taste of traditional Chinese aesthetics. At the same time, Dazu Rock Carvings, which have marked a turning point in the development of Chinese speleology, have developed many new factors different from those of their predecessors. These new factors have exerted great influences upon future generations.

(3). An example of lifelike creation of speleology

With extensive reflection of common beliefs and unsophisticated flavour of life, Dazu Rock Carvings have developed a style of their own and raised the speleological representation of life to an unprecedented level. In both selection of subject materials and use of methods of expression, they have strived to come as close as possible to everyday life and common aesthetic tastes of public at large.

With gentle and quiet looks, elegant clothes, and few exposed parts of their bodies, the statuar-ies are beautiful and pretty in shape but not seductive or coquettish. All the statuar-ies, be they those of Buddhas, gods, arahats, warrior attendants, or stewards, look like human beings of one kind or another in true life. The cliffside carvings at Baodingshan, in particular, are so inclusive in their reflection of the actual scenes of social life that they seem to be a gallery of the folklore between the 12th and the middle 13th century (that is, the Song Dynasty). The princes, the dukes, the ministers, the officials, the gentry, and the common people are all so true to life that they seem to be ready to come out and join you at any time. Of the Dazu Rock Carvings, the cliffside carvings at Baodingshan, Beishan, Nanshan, Shizhuanshan and Shimenshan can be likened to a picture scroll of vivid historical life for its depiction of the social life of China between the 9th century and the late 13th century from different angles and in a miniaturized way. After long periods of development, speleology which originated in India completed its process of localization in China with the creation of Dazu Rock Carvings.

(4). A new page in China's history of Tantric Buddhism

According to ancient Buddhist records, Tantric Buddhism became popular in areas along the Yellow River during the middle 8th century and began to decline in China after being introduced into Japan by a Japanese monk in the earth 9th century. The large number of statues and the inscriptions of scriptures at Beishan and Baodingshan, however, indisputably demonstrate that Tantric Buddhism did not disappear but flourished in Sichuan between the 9th and the 13th century. At the end of the 9th century (the late Tang Dynasty), Liu Benzun in western Sichuan created Tantric Buddhism on his own accord and named himself as 'Head Master of Yoga.' Liu took great pains to preach and propagate Tantric Buddhism. During the time between the 12th century and the middle 13th century (during the Southern Song Dynasty), Monk Zhao Zhifeng succeeded Liu to preach Tantric Buddhism in Dazu and created the ritual site of Tantric Buddhism by creating the cliffside carvings at Baodingshan, a perfect and unique site rarely seen in the history of speleology, thus extending China's history of Tantric Buddhism by about 400 years and adding a new page into China's history of Tantric Buddhism

(5). Vivid reflection of major developments and changes in the religious beliefs among Chinese

Belief in the god instead of any religion and diversification of beliefs is a major change that has taken place in the religious beliefs among Chinese during long periods of development. As an outcome of the religious beliefs of ordinary Chinese, Dazu Rock Carvings provide an important proof of this change. On the one hand, the three pillars in traditional Chinese culture -- Confucianism, Taoism and Buddhism have undergone the general trend of transition from contradiction to integration during the long periods of their development. One expression of the transition is the adoption by Taoists and Confucianists of the art of speleology which originated in Buddhism and the equal-footing placing of the statues of the founders of the three in one cave. In Dazu Rock Carvings, Buddhist, Taoist and Confucianist statues are located separately in some cases. In some other cases, however, Buddhist and Taoist statues are placed together, and in still some other cases, Buddhist, Taoist and Confucianist statues are tripartitely placed. Such placing of the statues shows that between the 10th and the 13th century, the social thinking of integration of the three religions underlined by the belief that "Confucius, Lao Zi and the Buddha are all great saints" and that "Confucianism, Taoism and Buddhism all look for the creation of a well ordered world by punishing evil-doers and encouraging people to do good" had taken a deep root and no clear-cut boundaries existed any longer between the three. On the other hand, the diversified subject matters of the statues in Dazu Rock Carvings provide a powerful proof that the gods who had their origin in Indian Buddhism and the immortals who had their origin in Taoism had integrated with the deities who had their origin in the religious beliefs of ordinary Chinese by this time, a reflection of the trend of diversification of beliefs. These major developments and changes in the religious beliefs of the Chinese, as reflected in Dazu Rock Carvings, have become the basis of the religious beliefs of later Chinese generations and produced a far-reaching influence upon them.

In conclusion, the outstanding position and universal value of Dazu Rock Carvings conform fully with Criteria (i), Criteria (ii), Criteria (iii), Criteria (iv) and Criteria (vi) on cultural heritage proposed for inscription in the World Heritage List.

3. Description

a. Description of Property

With cliffside carvings scattering all over its territory, Dazu has been known as the 'home of rock carvings.' The 75 spots of carved statues to be protected for their cultural and historical value are located in the areas of 28 towns and townships of the 32 towns and townships directly under the county government. Of these, the cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan and Shimenshan all have characteristics and value of their own.

(1). Cliffside carvings at Beishan

Known as Longgangshan in ancient times, Beishan is located 1.5 kilometres from Longgang Town, the seat of Dazu County, 545.5 metres above the sea level. Located at mountain peaks (commonly known as Fowan), the cliffside carvings at Beishan were created between A. D. 892 and 1162. The cliff with carved statues is about 300 metres wide and 7 – 10 metres high. Beehived niches are divided into the South Section and the North Section and serialized from 1 to 290 (1 – 100 in the South Section and 101 – 290 in the North Section). On this cliff are located 264 niches of statues, one painting in intaglio, and eight pillars inscribed with Buddhist scriptures.

There are nearly 10,000 statues at Beishan carved mainly with the money offered by Buddhist followers. Used in these carvings are 51 kinds of subject matters. Those from Tantric Buddhism make up a major proportion of these subject matters, accounting for more than half. Other subject matters come from the Trinity and Sukhavati. All extremely popular among the Chinese at that time, these subject matters are the outcome of secularization of Buddhism and differ from previously carved grottoes. The statues at Beishan have been known for their delicate carving, superb craftsmanship, and beauty and elegance. They demonstrate the development of and change in the Buddhist belief and the style of speleological art in China from the end of the 9th century to the middle of the 12th century (the late Tang Dynasty, the Five Dynasties, and the Southern and the Northern Song Dynasty).

The statues carved in the late Tang Dynasties (at the end of the 9th century) have centred around 12 kinds of different subject matters, with most of them being the statues of Avalokitesvara,

the twin-placed statues of Avalokitesvara and Bodhisattva, and Amitabha guiding Avalokitesvara or Bodhisattva. Dignified and chubby, the temperament simple and vigorous, the clothes exquisite and well fit, these statues show the ways of the Tang Dynasty in its heyday. Niche 5 of Dhanada, Northern Lokapala, Niche 9 of Thousand-armed Avalokitesvara, Niche 10 of Sakyamuni Buddha, Niche 51 of Trikala Buddha, and Niche 52 of Amitabha are representative works of these statues. Niche 245, containing Story of Amitabha Sutra, in particular, is rich in content and clear-cut in structure. There are as many as 539 figures in this niche including Three Sages of West Pure Land, Bodhisttva, celestial musicians and dancers, pavilions, kiosks, towers and arches. In addition, there are more than 460 pieces of various articles. Preserving many image materials, these statues are second to none among statues of similar subject matters ever created in Chinese speleology.

More than one third of the rock carvings at Beishan are those created in the middle of the 10th century (the Five Dynasties). Beishan is the area where statues were carved in the greatest number in China during this period of time. Playing the role of connecting grottoes created before and those created after, these statues were carved around 18 kinds of different subject matters including some new contents such as the Sutra of the Master of Healing and the Pillar of Sutra. So far as their artistic style is concerned, the statues created during this period of time are characterized by their small and pretty figures, various postures, natural and unrestrained features, and more delicate dress decorations. They reflect the representative style of carvings transferring from Tang to Song Dynasty. For instance, the statues in Niche 53 are chubby and primitively simple, reflecting the style of carvings in the Tang Dynasty, and tall and slim, like statues carved in the Song Dynasty. In Niche 273 housing Thousand-armed Avalokitesvara and his attendants and in Niche 281 housing the Master of Healing in the Oriental Pure Land, the thin clothes fit to the statues in such a way as that in the Tang Dynasty, while the faces of the statues are so beautiful as can be seen in only Song Dynasty carvings.

The Song Dynasty statues created between the late 10th century and the middle 12th century use a wide range of subject matters, totalling 21 in kinds. Avaloktesvara got the spotlight, and Beishan has been reputed as the Exhibition Hall of Statues of Avalokitesvara. The works created at this time are more vivid to life and better reflect Chinese aesthetic tastes in the Song Dynasty. The statues are characterized by distinct personality, graceful posture, well proportioned figure, and splendid wearings. Most typical of these is Niche 136, the Cave of Prayer Wheel, which was built between A.D. 1142 and 1146. When carving the statues in this cave, the sculptor used facial depiction to reflect the tranquility of their inner hearts, and elegant clothes to show their nobleness. Lines are used for modelling, and attention has been paid to harmonization between lines and surfaces, a rich reflection of the characteristics of the Chinese nation.

With pearl and jade necklace, flying ribbons, flowery and pearl rings hanging all over their bodies, these statues are heavily decorated. Moreover, most of these statues have been conserved so well as if they had been newly carved. They have been commonly acknowledged as 'a pearl on the crown of Chinese speleology.' Other niches such as Niche 125 of Avalokitesvara with a Rosary, Niche 113 and Niche 133 of Avalokitesvara Gazing at the Moon Reflection from Water, Niche 155 of Peacock King, Niche 177 of Bodhisattva Ksitigarbha, and Niche 180 of Thirteen Incarnations of Avalokitesvara are all rare treasure works of this period. The images, the postures, the temperaments, the facial expressions, even the folds and ornaments of the clothes of these statues give one much food for thought. With variable combinations and delicate carving, they always arrest the steps and eyes of visitors and impress people with unexpected scenes.

Seven stone inscriptions still stand among the cliffside carvings at Beishan today. Of these, the Wei Junjin's Inscription, produced in A.D. 895, is of great value in filling the blanks of the history of the Tang Dynasty. The Stele of Zhao Yijian Divinity, produced between A.D. 1163 and 1189, carries the handwriting of Cai Jing, one of the four greatest calligraphers of the Song Dynasty. It is a treasure piece of calligraphy. The Stele of Book of Filia Piety, with 22 chapters, has been said by historians to be the 'only engraving on the world.' In addition, conserved here are 17 epigraphs and 77 notes to the statues. They have comparatively high value in the study of historical geography, religious beliefs, timing of grottoes, and historical figures.

(2). Cliffside carvings at Baodingshan

Baodingshan is located 15 kilometres to the northeast of Longgang Town, seat of Dazu County, 527.83 metres above sea level. Cliffside carvings at Baodingshan include those at Dafowan and Xiaofowan centering around the Saint Longevity Monastery. These carvings were created under the supervision of Zhao Zhifeng in more than 70 years from A.D. 1174 to 1252 according to an overall plan. With nearly 10,000 statues, the rock carvings at Baodingshan form a large ritual site of Tantric Buddhism.

Built by a mountain, the Saint Longevity Monastery is magnificent. First built by Zhao Zhifeng, the monastery was burned down by soldiers during the Yuan and Ming dynasties. It was rebuilt during the Ming and Qing dynasty respectively. The gate to the monastery, the Hall of Heavenly Kings, the Hall of Sovereign Sakra, the Mahavira Hall, the Hall of Trikala Buddhas, the Lighting Hall, and the Hall of Vimalakirti still standing today were all rebuilt in the Qing Dynasty. They have a total construction area of 1,631.68 square metres.

Dafowan is located at a U-shaped valley at down left of the Saint Longevity Monastery. The rock face here is about 500 metres long and 8 - 25 metres high. The statues were carved on the

east, south, and north walls. Serialized from 1 to 31, these statues include Guardian Gods; the Wheel of Life; Great Precious Garret; Three Saints of Huayan School; Avalokitesvara with Thousand Arms; Suffering from Birth, Aging, Sickness and Death; Sakyamuni Buddha Entering Nirvana; Nine Dragons Bathing the Prince; Peacock King; Ritual Site of Vairocana Buddha; Parental Love Sutra; God of Thunder; Buddha's Filial Piety; Sutra of Contemplating Amitayus; Six Controlled Animals; The Nether World; Ritual Site of Liu Benzun; Ten Vidyarajas; Buffaloes and Herdsmen; Cave of Full Enlightenment; and Buddha in Meditation. With inscriptions and epigraphs attached to each of them, none of these statues is a repetition of another.

Xiaofowan is located to the right of the Saint Longevity Monastery, with its gate facing north. The main building here is a stone altar 2.31 metres high, 16.5 metres wide, and 7.9 metres long. On the altar stand stone walls and stone rooms built with tablets covered with Buddhas and gods serialized from 1 to 9. These carvings including mainly the Pagoda of Dharmakaya Sutra, the Niche of Seven Buddhas, the Cave of Parental Love Sutra, the Niche of Buddha Crescent, the Painting of Punishment of 10 Evils, the Cave of Vairocana, the Cave of Three Saints of Huayan School, and the Niche of Drowning Well.

The cliffside carvings at Baodingshan differ from those of earlier Chinese grottoes in many aspects:

- 1). The cliffside carvings at Baodingshan form a large grotto ritual site of Tantric Buddhism rarely seen in China. Dafowan is the outer site where Buddhist followers are preached, while Xiaofowan is an inner courtyard for devotees to be initiated into monkhood or nunhood and to practice Buddhism. They combine to form a complete system, with each carrying characteristics of its own. Carved at the protrusive part of the grotto is the Ritual Site of Liu Benzun and an attached epigraph, and standing at the centre of statues at more than 20 spots are the images of Liu Benzun and Zhao Zhifeng who have just become Buddhas.

- 2). The cliffside carvings at Baodingshan have developed a form of expression different from any others in Chinese speleology. Among the thousands of statues at Dafowan, for instance, none repeat each other in terms of subject matters. The niches and caves are both linked together by Buddhist doctrines and connected with each other in form to constitute an organic entirety. The contents of these statues start from idealistic desires and end with the enlightenment of Liu Benzun and his final becoming into a Buddha. Embodies in these statues is a complete system composed of Buddhist doctrines, philosophical ideas, and final consequences of behaviours. Attached to the narrative sutras have been carved scriptures, Buddhist hymns, and panegyrics. Excellent in both drawing and text, they differ from sutras in collection. As carved Buddhist documents that had not been entered into any collections of sutras, they have great academic value in the study of Buddhist classics.

3). With close attention to the expounding of philosophical principles, these statues reflect the integration of the basic doctrines of Buddhism, the ethics of Confucianism, the disposition of rationalism, and Taoism. Incorporating the principles of various schools of thinking, they reflect the characteristics of Buddhist ideology in China's Song Dynasty.

4). The cliffside carvings at Baodingshan are examples of nationalization and lifelike reproduction of speleology in China. The sculptors had strived to represent life in as vivid a way as possible when choosing the contents and models of the statues. In the Picture of Parental Love Sutra, for instance, a series of episodes in daily life such as prayer for a child, pregnancy, childbirth, wedding, and funeral have been described to depict in great details the whole process of great painstaking efforts by parents to foster their offsprings. They are extremely vivid and impressive. With springs flowing in forests and mountains, clouds flying over, 10 buffaloes grazing under the care of 10 herdsmen, the Picture of Buffaloes and Herdsmen which runs more than 30 metres long is a lyric reproduction of the life of herdsmen. The flute-playing girl, the happy chicken-raising girl, and the drunken father failing to recognize his son, the drunken husband failing to recognize his wife, the drunken brother failing to recognize his brother, and the drunken sister failing to recognize her younger one in the Picture of Drunkards are all true to life. The careful experience and accurate reproduction of life by the sculptors really compel admiration.

5). The cliffside carvings at Baodingshan are the culmination and creative development of the art of speleology in many aspects. The principle followed by sculptors in the creation of the statues is to persuade and arouse the piety of Buddhist followers. When modelling images, attaching decorations, arranging layouts, providing drainage and lighting, using supports, and producing perspectives, the sculptors had paid great attention to creating beauty in both form and mood. The 1,007 arms of the Thousand-armed Avalokitesvara, for instance, are all unevenly placed, with some extending forward, some crooked, some having hands with closed-up fingers, and some having hands with extending fingers. They create a scene like the splendid tail of a peacock. The Image of Sakyamuni Entering Nirvana is 31 metres long, with the upper part of his body exposed. So far as its composition is concerned, the image gives one an impression of hidden beauty by forcing one to feel instead of to see and to read beyond what can be seen. This is a successful application of the traditional aesthetic concept of expressing the infinite with the finite as commonly used in Chinese landscape paintings. The Nether World is consisted of horrific 18-storied hells where the figures with horrifying oxen heads or horse faces and sinners crying under cruel torture with daggers, saws, boiling oil, freezing ice, or boiling water form a shocking picture. The scores of statues in the Cave of Full Enlightenment, on the other hand, are delicately carved. Wearing clothes resembling silk or satin, they sit on platforms like

wood carvings. A skylight has been arranged at the upper part of the cave for the purpose of lighting. Through this skylight, lights shed straight into the centre of the cave which, when juxtaposed by darkness and brightness, becomes even more mysterious. The lofty statues of the Three Saints of Huayan School stand by a cliff in a forward bending manner, thus successfully avoiding perspective deformation. They wear kasayas with rolling folds, and their capes drape from their elbows down to their feet as supports to their arms. This is why the stone pagoda, which weighs hundreds of jin, has stood steadily on the hand of Manjusri after a thousand years. Using the natural mountain spring on the cliff, the carving of Nine Dragons Bathing the Prince is composed of nine dragons carved at the upper part of a cliff, with clear spring water gushing from the mouth of the dragon in the middle to wash the Prince all year round, adding life into the statue. This is a fine example of suiting measures to local conditions.

In addition, standing among the cliffside carvings at Baodingshan are 16 steles with 11,576 Chinese characters; 44 inscriptions, tourist notes and poems with a total of 4,020 Chinese characters; and 49 construction and decoration notes with a total of 8,031 Chinese characters. Of these, the stele of Life of Liu Benzun produced between A.D. 1174 and 1252 and the Explanatory Notes on the Reconstruction of Steles at Baodingshan written by Liu Tianren in 1452 have great academic value in the study of the speleological history of Baodingshan and the history of Tantric Buddhism in China.

(3). Cliffside carvings at Nanshan

Nanshan, which was called Guanghuashan in ancient times, is located two kilometres south of Longgang Town, the seat of Dazu County, and 514 metres above the sea level. Statues here were carved between A.D. 1131 and 1162 (during the rule of Emperor Shao Xing in the Southern Song Dynasty). Standing on cliff 86 metres wide and 3.5 – 10.2 metres high, the carvings here are serialized from 1 to 15. There are five niches of statues here, and most of them are Taoist in terms of subject matters. The major niches include the Cave of Taoist Trinity, the Niche of Three Saintesses, the Cave of Stone Dragon, the Niche of Emperor Zhen Wu.

Among the rock carvings in Dazu, the Taoist statues carved on cliffs between the 11th and the 13th century are the most numerous and most concentrated among Taoist statues in grottoes in China. They are also most complete in terms of demonstration of the system of Taoist gods. There are five grottoes of Taoist statues in China that have been well conserved, and the one at Nanshan is the best conserved. Carved on the walls and the surfaces of the pillars of the Niche of Taoist Trinity, for instance, are 421 statues, with the Pure Trinity taking the spotlight and Four Emperors, two counterparts, and other male and female servants standing around. It is a vivid reflection of the historical fact that by the 12th century, Taoist worship of the Supreme Master

and the Three Officials had evolved into the belief in the Pure Trinity and Four Emperors. Among the Taoist grottoes produced in China during the Song Dynasty, the carvings in this niche is the most delicate. So far as its content is concerned, this niche containing the material data ever produced in the Song Dynasty to demonstrate the system of Taoist gods in a most complete and most systematic way is of extremely great religious, historic and artistic value.

There are 28 inscriptions and steles at Nanshan. Of these, the stele carrying the Note of He Guangzhen Giving Farewell Dinner to Prefectural Governor Wang Mengyin produced in 1250 has recorded the general social, political and historical situation in east Sichuan after it was invaded by the Mongolian army during the 13th century and kept many first-hand historical materials rarely found anywhere else. It is of great value because it can bear out and complete history and help divide dynasties. The remaining inscriptions and steles are also first-rate works.

(4). Cliffside carvings at Shizhuanshan

Shizhuanshan is located at Fohui Village in Sanqu Town 25 kilometres southwest of Longgang Town, the seat of Dazu County, and 44.6 metres above the sea level. According to records on the Stele of Notes of Yan Xun kept at Fohui Temple, the statues here were carved between A.D. 1082 and 1096 (between the fifth year of the rule of Emperor Yuan Feng of the Northern Song Dynasty and the third year of the rule of Emperor Shao Sheng of the same dynasty). Standing on a cliff about 130 metres wide and about 3 – 8 metres high, the carvings here are serialized from 1 to 10.

The rock carvings at Shizhuanshan are typical representatives of spots of tripartite arrangement of Buddhist, Taoist and Confucianist statues rarely seen in grottoes. Cave 6 houses the niche of Confucius and those of 10 sages, with Confucius, China's great thinker and founder of Confucianism, sitting in the middle and his most famous 10 disciples standing at each of his sides, a very rare case among grotto statues. Cave 7 houses the niche of Trikaya. Cave 8 houses the niche of the Supreme Master, with Lao Zi, founder of Taoism, sitting in the middle and 7 true men and masters of the law standing at each of his sides. According to notes to the statues, the three niches mentioned above had all been carved with funds from Yan Xun, a great landlord and by Wen Weijian, a famous sculptor at that time, in cooperation with other sculptors.

(5). Cliffside carvings at Shimenshan

Shimenshan is located at Xinsheng Village in Shima Town 20 kilometres east of the county seat and 374.1 metres above the sea level. The statues here were carved between A.D. 1094 and 1151 (between the Rule of Emperor Shao Sheng in the Northern Song Dynasty and the 21th year

of the rule of Emperor Shao Xing in the Southern Song Dynasty). Standing on a cliff 71.8 metres wide and 3.4 – 5 metres high, the carvings here are serialised from 1 to 16 including 12 niches of statues. In addition, there are 20 notes to the statues, 8 steles and inscriptions, 8 notes on maintenance and reconstruction, and engravings of the names of Wen Weiyi, Wen Judao, Jian Zhongjin, and other sculptors.

The cliffside carvings at Shimenshan are integrations of Buddhist and Taoist statues, with the latter revealing most typical characteristics. The statue of the God of Farsighting standing on the left side of the entrance to Niche 2 housing the Jade Emperor, for instance, has eyes as big as a pair of bronze bells as if they could see as far as a thousand li, while the statue of the God of Farhearing standing on the right side of the entrance has an ugly look and two open ears as if he were listening carefully. Both of the statues have strong muscles and exposed arteries and veins carved in an exaggerated way. One-legged God in Cave 7 has a broad forehead, deeply seated eyes, thick lips, and a wide mouth. Standing with one leg on a wheel of wind and fire and his robe ribbon fluttering in the wind, he seems to be able to travel as quickly as wind. Cave 10, the Cave of Three Thrones, houses 35 statues. Carved in a realistic way, all these statues have scholarly and refined bearings and wearing clothes with rolling folds. They have rather more aroma of humanity than spirit of god. Cave 12, the Cave of God and Goddess of Mount Tai, houses 98 statues. With God Mount Tai and Goddess Shu Ming standing at the centre, this cave reflects the prominent position of the Mount Tai Family among Taoist gods between the 10th and the 13th century.

The statues here with Buddhist subject matters include mainly the Master of Healing, Avalokitesvara Gazing at the Moon Reflection from Water, Sakyamuni, Ten Avaloktesvaras, Mayurasana -- peacock king, and Empress Ke Li. Of these, the Ten Avalokitesvara is most delicate.

b. History and Development

Established as a county is A.D. 758 (the first year of the rule of Emperor Qian Yuan of the Tang Dynasty), Dazu belonged to Changzhou Prefecture. In A.D.885 (the first year of the rule of Emperor Guang Qi of the Tang Dynasty), Changzhou was moved from Jingnan County to Dazu County. Until 1279 (the last year of the Southern Song Dynasty), Dazu had been the seat of Changzhou Prefecture. The cliffside carvings at Baodingshan, Beishan, Nanshan, Shizhuanshan and Shimenshan in Dazu had been produced during the nearly 400 years of this period.

Of the rock carvings still standing in Dazu today, the cliffside carvings at Jianshanzi are the

earliest, carved in A.D. 650 (the first year of the rule of Emperor Yong Hui in the early Tang Dynasty). In the more than 200 years that followed, only one spot of cliffside carvings was created, the one at Shengshui Temple. The total niches and shrines of statues created at these two spots during the early and middle Tang Dynasty number less than 20. Creation of cliffside carvings began to flourish only after Changzhou was moved to Dazu in A.D. 885.

In A.D. 892 (the first year of the rule of Emperor Jing Fu of the Tang Dynasty), Wei Junjing, prefect of Changzhou, governor of Chang, Pu, Yu and He districts, and a military commander of Jingnan County, pioneered in the carving of Buddhist statues at Beishan when he was building a military camp at Longgangshan north of the county seat capable of "storing grain for 10 years and accommodating tens of thousands of soldiers." He was later followed by prefectural and county officials, local gentry, ordinary people, and monks and nuns. This wave of creation of Buddhist statues continued throughout the years from A.D. 907 to 965 (the period of Five Dynasties and 10 States. Sichuan was called the State of Su at this time, and the period is divided into the Early Su and the Late Su in history) to form the first surge in Dazu's history of statue carving.

During the more than 100 years between A.D. 965 and 1077 (from the rule of Emperor Qian De to the rule of Emperor Xi Ning of the Northern Song Dynasty), Creation of cliffside carvings came to a standstill. Not a single statue created during this period of time has ever been discovered in Dazu so far. Replacing the surge of cliffside carving is the creation of round-sculpture stone statues for worshipping in temples. Relics or records of these statues can be found from many places such as the Temple of Big Bell in the east of the county, the Temple of Stone Walls in the west of the county, and the Temple of Extending Thanks in the north of the county. By the 1980s, the number of round-sculpture Buddhist statues unearthed from the Temple of Big Bell alone amounted to more than 100.

The second surge of cliffside carving was kicked off in Dazu between A.D. 1078 and 1173 (from the rule of Emperor Yuan Feng in the late Northern Song Dynasty to the rule of Emperor Shao Xing and Emperor Qian Dao in the early Southern Song Dynasty). Starting from A.D. 1082 when Landlord Yan Xun offered his land for the carving of Buddhist, Taoist and Confucianist statues at Shizhuanshan, cliffside carving surged forward in Dazu County. As a result, 32 spots of Buddhist and Taoist statues or of Buddhist, Taoist and Confucianist statues were created. The spots of rock carvings at Nanshan and Shimenshan and the Multi-Treasure Pagoda at Beishan were all constructed during this period of time. Construction of the spot of rock carvings at Beishan began in A.D. 892 and lasted for more than 250 years to be completed in A.D. 1146 (the 16th year of rule of Emperor Shaoxing of the Southern Song Dynasty).

For more than 70 years from A.D. 1174 to 1252 (during the rule of Emperor Chun Xi and

Emperor Chun You of the Southern Song Dynasty), Zhao Zhifeng, a monk in Dazu known as the Six-Generation Master of Tantric Buddhism among his contemporaries, succeeded the Esoteric Sect of Buddhism created by Liu Benzun in west Sichuan during the late Tang Dynasty by preaching it at Baodingshan. Aiming to carry forward Buddhism doctrines, he worked hard for more than 70 years and travelled here and there to raise fund for the carving of nearly 10,000 Buddhist statues. His efforts ended in the completion of the only large stone ritual site of Tantric Buddhism in the history of Chinese Buddhism and pushed the construction of rock carvings in Dazu to a peak. Construction of rock carvings basically stopped in other parts of the county during this period of time. As a result, Taoists and common people came from all parts to listen to Zhao Zhifeng and master sculptors swarmed to Baodingshan to display their talents, turning Baodingshan a centre of the Chengdu Yoga Sect of Chinese Tantri Buddhism.

During the 360 years from A.D. 892 to 1252 (from the rule of Emperor Jing Fu of the late Tang Dynasty to the rule of Emperor Chun You of the Southern Song Dynasty), 34 spots of Buddhist and Taoist statues or of Buddhist, Taoist and Confucianist statues were created in Dazu, with the number of the rock statues created during this period to time accounting for about 80 per cent of the total ever carved in Dazu. Apart from the cliffside carvings whose construction began in A.D. 892 (in the first year of the rule of Emperor Jing Fu of the late Tang Dynasty), all others were produced during the more than 170 years from A.D. 1082 to 1252 (from the rule of Emperor Yuan Feng of the Northern Song Dynasty to the rule of Emperor Chun You of the Southern Song Dynasty).

At the end of the 13th century (the late Southern Song Dynasty), construction of rock carvings was interrupted by war. It gradually began to develop again by the end of the 15th century (the rule of Emperor Yong Le of the Ming Dynasty) and lasted till the late Qing Dynasty. During the 500 years from the early 15th century to the end of the 19th century (during the Ming and Qing dynasties), 39 spots of rock carvings were constructed. Although some master pieces were created during this period of time, most of these spots were small in scale and the total number of statues accounted for less than 20 per cent of the total carved in Dazu.

During the period from the end of the 13th century to the middle 17th century, wars erupted twice in Dazu. Apart from the Saint Longevity Monastery at Baodingshan which was burned down and rebuilt twice, however, all the cliffside carvings at Baodingshan, Nanshan, Beishan, Shizhuanshan and Shimenshan have been well conserved till today.

Apart from some decoration and reinforcement of the cliffside carvings at the five places mentioned above by Buddhist followers and common people, local people added only a few niches housing Avalokitesvara, the God of Mountain, and other gods between the late 19th century and the early 20th century. These cliffside carvings have basically maintained their scale and fea-

tures of the Tang and Song dynasties. Since the founding of the People's Republic of China in 1949, they have been well conserved and opened to the public.

c. Form and Date of Most Recent Records of Site

Since the founding of the People's Republic of China in 1949, step-by-step efforts have been made to sort out and perfect the archives recording the statues at the five places mentioned above. Between A.D. 1993 and 1996, the Dazu Rock Carvings Museum in Chongqing used archaeological methods such as surveying, written recording, photographing, and rubbing to carry out a systematic investigation of the 75 cliffside carvings at these places, creating a complete archive of records. Listed in the following are the cliffside carvings created in Dazu between the end of the 9th century and the middle 13th century (from the late Tang Dynasty to the Southern Song Dynasty):

Serial No	1
Title	Cliffside carvings at Beishan
Era	A.D. 892 – 1162 (from the rule of Emperor Jing Fu of the Tang Dynasty to the rule of Emperor Shaoxing of the Southern Song Dynasty)
Address	Longgang Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 290. Total number of statues: 9751
Grade	Key site protected at the national level for its cultural and historic value
State of conservation	Basically well conserved
Serial No	2
Title	Cliffside carvings at Shimenshan
Era	A..D. 1094 – 1151 (from the rule of Emperor Shao Sheng of the Northern Song Dynasty to the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Shima Town
Content/Subject matter	Buddhist and Taoist statues. Serialized from 1 to 16. Total number of statues: 492

Grade	Key site protected at the national level for its cultural and historic value
State of conservation	Perfectly conserved
Serial No	3
Title	Cliffside carvings at Shizhuanshan
Era	A.D. 1082 – 1096 (from the fifth year of the rule of Emperor Yuan Feng to the 3rd year of the rule of Emperor Shao Sheng of the Northern Song Dynasty)
Address	Sanqu Town
Content/Subject matter	Confucianist, Buddhist and Taoist statues. Serialized from 1 to 10. Total number of statues: 565
Grade	Key site protected at the national level for its cultural and historic value
State of conservation	Basically well conserved
Serial No	4
Title	Cliffside carvings at Nanshan
Era	A.D. 1131 – 1162 (from the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Longgang Town
Content/Subject matter	Taoist statues. Serialized from 1 to 15. Total number of statues: 589
Grade	Key site protected at the national level for its cultural and historic value
State of conservation	Basically well conserved
Serial No	5
Title	Cliffside carvings at Baodingshan
Era	A.D. 1174 – 1252 (from the rule of Emperor Chun Xi to Emperor Chun You of the Southern Song Dynasty)
Address	Baoding Town
Content/Subject matter	Buddhist statues including those at Dafowan and Xiaofowan. Serialized from 1 to 40. Total number of statues: 9546
Grade	Key site protected at the national level for its cultural and historic value

	value
State of conservation	Basically well conserved
Serial No	6
Title	Cliffside carvings at Jianshanzi
Era	Construction began in A.D. 650 (the first year of the rule of Emperor Yong Hui of the Tang Dynasty)
Address	Baoshan Village
Content/Subject matter	Buddhist statues. Serialized from 1 to 9. Total number of statues: 158
Grade	Site protected by Chongqing Municipality for its cultural and historic value
State of conservation	Partially damaged by weathering
Serial No	7
Title	Cliffside carvings at Shuchengyan
Era	A.D.1141 – 1153 (from the 13th to the 23rd year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Zhongao Town
Content/Subject matter	Taoist statues. Serialized from 1 to 5. Total number of statues: 462
Grade	Site protected by Chongqing Municipality for its cultural and historic value
State of conservation	Perfectly conserved
Serial No	8
Title	Cliffside carvings at Miaogaoshan
Era	Construction began in A.D. 1144 (the 14th year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Jijia Town
Content/Subject matter	Confucianist, Taoist and Buddhist statues, with Confucius, sakyamuni and Laozi standing in the same niche. Serialized from 1 to 8. Total number of statues: 1005
Grade	Site protected by Chongqing Municipality for its cultural and historic value
State of conservation	Basically well conserved

Serial No	9
Title	Cliffside carvings at Shengshui Temple
Era	A.D. 775 – 885 (from the 10th year of the rule of Emperor Da Li and the first year of the rule of Emperor Guang Qi of the Tang Dynasty)
Address	Gaosheng Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 11. Total number of statues: 305
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Comparatively serious blurring and erosion of some statues
Serial No	10
Title	Cliffside carvings at the Temple of Three Religions
Era	A.D. 1078 – 1159 (from the first year of the rule of Emperor Yuan Feng of Northern Song Dynasty to the 29th year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Baoxing Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 9. Total number of statues: 727
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Basically well conserved
Serial No	11
Title	Cliffside carvings at Qingshanyuan
Era	A.D. 1127 – 1279 (the Southern Song Dynasty)
Address	Longshi Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 12. Total number of statues: 758
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Perfectly conserved
Serial No	12
Title	Cliffside carvings at the Temple of Immortality
Era	Construction began in A.D. 1130 (the fourth year of the rule

Address	of Emperor Jian Yan of the Southern Song Dynasty) Gaoping Village
Content/Subject matter	Buddhist and Taoist statues. Serialized from 1 to 12. Total number of statues: 634
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Basically well conserved
Serial No	13
Title	Cliffside carvings at Banbian Temple
Era	A.D. 1131 – 1162 (from the 2nd to the 32nd year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Zhuxi Town
Content/Subject matter	Buddhist and Taoist statues in same niches. Serialized from 1 to 10. Total number of statues: 860
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Comparatively seriously damaged by weathering
Serial No	14
Title	Cliffside carvings at the Temple of Universal Peace
Era	A.D. 1131 – 1162 (from the 2nd to the 32nd year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Youting Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 7. Total number of statues: 515
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Fairly well conserved
Serial No	15
Title	Cliffside carvings at the Temple of Tide
Era	A.D. 1131 – 1162 (from the 2nd to the 32nd year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Tianshan Village
Content/Subject matter	Buddhist statues. Serialized from 1 to 9. Total number of statues: 721
Grade	Site protected by Dazu County for its cultural and historic value

State of conservation	Basically well conserved
Serial No	16
Title	Cliffside carvings at the Seven-Arch Bridge
Era	A.D. 1131 – 1162 (from the 2nd to the 32nd year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Zhuxi Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 5. Total number of statues: 153
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Comparatively seriously damaged
Serial No	17
Title	Cliffside carvings at Banchanggou
Era	A.D. 1131 – 1162 (from the 2nd to the 32nd year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Zhongao Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 9. Total number of statues: 685
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Fairly well conserved
Serial No	18
Title	Cliffside carvings at the Temple of Osmanthus
Era	A.D. 1131 – 1162 (from the 2nd to the 32nd year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Tianshan Village
Content/Subject matter	Buddhist and Taoist statues. Serialized from 1 to 10. Total number of statues: 899
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Fairly well conserved
Serial No	19
Title	Cliffside carvings at Baojiacun
Era	A.D. 1131 – 1162 (from the 2nd to the 32nd year of the rule of

Address	Emperor Shao Xing of the Southern Song Dynasty)
Content/Subject matter	Longshi Town Buddhist statues. Serialized from 1 to 11. Total number of statues: 1158
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Perfectly conserved
Serial No	20
Title	Cliffside carvings at Sancunyan
Era	A.D. 1131 – 1162 (from the 2nd to the 32nd year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Zhongao Town
Content/Subject matter	Buddhist and Taoist statues. Serialized from 1 to 7. Total number of statues: 421
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Fairly well conserved
Serial No	21
Title	Cliffside carvings at Zhangjiamiao
Era	Construction began in A.D. 1133 (the 3rd year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Longshi Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 11. Total number of statues: 536
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Basically well conserved
Serial No	22
Title	Cliffside carvings at Mountain Peak Temple
Era	Construction began in A.D. 1136 (the sixth year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Tianshan Village
Content/Subject matter	Buddhist and Taoist statues. Serialized from 1 to 15. Total number of statues: 1281
Grade	Site protected by Dazu County for its cultural and historic value

State of conservation	Well conserved
Serial No	23
Title	Cliffside carvings at Xinglong Nunnery
Era	Construction began in A.D. 1136 (the sixth year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Sanqu Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 15. Total number of statues: 868
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Well conserved
Serial No	24
Title	Cliffside carvings at Yutan
Era	A.D. 1137 – 1157 (from the seventh year to the 27th year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Zhuxi Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 12. Total number of statues: 1263
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Basically well conserved
Serial No	25
Title	Cliffside carvings at Fo'eryan
Era	A.D. 1139 – 1145 (from the ninth year to the 15th year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
Address	Shaba Village
Content/Subject matter	Buddhist, Confucianist and Taoist statues. Serialized from 1 to 17. Total number of statues: 899
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Basically well conserved

Serial No 26
 Title Cliffside carvings at Fo'anqiao
 Era A.D. 1140 – 1172 (from the 10th year of the rule of Emperor Shao Xing to the eighth year of the rule of Emperor Qian Dao of the Southern Song Dynasty)
 Address Zhuxi Town
 Content/Subject matter Buddhist, Confucianist and Taoist statues, with Confucius, Sakyamuni and Lao Zi being housed in the same niche. Serialized from 1 to 13. Total number of statues: 822
 Grade Site protected by Dazu County for its cultural and historic value
 State of conservation Basically well conserved

Serial No 27
 Title Cliffside carvings at the Giant Buddha Monastery Construction began in A.D. 1159 (the 29th year of the rule of Emperor Shao Xing of the Southern Song Dynasty)
 Era
 Address Gaoping Village
 Content/Subject matter Buddhist and Taoist statues. Serialized from 1 to 9. Total number of statues: 478
 Grade Site protected by Dazu County for its cultural and historic value
 State of conservation Basically well conserved

Serial No 28
 Title Cliffside carvings at Fo'eryan
 Era A.D. 1167 – 1188 (from the 3rd year of the rule of Emperor Qian Dao to the 15th year of the rule of Emperor Chun Xi of the Southern Song Dynasty)
 Address Youting Town
 Content/Subject matter Taoist statues. Serialized from 1 to 12. Total number of statues: 987
 Grade Site protected by Dazu County for its cultural and historic value
 State of conservation Fairly well conserved

Serial No 29
 Title Cliffside carvings at Fo'eryan

Era	A.D. 1164 – 1173 (during the rule of Emperor Qian Dao of the Southern Song Dynasty)
Address	Yuantong Village
Content/Subject matter	Buddhist statues. Serialized from 1 to 5. Total number of statues: 324
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Basically well conserved
Serial No	30
Title	Cliffside carvings at Pusheng Temple
Era	A.D. 1174 – 1252 (between the rule of Emperor Chun Xi to the rule of Emperor Chun You of the Southern Song Dynasty)
Address	Zhongao Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 9. Total number of statues: 533
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Well conserved
Serial No	31
Title	Cliffside carvings at the Temple of Jade Emperor
Era	A.D. 1174 – 1252 (between the rule of Emperor Chun Xi to the rule of Emperor Chun You of the Southern Song Dynasty)
Address	Zhongao Town
Content/Subject matter	Taoist statues. Serialized from 1 to 5. Total number of statues: 283
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Basically well conserved
Serial No	32
Title	Cliffside carvings at Chenjiayan
Era	A.D. 1174 – 1252 (between the rule of Emperor Chun Xi to the rule of Emperor Chun You of the Southern Song Dynasty)
Address	Jinshan Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 2. Total number of statues: 391

Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Well conserved

Serial No	33
Title	Cliffside carvings at Lingyan Temple
Era	A.D. 1190 – 1220 (between the rule of Emperor Chun Xi to the rule of Emperor Qingyuan of the Southern Song Dynasty)
Address	Baoxing Town
Content/Subject matter	Buddhist statues. Serialized from 1 to 12. Total number of statues: 440
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Basically well conserved

Serial No	34
Title	Cliffside carvings at Shibi Temple Construction
Era	began in A.D. 1210 (the 3rd year of the rule of Emperor Jia Ding of the Southern Song Dynasty)
Address	Tianbao Village
Content/Subject matter	Buddhist, Taoist and Confucianist statues. Serialized from 1 to 15. Total number of statues: 1218
Grade	Site protected by Dazu County for its cultural and historic value
State of conservation	Basically well conserved

d. Present State of Conservation

Of the more than 20,000 cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan and Shimenshan, none have ever suffered any major destruction from human beings or nature in history. Apart from very few caves and niches that had collapsed long ago or some statues that had their limbs broken or some parts blurred due to weathering, most have been fairly well conserved. They are among the best conserved speleological works in China.

There are, however, some problems.

1. Carved into arenaceous rock, most of the cliffside carvings at the five places mentioned above are exposed on the surface of cliffs. After thousands of years of weathering, erosion is becoming ever more serious. It is necessary to take scientific approaches to protect these carv-

ings.

2. Crisscrossing cracks have appeared in the cliffside carvings at the five places mentioned above and the statues in some caves and niches have been seriously blurred due to permeation or less of care. Although various measures have been taken to solve this problem since the 1950s, no fundamental solution have been found yet.

3. It is necessary to further improve the environment surrounding the cliffside carvings at the five places mentioned above, such as optimization of vegetation, afforestation and beautification, so as to create an environment and space conducive to the permanent conservation of these carvings.

e. Policies and programmes related to the presentation and promotion of the property

The People's Republic of China encourages the presentation and publicity of Dazu Rock Carvings to the general public, and the media often carries stories about Dazu Rock Carvings free of charge. The state encourages their presentation by exempting them from taxes upon their incomes from presentation. The people's governments of Chongqing Municipality and Dazu County as well have, meanwhile, designated Dazu Rock Carvings as the "Base for Patriotic Education for Youths" and have strengthened their leadership over the presentation and publicity of Dazu Rock Carvings. To meet the need for presentation, the Dazu Rock Carvings Museum in Chongqing have employed 25 guides and worked out Responsibilities of Guides and Rules on Their Rewarding and Punishment to serve youths, servicemen and the disabled free of charge. In the sightseeing areas, notices to visitors and relevant introductory remarks have been completed or perfected. Various books meeting the needs of visitors from different circles of life have also been published on the Dazu Rock Carvings. Since November 1982, the year when the Law of the People's Republic of China on the Protection of Cultural Relics was promulgated, the People's Government of Dazu County has frequently organized various activities to publicize this law in various forms and even sent its staff to carry out publicity campaigns in the towns and villages where these rock carvings are located. These efforts have helped to sharpen the sense of the public about and aroused their enthusiasm in participation in the conservation and protection of cultural relics. It has now become a common practice for every urban and rural resident of the county to take protection of cultural relics as their individual responsibilities.



58. Ritual Site of Monk Liu Benzun, No 21, Dafowan of Baodingshan, A.D.1174 — 1252



31. Niche of Guardians of Buddhist Law, No 2, Dafowan of Baodingshan, A.D.1174 — 1252

4. Management

a. Ownership

Owned by the People's Republic of China

b. Legal Status

It is stipulated in the second clause of Article 22 of the Constitution of the People's Republic of China that "the State shall place under its protection all places of historic interest and scenic beauty, rare cultural relics and other major heritages of important historic and cultural interest." It is stipulated in the second clause of Article 4 of the Law of the People's Republic of China on the Protection of Cultural Relics that "sites of ancient culture, ancient tombs and cave temples shall be owned by the state."

In 1961, the State Council of the People's Republic of China designated the cliffside carvings at Beishan and Baodingshan as the first batch of units to be protected at the national level for their historic and cultural value. In 1996 when the State Council of the People's Republic of China published the fourth batch of units to be protected at the national level for their historic and cultural value, the cliffside carvings at Nanshan and Shizhuanshan and the Multi-Treasure Pagoda were included in the cliffside carvings at Beishan and the cliffside carvings at Shimenshan were included in the cliffside carvings at Baodingshan.

c. Protective Measures and Means of Implementing Them

Before the 1950s, Dazu Rock Carvings were mainly managed by Buddhist monks and Taoists, and the money for the decoration of Buddhist statues and the maintenance and reinforcement of temples and monasteries came mainly from the alms they collected. After the founding of the People's Republic of China in 1949, maintenance projects have been funded with investment from the central and local governments, and a special institution has been set up for their management. In 1952, the People's Government of Dazu County approved the establishment of the

County Office of Cultural Relics. In 1984, the People's Government of Sichuan Province approved the establishment of the Dazu Rock Carvings Museum. In 1990, the People's Government of Chongqing Municipality approved the renaming of the museum into the Dazu Rock Carvings Museum in Chongqing.

The major measures that have been taken since the 1950s for the protection and management of Dazu Rock Carvings include:

(1). Protection in accordance with law

Relevant laws under current implementation: The Constitution of the People's Republic of China, the Criminal Law of the People's Republic of China, the Law of the People's Republic of China on the Protection of Cultural Relics, the Law of the People's Republic of China on the Protection of Environment, and the Law of the People's Republic of China on Urban Planning.

Relevant regulations under current implementation: Rules for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics and the Notice of the People's Government of Dazu County on Strengthening Management of the Spots of Cultural Relics at Baodingshan, Beishan, Nanshan, Shimenshan and Shizhuanshan.

(2). Publication of units to be protected for their historic and cultural value and demarcation of protection zones

Since the founding of the People's Republic of China in 1949, the People's Government of Dazu County has organized three general surveys of cultural relics and 75 spots of cliffside carvings have been designated by the central and local governments in succession as monuments to be protected at various levels. In order to provide effective protection to the cultural relics, the People's Government of Dazu County in 1994 divided the protection zones of the cliffside carvings at the five places mentioned above into key protection zones, general protection zones and zones of construction control on the basis of previous demarcation made in 1953, 1964 and 1991 respectively. The division has been approved by the People's Government of Chongqing Municipality, and state land management departments have issued certificates for the use of state land after investigation and determination of the ownership of these zones. Boundary posts have also been erected to mark the boundaries of these state land.

(3). Maintenance and protection of grottoes

The efforts made in this aspect between A.D.1952 and 1998 can be divided into two phases: The preliminary phase between A.D.1952 and 1966 Efforts were concentrated mainly on two aspects during this period of time. First of all, an investigation was conducted into the

natural environment, history, present state, and problems of the 13 units protected for their historic and cultural value, including the cliffside carvings at the five places mentioned above. The niches at the various spots of rock carvings were then registered and serialized, protective zones were marked, protective marks were set up, and mass group of cultural relics protection were established. Another efforts was the launching of 22 rescue projects, such as the construction of a 202-metre corridor with a total area of 2,164 square metres along the statues at Beishan and a pavilion for the Buffaloes and Herdsmen and for the Wheel of Life respectively at Baodingshan, the consolidation of the rock bases of the niches housing cliffside carvings at the five places, the restoration of the Cave of Full Enlightenment and the Nine Dragon Bathing the Prince at Baodingshan which collapsed more than 200 years ago, and extension of the rock eaves of niches including the one housing Sakyamuni Buddha Entering Nirvana at Baodingshan's Dafowan. At the same time, efforts were started to control permeation at the spots of rock carvings at the five places mentioned above. Our efforts in the control of permeation have lasted all through without interruption, even during the 10 years period from 1966 to 1976, the period of the 'cultural revolution.'

The period from 1977 to 1998 was the phase of planned maintenance and protection. In as early as 1978, the State Bureau of Cultural Relics allocated fund for the construction of a 1,500-metre stone enclosure around the statues at Beishan. In 1979, it invested in the repair and reinforcement of seven of the halls in the Saint Longevity Monastery at Baodingshan which had been in bad repair for more than 100 years. In 1981, the State Bureau of Cultural Relics called a meeting in Dazu County to swap experiences in the conservation and protection of grottoes. At this meeting, more than 50 experts and scholars from across the country carried out on-spot inspection of Dazu Rock Carvings (mainly the cliffside carvings at the five places mentioned above) and worked out programmes for the first and second-phase maintenance and conservation of these carvings. Ever since then, all engineering plans on the maintenance and conservation of the cliffside carvings at the five places mentioned above shall be appraised by experts and reported for approval by responsible state departments in charge of cultural relics before they are put into implementation. During this period of time, 54 maintenance and conservation projects were launched in succession, and modern scientific and technical methods were exploited in the study of conservation efforts. All these undertakings have produced remarkable results.

The contents of the projects launched so far fall into three categories:

Serial projects of control and treatment of permeation In 1983, a kind of chemical grout for mending the crevices of grottoes in a wet environment was developed and used to control successfully permeation in Niche 136 at Beishan. In 1989, experts from the Ministry of Geology

and Mineral Resources and the China University of Geology conducted a survey of the engineering geology and hydrogeology of the statues at Beishan and Baodingshan to provide a scientific basis for the control of permeation at these two places. For instance, based on the results of this survey, a 63-metre trunk tunnel with 88 metres of side tunnels were cut to effectively control permeation of the statues at the north section at Beishan.

Protection of rock carvings from weathering In as early as 1978, Sichuan Provincial Institute of Cultural Relics and Archaeology began to experiment with chemical treatment for the protection of the statues at the five places mentioned above. After nearly 20 years of tests and observation and appraisal by experts in 1995, chemical sealing of the few niches and steles (such as the Wheel of Life, the Big Buddha Crescent and some stele inscriptions at Baodingshan's Dafowan) that had suffered serious weathering were put into test in 1996 so as to gain experience for further study of conservation measures.

Maintenance and conservation Efforts in this aspect have been concentrated mainly in the consolidation of dangerous rocks, repair of niches, construction of protective facilities, establishment of railings around niches, and maintenance of ancient buildings.

(4). Adoption of modern scientific and technical measures to carry out surveys, establish archives, and make conservation studies

Between 1983 and 1985, the technology of close shooting and surveying was used to map the statues at Beishan and Baodingshan for the purpose of establishing an archive of these statues. Between 1993 and 1995, the China Institute of Cultural Relics and the Chongqing University of Architecture joined hands in the study of the conservation of Dazu Rock Carvings, with efforts centered on the study of the conservation of the cliffside carvings at the five places mentioned above.

(5). Technical measures currently used for maintenance and conservation

The maintenance and conservation of Dazu Rock Carvings has been based mainly on historical documents, panegyrics and inscriptions; in close observance of the principle of "keeping cultural relics in their original state;" and with an integration of traditional engineering methods and modern scientific and technical measures. The major methods used for the consolidation of the rock bases of niches and caves include base laying, supporting, anchoring, and grouting of crevices with chemical materials in some cases. As for the prevention of niches from collapsing and statues from weathering, archives are established on the basis of drawings produced by close shooting and mapping. For the few statues in niches and steles that have suffered serious weathering, efforts have been tried out to consolidate them by sealing up their surfaces with chemical

materials. The methods used for the control of permeation include mainly interception, diversion, and large-scale improvement of the surrounding environment of the statues so as to prevent them from pollution. At the same time, observation posts have been set up in niches to monitor permeation and to observe and record temperature and humidity changes inside these niches so as to provide a scientific basis for the permanent control of permeation.

(6). Improvement of the environment around the cliffside carvings at the five places mentioned above

The forests and trees in the scenic spots at Baodingshan, Beishan and Nanshan suffered different degrees of destruction during the Great Leap Forward Movement and the Cultural Revolution before 1977. In 1978, the People's Government of Dazu County lost no time in setting up specialized afforestation teams at Beishan and Nanshan to plant trees. After years of efforts, Beishan and Nanshan have now both been covered by luxuriant trees. In order to create an environment and space for the permanent conservation of the rock carvings, the county government formulated in 1993 the Overall Programme of Dazu County for the Conservation and Construction of the Spots of Cultural Relics and Sceneries at Baodingshan, Beishan and Nanshan. After appraisal by experts and approval by the People's Government of Chongqing Municipality, this programme was put into implementation in 1994. In 1997, the county government set up a group to take charge of improvement of the environment at the five places mentioned above by removing the buildings and structures that have been left over from history in the protective zones of the cliffside carvings at the five places mentioned above and that do not harmonize with their environmental features and carrying out afforestation.

d. Agency/Agencies with Management Authority

The State Bureau of Cultural Relics of the People's Republic of China

29 Wusi Street, Beijing Municipality, PRC (Post Code: 100009)

Chongqing Municipal Bureau of Culture

69 Changbai Road, Chongqing Municipality, PRC (Post Code: 400011)

e. Level at Which Management Is Exercised

Art Museum of Dazu Rock Carvings in Chongqing

7 Beishan Road, Longgang Town, Dazu County, Chongqing Municipality, PRC (Post Code:

402360)

Director: Guo Xiangying

7 Beishan Road, Longgang Town, Dazu County, Chongqing Municipality, PRC (Post Code: 402360)

f. Agreed Plans Relating to Property

Management plans that have been approved include Ninth Five-Year Plan and Outline of Long-term Targets for the Year 2010 for Chinese Museums of Cultural Relics, Ninth Five-Year Plan and Long-term Programme for the Year 2010 of Dazu County for Economic and Social Development, Five-Year Plan of Dazu County for the Development of Tourism, Overall Programme of Chongqing Municipality for the Development of the Seat of Dazu County, and Overall Programme of Dazu County for the Conservation and Construction of the Spots of Cultural Relics and Sceneries at Baodingshan, Beishan and Nanshan.

g. Sources and Levels of Finance

The funds for the conservation and management of Dazu Rock Carvings come from mainly three sources: operational expenses spent directly on the maintenance and conservation of the statues at the five places mentioned above, which are allocated by the Central Government according approved conservation and maintenance plans. Since 1978 when Dazu Rock Carvings entered its stage of planned conservation and maintenance, the Central Government has allocated 12 million yuan for the conservation and maintenance of Dazu Rock Carvings. This amount of money has been used to launch 52 maintenance projects including the consolidation of dangerous rocks, control of permeation, prevention of weathering, and repair of ancient buildings. Another source of the funds for the improvement of the environment around the statues at the five places mentioned above and for the construction of supplementary facilities is the people's governments of Chongqing Municipality and Dazu County. Since 1978, they have allocated funds totalling 20 million yuan. In addition, the Art Museum of Dazu Rock Carvings in Chongqing tries to raise funds on its own to make up deficiency left over by allocations from the central and local governments and to meet management emergencies. Since 1978, it has raised 30 million yuan. All the money mentioned above has been used according to the principle of special funds for special purposes. In the future, we plan to create conditions for the establishment of a foundation for the conservation of Dazu Rock Carvings.

h. Sources of Expertise and Training in Conservation and Management Techniques

Maintenance and conservation of Dazu Rock Carvings have always won vigorous support and guidance from the State Bureau of Cultural Relics and relevant scientific research institutions. All major projects launched for the maintenance of the cliffside carvings at the five places mentioned above, for instance, have been designed by experts from the China Institute of Cultural Relics, the Sichuan Provincial Institute of Cultural Relics and Archaeology, and other units specializing in the study of cultural relics, and implemented by the Art Museum of Dazu Rock Carvings in Chongqing under on-spot guidance by experts after approval by the State Bureau of Cultural Relics. In addition, academies and institutes of science such as the Chongqing University of Architecture, the China University of Geology, the Comprehensive Survey and Research Institute of the Ministry of Construction, and the Nanjiang Group of Hydrogeological Survey have been invited to carry out preparatory studies for major conservation projects such as consolidation of rock bases, control of permeation, and prevention of weathering through chemical sealing.

Apart from organizing year-round training classes for its employees, the Art Museum of Dazu Rock Carvings in Chongqing conducts different concentrated training classes, such as courses for guides, courses for security personnel, and English training courses. Since 1997, it has begun to provide training on the knowledge about management of world heritages with the aim of helping trainees learn international legal documents concerning the conservation and protection of cultural heritages. In addition, it has sent some outstanding staff members to study in institutions of higher learning including Fudan University, Southwest China Teachers University and Chongqing Teachers College and to attend advanced courses on grotto management, courses on technology for grotto conservation, and courses on conservation and management of world cultural heritages conducted by the State Bureau of Cultural Relics.

i. Visitor Facilities and Statistics

As tourist resorts, Beishan and Baodingshan boast all basic facilities including water and power supply, roads, parking lots, and toilets. In Longgang Town, the seat of government of Dazu County, there are two star-level hotels and 35 other hotels which can simultaneously accommodate 4,000 tourists.

Visitor/tourist facilities at Baodingshan and Beishan

Sightseeing routes	6
Road signs	18
Explanatory notes to carvings	35
Guide service desks	4
Consulting desks	5
Shops	4
Parking lots	2
Toilets	8

Number of tourists to Baodingshan and Beishan in recent years and their composition

Time	Number of tourists	Composition			
		Students	Academic inspectors	Foreigners	others
1990	380,000	50,000	5,600	19,000	305,400
1991	510,000	70,000	8,000	23,000	409,000
1992	250,000	30,000	5,000	25,000	190,000
1993	240,000	40,000	6,000	15,000	179,000
1994	250,000	20,000	7,000	14,000	209,000
1995	240,000	40,000	9,000	18,000	173,000
1996	260,000	50,000	7,500	23,000	179,500
1997	330,000	40,000	9,000	33,000	248,000

j. Site Management Plan and Statement of Objectives

In order to further strengthen management of Dazu Rock Carvings and raise the level of their protection, management, study, presentation, and publicity, the People's Government of Dazu County approved in 1998 the implementation of the Five-Year Plan and Ten-Year Programme for the Management of Dazu Rock Carvings.

The guiding ideology of the plan and the programme is to further strengthen protection and management of Dazu Rock Carvings in line with the Convention Concerning the Protection of the World Cultural and Natural Heritage and other international principles and constitutions concerning the protection of cultural heritage, the Law of the People's Republic of China on the Protection of Cultural Relics, the Overall Plan for the Protection and Construction of the Rock Carvings and Other Spots of Cultural Relics at Baodingshan, Beishan and Nanshan approved by the People's Government of Chongqing Municipality, and other relevant laws and regulations. The overall objectives of the plan and the programme are to attain first-rate level, both domestically and internationally, in the protection, management, study, presentation, and publicity of Dazu Rock Carvings through efforts of conservation in strict accordance with law; enhancement of planned management; perfection of conservation facilities; acceleration of efforts in routine maintenance and protection; optimization of environment for the conservation of cultural relics; close attention to scientific study, presentation and publicity; and strengthening of construction of protection authorities. In addition, the plan and the programme have raised specific demands on conservation, study, publicity, tourism, and construction of management authorities. As for the work of protection, the practice of protection at different levels will be continued, and planned management will be strengthened. The management system for the protection of cultural relics will be further perfected, and the network characterized by three-level (county, town and village) protection will be cemented. In line with the principle of 'keeping relics in their original state', planned protection and maintenance of rock carvings will be carried out by stages and in groups. Efforts will be continued in the regular monitoring of the atmosphere, environment and safety of the zones housing rock carvings at Baodingshan, Beishan and Nanshan with advanced scientific and technical methods, and a computerized management centre will be set up. Efforts will be further strengthened in the comprehensive improvement of sightseeing areas, and the publicity of the Law of the People's Republic of China on the Protection of Cultural Relics will be carried out in a continuously way so as to sharpen the sense of the public about the protection of cultural relics and cultivate a social habit of everyone taking protection of cultural relics as

their responsibility. At the same time, law-breaking and criminal activities resulting in the destruction of cultural relics will be severely punished.

As for the study of cultural relics, construction of basic data will be stepped up so as to provide scientific data for researchers. Academic exchanges will also be strengthened through active promotion of inspection and study of Dazu Rock Carvings. Studies of special topics will be carried out from various angles, and relevant scientific research institutions at home and abroad will be encouraged to cooperate in the protection and study of the rock carvings in various forms.

As for publicity, efforts will be made to seek frequent media coverage of Dazu Rock Carvings, various popular reading materials and various kinds of descriptive articles will be published, and other effective publicity and educational methods will be adopted to present the value of Dazu Rock Carvings to the general public in a vivid way. More publicity facilities will be added, and guides will be multiplied and better trained. Overseas publicity of Dazu Rock Carvings will also be strengthened.

As for tourism, the Five-Year Plan of Dazu County for the Development of Tourism will be implemented in an earnest way, planning and management will be strengthened, tourist facilities in sightseeing areas will be perfected, and efforts will be continued in the comprehensive management of tourist services in sightseeing areas.

Concerning the construction of management authorities, the plan and the programme have raised demands on four specific aspects, namely, organization, staffing, funding, and formulation of rules.

First of all, the Dazu Rock Carvings Museum in Chongqing will be upgraded to the Institute of Dazu Rock Carvings.

Secondly, the cultural structure and quality of the staff will be further improved through invitation, engagement and training of new talents.

Thirdly, the current source of funding will be secured, and conservation input will be increased.

Lastly, various new rules and systems for the maintenance, security, protection and management will be worked out on the basis of earnest implementation of existing rules and systems.

k. Staffing Levels

There are now 95 people working in the Dazu Rock Carvings Museum in Chongqing. Of these people, 57 or 60 per cent of the total are specialists in conservation, maintenance, history, archaeology, religion, and fine art, and 55 or 57 per cent of them have received education at and above college level.

5. Factors Affecting the Site

a. Development Pressures

The cliffside carvings are all located in agricultural zones where no mining, felling or grazing have ever taken place up till today. Since the 1950s, conservation zones have been marked four times in accordance with law for the protection of these carvings at the county, town and village level respectively. In key conservation zones, it has been strictly forbidden to quarry, to fell trees, to herd, to stock inflammables or explosives, or to construct civil buildings or structures. In ordinary conservation zones, all buildings of farmers, government departments, enterprises, and institutions left over from history and diverging from the environmental features of the spots of cultural relics have been dismantled and removed according to the overall programme for the spots of cultural relics at Baodingshan, Beishan and Nanshan approved and put into implementation by the People's Government of Chongqing Municipality and the Notice of Dazu County Government on Strengthening the Management of the Spots of Cultural Relics at Baodingshan, Beishan, Nanshan, Shizhuanshan, and Shimenshan.

Apart from the mending of some of their weather-broken parts with traditional methods and materials in history, all the cliffside carvings at the five spots mentioned above have maintained their original shapes. The monasteries and temples inside these spots also stand today as they were.

b. Environmental Pressures

Located in the southeast part of the Sichuan Basin, Dazu is a typical hilly land. Monitoring by environmental protection and meteorological departments in the past few years has produced the following data about the environmental condition of Longgang Town of Dazu County:

Quality of atmospheric environment: average value of sulfur dioxide and nitrogen oxide in 1988 and 1996 were 0.06mg per cubic metre and 0.04mg per cubic metre respectively; and the average annual PH value of rainfall and detection frequency in 1988 and 1996 were 4.4 and 90

per cent and 4.47 and 38.6 per cent respectively. The indexes of both sulfur dioxide and nitrogen oxide are up to the second-grade criteria on the quality of atmospheric environment. Thanks to extensive coverage of vegetation, absence of industrial pollution, and continuous efforts in environmental improvement, all the five spots mentioned above are up to the first-grade criteria on the quality of atmospheric environment. But because Dazu is located along the Chongqing-Guiyang Acid Rain Belt, the rain in this county is a little bit acid. According to monitoring carried out in the most recent 10-odd years, the acidity of rainfall has been declining, as has been the frequency of acid rain, although the PH value has tended to rise. Nevertheless, the acidity of rainfall stands as one of the major factors causing the weathering of the rock carvings.

Climatic conditions: With a sub-tropical warm and wet monsoon climate, Dazu enjoys sufficient heat and abundant rainfall. It has four distinctively tellable seasons and a noticeable monsoon climate. The average year-round temperature in Dazu was 17.2 degrees Centigrade between 1958 and 1985, and 16.9 degrees Centigrade between 1988 and 1997, an indication of the gradual fall of the average year-round temperature since 1973. The extremely high daily temperature between 1988 and 1997, recorded on September 6, 1995, was 40.6 degrees Centigrade, and the number of days with the highest temperature climbing to or above 35 degrees Centigrade during this period was 128, or 13 days a year on the average. The extremely low temperature during this period, recorded on January 14, 1989, was -2.9 degrees Centigrade, and the number of days with the lowest temperature falling to or below zero degree Centigrade was 25, or 3 days a year on the average. The average annual rainfall between 1988 and 1997 was 916 mm, with 68.9 per cent of the total rainfall of a year taking place between May and September. There are 107 rainy days in a year on the average. The average relative humidity around a year between 1988 and 1997 was 84 per cent. The above data show that no big changes take place in the temperature in Dazu, with very few days of extreme temperatures in a year that fall below zero degree Centigrade or rise above 40 degrees Centigrade. This means the temperature does not exert any big influence upon the rock carvings. But because of big relative humidity, bryophytes and moulds can easily grow on the exposed surfaces of the rock carvings to cause weathering.

c. Natural Disasters and Preparedness

According to Records of Dazu County compiled in recent and modern times and steles and other documents produced in various ancient dynasties, natural disasters that have ever occurred in Dazu include mainly earthquakes, hailstorms, and floods. Dazu suffered 26 floods between A.D. 1135 and 1981. Because of their high location on cliffs, none of the carvings have ever

been influenced by these floods. A drainage system has now been set up around the spots of rock carvings to prevent washing by mountain torrents. As for hailstorms, they took place 50 times between 1922 and 1983. All of these hailstorms, however, passed by the spots of rock carvings. According to records in steles, the top of the Cave of Vairocana at Baodingshan's Dafowan was damaged by a tree uprooted by strong winds in the middle of the 17th century and was restored only in the 1950s. To prevent similar accidents, all trees around the cave that may endanger its safety have been removed. A total of 8 earthquakes took place in Dazu between A.D. 1001 and 1976. Because of the far distance of the epicentres, however, Dazu felt them only slightly and have never suffered any damages. To prevent the ancient buildings in these spots from fires, fire-preventing and fire-fighting equipment have been increased and various fire-fighting systems have been established or perfected.

d. Visitor/Tourism

The spots of cliffside carvings at Baodingshan, Beishan, Nanshan, Shizhuanshan and Shimenshan have been tourist resorts since ancient times. Beishan and Baodingshan, in particular, have grown to be centres for Chinese and foreign tourists to appreciate the beauty of nature, for Buddhist believers and devotees to worship, and for monks to expound dharma and give lectures on sutras. Baodingshan, which has come to be known as the 'Mountain of Efficacy under Heaven,' would receive tens of thousands of visitors and tourists on the 19th of the second month of each Chinese lunar year, the date said to be the birthday of Thousand-Armed Avalokitesvara. Since its opening to the public in 1980, the number of tourists has kept increasing with each passing day to reach 350,000 a year on the average, with the biggest number hitting 600,000 in a year and over 10,000 in a day.

With the temperature in Dazu County ranging between 10 and 22 degrees Centigrade in spring and autumn, tourists come here mainly during these two seasons. Also, because all the cliffside carvings are located in green mountains where the temperature is one or two degrees lower than that at the foot of the mountains, the rise in temperature resulted from tourists is too light to constitute a major factor influencing these carvings. The major tourist pressure comes from the high concentration of tourists around the 19th of the second month of the Chinese lunar year, which always causes some difficulties in management.

Thanks to efforts in the continuous repair and expansion of the visitor passageways in the spots of cliffside carvings, in the installation of additional protective railings and other safety facilities around the carvings, and in the placement of relics protective boards and signs of safety exits,

the spot at Baodingshan alone has acquired the capacity of receiving 1 million tourists a year. Boards carrying instructions to visitors have been set up in all sightseeing areas, guides are at hand to provide help and give explanations, and security personnel are arranged to stand duty around. As a result, a good order has been maintained in these areas, and no accidents of damages to cultural relics or danger to tourists will possibly take place here.

e. Number of Inhabitants Within Site, Buffer Zone

According to statistics, some farmers live in the buffer zones of the cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan and Shimenshan. In the zone around the cliffside carvings at Beishan marked for ordinary protection and the zone where construction is put under control live 15 households with a total population of 61 people, and in the zone around the cliffside carvings at Baodingshan marked for ordinary protection and the zone where construction is put under control live 76 households with a total population of 243 people. At Nanshan, Shizhuanshan and Shimenshan, the figures are 13 and 59, 3 and 13, 3 and 14 respectively. All engaged in the tilling of land, these farmers are closer observers of laws and regulations on the protection of cultural relics and pose no threat to the cultural relics.

f. Other

None.

6. Monitoring/Inspection

a. Key Indicators for Measuring State of Conservation

(1). Ratio of intactness

According to the survey of the cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan and Shimenshan conducted by the Dazu Rock Carvings Museum in Chongqing between 1993 and 1996, most of the carvings have been well conserved and some are so new as if they had been newly carved. There are only a few cases in which some niches have collapsed long ago or some carved statues have broken limbs or blurred details due to weathering and erosion. So far as the conservation of the carvings at these spots is concerned, those that are intact or basically intact (with only partially broken or blurred limbs) account for about 75 per cent of the total at Beishan, about 90 per cent at Baodingshan, about 85 per cent at Nanshan, about 85 per cent at Shizhuanshan, and about 95 per cent at Shimenshan.

(2). Stability of rocks

Tests and analyses have showed that the rocks on which the carvings stand are generally stable without any sign of drifting or sliding. Some niches, however, need to be consolidated so as to strengthen their stability. The niches that call for consolidation at present include the No 168 Cave at Beishan; the No 14, No 18 and No 29 Cave at Baodingshan's Dafowan; the No 5 Cave at Nanshan; the No 4 and No 11 Cave at Shimenshan; and the No 5 Cave at Shizhuanshan. It is estimated that consolidation of these caves will be completed in about five years.

(3). Weathering

Statistics compiled on the basis of observation show that about 10 per cent of the total carvings at Beishan have suffered from comparatively serious weathering, with the percentages at Baodingshan, Nanshan, Shizhuanshan and Shimenshan standing at about 15, 10, 20 and 5 respectively. Also, a test by the China Institute of Cultural Relics of some niches at Baodingshan's Dafowan that have typically suffered from weathering shows that the weathering of some carvings in the Niche of Great Buddha of Convenience runs as deep as 0.7 centimetre and that of

some carvings in the Niche of Six Buddhist Wheels of Life runs as deep as one centimetre. Although prevention of Dazu Rock Carvings from weathering has won close attention from relevant departments, preventive techniques are still at the stage of further experiment. As the situation stands, it will still take some time to do a good job in this aspect.

(4). Permeation

Permeation has occurred mainly in the niches of carvings at Beishan and Baodingshan. Although numerous projects have been launched since the 1950s to improve them and good results have been achieved, permeation is still very serious due to the complicated structure and criss-crossing crevices of the rocks of some niches. We plan to complete improvement of these niches by stages in about 10 years.

b. Administrative Arrangements for Monitoring Property

The Dazu Rock Carvings Museum in Chongqing has established a certain system for the monitoring of the state of conservation of the cliffside carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan and Shimenshan. First of all, a special survey of the intactness of the carvings is conducted every year. Secondly, the geological structure, depth of weather, permeating crevices, and pollution of underground water of the rock carvings is monitored regularly by specialized scientific research institutions using electric prospecting, electric micro sounding, resilience hammer test, analysis of underground water and weathering substances, and various other methods to check up the stability, permeation, and weathering of rocks and other aspects that have a direct bearing on conservation. In the third place, the Environmental Protection Bureau and the Meteorological Bureau of Dazu County are responsible over year-round monitoring of the sulfur dioxide and nitrogen oxide in the atmosphere, the PH value of rainfall, and the relative humidity, with annual reports being produced on monitoring results. The China Institute of Cultural Relics has decided to set up a station in Dazu County in 1999 for the comprehensive monitoring of the conservation of Dazu Rock Carvings.

c. Results of Previous Reporting Exercises

In recent years, more than 10 reports on the state of conservation of the property have been produced in succession. They mainly include:

(1). Technical Report on the Study of the Stability of the Rock Base of Dazu Rock Carvings, compiled by the Chongqing University of Architecture in 1996

Synopsis:

On the basis of extensive investigation and spot survey of the rocks of the grottoes and all-round mechanical analysis of the state of actual inter-connection of their cutting surfaces, bedding surfaces, and cracking surfaces, the report has produced a table of forecasts of the inter-related rocks hidden in these grottoes and their length indicators, as well as the stability of these rocks. It has also produced a computer programme. At the same time, polymerized cement pelinite and mortar have been developed for the consolidation of the rocks. Capable of raising cohesion by two or three times, the development of these materials is of great guiding significance to the formulation of measures to be taken in projects of protection of the rocks of the grottoes.

(2). Investigation of Dangerous Rocks and Analysis of Rock Stability at the Spot of Rock Carvings in Dazu County, Sichuan Province, compiled by the Institute of Geology under the Chinese Academy of Sciences in 1996

Synopsis:

On the basis of investigation of the various crevices in Dafowan at Baodingshan, this report has calculated the stability of the Cave of Full Enlightenment and the Niche of the Sutra of Contemplating Amitayus and put forward suggestions on their consolidation. It has also carried out analysis and calculation of the stability of the drainage channel running to the Cave of the Foot Prints of Saints in the Sakya Nirvana, and come to the conclusion that the plan for the channel is feasible.

(3). Technical Report on the Project of Consolidation of the No 2, No 3, No 4 and No 17 Niches of Cliffside Carvings at Baodingshan, Dazu County, compiled by the China Institute of Cultural Relics and others in 1996

Synopsis:

This report has recorded in great detail the reasons for the launching of the project of consolidation of the No 2, No 3, No 4, and No 17 niches of cliffside carvings at Baodingshan and the construction technology and test methods used in the project.

(4). Analysis of Root Causes of Permeation of the Carvings at Beishan, Dazu County, and Counter Measures for its Prevention, compiled by Pan Bietong and Fang Yun in 1990

Synopsis:

On the basis of comprehensive indoor and outdoor studies, this report has put forward the counter measures for preventing permeation after analyzing the root causes of permeation of the rocks of the carvings at Beishan and carrying out computer simulation.

(5). Characteristics of the Formation and Distribution of Acid Rain in Dazu County and its Damage to the Rock Carvings, compiled by Wang Dongyun in 1995

Synopsis:

By analyzing the characteristics of the distribution of acid rain in Dazu County, the relationship between the PH value of permeation and meteorological factors and atmospheric quality, and the conditions for the formation of acid fog and using the data collected from monitoring and analyses carried out in the past few years, this report tries to prove the chemical characteristics of the soluble saline water in various substances causing the weathering of the supporting walls of the carvings from mainly acid rain and acid fogs and the law of changes of the types of soluble salt, and summarize the characteristics of the weathering of the rock walls by acid rains in different conditions.

(6). Technical Report on the Prevention and Treatment of Water Pollution at Dazu Rock Carvings, compiled by the Chongqing University of Architecture in 1996

Synopsis:

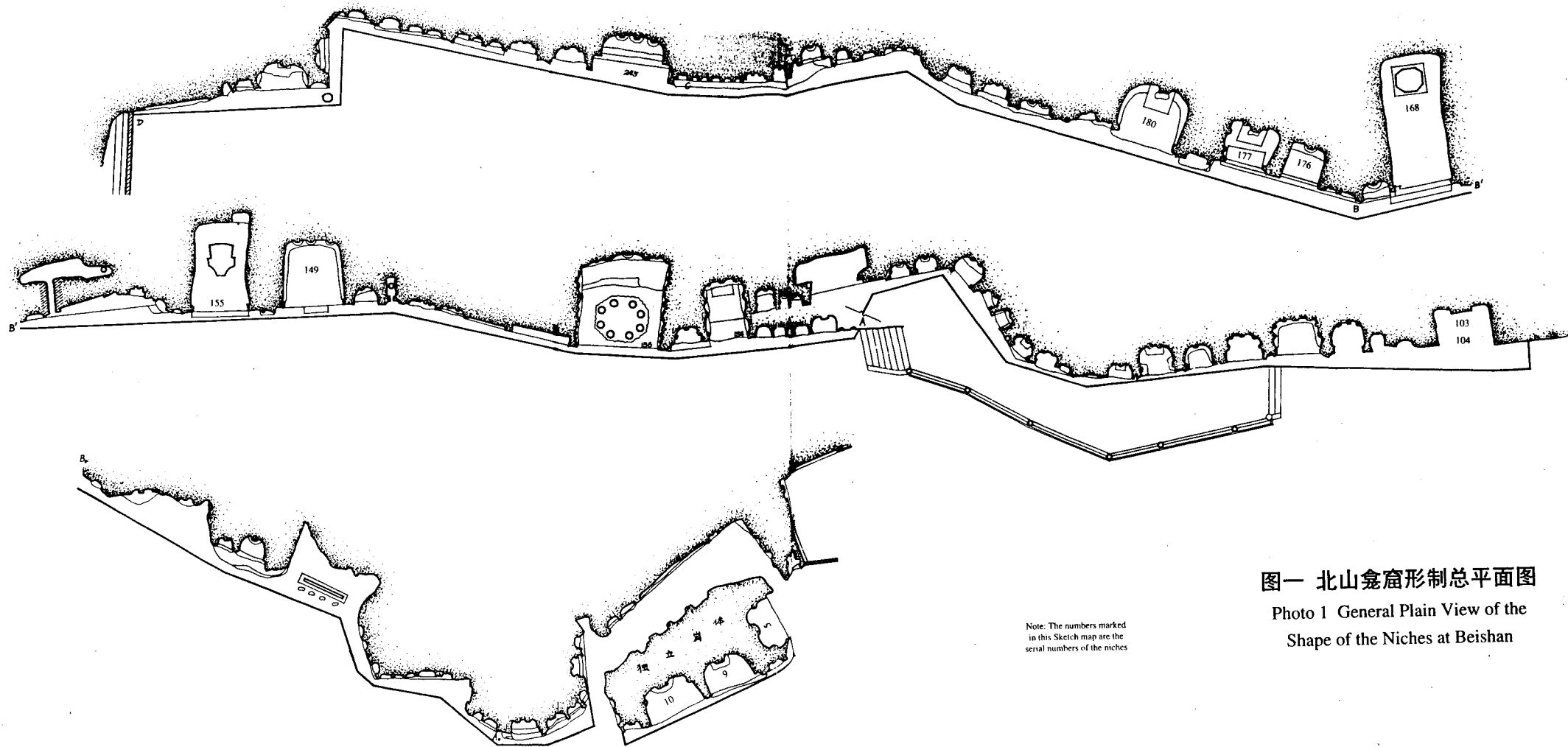
On the basis of the large amounts of first-hand data collected from long-term dynamic and spot tests and a fairly clear understanding of the hydrologic and geological conditions of the spot of rock carvings, the mechanisms and root causes leading to the current state of water pollution, and the chemical characteristics and law of changes, this report proposes for the time comprehensive evaluation of the quality of the water at the spot of rock carvings with the method of special chlorine in analysis, and presents the method for and the criteria on the comprehensive evaluation of saline erosion, etching resolution, and water pollution of various types of waters with comprehensive pollution indicators, thus providing a reliable scientific support and theoretical basis for implementing large-area chemical protection and water quality improvement projects. This report is of great guiding significance for the adoption of measures in water quality improvement projects.

7. Documentation

a. Photographs, Slides and Where Available, Film/Viedo

Drawings

- (1). General plain view of the shape of the niches at Beishan
- (2). Three-dimensional view of the carvings at Beishan
- (3). Sketch of the carvings at Beishan
- (4). General plain view of the shape of the niches at Baodingshan's Dafowan
- (5). Sketch of the carvings at Baodingshan's Dafowan
- (6). Close-up photo of the Sakyamuni Entering Nirvana at Baodingshan's Dafowan



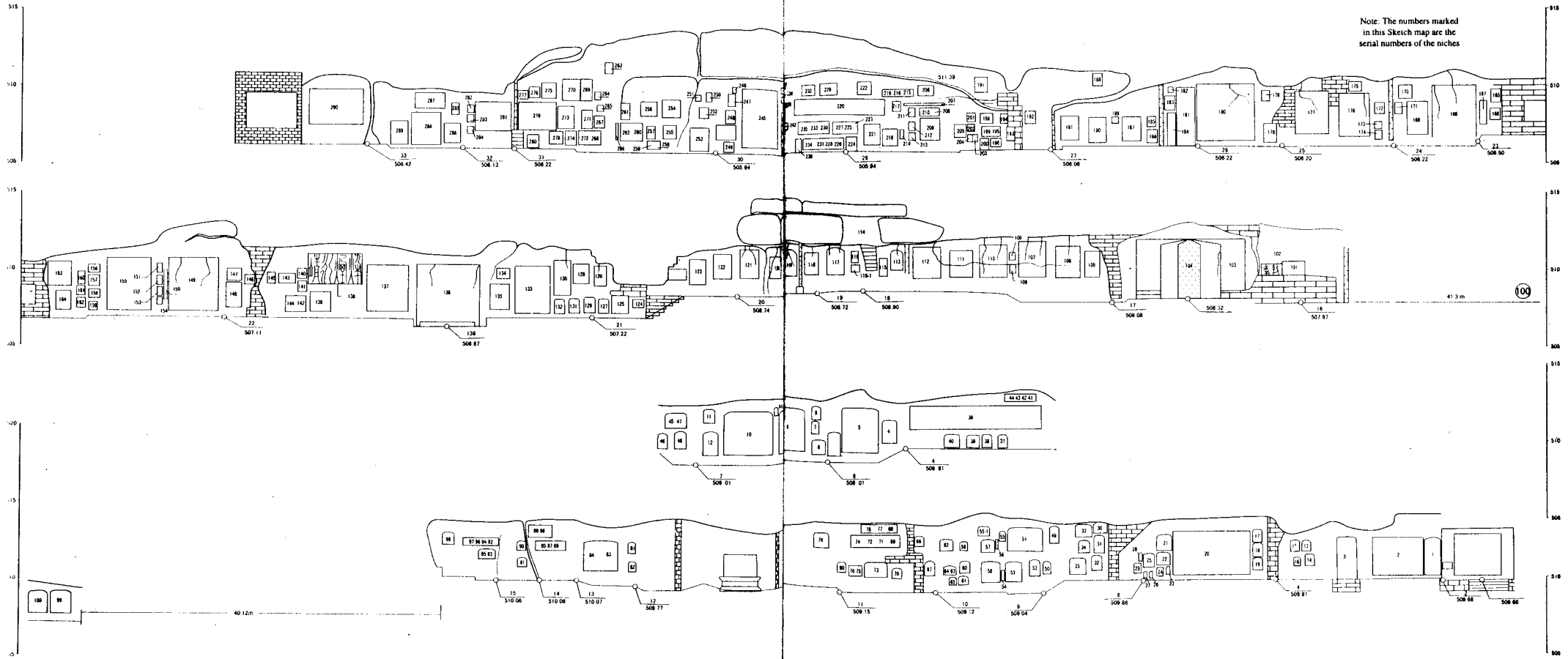
Note: The numbers marked in this Sketch map are the serial numbers of the niches

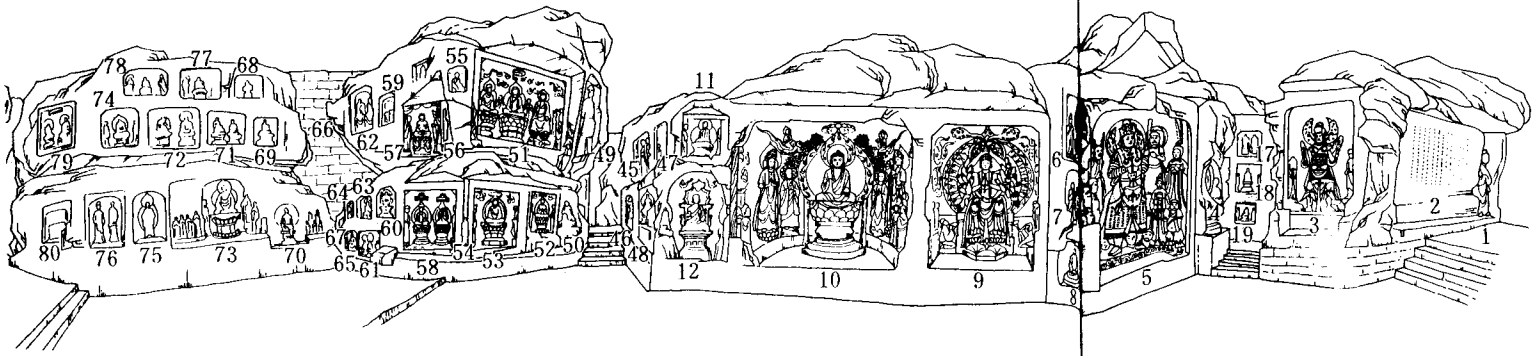
图一 北山龕窟形制总平面图

Photo 1 General Plain View of the Shape of the Niches at Beishan

图二 北山造像立面图

Photo 2 Elevation of Cliffside Carvings at Beishan

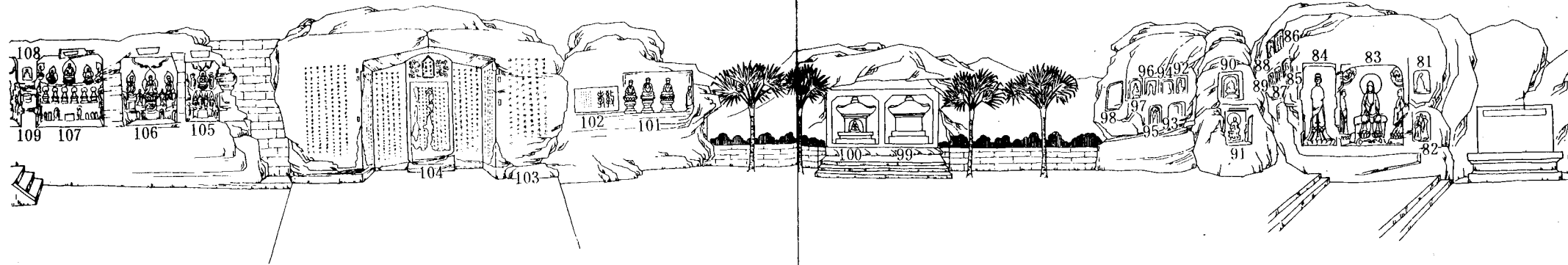


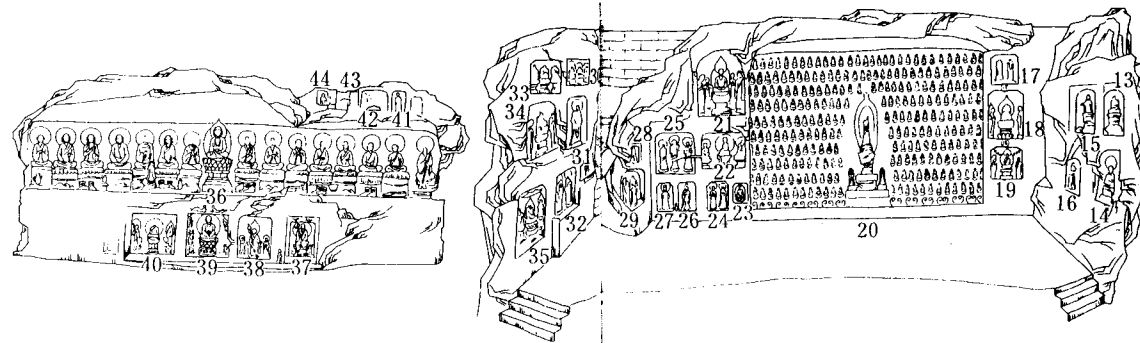
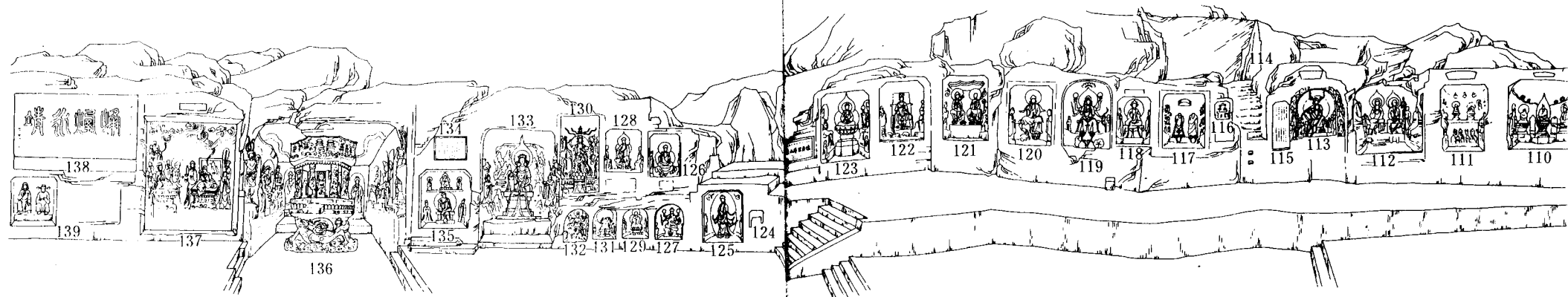


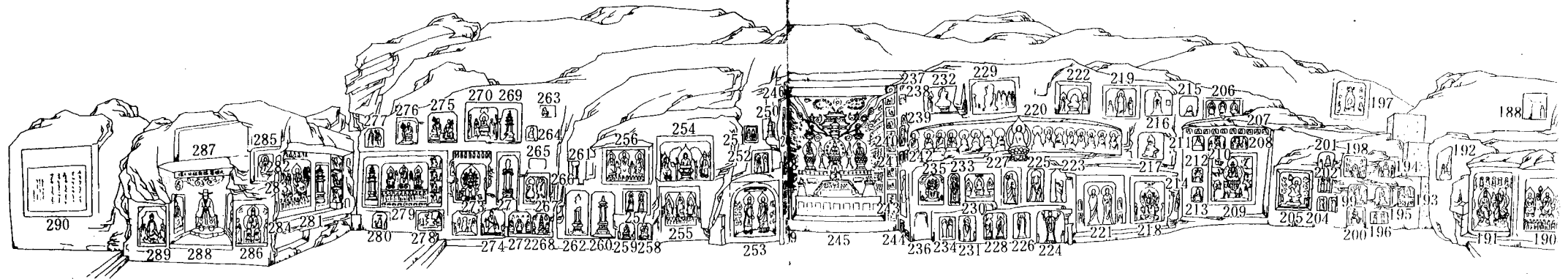
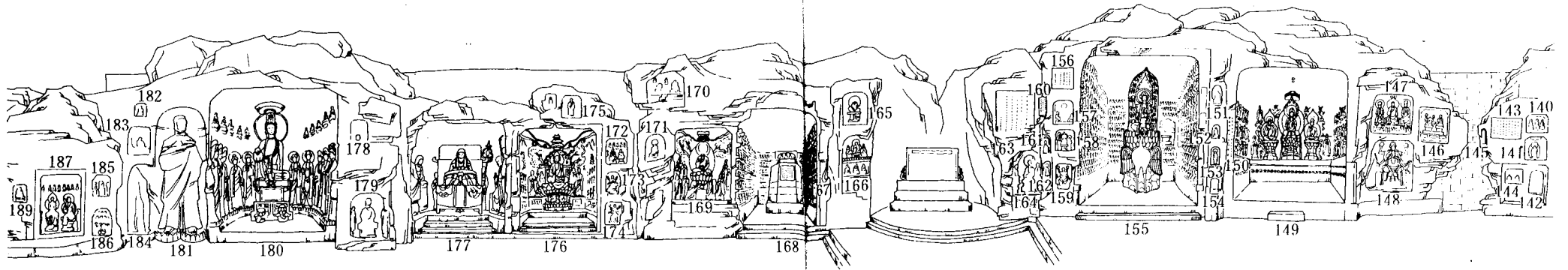
图三 北山造像白描图

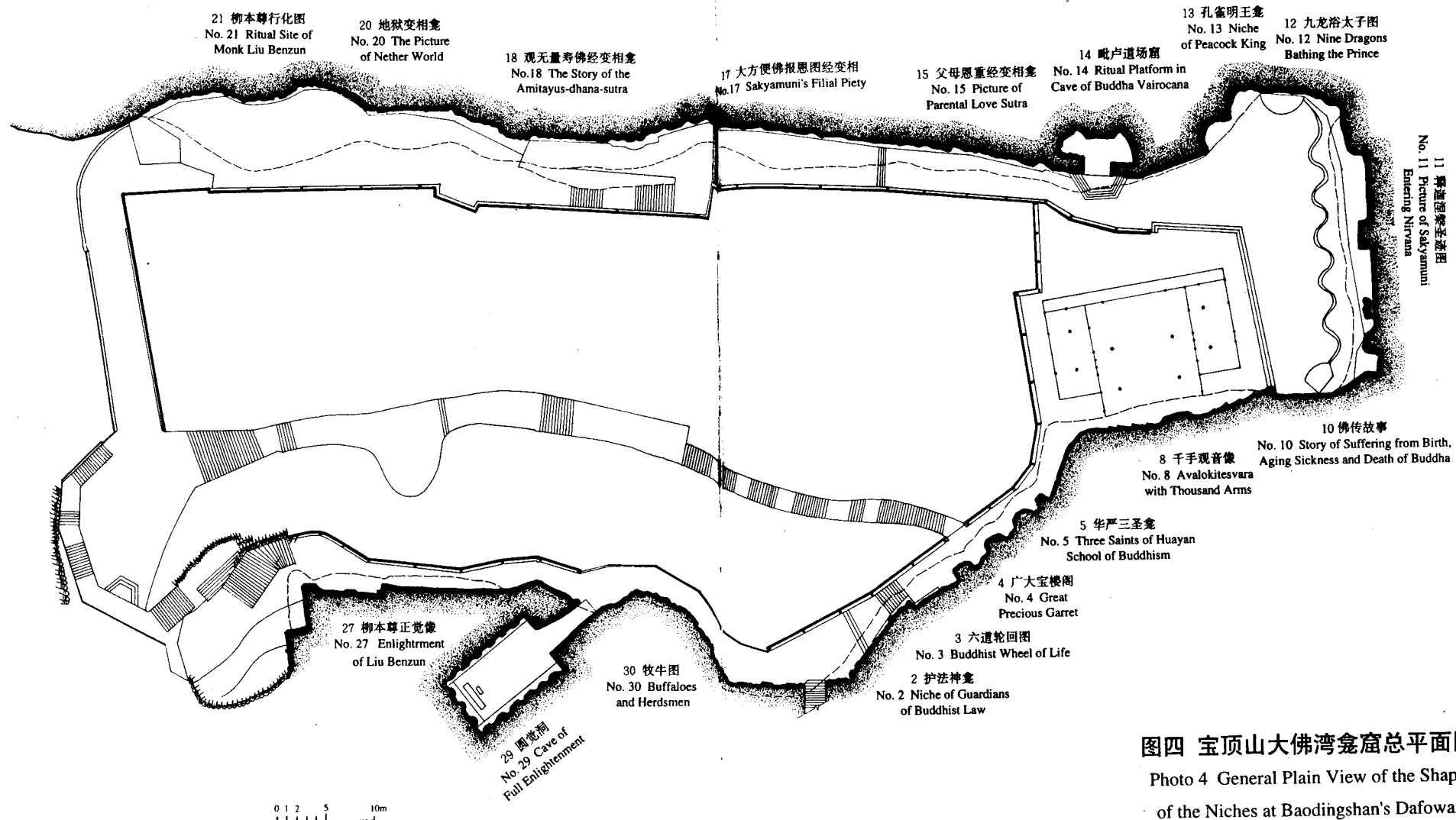
Photo 3 Sketch of the carvings at Beishan

Note: The numbers marked in this Sketch map are the serial numbers of the niches





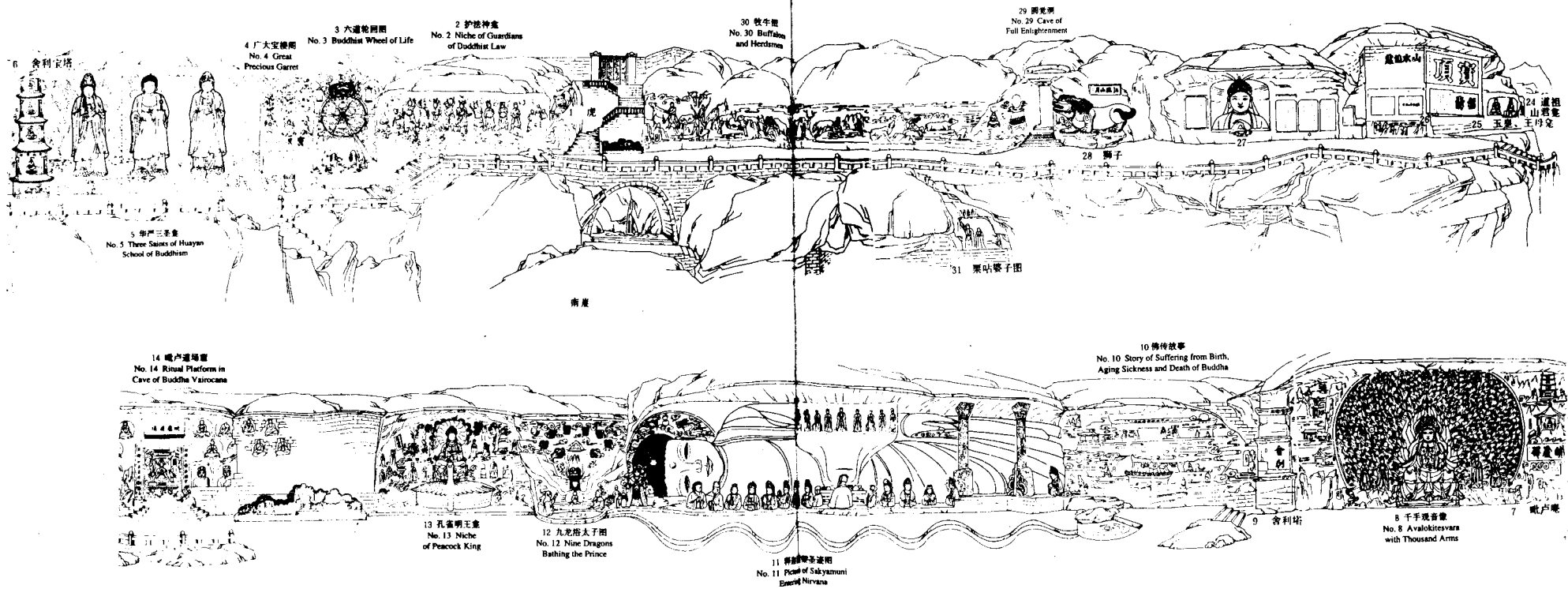




图四 宝顶山大佛湾龛窟总平面图
 Photo 4 General Plain View of the Shape
 of the Niches at Baodingshan's Dafowan

图五 宝顶山大佛湾造像白描图

Photo 5 Sketch of the Carvings at Baodingshan's Dafowan



21 轉法輪行化照
No. 21 Ritual Site of
Mokṣa Lau Bezuṅ

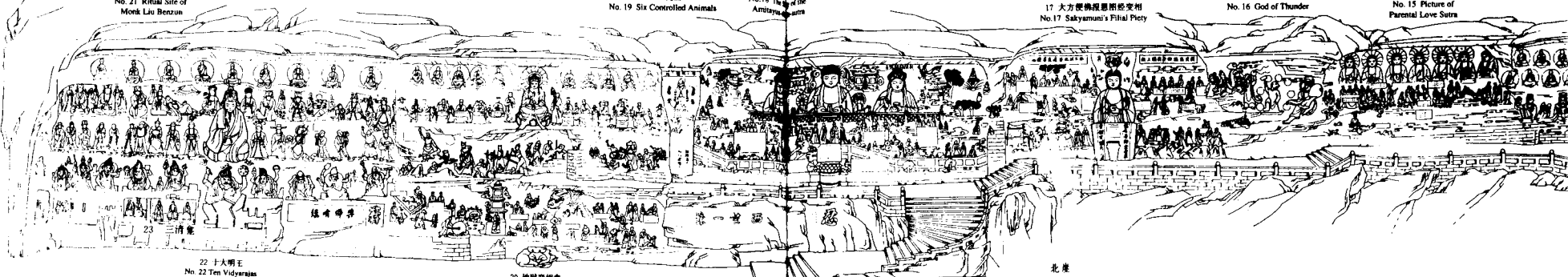
19 六耗照
No. 19 Six Controlled Animals

18 觀无量壽佛變相
No. 18 The of the
Amitayus-sutra

17 大方廣佛華嚴經變相
No. 17 Sakyamuni's Filial Piety

16 雷音照
No. 16 God of Thunder

15 父母恩重經變相
No. 15 Picture of
Parental Love Sutra



22 十大明王
No. 22 Ten Vidyarajas

20 地獄變相
No. 20 The Picture
of Nether World

北崖



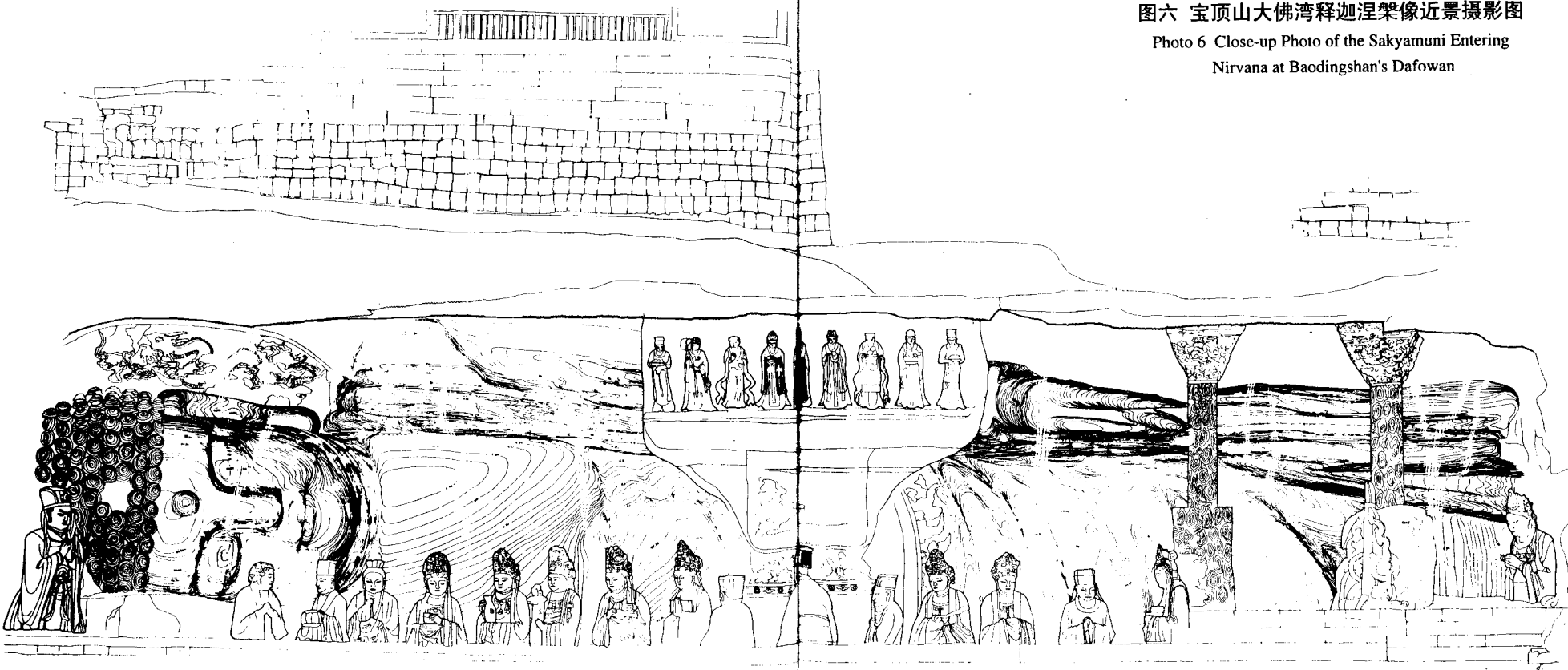
禮戶邊佛龕內平台照
Unfolded Photo of the Wall of Ritual
Platform in Cave of the Vairocana



開光洞內壁照
Unfolded Photo of Inner Wall
in Cave of Full Enlightenment

图六 宝顶山大佛湾释迦涅槃像近景摄影图

Photo 6 Close-up Photo of the Sakyamuni Entering
Nirvana at Baodingshan's Dafowan



Photographs

(1). **Beishan Cliffside Carvings (partial)**

With the carved surface being about 300 metres long and 7-10 metres high, the carvings at Beishan are divided into the southern and the northern sections. The niches, staying as closely together as beehives, are serialized from 1-290. Located here are 264 niches of statues, one intaglio drawing, and eight pillars inscribed with Buddhist scriptures. The picture shows the northern section of the Beishan Cliffside Carvings.

(2). **The Niche of Dhanada, Northern Lokapala, No 5, Beishan, A.D. 892 (the first year of the rule of Emperor Jing Fu of the Tang Dynasty)**

The niche, 430mm high, 296mm wide and 176mm deep, houses 12 statues. The main statue, Dhanada, is 250mm in height.

(3). **The Story of the Amitayus-dhana-sutra, No 245, Beishan, late 9th century (late Tang Dynasty)**

The panoramic view. The niche, 469mm high, 361mm wide and 40mm deep, houses 578 statues and 42 pillars inscribed with Buddhist scriptures, pavilions and other buildings. It is a treasure in grotto statues on the same subject matter ever produced in China.

(4). **Part of the Story of the Amitayus-dhana-sutra, No 245, Beishan, late 9th century (late Tang Dynasty)**

Close-up of upper part in niche of Amitayus-dhana-sutra, showing grand occasions in a happy world of Buddhist Paradise. Carved here are pavilions and kiosks standing like a forest, layers upon layers of railings, and hovering birds.

(5). **Niche of Amitabha, No 52, Beishan, A.D. 897 (fourth year of the rule of Emperor Qian Ning of the Tang Dynasty)**

The panoramic view. The niche, 112mm high, 87mm wide and 50mm deep, houses 6 statues.

(6). **Story of Bhaisajyaguru Sutra, No 279, Beishan, A.D. 955 (Five dynasties)**

The panoramic view. The niche, 186mm high, 240mm wide and 66mm deep, houses 80 statues. Carved in the niche are Bodhisattva of Sunlight, Bodhisattva of Moonlight, and 12 guardian gods. At the upper edge of the niche are carved 10 sitting statues, and on the walls at the two sides are carved eight gods and their attendants. At the right of the niche is a pillar inscribed with Buddhist scriptures.

(7). The Niche of Thousand-armed Avalokitesvara, No 273, Beishan, A.D. 907 – 965 (Five dynasties)

Part of the niche which, 151mm high, 110mm wide and 73mm deep, houses 25 statues.

(8). The Niche of Avalokitesvara and Ksitigarbha, No 253, Beishan, A.D.907 – 965 (Five dynasties)

The niche, 195mm high, 151mm wide and 130mm deep, houses 50 statues. On the main wall are carved Avalokitesvara and Ksitigarbha standing side by side, and staying above the clouds on the walls at the two sides are 10 kings of hell as well as the statues of the God of Present-life Reward and the God of Quick Reward.

(9). The Niche of 13 Incarnations of Avalokitesvara, No 180, Beishan, A.D.1116 – 1122 (Northern Song)

The panoramic view. The niche, 356mm high, 390mm wide and 334mm deep, houses 42 statues. The Avalokitesvara sitting in the middle is 177mm high, and the two at each side is 195mm high.

(10). Avalokitesvara with a Rosary, No 180, Beishan, A.D.1116 – 1122 (Northern Song)

Located at the outer side of the right wall, it is 195mm high.

(11). Statue of the Saint from Sizhou, No 177, Beishan, A.D.1126 (Northern Song)

The statue is 105mm high.

(12). The Niche of the Sutra of Maitreya's Descent, No 176, Beishan, A.D.1126 (Northern Song)

The panoramic view. The niche, 272mm high, 195mm wide and 220mm deep, houses 173 statues. The main frame housing Maitreya is 198mm high, with the statue itself being 80mm high.

(13). The Niche of Peacock King, No 155, Beishan, A.D. 1126 (Northern Song)

The panoramic view. The niche, 347mm high, 322mm wide and 607mm deep, houses 950 statues. In the center of the niche, Mayurasana is sitting on a lotus carried by a peacock. A thousand Buddhas are carved on the right and left walls of the niche.

(14). Cave of Prayer Wheel, No 136, Beishan, A.D.1142 – 1146 (Southern Song)

The niche, 405mm high, 496mm wide and 679mm deep, houses 71 statues and 23 pavilions and kiosks. All the statues in the niche were carved with exquisite craftsmanship and have been so well conserved they seem to be newly carved. They have been reputed as 'a shining pearl on the crown of China's speleological art.' Most characteristic of the statues in the cave are those of Samantabhadra, Manjusri, Avalokitesvara of the Sun and Moon, Jade Seal Avalokitesvara, Avalokitesvara with a Rosary, and Mani Pearl Avalokitesvara

(15). Statue of Samantabhadra, No 136, Beishan, A.D.1142 – 1146 (Southern Song)

Located in the inner side of the right wall of the cave, the statue is 110mm high in a frame 252mm high.

(16). Statue of Manjusri (partial), No 136, Beishan, A.D.1142 – 1146 (Southern Song)

Located in the inner side of the left wall of the cave, the statue is 90mm high in a frame 226mm high.

(17). Statue of Avalokitesvara of the Sun and Moon, No 136, Beishan, A.D.1142 – 1146 (Southern Song)

Located in the middle of the right wall of the cave, the statue is 154mm high in a frame 237mm high.

(18). Head of Avalokitesvara of the Sun and Moon, No 136, Beishan, A.D.1142 – 1146 (Southern Song)

(19). Maiden attendant to Avalokitesvara of the Sun and Moon, No 136, Beishan, A.D.1142 – 1146 (Southern Song)

Located at the right side of the Diamond Throne of Avalokitesvara of the Sun and Moon, the statue is 133mm high.

(20). Male attendant to Avalokitesvara of the Sun and Moon, No 136, Beishan, A.D.1142 – 1146 (Southern Song)

Located at the left side of the Diamond Throne of Avalokitesvara of the Sun and Moon, the statue is 134mm high.

(21). Statue of Jade Seal Avalokitesvara, No 136, Beishan, A.D.1142 – 1146 (Southern Song)
Located in the middle of the left wall of the cave, the statue is 137mm high in a frame 231mm high.

(22). Jade Seal Avalokitesvara (partial), No 136, Beishan, A.D.1142 – 1146 (Southern Song)

(23). Avalokitesvara with a Rosary, No 136, Beishan, A.D.1142 – 1146 (Southern Song)
Located at the outer side of the right wall of the cave, the statue is 191mm high.

(24). Mani Pearl Avalokitesvara, No 136, Beishan, A.D.1142 – 1146 (Southern Song)
Located at the outer side of the left wall of the cave, the statue is 205mm high.

(25). Avalokitesvara Gazing at the Moon Reflection from Water, No 113, Beishan, A.D. 960 – 1279, (Song Dynasty)
The statue is 120mm high.

(26). Avalokitesvara with a Rosary, No 125, Beishan, A.D.960 – 1279 (Song Dynasty)
The statue is 108mm high.

(27). One of the warrior attendants of Avalokitesvara Gazing at the Moon Reflection from Water, No 133, Beishan, A.D. 960 – 1279, (Song Dynasty)
The cave, 390mm high, 272mm wide and 305mm deep, houses 7 statues. Shown here are the two warrior attendants standing side by side on the right wall of the cave.

(28). Statue of Sudhana, No 133, Beishan, A.D. 960 – 1279, (Song Dynasty)
Located at the left of the main wall of the cave of Avalokitesvara Gazing at the Moon Reflection from Water, it is 180mm high.

(29). Exterior of the cliffside carvings at Baodingshan

The cliffside carvings at Baodingshan, divided into carvings at Dafowan and those at Xiaofowan, were carved under the leadership of Zhao Zhifeng between A.D.1174 – 1252 (during the years from the rule of Emperor Chun Xi to that of Emperor Chun You of the Southern Song Dynasty).

It is a large ritual site of Tantric Buddhism composed of nearly 10,000 statues.

(30). Tableau of Dafowan

The panoramic view. The carvings here were carved out of the rockface of a U-shaped valley 500m long and 8 – 25m high. There are serialized from 1 to 31.

(31). Niche of Guardians of Buddhist Law, No 2, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The niche, 430mm high, 1260mm wide and 120mm deep, houses 33 statues. Nine guardians of Buddhist law stand side by side at the upper and middle part of the carved surface, with the statues being 230mm high. Six gods stand at each side, and seven ghosts stay at the lower part.

(32). Buddhist Wheel of Life, No 3, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The niche, 780mm high, 480mm wide and 360mm deep, houses 90 Buddhist statue and 24 animals. In the center of the scene is Anicca holding the "wheel of life" in his long arms. The statue is 520mm high and the wheel is 270mm in diameter. It is the only stone carved wheel of life found in China's grottoes.

(33). Ritual Platform in Cave of Buddha Vairocana, No 14, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The niche, 690mm high, 800mm wide and 500mm deep, now houses 287 statues after some statues were destroyed due to collapse of the left wall long ago. Shown here is Vairocana expounding Dharma in a pavilion carved in the main wall of the niche. The statue is 160mm high.

(34). One of the warriors in Cave of Buddha Vairocana, No 14, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Shown here is the statue of the warrior at the western side of the front wall of the niche, which is 84mm high.

(35). Another warrior in Cave of Buddha Vairocana, No 14, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Shown here is the statue of the warrior at the eastern side of the front wall of the niche, which is 84mm high.

(36) Avalokitesvara with Thousand Arms, No 8, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The niche, 770mm high and 1250mm wide, houses 72 statues. Sitting on a lotus and wearing 48 Buddhist crowns, the statue of Avalokitesvara with Thousand Arms is 300mm high. Carved onto a rock surface of 88 square metres are 1007 hands and eyes, and a peacock which, with its open tail glistening like flying stars, is as true as life.

(37). Picture of Sakyamuni Entering Nirvana, No 11, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The panoramic view. The niche, 700mm high, 3250mm wide and 500mm deep, houses 37 statues. The reclining Buddha in the center of the scene, is 31m long, but has only most half of his body exposed to the eye. Ancient sculptors had used this method to implicate the boundless size of Buddha. Such a spectacular Buddha is rarely seen in other grottoes in China.

(38). Disciples of Sakyamuni (partial), No 11, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Standing in front of the Picture of Sakyamuni Entering Nirvana are statues of his twelve followers who seemed to spring out from underground. Shown here are four of these followers, whose statues are 185mm high.

(39). Three Saints of Huayan School of Buddhism, No 5, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The niche, 820mm high, 1550mm wide and 205mm deep, houses 119 statues. Standing side by side in the middle of the scene are Vairocana, Samantabhadra Bodhisattva, and Manjusri Vohhisattave, who are respected as the three saints of Huayan School of Buddhism. The statues are 700 high. 81 small niches were carved into the inner wall of this niche to seat Buddhist statues.

(40). Nine Dragons Bathing the Prince, No 12, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The niche, 620mm high and 450mm wide, houses 3 statues. Depicted in the picture is Sakyamuni (80mm high) as new born sitting in a gold basin, with closed hands in front of him, to take a bath with the water springing from the mouths of nine dragons.

(41). Picture of Parental Love Sutra, No 15, Dafowan of Baodingshan, A.D.1174 – 1252

(Southern Song)

The panoramic view. The niche, 700mm high, 1400mm wide and 250mm deep, houses 44 statues. At the upper tier are seven Buddhist busts 170mm high. Carvings in the lower tier depict ten groups of carvings depicting parental love in the cultivation of their children. With plots linking to each other, these carvings are vivid and impressive. They have been titled "Picture of 10 Episodes of Parental Kindness" in bringing children.

(42). Painstaking of pregnancy, No 15, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

One episodes in the Picture of 10 Episodes of Parental Kindness. Shown here is a woman (whose statue is 140mm high) giving birth to a child.

(43). Breast-feeding for years, No 15, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

One episodes in the Picture of 10 Episodes of Parental Kindness. Shown here is a boy with open-seat pants leaning into the breast of his mother (whose statue is 110mm high) to suck the breast.

(44). Preferring the wet to the dry, No 15, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

One episodes in the Picture of 10 Episodes of Parental Kindness. Shown here is a mother (whose statue is 110mm high) carrying her boy who is sleeping in the same bed with her to let him urinate.

(45). Sakyamuni's Filial Piety, No 17, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The panoramic view. The niche, 730mm high, 1560mm wide and 182mm deep, houses 68 statues. Carved in the middle is a bust of Sakyamuni (310mm high), and on the walls on either of his side are 12 groups of statues depicting Buddha practising Buddhism and showing filial piety after sufferings in life.

(46). Flute-playing girl, No 17, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The flute-playing girl, one of the statues in the Niche of Sakyamuni's Filial Piety, is 50mm high.

(47). The man playing bamboo clapper, No 17, Dafowan of Baodingshan, A.D.1174 – 1252

(Southern Song)

The man playing bamboo clapper, one of the statues in the Niche of Sakyamuni's Filial Piety, is 135mm high.

(48). The Image of Ananda, No 17, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The Image of Ananda, a statue in the Niche of Sakyamuni's Filial Piety, is 158mm high.

(49). Sutra of Amitabha and His Pure Land, No 18, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The panoramic view. The niche, 800mm high, 2100mm wide and 300mm deep, houses 169 statues. Carved at the upper tier is the happy world of Buddhist Paradise, and in the middle are the 345mm statues of the Three Saints from the West. At the lower part and on its both sides are heavenly beings in three grades, lotus babies, and paintings of "16 scenes." These statues can be said to be the best of its kind in grottoes based on the similar subject matters.

(50). Ordinary heavenly beings in Middle Grade, No 18, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Shown here is the full picture of ordinary heavenly beings in low grade. Amitabha (58mm high), the main statue in the picture, and Avalokitesvara and Bodhisattva the Great Power-Coming standing at either sides, are called the Three Saints from the West.

(51). A female buddhist follower, No 18, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The bust of the female Buddhist follower, the main statue in the "16 scenes" in the Niche of Sutra of Amitabha and His Pure Land, is 75mm high.

(52). The Picture of Nether World, No 20, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The niche, 1268mm high, 1995mm wide and 244mm deep, houses 133 statues with inscriptions. The statues in this niche are divided into two parts: Sitting in the middle of the upper part is Ksitigarbha 273mm high. Sitting above Ksitigarbha are 10 Buddhist statues in a row, flanked by the 10 Bodhisattvas in the hell and statues of the God of Present-life Reward and the God of Quick Reward. At the two tiers of the lower part are 18 stories of hells including mountains of knives and the knee-chopping hell. Shown here is part of the scene of the upper part of the niche.

(53). One of the 10 Attendants to the 10 Bodhisattvas, No 20, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Shown here is the statue of the right attendant to the King of City Markets, one of the 10 bodhisattvas in the Picture of Nether World, which is 164mm high.

(54). One of the 10 attendants to the 10 Bodhisattvas, No 20, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Shown here is the statue of the right attendant to the King of Achievements, one of the 10 bodhisattvas in the Picture of Nether World, which is 165mm high.

(55). Picture of Nether World (partial), No 20, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Shown here are hells of various kinds. The picture is 360mm high and 620mm wide.

(56). Hell of Knee-chopping, No 20, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Shown here is the complete picture of the Hell of Knee-chopping in the nether world, which is 360mm high and 570mm wide. In the left of the pictures are drunkards failing to recognize their sons, brothers, wives, or sisters. In the right of the picture are people selling wines or urging others to drink, and those who lose their head after becoming drunk, and the torturing of these people in hell after death.

(57). The hens-feeding woman, No 20, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The statue of the hens-feeding woman, one of the statues in the Hell of Boat of Knives in the Picture of Nether World, is 126mm high.

(58). Ritual Site of Monk Liu Benzun, No 21, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Located at the upper part of a cliff, the niche of the Ritual Site of Monk Liu Benzun is 1257mm high, 2540mm wide and 750mm deep. It houses 67 statues. Sitting in the middle of the upper part of the niche is a large statue in full size (520mm high) -- the statue of Monk Liu Benzun. All four sides of the statue are images depicting Liu's 10 practices of asceticism and statues of his attendants. At the lower part of the cliff are unfinished statues of 10 Vidharajas images.

(59). One of the 10 Vidharajas images, No 22, Dafowan of Baodingshan, A.D.1174 – 1252

(Southern Song)

The statues of the 10 Vidyarajas were carved horizontally below the Ritual Site of Monk Liu Benzun. Shown here is the bust of Vidyarajas in Irritation, which is 200mm high.

(60). One of the 10 Vidyarajas images, No 22, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Shown here is the rough statue of Vidyarajas, which is 185mm high.

(61). Cave of Full Enlightenment, No 29, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The panoramic view. The cave, 600mm high, 900mm wide and 1200mm deep, the cave houses 52 statues. Carved in the main wall are three sitting Buddha (195mm high). In front of the left and right walls are statues of 12 Bodhisattvas (135mm high), with six on each side. Right in the middle of the cave, an extra Budhisattva is kneeling before the images of trinity Buddhas, symbolizing the sincerity of the 12 Bodhisattvas to learn from the trinity Buddhas.

(62). Cave of Full Enlightenment (partial), No 29, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Shown here is the Budhisattva (130mm high) kneeling in the middle of the cave and part of the Budhisattvas in front of the right wall.

(63). Buffaloes and Herdsmen, No 30, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

The panoramic view. The niche, 570mm high and 2910mm wide, houses 11 statues. Making use of the natural form of the mountain rocks, the sculptors produced a 10 groups of buffaloes and herdsmen standing in a serial form and carrying inscriptions with each of them. The carvings have reproduced the charm of life of labouring people in ancient times.

(64). One of the group carvings of Buffaloes and Herdsmen, No 30, Dafowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Shown here are Group 5 and Group 6 of Buffaloes and Herdsmen. Sitting together under a setting sun, the two herdsmen are talking privately together. The statue is 108mm high.

(65). The relief on the outer wall of the Cave of Vairocana, No 5, Xiaofowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Located at Tantaikou in Xiaofowan, the Cave of Vairocana is 216mm high, 170mm wide and 288mm deep. A total of 212 statues were carved on the six walls inside and outside the cave, with the Ritual Site of Monk Liu Benzun carved inside the cave. Shown here are the statues in the right and back walls in the outside. At the upper part of the right wall are 40 statues sitting in small round niches, with the statues being 27mm high. At the lower part are six guardians, 106mm high.

(66). Sarira-stupa of Buddha, No 1, Xiaofowan of Baodingshan, A.D.1174 – 1252 (Southern Song)

Standing 791mm high, the stone stupa has three storeys in a square form. At each storey of the stupa were carved 103 statues, while Buddhist doctrines, epigraphs and odes were carved at the blank spaces. Conserved in the stupa are 501 kinds of sutras in 2,135 volumes and 4,106 characters of inscriptions. Inside the stupa is the statue of Zhao Zhifeng as a Buddha. The stupa is an important material evidence for studying the history of Tantric Buddhism.

(67). Cave of Taoist Trinity, No 5, Nanshan, A.D. 1131 – 1262 (Southern Song)

The cave, 391mm high, 508mm wide and 558mm deep, houses 421 statues. Two pillars with dragon designs stand at the entrance, and a square pillar stand in the centre of the cave. In the main wall of the cave is a niche housing the statues of Taoist Trinity, four emperors, two counterparts, and others. On the left outer surface of the central pillar is the picture depicting travels of the god and waking dragons. In the main wall and the walls on either side are 360 statues of gods. On the surface of the walls on the two sides of the entrance are pictures of 12 star palaces. Rich in subject matters, the statues in the cave are rare materials evidences for the study of the history of Taoism.

(68). Statues of the God in the Cave of Taoist Trinity, No 5, Nanshan, A.D. 1131 – 1262 (Southern Song)

Shown here is part of the statue of the God in the left wall of the Cave of Taoist Trinity. This statue is 47mm high.

(69). The stone dragon, No 15, Nanshan, A.D. 1131 – 1262 (Southern Song)

The cave is 346mm high, 310mm wide and 185mm deep. Inside the cave is a single dragon coiling between the walls. Looking upward, it seems to fly at any time. The dragon is 712mm long.

(70). Exterior scene of the cliffside carvings at Shizhuanshan

The cliffside carvings at Shizhuanshan were built between A.D.1082-1096 (from the fifth year of the rule of Emperor Yuan Feng to the third year of the rule of Emperor Shao Sheng of the Northern Song Dynasty). The rock surface with carvings runs about 130m long and between 3-8m high. The carvings here are serialized from 1 to 10. As typical examples of integration of Buddhism, Taoism and Confucianism, they are rarely seen in China's grottoes.

(71). Niche of Confucius, No 6, Shizhuanshan, A.D.1088 (Northern Song)

The niche, 194mm high, 325mm wide and 148mm deep, houses 13 statues. In the main wall is Confucius in a sitting posture (140mm high), with the statues (140mm high) of his 10 disciples standing at his two sides. Inscribed in the walls of the niche are the names of the 10 disciples. Shown here is the statue of Confucius in the main wall and 6 of the statues of his disciples. These Confucianist statues are the only ones in China's grottoes.

(72). Niche of Lao Zi, No 8, Shizhuanshan, A.D.1083 (Northern Song)

The niche, 170mm high, 343mm wide and 192mm deep, houses 17 statues. In the main wall is the sitting statue of Lao Zi (80mm high) flanked by 14 statues (130mm high) of Buddhist masters and immortals. Shown here is then statue of Lao Zi and those of six Buddhist masters and immortals. This niche houses Taoist statues among the mixture of Buddhist, Taoist and Confucianist statues at Shizhuanshan.

(73). Niche of Monk Zhi Gong, No 2, Shizhuanshan, A.D.1085 (Northern Song)

The niche is 240mm high, 260mm wide and 172mm deep. Carved in this niche are the images of Monk Zhi Gong of the South Dynasty and his disciples carrying baggages. The statue of Zhi Gong is 180mm high.

(74). Cave of Three Thrones (partial), No 10, Shimenshan, A.D.1131 - 1162 (Southern Song)

The cave is 301mm high, 390mm wide and 789mm deep. The right wall of the cave collapsed long ago. Still standing in the cave are 78 statues. In the main wall of the cave are three emperors, in their sitting postures (232mm high). Shown here is the statue standing in the left wall of the cave.

(75). One of the statues in the left wall of the Cave of Three Thrones, No 2, Shimenshan, A.D.1131 - 1162 (Southern Song)

Shown here is (part of) the fourth statue from the inner side of the left wall of the Cave of Three

Thrones.

(76). One of the statues in the left wall of the Cave of Three Thrones, No 2, Shimenshan, A.D.1131 – 1162 (Southern Song)

Shown here are the first and second statues from the inner side of the left wall of the Cave of Three Thrones.

(77). Cave of 10 Incarnations of Avalokitesvara (partial), No 6, Shimenshan, A.D.1136 – 1141 (Southern Song)

The cave, 302mm high, 350mm wide and 579mm deep, houses 31 statues. Carved in the main wall of the cave are the Three Saints from the West in their sitting postures, and on each of the two side walls stand five incarnations of Avalokitesvara. Guarding the entrance are the statues of Sudhana and the Dragon Girl. Shown here are the statues in the main wall and in the left wall.

(78). One of the statues in the Cave of 10 Incarnations of Avalokitesvara, No 6, Shimenshan, A.D.1136 – 1141 (Southern Song)

Shown here is (part of) Avalokitesvara with a Rosary standing in the right wall, 182mm high.

(79). One of the statues in the Cave of 10 Incarnations of Avalokitesvara, No 6, Shimenshan, A.D.1136 – 1141 (Southern Song)

Shown here is (part of) Avalokitesvara with a Nectar Vessel standing in the left wall, 184mm high.

(80). One of the statues in the Cave of 10 Incarnations of Avalokitesvara, No 6, Shimenshan, A.D.1136 – 1141 (Southern Song)

Shown here is (part of) Avalokitesvara with a Treasure Fan standing in the left wall, 184mm high.

(81). Statue of the Dragon Girl in the Cave of 10 Incarnations of Avalokitesvara, No 6, Shimenshan, A.D.1136 – 1141 (Southern Song)

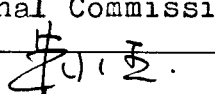
Located at the left of the entrance to the Cave of 10 Incarnations of Avalokitesvara, the statue is 130mm high.

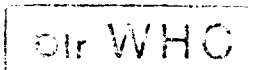
FOR NOMINATION OF DAZU ROCK CARVINGS AS A CULTURAL PROPERTY

Photographs and slides listed in the nomination documentation

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Slides (See Annex)

TV films (See Annex)

b. Copies of Site Management Plans and Other Plans Relevant to the Site and Extracts of relevant laws and regulations on property management

(1). Copies of property management plans and extracts of other plans relevant to the property

I. Ninth Five-Year Plan and Long-term Programme of Dazu County for Economic and Social Development (1996 – 2000 – 2010) passed by the 4th meeting of the 12th People's Congress of Dazu County on February 9, 1996

(Extracts)

...

Chapter IX Social Development

...

Section IV Cultural Cause

...

3. Cultural relics

... with the overall objectives and tasks for the coming five years being:

1. ... Completion of construction of safety, atmosphere and environment monitoring facilities at key parts of the spots of rock carvings at Baodingshan and Beishan, and completion of projects of consolidation, permeation prevention, weathering prevention, maintenance, and protection of key grottoes listed for protection at and above the provincial level so as to seek certain improvement of the state of conservation of cultural relics.

2. ...

3. Acceleration of efforts in the collection of folk cultural relics and the publicity of local history and culture, and perfection and enrichment of the collections of the Dazu Rock Carvings Museum

4. Enhancement of construction of both the hardware and the software for the conservation, management, study, and utilization of the cultural relics in Dazu, and campaigning for the inscription of Dazu Rock Carvings in the World Heritage List.

II. Written Reply Given by the People's Government of Chongqing Municipality on August 26, 1996 to Approve the Overall Programme for the Development of Dazu County Seat

(Extracts)

To the People's Government of Dazu County:

After study, this government agrees, in principle, with the Overall Programme for the Development of Dazu County Seat as you have submitted for examination and approval. ...

III. The Overall Programme for the Development of Dazu County Seat approved by the People's Government of Chongqing Municipality on August 26, 1996

(Extracts)

I. Principle and guiding ideology of the programme

1. ...

2. Building of Longgang Town into a typical ecological city of mountains and waters by making full use of its ecological conditions and harmonizing the co-existence of natural and inhabiting environments.

3. Insurance of the rationalness and evenness of urban layouts and the appropriate capacity of space environments.

4. Correct handling of the relationship between production and life and that between industrial development and environmental protection.

5. Correct handling of the relationship between short-term and long-term construction and that between development of new urban areas and conservation of cultural relics.

II. ...

III. Land utilization and space layout in the town

...

3. Conservation of natural and humane scenes and urban features and characteristics

Longgang Town boasts a unique natural surrounding of mountains and waters and numerous spots of cultural relics. In its north lie the Beishan Garden with green trees growing all over the mountains; the widely known Beishan Cliffside Carvings and the relics of the Yongchang Village left over from the late Tang Dynasty, and in its south stand the beautiful Nanshan Scenic Spot with all its tranquility and groups of Taoist statuary. Snaking through the town is the Laixi River. Standing in many places in the downtown area, one can see the Nanshan and the Beishan standing looking to each other from afar, with the Southern Pagoda and the Northern Pagoda rising high on top of each of them.

When drawing up this programme, attention has been focused on handling well the relationship between natural and humane scenes and urban construction, and to the conservation of natural environment and cultural relics with the purpose of building a beautiful, comfortable and modern city. ...

In order to maintain this pattern composed of mountains and waters, establish a relationship of harmonized co-existence of inhabiting and natural environments, and prevent destruction of the natural environment by blind development of urban construction, the range of construction has been limited in the programme to areas surrounded by the mountains and the waters. ...

In one word, when programming the construction of Dazu County Seat, attention has been paid to the maintenance of its characteristics as 'an ecological town of mountains and waters' so as to integrate natural and humane scenes and create a space for the peaceful co-existence of human beings and nature.

IV. Written Reply Given by the People's Government of Chongqing Municipality to Approve the Overall Programme for the Conservation and Construction of the Spots of Rock Carvings at Dazu's Baodingshan, Beishan and Nanshan

(Extracts)

To the People's Government of Dazu County:

We have received your report on the Overall Programme for the Conservation and Construction of the Spots of Rock Carvings at Dazu's Baodingshan, Beishan and Nanshan with the serial number of ZFF (1996) No 142. After examination by the Municipal Bureau of Culture and the Municipal Bureau of Planning and study by the Municipal People's Government, approval is

hereby given in principle to the programme. The area covered by the Overall Programme for the Conservation and Construction of the Spots of Rock Carvings at Dazu's Baodingshan, Beishan and Nanshan is 200 hectares, including 100 hectares at Baodingshan, 50 hectares at Beishan, and 50 hectares at Nanshan. With a clear-cut guiding ideology, this programme falls into line with the Law of the People's Republic of China on the Protection of Cultural Relics and the Law of the People's Republic of China on Urban Planning.

... You are required to continuously enrich and perfect this programme during its implementation, and strengthen conservation and management of cultural relics with scientific methods so as to protect well this widely-renowned rare historical, cultural and artistic and treasure of our motherland and inscribe it in the World Heritage List as early as possible.

V. The Overall Programme for the Conservation and Construction of the Spots of Rock Carvings at Dazu's Baodingshan, Beishan and Nanshan approved by the People's Government of Chongqing Municipality on April 4, 1997

(Extracts)

I. ...

II. Guiding ideology

1. ... Emphasis of the theme and character of the programme as one for the conservation, construction and development of spots of cultural relics and tourist resorts in accordance with the Law of the People's Republic of China on the Protection of Cultural Relics, the Law of the People's Republic of China on Urban Planning, and other laws and regulations.

2. Correct handling of the relationship between conservation and development. Conservation includes conservation of cultural relics and conservation of ecological environment, while development covers launching of new projects, upgrading of existing projects, and staging of other cultural and economic activities. The relationship between conservation and development is like this: Development under the precondition of conservation, and conservation in conditions of development. The two will both restrict and promote each other.

3. Uplifting of the starting point of conservation of cultural relics and environment. In line with the requirements raised by the Central Government for inscribing Dazu Rock Carvings into the World Heritage List, our eyes shall be focused on long-term objectives and all plans shall be worked out from a high starting point, according to high standards, with high quality, and toward a high level.

4. Attention to the generation of even bigger comprehensive results. The contradictions and relationships between the component factors of the objects under planning shall be correctly analyzed and handled, and the order of priority of social, environmental and economic benefits shall be correctly arranged.

5. Highlighting of local characteristics. Natural and humane environments shall be organically integrated, as shall be conservation, development and utilization of cultural relics, traditional features and the spirit of the day, and environmental art and material functions.

III. Area under planning

1. Beishan: Totalling about 50 hectares, it includes the areas where the Beishan Cliffside Carvings, the Beishan Park, and the Northern Pagoda stand.

2. Baodingshan: Totalling about 100 hectares, it covers all the major bodies of the Baodingshan Mountain from the Baoding Bridge to the part outside the tail of Xiangshanchang, and the lawns at the mountain top.

3. Nanshan: Covering an area of about 50 hectares, it covers the Monastery of Jade Emperor and the southern peak of Chaqishan.

4. For areas beyond the boundaries of the three zones designated above, explanatory notes of a mandatory character can be added wherever necessary.

IV. Major contents of the programme

...

V. Requirements of the programme

1. Complete and accurate conservation of cultural relics.

2. Rational layout of construction and development.

3. Complete and practical material functions.

4. Abundant greening and beautification of nature

5. Freshness and coordination of ecological environments.

6. Excellent maintenance of landforms and topography.

7. Elegant quality of environmental art.

8. Unity and harmony of overall style.

9. Depth of planning: The overall programme for the three zones mentioned above shall be completed, while different detailed plans on partial emphases and short-term objectives shall be worked out. As for ordinary sections and long-term objectives, it is only necessary to work out plans on specific scenic spots. For fragmentary and widely dispersed spots and areas under control, only explanatory notes are necessary.

VI. Characteristics of planning

1. As typical representatives of Dazu Rock Carvings, Beishan, Baodingshan and Nanshan all have characteristics of their own and combine to form an organic entirety of a spot of cultural relics and scenery. They are rich in colour, and unified as an entirety.

2. Emphasis of different themes and reflection of the features of each. Located near the county seat, Beishan is both the background of the county town and a landmark highland. When programming its construction and development, prominence shall be given to comprehensive cultural and artistic features of Buddhist relics. Nanshan, which stands opposite, constitutes an indispensable important part of the space of the town in the same way as Beishan. When programming its construction and development, however, its features of Taoist relics and forests shall be highlighted. Linking closely the requirements of the overall programme for the development of the town, the programmes of these two areas combine to form a programme for an even bigger area, with an even higher cultural and artistic taste, and with even greater unity.

3. Designation of Baodingshan as an independent area. Apart from rock carvings, cultural relics, and ancient buildings, standing here are also temples, monasteries, residences, the village government, and business and commercial establishments. This area shall be newly established as a town so as to promote its status to a higher level. The new town will be removed, and its functions will be increased. When planning its construction and development, focus will be laid on its characteristics as a spot of cultural relics, scenery, and tourist resorts.

4. Tapping of the potential of local customs and culture with focus centering on the inheritance of cultural traditions and the cultivation of an ecological environment as so to raise the material, functional and technical level of the present-day society and achieve the organic integration between traditional national culture and the scientific and technical spirit of today. The folklore, cultural, artistic, recreational, and educational characteristics of the programme shall be highlighted.

5. Achievement of integration between the programmes for the construction and development of spots of cultural relics and sceneries and the overall programmes for the construction and development of the county seat and other towns and villages. These areas will both stand in relative independence from each other and be linked together in one way or another so as to expand the combined capacity of their environmental spaces and increase their comprehensive efficiency.

VI. The Five-Year Plan and Ten-Year Programme (1998-2002-2007) for the Management of

Dazu Rock Carvings approved by the People's Government of Dazu County on April 21, 1998

I. Foundation and present state

As an excellent historical and cultural heritage of the Chinese nation, Dazu Rock Carvings have won close attention from governments and relics management departments at various levels and various experts and scholars since the founding of the People's Republic of China in 1949. Since 1980 when China began the drive of opening to the outside world, in particular, big progress and remarkable achievements have been made in the conservation, management, study, presentation, and publicity of these carvings.

1. Reinforcement and perfection of authorities specializing in the conservation and management of cultural relics, and ever growth of the number of their staffs. The Dazu Rock Carvings Museum in Chongqing is now staffed with 57 professionals and technicians specializing in conservation, maintenance, engineering, history, archaeology, religion and fine arts and 38 administrative personnel. Of these people, 57 per cent have received education above the college level. Through training in various forms, the cultural and professional quality of these staff members has been remarkably improved. Great improvement has also been made in their conditions of office work, scientific study, and daily life.

2. Enhancement of efforts in the conservation and management of cultural relics. Specialized patrol squads have been established at Beishan and Baodingshan spots of rock carvings, and necessary protection zones have been marked around the 75 cliffside carvings across the county. In addition, protection signs have been erected, scientific records and files have been established, and special organizations have been set up and special persons appointed in line with specific conditions to exercise management.

3. Preliminary progress in maintenance and conservation. Scores of rock bodies have been consolidated, and large drainage and permeation and weathering prevention projects have been completed. The visitor's passageways at Beishan and Baodingshan have been upgraded, and special roads to sightseeing zones have been constructed. More than 20,000 square metres of buildings and structures around the spots of carvings that are not environment-friendly have been pulled down, sources of pollution have been cleared up, and environment has been improved through afforestation and beautification efforts. Great improvement has been achieved in the environmental look at sightseeing zones, and the quality of conservation of cultural relics has been remarkably improved.

4. Remarkable results in study, presentation, and publicity. In the recent 10-odd years, more than 20 volumes of specialized works and large pictorials such as Collection of Papers on Dazu

Rock Carvings, Dazu Rock Carvings, Dazu Grottoes, Dazu Rock Carvings in China and over 400 papers with an academic value have been published. A large amount of basic academic data such as epigraphs of Dazu Rock Carvings have also been collected and sorted out. At the same time, the media has stepped up publicity of Dazu Rock Carvings, and overseas publicity of the carvings has been carried out in ever greater depth. A large number of films, special TV programmes and art films about Dazu Rock Carvings have also been shot, and many dramas, dances and songs reflecting the rich cultural connotation of Dazu Rock Carvings have been produced and performed in various forms. The '95 Dazu Rock Carvings Festival was also held successfully. Since 1980, over 250,000 overseas tourists from more than 80 countries and regions and nearly 10 million domestic tourists have been received. Of these tourists, many are heads of states and distinguished VIPs. Dazu Rock Carvings have now become an important venue for public education.

The conduction of the various kind of work mentioned above has laid a solid foundation for the better conservation, management, study, presentation and publicity of Dazu Rock Carvings. Some problems, however, still exist. Construction of facilities for the conservation and management of cultural relics, for instances, calls for acceleration, and the professional level of staff members need to be raised further. The weathering of carvings has not yet been brought under full control, and the pace of prevention and treatment needs to be quickened. The tourist facilities at Beishan and Baodingshan are incomplete. It is also difficult to guard against theft because of the great number of spots of carvings and their wide distribution. In addition, there is a shortage of funds for the conservation of cultural relics. All these problems exert great impacts on and pose great restrictions to the development of the cause of cultural relics in Dazu.

II. Guiding ideology and general objectives

1. Guiding ideology

Pursuant to the Convention Concerning the Protection of the World Cultural and Natural Heritage and other international principles and constitutions concerning the protection of cultural heritage, the Law of the People's Republic of China on the Protection of Cultural Relics, the Overall Programme for the Conservation and Construction of the Spots of Cultural Relics and Sceneries at Baodingshan, Beishan and Nanshan of Dazu County whose implementation has been approved by the People's Government of Chongqing Municipality, and other relevant laws and regulations, conservation and management of Dazu Rock Carvings will be further strengthened.

2. General objectives

Attainment of first-rate domestic and international level in the conservation, management, study, presentation, and publicity of Dazu Rock Carvings through conservation in strict accordance with law, acceleration of planned management; perfection of conservation facilities; enhancement of routine maintenance and repair; optimization of the conservation environment of cultural relics; close attention to scientific study, presentation and publicity; and strengthening of construction of management authorities.

III. Major tasks and measures

1. Conservation

(1). The practice of level-by-level conservation will be continued, and planned management will be strengthened

As required by conservation as three different levels, management will also be exercised at the same levels. In areas marked for key protection, construction of new buildings and structures shall be strictly banned. In areas marked for general protection, no buildings or structures that may hinder conservation of cultural relics shall be constructed. All new projects shall be constructed only after strict procedures of examination and approval have been gone through. In areas where construction is to be controlled, the shape, size, height, external look, and colour of all projects shall fall into line with the environmental features of the spots of carvings. In all of the areas marked for protection at the three different levels, it is strictly forbidden to stock inflammables, explosives, or erosive substances so as to conserve the original look of the mountains, the landforms, the trees, and the vegetation. It is not allowed to discharge waste water, waste gas, dross, or other wastes at random. Quarrying, felling of trees for reclamation purpose, cutting of ancient trees, random digging, and all other kinds of activities endangering the safety of cultural relics shall also be strictly forbidden.

Planned management will be further strengthened according to the principles and measures of conservation specified in the Overall Programme for the Conservation and Construction of the Spots of Cultural Relics and Sceneries at Baodingshan, Beishan and Nanshan of Dazu County.

(2). The system for the conservation and management of cultural relics will be completed and perfected. The conservation network at the three levels (county, town and village) will be further strengthened, and pledges of responsibility over the safety of cultural relics shall be signed between the county people's government and the people's governments of towns and villages.

(3). Planned conservation and maintenance of carvings shall be carried out by stages and in groups according to the principle of 'keeping cultural relics in their original state.' All conserva-

tion and maintenance efforts shall be launched in strict accordance with procedures stipulated in relevant laws and regulations. Plans shall be worked at first, and be put into implementation only after being reported to the State Bureau of Cultural Relics for examination and approval on the basis of appraisal by experts. During the implementation of each project, check ups shall be carried out and records shall be kept. Examination and acceptance shall also be carried out upon completion of each project so as to guarantee the scientific, historical and artistic quality of maintenance efforts.

1). Efforts will be continued in preventing permeation of carvings to lessen the damages of these carvings from water. The permeation prevention and drainage projects at the Cave of the Foot Prints of the Saints in the Sakya Nirvana and in the south and north of Dafowan at Baodingshan, that at the cliffside carvings at Beishan, and those at Nanshan, Shizhuanshan and Shimenshan shall all be completed within five years. Within 10 years' time, a drainage system of excellent cycle shall be constructed around the rock carvings at Beishan, Baodingshan, Nanshan, Shizhuanshan, and Shimenshan so as to solve the issue of permeation of the rock carvings under conservation at the county level.

2). A good job shall be done in the consolidation of cliffside niches to guarantee the safety of cultural relics. Consolidation of the Cave of Full Enlightenment and the Niche of the Sutra of Contemplating Amitayus at Baodingshan's Dafowan and some other important niches at Beishan shall be completed within five years, and consolidation of all cliffside carvings under conservation at and above the county level shall be basically completed in 10 years.

3). Acceleration of efforts in the prevention of weathering. First of all, implementation of the Overall Programme for the Conservation and Construction of the Spots of Cultural Relics and Sceneries at Baodingshan, Beishan and Nanshan of Dazu County shall be stepped up so as to purify the external environment. Secondly, management of visitors and tourists shall be strengthened to reduce weathering resulted from artificial factors. In the third place, greater efforts shall be devoted to scientific researches on the prevention of weathering and tests of weathering prevention shall be carried out in a planned way with modern scientific and technical methods.

(4). Regular monitoring of the atmosphere, environment, and safety of the spots of carvings at Baodingshan, Beishan and Nanshan with modern scientific and technical methods shall be continued. A computer management centre will be set up within three years so as to include the conservation, study and maintenance of cultural relics and management of scenic spots into a computer network for management.

(5). Comprehensive improvement of the spots of carvings shall be further strengthened. Construction of non-protective facilities and blind expansion of ritual sites shall still be banned. On the basis of level-by-level conservation, environmental factors inside the spots of carvings such

as greening and beautification projects shall be further improved. Infrastructure construction at these spots shall be stepped up, and irrational layouts shall be revised so raise the overall level of conservation of cultural relics, create an even better environment around the spots of cultural carvings, and form a climate and space conducive to the permanent conservation of the cultural relics.

(6). Publicity of the Law of the People's Republic of China on the Protection of Cultural Relics shall be stepped up so as to sharpen the sense of residents about the protection of cultural relics and cultivate a social habit of 'everyone holding a responsibility over the protection of cultural relics.' The general public shall be educated to fully understand the heavy historic tasks of well conserving and protecting Dazu Rock Carvings, a rare palace of art in the world. At the same time, all law-breaking activities resulting in the damage or destruction of cultural relics shall be cracked down upon relentlessly

2. Study

(1). Acceleration of construction of basic data to provide scientific materials for researchers. Scientific recording of the cliffside carvings at Nanshan, Shizhuanshan, and Shimenshan will be completed within five years, using the technology of close-up photography and plotting. Computerized management of books and reference materials and audiovisual products will also be achieved.

(2). Enhancement of exchanges and active promotion of inspection and study of Dazu Rock Carvings. A series of special works with a comparatively high academic value such as Complete Works on Dazu Rock Carvings will be published in five years to record Dazu Rock Carvings in a scientific and systematic way. Archaeological investigation of the grottoes will be stepped up further, and a series of important reports on these investigations will be produced.

(3). Active conduction of monographic studies. The rich cultural connotation of Dazu Rock Carvings will be fully brought out from the angle of cultural, artistic, ideological, and religious histories and the history of folkways, and the value of Dazu Rock Carvings will be understood in depth once again from the angle of comparative studies. Efforts will also be purposely directed to the study of issues that people long to learn but that have not yet been studied.

(4). Cooperation with relevant domestic and overseas scientific research institutions to step up study of conservation of the statuaries in various forms, especially the study of methods for preventing weathering and permeation and for comprehensive conservation and protection, so as to provide scientific basis for the formulation of medium and long-term maintenance and conservation programmes and for the conduction of maintenance and repairs in a planned way.

3. Presentation and publicity

(1). Dazu Rock Carvings will be publicized in the media frequently, and various kinds of popular literature introductory articles on the carvings will be published to assist presentation and other more effective methods of publicity and education designed to present the outstanding value of Dazu Rock Carvings to the general public in an imaginative and vivid way.

(2). Construction of additional publicity facilities and acceleration of training of guides. The number of guides will be raised from 25 to 40 in five years, and the number of guides speaking foreign languages will be increased to 10. A force of high-calibre guides will be trained to provide first-rate services.

(3). Acceleration of overseas publicity of Dazu Rock Carvings. Art Exhibition of Dazu Rock Carvings will be sponsored in 15 cities in five years.

4. Tourist management

(1). Earnest implementation of the Five-Year Plan of Dazu County on the Development of Tourism. Under the precondition of effective conservation and protection of cultural relics, the general principle of coordination of development and construction of tourism and protection of tourist resources and environment will be implemented to achieve simultaneous growth in social, environmental and economic efficiency.

(2). Further perfection of construction of auxiliary basic facilities in sightseeing areas such as water and power supply, roads, parking lots, and toilets to expand their capacity of receiving visitors.

(3). Enhancement of planning and management of tourism. A complete system for the management of tourism will be installed by adding tourist routes, setting up signs for diverting tourists, and putting up notices on the protection of cultural relics and boards of introductions to scenic spots.

(4). Continuation of effective practices such as aggregate control of existing tourist services and conduction of business transactions at fixed sites in sightseeing areas. Service facilities in sightseeing areas will be rationally readjusted. Random establishment of business stalls and addition of service items unfavourable to the conservation and protection of cultural relics will be forbidden. The number of vehicles entering sightseeing areas will also be controlled so as to maintain the contactness and harmony of scenic spots and ecological environment.

5. Construction of management authorities

(1). Improvement of authorities for the management of Dazu Rock Carvings. The Dazu Rock Carvings Museum in Chongqing will be transformed into the Institute of Dazu Rock Carvings in

five years, and the institute will be built into a high-level establishment specializing in the study of conservation and protection of cultural relics in 10 years.

(2). Further improvement of the cultural composition and quality of staff members by various means including enrollment and engagement of talents and training of staff members.

Education of staff members will be further stepped up and strict examination of work performance will be carried out. Regular training will be provided to staff members, and experts will be invited to give lectures on the maintenance, scientific conservation, and management of cultural relics; on safety; on fire prevention; and on other professional knowledge and technology so as to raise the professional quality and management level of staff members and achieve orderly management.

(3). Accumulation of funds through various channels so as to guarantee sufficient funds for all-round conduction of conservation, management, study and publicity of Dazu Rock Carvings.

(4). Continuous improvement of various rules and systems for the maintenance, safety, and protection of cultural relics to further raise the level and ability of conservation, management and study of Dazu Rock Carvings.

(2). Extracts of relevant laws and regulations on property management

I. Constitution of the People's Republic of China, adopted and promulgated for implementation at the 5th meeting of the 5th National People's Congress on December 4, 1982. Extracts follow:

(Extracts)

Article 22 ...

The State shall protect places of historic interest and scenic beauty, rare cultural relics, and other important historic and cultural heritages.

II. Law of the People's Republic of China on the Protection of Cultural Relics, adopted and promulgated for implementation at 25th meeting of the Standing Committee of the 5th National People's Congress on November 19, 1982. Extracts follow:

(Extracts)

Chapter I General Provisions

...
Article 2 The state shall place under its protection, within the boundaries of the People's Republic of China, the following cultural relics of historical, artistic or scientific value:

- (1). sites of ancient culture, ancient tombs, ancient architectural structures, cave temples and stone carvings that are of historical, artistic or scientific value;
- (2). buildings, memorial sites and memorial objects related to major historical events, revolutionary movements or famous people that are highly memorable or are of great significance for education or for the preservation of historical data;
- (3). valuable works of art and handicraft articles dating from various historical periods;
- (4). important revolutionary documents as well as manuscripts and ancient or old books and materials, etc., that are of historical, artistic or scientific value; and
- (5). typical material objects reflecting the social system, social production or the life of various nationalities in different historical periods.

The criteria and measures for the verification of cultural relics shall be formulated by the state department for cultural administration, which shall report them to the State Council for approval.

Fossils of paleovertebrates and paleoanthropoids of scientific value shall be protected by the state in the same way as cultural relics.

...

Chapter II Sites to Be Protected for Their Historical and Cultural Value

...

Article 7 Cultural relics, such as sites related to revolutionary history, memorial buildings, sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings, etc., shall be designated as sites to be protected for their historical, artistic or scientific value at different levels according to their historical, artistic or scientific value.

...

Article 11 No additional construction project may be undertaken within the scope of protection for a historical and cultural site. In case of a special need, consent must be obtained from the people's government which made the original announcement of the designation of such a site and from the department for cultural administration at the next higher level. If an additional construction project is to be undertaken within the scope of protection for a major historical and cultural site to be protected at the national level, consent must be obtained from the people's government of the relevant province, autonomous region, or municipality directly under the

Central Government and from the state department for cultural administration.

Article 12 On the basis of the actual needs for the protection of cultural relics and with the approval of the people's government of a province, an autonomous region or a municipality directly under the Central Government, a certain area for the control of construction may be delimited around a site to be protected for its historical and cultural value. Construction of new buildings or other structures in such an area shall not deform the environmental features of the historical and cultural site. The design for construction must be agreed to by the department for cultural administration before it is submitted to the department for urban and rural planning for approval.

...

Article 14 The principle of keeping the cultural relics in their original state must be adhered to in the repairs and maintenance at the sites designated as the ones to be protected for their historical and cultural value and in any removal involving these sites, such as sites related to revolutionary history, memorial buildings, ancient tombs, ancient architectural structures, cave temples, stone carvings, etc.(including attachments to the structures).

III. Rules for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics, approved by the State Council on April 30, 1992 and promulgated for implementation on May 5, 1992 by the State Bureau of Cultural Relics. Extracts follow:

(Extrats)

Chapter I General Provisions

...

Article 2 Cultural relics such as sites related to revolutionary history, memorial buildings, sites of ancient culture, ancient tombs, ancient architectural structures, cave temples and stone carvings are classified into major sites to be protected for their historical and cultural value at the national level, sites to be protected for their historical and cultural value at the level of provinces, autonomous regions, municipalities directly under the Central Government, and sites to be protected for their historical and cultural value at the level of counties, autonomous counties and cities.

Article 3 ...

Local people's governments at various levels shall place under their protection cultural relics in their respective administrative areas.

...

Chapter II Sites to Be Protected for Their Historical and Cultural Value

...

Article 7 The protective scope of sites to be protected for their historical and cultural value at various levels shall, in accordance with the provisions of Article 9 of the Law on Protection of Cultural Relics, be delimited and signs and notices be put up within a year from the date of approval and announcement.

The protective scope of major sites to be protected for their historical and cultural value at the national level and sites to be protected for their historical and cultural value at the level of provinces, autonomous regions and municipalities directly under the Central Government shall be delimited and announced by the people's governments of provinces, autonomous regions and municipalities directly under the Central Government.

The protection scope of sites to be protected for their historical and cultural value at the level of counties, autonomous counties and cities shall be delimited and announced by the people's governments at the same level.

Article 8 The people's governments at the level of county or above shall prescribe the concrete protective measures for the historical and cultural sites to be protected in accordance with the different needs for protection of cultural relics, and promulgate them for implementation.

The protection measures for major sites to be protected for their historical and cultural value at national level and at the level of provinces, autonomous regions and municipalities directly under the Central Government shall be prescribed by the people's governments of provinces, autonomous regions and municipalities directly under the Central Government.

The protection measures for the historical and cultural sites to be protected at the level of counties, autonomous counties and cities shall be prescribed by the people's governments of counties, autonomous counties and cities.

...

Article 12 On the basis of the actual needs for the protection of cultural relics, an area for the control of construction may be delimited and announced around a site to be protected for their historical and cultural value.

The area for the control of construction around a major site to be protected at the national level or a site to be protected at the level of province, autonomous region or municipality directly under the Central Government shall be delimited by the administrative departments for cultural relics of the people's government of the relevant province, autonomous region or municipality

directly under the Central Government in conjunction with the department for urban and rural planning and reported to the people's government of the province, autonomous region or municipality directly under the Central Government for approval.

...

Article 13 In an area for the control of construction, the installation of any device which endangers the safety of cultural relics or the construction of any building or structure of which the style, height, size and colour are out of harmony with the environmental features of historical and cultural sites shall be impermissible.

...

IV. Notice of the People's Government of Dazu County on Strengthening Management of Spots of Cultural Relics at Baodingshan, Beishan, Nanshan, Shizhuanshan and Shimenshan, promulgated on December 8, 1997.

The rock carvings at Baodingshan, Beishan, Nanshan, Shimenshan and Shizhuanshan in Dazu (hereinafter referred to as the five places) are all major sites to be protected for their historical and cultural value at the national level. ... This Notice is hereby given in accordance with the Law of the People's Republic of China on the Protection of Cultural Relics and other relevant state laws and regulations.

1. No unit or individual shall be allowed to occupy, transfer or move, without authorization, the land and other resources and facilities within the protection scopes of the spots of rock carvings and the sites of historical and cultural value at the five places. Earnest efforts shall be made to strengthen protection of the natural vegetation and ecological environment in the protective scopes of the spots of cultural relics at the five places and the zones delimited in the Overall Plan for the Construction and Protection of the Spots of Rock Carvings and Cultural Relics at Beishan, Nanshan and Baodingshan. It is strictly forbidden to quarry, extract soil, or reclaim land by destroying forests at these spots without authorization. Neither is it allowed to stock objects that may pollute or harm environment or offend the eye. Pollution of environment by discharging waste water, waste gas or residues or littering is also impermissible. All buildings constructed in violation of regulations and those that cause pollution or affect the environment shall be pulled down.

2. When launching construction projects within the protective scopes of the five places, the selection of construction sites and the layout, size, height, volume, external look, and colour of

projects shall conform with plans and pass examination by and win consent from the Dazu Rock Carvings Museum in Chongqing and the County Committee of Urban and Rural Construction. Preset procedures of examination and approval shall be gone through, and random construction shall be banned. During construction, effective measures shall be taken to protect cultural relics and environment and prevent pollution or destruction of them. After completion of construction, construction sites shall be cleared up in good time and afforestation shall be carried out to restore the original state of environment.

3. All maintenance and repair of the rock carvings and cultural relics and the attachments at the five places shall be carried out in line with the Rules on the Management of Projects of Maintenance and Repair of Memorial Buildings, Ancient Buildings and Cave Temples, no matter who owns these attachments. Procedures of examination and approval shall be gone through and the principle of keeping cultural relics in their original state shall be strictly observed to ensure the scientific, historical and artistic character of maintenance efforts.

4. It is strictly forbidden to inscribe, leave comments, or write or carve randomly on rock carvings, ancient buildings, ancient trees, or tourist facilities; and to steal, damage, climb, touch, or throw at rock carvings. It is not allowed to make video recordings or rubbings of rock carvings without authorization.

5. Earnest efforts shall be made to strengthen safety and fire prevention in the protective scopes of cultural relics. It is strictly forbidden to bring inflammables or explosives into scenic spots or litter kindling materials at these spots. Joss sticks, candles, and money-resembling paper offered to the dead shall be burned and fireworks shall be set off only at designated places. It is strictly forbidden to gamble, swindle, scuffle, or engage in feudalistic or superstitious activities. Public order shall be maintained by all conscientiously.

6. All units or individuals running booths, hotels, restaurants, slides, pedicabs, or other businesses in the protective scopes of the five places shall strictly observe laws and regulations on industry and commerce and policies on pricing, subject themselves to unified management, and do business by presenting their business licenses. All those doing businesses without licenses shall be banned. It is not allowed to set up sales stalls at random or to force sales to visitors.

7. Vehicles entering the spots of cultural relics shall drive at slow speed and park at designated spots. They shall not disturb the management order of tourist areas.

8. Units and individuals that have made good achievements in the protection, management or construction of spots of cultural relics shall be commended and awarded by the county government.

Those who violate the stipulations above shall be punished according to the Law of the People's Republic of China on the Protection of Cultural Relics, the Regulations of the People's Republic

of China on the Maintenance of Public Order and the Punishment of Disturbers, and other relevant regulations, or brought to shoulder criminal responsibilities if they cause any grave results.

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Rock Carvings Institute of Sichuan Academy of Social Science
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Author/translator Huang Kezhong
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d. Address Where Inventory, Records and Archives Are Held

Dazu Rock Carvings Museum in Chongqing
7 Beishan Road, Longgang Town, Dazu County, Sichuan Province
Post Code: 402360

8. Signature on Behalf of the State Party

Full name of the Country:

The People's Republic of China

Signature of:

Zhang Wenbin

Handwritten signature of Zhang Wenbin in Chinese characters, consisting of three characters: 張, 文, 彬.

**Director-General of the State Bureau of
Cultural Relics of the People's Republic of China**

Time: May, 1998, Beijing

Dazu Rock Carvings (China)

No 912

Identification

<i>Nomination</i>	The Dazu Rock Carvings
<i>Location</i>	Dazu County, Chongqing Municipality
<i>State Party</i>	The People's Republic of China
<i>Date</i>	30 June 1998

Justification by State Party

[**Note** This is an abridged and edited version of the long text in the nomination dossier.]

The Dazu carvings form an important constituent part of the rock art of China. The five sites nominated are made up of 75 protected sites containing some 50,000 statues and over 100,000 Chinese characters forming inscriptions and epigraphs. Extensive in scale, high in artistic achievement, and rich in content, they constitute a masterpiece of art.

They are the most outstanding manifestations of the latest period in Chinese rock art. The earliest date from around AD 650, but the main artistic flowering was between the 9th and 13th centuries; after this, Chinese rock art virtually came to an end. The Dazu carvings differ from earlier examples in that they provide a synthesis of the sculptural art of Buddhism, Taoism, and Confucianism, at the same time presenting a vivid display of spiritual and domestic life. The wealth of carvings and inscriptions reflect the artistic and religious developments in the period concerned, and they also express historic, artistic, and scientific values not to be found in earlier-rock art groups.

The Dazu carvings demonstrate that Tantric Buddhism (Vajrayana), which had originated in India and was in decline in China around the 9th century, experienced a revival. This branch of Buddhism is characterized by the transition from speculative thought to the application of Buddhist ideals in daily life. The Dazu carvings introduce a spectacular new page into Chinese spiritual history, reflecting the beliefs of the common people and their unsophisticated way of life. They developed a style of their own, raising the representation of life in this medium to an unprecedentedly high level. In both the selection of subjects and their representation, they seek to come as closely as possible to everyday life and to the common aesthetic taste of the people at large. The scenes at Baodingshan in particular

constitute a gallery of the folklore of the Song Dynasty (12th-13th centuries). Whether they are princes, officials, or common people, the characters come vividly to life, depicting Chinese society from different angles and in miniature.

The Dazu rock carvings have made a significant contribution to artistic expression in China, taking into account a new realism and exaggeration in depicting the contrasts between good and evil, beauty and ugliness. In their contents the carved scenes reflect the moral and rationalistic call for the punishment of evildoers, while encouraging people to do good, to control their desires, and to regulate their behaviour. Their layouts demonstrate an ingenious integration of art, religion, science, and nature. Aesthetically they are mysterious, natural, and elegant, fully reflecting traditional Chinese culture, which emphasizes learning from the past.

In spiritual terms the Dazu carvings represent the major change that took place in China between the 10th and 13th centuries, marked by belief in a single god instead of a diversity of beliefs. They show how the three main religions, Buddhism, Taoism, and Confucianism, came together and found forms of artistic expression that coincided in such a way as to make it difficult to identify clear boundaries between them. The gods originating from Indian Buddhism and the immortals of Taoism were integrated with the deities of the common people of China at the time. These major changes in the religious beliefs of the Chinese laid the basis for those of later generations and profoundly influenced them.

Criteria i, ii, iii, iv, and vi

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a group of *sites*.

History and Description

History

The earliest rock carvings in Dazu County date back to AD 650, in the early years of the Tang Dynasty, but the main period began in the late 9th century. In 892 Wei Junjing, Prefect of Changzhou, pioneered the carvings at Beishan, and his example was followed after the collapse of the Tang Dynasty by prefectural and county officials, local gentry, monks and nuns, and ordinary people in 907-65 (the Period of Five Dynasties and Ten States).

The creation of rock carvings ceased during the early years of the Song Dynasty, and was not to resume until 1078, in the reign of Emperor Yuan Feng of the Northern Song Dynasty; work began again at Beishan, continuing until 1146, and the groups at Nanshan and Shimenshan were carved. Between 1174 and 1252 the monk Zhao Zhifeng promoted Tantric Buddhism at Baodingshan and created the only large stone ritual site for this belief, attracting master craftsmen from all over the country.

Widespread warfare caused work to cease again at the end of the 13th century, and was not to begin again until the late 15th century, during the Ming Dynasty. It was to continue, albeit at a much reduced scale, until the late Qing Dynasty (end of the 19th century).

Description

- Beishan

Beishan (known as Longgangshan in ancient times) is located 1.5km from Longgang Town, the seat of Dazu County. The cliff that houses the carvings is c 545m above sea-level, in a region of wooded mountain peaks; it is c 300m long and 7-10m high. It is divided into two sections: the north, with 100 groups of carvings and the south with 190. There are 264 niches with statues, one intaglio painting, and eight inscribed pillars; in all there are over 10,000 carvings at Beishan.

More than half the carvings represent Tantric Buddhism and the remainder relate to the concepts of the Trinity and Sukhavati, all popular beliefs in the period between 897 and 1162 when they were created. Especially noteworthy is niche 254, with 539 carved figures depicting the Amitabha Sutra.

Over one-third of the Beishan carvings date from the mid 10th century (the Five Dynasties Period) and focus on 18 different subjects, including the Sutra of the Master of Healing. The carvings from this period are characterized by their small and pretty figures, varied postures, natural and unrestrained features, and delicate dress ornamentation.

Statues from the Song Dynasty (late 10th to mid 12th centuries), which represent 21 themes, are more vivid and with clearly differentiated personalities, graceful postures, well proportioned figures, and splendid apparel. The Cave of the Prayer Wheel (niche 136), from 1142-46, is the most characteristic example of this period; other fine figures are Avalokitesvara with Rosary (Niche 125) and Mani Pearl Avalokitesvara (niche 136). The seven inscriptions that survive are important for the study of history, religious beliefs, dating, and the identification of historical figures. Wei Junjin's inscription, dated to 895, contains unique historical data relating to the history of the Tang Dynasty. The Stele of Zhao Yijian, made between 1163 and 1189, is in the handwriting of Cai Jing, one of the greatest calligraphers of the Song Dynasty.

- Baodingshan

This is a very impressive site 15km to the north-east of Longgang Town, on the sides of a U-shaped gorge over 500m above sea level, which both protects the carvings and gives it an almost architectural character. The carvings, which are laid out on an overall plan under the supervision of Zhao Zhifeng, form a series. There are two groups of carvings. The first and smaller group, known as Xiaofowan, is on top of the mountain and closely linked with the Holy Longevity Monastery, built at the same time but later destroyed by fire and rebuilt during the Ming and Qing Dynasties; it covers 1.6ha. The second (Daifowan), covering an area c 500m long by 8-25m high, lies to the west of the monastery.

The statues form 31 groups, with themes such as Thousand-Armed Avalokitesvara, the Buddhist Wheel of Life, Suffering from Birth, Ageing, Sickness, and Death, the 31m long Sakyamuni Buddha Entering Nirvana, the Three Saints of the Huayan School (which projects out from the cliff face), and the Nine Dragons Bathing, along with many lifelike scenes - buffaloes grazing under the care of herdsmen and drunkards failing to recognize their relatives. The statues represent the integration of the basic doctrines of Buddhism, the ethics of Confucianism, the tenets of rationalism, and Taoism. In many ways the Baodingshan carvings may be considered to represent the acme of Chinese rock sculpture.

- Nanshan

The Nanshan carvings extend over a length of 86m. For the most part they depict Taoist subjects; they are adjudged to be the best preserved of the five major Taoist groups in China. By the 12th century when these carvings were executed, Taoism had evolved from worship of the Supreme Master and the Three Officials into belief in the Pure Trinity and the Four Emperors.

- Shizhuanshan

These late 11th century carvings extend over 130m, and offer a rare example of a tripartite arrangement of Buddhist, Taoist, and Confucian images.

- Shimenshan

These carvings, from the first half of the 12th century, cover 72m. They demonstrate the integration of Buddhist and Taoist subjects, the latter being the most characteristic. For example, the God of Farsightedness, to the left of the entrance to niche 2, has enormous eyes "as if they could see as far as a thousand *li*." The 92 statues in the Cave of the Gods and Goddess of Mount Tai [Taishan] reflect the important role of the Taishan Family among the Taoist divinities between the 10th and 13th centuries.

Management and Protection

Legal status

In 1961 the State Council of the People's Republic of China (PRC) designated the carvings at Beishan and Baodingshan in the first group of cultural properties to be protected under the provisions of Article 4 of the Law on the Protection of Relics as "sites of ancient culture, ancient tombs, and cave temples." In 1966, when the fourth group was declared, the Nanshan, Shizhuanshan, and Shimenshan carvings were similarly designated.

In addition to this basic protection, the sites are also covered by other statutes: the PRC Laws on the Protection of the Environment and on Urban Planning and on the PRC Criminal Law.

Management

The sites are owned by the People's Republic of China.

Under the terms of the Law on the Protection of Relics, each protected site is a "key protective zone" and

around these there is a “general protective zone,” which is in turn surrounded by a “zone where construction is controlled.” These constitute an adequate buffer zone, as required by the *Operational Guidelines for the Implementation of the World Heritage Convention*.

Until the 1950s the Dazu Rock Carvings were mainly managed by Buddhist monks and Taoists, financed by the alms that they collected. With the establishment of the People’s Republic of China in 1949 the maintenance of sites became the responsibility of central and local administrations. In 1952 Dazu County established the County Office for the Protection of Cultural Relics and in 1984 Sichuan Province approved the creation of the Dazu Rock Carvings Museum (in Chongqing since 1990).

At the present time management of the protected sites is based on consecutive five-year plans approved by the Chongqing Municipal Bureau of Culture, under the overall supervision of the National Administration of Cultural Heritage (formerly the State Bureau of Cultural Relics) in Beijing.

Conservation and Authenticity

Conservation history

Between 1952 and 1966 efforts were concentrated on two aspects of conservation: investigation of the natural environment, history, current state, and specific problems. A full survey and inventory was carried out and protective zones were defined. More than 20 rescue projects were carried out, involving consolidation of rock bases, restoration of collapsed groups, and creation of access corridors and cover structures. At the same time work began to control water permeation, and this has continued without interruption to the present day.

This phase lasted until the Cultural Revolution began in 1966. With the end of that period in 1977, planned maintenance and protection programmes were instituted. The then State Bureau of Cultural Relics allocated substantial funds for a number of major restoration projects, in addition to the planned maintenance and conservation programmes that were initiated. A number of scientific studies have been carried out, with special attention being given to the control of water permeation (by means of new sealing compounds and the cutting of tunnels behind the statues) and damage from weathering.

Authenticity

The authenticity of the Dazu rock art is high. The carvings have maintained their original form and materials and conservation interventions have been sensitively carried out. The natural environment has also been well preserved, so the authenticity of setting of the rock art is high.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited the property in September 1998.

Qualities and comparative analysis

The Dazu carvings are outstanding examples of the latest phase of rock art in China. They are of high artistic significance and introduced a major phase in Chinese artistic evolution. They illustrate the transition from speculative thought to the implementation of Buddhist ideas in daily life as represented by Tantric Buddhism, but with an identity specific to this region.

ICOMOS comments and recommendations for future action

The overall condition of the sites is good and there appear not to be any serious problems. The carvings here are in fact much better preserved than those in other parts of China, where cultural sites have suffered from armed conflicts, the Cultural Revolution, or development pressures.

There are, however, some specific conservation problems, notably water permeation, weathering damage, and possible seismic impacts. The authorities are carrying out scientific tests to determine appropriate conservation and protection programmes. It is essential that these incorporate adequate long-term monitoring procedures.

Special attention needs to be paid to the provision of proper access to the sites and the construction of visitor facilities. Care must be taken in siting these, so as to avoid adverse visual impacts.

It is understood that the Dazu area is included in a large World Bank planning scheme, in which specialized Italian firms are being consulted with regard to projects for the conservation and management of cultural sites. The World Heritage Committee and ICOMOS should be kept fully informed of the nature and progress of projects of this kind which might have an adverse impact on the Dazu rock carvings and their setting.

Brief description

The steep hillsides in the Dazu area contain an exceptional series of rock carvings dating from the 9th to 13th centuries. They are outstanding for their high aesthetic qualities, for their rich diversity of subject matter, both secular and religious, for the light that they shed on everyday life in China during this period, and for the evidence that they provide of the coming together of Buddhism, Taoism, and Confucianism in an harmonious synthesis.

Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iii*:

Criterion i The Dazu carvings represent the pinnacle of Chinese rock art for their high aesthetic quality and their diversity of style and subject matter.

Criterion ii Tantric Buddhism from India and the Chinese Taoist and Confucian beliefs came together at Dazu to create a highly original and influential manifestation of spiritual harmony .

Criterion iii The eclectic nature of religious belief in later Imperial China is given material expression in the exceptional artistic heritage of the Dazu rock art.

ICOMOS, September 1999

Sculptures rupestres de Dazu (Chine)

No 912

Identification

<i>Bien proposé</i>	Les sculptures à flanc de montagne de Dazu
<i>Lieu</i>	Comté de Dazu, municipalité de Chongqing
<i>État partie</i>	République populaire de Chine
<i>Date</i>	30 juin 1998

Justification émanant de l'État partie

[**Note** Le présent document est une version résumée et éditée de la version longue qui figure dans le dossier de proposition d'inscription.]

Les sculptures de Dazu représentent un élément majeur de l'art rupestre chinois. Les cinq sites proposés pour inscription se composent de 75 sites protégés, abritant quelques 50.000 statues et plus de 100.000 caractères chinois, formant inscriptions et épigraphes. D'envergure majeure, de qualité artistique extraordinaire et de contenu incroyablement riche, ils représentent un chef d'œuvre de l'art.

Ils sont en effet les plus remarquables manifestations de la dernière période de l'art rupestre chinois. Les plus anciens datent de 650 après J.-C., environ, mais le principal épanouissement artistique se fit entre les IX^e XIII^e siècles ; après quoi l'art rupestre chinois s'éteignit pratiquement. Les sculptures de Dazu diffèrent des exemples antérieurs en ce qu'elles synthétisent l'art sculptural du bouddhisme, du taoïsme et du confucianisme, tout en offrant une représentation vivante de la vie spirituelle et domestique. La richesse des sculptures et des inscriptions reflète l'essor artistique et religieux de la période concernée, et exprime également des valeurs historiques, artistiques et scientifiques absentes des groupes d'art rupestre antérieurs.

Les sculptures de Dazu démontrent le renouveau du bouddhisme tantrique (Vajrayana), originaire d'Inde, et qui connut un certain déclin en Chine aux alentours du IX^e siècle. Cette branche du bouddhisme se caractérise par la transition de la pensée spéculative à l'application des idéaux bouddhistes dans la vie quotidienne. Les sculptures de Dazu marquent le début d'une nouvelle et spectaculaire page dans l'histoire spirituelle de la Chine, reflétant les croyances du peuple et la simplicité de son mode de vie. Elles témoignent d'un style qui leur est propre, et amènent la représentation de la vie

quotidienne dans la sculpture à un niveau jamais égalé auparavant. Tant dans le choix des sujets que dans leur représentation, elles cherchent à transcrire aussi exactement que possible la vie quotidienne et les goûts esthétiques ordinaires de ce peuple dans son ensemble. Les scènes de Baodingshan, en particulier, constituent une véritable galerie du folklore de la dynastie Song (XII^e – XIII^e siècle). Qu'il s'agisse de princes, de personnages publics ou de petites gens, les figures semblent prendre vie, et dépeignent, sous différents angles, une société chinoise en miniature.

Les sculptures rupestres de Dazu ont beaucoup apporté à l'expression artistique chinoise, notamment un réalisme nouveau et une certaine exagération dans les contrastes entre le bien et le mal, la beauté et la laideur. Pour ce qui est de leur teneur, les scènes reflètent la volonté, morale et rationaliste, de punir les fauteurs de trouble, et encouragent les individus à faire le bien et à contrôler leurs désirs ainsi que leur comportement. Leur disposition démontre en outre une ingénieuse intégration de l'art, de la religion, de la science et de la nature. Esthétiquement parlant, elles sont mystérieuses, naturelles et élégantes, illustration parfaite de la culture chinoise traditionnelle, qui insiste sur les leçons à tirer du passé.

En termes spirituels, les sculptures de Dazu représentent le changement majeur dont la Chine a été le théâtre entre le X^e et le XIII^e siècle : la diversité des croyances cède en effet la place à la foi en un dieu unique. Elles montrent comment les trois grandes religions, bouddhisme, taoïsme et confucianisme, se sont rassemblées dans des formes d'expressions artistiques proches au point de rendre difficile l'identification de frontières claires entre elles, les dieux du bouddhisme indien et les immortels du taoïsme se fondant dans les divinités du peuple chinois d'alors. Cette évolution majeure de la foi religieuse des Chinois fut à l'origine des croyances des générations qui suivirent, et les influença profondément. **Critères i, ii, iii, iv et vi**

Catégorie de bien

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'un ensemble de *sites*.

Histoire et description

Histoire

Les premières sculptures rupestres du comté de Dazu remontent à 650 après J.-C., à l'aube de la dynastie Tang, mais la période majeure commença à la fin du IX^e siècle. En 892, Wei Junjing, préfet de Changzhou, lança l'exécution des premières sculptures de Beishan ; à la chute de la dynastie Tang, son exemple fit des émules parmi les officiels de la préfecture et du comté, la petite noblesse locale, les moines et nonnes, et les petites gens, entre 907-65 (période des Cinq Dynasties et des Dix Royaumes).

La création de ces sculptures cessa pendant les premières années de la dynastie Song, et ne reprit qu'en 1078, sous le règne de l'empereur Yuan Feng de la dynastie Song du nord ; Le travail recommença à Beishan, se poursuivant jusqu'en 1146. C'est alors que furent sculptés les groupes de Nanshan et de Shimenshan. Entre 1174 et 1252, le moine Zhao Zhifeng se fit le porte-parole du bouddhisme tantrique à Baodingshan et créa le seul grand site rituel de pierre réservé à cette croyance, faisant appel pour cela à des maîtres artisans des quatre coins du pays.

Les guerres omniprésentes interrompirent à nouveau les travaux à la fin du XIII^e siècle, qui ne reprirent qu'à la fin du XV^e siècle, sous la dynastie Ming. Ils se poursuivirent, quoique à une échelle beaucoup plus réduite, jusqu'à la fin de la dynastie Qing (fin du XIX^e siècle).

Description

- Beishan

Beishan (jadis connu sous le nom de Longgangshan) est situé à 1,5 km de Longgang, siège du comté de Dazu. La falaise qui abrite les sculptures culmine à 545 m au-dessus du niveau de la mer, dans une région montagneuse et boisée ; elle s'étend sur 300 m de long et s'élève entre 7 et 10 m de haut. Elle se divise en deux sections : le nord, avec ses 100 groupes de sculptures, et le sud, qui en compte 190. On dénombre 264 niches avec statues, une peinture en entaille et huit piliers ornés d'inscriptions ; en tout, Beishan accueille plus de 10 000 sculptures.

Plus de la moitié représente le bouddhisme tantrique, et le reste porte sur les concepts de la trinité et de Sukhavati, des croyances populaires entre 897 et 1162, époque à laquelle furent créées ces sculptures. La niche 254 est particulièrement remarquable, de par ses 539 figures sculptées dépeignant le Amitabha Sôûtra.

Plus d'un tiers des sculptures de Beishan datent du milieu du X^e siècle (période des Cinq Dynasties), et se concentrent sur 18 sujets différents, notamment le Sôûtra du Maître de la Guérison. Les sculptures de cette période se distinguent par la délicatesse et la beauté de leurs figures, la diversité des postures, l'aspect naturel et sans retenue des traits et la recherche des ornements vestimentaires.

Pour leur part, les statues de la dynastie Song (fin du X^e siècle au milieu du XII^e), portant sur 21 thèmes, sont plus vivantes ; les personnalités sont clairement différenciées, les postures gracieuses, les corps bien proportionnés et les habits splendides. La grotte du « Moulin à prières » (niche 136), 1142-1146, est l'exemple le plus typique de cette période. Autres figures magnifiques, l'Avalokitesvara au Chapelet (niche 125) et l'Avalokitesvara aux Perles (niche 136). Les sept inscriptions qui ont survécu sont fondamentales pour l'étude de l'histoire et des croyances religieuses, la datation et l'identification des figures historiques. Ainsi, l'inscription de Wei Junjin, datée de 895, contient des informations uniques sur l'histoire de la dynastie Tang. Quant à la stèle de Zhao Yijian, réalisée entre 1163 et

1189, elle est de la main de Cai Jing, l'un des plus grands calligraphes de la dynastie Song.

- Baodingshan

Il s'agit d'un site très impressionnant, à 15 km au nord-est de Longgang, sur les bords d'une gorge en forme de U à plus de 500 m au-dessus du niveau de la mer, qui protège les sculptures et leur donne en même temps un caractère quasiment architectural. Les sculptures, disposées en ensemble sous la direction de Zhao Zhifeng, forment une série. Elles se divisent en deux groupes. Le premier et le plus petit, connu sous le nom de Xiaofowan, se dresse au sommet de la montagne ; il est étroitement lié au monastère de la Sainte Longévité, construit au même moment mais détruit ensuite par le feu et reconstruit sous les dynasties Ming et Qing. Il couvre 1,6 hectares. Le second (Dafowan), couvrant une superficie de 500 m de long sur 8 à 25 m de haut, se trouve à l'ouest du monastère.

Les statues forment 31 groupes, dont les thèmes vont de l'Avalokitesvara aux mille bras à la Roue de la loi Bouddhique, en passant par les douleurs de l'enfantement, la vieillesse, la maladie et la mort, un Bouddha Sakyamuni, le Nirvana du Bouddha de 31 m de long, les Trois Saints de l'École Huayan (qui font saillie depuis le versant de la falaise), et la Fontaine aux neuf Dragons, ainsi que nombre de scènes de la vie quotidienne – buffles paissant sous la garde de bergers ou ivrognes ne reconnaissant plus leurs proches. Les statues représentent l'intégration des doctrines fondamentales du bouddhisme, de l'éthique du confucianisme, des dogmes du rationalisme et du taoïsme. De bien des manières, les sculptures de Baodingshan peuvent être considérées comme l'apothéose de la sculpture rupestre chinoise.

- Nanshan

Les sculptures de Nanshan s'étendent sur plus de 86 m de long. Dans leur majorité, elles dépeignent des sujets taoïstes, et sont réputées être les mieux préservées des cinq grands groupes taoïstes de Chine. Au XII^e siècle, à l'époque de l'exécution de ces sculptures, le taoïsme avait évolué de l'adoration du Maître Suprême et des Trois Officiers à la croyance en la Pure Trinité et aux Quatre Empereurs.

- Shizhuanshan

Ces sculptures de la fin du XI^e siècle s'étendent sur plus de 130 m, et offrent un rare exemple d'organisation tripartite d'images bouddhistes, taoïstes et confucianistes.

- Shimenshan

Ces sculptures, de la première moitié du XII^e siècle, couvrent 72 m. Elles réunissent sujets bouddhistes et taoïstes, ces derniers étant les plus caractéristiques. Le Dieu de la Clairvoyance, par exemple, à gauche de l'entrée de la niche 2, possède des yeux énormes, « comme s'ils pouvaient voir sur mille li ». Quant aux 92 statues de la grotte des Dieux et Déesses du Mont Tai [Taishan], elles reflètent le rôle majeur de la famille

Taishan au sein des divinités taoïstes entre le X^e et le XIII^e siècle.

Gestion et protection

Statut juridique

En 1961, le conseil d'État de la République populaire de Chine a classé les sculptures de Beishan et de Baodingshan dans le premier groupe de biens culturels soumis à protection en vertu des dispositions de l'article 4 de la loi sur la Protection des reliques, en qualité de « sites de culture ancienne, de tombes anciennes et de temples rocheux ». En 1966, à l'occasion de la déclaration du quatrième groupe, les sculptures de Nanshan, Shizhuanshan et Shimenshan furent elles aussi classées.

En sus de cette protection élémentaire, les sites sont également couverts par d'autres textes législatifs : les lois de la République populaire de Chine sur la Protection de l'environnement, sur l'urbanisation et le droit pénal de la République populaire de Chine.

Gestion

Les sites sont la propriété de la République populaire de Chine.

En vertu de la Loi sur la Protection des reliques, chaque site protégé est une « zone clef de protection », ceinte d'une « zone de protection générale », entourée à son tour d'une « zone à construction contrôlée ». Celles-ci constituent une zone tampon appropriée, telle que l'exigent les *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*.

Jusqu'aux années 50, des moines bouddhistes et des taoïstes se chargeaient de la gestion des sculptures rupestres de Dazu, le financement provenant des aumônes qu'ils collectaient. Avec la mise en place de la République populaire de Chine en 1949, la maintenance des sites passa sous la responsabilité des administrations locales et centrales. En 1952, le comté de Dazu instaura l'Office du comté pour la Protection des reliques culturelles et en 1984, la province de Sichuan approuva la création du musée des Sculptures rupestres de Dazu (à Chongqing depuis 1990).

Actuellement, la gestion des sites protégés est basée sur des plans quinquennaux consécutifs agréés par le Bureau municipal de la Culture de Chongqing, sous la direction globale de l'Administration nationale du Patrimoine culturel (anciennement bureau d'État des Reliques culturelles), à Beijing.

Conservation et authenticité

Historique de la conservation

Entre 1952 et 1966, les efforts se sont concentrés sur deux aspects de la conservation : l'investigation de l'environnement naturel, de l'histoire et de l'état actuel et les problèmes particuliers. Une étude et un inventaire

complets ont été réalisés, aboutissant à la définition de zones de protection. Plus de 20 projets de sauvetage ont été menés à bien : consolidation des bases rocheuses, restauration des groupes qui s'étaient effondrés, et création de couloirs d'accès et de structures couvrantes. Parallèlement, des travaux de contrôle de la perméabilité ont commencé, et se poursuivent sans interruption depuis lors.

Cette phase a duré jusqu'au début de la Révolution culturelle en 1966. À la fin de cette période, en 1977, des programmes de maintenance planifiée et de protection ont été institués. Le bureau d'État aux Reliques culturelles, qui portait encore ce nom à l'époque, alloua des fonds substantiels à un certain nombre de projets majeurs de restauration en sus des programmes de maintenance planifiée et de conservation en cours. Plusieurs études scientifiques ont été effectuées, une attention toute particulière étant accordée au contrôle de la perméabilité (au moyen de nouveaux composés étanches et du creusement de tunnels derrière les statues) et aux dégâts causés par les intempéries.

Authenticité

Le degré d'authenticité de l'art rupestre de Dazu est élevé. Les sculptures ont en effet conservé leur forme et leurs matériaux d'origine, et les interventions de conservation ont été conduites avec intelligence. L'environnement naturel est également bien préservé ; l'authenticité du cadre est donc elle aussi élevée.

Évaluation

Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS a visité le bien en septembre 1998.

Caractéristiques et analyse comparative

Les sculptures de Dazu sont des exemples remarquables de la dernière époque de l'art rupestre en Chine. D'une grande importance artistique, elles ont marqué le début d'une phase majeure dans l'évolution artistique chinoise. Elles illustrent la transition de la pensée spéculative à la mise en application des idées bouddhistes dans la vie quotidienne, dans l'esprit du bouddhisme tantrique, tout en conservant l'identité propre à cette région.

Observations et recommandations de l'ICOMOS pour des actions futures

Globalement, les sites sont en bon état, et il ne semble y avoir aucun problème grave. Les sculptures sont en fait bien mieux préservées que celles d'autres régions de la Chine, où les sites culturels ont pâti des conflits armés, de la Révolution culturelle ou des pressions du développement.

On observe toutefois certains problèmes de conservation particuliers, notamment la perméabilité, les dégâts causés par les intempéries et les chocs sismiques

éventuels. C'est pourquoi les autorités réalisent des tests scientifiques, afin de déterminer des programmes de conservation et de protection adéquats. Il est primordial que ceux-ci intègrent des procédures appropriées de suivi sur le long terme.

Il convient en outre d'accorder une attention toute particulière à la mise en place d'un accès correct aux sites, et à la construction d'installations pour les visiteurs. Néanmoins, il importe également de faire attention à leur emplacement, afin d'éviter les impacts visuels négatifs.

Il semble que la région de Dazu soit incluse dans un vaste programme de la Banque mondiale, dans le cadre duquel des entreprises italiennes spécialisées sont consultées au sujet de projets de conservation et de gestion des sites culturels. Le Comité pour la protection du patrimoine mondial et l'ICOMOS doivent être tenus parfaitement informés de la nature et des progrès des projets de cette sorte, qui pourraient avoir un impact négatif sur les sculptures rupestres de Dazu et leur environnement.

Brève description

Les montagnes abruptes de la région de Dazu abritent une série exceptionnelle de sculptures rupestres datant du IX^e au XIII^e siècle. Ces dernières sont extraordinaires pour bien des raisons : leurs qualités esthétiques indéniables, la riche diversité de leurs sujets, tant séculiers que religieux, la lumière sous laquelle elles présentent la vie quotidienne en Chine à cette époque, et les preuves qu'elles apportent de la fusion du bouddhisme, du taoïsme et du confucianisme en une harmonieuse synthèse.

Recommandation

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères i, ii et iii*.

Critère i De par leur grande qualité esthétique, la diversité de leur style et de leurs sujets, les sculptures de Dazu représentent l'apogée de l'art rupestre chinois.

Critère ii Le bouddhisme tantrique originaire d'Inde et les croyances taoïstes et confucianistes chinoises se sont réunis à Dazu pour créer une manifestation hautement originale d'harmonie spirituelle, dont l'influence a été énorme.

Critère iii La nature éclectique des croyances religieuses de la fin de la Chine impériale trouve son expression dans le patrimoine artistique exceptionnel de l'art rupestre de Dazu.