

## WHC Nomination Documentation

File Name: 949.pdf

UNESCO Region: ASIA AND THE PACIFIC

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**SITE NAME:** My Son Sanctuary

**DATE OF INSCRIPTION:** 4<sup>th</sup> December 1999

**STATE PARTY:** Viet Nam

**CRITERIA:** C (ii)(iii)

**DECISION OF THE WORLD HERITAGE COMMITTEE:**

Excerpt from the Report of the 23<sup>rd</sup> Session of the World Heritage Committee

The Committee inscribed this property on the World Heritage List on the basis of *criteria (ii) and (v)*:

**Criterion (ii):** Hoi An is an outstanding material manifestation of the fusion of cultures over time in an international commercial port.

**Criterion (v):** Hoi An is an exceptionally well-preserved example of a traditional Asian trading port.

**BRIEF DESCRIPTIONS**

Between the 4th and the 13th centuries a unique culture developed on the coast of contemporary Vietnam which owed its spiritual origins to the Hinduism of India. This is graphically illustrated by the remains of a series of impressive tower temples in a dramatic site that was the religious and political capital of the Champa Kingdom for most of its existence.

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**1.b State, Province or Region:** Duy Phu Commune, Duy Xuyen District, Quang Nam Province

**1.d Exact location:** 15° 31' N, 108° 34' E

UNITED NATIONS  
EDUCATION SCIENTIFIC AND CULTURAL ORGANIZATION

Date received:  
Indentification No:

CONVENTION CONCERNING  
THE PROTECTION OF THE WORLD CULTURAL AND NATURAL HERITAGE

**WORLD HERITAGE LIST  
NOMINATION FORM**

**THE MY SON SANTUARY  
VIET NAM**

# **THE MY SON SANCTUARY**

## **1- IDENTIFICATION OF THE PROPERTY:**

**a. Country : THE SOCIALIST REPUBLIC OF VIETNAM**

**b. Province : QUANG NAM**

**c. Name of Property : - The MY SON Sanctuary  
( or The MY SON Holy Land )**

**d. Exact location on the map indication  
of geographical co-ordinates:**

- DUY PHU commune
- DUY XUYEN district
- QUANG NAM province

**Coordinates :**

- 15.514 degrees latitude North
- 108.573 degrees longitude East

**e. Maps and/ or plans showing boundary of areaproposed for  
inscription and buffer zone**

Scale:

- |  |           |
|--|-----------|
| 1. Map of the property's position        | (1/50000) |
| 2. Map of the positions of MY SON towers | (1/5000)  |
| 3. Map of the Vegetative Cover           | (1/10000) |
| 4. Topographic map                       | (1/25000) |
| 5. Map defining the protected area       | (1/10000) |

**f. Area of property proposed for inscription: 142 Ha.  
and proposed buffer zone: 920 Ha.**

## 2. JUSTIFICATION FOR INSCRIPTION:

### a. Statement of significance:

My Son is a valley surrounded by mountains. It was chosen as a place where a religious center in the service of the capital of Champa Kingdom. My Son Sanctuary Area is one of the most famous of Champa architectural and sculptural monuments in Viet Nam which are related to the Champa's religious life and have become material evidence for the history of Cham thought. Their most ancient religious belief, linked with ancient legends, was a polytheistic belief.

The My Son towers, 24m high and surrounded by six auxiliary towers, was built towards the X century and is regarded as a masterpiece of architecture of the world. As it is located in the liberated zone of southern Vietnam during the last war, many of them were destroyed. Now they are preserved in their status quo pending future repairs. However the remaining temples can show us the typical traits of Champa culture and art.

The Complex of My Son Monuments have been mentioned and appraised by hundreds of authors, Vietnamese as well as foreigners in various books, hundreds of articles and thousands of pages. Yet there is still much to be desired. The My Son Monuments Area has great appeal for tourists and other researchers of history, culture and art.

### b- Possible comparative analysis:

For millennia, Asia countries, whether living on the mainland or on islands, have had many things in common that are different from conditions in other regions of the world: they grow wet rice and have themselves the old cultures which were maintained mutually since prehistoric times.

Southeast Asia countries - including Viet Nam, have absorbed the influence of Indian and Chinese cultures some centuries before the Christian Area. In general, **My Son Area** is one of the most characteristic architectural and cultural heritage of the Champa - one of the various "Indianized kingdom" in Southeast Asia.

### c- Authenticity/ Integrity:

**My Son Sanctuary** have met the test of authenticity in design, material.

The existence of protective legislation at the national and provincial level for My Son Area.

The Viet Nam Government has provided and providing evidence of suitable administrative arrangements to cover the management of the My Son, its conservation and its accessibility to the public. In recent years, My Son is open to large numbers of visitors.

**d- Criteria under which inscription is proposed( and justification for inscription under these criteria):**

**My Son Sanctuary Area**, group of sites, which is nominated for inclusion to the World Heritage List, meets the following criteria:

*1- My Son have exerted great influence, over a span of time, on developments in architecture, monumental arts. ( criteria ii, " a").*

*2- My Son have adequate legal and management mechanism to ensure the conservation. ( Criteria ii,"b").*

*3- My Son is an outstanding example of a traditional human settlement which is representative of a culture, especially when it has become vulnerable underthe impact of irreversible change. ( criteria v, "a").*

**3- DESCRIPTION :**

**a. Description of Property :**

The tower temples in MY SON are typical religious architectural works of CHAMPA.

With a history of continuous building and development during 10 centuries (from the 4th century to the 13th century) the tower temples here have many different architectural patterns, but in general, they are all in the position of stretching high, symbolizing the greatness and purity of the Meru mountain.

All tower temples and auxiliary constructions have been built with bricks, with an ingenious technique that remains until now a secret. The

parterres of decorations on the stone pillars, the statues, the carved sandstone bas-reliefs,... recall the tales of Hinduism's mythology.

The harmony of combination of patterns and the finesse of carved images on the brick walls forming the outside face of MY SON towers, create for them a vivid beauty particularly characteristic for the artistic style of CHAMPA.

In general, the tower temples in MY SON are arranged as follows :

+ The main worshipping temple : Called by the CHAM people KALAN, it lies in the center, and symbolizes the MERU mountain "center of the Universe", where are ruling saints and Gods.

The KALAN has 3 parts :

- The base of the tower (Bhurloka) : Mostly square, it is sometimes rectangular or has the form of a cross; it is made of bricks or big flagstones. It is the symbol of the human world.

The patterns of decoration around the base of the tower include : flowers, animals, human beings, people praying under small domes, musicians, dancers.

- The hunk of the tower (Bhuvakola) : Totally built with bricks, it has a great thickness. Its height differs from temple to temple, depending on the dimensions of the tower temple. The bricks measuring on average 30 cm x 20 cm x 5 cm, have been laid near each other so closely that the ledges of mortar cannot be seen.

The trunk of the tower is decorated with many columns applied on the walls. In general there are 5 columns, the one in the center is hidden behind great false door arranged on the face of the tower. The false door is the place where there are meticulous ornamental works, with graceful curved domes bearing fine carved images. We often find here images of people standing and praying quietly, clasping their hands while holding a bunch of lotus blooms in a most fervent manner.

In most cases, at the place where the base of the tower is adjacent to its trunk, there are decorations in form of many layers of fig leaves piled up on each other, or small curved domes with carved flowers and leaves, or pieces of stone carved with images of the gods of Hinduism.

The trunk of the tower is separated from its roof by relief lines with meticulous carved decorations in form of jostling leaves and flowers; at each cornice there is a statue of APSARA dancer, MAKARA sea monsters, or stylized flame, following different artistic styles.

The main gate of the tower mostly turns to the East, the direction of INDRA, the Genius of thunder and thunderbolt.

Some big towers have in addition a gate turning to the West (the direction of VARUNA, the genius of the firmament, a direction often chosen by CHAMPA kings for themselves to enjoy nobility after their death).

In fact the trunk of the tower is the place where we can see most clearly the talents and creative mind of CHAMPA artists, who expressed their veneration to the genius King by devoting themselves to the creation of such special architectural works and wonderful carved decorations on bricks and on stone.

In general, inside the tower, the walls are without design. There, it is dark. Here are there, we find small triangular concave compartments on the walls, that are places to put lamps. In the middle of the temple, a worshipping platform symbolizing SIVA (Linga) occupies most of the area inside the lower, leaving only a narrow walk around for people coming to worship the genius king.

Right in this place, CHAMPA kings offered as presents to SIVA gold KOSA bags and countless precious things.

In the viewpoint of CHAMPA people, the trunk of the tower symbolizes the Spirit World, where human beings who have purified themselves can get in touch with their ancestors and fall in line with saints and gods.

- The roof of the tower (Suarloka) : It has 3 stories and the more it goes 4 sides, decorated at the lower part with images of lotus boom petals, symbolizing the Kailasa sacred mountain, residence of SIVA.

Under the reign of many CHAMPA kings cited by inscriptions on steles as having great merits in the building, repair and development of the MY SON Holy Land, such as king Prakasadharmma (673), King Harivarman II (1074 - 1081), King Indravarman II (1086 - 1113), king Jaya Indravarman IV...etc. the tops of towers were covered with gold and silver, making the

temples more splendid and magnificent, and increasing the sumptuousness of the MY SON Holy Land.

In front of the main worshipping temple KALAN, there is a gate tower (GOPURA) a smaller construction, having 2 consecutive gates 1 facing the East, 1 facing the main temple. This gate tower has a square base, a moderate height, it is built with bricks very closely laid near each other to ensure its solidity, the pillars of its gates are made of stone.

Adjacent to the gate tower is in general a long house (MANDAPA) with tiled roof, with a large inside where pilgrims and their offerings were received, and dances were performed in ceremonies to worship saints and gods.

Around the main worshipping temple, there are smaller temples or auxiliary constructions with 1 or 2 rooms (called Kasagraha). In those places have been worshipped the gods of directions (Dikpalakas), the gods of stars (Jrahas), and have been preserved articles serving ceremonies to worship the MY SON gods.

A number of gods such as Skanda, Ganesa... have been worshipped in some of those small temples. On the windows of those temples there are stone pieces of decoration with images of the Supreme God.

The tower temples in MY SON are concentrated in groups, each group surrounded by a thick wall of bricks. Due to the destruction of wars and natural events during a very long time, there remain now only vestiges of those walls.

Researchers at present continue to call the tower temples in MY SON A, B, C, D... etc. basing on the classification and designation by HENRI PARMENTIER, a French architect and archaeologist who, since the beginning of the 20th century, has organized many archaeological excavations in the MY SON area, carried out researches, registrations, studies of the CHAMPA architectural art and carving art in MY SON. HENRI PARMENTIER took inventory of all towers in the MYSON valley and noted nearly 70 vestiges of temples and architectural works still remaining in MYSON.



## THE A GROUP

The A group includes 13 tower temple (from A1 to A13) concentrated at the South East of the main spring (this spring flows at present between the 2 groups : A, A' and B, C, D. But before, it run curving to the East behind the A, A' groups. So the A, A' groups and the B, C, D groups have been near groups forming an ensemble of towers.

In the A group, the main temple is A1 which is 24 metres high, and is the highest tower of the MYSON Holy Land. Each of its sides is 10 metres wide.

The A1 tower has 2 gates : The main gate faces the East; the other gate faces the west, in the direction of the B1 temple, to form a big ensemble of temples, to worship the genius Srisanabhadresvara, the supreme God.

Noteworthy are the false gates stretching out of all storeys of the tower, together with many small false gates around the tower, giving to the A2 temple an appearance much more impressive and magnificent in comparison with other temples.

All structural details of the temple have been carefully arranged, and the temple has been decorated with meticulous images of flowers, leaves, people praying with beautiful tender faces. Through the clothes of those people, and the things carried by them, we know that the A1 temple had been built in the middle of the A1 MY SON style period (10th century)

With balanced long columns applied on the walls, with supple chains of flowers and leaves on the carved fringe around the temple, with ornamental things made of sandstone having the forms of animals, dancers, gods... etc., the A1 temple is worthy of representing the characteristics of the CHAMPA art. The subtle combination between the grandiose architectural works with the meticulous art of carving on brick and stone, has made A1 temple the designation of a great artistic style, the A1 MY SON style.

Around the A1 tower, there are 6 small towers (from A2 to A7) worshipping the genie of directions (Dikpalakas) such as :

- The East : The Genius of thunder and thunderbolt INDRA
- The South - East : The Genius of fire AGNI
- The South : The king of Hell YAMA
- The West : The Genius of the firmament VARUNA

- The North - West : The genius of wind VAGU
- The North : The genius of goods fortune KUVERA
- The North - East : The Almighty ISANA.

The A1 to A7 towers were built in the middle of the 10th century

- The A8 tower in the East is considered the tower - gate of the A towers area.

- The A9 long house, near the big spring, had been the place to receive pilgrims. At present it has been undermined by the spring.

- The A10 tower, built before the year 875, had been a big tower, but has been severely damaged. The front hall and the main gate have collapsed, there remain only large steps of the stairs.

The tower had a majestic imposing beauty representative for the Dong Duong style in MY SON, but it has been bombed by American airplanes in 1969 and has totally collapsed. At present remains only the rectangular worshipping platform lying inside the tower, and the pattern of curved dome above it allows us to imagine the splendid curved dome of the A10 tower at the time it was intact.

The towers from A11 to A13 were places to put offerings before worshipping activities.

The A group of towers occupies the second rank in the number of towers concentrated, after the B group.

## **THE A' GROUP**

The A' group includes 4 temples, among them A'1, A'2, A'3 temples lie in the East of the spring, while A'4 is on the other side of the spring.

A'1 and A'4 are small temples without auxiliary constructions around.

The gates of all temples in the A' group face the West, in the direction of the B, C, D group of tower in the MY SON Holy Land.

## **THE B GROUP (TOGETHER WITH C, D GROUPS)**

The B group is very important with the highest density of tower temples in the MY SON valley. Lying in the South-West of the main spring, in a large area of high and even land, the temples of this group were mostly built in the period from the 10th century to the 12th century. The inscriptions on many

steles found here constitute the main basis for researchers to determine the epoch of existence and continuous development of the MY SON Holy Land.

The B group includes 15 tower temples, among them B1 is the main tower temple and has the greatest dimensions in MY SON.

Built in 1234 under the reign of king Bramesvaravarman, this temple is the last one achieved in the Holy Land to worship the main God Srisanabhadresvara. Temples of other groups have the tendency to turn to the direction of B1 temple. Most important worshipping ceremonies performed by CHAMPA kings took place here.

It is regrettable that the B1 temple has been destroyed. At present remains only its base, made of large bounders rarely found in the CHAM architecture. The vestiges of the stone base with a layer of bricks over it, make the B1 temple much different from most of other CHAM temples.

The B1 temple had been many times restored and repaired during different historical periods, more times than any other temple in MY SON area.

Around B1, there are small towers, from B2 to B14, The B2 temple is considered as a gate tower.

The B3 and B4 temples were for the worshipping of SKANDA, the God of War, and GANESA the god of happiness. The upper part of the B4 tower has collapsed, at the gate remain only 2 octagonal pillars. Inside the tower, remains a LINGA on a square worshipping platform having simple relief lines. The only part of wall remaining in the North has rich decorations, on the columns applied to the wall there are blank spaces in the middle, this is a characteristic of the Dong Duong style at its first period. The decorations on the wall, the curving dome and images of human beings on the false gate have the characteristics of CHAMPA people.

The B5 tower built in the 10th century is an auxiliary construction. It has been used to preserve offerings. This is a beautiful tower, following the A1 MY SON style. It is rectangular, has a curved roof in the shape of a boat, its gate faces the North, it has windows in the East and in the West. This is a special kind of architecture in the CHAM art, having many factors of the local art in South East Asia, soft and graceful.

In the upper part of the tower, there are in the North side 9 columns applied to the wall. On the wall of the tower, at the gate side, there are 7 double columns applied to the wall; between those columns there are images

of people pressing seriously their palms together, and standing on a lotus seat placed on the head of an elephant, under small curved domes.

At the Northern part of the wall, there are images of 5 people standing in the same position, the trunks of those statues were carved on the tower's wall, while the heads made of sandstone were minutely carved and fixed to the trunks. On the Eastern and Western windows, there are many lively carved images of fairies and animals. The B5 temple remains until now almost intact.

The B6 temple was also built in the 10th century. Researchers have found here a stone tank having the form of an oval with carved images of lotus blooms. This tank was used to contain water employed by CHAMPA kings during worshipping ceremonies. It is an unique article of this kind found in South East Asia.

The B6 temple has been severely damaged by bombs and bullets. There remains only the dome roof decorated with the image of the genius Vismu sitting under a canopy made of 13 heads of the sacred snake Naga.

This proves that in temples of the B group, there were worshipping activities of both religions Sivaite and Visnuite. This was the common situation in the whole CHAMPA kingdom during many centuries.

In the small temples of the B group, have been worshipped 7 genii of the stars such as :

- |                          |        |
|--------------------------|--------|
| - The genius of the Sun  | SURYA  |
| - The genius of the Moon | CANDRA |
| - The genius of Mars     | AGNI   |
| - The genius of Mercury  | VARUNA |
| - The genius of Jupiter  | INDRA  |
| - The genius of Venus    | ISANA  |
| - The genius of Satura   | YAMA   |

## THE C GROUP

Neighbouring of the B group, and lying in the North of the latter, the C group includes 6 towers.

C1 is the main temple of this group. Its gate faces the East, it has a curved roof having the shape of a boat. Like the trunk of the tower, the front hall has a similar curved roof (different from other temples having conical forms). Worshipping activities in the C1 temple (like in the B1 temple) reflected the particular worshipping custom of the MY SON Holy Land : that is to worship the image of a CHAMPA king transformed into the Genius SIVA, and a LINGA of the Genius.

The C2 tower is a tower gate having two door facing the East and the West.

The C3 tower is the place to preserve articles used during ceremonies; its main gate faces the North.

The C7 temple has a great value not only due to its decorations on the wall and its carved stone statues, but also due to archaeological findings. In 1904, researchers found here a full set of golden jewels used for a statue having about half the size of an ordinary man.

This is the unique intact full set of golden jewels of the CHAMPA art found until now. It has been exposed by French at the Marseilles fair in 1926. Through it, we understand more about the custom of CHAMPA kings during many centuries to worship and offer to MY SON gods the gifts of high value. This set of golden jewels not only expressed the veneration for MY SON gods, but it was a fine sophisticated artistic work of the CHAMPA kingdom.

The C7 tower has collapsed, but some parts of its wall remain, and decorations on them have the characteristics of the CHAMPA carving art, from the HOA LAI style to the DONG DUONG style.

The front hall of this temple has lost its curved dome; the frame of the stone gate remains and it has no decoration.

## **THE D GROUP**

The D group has 6 towers, from D1 to D6, mostly built in the 10th century.

This group lies in front of the 2 groups B and C and has the function to support both main temples B1 and C1.

The D group together with the B group and C group, form the greatest ensemble of temples in the MY SON valley.

In the D group, the D3 and D4 towers have square bases, while the other towers D1, D2, D5, D6 have rectangular bases.

Before, the D1 temple had a tiled roof, and 2 gates facing the East and the West. Over each window there is an acanthus with carved images of human beings or gods. Between columns applied to the wall, there are images of human beings. There are decorations on those columns.

At present, the roof of the D1 tower has collapsed. The Southern part of the wall has been lost. The Northern part of the wall remains, it has 3 rectangular windows decorated with acanthus. However at present only 2 windows have their acanthus. The acanthus of the central window had been destroyed by bullets.

The characteristics of images of people carved on the wall of the D1 tower prove that this tower had been built before other architectural works of the MY SON A1 style (such as the A1, B5, C1 towers).

## **THE E GROUP**

The E group ranks the third in importance after the 2 general groups A, A' and B, C, D.

The E group has 2 main temple : E1 built in the 7th century and E4 built in the 11th century.

Around the 2 above temples, there are small worshipping temples and auxiliary constructions. The whole group lies in a high place situated between two branches of the spring, following the East direction.

The E1 temple has its main gate facing the West. Its square base has been built with bricks, at the four corners there are four stone pillars with beautiful carved images. Lots of light materials such as wood, tiles... have been used to build the E1 temple. May be it has the shape of the oldest temple in MY SON noted on the stele of king Bhadravarman.

With its present situation, we can guess that this temple had been restored many different times. The temple is decorated in a simple manner, and it has no false doors. The front hall has a very small door opening on a three step staircase. There are no decorations around the base of the tower.

Over the gate of this temple, there are very beautiful carved images :

At this temple, archaeologists have found a worshipping platform made of soft sandstone with rather great dimensions : 3.53 metres x 2.7 metres x 0.05 metres. Its colour is browning yellow. This platform remaining intact

was made of assembled boulders. It has extremely sophisticated images of human beings carved on different continuous cases, creating an uninterrupted chain of pictures describing the life of CHAMPA priests following Hinduism. The wonderful images on this platform, together with very beautiful carved images over the gate describing the birthday of the creator god Brahma, constitute the original value of the E1 tower in the South East Asian architectural and plastic arts, and at the same time make E1 tower the representative of an elegant, free, very natural style of the CHAMPA art, the E1 MY SON style of the 7th century.

The E4 temple built in the same period as the A1 temple was rather large and similar to the A1 temple. However the lack of decorations made its appearance rigid and bleak. A number of sculptural works found in the E4 temple are now preserved in the museum of the CHAM sculpture in Da Nang, while the E4 tower had been totally destroyed by American bombings during the war.

The E2, E3, E5, E6, E7 towers are auxiliary towers as in other groups.

However in the E5 tower, researchers have found a statue of the genius GANESA in the standing position, with 4 arms. It is one of the very rare statues of Hinduism images in India and South East Asia.

### **The F group**

It is a simple group having a main temple : F1 a tower gate, and a small temple without front hall. The F group is situated near the E group.

The F2 temple faces the West. Linga - Yoni was worshipped here, the head of Linga being decorated with a Giata (hat) pretty and charming. This Linga altar has been posed on a ditch having 2 metres of depth. This is a special kind in the CHAMPA architecture. All cylindrical columns applied to the wall, as well as the wall of the tower's trunk, have no decorations. At the base of the tower, there are many relief lines overlapping one another, decorated with images of lotus petals, squares, and triangles. In places of false gates, the heads of columns applied to the wall have images of KALA face. At the base of the tower the columns applied to the wall reproduce the images of creatures having half the form of human beings, and the under half the form of a sitting lion.

Although the F1 tower has been severely damaged by the length of time, the remaining parts of its base, together with precious objects found, especially an acanthus having images of the battle between the Genius SIVA and the king of devils RAVANA, suggest a particular aesthetic taste in

architecture following the HOA LAI style (in the first half of the 9th century) with a strong and majestic beauty.

## **THE G GROUP**

The G group has 5 temples situated on high hill at the East of the main spring.

The king Jaya Harivarman I (12th century) decided to build those temples, and used one of them to worship his father and mother, one to worship his guardian angel.

The main temple of this group, G1 faces the West ; it has a renovated front hall with 2 more doors at its 2 flanks, each door opening to a 8 step staircase. This is a new kind of CHAMPA architecture. All the 3 gates have domes having the form of scimitars blades.

A round the tower, there are decorations with pieces of terracotta bearing the images of KALA put in squares.

The G group has particular features, especially many terracotta works considered as characteristics of the CHAM art in the 12th and 13th centuries.

## **THE H GROUP**

The H group has 4 temples built at the end of the 12th century and the beginning of the 13th century. The main temple H1 faces the East. it has been severely damaged; remains only the northern part of the high wall, on that there are 1 false gate, and 5 columns applied to the wall, with domes having the form 3 scimitars blades overlapping one another. There are decorative objects having the form of the sea monster MAKARA's head. At this temple, researchers found a sandstone acanthus having the image of the genius SIVA with 8 arms, 2 of them pressing the palms together over the SIVA's head. The other temples, H2 to H5 have been destroyed during the war.

The H group, like the B group, includes the last temples built in MY SON. It marks the end of the 9 century development process of the MY SON Holy Land.

The K, L, M temples are small towers lying lonely, far from the central groups of temples. The length of time and wars have destroyed all those



towers. Remain a number of vestiges of the base and trunk of the towers, with decorations allowing us to partly imagine the size and artistic value of those towers, in the ensemble of tower temples in MY SON area.

### **b- History and Development :**

The CHAM PA kingdom was known in History since the people of Tuong Lam district rose up against the Chinese domination in the year 192 after the Christian Era and founded an independent State in the South of the Ngang Col, in an area lying from the Quang Binh province to the Binh Thuan province at present.

In nearly 6 centuries (192 - 758) Chinese books called this State LAM AP. After the year 758 Chinese annals called this State HOAN VUONG. In the year 875 appeared the name CHIEM THANH due to the transcription of the word CHAMPAPURA, meaning the city of CHAMPA people. In fact this name appeared on the CHAMPA stele inscriptions since the 7th century.

The CHAMPA kingdom had 2 Holy cities belonging to 2 big clans. The MY SON Holy city belonged to the DUA clan (in Sanscrit language : Narikelavansa) governing the northern part of the Kingdom (Amaravali) and worshipping the genius king Srisanabhadresvara. The PO-NAGAR Holy city (Nha Trang) belonged to the CAU clan (in Sanscrit : Kramukavansa) governing the southern part of the Kingdom (Kauthara) and worshipping the goddess PO-NAGAR. Among those 2 Holy cities, MY SON was the main Holy capital of the CHAMPA kingdom.

MY SON is about 70 kilometers West-South West of DA NANG city; about 30 kilometers West of Tra Kieu that had been the capital of the CHAMPA kingdom. Between MY SON and Tra Kieu lies a row of low mountains.

MY SON is in valley of only 2 kilometers of diameter, cut by a profound spring running to the North. The place has at the same time the characteristics of a defensive area protected by dangerous natural fortifications. May be the CHAM kings by choosing MY SON to build their Holy Land, besides the religious significance, had the intention to prepare a hidden place able to become shelter for them in case the capital is threatened by the ennemi. Since the 4th century, the king Bhadravarmen who reigned from the year 349 to the year 369, has made those lines carved in the first stele erected in MY SON :

*"His Majesty the King offers eternally as gift to the Genius Bhadresvara an area limited in the East by the Sulaha mountain, in the South by the Mahapurvata mountain, in the West by the Kusala mountain,*

*in the North by the other mountain also. All the fields and land and population in this area are offered to the genius. The harvests here must be offered to the Genius".*

The name of the **Genius Bhadresvara** is an addition of the name of the king Bhadr and the name of the genius. Isvara (a pseudonym of SIVA, or god, the almighty) **Bhadresvara** is the first genius king of CHAMPA kingdom. More than 2 centuries later, under the reign of king Rudravarman (in the period from the year 539 to the year 577), the temple to worship the genius Bhadresvara was unluckily destroyed by a fire.

King Sambhuvarman who succeeded king Rudravarman on the throne, decided to rebuild the temple. On the steles erected under the reign of Sambhuvarman, we find that the name of the genius King Bhadresvara has been changed into Sambhubhadresvara (the name of the new king has been added to the name of the Genius King). According to the inscriptions on those steles, Genius king Sambhubhadresvara can bring happiness to the whole CHAMPA country, so we can think that at the 7th century, the My son Genius has become the supreme genius of the whole CHAMPA kingdom.

After king Sambhubhadresvara, the 2 kings who succeeded on the throne : Vikrantavarman I and Vikrantavarman II (629 - 757) also paid special attention to the MY SON area and the Genius king Bhadresvara. Vikrantavarman I (also called Prakasadharmma) decided to build many new temples in the MY SON Holy Land, to offer more land and precious properties to the Genius king the genius king Bhadresvara.

Under the reign of Prakasadharmma, besides the worship of SIVA, the genius Visnu has been also worshipped. Many legends on the latter genius have been recalled in the transcriptions on steles, especially the legends on Prince RAMA.

During more than one century (749 - 875) when the CAU clan in the South of the kingdom gained an advantage in power and the capital was for some time moved to Vivapura (the Majestic city) in the South of Panduranga (Phan Rang), a new Holy Land, Po-Nagar (in Nha Trang) has been built to worship the goddess of the CHAMPA kingdom. The majority of steles erected during this period have been found in the Southern part of the kingdom, and they are concentrated in Po-Nagar (Nha Trang). Although worshipping activities continued in MY SON, and a number of new temples were built there during this period, but most steles related to the worship of

the Genius in MY SON by the CHAMPA kings at the period have been destroyed, and we cannot understand clearly the situation in this epoch.

However through remaining Vestiges, we know that in MY SON area, a number of tower temples were built and a number of steles erected in this period (801 - 829) under the reign of Naravarman I, the king who achieved brilliant feats of arms in the struggle against the Chinese and Kampuchean troops. He has ordered. The building in MY SON of a statue of the Genius Isanabhadresvara "for the Glory on the Earth" (The A, C7, A10 - 13, B2 - 5...temple groups were built in MY SON area in this epoch).

Later, since the beginning of the 10th century, as Buddhism in this kingdom step by step lost its influence, the SIVA religion regained advantage, and activities in the MY SON Holy Land immediately increased strongly. Lots of temples built in the previous centuries were repaired, and a great number of new temples were built, transforming suddenly the architectural situation in MY SON. The majority of the greatest and most beautiful architectural works still remaining in MY SON, such as the A1 tower, and many architectural works of the B, C, D, K, G, H groups, were built in the 10th century.

However, due to the destruction of wars, not any of the steles erected in MY SON during the 10th century can be found now. In the areas of important temples, researchers have found more than 500 pieces of broken steles, they estimate that about 8 or 10 steles have been smashed. The majority of those destroyed steles might be erected during the period of building of the most beautiful temples in MY SON.

Nevertheless, through a number of steles found in Binh Tri Thien, Quang Nam - Da Nang, we can understand changes in the Situation of religions in this epoch, and have indirect informations on the development process of the MY SON Holy Land.

Since the year 989, under the reign of Giaya Simhavarman who succeeded Indravarman II to the throne, the SIVA religion was practised in pair with Buddhism. Many factors in the inscriptions on the Giaya Simhavarman's stele (Dong Duong II stele) show that the latter king did not continue the practice of Mahayana Buddhism of his predecessor Indravarman II.

We can think that since the reign of Giaya Simhavarman, the SIVA religion had been restored in the Champa kingdom, but Buddhism continued to be practised in the country.

MY SON was built since the 4th century, under the reign of King Bhadravarman. In the viewpoint of Hinduism, the temple to worship the Genius is a severe inaccessible place, forbidden to common people, therefore king Bhadravarman selected the MY SON valley to build a wooden temple to worship the Genius king. Since then, all CHAMPA kings when they ascended to the throne, came to MY SON to perform ceremonies, offering gifts to the Genius king. They also had other temples built.

MY SON is the only Vestige area of the CHAM art, with a continuous development process in a rather long period, from the 7th century to the 13th century, including the rich and most diversified architectural works of the CHAM art, with more than 70 tower temples and a great number of steles erected in continuous epochs in many centuries.

Later under the reign of Indravarman III, praised in the steles inscriptions as an "eminent philosopher, understanding thoroughly 6 branches of Philosophy", the restoration of religions entered its flourishing time, with a great number of temples repaired and newly built. At present we cannot find the stele of this king in MY SON, it may be among the number of destroyed steles, but we can guess that most of the A, B, C, D tower groups still remaining in MY SON, had been built under his reign, lasting nearly 40 years (918 - 958). This period was an epoch of stability and prosperity of the CHAMPA kingdom. Indravarman III had taken good care of the Holy Lands of the kingdom, including Po-Nagar.

The restoration of the SIVA religion in the 10th century and the important architectural works achieved in this century still remaining in MY SON, show that the MY SON Holy Land to worship the Genius king Bhadresvara had a continuous development process, only interrupted some dozens of years, at the end of the 9th century and the beginning of the 10th century.

From the end of the 10th century to the end of the 11th century, the CHAMPA kingdom lived in a dark period, and the war destroyed all the kingdom's temples. MY SON area did not escape from war, and in many years this Holy Land remained in ruins.

MY SON had to wait until the reign of Harivarman IV to be restored, although the kingdom's capital then had been moved to Do Ban, in Vigiaya region (Binh Dinh province), about 300 kilometres South of MY SON.

King Harivarman IV, ruling from 1074 to 1081, was descendant of the 2 biggest clans of the CHAMPA kingdom, his mother being from the CAU

clan, and his father from the DUA clan. By force arms, he defeated all enemies. Inscriptions on the Champa kingdom, dominated the country, looted the properties of the royal family, and of the saints and gods, plundered the temples, monasteries, warehouses, villages, worshipping places... with horses, elephants, buffaloes, oxen, cereals... They destroyed all provinces and cities of the CHAMPA kingdom, they looted the Srisanabhadresvana temple (MY SON Holy Land) and all the properties offered by the previous kings to the genius Srisanabhadresvara, so this temple was in ruins... Then, the emperor **Vigiaya Srikarivarmandeva** governing the country, fought and defeated totally the enemy troops flocking to the CHAMPA kingdom, and ordered the restoration of the Srisanabhadresvana temple. The emperor offered as gifts to the genius Srisanabhadresvana four different kinds of gold and silver jewels, as well as many other rare and precious things belonging to the royal family.

The prince PAN, a younger brother of the Emperor, noted that seeing the destruction of the Srisanabhadresvana temple, the Emperor decided to restore it, together with other temples built by the previous kings.

**Srisanabhadresvana** is the governing genius of all. The Emperor ordered the repair of towers, temples, curved domes, and other places to worship the genius **Srisanabhadresvana** making them perfectly beautiful".

Since 1167 appeared in the history of CHAMPA the king jays Indravarman IV, praised by inscriptions on steles as a "scholar". He contributed lots of money and other things to the MY SON Holy Land. Inscriptions on a stele in the B1 temple in MY SON related that this king offered as gift to the genius **Srisanabhadresvana** a gold Kosa having 5 faces, with particular words underlining that Isvara (SIVA) has become **Mahadevesvara (Great God)**.

On the stele in the D4 temple in MY SON, we can see the list of gifts offered to the Genius by this king in 1163 and 1170, including a small temple made of aloe-wood, with silver decorations and having many tops covered with gold.

Inscriptions on this stele noted that the king used 1470 kilograms of silver to cover the sanctuary of Srisanabhadresvana. He also used gold to cover all sanctuaries (according to H. Parmentier).

Jays Indravarman IV had lots of riches to offer to saints and gods due to trophies of war taken in 1177, when the CHAMPA troops launched an offensive and plundered the capital of Khmer people.

Until now, we do not know clearly what cause pushed Jays Indravarman IV to attack and plunder Kampuchea, but this act had led to the revenge of Khmer people who attacked and occupied CHAMPA in 1190.

Only after 1220, when the war against Khmer troops ended and Jays Paramesvararman II came to the throne, the MY SON Holy Land had been repaired.

Inscriptions on steles in MY SON show that : after the period of destruction due to the war against Kampuchea that lasted 32 years, the king ordered the reinstatement of all Linga in the South (in Po-Nagar) and Linga in the North, in Srisanabhadresvana area (MY SON).

It is regrettable that after the period of Jaya Indravarman IV, steles in MY SON almost disappeared (may be they have not yet been found, or they have been lost) and we have no more informations on MY SON Holy Land.

However in MY SON area, due to the method of determination of the epoch following the style of construction, we can find architectural works like B1 temple in MY SON, that were built at the end of the 13th century and the reign of king Jaya Simhavarman III (Che Man).

Therefore we can say that : up to 1470 when CHAMPA ended its existence as a kingdom, MY SON had been always cared for by the CHAMPA kings.

Only after 1470, worshipping activities had ceased in MY SON and CHAM temple areas.

All the documents, steles and material vestiges that remain prove clearly the long lasting great role of the MY SON Holy Land in the CHAMPA kingdom, during more than 10 centuries, from the 4th century to be 13th century.

MY SON has become the most impressive gathering of CHAMPA architectural works, including all the main styles in the development process of the CHAMPA art. May be in the whole South East Asia, no other place has a Holy Land with such a long lasting living force as in MY SON.

**c- Form and date of most recent records of property:**

- **The Nomination Form** for inscription My Son to the National Heritage List, 1979.

- Restoration records of My Son Monuments Area from 1981 to 1985 and from 1986 to 1990 by Polish- Vietnamese Co-operation Mission for Restoration of Champa Monuments.

#### **d- Present state of conservation.**

The MY SON Monuments that had not been cared for during more than 5 centuries, suffered heavy destructions by the Nature and wars, especially the American bombings in 1969.

According to statistics of the French before 1946, there remained in MY SON about 50 monuments almost preserved intact. But at present we can find only 19 monuments preserving their initial shapes, and there is not any intact monument. The other monuments have collapsed, and there remain only the bases of the towers, or some parts of the walls.

#### **THE A GROUP**

+ The A1 tower has totally collapsed. Before, all the vestiges have been covered by stone and earth. At present this cover has been cleared off. Remain the base of the tower, some parts of the wall (in the North and in the West) with about 1.5 metres of height, and a worshipping plat-form inside the tower.

+ The A10 tower has totally collapsed. Remain the base and one Southern part of the wall, about 1 metre high.

+ The A12 tower has been severely damaged. Remain the Eastern and Southern parts of the wall, but in many places, bricks have been displaced and the wall is not in stable position.

+ The A13 tower has collapsed. Remain the base of the tower and the northern part of the wall.

+ The A8 and A11 tower : only the bases of those towers remain.

+ Around the A group of towers, remain vestiges of the wall made of bricks that surrounded the group. This wall has been partly restored.

#### **THE B, C, D GROUPS**

+ The B1 tower : Remains its base of more than 1 metre high, made of large square carved rocks. Some rocks displaced during the long time, have been put again at their initial places. A platform to worship Linga- Yoni remains inside the tower.

+ The B2 tower has been severely damaged, its roof has collapsed. Remains the Northern part of the wall, but there are cracks on the wall which is not stable.

+ The B3 tower : almost the whole tower remains, but the front hall has lost its roof; On the Western part of the wall, there are many cracks. The tower is inclined to the South - West (about 3 degrees).

Activities have been carried out to consolidate the tower and to restore the western part of its wall.

+ The B4 tower : Its roof has collapsed, there are many cracks on the wall.

Activities have been carried out to restore and consolidate the Western and Southern parts of the wall.

+ The B5 tower : Remains almost intact there are some cracks on the wall and on the Northern gate. The top of the tower has been broken.

Activities have been carried out to restore the top of the tower, to consolidate the base and the wall of the tower.

+ The B6 tower : The Eastern and Northern parts of the wall have collapsed; there are cracks on the Western part of the wall. The inside dome of the roof has been damaged, the remaining part is only 1.5 metres high. The gate has been displaced.

Activities have been carried out to consolidate the Eastern and Northern parts of the wall, to Eastern and Northern parts of the wall, to put the gate again at its initial place.

+ The B7 tower : Remains almost intact. The top of the tower has been broken. There are cracks on the wall. The tower is inclined to the East (about 5 degrees).

Activities have been carried out to consolidate the base and the wall of the tower.

+ The B9 tower : Has totally collapsed. Remain the base and one small part of the wall (at the North - East side) with bricks not stuck together.

Activities have been carried out to consolidate the remaining parts of this tower.



+ The B8, B10, B11, B12, B13 temples : There remain no clear traces of the bases of those towers.

+ The C1 tower : Remains almost intact. There are some cracks on the wall, the base sinks, the top of the tower has been broken, the roof of the front - hall has partly collapsed.

Inside the tower remains a Yoni worshipping platform.

Activities have been carried out to consolidate the tower, to restore its base and wall.

+ The C2 tower : Remains almost intact. One Western part of the roof has been broken there are cracks of the 2 Eastern and Western gates.

Activities have been carried out to consolidate the base and the wall of this tower.

+ The C3 tower : Most parts of the roof have collapsed. The Eastern and Southern parts of the wall have been broken, the wall having many cracks, is not steady.

Activities have been carried out to restore 2 parts of the wall and consolidate it.

+ The C4 tower : Has been severely damaged the roof has collapsed. Remain the base of the tower and the Northern part of the wall. At the other sides, only half of the wall remains.

Activities have been carried out to consolidate the base and the remaining parts of the wall.

+ The C5 tower : The roof has collapsed. The Eastern and Southern parts of the wall have collapsed. Inside the tower remains a Yoni worshipping platform.

Activities have been carried out to restore the Eastern and Southern parts of the wall.

+ The C6 tower : The roof has collapsed. There are cracks on the wall. Inside the tower remains a Yoni worshipping platform.

Activities have been carried out to restore and consolidate the wall.

+ The C7 tower : Remains almost intact. But the outside part of the roof has been broken. The Southern part of the wall has been also broken. Inside the tower remains a Yoni worshipping platform.

Activities have been carried out to consolidate the roof and the wall of this tower.

+ The D1 tower : The roof has totally collapsed. The South - East part of the wall has totally collapsed. The Northern part of the wall is not stable, and the window in the middle of this part has collapsed.

Activities have been carried out to restore and consolidate many parts of the wall. The tower has been temporarily covered with iron sheets to protect it.

+ The D2 tower : The roof has collapsed. One part of the wall (in the South) has collapsed. There are many cracks on the wall.

Activities have been carried out to consolidate the base of the tower, to restore parts of the wall. The tower has been temporarily covered with iron sheets to protect it.

+ The D3 tower : has been severely damaged. Remains only a corner of the wall, at the northern side, with a height of more than 2 metres.

Activities have been carried out to consolidate the remaining parts of this tower.

+ The D4 tower : Has almost totally collapsed. Remain only the base of the tower and some stone steps of the staircase.

Activities have been carried out to consolidate the remaining parts of this tower.

+ The D5 and D6 towers : Remain only some traces of the bases of those towers.

## THE E - ROUPS

+ The E1 : has totally collapsed. Remains only the base of the tower that has been covered by stone and earth.

Activities have been carried out to clear off stone, earth and plants growing on the base of the tower.

+ The E4 tower : has been severely damaged. Remain parts of the wall and the roof (at the North and North - East) covered by stone, earth, and plants.

Activities have been carried out to clear off stone, earth and plants growing on the tower.

+ The E6 tower : has been severely damaged Remain the Northern and Eastern parts of the wall. The Southern part of the wall has almost totally collapsed, at the remaining areas, many bricks have been displaced.

+ The E7 tower : Remains almost intact. One corner of the wall, at the North - West side, has collapsed. The roof of the front-hall has collapsed.

+ The E9 tower : has almost totally collapsed remain the base of the tower, and the Northern and Western parts of the wall.

+ The E2, E3, E5 towers : remain only the bases of those towers.

Activities have been carried out to clear off earth and plants covering those bases.

+ The F1 tower : has been severely damaged. The roof has collapsed. There are many cracks on the wall which is not steady.

+ The F2 tower : has been severely damaged. Remains the Southern part of the wall.

## THE G GROUP

+ The G1 tower : remains almost intact. The top of the tower has been broken. The front hall has collapsed. There are many cracks on the wall. Many plants have grown on its.

Activities have been carried out to clear off the plants growing on the tower.

+ The G2 tower : has almost totally collapsed. On some remaining parts, the bricks have been displaced.

Activities have been carried out to clear off the earth and plants covering the remaining.

+ The G3 tower : has totally collapsed. Remain some parts of the wall's foot.

Activities have been carried out to clear off the earth and plants covering those remaining parts.

+ The G4 and G5 towers : Remain only traces of the bases of those towers.

## THE H GROUP

+ The H1 tower : remain the Northern part of the wall and one part of the dome of a false door. The other towers of this group have totally collapsed, there are no clear traces of them.

Activities have been carried out to clear off plants growing on those places.

### **e- Policies and programmes related to the presentation and promotion of the property:**

Continually from 1992 to 1995, out of the fund financed by EU and the MAINITES organization an amount of USD 188,000 ( one hundred and eighty eight thousand US dollars) has been spent for following works:

- Reclaim and improve more than 300 ha of land for the cultivation of forestry crops including acacia, poplar, and pine.

- Expand and upgrade 5,9 km of communication routes from the provincial road No 610 to the the location distancing the foot of the H Tower area about 1,000 m.

- Build two reservoirs outside the prohibited enricled zone in order to keep the soil wet.

#### 4- MANAGEMENT

##### a-Ownership :

**THE GOVERNMENT  
OF THE SOCIALIST REPUBLIC OF VIETNAM**

##### b. Legal status:

*Decision number 54 VH/OĐ on April 29, 1979 by the Ministry of Culture recognizing my Son Area to the National Heritage List.*

*The People's Committee of the Former Province QUANG NAM DA NANG issued on June 19.1989 " Decision regarding the prohibited enclosure for protecting the HONDEN- MYSON cultural and historical monuments zone" No 1484/ OD-UB ( Annex attached)*

##### c. Protective measures and means of implementing them:

MY SON was discovered in 1885 by a group of French soldiers. The area was then covered by forests. Ten years later, in 1895 Calmille de Paris had the are cleared out and put order.

In 1898 and 1899, Louis FINOT and Lunnet de LAJONQUIERE came to MY SON to study the inscriptions on the steles there.

In 1901 and 1902, Henri PARMENTIER Carried out artistic researches.

In 1903 and 1904, Henri PARMENTIER, together with CAPEAUX organized archaeological excavations in MY SON.

In 1902 the most basic documents for the study of MY SON arts and inscriptions on steles have been published by Louis FINOT and Henri PARMENTIER (they appeared on BEFEO, No 4, 1904).

Louis FINOT has published the French Version of 25 steles inscriptions, steles erected in MY SON from the end of the 4th century to the 13th century (not counting the pieces of steles already smashed).

H. PARMENTIER took inventory of about 70 architectural works and vestiges of constructions. Basing on the artistic styles of the towers, he has divided them into different groups, from A, A'... to M, N.

A number of important sculptural works have been brought to Da Nang, to be exposed in the Museum of CHAMPA sculpture.

Others have been preserved and exposed right in MY SON.

Most steles have been exposed in MY SON. Since 1937, the French School of the Far East has begun restoration works in MY SON. In the years 1937, 1938 the A1 temple, a masterpiece of the CHAMPA architecture, together with 6 small towers, from A2 to A7, were repaired and restored.

In the years 1938, 1939, 1942, 1943, 1944, the B3, B5, B6, C1, C2, C3, D1, D2, D4 towers have been consolidated and restored.

In the 1939 began the building of a dam to change the current of the big spring having destroyed the A9 tower. The dam was achieved in 1941, directing the spring to circle the West of the B group of towers.

Unfortunately the dam was destroyed by floods in 1946.

The restoration works in MY SON area decided by the French School of the Far East, have been carried out by L. Bexzacier et Nguyen Xuan Dong.

From 1954 to 1964, MY SON area lived in a peaceful time.

After that, since 1965 the war spread out in the whole country, MY SON fell in ruins and became a base of guerrilla forces.

Since 1966 - 1968, MY SON lying in the area controlled by the National Front for Liberation of South Vietnam, has become the zone for free bombing of American airplanes mines have been laid in great numbers on the hills and slopes of MY SON area.

The greatest disaster came in August 1969 when American airplanes bombed the MY SON area. This bombardment changed entirely the face of MY SON. Most important tower temples collapsed. Big bomb craters are still found in the areas of the B, E, F groups of towers. During this bombardment, the greatest temple of MY SON, the A1 temple built in the 10th century, totally collapsed.

After the war, to serve scientific researches, the whole MYSON area has been tidied up and mines have been removed. During this hard work, 6 people died, 11 others were infused. At that time, the MY SON area was full of bomb craters, bomb splinters, and bombs not yet exploded. Many towers walls, steles, sculptural works have been smashed by cannon balls and mortar-shells. The whole area of vestiges has been severely damaged.

In 1980, implementing the program of cultural cooperation between Vietnam and Poland, a delegation of Polish experts in cooperation with the Centre for Restoration of Vestiges, under the Vietnamese Ministry of culture - Information, carried out investigations of the CHAMPA Vestiges in the central part of Vietnam. The committee for Restoration of CHAMPA

Vestiges was established, headed by the Polish architect Kazimier KWIATKOWSKI of the PKZ agency. Vietnam was in charge of the restoration budget.

From 1981 to 1985 the towers of the B, C, D groups had their measuring photos taken for documentation, were tidied up, restored or consolidated.

From 1986 to 1990, the towers of the A group were tidied up and consolidated.

Thousands of cubic meters of bricks have been moved or rearranged, creating a new face for MY SON after the war.

From 1990 to 1996, activities have been continued to clear off plants growing on temples and around the temples.

At the same time, the bases of the temples belonging to the G, E, F, H groups have been consolidated.

Restoration, consolidation, preservation of old architectural works constitute a very complicated task. The ways of restoration and preservation should be suitable for the materials and techniques of construction of those old architectural works. In the CHAMPA architecture, the main materials for construction are bricks and sandstone. The technique is to polish bricks and to arrange them, to stick them together by using a very thin layer of mortar which nevertheless holds the ensemble very steady. The very thick walls (from 80 centimetres to 160 centimetres) increase the solidity of the towers.

Due to effects of the nature, rains, blazing sun, plants growing on the towers and other causes created by men, at present the bricks of the towers are not stuck together steadily as before. Many temples have their bricks damaged, some parts on the surface of temples have come off. On the walls of many towers, there are big cracks due to the piercing roots of plants growing on them.

Therefore to consolidate and preserve the towers, we should combine traditional methods and modern methods.

The necessary measures include :

- + Manual works to clear off the earth and plants covering the towers.
- + Activities to consolidate the parts of walls having cracks, to spray concrete mortar there, to drive in cotter pins of 50 to 140 centimetres long to go in the parts of walls seband concrete ties to consolidate the towers should be put inside the walls, without influencing the surface of walls.
- + The stone pants having cracks should be consolidated by steel pins, cement mortar put into cracks.

In case stone lintels have been broken steel and concrete beams should be put about 1 or 2 centimetres over the broken lintels, deep inside the brick wall, to replace the lintels in bearing the weight.

+ For the parts of towers where the bricks have no more possibility to join together, those bricks will be taken off, and those parts rebuilt with white cement mortar and brick powder, to create the colour of bricks. When doing the wall over with plaster, attention should be paid to ensure a very thin cover, not more than 2 millimetres.

**d- Agency/ agencies with management authority:**

- MINISTRY OF CULTURE AND INFORMATION  
51-53 NGO QUYEN STR. HANOI
- DEPARTMENT OF PRESERVATION AND MUSEOLOGY  
MINISTRY OF CULTURE AND INFORMATION  
51-53 NGO QUYEN STR. HANOI
- DEPARTMENT OF CULTURE INFORMATION  
OF QUANG NAM PROVINCE  
56 TRAN CAO VAN  
TAM KY CITY, QUANG NAM PROVINCE
- THE PEOPLE'S COMMITTEE OF DUY XUYEN DISTRICT
- THE DIVISION OF CULTURE INFORMATION  
OF DUY XUYEN DISTRICT
- THE COMMITTEE OF MANAGEMENT  
OF THE MY SON MONUMENTS.

**e- Level at which management is exercised and name and adress of responsible person for contact puposes.**

**Level: National.**

- 1- MINISTRY OF CULTURE AND INFORMATION  
51-53 NGO QUYEN, HANOI.  
**MINITER: NGUYEN KHOA DIEM.**

2- DEPARTMENT OF PRESERVATION  
AND MUSEOLOGY  
MINISTRY OF CULTURE AND INFORMATION  
51-53 NGO QUYEN, HANOI  
**DIRECTOR: DANG VAN BAI**

3- DEPARTMENT OF CULTURE AND INFORMATION  
QUANG NAM, PROVINCE  
56 TRAN CAO VAN,  
TAM KY CITY  
**DIRECTOR: NGUYEN DUC TUAN**

**f. Agreed plans related to property:**

- National Plan for Development of Viet Nam Tourism from 1997 to 2010.
- General Plan for Preservation and Restoration of My Son Monuments Area.
- General plan for Development of the Social- Economical of Duy Xuyen District.

**g- Sources and levels of finance:**

- The source of finance for restoration and conservation of My Son monuments provide by the Government of Viet Nam and funds from international governmental and non-governmental organizations.
- Levels of finance: in priority level of finance for preservation of the most importance national heritages.

**h- Sources of expertise and training in conservation and management techniques :**

- Training courses by Vietnamese experts from Department of Preservation and Museology.
- Training on- the -job in conservation techniques by the Polish Experts Mission from PKZ.



## 5- FACTORS AFFECTING THE PROPERTY

### a- Development Pressures :

Since 1980 until now the monuments zone has been regularly taken care and remained. Three hundred hectares of land surrounding the zone have been reclaimed and renovated to carry out the afforestation on order to prevent the soil from erosion.

The monuments zone is located isolatedly in a valley far from the industrial and residential area therefore it has not been affected by the environmental upset of the development plan and the traditional living style of the local people.

### b- Environmental Pressures:

Due to be located far from the industrial areas this zone has not been affected by the pollution.

The encroachment of land has not been found as there is nobody living in the heritage zone and the buffer zone of 1602 hectares. There is litter land to plant rice and crops since the topographic condition is not appropriate.

The Distric has implemented the afforestation Project 327 in the My Son - Hon Den zone in order to improve the invironment and maintain the water volume for the Thach Ban Dam and the Khe Cong reservoir serving the rice fields in the villages of Duy Phu and Duy Tan.

### c- Natural disasters and preparedness( earthquakes, floods, fires...):

- The earthquake has not been seen so far in this area.

- Every year in the begining of October to the mid of November there has been ussually a great flood. Previously in 1936, a great flood destroyed completely the Tower A9. In 1939 a dam was built in order to change the direction of the stream far away from the tower area, but this dam was destroyed by a great flood in 1946.

Actually a part of the hill ground in the area of the Tower A Group is being eroded by filod. In order to deal with the threat of flood, a plan to biult an upper dam has been set forth in the master plan aiming at restraining the velocity of the water flow and at the same time changing the direction of the water current far away from the tower area.

- The forest fire has not yet occurred owing to the proper implementation of Decision No 1484/ QD-UB of the Provincial People's Committee and the

close co-ordination between the forestry Sector and the Monuments Management Board.

The Master Plan for Socio- economic Development of Quang Nam Province and Duy Xuyen Distric has determined to biuld and convert the forest area encircling the monuments zone into an upper forest of special use in order to make contribution to the improving the ecological environment, regulating the climate and maintaining the water sourse.

#### **d- Visitor/ tourism pressures**

Visitors coming to My Son were mainly the persons who realy wanted to study the cultural valuue of the monuments. The duration they steyed at the monuments area was about 3 to 4 hours. In the encircled zone the catering services have not been organized. Besides a contingent of tourism guides there are always guards being on duty at the tower area.

So far the monuments zone has not seen the loss of ancient objects. However some incidents where the visitors wrote on the tower wall have been timely prevented by the Monuments Management Board and the latter has also frequently reminded the pupil visitors.

#### **e- Number of inhabitants within property, buffer zone:**

In the My Son hamlet, outside the protection zone there are 37 households with 180 persons in which 81 are males, 99 are females and 68 persons are main laboures. These people lead their lives by practising the farming and the handicraft.

The population growth rate is 1,8%.

The My Son hamlet where no household gives birth to the third child according to the Planing Family Policy in recent years in Viet Nam.

## **6- MONITORING**

### **a- Key indicators for measuring state of conservation.**

Key indicators which have been chosen as the measure of the state of conservation of the My Son Monuments Area are:

- The percentage of the towers requiring major repair.
- The number of years estimated to elapse before a major conservation programme is likely to be completed.
- The rate at which encroachment of any kind on a property has increased or diminished.

## **b- Administrative arrangements for monitoring property.**

There is a regular system of monitoring of the My Son Monuments Area ( such as all others properties on the List of National Heritage in Viet Nam):

The My Son Management Board and Museum of Quang Nam Province have obligation making the reports on regularly of monitoring of the property to the Department of Culture and Information , Quang Nam Province People's Committee and Department of Preservation and Museology, Ministry of Culture and Information.

## **7-DOCUMENTATION**

- a- - Slides : 116 p.
- Video tapes : 1

**b-Copies of property management plans and extracts of other relevant to the property:**

"Decision regarding the prohibited enclosure for protecting the Hon Den- My Son cultural and historical monuments zone" issued by the People's Committee of the Quang Nam Da Nang Province dated June, 19, 1989.

### **c- Bibliography:**

1. **H. Parmentier :**  
Inventaire descriptif des monuments CHAMs de l'Annam.  
Paris 1909, 1918.
2. **J. Boisselier :**  
La Statuaire du CHAMPA Paris 1963.
3. **Trần Kỳ Phương :**  
Mỹ Sơn trong lịch sử nghệ thuật Chăm  
(MY SON in the CHAM artistic history)Da Nang 1988
4. **J.C. Sharma :**  
Temples of CHAMPA in VietnamHanoi, 1993
5. **J. Boisselier :**  
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6. **Blarys J.Y :**  
Introduction à l'étude de l'Annam et du CHAMPA  
Hanoi 1934
7. **Boedes G. :**  
+ Les Etats Hindouisés d'Indochine et d'Indonésie. Paris, 1948  
(In English : The Indianized States of South East Asia, 1967)  
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+ Histoire ancienne des pays Hindouisés d'Extrême Orient.  
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8. **Đào Duy Anh :**  
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9. **Finot L. :**  
Notes d'Epigraphie Indochinoise. Hanoi, 1916.
10. **Groslier B. Ph :**  
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11. **Kazimierz Kwiatkowski :**  
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12. **Leuba J. :**  
Un Royaume disparu : les CHAMs et leur Art.Paris, 1923.
13. **Majumda R.C. :**  
CHAMPA : History and Culture of an Indian Colonial Kingdom in  
the Far East.Reprinted, Delhi 1985.
14. **Maspero G. :**  
LE Royaume du CHAMPA. Paris, 1928.
15. **Ngô Văn Doanh :**  
Tháp cổ CHAMPA - Sự thật và huyền thoại.  
(CHAMPA old tower - Reality and Legend).Hanoi, 1994.
16. **H. Parmentier :**  
Inventaire descriptif des monuments CHAMs de l'Annam. Paris 1909.
17. **Phan Huy Lê, Trần Quốc Vượng, Hà Văn Tấn, Lương Ninh :**  
Lịch sử Việt Nam (A history of Vietnam) Vol. 1. Hanoi 1991.
18. **Phan Xuân Biên, Phan An, Phan Văn Dớp :**  
Văn hoá Chăm (The CHAM culture)
19. **Stern Ph. :**  
L'Art du CHAMPA et son évolution. Toulouse 1942.
20. **Trần Kỳ Phương :**  
CHAM ruins. Hanoi, 1993.

**d- Address where inventory, records and archives are held:**

Museum Quang Nam 's Province.

Tam ky city, Quang Nam Province.

Museum of Champa's Fine Art.

Da Nang City.

Department of Preservation and Museology

Ministry of Culture and Information.


51-53 Ngo Quyen, Hanoi.

Center for Disign and Restoration of Historical and Cultural  
Monuments.

Nguyen Trai Str., Thanh Xuan County, Hanoi.

**8- SIGNATURE ON BEHALF OF THE SATE PARTY**

On behalf of the Government of Socialist Republic of Viet Nam



**Prof. Dr. LUU TRAN TIEU**

Vice- Minister of Culture and Information, and  
Vice- Chairman

Viet Nam National Commission for UNESCO.

UNITED NATIONS  
EDUCATION SCIENTIFIC AND CULTURAL ORGANIZATION

CONVENTION CONCERNING  
THE PROTECTION OF THE WORLD CULTURAL AND NATURAL HERITAGE

**WORLD HERITAGE LIST  
NOMINATION FORM**

**ANNEX**

**THE MY SON SANTUARY  
VIET NAM  
1998**

# **LIST OF DOCUMENTATIONS FOR ANNEX**

**1- AUTHORIZATION .**

**2- LIST OF SLIDES ON NOMINATION FORM OF THE MY SON  
SANTUARY**

**3- THE LETTER OF VIETNAM NATCOM TO THE WORLD  
HERITAGE  
COMMITTEE FOR THE TENTATIVE LIST AND LIST OF THE  
TENTATIVE OF VIET NAM.**

**4- NOMINATION OF MY SON TO THE TETATIVE LIST.**

**5- DICISION NO 1484 REGARDINBG THE PROHIBITED  
ENCIRCLED AREA FOR THE PROTECTION AND THE BUILDING  
OF THE HON DEN- MY SON CULTURAL AND HISTORICAL  
RELICS ZONE IN DUY XUYEN DISTIRCT ( JUNE, 19,1989).**

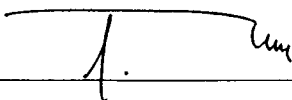
**6- ORDINANCE OF THE STATE COUNCIL SRV ON THE  
PROTECTION AND USE OF HISTORICAL AND CULTURAL  
RELICS AND LANDSCAPES.**

**7- PROPOSED PROJECT ON COPUTER-BASED  
ARCHEOLOGICAL MAP OF THE AREA OF MY SON (VIET NAM)**

**8- 45 DESIGNS OF THE MOST CHARACTERISTIC MONUMENTS  
IN MY SON SANCTUARY.**

**AUTHORIZATION**

1. **I, Luu Tran Tieu, Vice-Minister of Culture and Information of Viet Nam.** .....  
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|                       |                      |  |
|-----------------------|----------------------|--|
| <u>Hanoi, Vietnam</u> | <u>June 10, 1998</u> |   |
| Place                 | date                 | Signature, title or function of the person<br>duly authorized  |
|                       |                      | <b>Prof. Dr. Luu Tran Tieu</b><br><b>Vice-Minister of Culture and Information, and</b><br><b>Vice-Chairman of VIETNAM NATCOM</b> |



**LIST OF SLIDES ON NOMINATION  
FORM OF MYSON SANTUARY AREA  
VIET NAM**

MY SON RELICS

|          |                                  |
|----------|----------------------------------|
| 1        | A1 TOWER                         |
| 2, 3     | DECORATIVE MOTIFS OF A1 TOWER    |
| 4, 5     | ALTAR IN A1 TOWER                |
| 6        | A11 TOWER                        |
| 7        | A21 TOWER                        |
| 8        | A13 TOWER                        |
| 9        | DECORATIVE DETAILS OF GROUP A    |
| 10       | COLUMN OF GROUP A                |
| 11       | GOD SIVA                         |
| 12       | DANCING SIVA                     |
| 13       | BIRTHDAY OF GOD BRAHMA           |
| 14       | GOD GANESA                       |
| 15       | DANCERS                          |
| 16       | GROUP A - B - C - D              |
| 17 → 28  | GROUP B - C - D                  |
| 29 → 32  | B1 TOWER                         |
| 33       | B1 & B3 TOWER                    |
| 34       | B1 & GROUP B                     |
| 35       | B1 & GROUP C                     |
| 36       | BASES OF THE COLUMN OF B1 TOWER  |
| 37,38,39 | ALTAR IN B1 TOWER & B5 FROM AFAR |
| 40       | B2 TOWER                         |
| 41 → 43  | B3 TOWER                         |
| 44       | B4 TOWER                         |
| 45       | DECORATIVE MOTIFS OF B4 TOWER    |
| 46       | B4 TOWER - B5 TOWER FROM AFAR    |
| 47 → 52  | B5 TOWER                         |
| 53 → 58  | DECORATIVE DETAILS OF B5 TOWER   |
| 59       | B6 & B2 TOWER                    |
| 60       | B6 TOWER - C1 TOWER FROM AFAR    |
| 61       | B7 TOWER                         |
| 62, 63   | GROUP B                          |

|          |  |
|----------|--|
| 64→ 66   | GROUP B - C  |
| 67→ 70   | C1 TOWER   |
| 71       | DECORATIVE MOTIFS OF C1 TOWER                      |
| 72,73    | C2 TOWER   |
| 74       | C3 TOWER   |
| 75       | THE BED OF C3 TOWER                                |
| 76       | C5 TOWER   |
| 77       | C6 TOWER   |
| 78, 79   | C7 TOWER   |
| 80, 81   | DECORATIVE MOTIFS OF C7 TOWER                      |
| 82       | GROUP DD   |
| 83, 84   | D1 TOWER   |
| 85, 86   | D2 TOWER   |
| 87       | D3 TOWER   |
| 88       | DECORATIVE DETAILS OF GROUP D                      |
| 89       | STELE IN GROUP D                                   |
| 90, 91   | GROUP E  |
| 92       | E2 & E4 TOWER                                      |
| 93       | ALTAR OF E1 TOWER                                  |
| 94       | E4 TOWER   |
| 95, 96   | E6 TOWER   |
| 97       | E6 & GROUP E                                       |
| 98       | E6 TOWER & STELE                                   |
| 99→ 101  | E7 TOWER   |
| 102      | E7 TOWER & STELE                                   |
| 103      | E8 TOWER - E4 TOWER FROM AFAR                      |
| 104, 105 | F1 TOWER   |
| 106      | STELE OF GROUP F                                   |
| 107      | F1 TOWER POKMARKS LEFT ON<br>THE LAND BY THE BOMBS |
| 108      | G1 TOWER   |
| 109, 110 | KALA MASK, DECORATIVE DETAILS OF G1 TOWER          |
| 111      | G2 TOWER   |
| 112      | GROUP G & STELE                                    |
| 113      | STELE OF GROUP G                                   |
| 114, 115 | H1 TOWER   |



## Vietnam National Commission for Unesco

8 Khuc Hao, Hanoi

Telephone : 84-4-8230698 - 8230699 Fax : 84-4-8230702

Ref : 501/BTK/97

The Vietnam National Commission for UNESCO presents its compliments to the World Heritage Committee and has the honour to inform the latter that, under the operational guidelines for the implementation of the World Heritage Convention, the Government of Vietnam has set up a tentative list of properties which it intended to nominate for inscription on the World Heritage List. This tentative list includes six properties (Cultural, Natural, Landscape and Mix) as attached which is considered suitable for inclusion in the World Heritage List.

The Vietnam National Commission for UNESCO would like to request for kind support and favourable consideration from the World Heritage Committee.

The Vietnam National Commission for UNESCO avails itself of this opportunity to renew to the World Heritage Committee its highest considerations. *210*

Hanoi, 28 November, 1997

To World Heritage Committee  
7, Place de Fontenoy  
75352 Paris 07 SP  
PARIS - FRANCE.



**LIST OF THE SITES ON THE  
WORLD HERITAGE TENTATIVE LIST  
DRAWN UP  
BY THE GOVERNMENT OF VIETNAM**

| NAME:  | DATE OF DRAWN UP: |                   |
|--|-------------------|-------------------|
| 1- <b>Hue Monuments</b><br>( cultural)         | July,15,1991      | inscribed in 1993 |
| 2- <b>Huong Son</b><br>( landscape)            | July,15,1991      | Refer             |
| 3- <b>CucPhuong National Park</b><br>(natural) | July,15,1991      | Refer             |
| 4 - <b>Ha long Bay</b><br>(natural)            | July,15,1991      | inscribed in 1994 |
| 5- <b>Hoa Lu</b><br>( cultural)                | July,15,1991      | Refer             |
| 6- <b>My Son</b><br>( cultural)                | Nov, 15,1997.     |                   |
| 7- <b>Hoi An</b><br>( cultural)                | Nov,15,1997.      |                   |
| 8- <b>Phong Nha Caves</b><br>( Natural)        | Nov,15,1997.      |                   |
| 9- <b>Ba Be Lake</b><br>( Natural)             | Nov,15,1997.      |                   |
| 10- <b>Sapa</b><br>( mix)                      | Nov,15,1997.      |                   |

NAME OF COUNTRY : THE SOCIALIST REPUBLIC OF VIET NAM

DRAWN UP BY : THE MINISTRY OF CULTURE & INFORMATION.  
GOVERNMENT OF VIET NAM

DATE : *February 28, 1997.*

NAME OF PROPERTY:

GEOGRAPHICAL LOCATION:

**MY SON SANCTUARY AREA**

Duy Xuyen District  
**Quang Nam Province.**

### DESCRIPTION:

My Son Sanctuary Area is one of the most famous of Champa architectural and sculptural monuments in Viet Nam.

By the late IVth century, My Son was chosen as the sanctuary area, where many temples and towers were successively built in the course of many centuries. There are indelible hallmarks of the aesthetics and architectural talent of the Cham ethnicity.

The Cham live in the narrow strip of land along the coast of central Vietnam, lying against the Truong son ( Long Range) from Ngang Pass to Binh Thuan province. The Cham economy includes agriculture and sea-faring, Cham wet rice agriculture knew a fairly high development, the vestige of which can be found now in the large-scale irrigation systems in central Vietnam. The Cham belong to the Austro-Asian race and the Malayo-Polynesian language family. They have their own script which is based on ancient Sanskrit, and can be seen on epitaphs. Apart from what was recorded on the epitaphs discovered in the late 19 century and popular legends, Cham national history mainly consists of discontinued records in Chinese and Vietnamese books. Thus there are a lot of vacuum in this ethnicity's historical documents. And many dates are still open questions for historians.

The kingdom of Champa came into being in the late II nd century AD as result of a number of uprisings against Chinese domination in the year 192.

The kingdom of Champa consist of four large center, namely the **Amaravati** in the north ( from Quang Tri to Quang Nam provinces), the **Vijaya** ( belonging to Binh Dinh province), the **Kauthara** ( in the Khanh Hoa plain) and the

**Panduranga** (in Binh Thuan and Ninh Thuan provinces). The Quang Nam area was chosen as the centre for many centuries. Here the Cham once built the capital **Sinhapura** ( Lion Citadel ) in Tra Kieu ( belonging to present-day Duy Xuyen District), from the IVth century to the early VIIIth century. Later the capital was moved southwards (**Panduranga**). In the late VIIIth century it was transferred back to Quang Nam and renamed **Indrapura** (City of the Genie of Thunder) and lasted until the early XIth century.

Besides we can find the cust of large blocks of stone (menhir) which stool vertically and were the symbol of the Genie of Earth before they became the images of linga when the Cham has contact with Hinduism.. Together with Hinduism the Indian civilization was propagated to Champa very early date and left many hallmarks on many aspects of Cham material and spiritual life. Such supreme divinities of Hinduism as Shiva, Brahma, Vishnu, are worshipped. God Shiva is expressed in the form of linga and becomes the popular symbol in Cham religious art .In the first temple built at My Son in the late IVth century to worship God Shiva-Bhadresvara, there appeared the linga worshipping the most ancient god-king in Southeast Asia.

Mahayana Buddhism might have come later, but was received at the same time as Hinduism. While recognizing the Shiva branch of Hinduism as the State religion, Cham kings continued to worship Buddha. We have now enough evidence to assume that Buddhism was propagated to Champa as early as the IVth century of the Christian era.

Buddhist architectural works were mostly built in the north of the kingdom (Amaravati), the largest of which were the Buddhist monasteries built at Dong Duong in the late IXth century.

The influence of Indian art is also seen in the temples and towers. There are architectural complexes comprising a central square, point-roofed stupa, symbol of Meru, where divinities reign over the universe, and all around smaller stupas lying according to the cardinal points, symbols of the continents. There are surrounded by trenches, symbol of the ocean. The architectural design was based on the Indian concept of the universe. Therefore most of the temples were dedicated to the gods protecting the royal dynasties or were erected to worship the preceding kings or kings who were deified after their death.

The Cham tower was built with bricks joined together with a special glue which still remains a mystery for research workers on architectural technique. The ornaments on the towers are blocks of sculpted sandstone assembled together. Although they do not attain the scale of the Angkor architectural works, the Cham towers are distinguished by their beauty and grace, by the delicate and multiform ornaments which create an impression of detachment.

Cham art also represents close relationship with Vietnamese art. Some research workers have found the influence of the Dongsonian art ( more than 2000 year ago) in the decorative patterns of Cham art. Besides pointed towers we can see towers with boat-shaped roofs in the tradition of Dongsonian roof. Conversely, Cham art has also left some traces on Vietnamese architecture, like the holy bird Garuda, the dancing girl Kinnari...

\*

\*

\*

**Myson** is a valley surrounded by mountains, 28 km west of Tra Kieu and 70 km west-south of Da Nang. It was chosen as a place where a religious centre in the service of the capital was built in the late IVth century, under the dynasty of king Bhadravarman, My Son Sanctuary area is one of the most of the Cham architectural and sculptural vestiges are related to the Cham's religious life and have become material evidence for the history of Cham thought. Their most ancient religious belief, linked with ancient legends, was a polytheistic belief.

Most of the temples and towers here were dedicated to kings identified with the power of divinities, of whom God Shiva was regarded as the origin of the kingdom of Champa, the founder and defender of the Cham royal dynasties. According to the epitaphs on stele erected in the early XIIth century found in this place the sanctuary was named Srisanabhadresvara, which testifies to a unified religious belief which takes rise in the first temple erected for the worship of God Shiva-Bhadresvara. My son is a huge religious vestige with more than 70 architectural works of different styles built in the course of many centuries. The My son tower, 24m high and surrounded by six auxiliary towers, was built towards the Xth century and is regarded as a masterpiece of architecture of the world. As it is located in the liberated zone of southern Vietnam during the last war, many of them were destroyed. Now they are preserved in their status quo pending future repairs. However the remaining temples can show us the typical traits of Cham art between the VIIth and the XIIth centuries.

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## JUSTIFICATION OF " OUTSTANDING UNIVERSAL VALUE":

### CRITERIA MET:

- **My Son Sanctuary Area** , group of site, which is nominated for inclusion in the World Heritage List ,meets the following criteria :

- **My Son** have exerted great influence, over a span of time , on developments in architecture, monumental arts.( criteria ii ," a ").

- **My Son** is an outstanding example of a traditional human settlement which is representative of a culture, especially when it has become vulnerable under the impact of irreversible change. ( criteria v ,"a ").

- **My Son** have adequate legal and management mechanism to ensure the conservation ( criteria ii,"b").

#### ***ASURANCE OF AUTHENTICITY AND INTEGRITY:***

- **My Son Saantury Area** have meet the test of authenticity in design,material.

- The existence of protective legislation at the national and provincial level for My Son Area.

- The Viet Nam Government has provided and providing evidence of suitable administrative arrangements to cover the management of the My Son,its conservation and its accessiblitty to the public ( My Son is open to large numbers of visitors.

#### ***COMPARISON WITH OTHER SIMILAR PROPERTIES:***

- The most important ones of the monuments in My Son can be compared with the :

-Group of Monuments at Pattadakai ( IND, 283 ),and

- Ruins of the Buddhis Vihara at Paharpur (BGD, 292).



No. 1484/UB

Da Nang June 19, 1989

## DECISION

### REGARDING THE PROHIBITED ENCIRCLED AREA FOR THE PROTECTION AND THE BUILDING OF THE HON DEN - MY SON CULTURAL AND HISTORICAL RELIC ZONE IN DUY XUYEN DISTRICT

#### THE PEOPLE'S COMMITTEE OF QUANG NAM - DA NANG PROVINCE

- Pursuant to the Law on the organization of the People's Council and the People's Committee dated June 30, 1983 made public by the order of the Chairman of the People's Council dated July 9, 1983.
- Pursuant to Decree-Law stipulating the protection of forest notified on September 6, 1972 by the Standing Committee of the National Assembly and Order No.147-LVT of the President of the Socialist Republic of Vietnam.
- Pursuant to Decision No.1171 QD dated December 30, 1986 of the Ministry of Forestry promulgating regulations on productive forest, preventive forest and forest of special use .
- In order to strengthen the forest protection and management work serving the historical, cultural relic zones, the production and life of people.
- Following the proposals of the Directors of the Forestry Department, the Culture Department and the Chairman of the People's Committee of Duy Xuyen district.

#### DECIDES

**ARTICLE I:** To make a prohibited encircled area of 1,062 hectares for the protection and the building of the Hon Den - My Son historical and cultural relic zone located 50 km (land route) south of Da Nang City.

- The East borders the Duy Son village, the main river of Da Beo, Mat Ma mountains, elevation 323.
- The West borders the Ky Vi mountain and the main river of Van Chi mountain.
- The South borders Que Son district, elevation 675.
- The North borders the Hon Ngang and Duong Thong mountains.

This zone is located within the administrative area of Duy Phu village, Duy Xuyen district and the encirclement aims at :

- Protecting, building the historical, cultural and tourist relic zone.
- Contributing to the improvement of the ecological environment, regulating the climate and maintaining the water volume for Thach Ban dam.
- Developing the economy (mainly the tourism service and the planting of export industrial crops).

**ARTICLE II :** To assign the provincial Committee for Science and Technique to co-ordinate with the People's Committee of Duy Xuyen district, the Forestry Department, the Culture and Information Department, the Provincial Tourism-Hotel Company, the Agriculture Department and the Communication & Transport Department for formulating the econo-technical explanatory statement to be submitted to the provincial People's Committee for approval.

- Determine the concrete boundary area outside the site by firm landmark pillars.
- Establish regulations for the encircled zone.
- Propagandize and educate cadres, soldiers and people about the obligations for the protection and building of the encircled zone. Organize regularly the inspection in order to timely detect and punish violations to the encircled zone.

**ARTICLE III :** Some basic regulations in the management and building of the Hon Den - My Son prohibited encircled zone.

- The area of the relic zone which has been encircled and protected under stipulations made in Chapter III, Article 15 of the Decree-Law on the protection and the use of the historical, cultural relic zone and the scenic spots must be strictly observed. It is completely prohibited to conduct building and exploiting activities in the protected zone without permission.
- It is prohibited to graze freely cattle and poultry.
- It is prohibited to exploit forestry products, cut down fire wood, slash and till the fields.
- It is prohibited to burn disorderly coal, fire and these activities can only be done in defined places.
- It is prohibited to cause pollution to the environment or have deeds causing damage to the normal lives of wild animals.
- It is prohibited to bring arms, explosives into the encircled zone.

**ARTICLE IV :** All bodies, armed units, collectives and individuals must strictly observe the provisions stated in this Decision. If doing contrarily, depending on the damage level caused the violator shall be punished in accordance with the State Law.

**ARTICLE V:** The Head of the provincial People's Committee's Office, the Chairman of the provincial Committee for Science & Technique, the Directors of the Forestry Department, the Culture & Information Department, the provincial Tourism Company, the Agriculture Department, the Communication & Transport Department, the Chief military Commander of the province, the Chairman of the People's Committee of Duy Xuyen district and the Heads of relevant departments,

boards, branches shall be responsible for the implementation of this Decision, beginning from the signing date.

*c/c :*

- *As Article V*
- *The Forestry Ministry*
- *The Culture Ministry*
- *The provincial Party standing Committee*
- *The General Staff of the military zone 5*
- *Filed in Office*

**ON BEHALF OF THE PEOPLE'S COMMITTEE  
OF QUANG NAM - DA NANG PROVINCE**

**For Chairman  
VICE CHAIRMAN**

*Nguyen Minh*  
(signed and sealed)

THE STATE COUNCIL

-----  
No. 14 LCT/HDNN7

SOCIALIST REPUBLIC OF VIETNAM  
Independence - Freedom - Happiness  
-----

**ORDER**  
**THE STATE COUNCIL**  
**SOCIALIST REPUBLIC OF VIETNAM**

Based on Article 100 of the Constitution of the Socialist Republic of Vietnam and Article 34 of the Law on Organization of the National Assembly and the State Council;

**ANNOUNCES**

The Ordinance on the protection and use of historical and cultural relics and places of interests which was approved by the State Council of the Socialist Republic of Vietnam on March 31, 1984.

Hanoi April 4, 1984

State Council  
Socialist Republic of Vietnam

Chairman  
Truong Chinh  
(signed)

THE STATE COUNCIL

---

SOCIALIST REPUBLIC OF VIETNAM  
Independence - Freedom - Happiness

---

**ORDINANCE**  
**ON PROTECTION AND USE OF HISTORICAL AND**  
**CULTURAL RELICS AND PLACES OF INTERESTS**

Historical and cultural relics and places of interests are invaluable property of the long-standing relics treasure of the Vietnamese Nation.

To protect and effectively use historical and cultural relics and places of interests in education of the tradition of national construction and defence of the Vietnamese people, contributing to educating patriotism, the love for socialism and national pride and improve the knowledge in service of scientific research and meeting the needs for aesthetics and culture of the people, building a new culture and new type of socialist men, enriching the national cultural treasure and diversifying the world culture;

To create conditions to ensure that the people exercise their right to mastery in the protection and use of historical and cultural relics and places of interests;

To enhance high sense of responsibility of the State offices, social organizations and People's armed forces units and all citizens in the protection and use of historical and cultural relics and places of interests;

Based on Article 46 and Article 100 of the Constitution of the Socialist Republic of Vietnam;

The Ordinance stipulates regulations on the protection and use of historical and cultural relics and places of interests.

## CHAPTER I

### GENERAL PROVISIONS

**Article 1:** Historical and cultural relics are construction projects, locations, objects, documentation and works of scientific, historical and artistic value and other cultural values or relating to historic events and the process of cultural and social development.

Scenic spots (places of interests) are natural sites having beautiful scenery or ancient construction projects very beautiful and famous.

All historical and cultural relics and scenic spots are protected by the State.

**Article 2:** The State manages in a unified manner all historical and cultural relics and places of interests. The State management of historical and cultural relics and places of interests includes:

1. Inventories, registration, recognition and identification of different types of historical and cultural relics and places of interests.
2. Regulation on the protection and use of historical and cultural relics and places of interests and organization of the implementation of the regulation.
3. Inspection of the implementation of provisions of the Ordinance on the protection and use of historical and cultural relics and places of interests.

The Council of Ministers exercises the State management of historical and cultural relics and places of interests.

The people's committees at all levels exercise the State management of historical and cultural relics and places of interests as defined by the Council of Ministers.

The Ministry of Culture and the local cultural branches under the Ministry are offices assistant to the Council of Ministers and the people's committees at all levels in the implementation of the protection and use of historical and cultural relics and places of interests.

**Article 3:** The historical and cultural relics of collective or individual ownership shall be protected by the State.

The State provides guidance and assistance to collectives or individuals who are owners of historical and cultural relics in the conservation and use of their historical and cultural relics.

The consignment and presentation as gift of historical and cultural relics under collective or individual ownership to the State shall be encouraged.

When the ownership of historical and cultural relics under collective or individual ownership is transferred, the owner shall have to inform before hand the people's committee of commune, ward and provincial capital town and the people's committee of commune, ward and town shall have to report in time to the Department of Culture of province or city under central authority or offices of equal administrative level.

In case the owner wants to sell historical and cultural relics of his or her ownership, the State shall be entitled to buy with priority.

**Article 4:** Damages, destruction and illegal occupation of historical and cultural relics and places of interests are strictly banned.

Illegal exchanges and trading of historical and cultural relics are banned.

**Article 5:** Historical and cultural relics and places of interests shall be used for the purpose of educating the tradition of national construction and defense of the Vietnamese people, contributing to

educating patriotism, the love for socialism and national pride and in service of research and dissemination of science and arts and sightseeing and tourism.

**Article 6:** State offices, social organizations, people's armed forces units and all citizens have the obligation to protect historical and cultural relics and places of interests and implement regulations of the State on historical and cultural relics and places of interests.

## CHAPTER II

### RECOGNITION OF HISTORICAL, CULTURAL RELICS AND PLACES OF INTERESTS

**Article 7:** All what referred to in Article 1 of the Ordinance shall have to be registered in accordance to the procedures stipulated for by the Council of Ministers.

**Article 8:** The People's Committee of province and city under Central Authority and offices of equal administrative level shall be responsible for the organization of registration of all what referred to in article 1 of the Ordinance in their location and making records and application for recognition.

Based on the proposal of the people's committee of province and city under Central authority and offices of equal administrative level, the Minister of Culture shall make decision on recognition of historical and cultural relics and places of interests.

The registration of what referred to in Article 1, paragraph 1 of the Ordinance of museums, libraries and archive institutions shall be done in accordance with the regulation defined by the Council of Ministers.

**Article 9:** State offices, social organizations, people's armed forces units and individuals shall be responsible for reporting what referred to in Article 1 of the Ordinance under their ownership and the



right to use to the people's committee of province, city under Central authority or equal administrative level.

**Article 10:** Those who discovered what referred to in article 1 of the Ordinance shall be responsible for protecting and keeping them intact and reporting to the institutions in charge of management of historical and cultural relics and places of interests.

**Article 11:** The excluding of some historical and cultural relics and places of interests from the list of historical and cultural relics and places of interests shall be decided by the Minister of Culture.

### CHAPTER III

#### PROTECTION AND USE OF HISTORICAL, CULTURAL RELICS AND PLACES OF INTERESTS

**Article 12:** The people's committee of province, city under Central authority and offices of equal administrative level shall be responsible for managing local historical and cultural relics and places of interests.

**Article 13:** Historical and cultural relics and places of interests which are of special importance shall be protected and used in a special mechanism defined by the Council of Ministers.

**Article 14:** Organizations and individuals shall be given the right to use or direct protection of historical and cultural relics and places of interests; the collective or individual - owners of historical and cultural relics and places of interests shall be responsible for regular conservation of historical and cultural relics and places of interests in accordance with regulations on conservation and restoration of the State.

When those historical and cultural relics and places of interests are threatened to damage, the owners or users - collective or individual - shall be responsible for taking urgent measures to protect them and report in

time to the people's committee of commune, ward or provincial capital town for support and assistance and to report to higher authority.

**Article 15:** Each historical and cultural relic and place of interests which are real estate and scenic spots shall have one to three protection zones:

- Zone 1 is the area to be kept in tact.

- Zone 2 is the area covering Zone 1 where facilities are allowed to be built for the purpose of conservation and restoration of historical and cultural relics and places of interests.

- Zone 3 is the natural area of the historical and cultural relics and places of interests.

Protection zones of historical and cultural relics and places of interests shall be identified according to regulation of the Council of Ministers.

All activities including construction and exploitation within the protection zones of historical and cultural relics and places of interests shall have to get permit from the Ministry of Culture.

**Article 16:** What is referred to in Article 1 of the Ordinance which is under studies for recognition shall be protected under this Ordinance.

**Article 17:** State offices, social organizations, people's armed forces units and individuals, when formulating plans for construction and restoration of economic, cultural and national defense and other projects relating to historical and cultural relics and places of interests shall have to get permit from the Minister of Culture; in case of not getting approval by the Minister of Culture, the owners of such projects shall have the right to submit petition to the Council of Ministers.

**Article 18:** The people's committee of province, city under Central authority and offices of equal administrative level shall decide the planning, conservation and restoration of historical and cultural relics and places of interests under their management.

The plans for conservation and restoration of historical and cultural relics and places of interests shall have to be approved by the Minister of Culture.

The conservation and restoration of historical and cultural relics and places of interests shall have to ensure its original state and strengthen their durability.

The State encourages the voluntary contribution of the people in the conservation, restoration and upgrading of historical and cultural relics and places of interests.

**Article 19:** The exploration and excavation of archeology shall only be conducted under permit granted by the Council of Ministers.

**Article 20:** The transfer of historical and cultural relics and places of interests under the State ownership to State offices, social organizations, people's armed forces units for use to the purpose as stipulated for in Article 5 of the Ordinance shall be decided by the Council of Ministers or the People's Committee of province, city under Central authority or offices of equal administrative level in accordance with laws.

Historical and cultural relics and places of interests under State ownership which are not used to the purposes as defined by laws shall be withdrawn.

**Article 21:** The use of historical and cultural relics and places of interests under collective or individual ownership shall ensure the legal interests of the owners and the interests of the State and society.

When necessary, for common interests, the State shall requisition historical and cultural relics and places of interests under collective or individual ownership for a certain period of time, in accordance with laws.

Collectives and individuals which fail to protect historical and cultural relics and places of interests under their ownership according to laws, their historical and cultural relics and places of interests may be purchased compulsory according to laws.

**Article 22:** Those who collect historical and cultural relics shall have to get permit grant by the Minister of Culture.

**Article 23:** Historical and cultural relics are prohibited from being taken out of the Vietnamese territory, except special cases stipulated for by the Minister.

**Article 24:** Historical and cultural relics which are under national archive documentation shall be protected and managed according to the Ordinance on national archive documentation.

## CHAPTER IV

### AWARDS AND PUNISHMENT

**Article 25:** Collectives and individuals who have initiatives, discovery or scientific research which enrich the treasure of historical and cultural relics and places of interests and have rendered services in the protection of historical and cultural relics and places of interests shall be awarded according to regulations of the State.

Those who present historical and cultural relics to the State shall be given rewards according to State regulations.

**Article 26:** Whoever violates provisions of this ordinance shall be punished with administrative measures or prosecuted, depending on the extent of violation.

Whoever causes damages to historical and cultural relics and places of interests as well as protected zones of historical and cultural relics and places of interests shall have to make up for the losses according to laws.

## CHAPTER V

### FINAL PROVISIONS

**Article 27:** All previous regulations which are at variant to this ordinance shall be invalid.

The Council of Ministers shall define in detail the implementation of this ordinance.

Hanoi March 31, 1984

COUNCIL OF MINISTERS  
SOCIALIST REPUBLIC OF VIETNAM

Chairman

Truong Chinh

(signed)



## Vietnam National Commission for Unesco

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14 SEP 1999

5

at: 288/BTK-99

Hanoi, 14 September, 1999

149

Subject: Additional Information to My Son Sanctuary (C949),  
Vietnam.

DNY

CC: JT

Dear Mr **Mounir Bouchenaki**,

Registered  
APA/10040

With reference to your Letter (WHC774/433.1/330/VTN/RH) dated 23 July, 1999 relating to the afore-mentioned subject, I would like to inform you that we have carried out further studies on My Son Sanctuary and already accomplished some of its additional documents.

Enclosed herewith you will find a supplementary of Summary Report of My Son Sanctuary (C949) sent by fax. The full text of 85-page document will be posted by EMS as soonest possible.

In this connection, I would appreciate it if you could, once again, kindly take it into account and render the most favourable support and assistance to this heritage site which will be examined at the forthcoming 23rd Extraordinary Session and hopefully be inscribed in the World Heritage List this year.

With my best and kindest regards, I remain.

Yours sincerely,

**Pham Quang Tho**  
Deputy Secretary-General  
Fax. 84-4-8230702

To **Mr Mounir Bouchenaki**,  
Director  
World Heritage Centre  
UNESCO/PARIS

## **ADDITIONAL INFORMATIONS TO THE NOMINATION FORM OF MY SON SANCTUARY ( C 949), VIETNAM**

From announcement and proposal made by the World Heritage Centre, by July 21st, 1999 letter sent to Vietnam National Commission for UNESCO informing the conclusion Bureau's of the World Heritage Committee at its twenty-third session ( 5-10 July, 1999) held at UNESCO Headquarters, Paris regarding the nomination of My Son Sanctuary, Duy Xuyen district, Quang Nam province, and proposal to Vietnam Government for a further research complementing some information to the My Son Nomination Form content, such as :*".... The State Party is requested to supply information on the implementation of the management plan for the property and assurances that the necessary funding in this regards will be forthcoming. The Bureau also requested the State Party to reflect on the natural and hiatorical links between HoiAN andthis nomination expessed in the river conecting them including its source at the Ngoc Linh Natural Reserve..."*

The Department of Conservation and Museology, Ministry of Culture and Information, in coordination with Quang Nam province and Duy Xuyen district People's Committees administrative offices and, together with various professional agencies namely Quang Nam province Culture and Information Department, Science-Technology-Environment Department, have urgently carried out research and the following additional materials had been collected :

**1- Information on the implementation of the management plan for My Son and assurances the preservation plan, financial mechanism and organisation for the implementation of this plan :**

**1.1- Decision No 1514a of August 18, 1998 by Quang Nam Province People's Committee, on behalf of Vietnam Government, approving the overall preservation plan of My Son Cham Towers relics area. (Annex 1).**

**1.2 Decision No 428a of February 15, 1999, by Quang Nam province People's Committee, on behalf of Vietnam Government, approving investment project on "Preservation, restoration and exploitation of My Son relics area" with a total investment capital of 17.892.300.000 Dong (Seventeen billion eight hundred ninety two million and three hundred thousand VND), expected to be implemented during the 1999 to 2010 period and divided into the following concrete steps :**

**\* Stage I (from 1999 to 2005) :**

Invest to the works pertaining to priority I, creating minimum conditions for the preservation, restoration and exploitation of relics area.

- Expected expenditures : 10.000.000.000 Dong (Ten billion VND)

**\* Stage II (from 2006 to 2010) :**

Invest to the works pertaining to priority II, raising the efficiency of preservation and exploitation of relics area.

- Expected expenditures : 7.892.300.000 Dong (Seven billion eight hundred ninety two million and three hundred thousand VND).(Annex 2 ).

1.3 Decision No 628 of March 9, 1999 by Quang Nam province People's Committee on approval of My Son relics area preservation and restoration, providing 200.000.000 Dong (Two hundred million VND) for implementation of the works : relics maintenance, clearing, sanitation, preventing termites on the whole relics area, search and collection of artifacts...(as deployment of February 15th 1999 Decision No 428a mentioned in Annex 3 ).

1.4 Decision No 429/OD-UB of February 20th, 1999 by Quang Nam province People's Committee on investment of 4.179.492.000 Dong (Four billion one hundred seventy nine million and four hundred ninety two thousand VND) for the transformation and upgrading of DT610 road from Kiem Lam T-junction to My Son (on a length of 9km, to be completed by late September 1999), to resolve traveling difficulties and contribute to creating favourable conditions for management, protection, visit and research of My Son relics area (Annex 4).

1.5 Decision No1425 of August 6th, 1999 by Quang Nam province People's Committee on defining permanent and investment spendings rate from collection of visit and tourist fees, providing financial resources to the preservation of My Son heritage area. (Annex 5).

The implementation of the above mentioned decisions has brought about initial encouraging results, namely 700.000.000 Dong (seven hundred million VND) from visit and tourist fees have been collected from August 1998 to August 1999 and invested to the following works :

- Consolidation and repair of internal ways connecting the towers areas.  
- Building of underground sewerage, surface water drainage for B, C, D towers areas.

- Transformation and upgrading of 2km communication roads from Khe The ravine to 1km distance of the relics.

- Building of 200m<sup>2</sup> office house for the relics managing commission and accommodation for the towers protection teams, equipment of computers and telephones outside the heritage area's zone I.



- Continue with the search and collection of materials for building My Son relics filing cabinet and purchase of necessary implements serving the relics management and protection works.

With the expenditures subtracted from visit fees collection plus other budget items, it is expected to further invest 700.000.000 Dong (Seven hundred million VND) from October 1999 to October 2000 for implementation of the following works :

- Grow shade trees on both sides of the road to the relics area, building fruit trees, growing wrap trees like pines, elephant ears and cajeput glue, on a total area of 120 hectares. At the same time, make use of capital resource from the 5 million forest hectares project according to Decision 661 by the Prime Minister, arrange the growing of 150 special use forest hectares pertaining to the relics buffer zone during the rainy season of this year.

- Recruit more workforce to assume the permanent jobs of clearing weeds, sanitation, care and protection of greenery in the relics area.

- Build a 100m<sup>2</sup> house in Khe The, at 2km from the relics area, as a place for installation of information technology application system, providing accommodation for the UNESCO-Italy experts delegation in its implementation of "Geographic Information System" stage 2 building of My Son relics by early 2000.

Note : the expenditures for relics preservation and restoration conform to investment project priority order and stage division as approved in Decision No 428a/QD-UB of February 15th, 1999 by Quang Nam province People's Committee (*Annex 2*) and pertain to a separate budget resource as provided for by the Government.

2- Scientific materials and research works having been and are being deployed :

2.1 *Materials on natural and historical links between HoiAn and this nomination expressed in the Thu Bon river connecting them , including its source at the Ngoc Linh Moutain Area ( up to date not establish yet the Ngoc Linh Natural Reserve) (Annex 6 and map of Area )*

2.2 On the 100th anniversary of discovery, research and preservation of My Son's Cham towers relics (1898-1998), benefiting assistance and coordination of the Department of Preservation and Museology, Ministry of Culture and Information, Quang Nam province People's Committee has organised a two days scientific seminar on My Son Sanctuary Heritage , from 7 to 8 September 1998.

*The seminar has been able to assemble various opinion and new materials - especially new research works on archaeology, architectural art*

*history - which had further enriched and lightened many contents related to scientific, management and preservation works of My Son heritage area.*

On this occasion, the seminar also discussed and adopted The Apel by the Ministry of Culture and Information, Quang Nam province People's Committee, on behalf of Vietnam Government, sent to international organisations, governmental and non-governmental organisations, diplomatic representations of various countries in Vietnam, agencies, economic organisations, social organisations, Vietnam compatriots at home and abroad, to participate in the protection and enhancement of My Son cultural heritage. (Annex 7)

2.3 Report on investigation results by Italian technical experts delegation from March 5th to April 4th, 1999, in implementation of trilateral project between UNESCO, Vietnam Government and Italian Government related to the building and setting up of GIS geographic information system for My Son (Annex 8).

**3. Materials on strengthening of the entire managing apparatus and heritage preservation operation statute :**

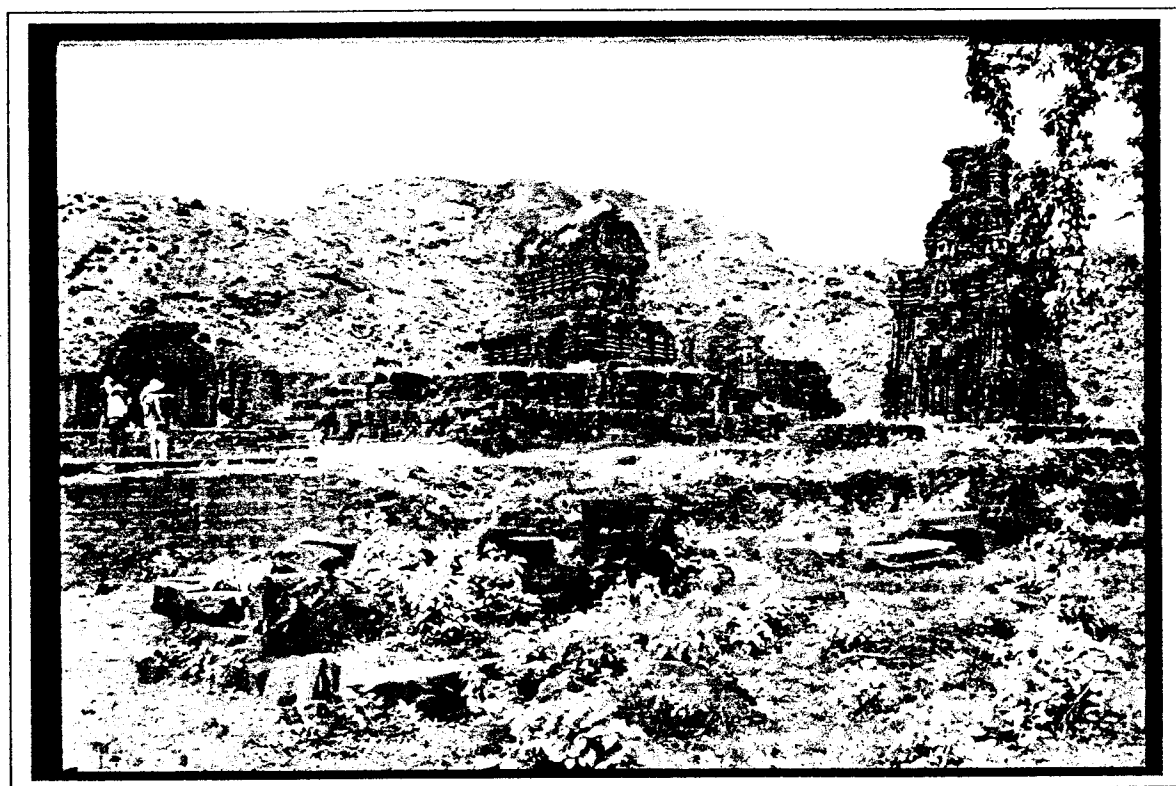
3.1 Decision No 49-1999 OD-UB of September 7th, 1999 by Quang Nam province People's Committee on setting up of Quang Nam relics management and preservation Centre (Annex 9).

3.2 Decision No 50-1999 OD-UB of September 7th, 1999 by Quang Nam province People's Committee issuing Statute for protection and use of historic cultural relics and famous landscape pertaining to Quang Nam province (Annex 10).

3.3 Statute for the activities of the protection and use of historic cultural relics and famous landscape pertaining to Quang Nam province (Annex 11).

**( Total: 85 Pages A4, including this documentation)**

# COMPUTER-BASED ARCHAEOLOGICAL MAP OF THE AREA OF MY SON (VIETNAM)



Proposed Project 1998

# COMPUTER-BASED ARCHAEOLOGICAL MAP OF THE AREA OF MY SON (VIETNAM)

## 1. FOREWORD

Following numerous meeting with Dr. Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific following the Project that the Leric Foundation is currently carrying out in Laos in its capacity of "Implementing Agency" for UNESCO Project: *Zoning and Environmental Management Plans for Wat Phu (ZEMP for Wat Phu)*, a request was received to draw up a similar project for the important Cham period archaeological zone of My Son (Central Vietnam).

Together with the former imperial capital Hue, My Son forms part of the most important archaeological area in Vietnam both because of its intrinsic value and the fact that the province in which it is situated - Quan Nam - Danang, Central Vietnam correspond to a zone that the Vietnamese government intends to relaunch as the third economic/cultural pole of the country.

The Fondazione Leric delegation, comprising Mauro Cucarzi, director of the Foundation, and Patrizia Zolese, chief archaeologist at the same organisation, during a visit to Vietnam in July 1997, had numerous meeting with representatives of the Vietnamese Ministry of Culture as well as with Vietnamese representatives at UNESCO.<sup>1</sup>

The Ministry of Culture organised a visit to the My Son area as well as to the important historic maritime centre of Hoi An, which lies about thirty kilometres from the archaeological site.

From this visit and the meetings held also with the Vietnamese authorities the following problems and needs concerning My Son emerged:

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<sup>1</sup> Dr. Dang Van Bai, Director of the Department of Conservation and Museology of the Ministry of Culture and Information, Hanoi.

Dr. Truong Quoc Binh, Deputy Director of the Department of Conservation and Museology; Permanent Secretary of HUE-UNESCO Working Group, Hanoi.

Dr. Nguyen Quoc Hung, Deputy Director of Department of Conservation and Museology of Ministry of Culture and Information, Hanoi.

- *to catalogue all the existing monuments by making a computer-based archaeological map*
- *to explore the entire area and catalogue the buried archaeological areas*
- *to make a hydro-geological survey of the area*
- *to investigate the static condition of monuments*
- *to train the personnel required for the archaeological area and its management*

This is therefore the background to the presentation of the project: **“Computer-based archaeological Map of the area of My Son (Vietnam) – A Geographic Information System preparatory to the implementation of the Archaeological Protected Area”**, which must be viewed as a necessary preliminary fact-finding survey, systematic collection and cataloguing of data in order to plan the subsequent action required to implement the Archaeological Protected area.

## **2. MY SON**

My Son was discovered by Henri Parmentier in 1898. Of the 68 monuments discovered at the time, only 25 were still standing in the ‘fifties.

During the American-Vietnamese war, the area of My Son was badly damaged by the American bombing and five were razed to the ground, including the important monument catalogued as “kalan 1”.

In 1982 the Vietnamese Ministry of Culture, together with the local authorities and with the help of Polish experts, began restoring several of the damaged monuments.

### **2.1 Historical outline**

In view of its architectural and historical importance, My Son is one of the most impressive monumental centres in Southeast Asia to have been influenced by Indian civilisation, like *Angkor* (Cambodia), *Pagan* (Burma), *Ayuthaya* (Thailand), *Borobudur* (Indonesia) and *Wat Phu* (Laos). As the main intellectual and religious centre of the Cham culture, it was the site where the

kings were cremated and towers erected to commemorate their great feats of conquest.

My Son became a religious centre during the reign of Bhadravarman, towards the end of the 4<sup>th</sup> century A.D. and building continued until the end of the 13<sup>th</sup> century. It is an example of the longest occupation for religious purposes in southeast Asia when compared with Angkor and Pagan (about three centuries of occupation).

The majority of the temples were dedicated to the Cham kings, who, after death, were linked to divinities of the Hinduist pantheon, especially Shiva, who was considered the founder of the Champa dynasty.

The Cham kingdom which was established in about 192 A.D. in the Hue region and subsequently extended northward as far as the "Annam Gate", and southward as far as the Mekong delta, was subdivided into a number of provinces which corresponded to the coastal plains. That of Quan Nam, rich in ancient monuments, is in a sense considered the Holy Land of the Cham. South of this province, formerly known as Amaravati, there survive the extensive remains of the holy city built over the centuries around the sanctuary of Bhadresvara (Shiva), the foundation of which dates to the 4<sup>th</sup> century. These are the ruins of My Son, which is encircled by mountains and can be reached by passing through a narrow gorge. This mountainous site is situated at an altitude of 300 metres and is surrounded on all sides by 500 metre high hills and dominated by the massif of Hon Quap (The Cat's Tooth), is the focus of all royal Cham worship.

Some seventy brick buildings are still visible which were built by the Cham king to commemorate the great events of their kingdom and to perpetuate the memory of the kings. The earliest one dates to the 11<sup>th</sup> cent. although several probably belonging to the 8<sup>th</sup> cent. Have also been found, in particular a large pedestal altar embellished with figures and decorative motifs inspired from the Indian tradition of the Gupta period reminiscent of pre-Angkor Cambodian art.

Cham is characterised by tall shrine towers with the entrance situated on the east side and false doors on the other sides. The tower is crowned by storeys of decreasing size.

Surrounded at the base by groups of temples, the tower has a moulded base with appliqué ornamentation. The sculptures adorning the outer façades are made of carved brick perhaps, as in Cambodia, to receive subsequent stuccowork.

Cham and Khmer architectures were originally very similar. But while the Khmer layout gradually became richer and more complex, the Cham version remained comparatively the same. Until the decadence of the kingdom, the general structure of the building was always composed of separate elements: isolated or grouped shrine towers flanked by annexes and occasionally preceded by a portico formed by long, also isolated, rooms made of brick. The Shrine tower. Generally called by its Cham name, "kalan", is decorated by pairs of false pillars and false relief arches in the lower parts. It is crowned by diminishing storeys, which bear miniature copies of the building in their corners, carved in full relief. Cham sculpture is of superior quality and has produced masterpieces exceeding in beauty the best of Khmer artistic production. When forced to withdraw to the south of the country by the constant Vietnamese and Javanese raids, and weakened by the wars with the Khmer, the Cham entrusted to a number of mountain tribes jewellery and other objects in precious metal which go to make up what is known as the treasure of the Cham king and which the tribes still faithfully conserve. After 1471 the Cham ceased completely to exist as a nation.

## 2.2 The Problem

As far as the archaeological site of My Son is concerned, the Ministry of Culture of Hanoi has issued a series of regulations protecting the entire valley.

- Over the centuries the area has suffered serious damage and the US-Vietnam war has produced further serious damage to the Cham monuments.
- In addition there is the erosive action of the Khe The river which flows in the vicinity of several monument groups (A, B, C, D).
- Lastly, the archaeological site completely lacks any form of reception structure.

### 3. PROJECT STRUCTURE

The project will not involve any direct conservation or restoration of the My Son monumental complex. The sole aim is to direct available resources to the exploration of the archaeological area, to a geomorphological survey to evaluate the erosive effects of the Khe The river, to an investigation of the static condition of the monuments and to the construction of a database managed by a Geographic Information System and to the training of local personnel.

It is believed that this is the best way to be able to help and advise the Vietnamese authorities on the action to take to conserve the monumental complex and to ensure the constant monitoring of its conditions.

The project is subdivided into the following parts:

- *Photo interpretation based on satellite imaging and multi-temporal aerial photographs*
- *Archaeological and topographical reconnaissance of the area*
- *Geo-morphological and hydro-geological reconnaissance*
- *Geophysical exploration*
- *Survey of the state of degradation of the monuments*
- *Trial excavations*
- *GIS database System*
- *Vocational training courses for officials and local staff.*

#### 3.1 Archaeological and topographical reconnaissance

On the basis of high resolution satellite images, photo interpretation, ground control and surveying using GPS instruments (with decimetric resolution) and conventional optical instruments the basic cartographic support for the Geographic Information System (GIS) will be prepared.

An archaeological reconnaissance will then be carried out to locate and survey hitherto unknown or in any case unrecorded archaeological zones.



### **3.2 Geo-morphological and hydro-geological reconnaissance**

Geo-morphological and hydro-geological reconnaissance of the area, with survey of the hydro-graphic system. Study of the exposed sections and digging of trial trenches for this purpose. In particular the main hydro-geological and geo-morphological features will be mapped in order to define the archaeological areas "at risk" due to the erosive action of the watercourses.

### **3.3 Geophysical prospecting**

Geophysical methods will be used to study all the monumental areas without the need for excavation in order to ascertain the importance of any buried remains, their size and thus make a diagnosis of their state of conservation.

In the geophysical research programme, remote sensing earth science based techniques will be combined with conventional archaeological research.

Owing to the size of the area involved and the need to obtain as much information as possible regarding the type, size and distribution of the archaeological remains, geophysical prospecting represents one of the more significant parts of the programme.

The methodological aim of the geophysical programme is to obtain as detailed a picture as possible of the physical and morphological features of the area prior to undertaking any systematic excavation work. For this reason the geophysical prospecting survey was deemed the most suitable for evaluating comparatively quickly the structural characteristics and anthropic significance of the area selected in the archaeological reconnaissance.

In the case of brick monuments or structures, any survey based on collapsed parts or dumping from unauthorised excavation, does not allow the true size or the actual type of building to be defined. Geophysical prospecting can be used to detect the shape, size and in some cases also the state of conservation of the buried structures.

In the case of residential areas, prospecting shows whether there is a true between the surface material and the underlying deposit. "Heated" areas (hearths, kilns, etc.), evidence of lengthy human activity, pottery and metals

are all factors, which modify the magnetism in the area under investigation and thus can be detected by using geomagnetic prospecting techniques.

### **3.4 Survey of state of degradation of the monuments**

Inspection of all the monuments still standing together with analysis of individual structures in order to ascertain their stability. Analysis of interaction between soil and structures in order to evaluate foundation stressed.

Geo-technical and penetrometer tests to determine soil strength and cohesiveness and to detect any water infiltration jeopardising the stability of individual monuments and leading to their ultimate collapse.

Possible study using numerical simulation models.

Proposed consolidation action on the structures according to their state of disrepair

and proposed action to guarantee the stability of the loose masonry areas.

### **3.5 Trial excavation**

The data thus accumulated must be checked by means of a series of small trial trenches in selected zones inside the area.

It will be necessary to develop typological studies of the materials, concentrating on the stratigraphic analysis of the sites and the mechanism of formation of the manmade deposits. Every year during the wet season, water flow, together with rainwater runoff, is the cause of a high degree of mixing of the anthropized soil layer, thus disturbing the natural sequence, transporting the ceramic material and changing the layout of the finds inside the layers themselves.

### **3.6 Geographic Information System**

#### **3.6.1 The Odysseus system**

ODYSSEUS is a computer-based system capable of providing the tools needed to perform the activities linked to management of the collected

extended to take in also the related territory. It is based on an information retrieval (IR) system in which multi-format databases (data, images, maps, land registers, etc.) can be handled and to which access is provided both by quarrying the data or moving over the images and maps.

The management of maps and drawings is a source of filing and processing problems. As far as filing is concerned, the solution chosen involves reading by means of digitalisation of the maps and linking with the database. As far as processing is concerned, we contemplate using vectorial graphic software in which each point or segment is associated with the coordinates and the length.

The database will essentially be made to interact with the computerized map system for the purpose of creating a system for drawing up an Archaeological Risk Map.

The task therefore consists in making thematic maps containing and representing the data referring to the excavation performed, the areas of future investigation and those subjected to constraints, the inclusion of monuments and visible structures, etc. so as to obtain a continuously updated and easily accessible representation, ordered by topic and risk factor. The risk maps will be overlaid so as to produce a synthetic mapping effect.

### 3.6.2 Database

Odysseus makes use of a special engine in order to link a non-spatial IR database, organized on the basis of ICCD (Italian Central Institute for Cataloguing and Documentation) records implemented by the archaeological prospecting records (Lerici Foundation), with a DWG format vectorial spatial database.

Let us briefly outline a few of the characteristics of the data records and the database structure. The site record contains all the information needed to identify and define the site (location, geomorphological, geological and pedological characteristics, etc.) as well as items such as land registry parcels, constraints, and town planning instruments. Furthermore, it contains all the information regarding reconnaissance carried out in the area, the object found therein, their chronology, etc. the graphic and photographic documentation and the archive sources and bibliographic references. All these elements are

known to be essential for cultural landscape management by the conservation and improvement authorities.

The system described above is currently being used in the UNESCO project: *Zoning and Environmental Management Plans for Wat Phu (ZEMP for Wat Phu)*.

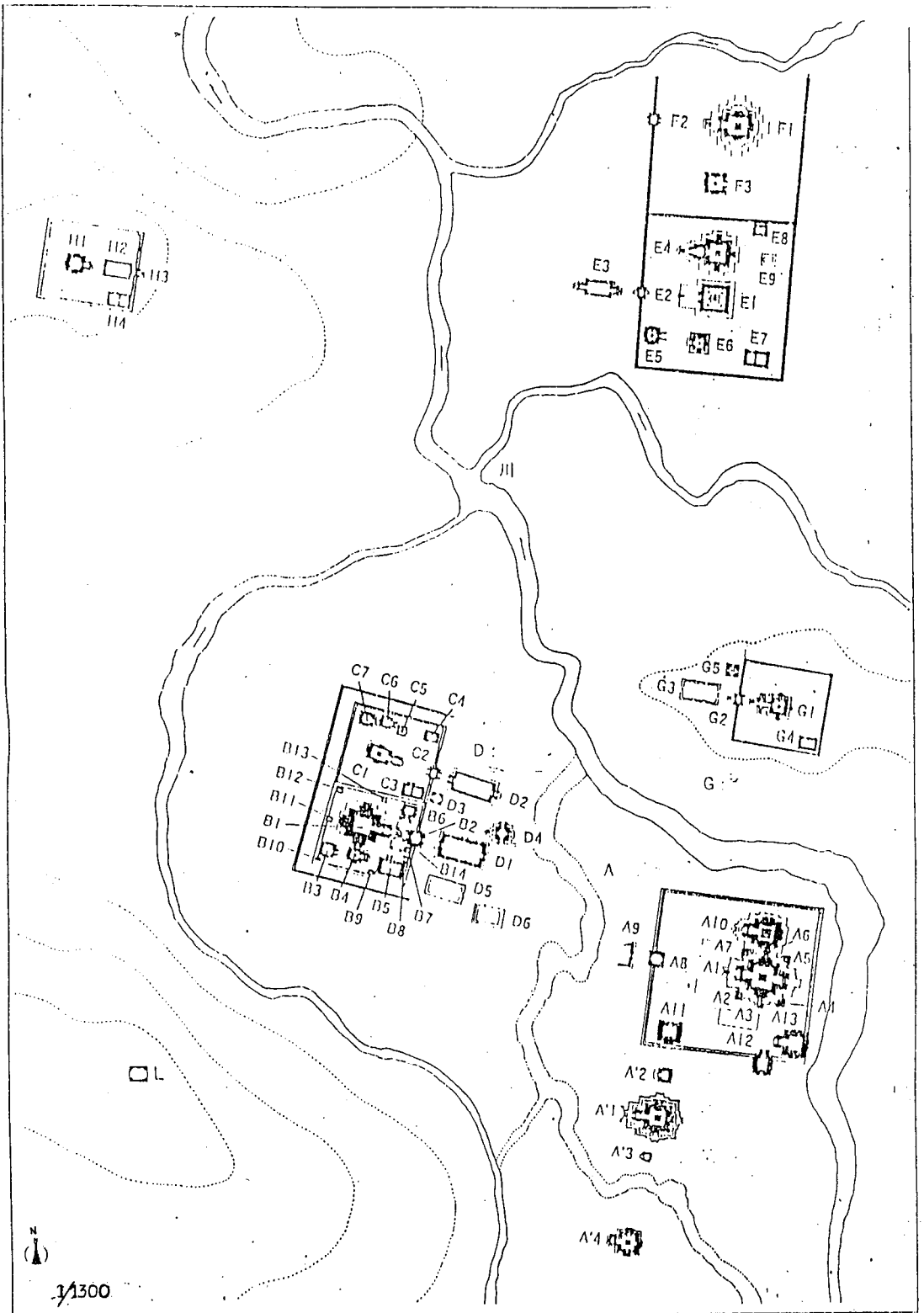
### **3.7 Training**

The training of the Vietnamese personnel will be based on the experience acquired by the 1996-1998 UNESCO Archaeological Mission in Laos when it included Laotian government functionaries in its own field activities. The following fields of training activity in particular are envisaged:

- Topography and surveying of archaeological remains, which will involve the study of the territory by means of aerial photography interpretation, the use of topographical apparatus and drawing of maps and plans. For architects, topographers and archaeologists.
- Excavation and site management techniques. Although the project does not envisage the opening of large excavation sites, the variety of the situations involving the opening of limited size trial trenches will provide an opportunity for illustrating the functioning of an archaeological site and the various techniques used by archaeologists excavating a site.
- Cataloguing and documentation. The explanation of cataloguing methods used, combined with the study of the graphic and photographic documentation. Particular attention will be focused on the introduction of the trainees to currently used computerized system of database management. For archaeologists, documentalists, archivists.
- Restoration and drawing of finds. For restorers, draughtsman.

## **4. DURATION**

The estimated project duration is three years



MY SON  
GENERAL SURFACE



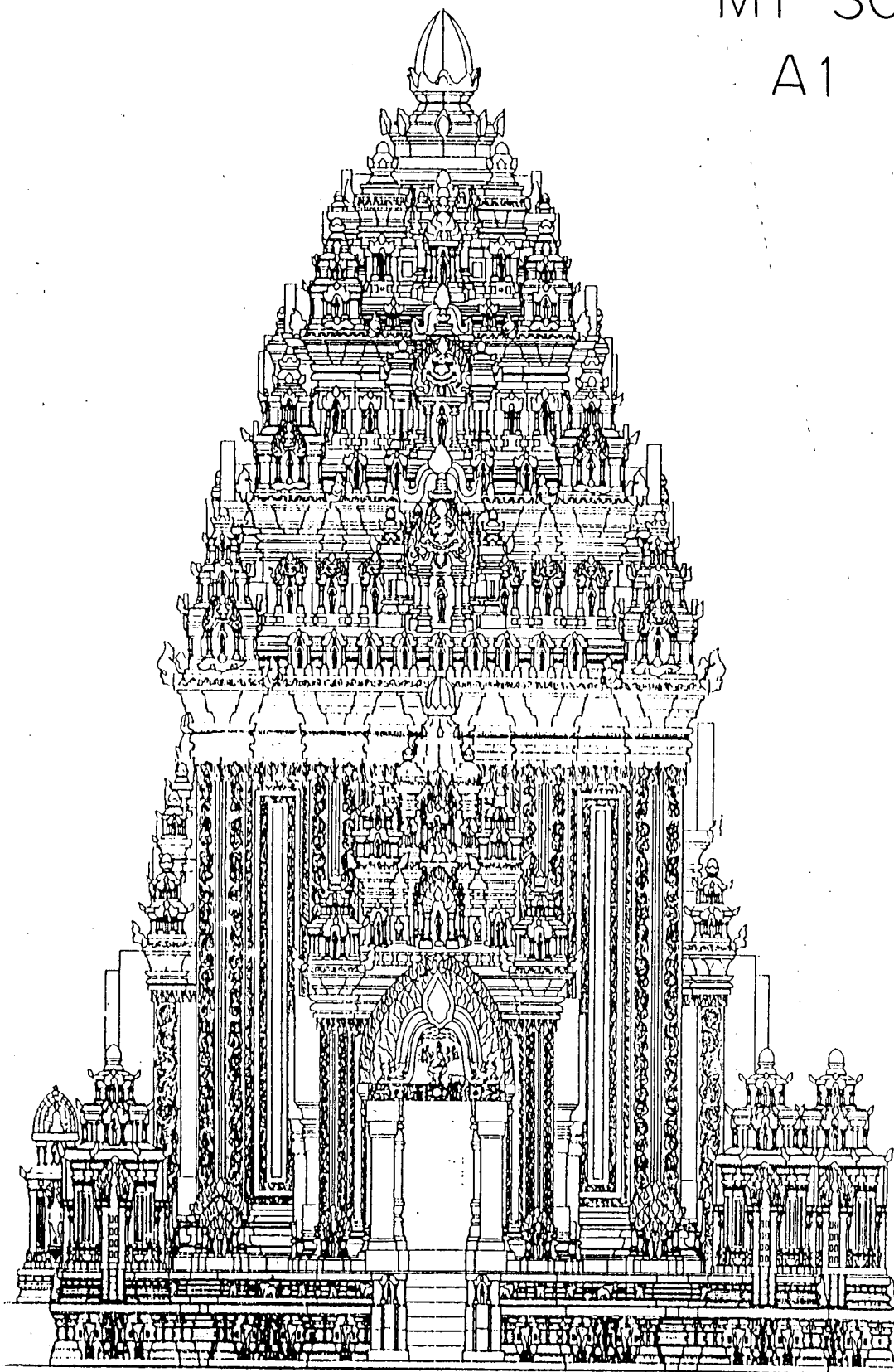




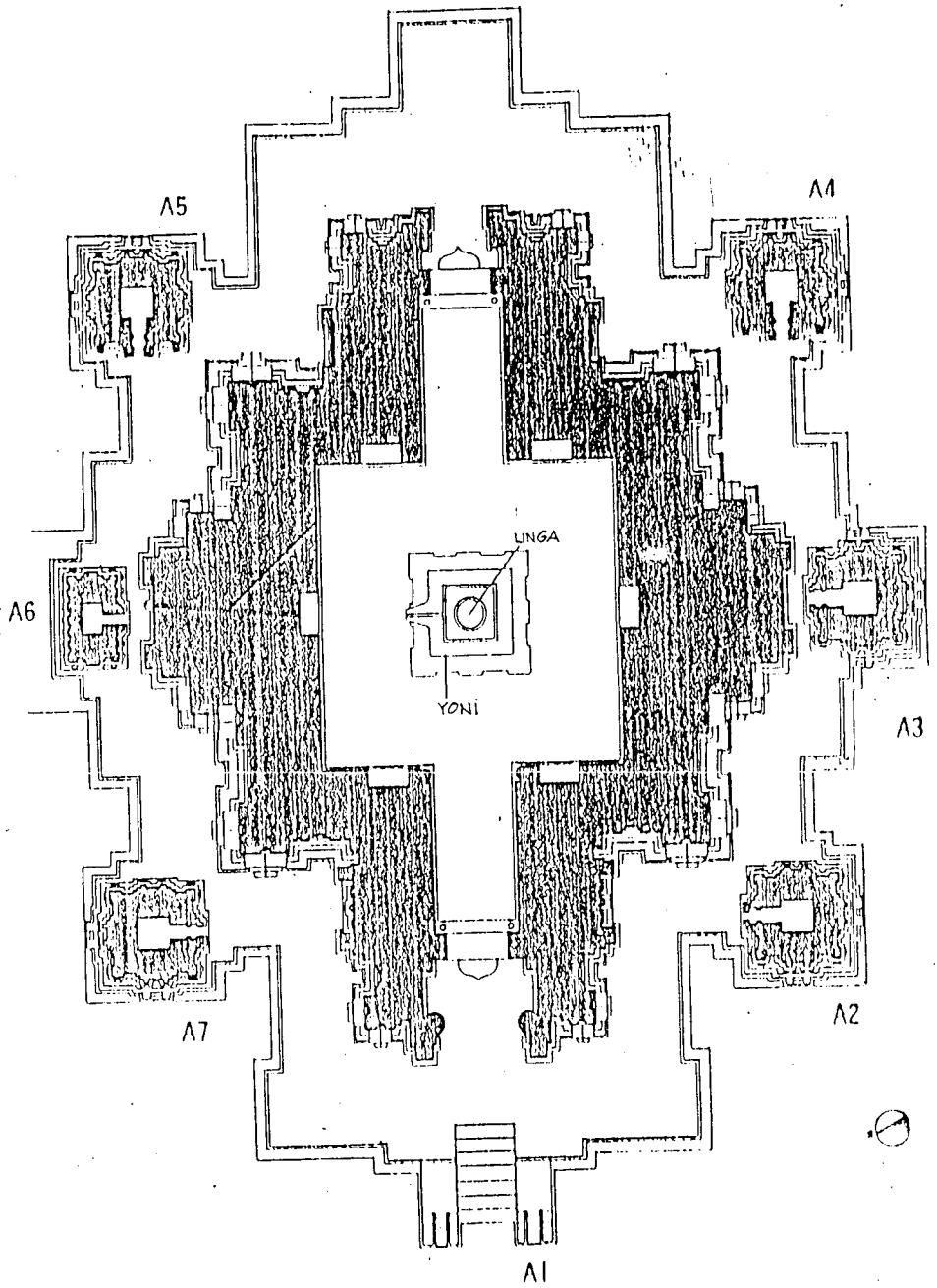


MY SON

A1



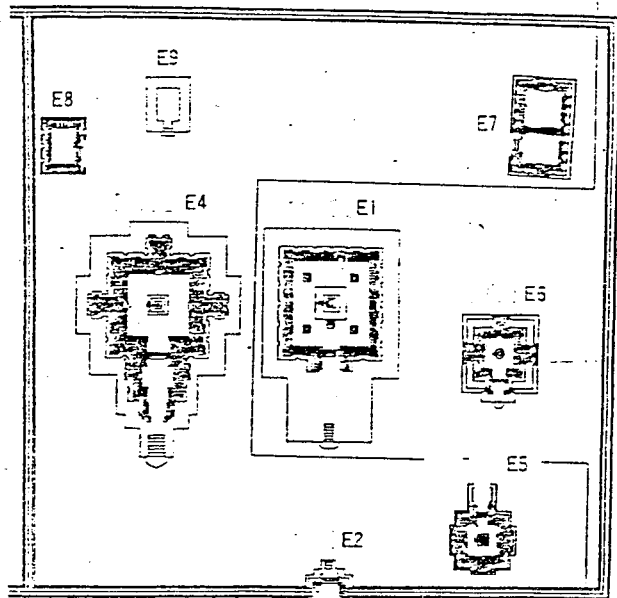
# MY SÓN



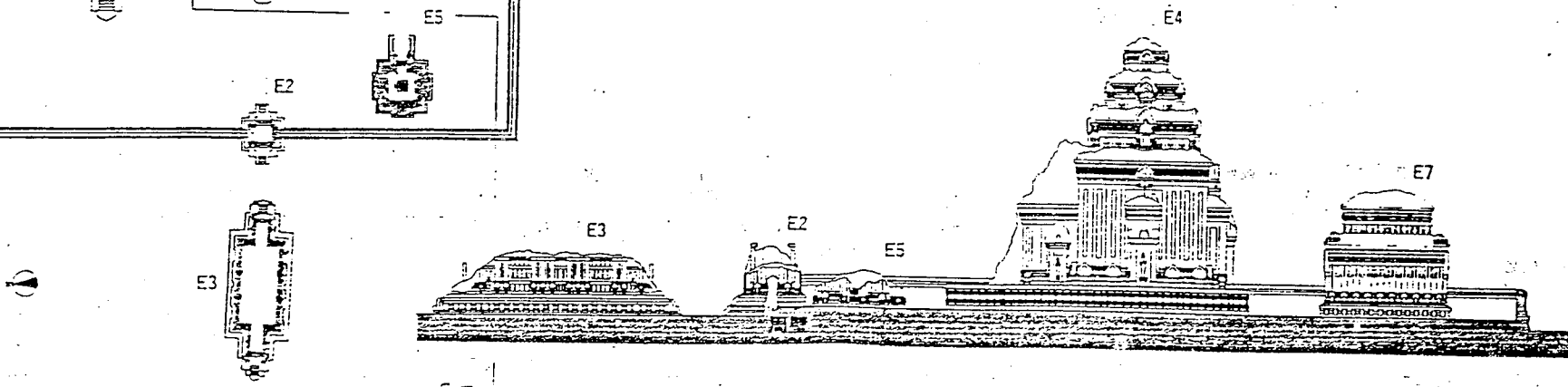
SURFACE

A1~A7

1/110

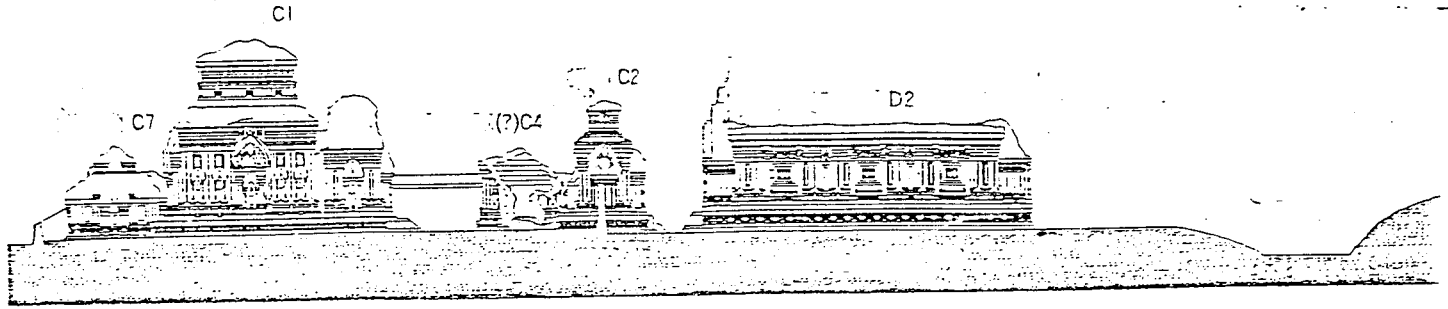


MY SON

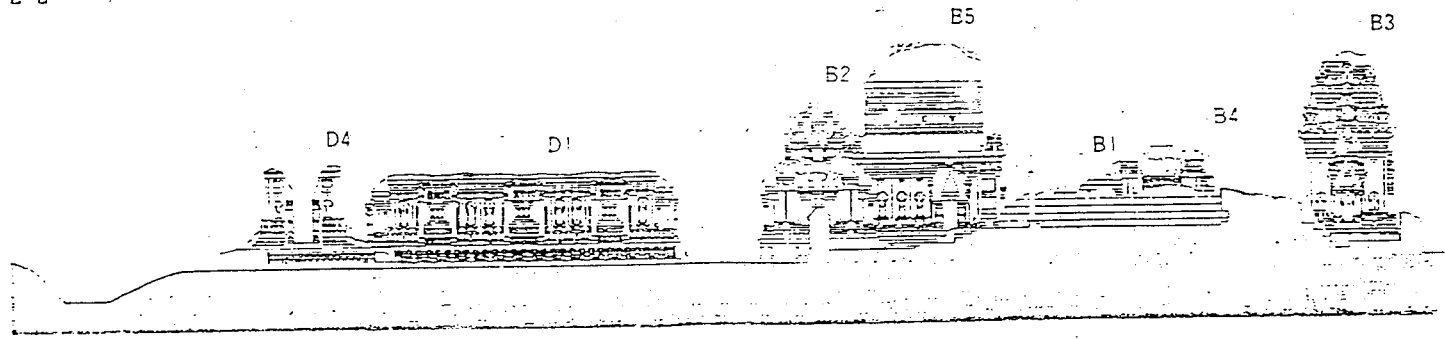


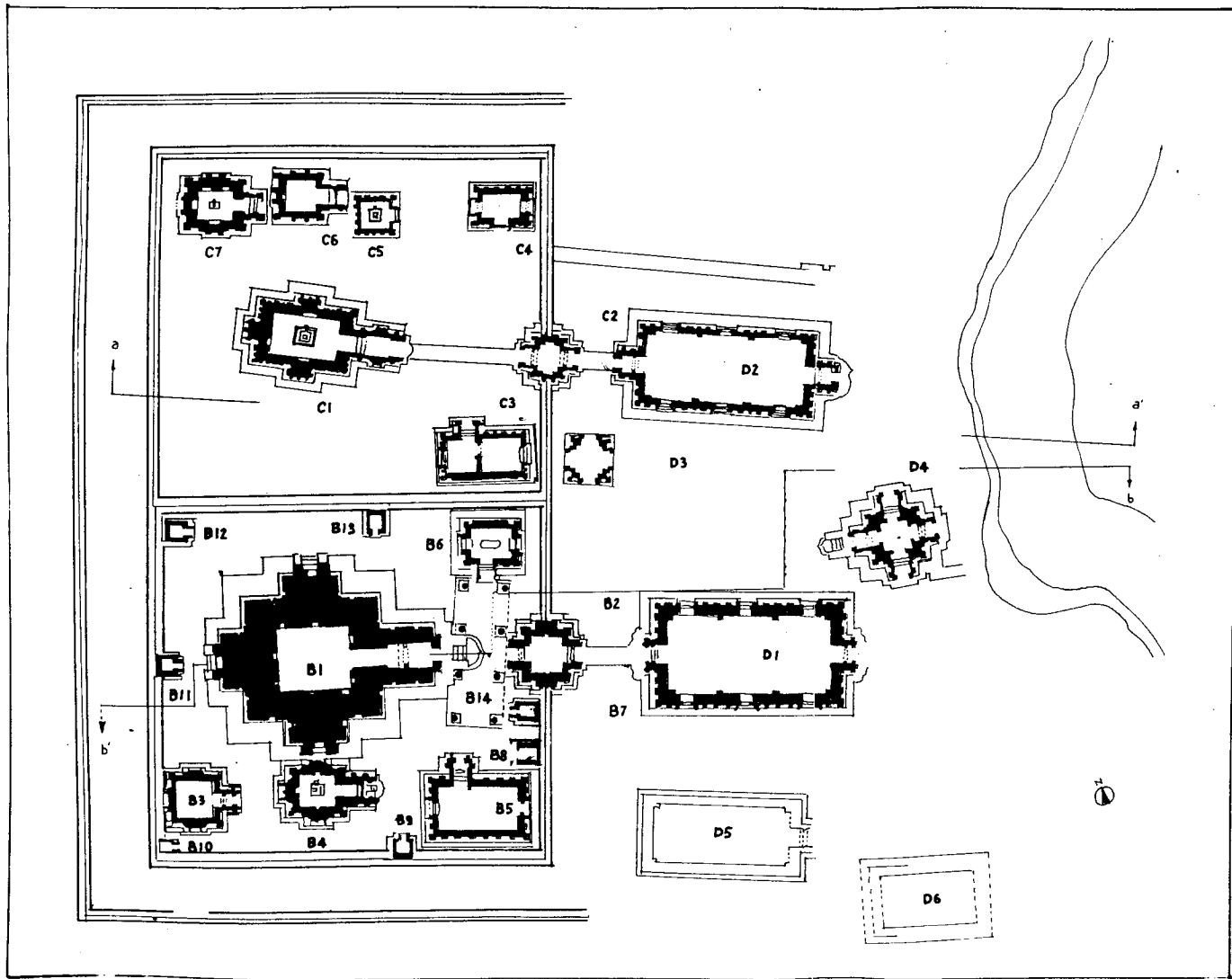
1/250

# MY SON



2-a





MY SON

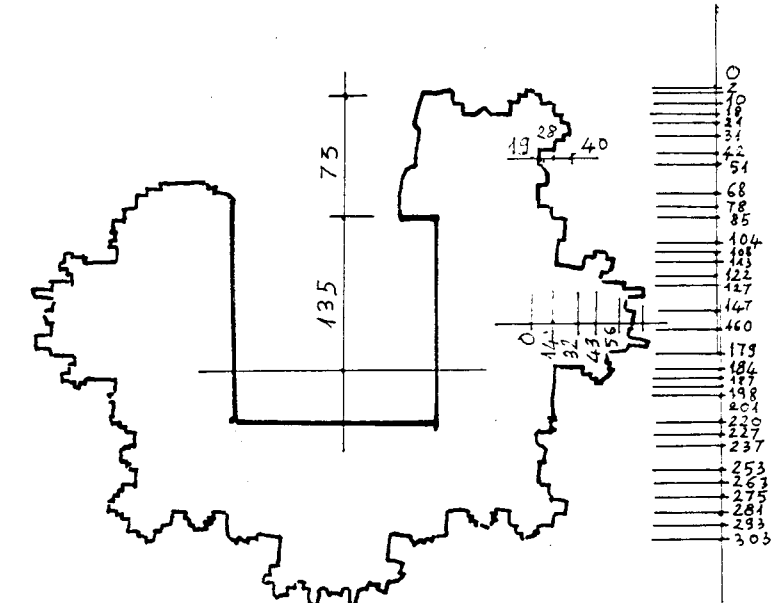
GENERAL SURFACE  
OF B C D GROUP

1/340

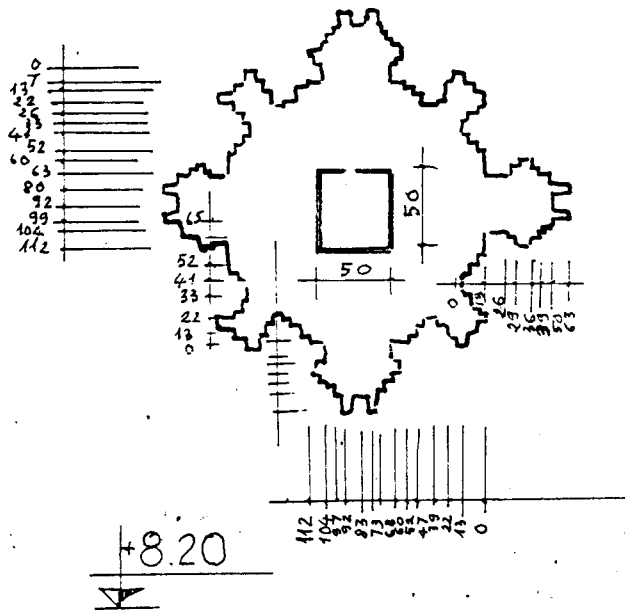
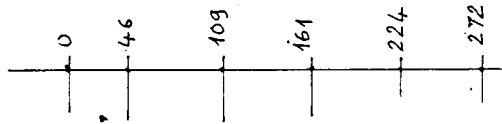
# MY SƠN B3

SURFACE

1/50



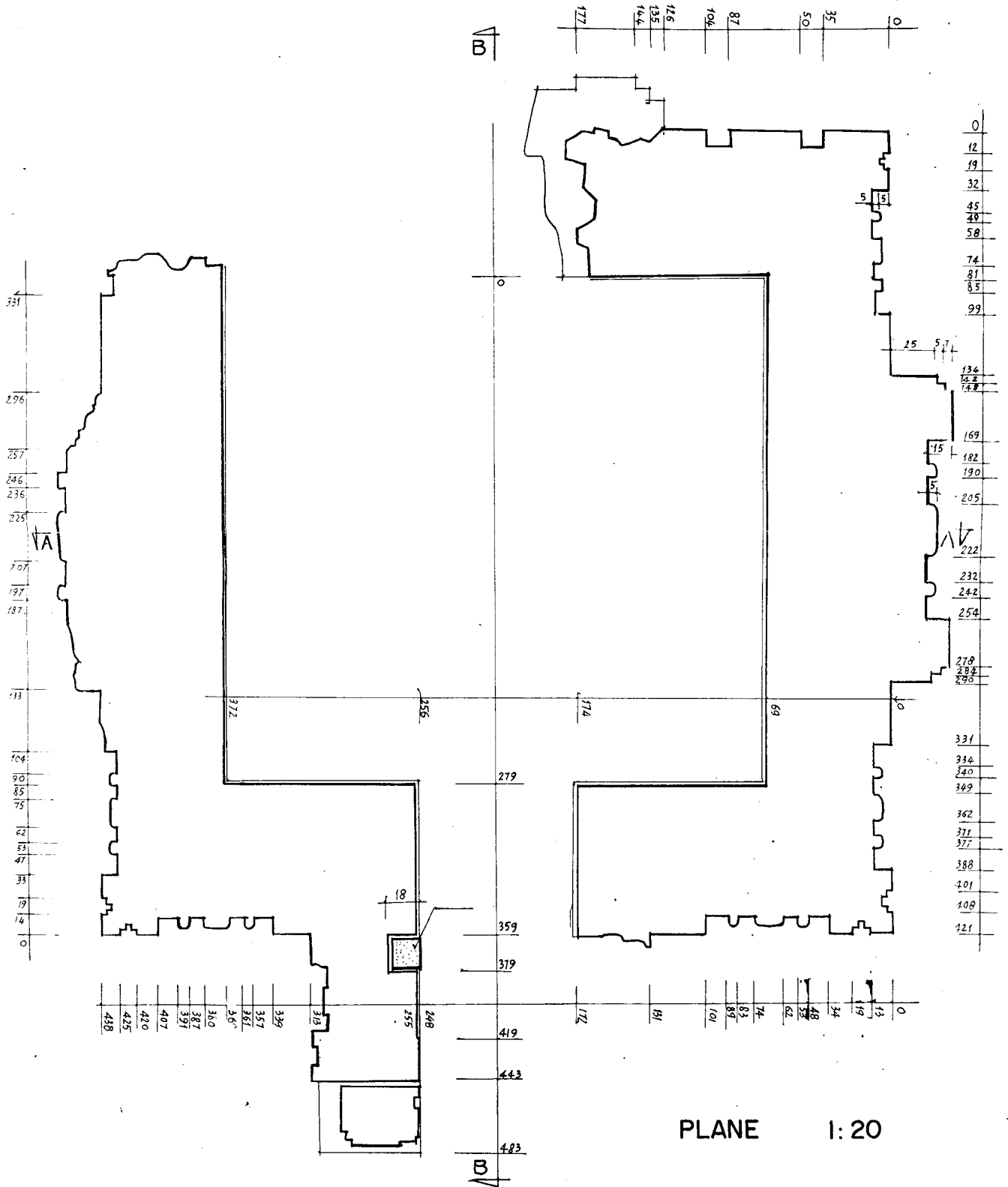
+6.20



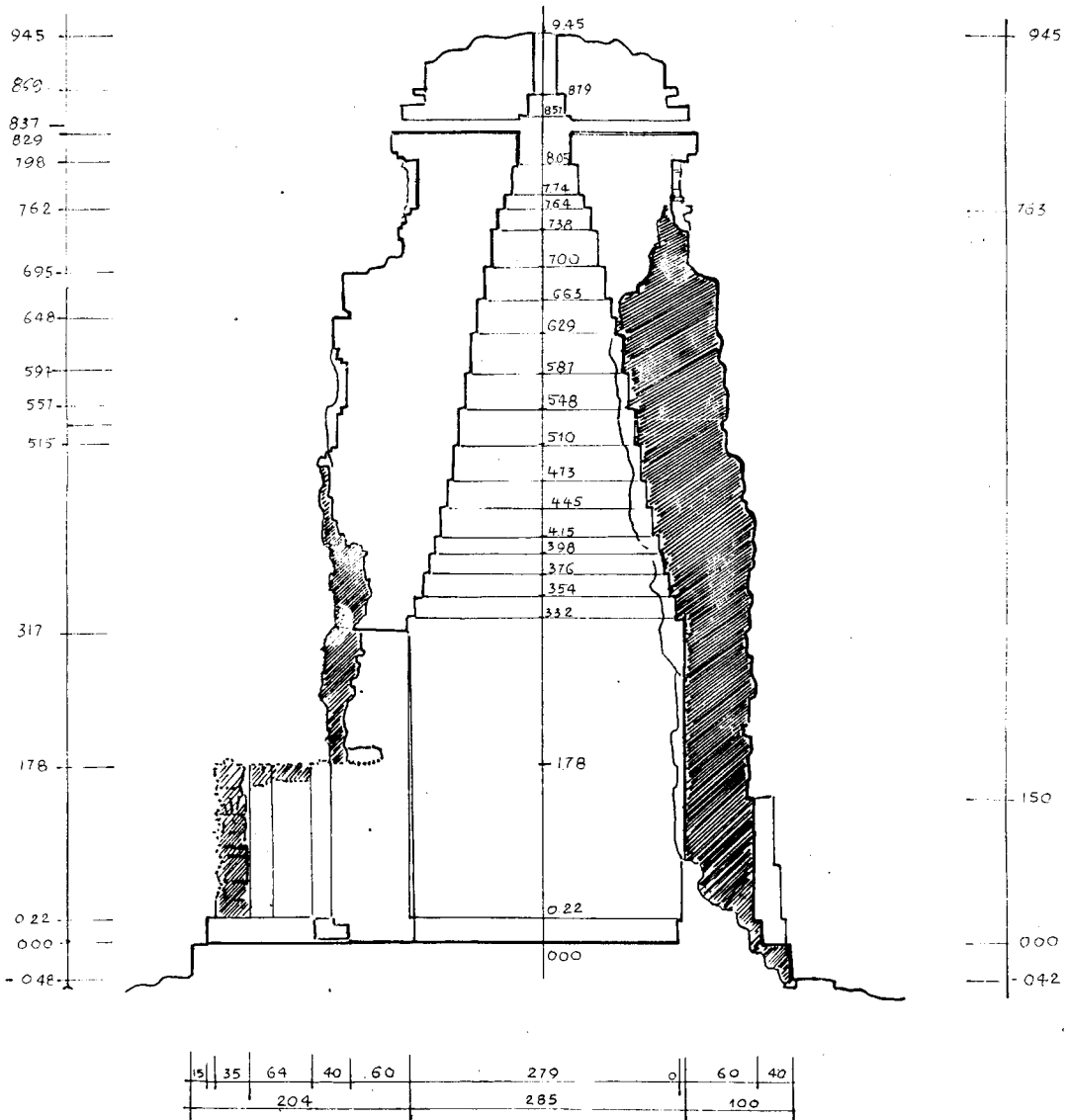
+8.20

# MY SƠN B3

DRAWING PRESENT CONDITION



# MY SƠN B3

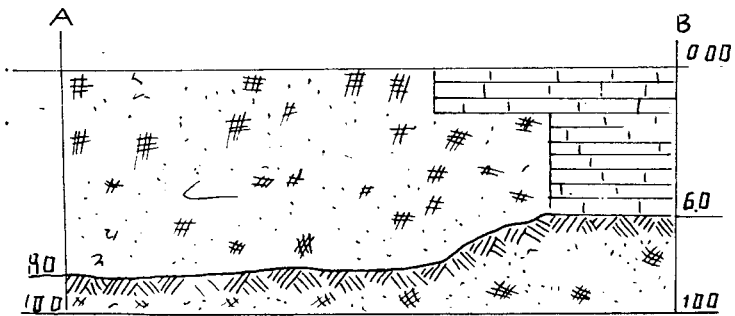


VERTICAL PLAN B-B

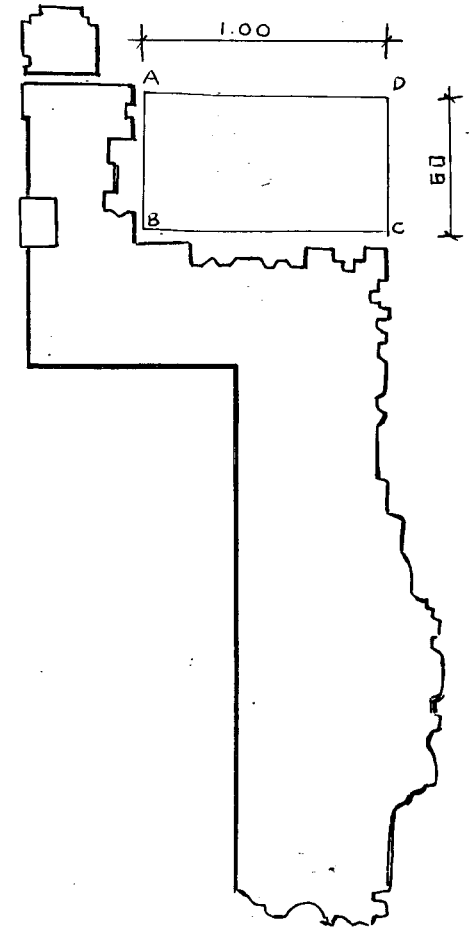
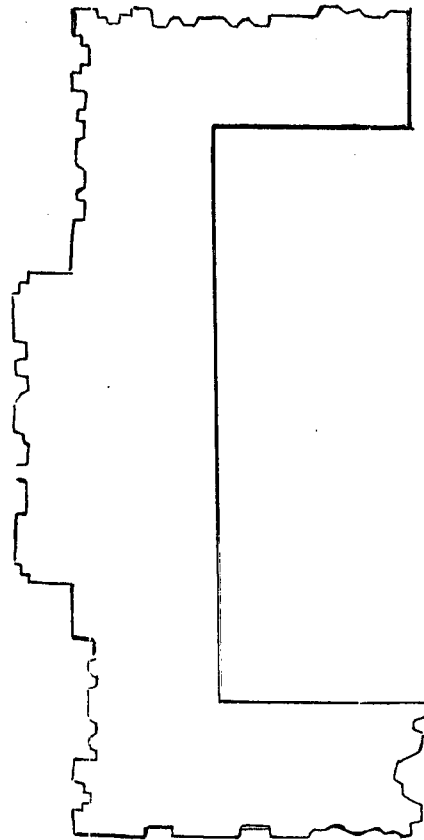


# MY SƠN B3

## SURVEYING THE FOUNDATION



PROFILE

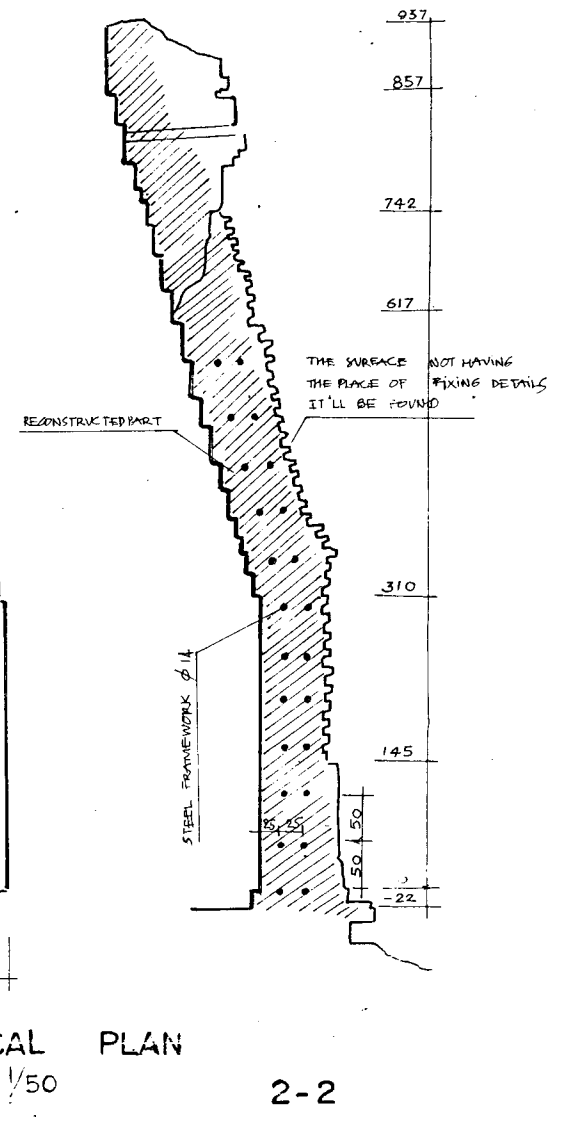
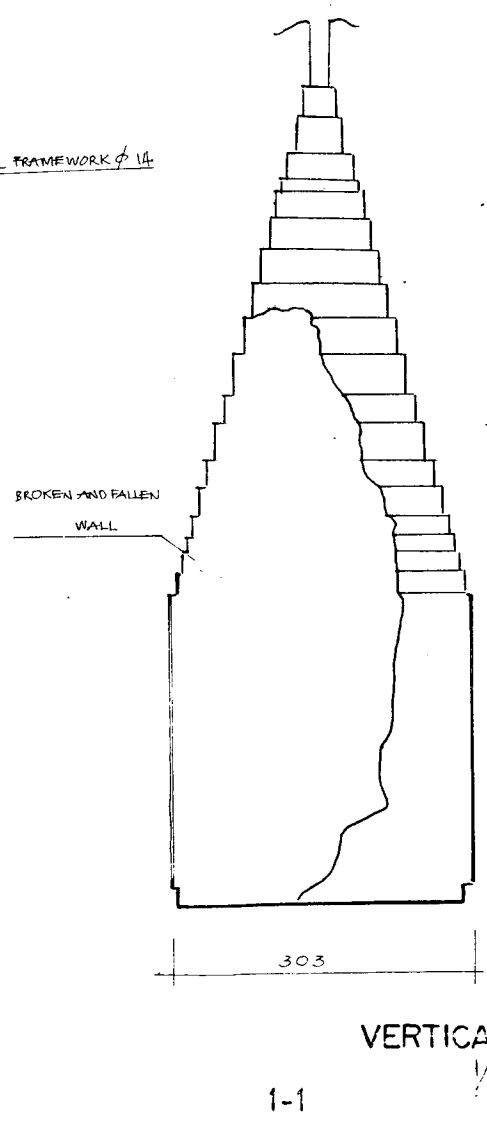
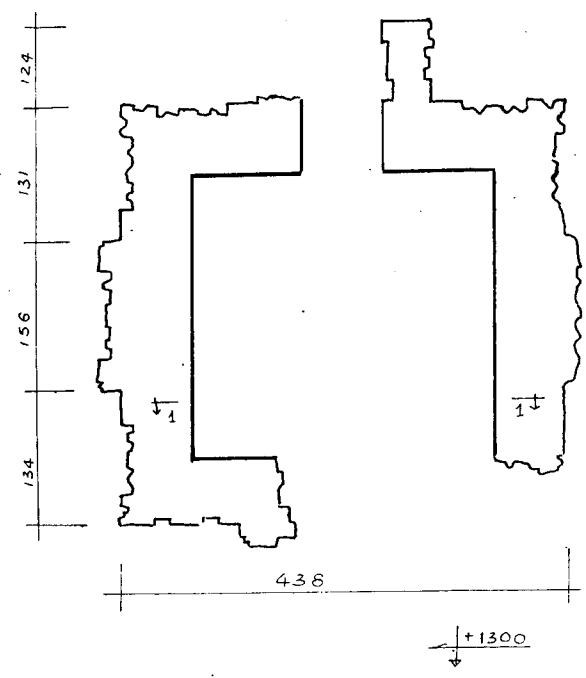
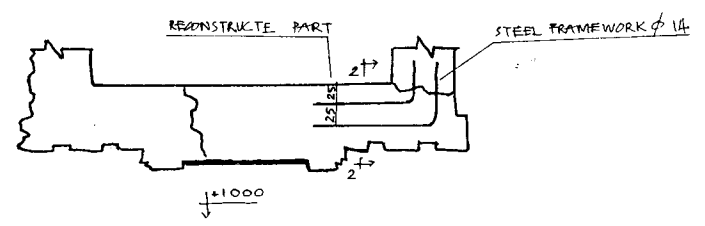
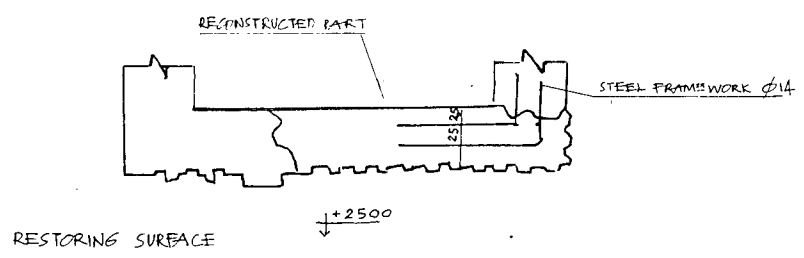


PLANE 1:20

# MY SƠN B3

## RESTORING DESIGN

PRESENT CONDITION SURFACE  
1/50

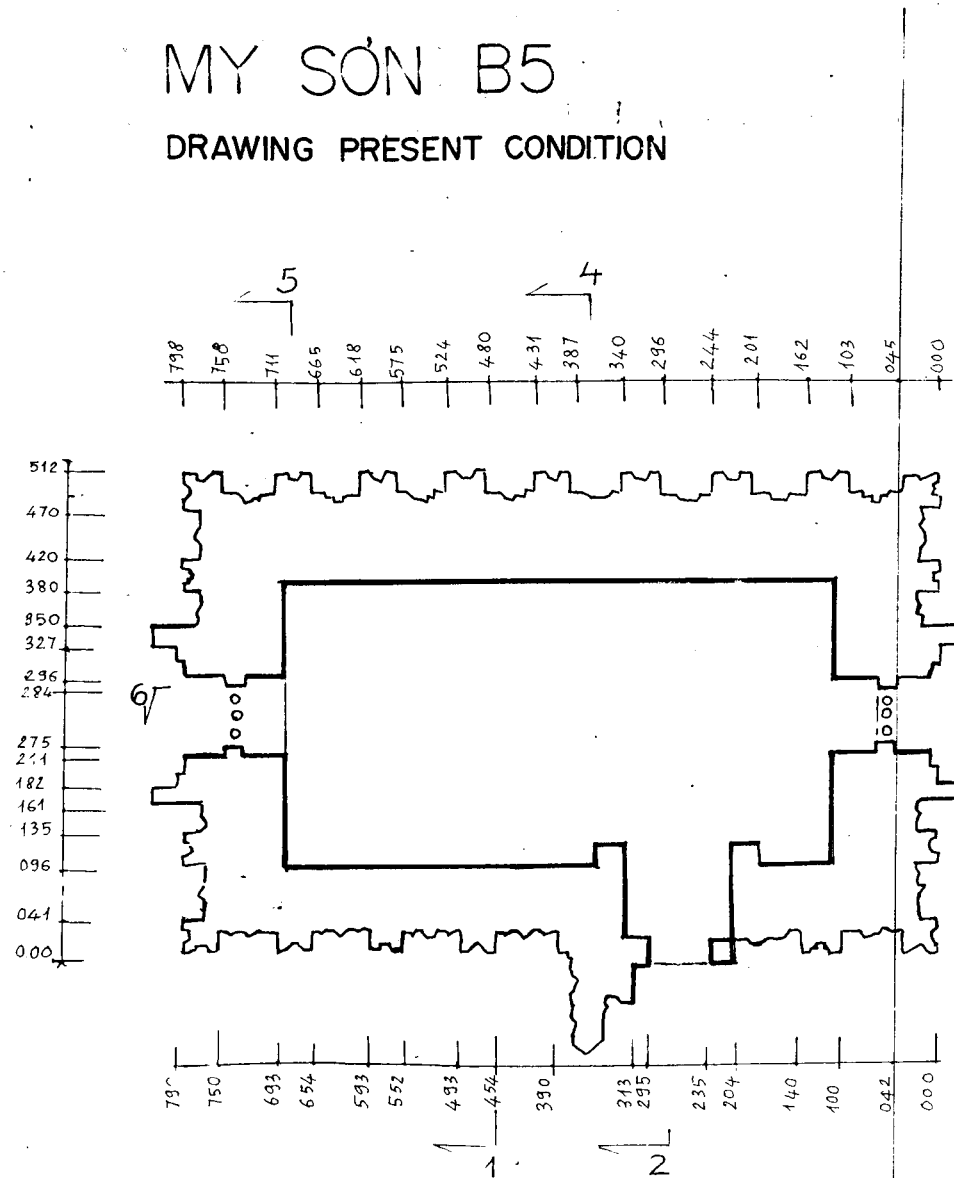


VERTICAL PLAN

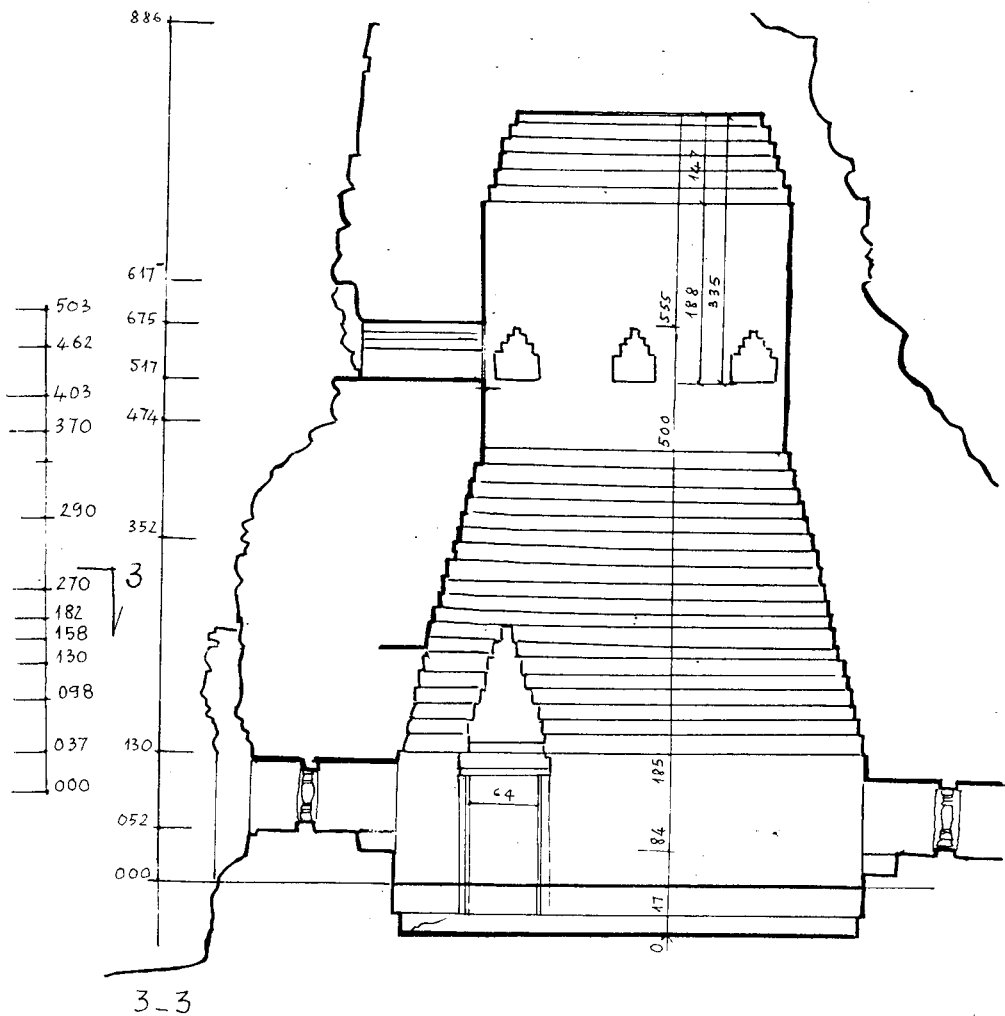
1/50

# MY SƠN B5

DRAWING PRESENT CONDITION

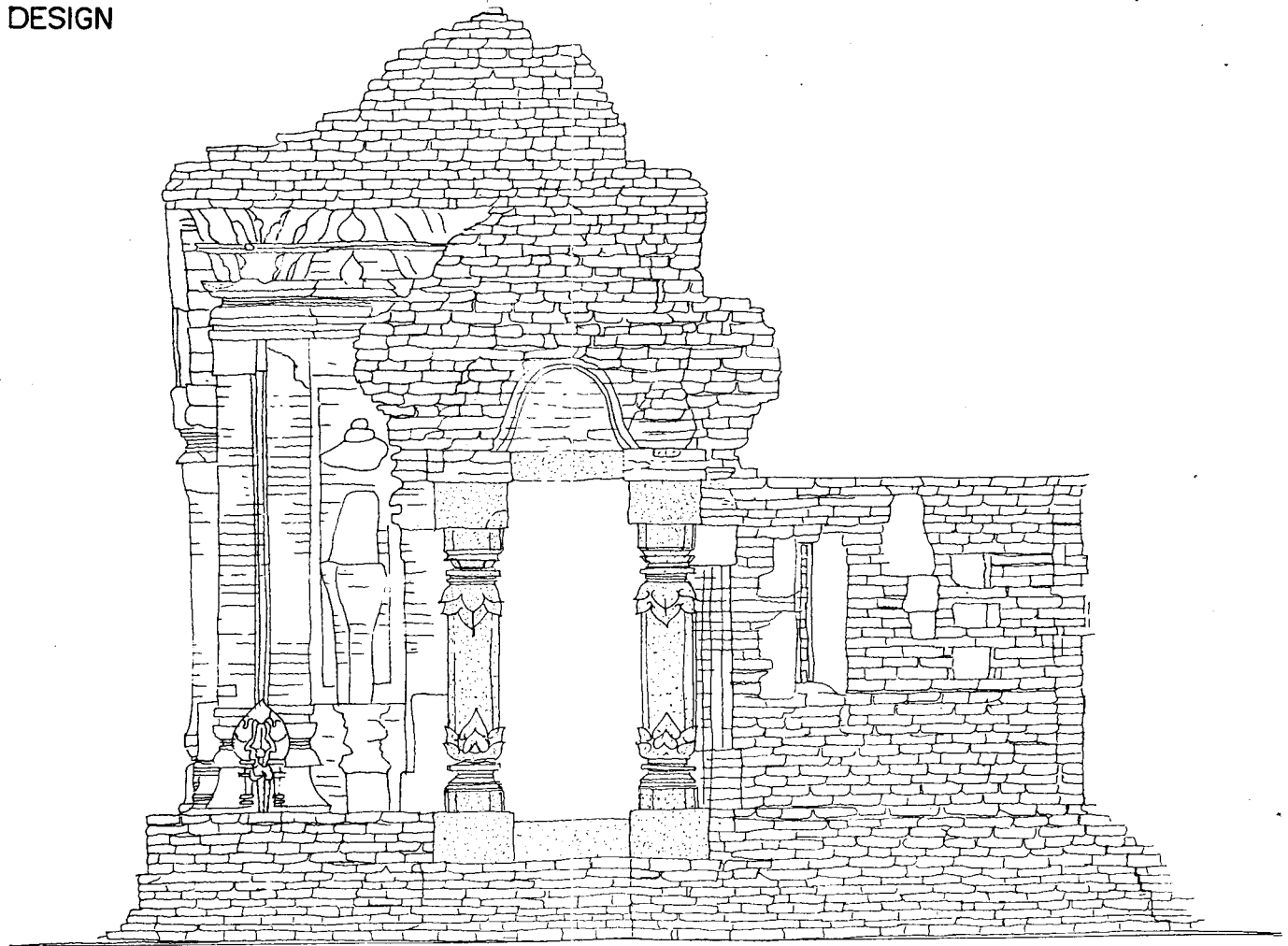


PLANE 1:50



# MY SON B6

MAINTAINING DESIGN

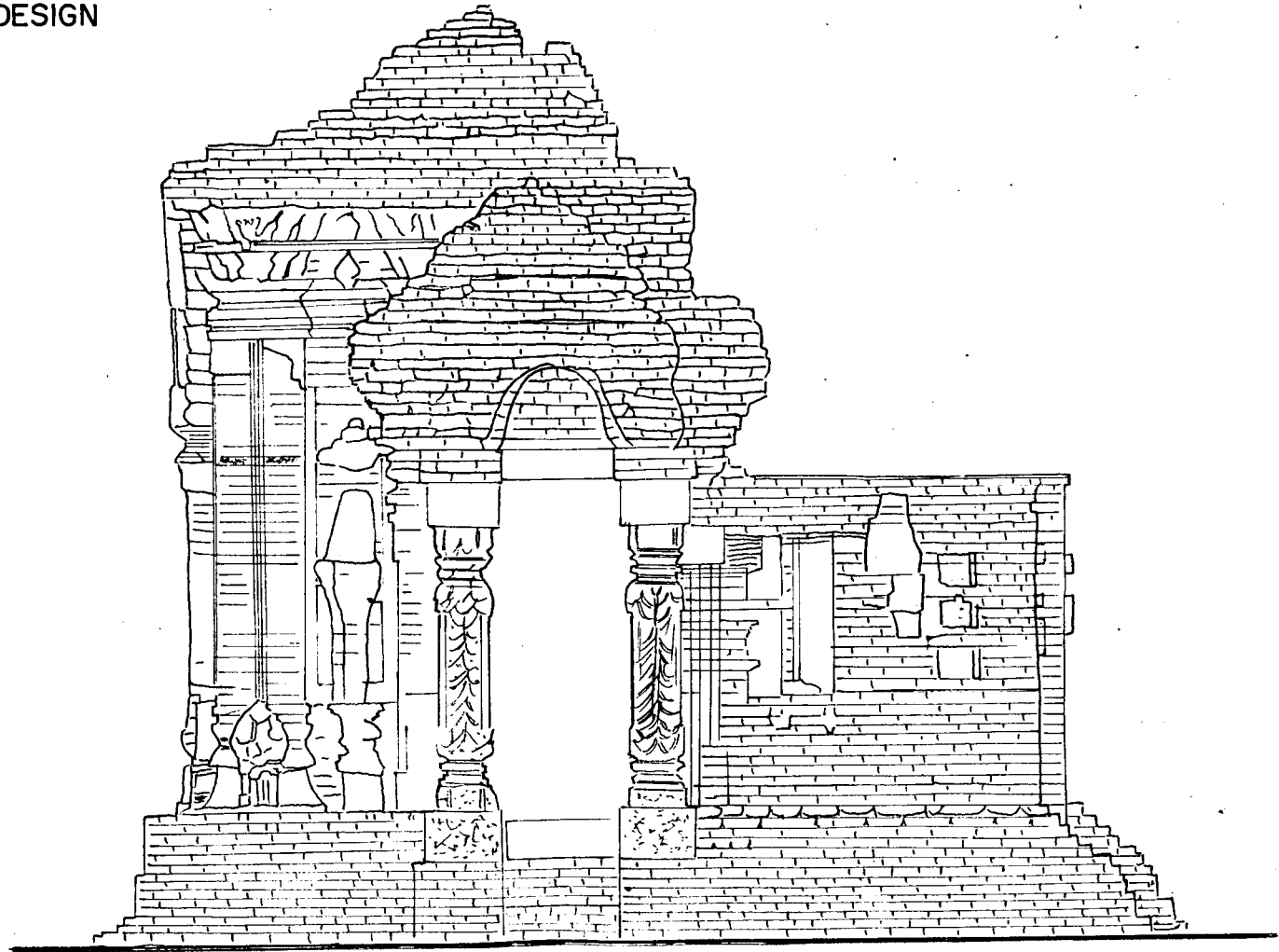


SOUTHERN SIDE POSITION

1:25

MY SON B6

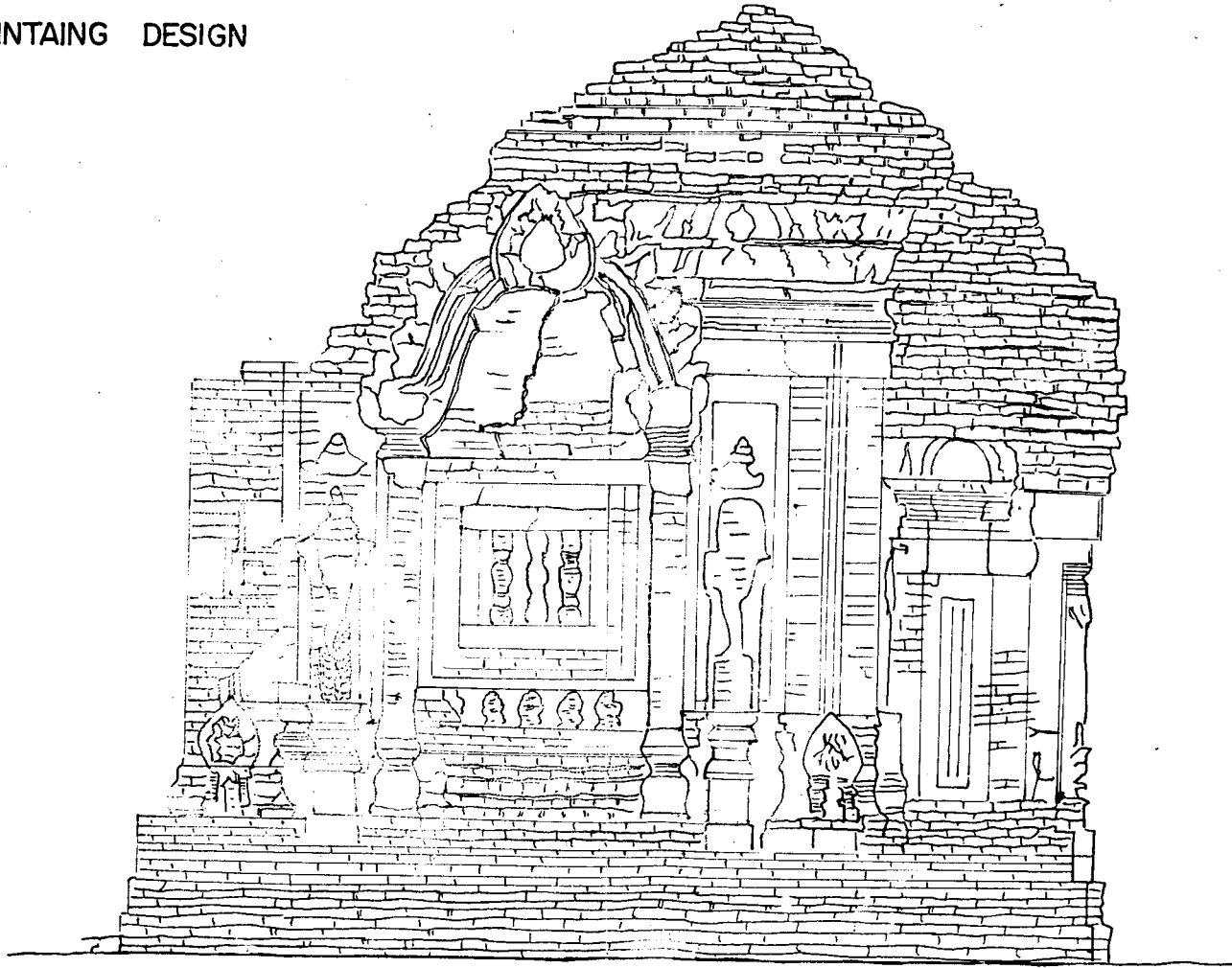
MAINTAINING DESIGN



SOUTHERN SIDE POSITION 1:25

MY SÓN B6

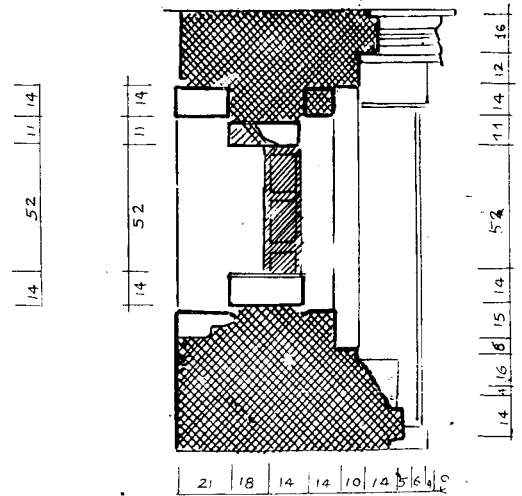
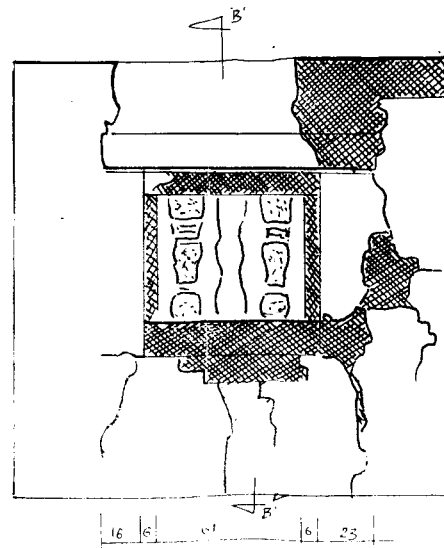
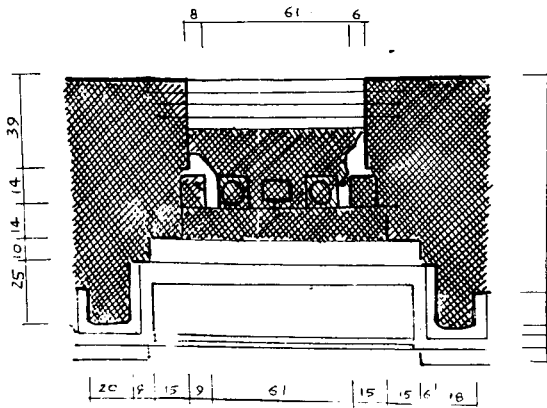
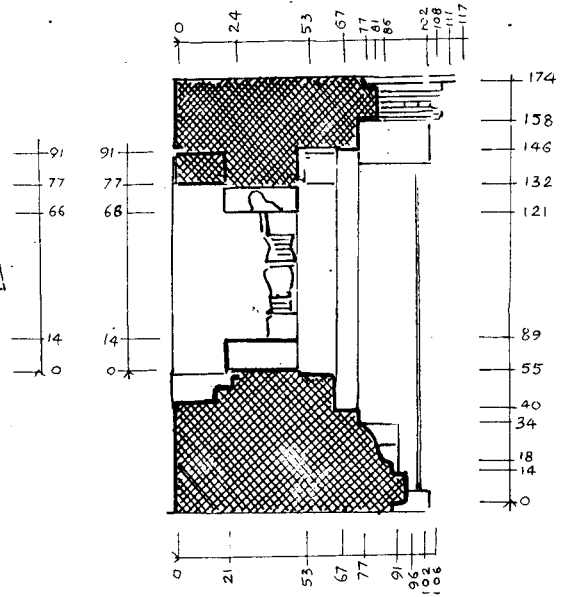
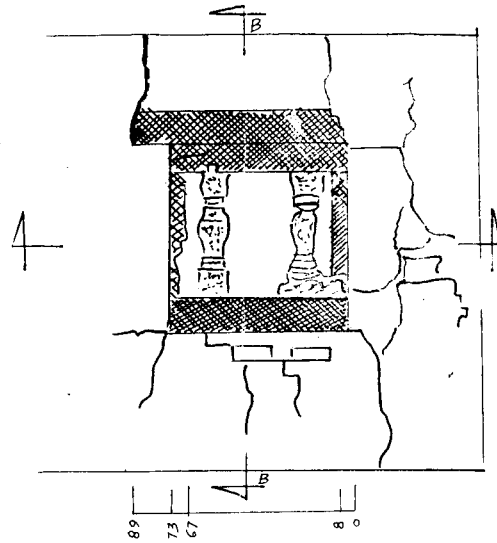
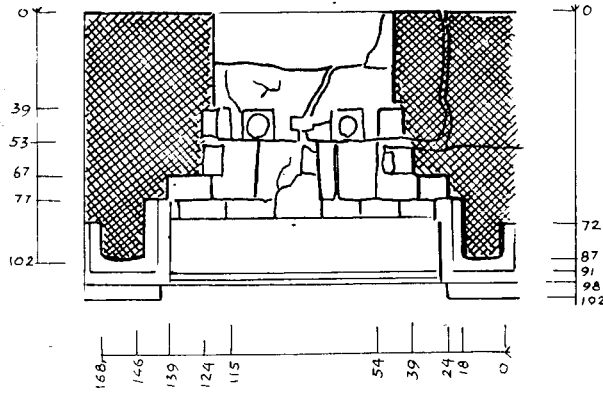
MAINTAINING DESIGN



WESTERN SIDE POSITION 1:25

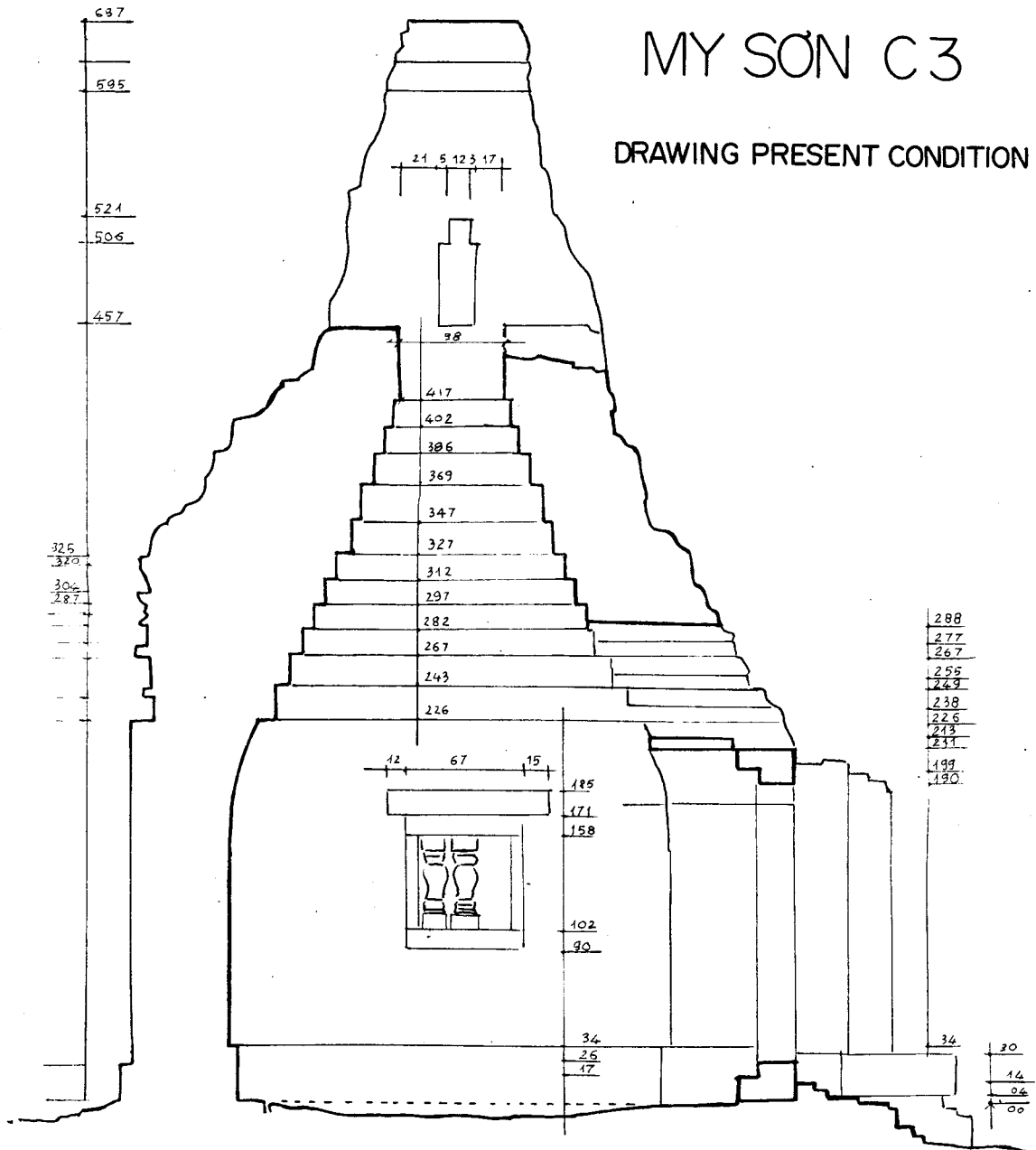
# MY SON B6

## MAINTAINING DESIGN



# MY SON C3

DRAWING PRESENT CONDITION.

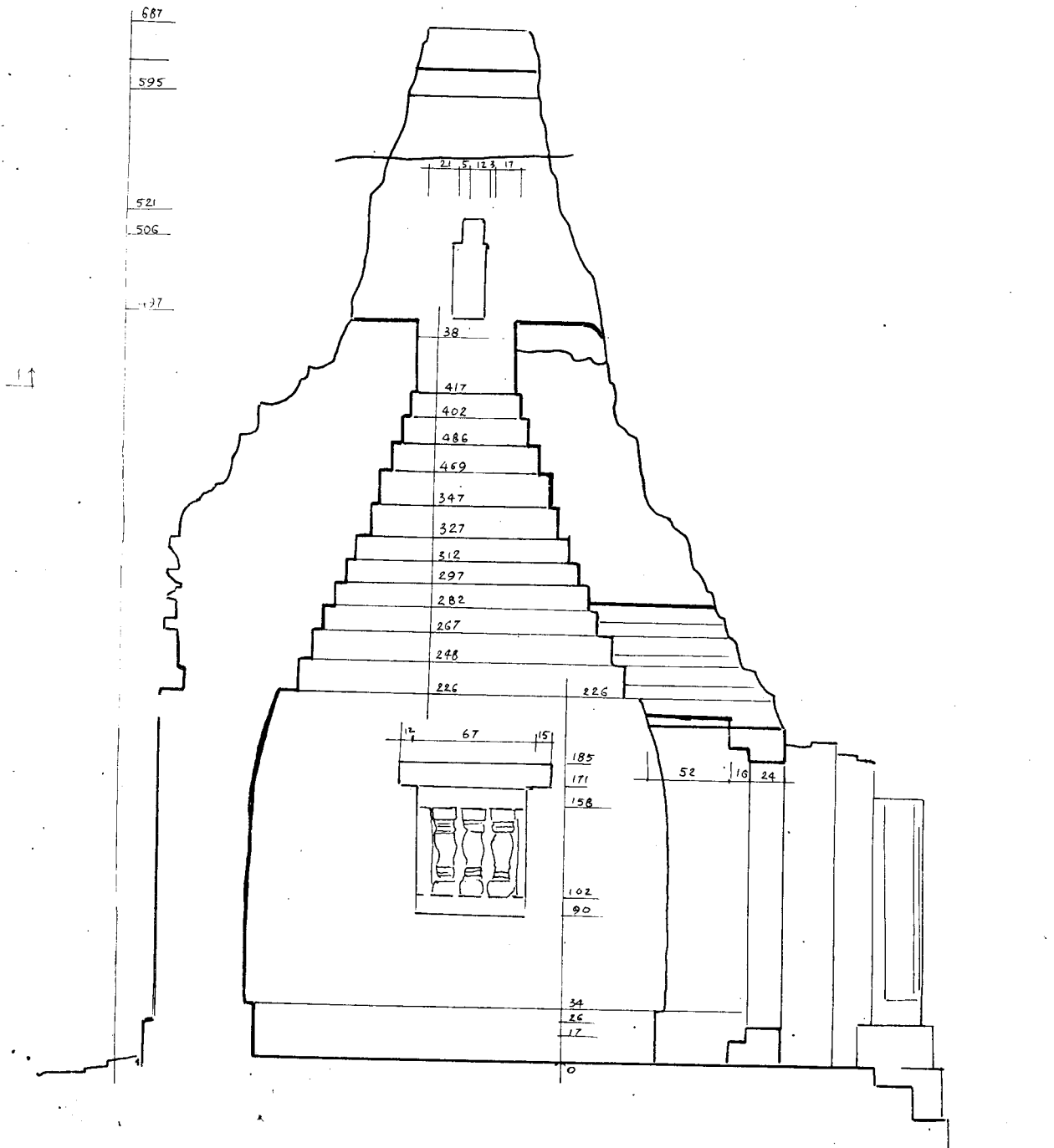


VERTICAL PLAN 1-1



# MY SON C3

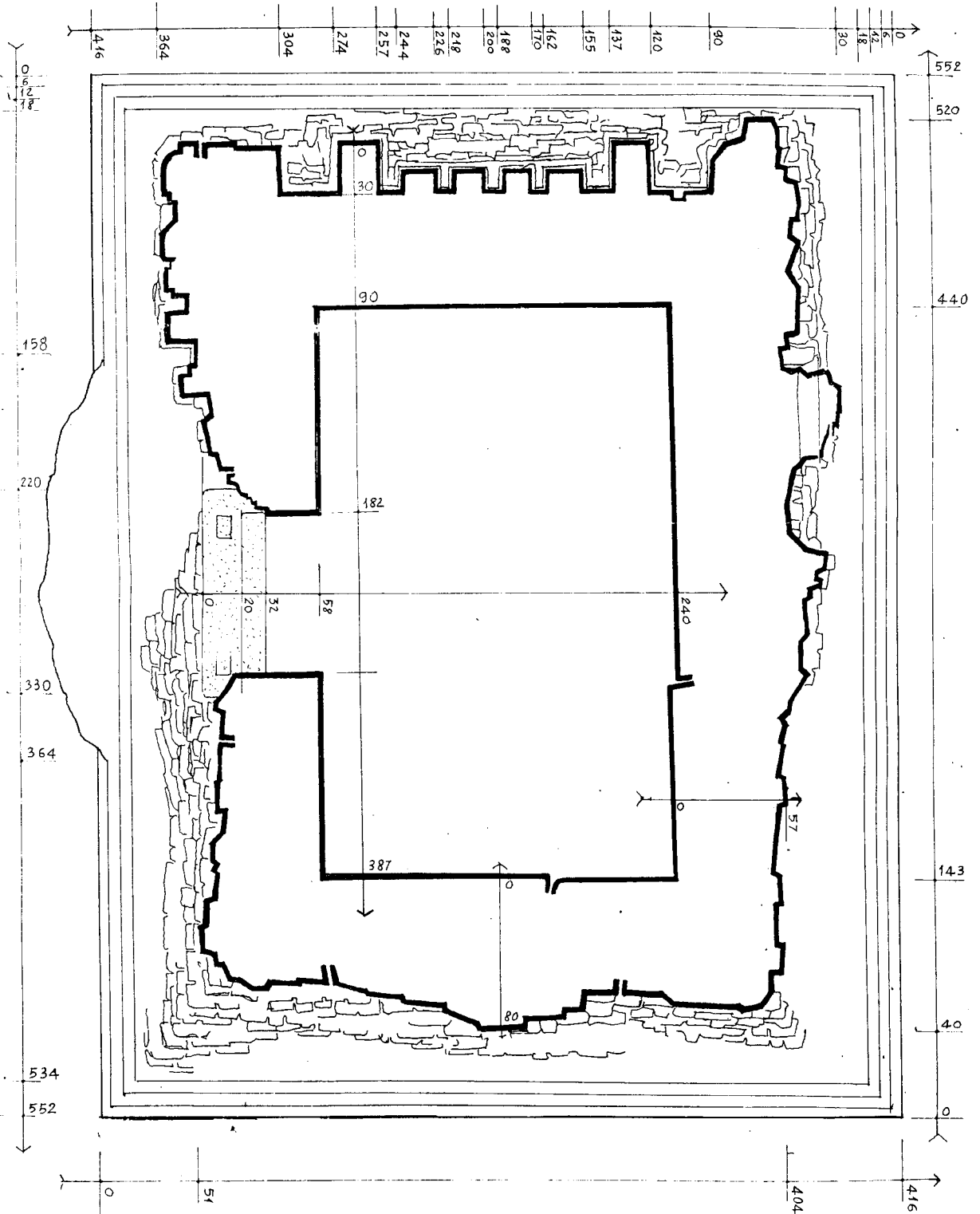
RESTORING DESING



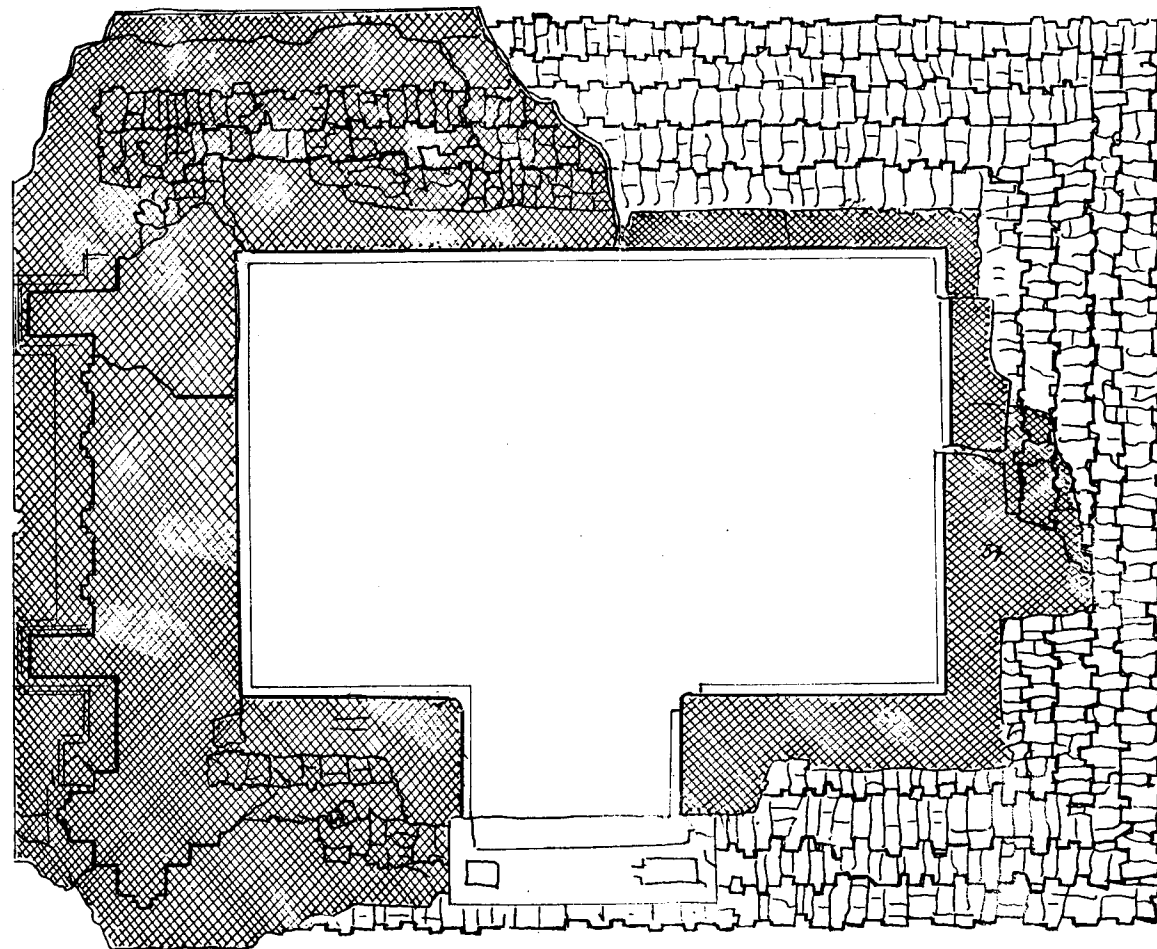
VERTICAL PLAN 1-1

# MY SON C4

PLANE 1:20



# MY SƠN C4



ORIGINAL WALL



RESTORING WALL



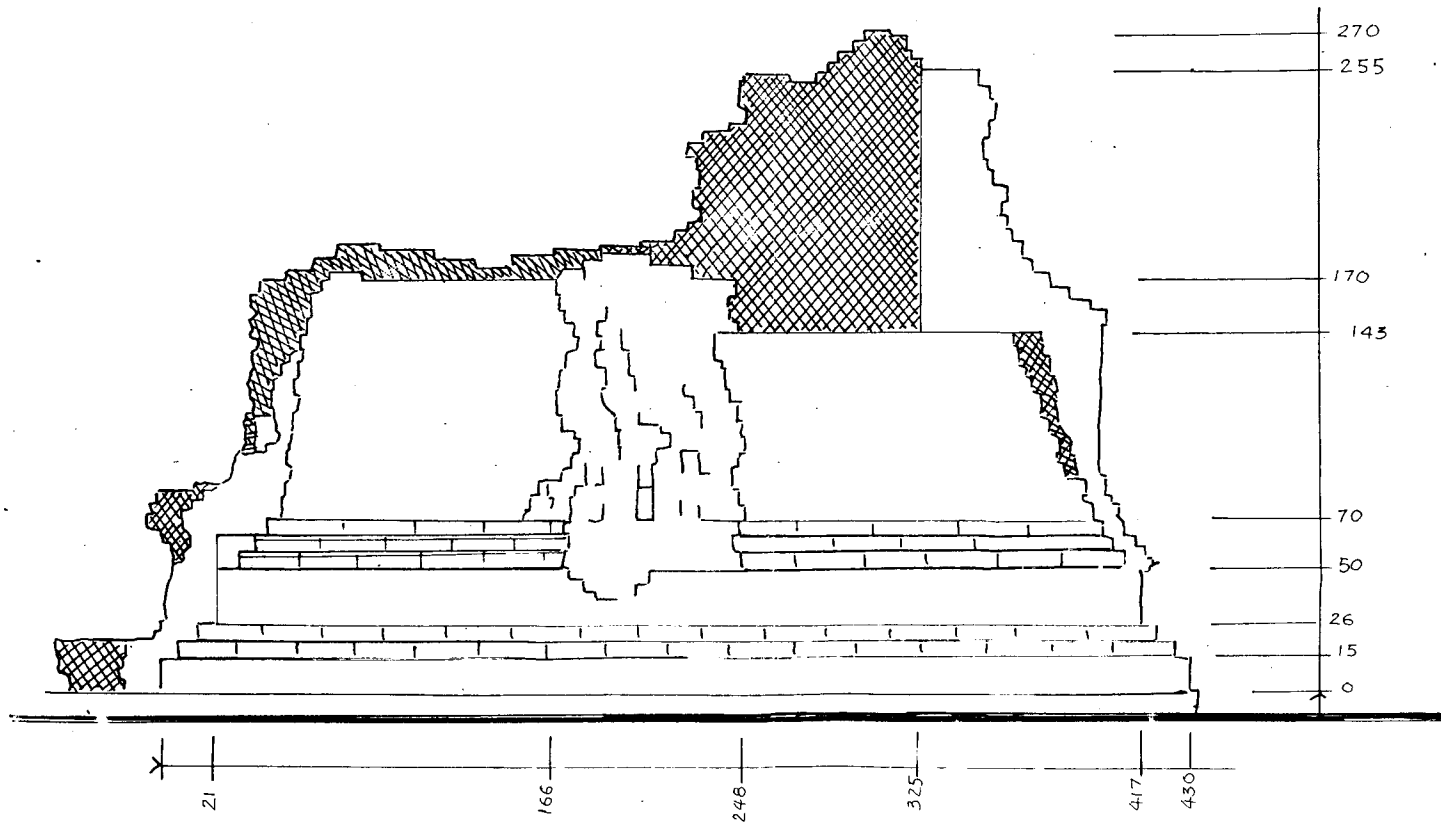
MAINTAINING WALL

PLANE 1:20

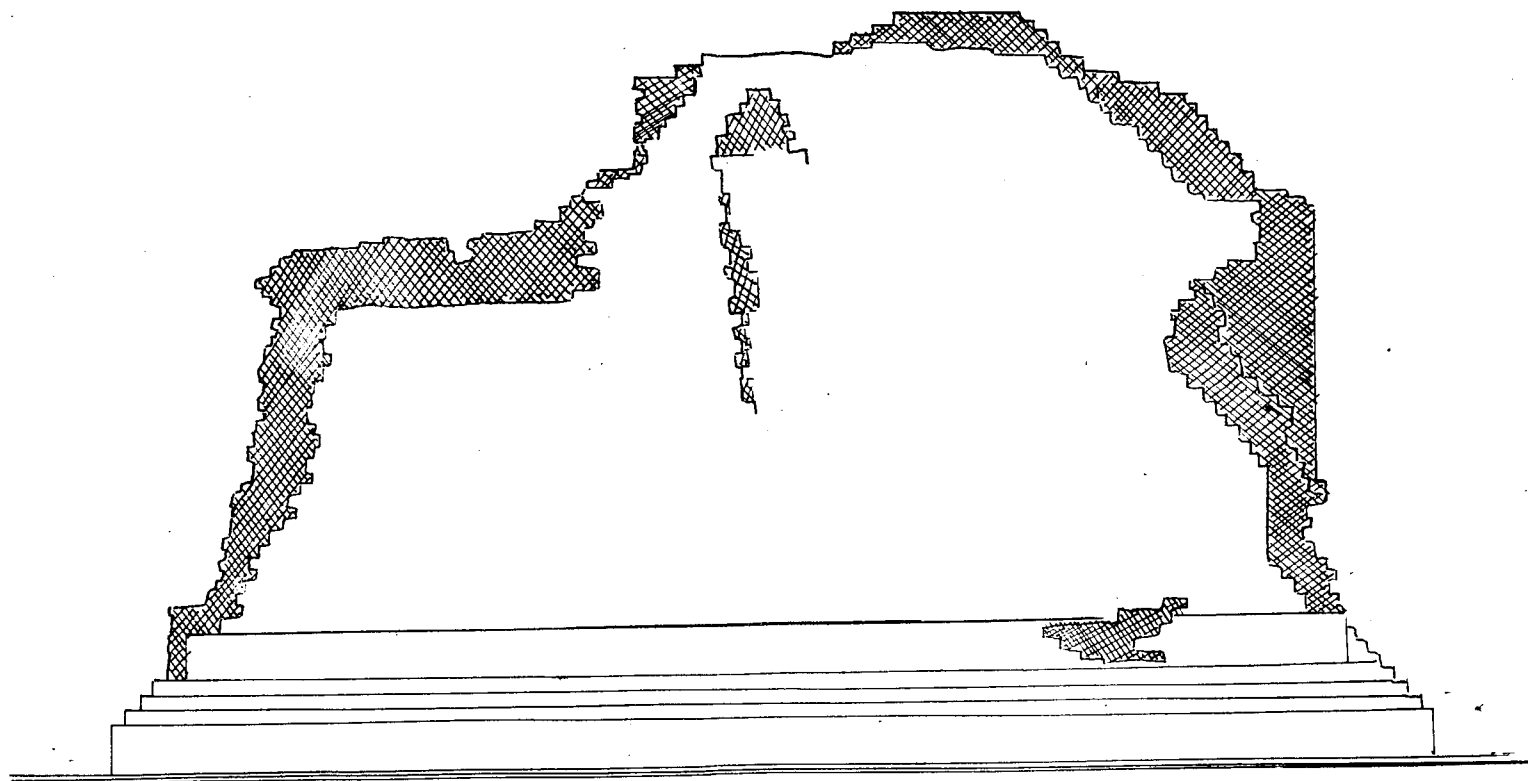
# MY SƠN C4

EASTERN SIDE POSITION

1:20

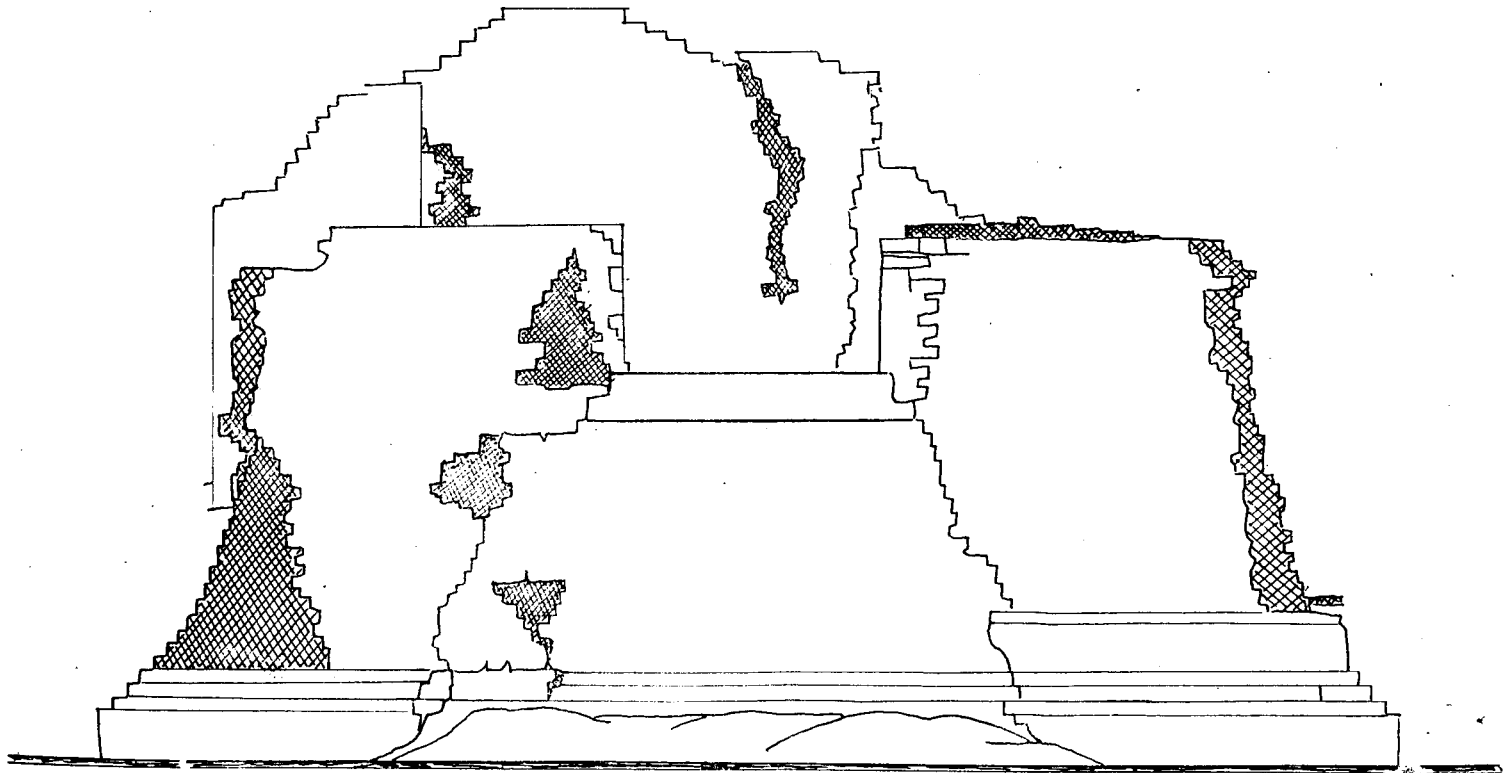


MY SƠN C4



NORTHERN SIDE POSITION 1:20

MY SON C4

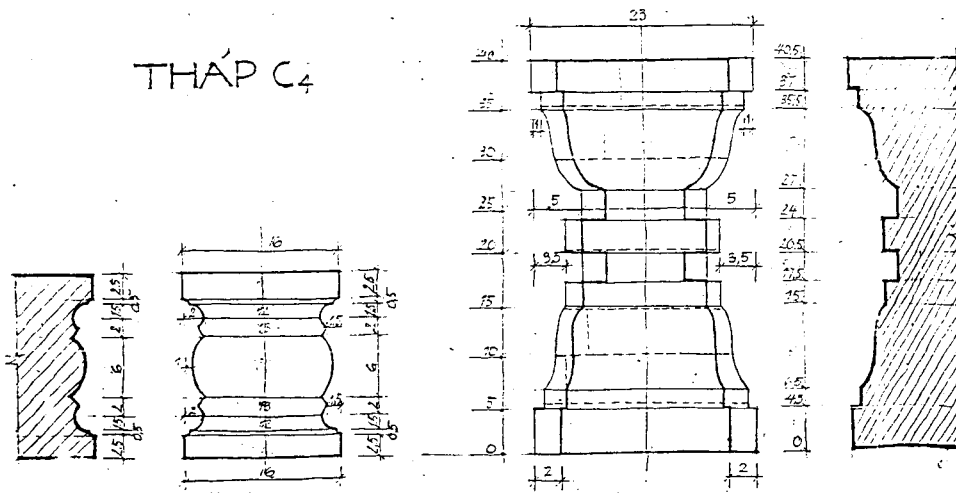


SOUTHERN SIDE POSITION 1:20

# MY SƠN

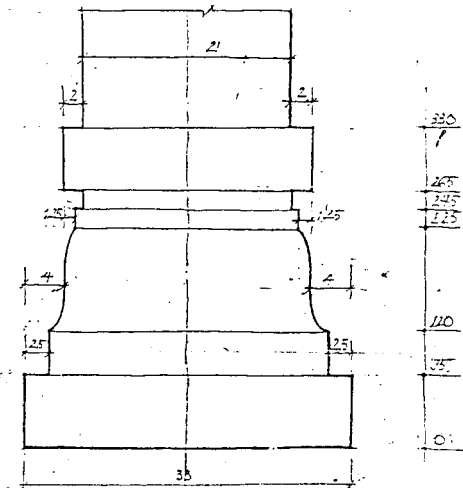
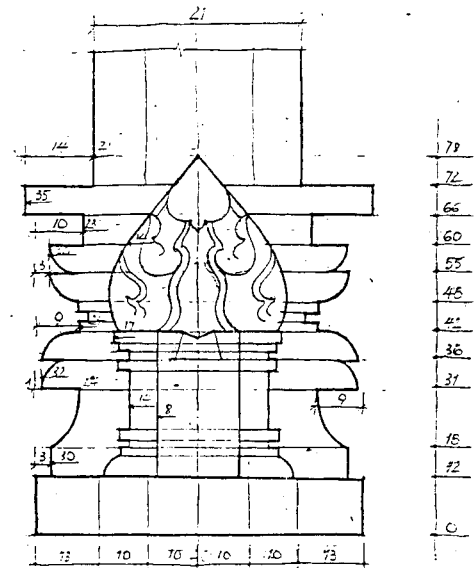
DECORATIVE DETAILS

THÁP C<sub>4</sub>



CÁC CHI TIẾT TRANG TRÍ - 1/5

THÁP C<sub>5-1/10</sub>



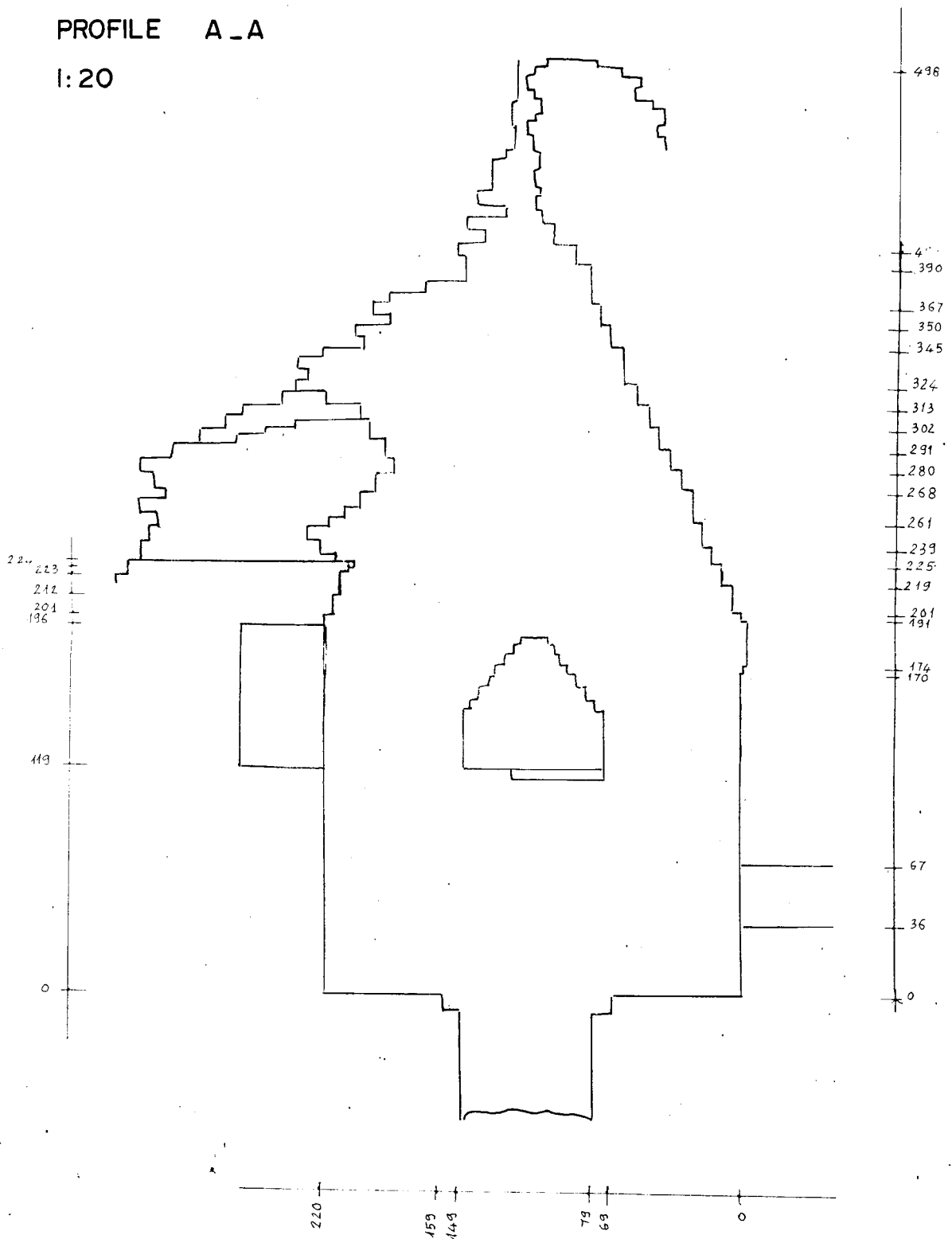
CHÂN TRỤ CỬA SỔ  
THÁP D<sub>1</sub>

# MY SON C 7

DRAWING PRESENT CONDITION

PROFILE A\_A

1:20

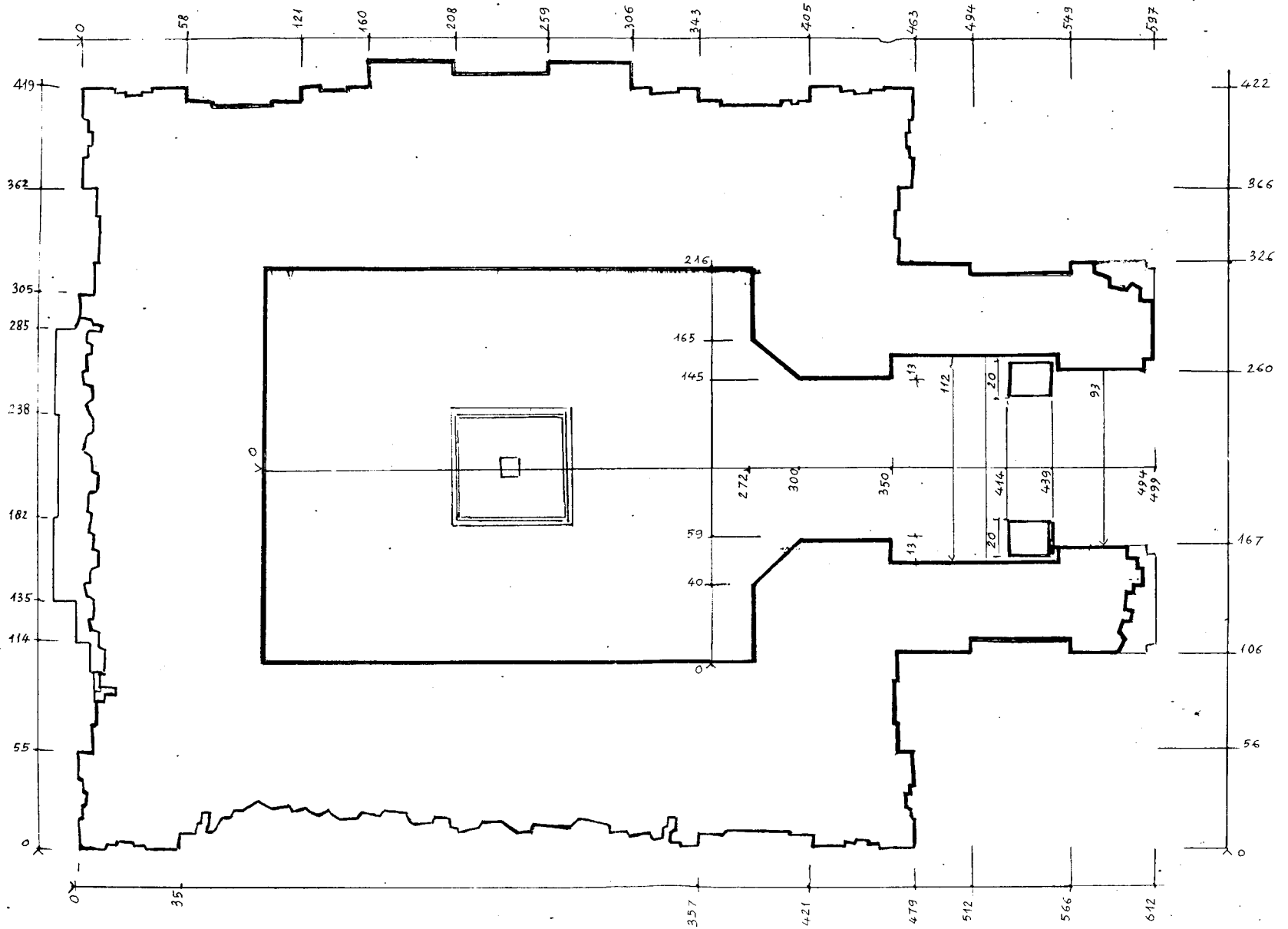




# MY SƠN C7

PLANE

1:20



# MY SON

## SURVEYING PRESENT CONDITION G GROUP

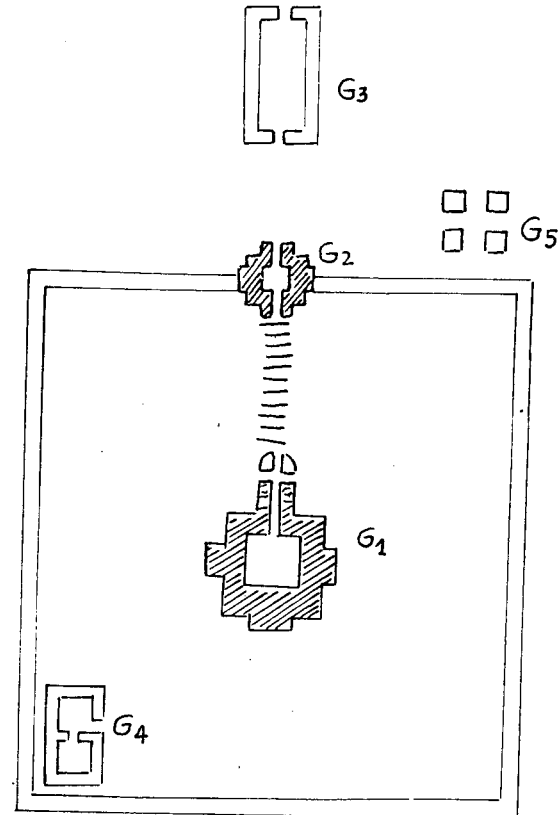
G3\_ THE ROOF WAS FALLEN DOWN, THE WALL IS 1m HIGH  
EASTERN DOOR REMAINS TWO STONE STEPS .

G5\_ DAMAGED. NEAR THE TOWER THERE IS A STONE STELE  
OF 1,6m HIGH, 0,6m WIDE AND 0,2m THICK , WRITINGS  
WAS CARVED ON FOUR SIDES .

G2\_ THE ROOF WAS FALLEN DOWN. THE REMAIN WALL IS  
ABOUT 3m-HIGH . THERE IS A STONE STEP AT  
THE ENTRANCE .

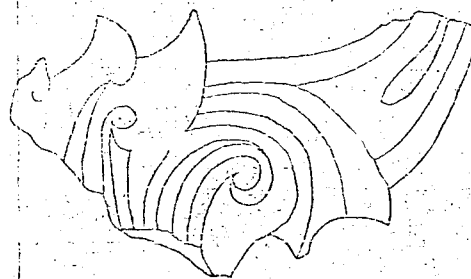
G1\_ THE BIGGEST TOWER OF THE G GROUP . RATHER  
INTACT. THE ROOF WAS FALLEN DOWN . THE WESTERN  
DOOR HAS THREE HOLES. THE OTHER POSITIONS  
HAVE FALSE DOORS .

G4\_ COMPLETELY DAMAGED .

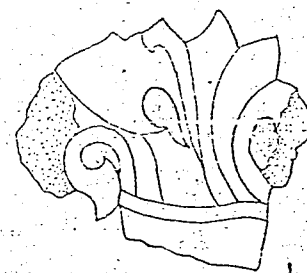


# MY SON

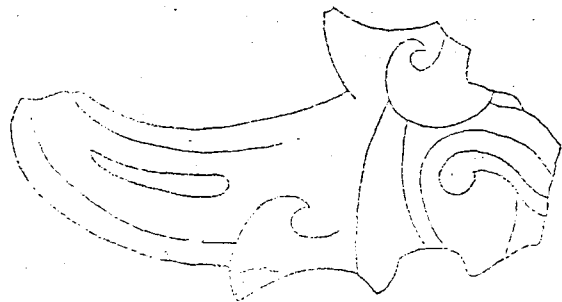
## DECORATIVES DETAILS



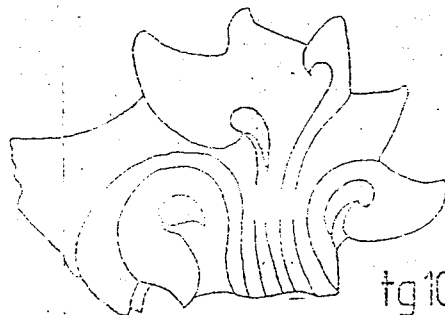
fg 07



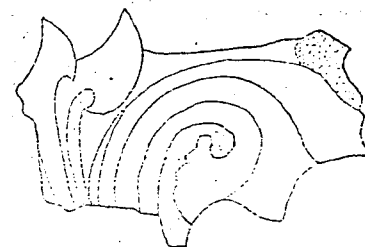
fg 08



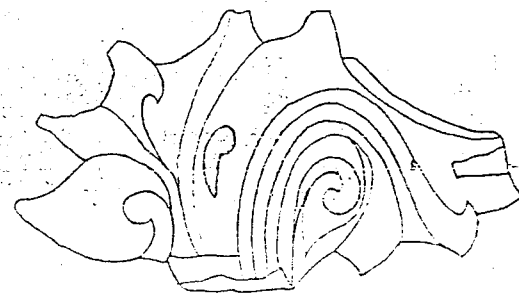
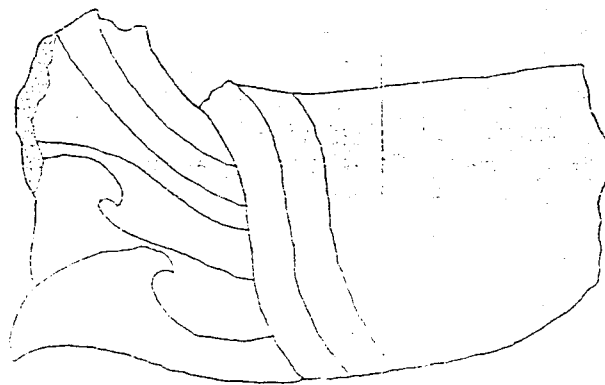
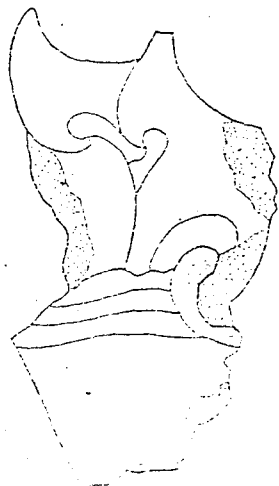
fg 09



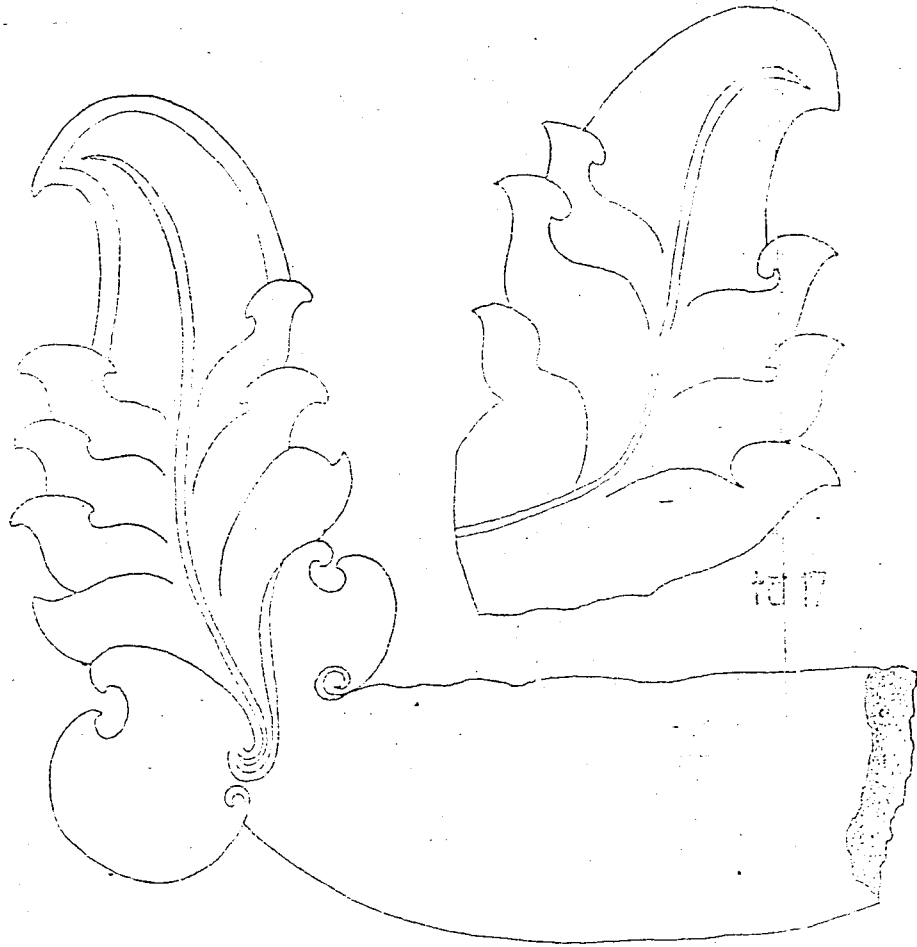
fg 10



fg 11

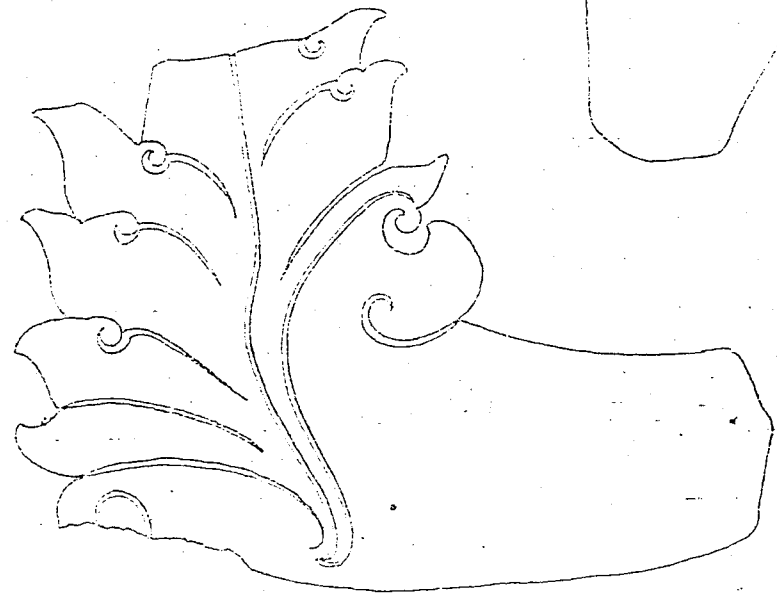
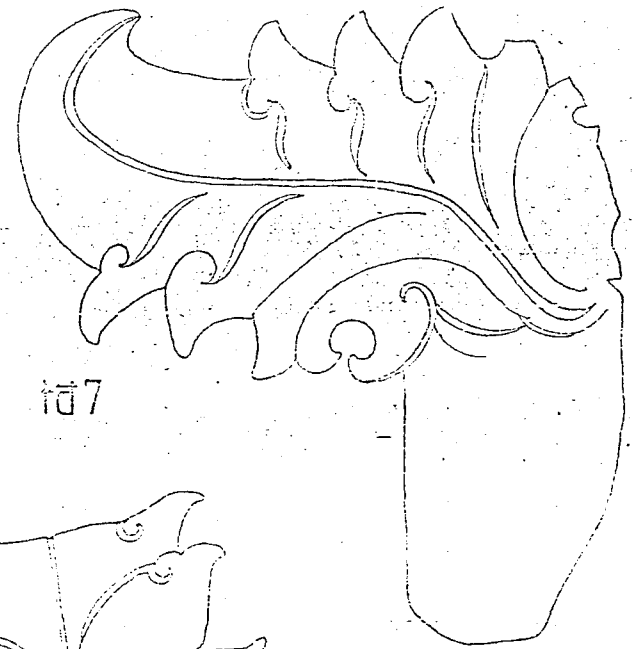
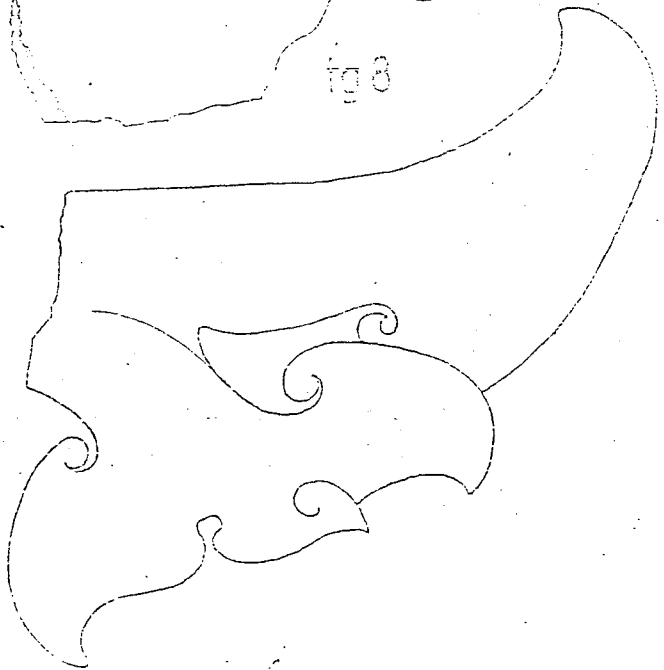
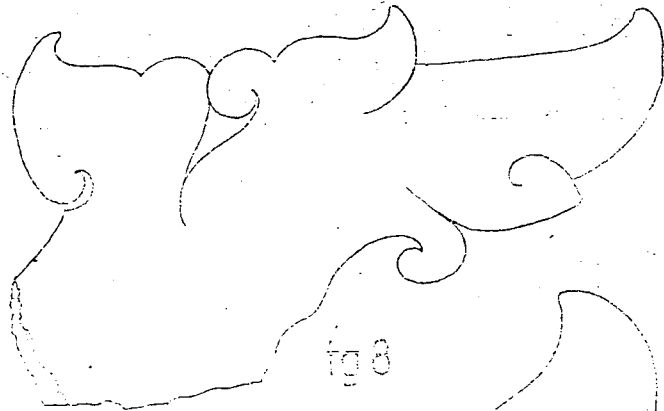


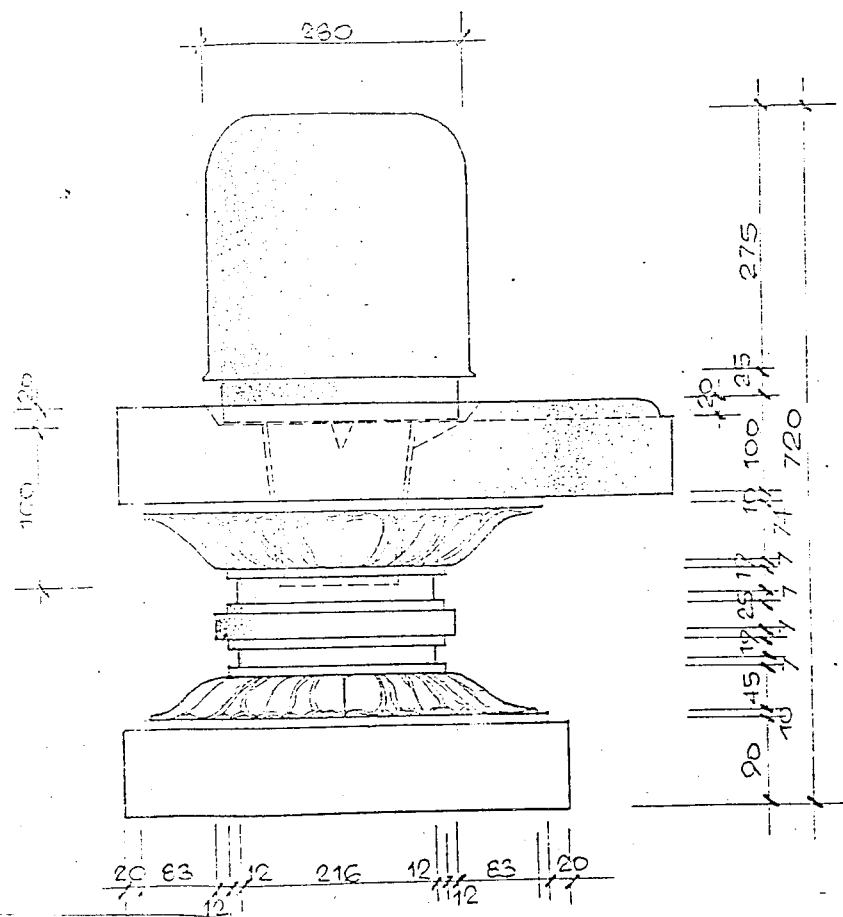
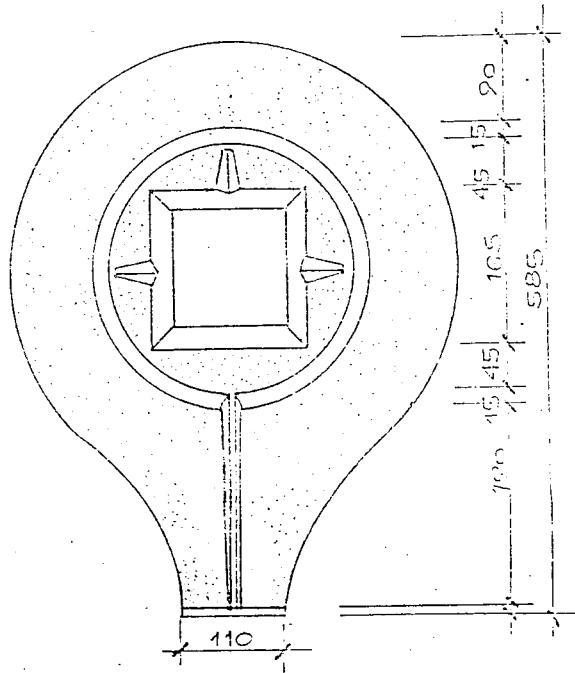
MY SON  
DECORATIVE DETAILS



# MY SON

DECORATIVE DETAILS



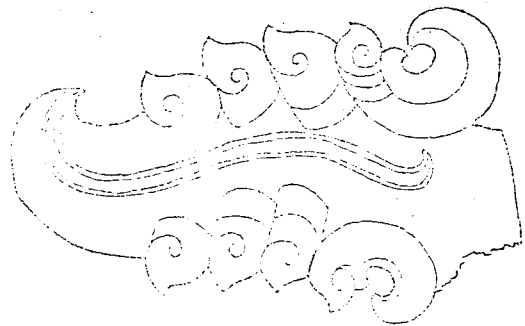


MY SON

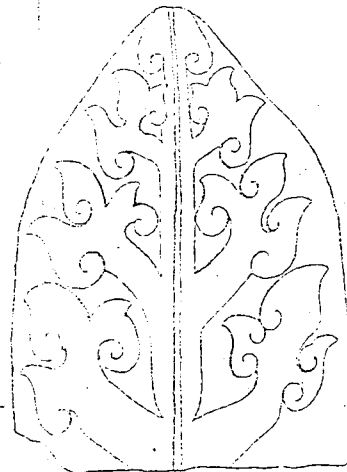
LINGA-YONI (ALTAR)

# MY SON

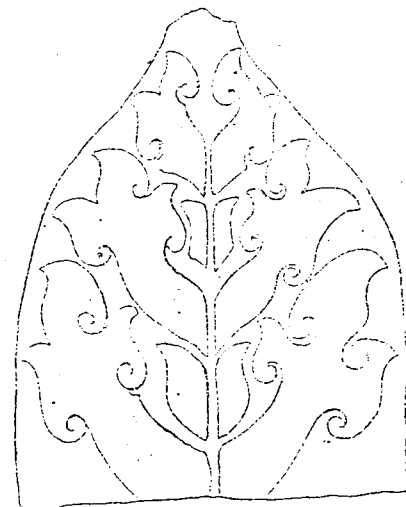
DECORATIVE DETAILS



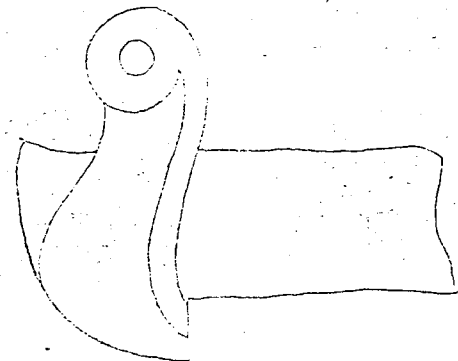
1216



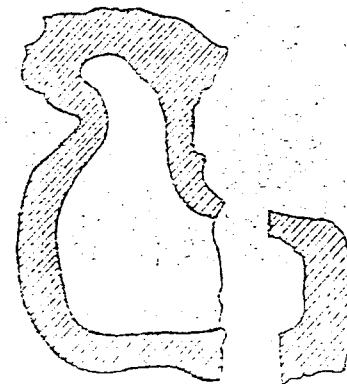
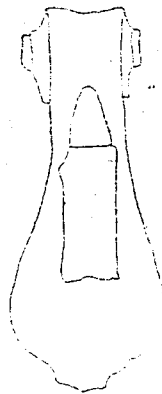
1201



1202



1212



# MY SON

## DECORATIVE DETAILS

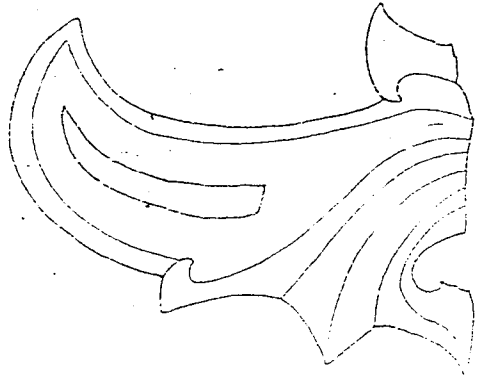


fig 15

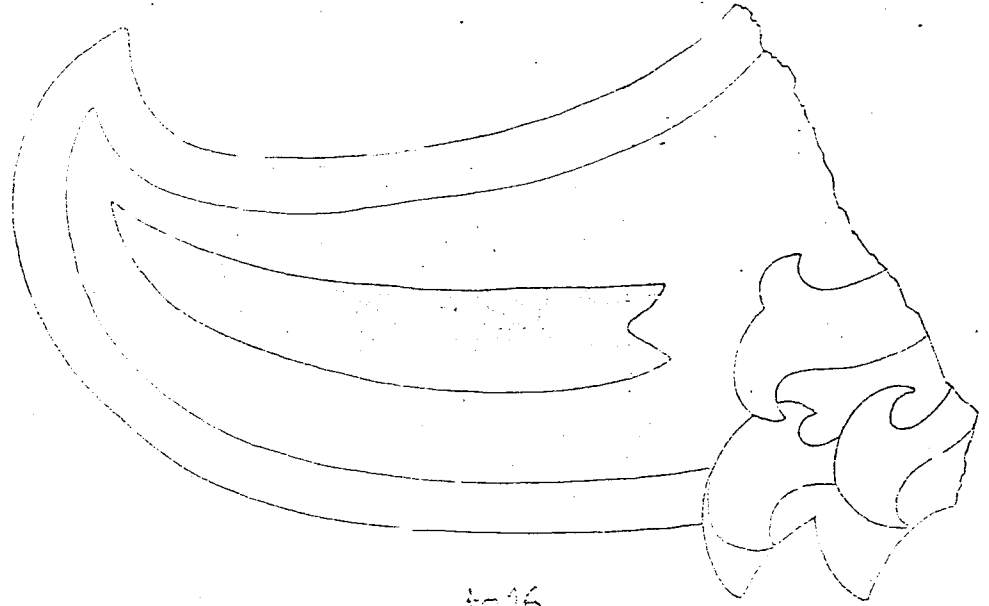


fig 16

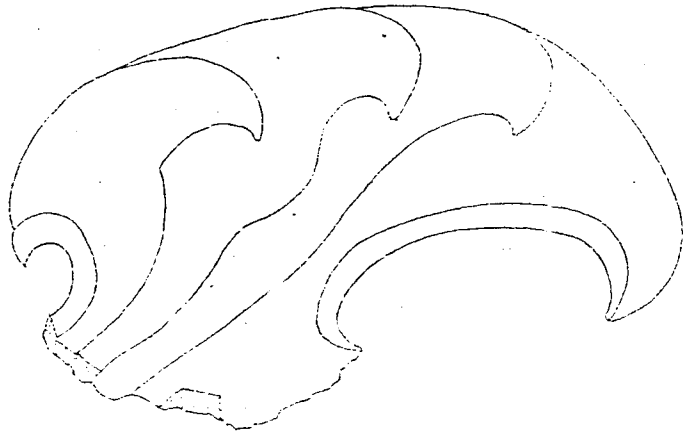


fig 17

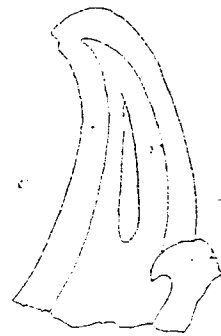


fig 18

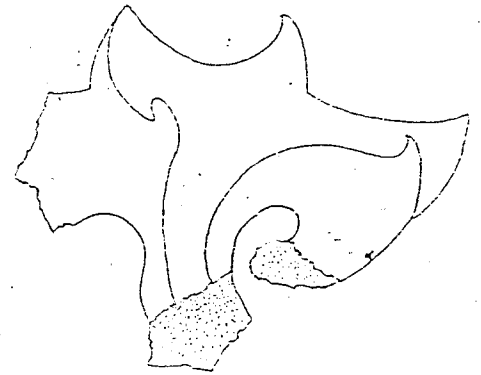
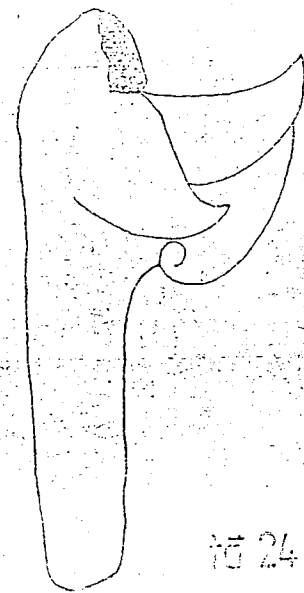
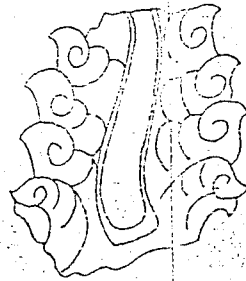
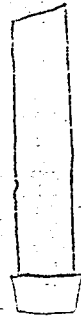
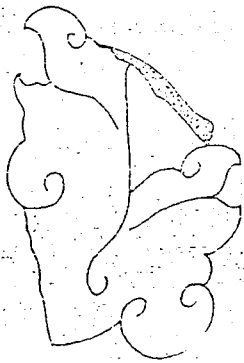
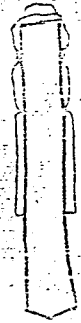
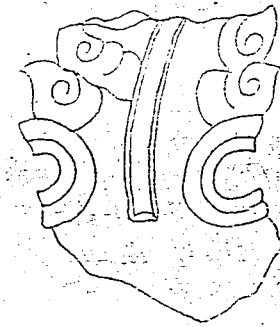
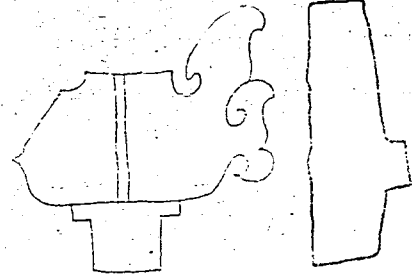
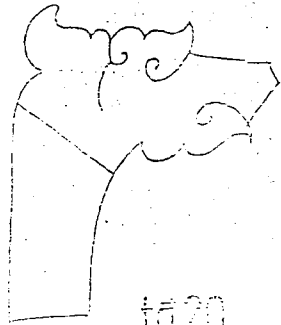


fig 19



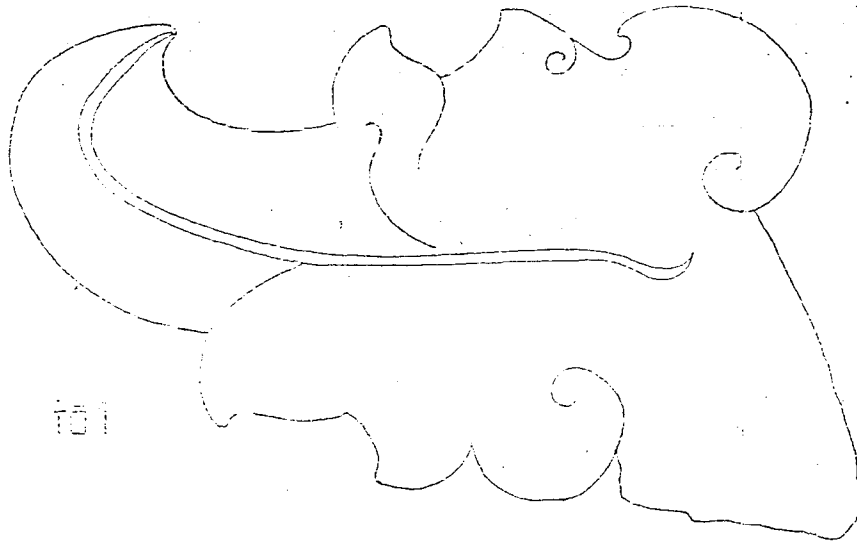
# MY SON

## DECORATIVE DETAILS

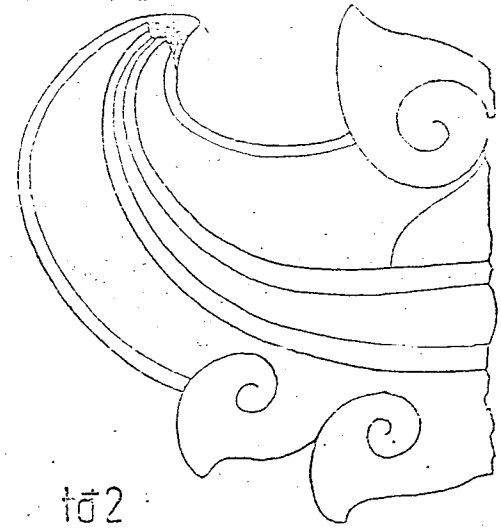


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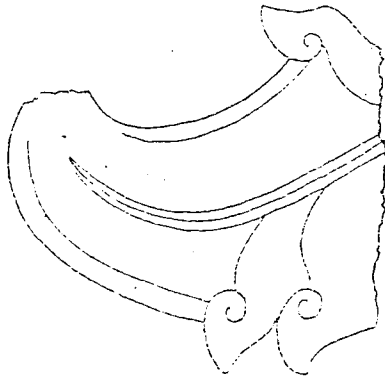
## DECORATIVE DETAILS



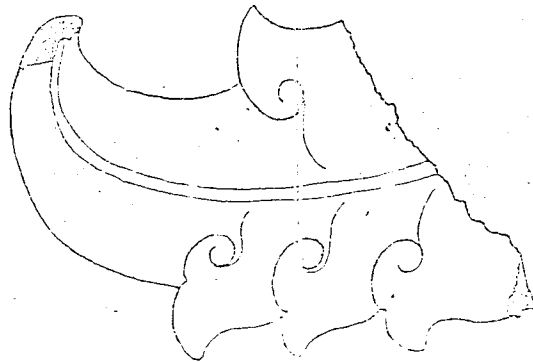
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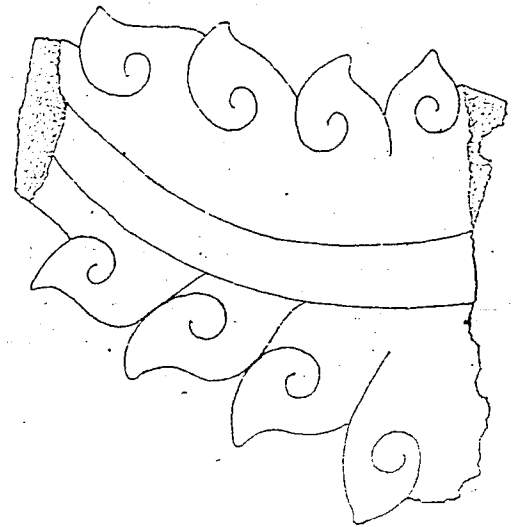
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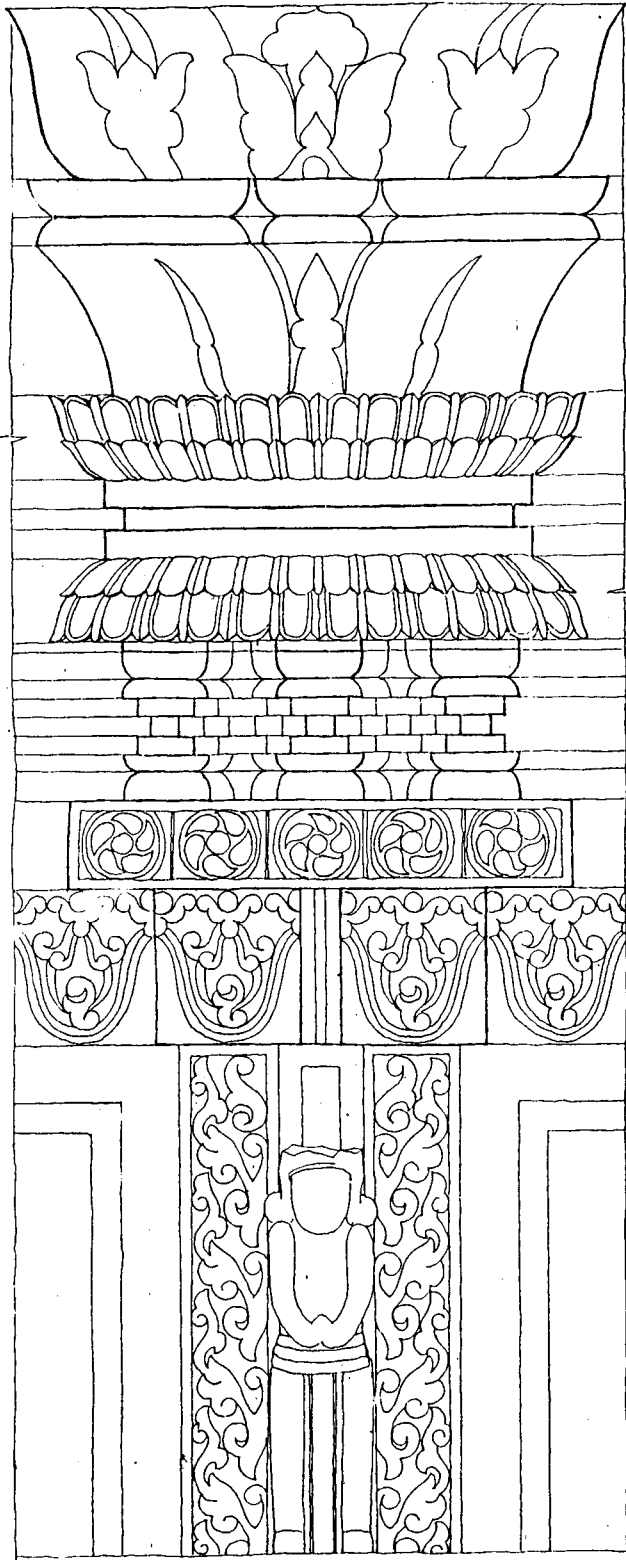
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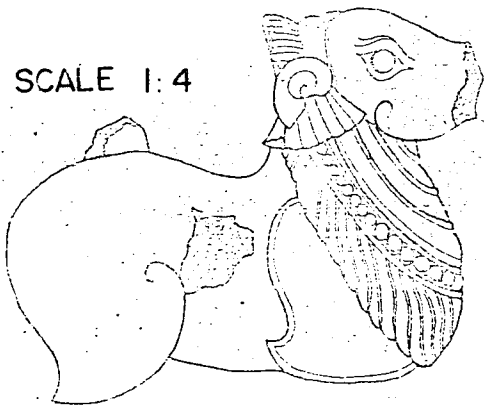
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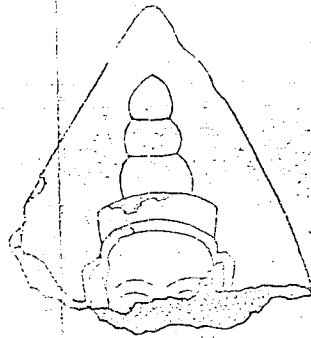
# MY SON

DECORATIVE MOTIFS  
ON THE FOOT OF WALL

# MY SON

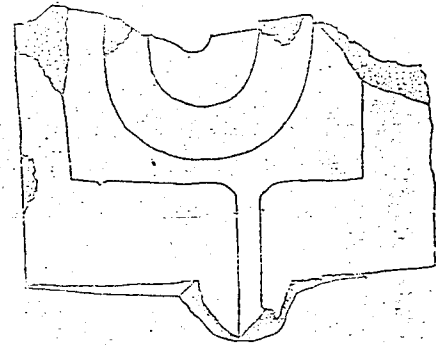


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skala 1:4

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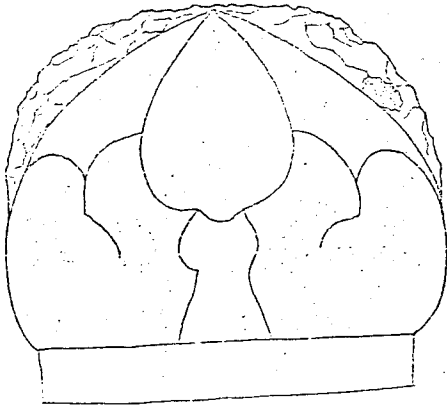


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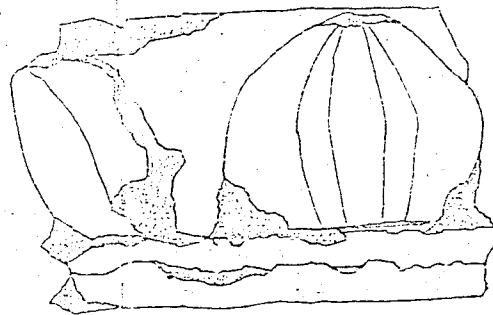
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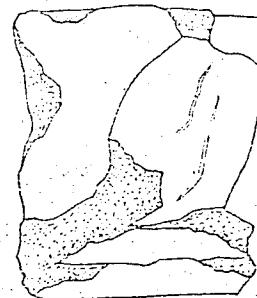


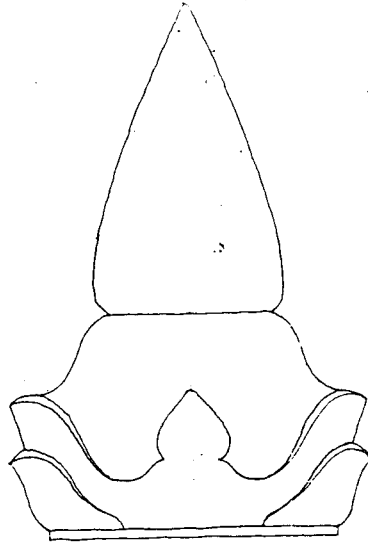
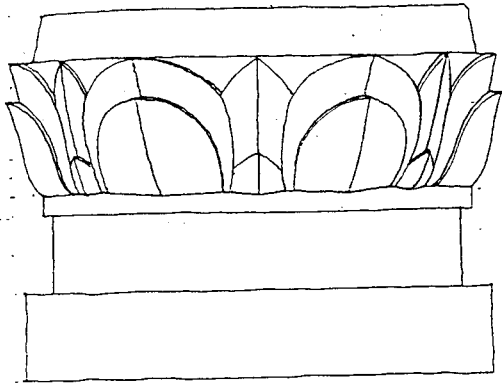
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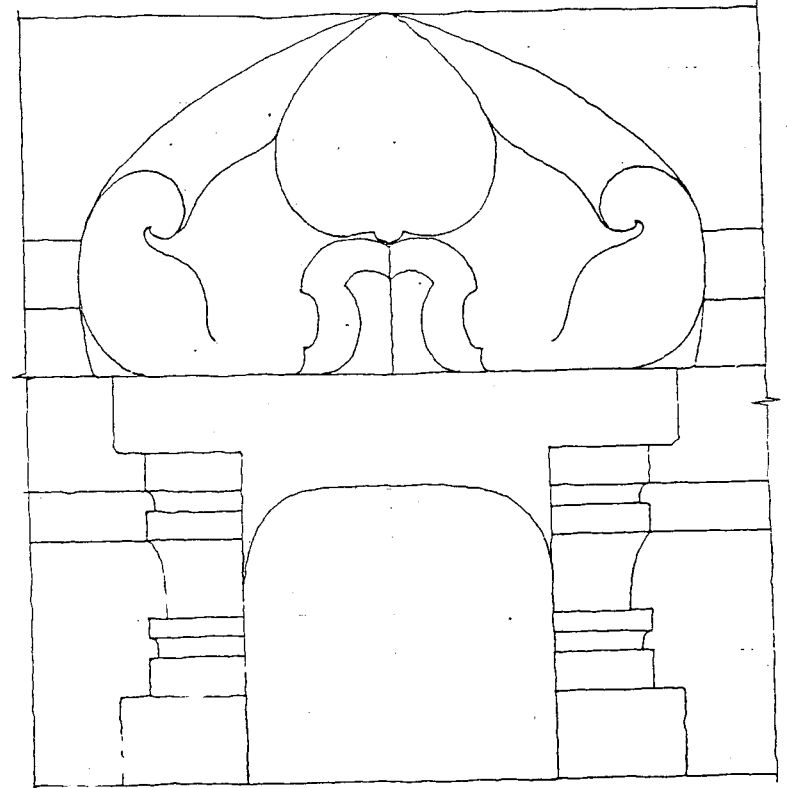
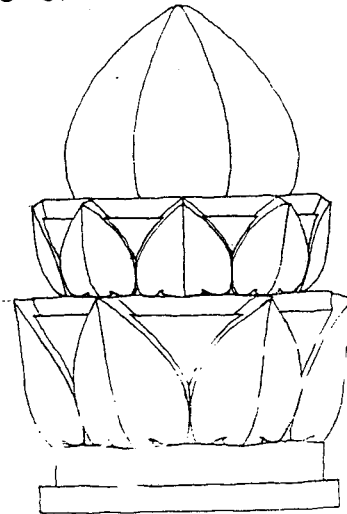
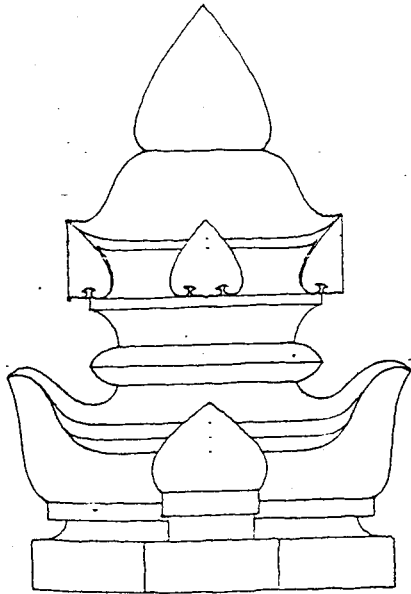
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SCALE 1:2





TOPS OF THE TOWER



MY SON  
DECORATIVE MOTIF ON THE WALL

# MY SON

## DECORATIVE DETAILS

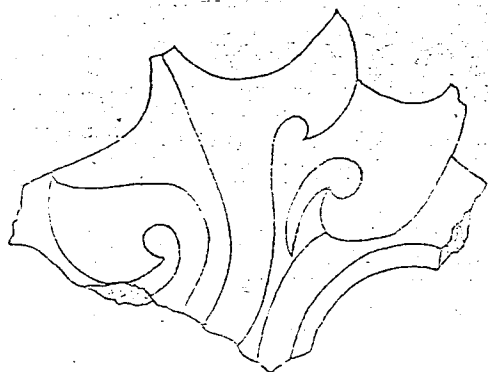


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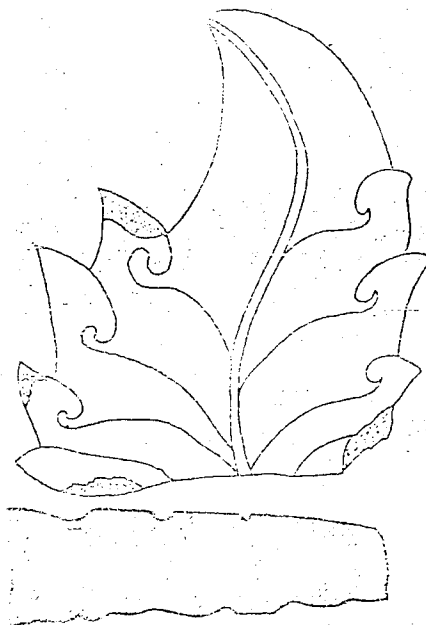


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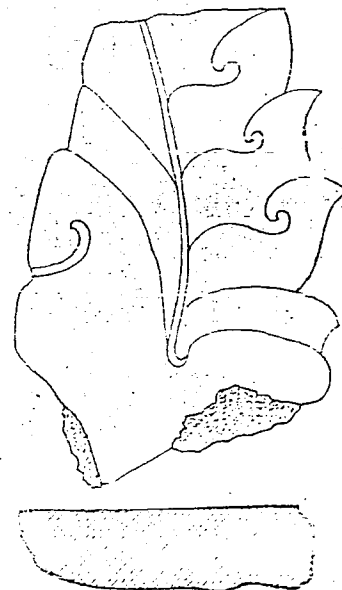


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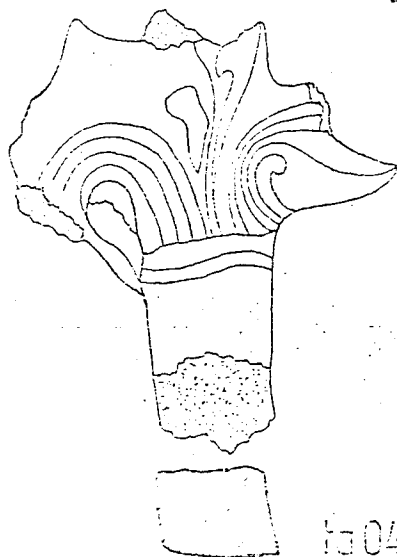


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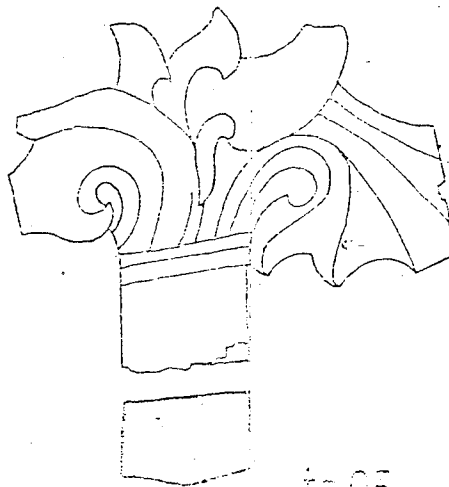


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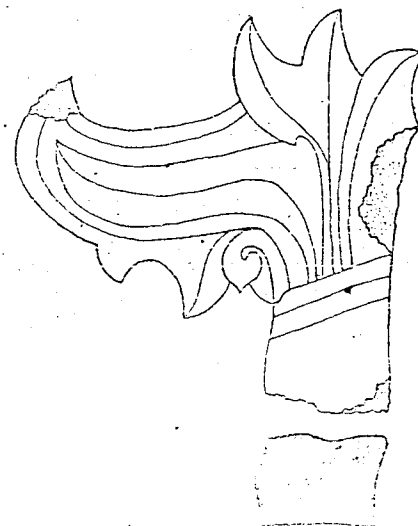
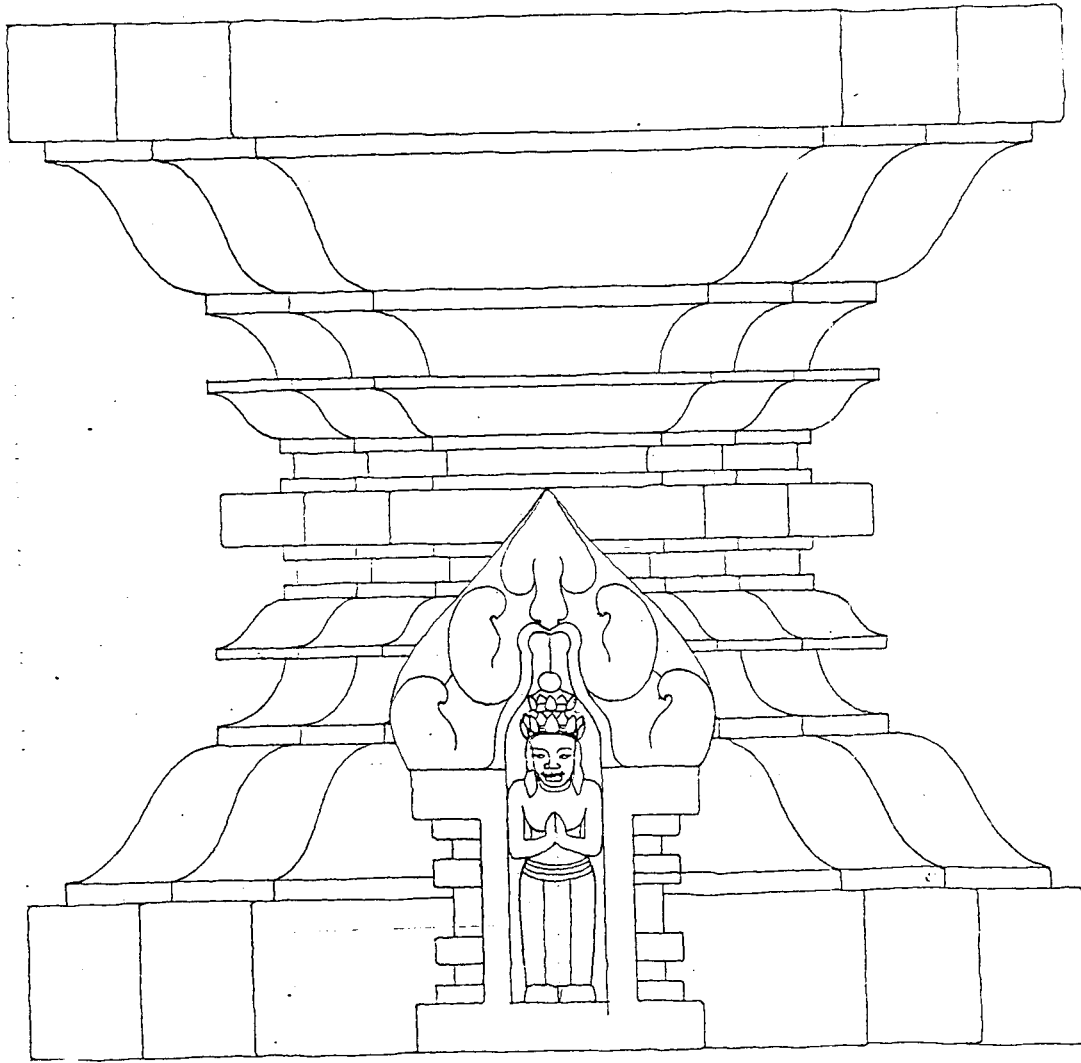


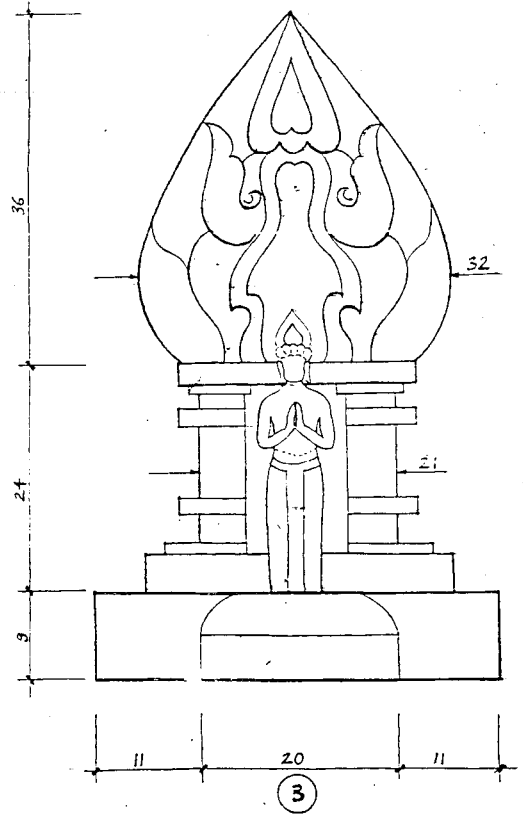
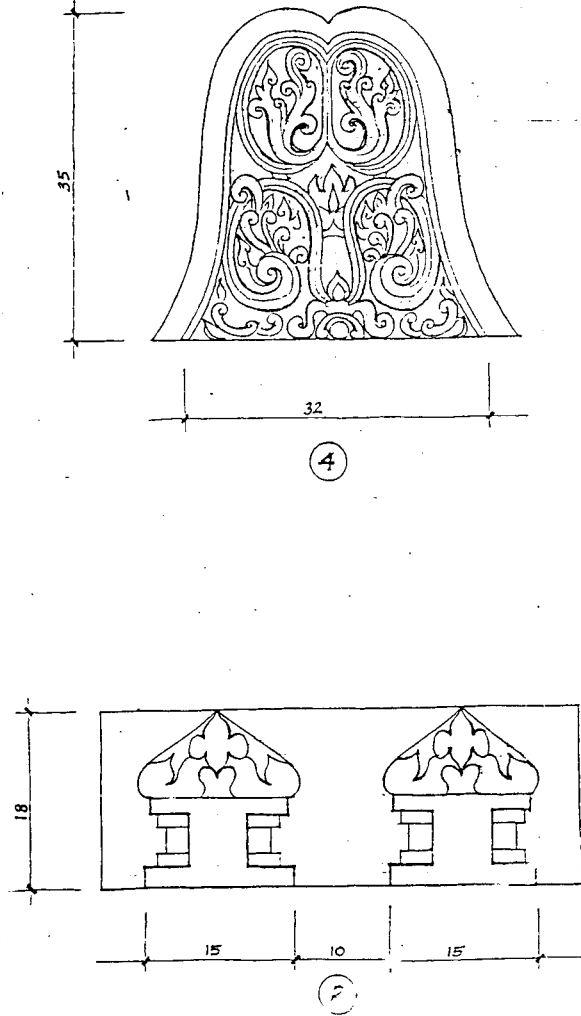
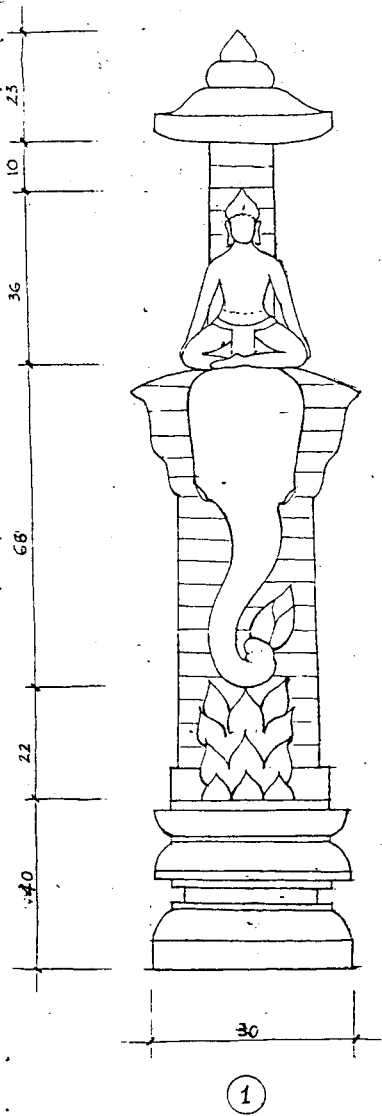
fig 06



MY SON

DECORATIVE MOTIF ON THE FOOT  
OF WALL

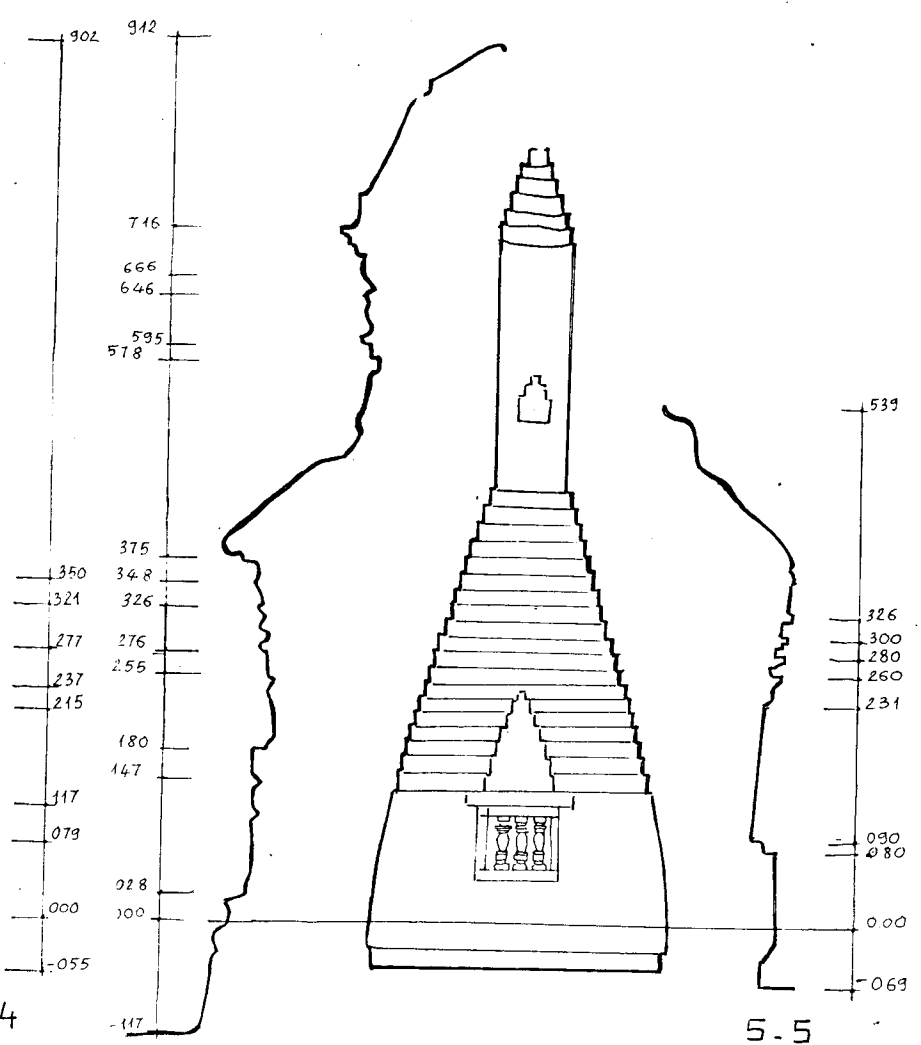
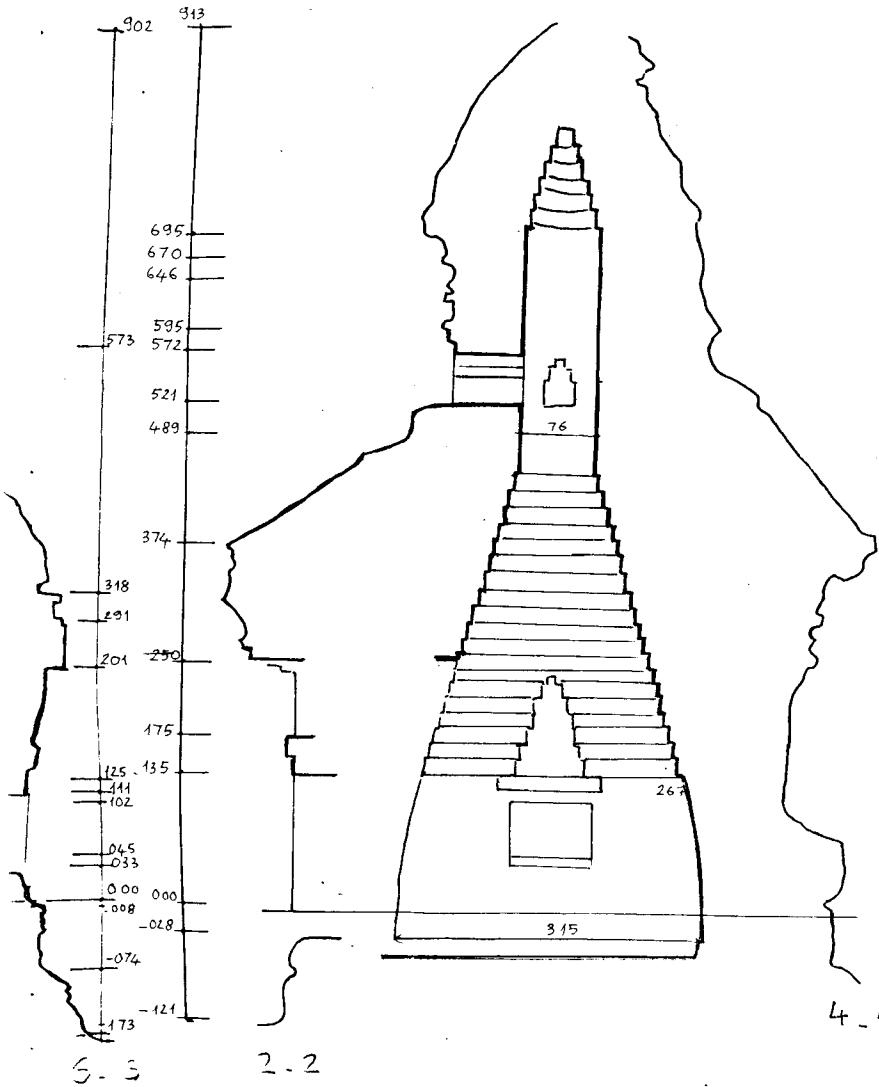
# MY SƠN



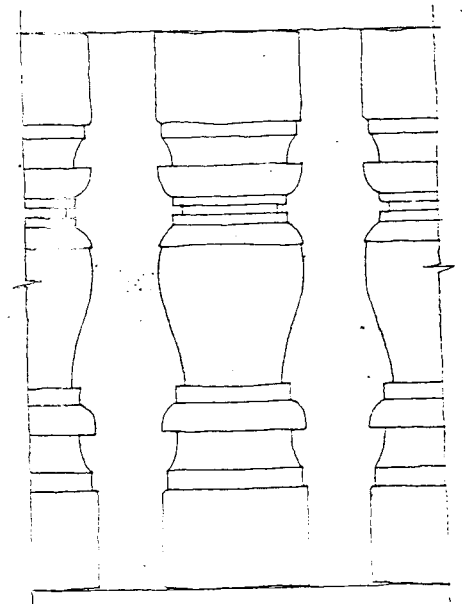
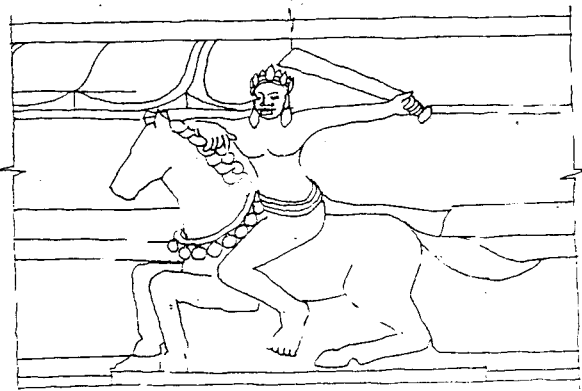
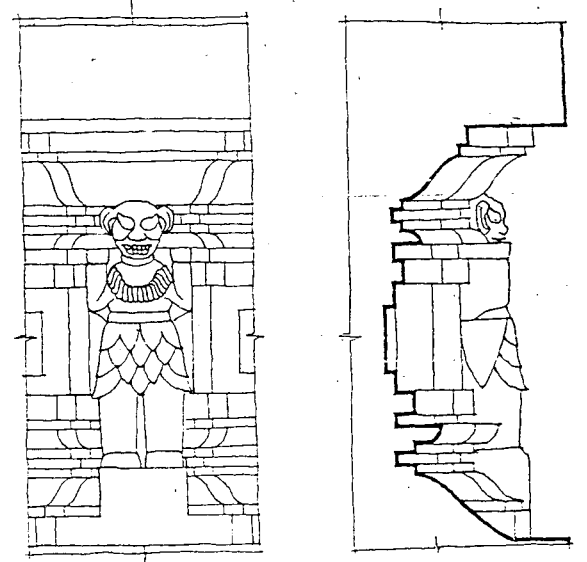
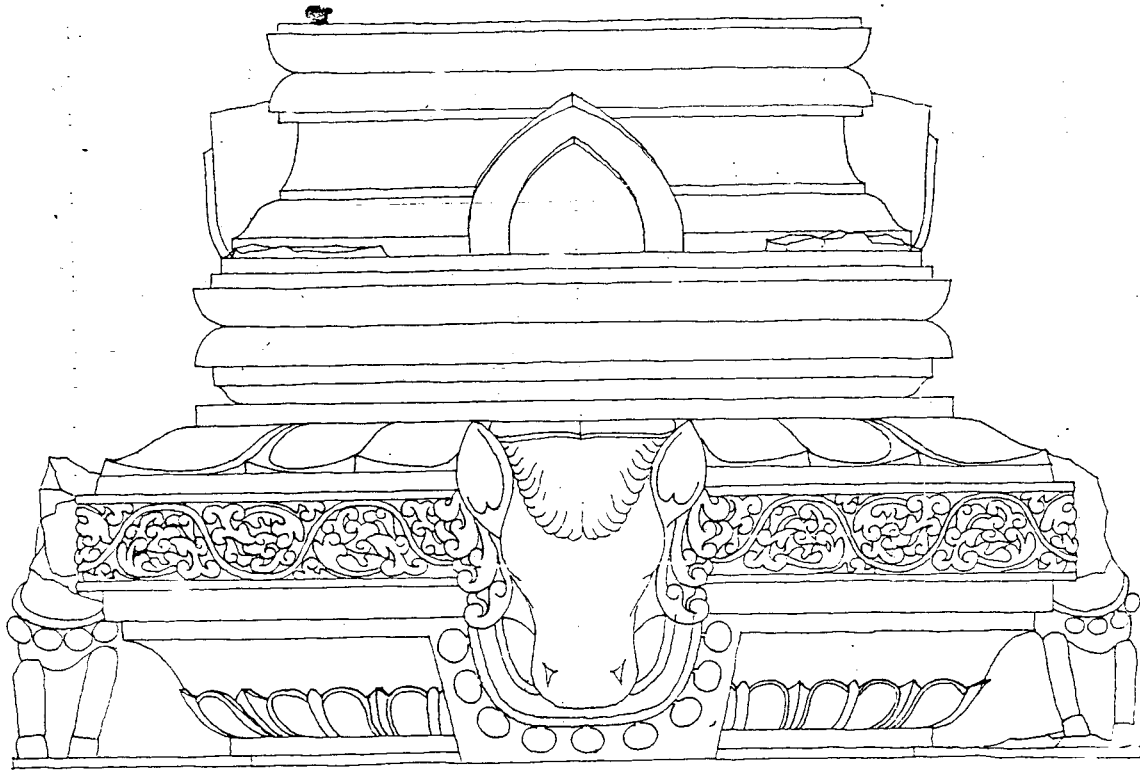
**GHI CHÚ: DETAILS OF THE TOWER**  
 ① CHI TIẾT THÁP B<sub>6</sub> TỶ LỆ 1/10  
 ②③ CHI TIẾT THÁP B<sub>6</sub> TỶ LỆ 1/5  
 ④ CHI TIẾT THÁP B<sub>7</sub> TỶ LỆ 1/5

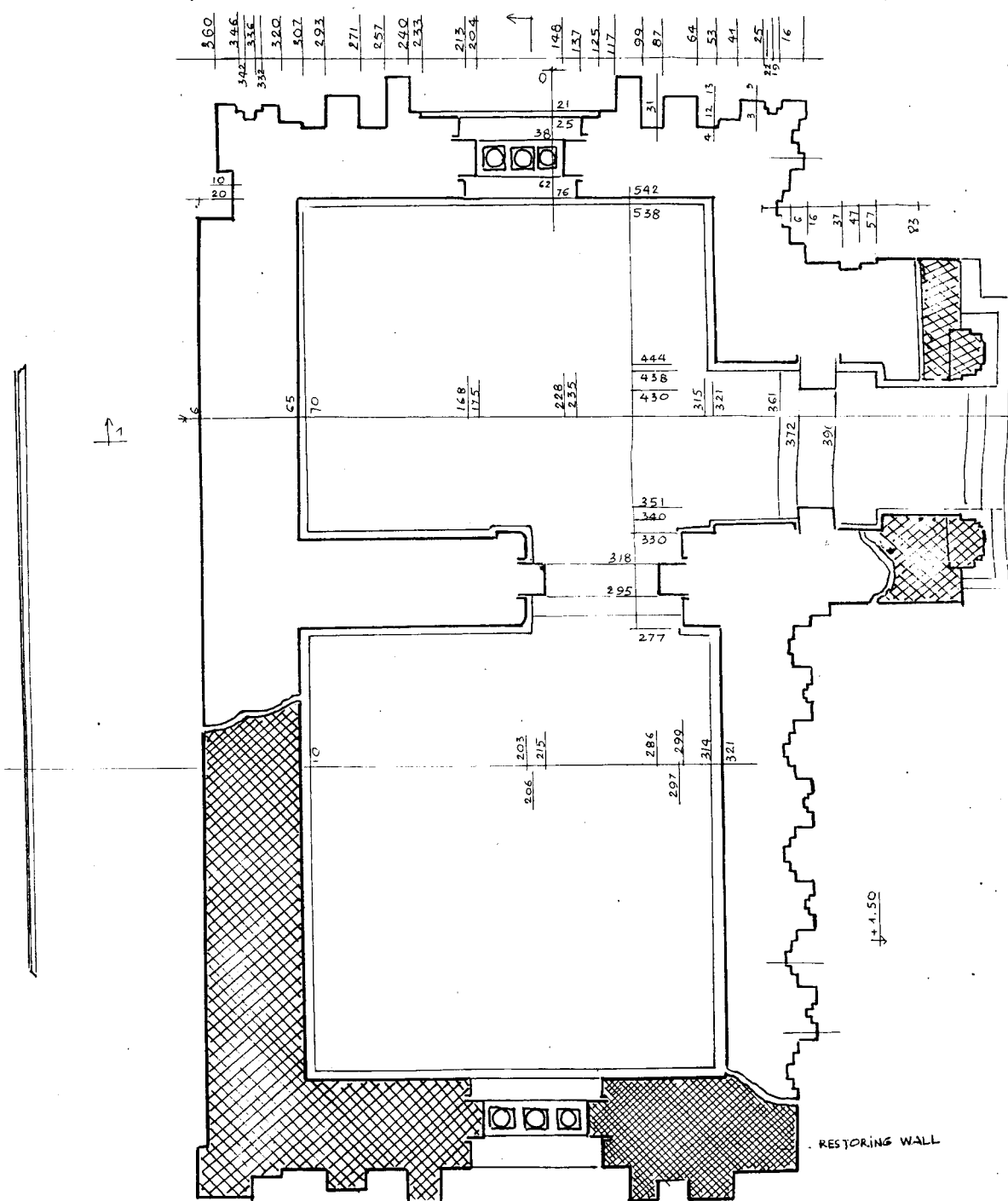


PROFILES 1:50



# MY SON — DECORATIVE DETAILS





SURFACE

1:25



## My Son (Vietnam)

No 949

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | My Son Sanctuary  |
| <i>Location</i>    | Duy Phu Commune, Duy Xuyen District, Quang Nam Province |
| <i>State Party</i> | Socialist Republic of Vietnam                           |
| <i>Date</i>        | 28 July 1998  |

### Justification by State Party

My Son, a valley surrounded by mountains, was chosen as the site for a religious centre for the capital of the Champa Kingdom. The My Son sanctuary area is one of the most famous Champa architectural and sculptural monuments in Vietnam. The material remains contribute to the understanding of the evolution of Cham thought.

The majority of the My Son towers were built in the 10th century AD. Many were damaged during the recent war; they are being preserved to await decisions on future repair work.

**Criteria ii and v**

### 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 *site*.

### History and Description

#### History

The Champa Kingdom began in AD 192 when the people of the Tuong Lam area rose up against their Chinese overlords and founded an independent state in the narrow strip of land along the coast of central Vietnam. This state is known from sporadic Chinese records, in which it appeared successively as Lam Ap, Hoan Vuong, and then Chiem Thanh, a transcription of *Champapura*, meaning "the city of the Cham people." The Cham economy was based on farming (wet-rice agriculture), fishing, and seaborne trade.

The Cham came under the influence of the Hindu religion of the Indian sub-continent early in their development, though the exact date is not known. Many temples were built to the Hindu divinities, such as Krishna and Vishnu, but above all Shiva. Mahayana Buddhism must have penetrated the Cham culture later, probably in the 4th century, and became

strongly established in the north of the Champa Kingdom, but Shiva Hinduism remained the state religion.

There were two sacred cities in the Champa Kingdom, each belonging to a large clan. My Son (the name in Vietnamese means "Beautiful Mountain") was sacred to the Dua clan (*Narikelavansa* in Sanskrit), who worshipped the mythical king Srisanabhadresvara and governed Amaravati, the northern part of the kingdom; it was also the capital of the whole Champa Kingdom. Whilst the religious significance of My Son was important, its location, in a small valley surrounded by high mountains gave it strategic significance as an easily defensible stronghold.

Successive kings in the 6th to 8th centuries favoured My Son and endowed it with fine temples. Between 749 and 875 the Cau clan were in power, and for a time the capital was moved to Vivapura in the south of the territory. Nevertheless, My Son retained its religious importance, and resumed its paramountcy in the early 9th century during the reign of Naravarman I, who won many battles against the Chinese and Khmer armies.

From the beginning of the 10th century the influence of Buddhism began to wane, to the advantage of My Son, where Hinduism had always been strong. By the reign of Giaya Simhavaram in the later 10th century it had achieved parity with Buddhism in the Cham Kingdom. It was at this time that most of the finest surviving architectural monuments were built there.

Most of the 11th century was a period of continuous warfare and My Son, along with other sacred sites in the Champa Kingdom, suffered grievously. It was Harivarman IV who brought peace to the kingdom. He had moved his capital to Do Ban towards the end of the century but he undertook the restoration of My Son. Warfare broke out again in the 12th century, when Jaya Indravarman IV attacked the Khmer Empire and sacked its capital. This resulted in an immediate reprisal, and the Champa Kingdom was occupied by the Khmers from 1190 to 1220.

From the 13th century the Champa Kingdom slowly declined and was absorbed by the growing power of Vietnam. It ceased to exist as an entity in the later 15th century, when worship ceased at My Son.

#### Description

Within the nominated site, which represents the ancient settlement and sanctuary area, eight groups of tower temples have been singled out, denominated A-H in accordance with the classification of the French architect and archaeologist Henry Parmentier, who studied My Son in the earlier 20th century and recorded nearly seventy monuments.

In date they cover the period from the 10th to the 13th century, and this long date range is reflected in different architectural styles. All are constructed in fired brick with stone pillars and decorated with sandstone bas-reliefs depicting scenes from Hindu mythology.

The basic layout of a tower-temple, which mirrors the Hindu cosmogony, centres around the main tower (*kalan*), symbolizing the sacred mountain (*meru*) at the centre of the universe. The square or rectangular base (*bhurloka*), representing the human world, is built in brick or stone blocks and decorated with reliefs. Above this rises the main tower (*bhuvakola*), constructed entirely in brick, with applied

columns and a false door facing east, also lavishly ornamented. The interiors are plain, with small niches for lamps; the *Shivalingam* was situated on a plinth in the centre. It symbolized the spirit world. The towers were separated from their roofs (*suarloka*) by a decorated frieze. They consisted of three storeys forming a stepped pyramid, and represented Kailasa, the mountain sacred to Shiva. It is known that many of these roofs were originally covered with gold or silver leaf.

In front of the *kalan* there was a smaller gate-tower (*gopura*), built in brick with stone pillars. Most of the temple complexes had long buildings (*mandapa*) with tiled roofs adjacent to the gate-towers, for religious ceremonies. In many cases there were smaller two-roomed temples (*kasagraha*) for the worship of lesser deities around the *kalan*. Each complex was surrounded by a thick wall of brick, but these have almost entirely disappeared over the centuries since My Son ceased to be a sacred centre.

The predominant style of the architecture and sculptural decoration of the My Son temples derives directly from India. There are, however, some elements of Vietnamese art, from the north, to be observed, most significantly the boat-shaped roofs of one or two of the buildings that are characteristic of Dong Son architecture.

There are thirteen temples within the enclosure designated *Group A*, the main one of which, A1, is the highest in My Son (24m). Close by is the subsidiary *Group A'*, with four temples. Most were built in the 10th century, apart from A10, from before 875.

*Group B*, with the associated *Groups C and D*, is the largest concentration of temples at My Son, 27 in all. They range in date from the 10th to the 12th century. Temple B1 was built in 1275 and was the largest at My Son; it has, however, been largely destroyed by bombing. Of especial beauty is temple B5, an auxiliary structure used for housing offerings.

There are two main temples in *Group E*, one from the 7th century and the other from the 11th century. The earlier of these, E1, can be seen to have contained a great deal of wood in its original construction. It is noteworthy for the sophistication and variety of its carved decoration.

*Group F* has only two temples. Temple F2 has some decorative features which, together with its overall architectural style in the Hoa Lai style, suggest an early 9th century date.

Jaya Harivarman I built the five temples that comprise *Group G* on a hill between Groups A and E in the 12th century. One was used for the worship of the monarch's parents and the other was dedicated to his guardian angel. There is extensive use of terra cotta, characteristic of Cham art in the 12th and 13th centuries.

*Group H*, to the west of the others, consists of four temples from the late 12th and early 13th centuries, among the latest to be built at My Son. Only the main temple H1 has survived wartime bombing.

In addition to these groups, there are three small isolated tower temples (K, L, and M), but all have deteriorated to a considerable extent.

## Management and Protection

### *Legal status*

The My Son sanctuary, covering an area of 310ha, was registered as a National Monument in 1979. In 1989 the People's Committee of the former Province of Quang Nam - Da Nang issued Decision No 1484/QD-UB "Regarding the prohibited enclosure for protecting the Hon Den - My Son cultural and historical monuments zone." This defines an area of 1062ha within which settlement, grazing, logging, and other activities deleterious to the preservation of the site and its monuments are prohibited. It also assigns responsibilities for the enforcement of this decree.

### *Management*

Overall responsibility for the protection of the property rests with the Ministry of Culture and Information, operating through its Department of Preservation and Museology. This is devolved to the Quang Nam Provincial Department of Culture and Information, which collaborates closely with the People's Committee and the Division of Culture and Information of Duy Xuyen District, which has established a Committee of Management of the My Son Monuments.

Account is taken of the special needs of the historic heritage in the National Plan for the Development of Tourism in Vietnam and in the General Plan for the Socio-Economic Development of Duy Xuyen District.

A Master Plan for the Strengthening, Preservation, and Exploitation of the My Son Monuments Zone has been completed by the Quang Nam Provincial Department of Culture and Information. Following an evaluation of the current state of conservation of the monuments, it defines and prioritizes objectives for infrastructure development, conservation, and promotion and tourism development. There are two implementation phases (1999-2005 and 2005-2010), for which detailed budgets have been prepared. Responsibility for preservation and conservation is allocated to the Department of Preservation and Museology of the Ministry of Culture, whilst the Province and District authorities will be responsible for maintenance, presentation, and tourist promotion. At the time of the ICOMOS expert mission (see below), this was awaiting official approval.

There is no human settlement in the nominated area or the buffer zone, and none is permissible under the protective legislation. The Quang Nam Socio-Economic Master Plan provides for rehabilitation of the forested area surrounding the site in order to improve the ecological environment and local climatic conditions.

The staffing of the property consists at the present time of six graduate conservators and administrators, two conservation and museology students, one graduate accountant, and eight guards. Maintenance workers are provided by the District.

Annual visitor numbers have risen steadily from 3570 in 1990 to 12,500 in 1997. The national tourism plan foresees very substantial increases in visitor numbers in the coming decade.

## Conservation and Authenticity

### *Conservation history*

Following the survey and inventory work of Parmentier in the earlier 20th century, restoration work was carried out at My Son by the École Française de l'Extrême-Orient (EFEO) in 1938-44. This included the construction in 1939-41 of a dam on the stream which passes through the site, following a disastrous flood, but this was swept away by further flooding in 1946.

With the start of hostilities in 1965 My Son became a guerrilla base and the whole region was the target for American bombing and minelaying. In August 1969 the sanctuary itself was heavily bombed, causing great destruction. After the war the area was progressively cleared of mines and unexploded bombs and shells.

In 1980 a Polish expert delegation from PKZ worked with specialists from the Vietnamese Ministry of Culture and Information to study Champa remains in central Vietnam. A joint Committee for the Restoration of Champa Remains was set up and work was carried out on the documentation and consolidation of temples in Groups A-D and general clearance of the site. Between 1990 and 1996 work was concentrated on the removal of vegetation from the structures and on the consolidation of the bases of temples in Groups E-H.

Current conservation work is restricted to further removal of vegetation and soil from structures. There is a regular monitoring system for the My Son monuments, for which the Management Board and the Quang Nam Provincial Museum are responsible. Reports are submitted to the Provincial Department of Culture and Information and the Department of Preservation and Museology of the Ministry of Culture and Information.

The Italian Fondazione Lerici prepared a project for a computer-based archaeological map of the My Son area in 1998. This would involve photo-interpretation using satellite imaging and aerial photography, archaeological and topographical reconnaissance, geomorphological and hydrogeological reconnaissance, geophysical exploration, a survey of the state of degradation of the monuments, trial excavations, the creation of a Geographic Information System (GIS) database, and training courses. It would last three years. (No reference is made to this project in the nomination dossier, although the project document is included in the annex to the nomination, and so its current status is uncertain.)

### *Authenticity*

The authenticity of My Son in terms of design, materials, workmanship, and setting is high. Conservation interventions under French and Polish expert guidance have been relatively minor and do not affect the overall level of authenticity, although some are not in conformity with contemporary conservation principles.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited My Son in January 1999.

### *Qualities*

The My Son Sanctuary is a remarkable architectural ensemble that developed over a period of ten centuries. It presents a vivid picture of spiritual and political life in an important phase of the history of South-East Asia.

### *Comparative analysis*

The Champa Kingdom exhibits a number of qualities that make it unique among the major historic kingdoms of South-East Asia. Of especial importance is the association with the Hindu religion, imported from India, which stubbornly persisted here in the face of Buddhist competition for many centuries. Comparisons may be made with more spectacular sites, such as Angkor (Cambodia), Pagan (Myanmar), or Sukhothai (Thailand), but these represent cultures that are complementary to that of My Son rather than competitive in cultural and spiritual terms.

### *ICOMOS recommendations for future action*

It is essential that the management plan should be implemented without delay. Despite the wholly admirable efforts of the State Party, the state of conservation of many of the individual monuments is very poor, and there is a need for urgent action.

The proposed Italian project is commendable, since it is designed to increase understanding of the entire complex, and also includes an important training element. It is hoped that funding can be secured for the implementation of this project as soon as possible.

## Brief description

During the 4th to 13th centuries there was a unique culture on the coast of contemporary Vietnam, owing its spiritual origins to the Hinduism of India. This is graphically illustrated by the remains of a series of impressive tower temples in a dramatic site that was the religious and political capital of the Champa Kingdom for most of its existence.

## Recommendation

The Bureau referred this nomination back to the State Party, requesting information on the implementation of the management plan for the property and assurances that the necessary funding will be forthcoming. requested to reflect upon the natural and historical links between this property and Hoi An, reflected in the close association of both with the same river. If the information requested is made available before the 23rd Extraordinary Session of the Bureau of the World Heritage Committee in November 1999, ICOMOS recommends that this property should be inscribed on the World Heritage List on the basis of *criteria ii and iii*:

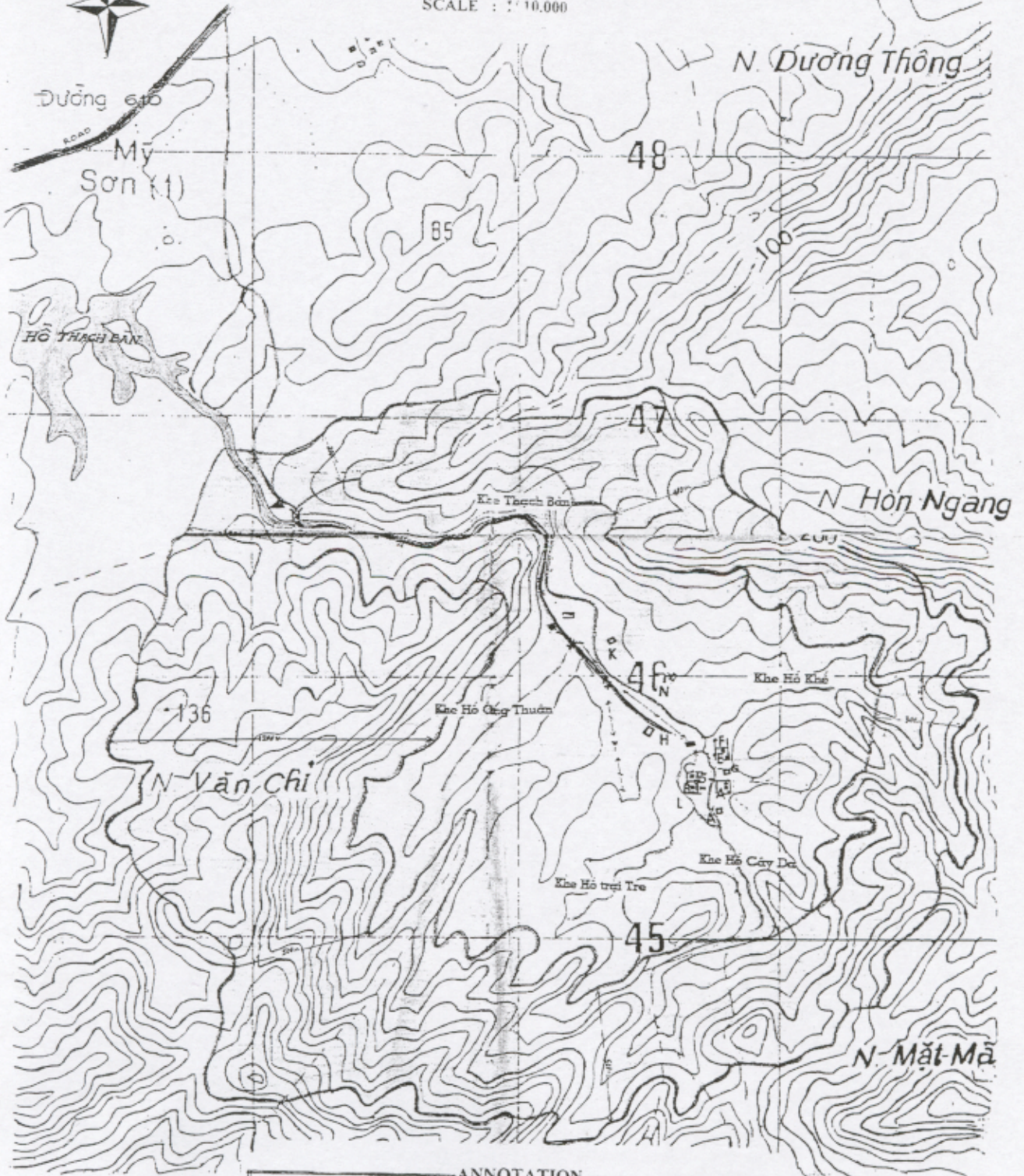
**Criterion ii** The My Son Sanctuary is an exceptional example of cultural interchange, with the introduction of the Hindu architecture of the Indian sub-continent into South-East Asia.

**Criterion iii** The Champa Kingdom was an important phenomenon in the political and cultural history of South-East Asia, vividly illustrated by the ruins of My Son.

Sanctuaire de My Son / My Son Sanctuary :  
 Plan indiquant la zone proposée pour inscription et la zone tampon /  
 Map showing nominated property and buffer zone

# MAP OF CONFIRMING THE PROTECTIVE AREA OF MY SON RELIC

SCALE : 1:10,000



ANNOTATION

|                        |                                |               |
|------------------------|--------------------------------|---------------|
| RESTRICTED AREA        | GROUP OF TOWERS : A.B.C.D..... | SEWER         |
| PROTECTIVE SURROUNDING | 42 ha                          | SPRING        |
| LEVEL LINES            | 210 ha                         | FOOT PATH     |
| ROAD                   |                                | BAMBOO BRIDGE |



## Mi-sön (Viêt-nam)

No 949

### Identification

|                     |  |
|---------------------|--|
| <i>Bien proposé</i> | Sanctuaire de Mi-sön   |
| <i>Lieu</i>         | Commune de Duy Phu, district de Duy Xuyen, province de Quang Nam |
| <i>État partie</i>  | République socialiste du Viêt-nam                                |
| <i>Date</i>         | 28 juillet 1998  |

### Justification émanant de l'État partie

Mi-sön, vallée encerclée de montagnes, a été choisie pour être le site du centre religieux de la capitale du royaume de Champâ. Le sanctuaire de Mi-sön et ses environs constituent l'un des plus célèbres monuments architecturaux et sculpturaux cham au Viêt-nam. Ces importants vestiges contribuent à la compréhension de l'évolution de la pensée cham.

La majorité des tours de Mi-sön ont été construites au X<sup>e</sup> siècle après J.-C. Beaucoup ont été endommagées pendant la récente guerre ; elles sont actuellement préservées dans l'attente de décisions sur les futurs travaux de réparation.

### Critères ii et v

### 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 *site*.

### Histoire et description

#### *Histoire*

Le royaume de Champâ est né en 192 après J.-C., quand le peuple de la région de Tuong Lam se dressa contre ses suzerains chinois et fonda un État indépendant dans l'étroite bande de terre qui longe la côte de l'Annam. Cet État est connu d'après des archives chinoises sporadiques, dans lesquelles il apparaît successivement sous le nom de Lam Ap, Hoan Vuong et de Chiem Thanh, une transcription de *Champâpura*, qui signifie « la cité du peuple cham ». L'économie cham était basée sur l'agriculture (culture en rizières), la pêche et le commerce maritime.

Les Chams tombèrent sous l'influence de l'hindouisme du sous-continent indien à un stade précoce de leur développement, quoique la date exacte ne soit pas connue. Ils construisirent de nombreux temples dédiés aux divinités hindouistes : Krishna et Vishnou, par exemple, mais par-dessus tout Shiva. Le bouddhisme mahayana, qui doit avoir pénétré la culture cham plus tard, probablement au IV<sup>e</sup> siècle, s'implanta solidement au nord du royaume de Champâ, mais le l'hindouisme et plus particulièrement le culte de Shiva resta la religion officielle.

Ce royaume comptait deux cités sacrées, appartenant chacune à un grand clan. Mi-sön (dont le nom, en vietnamien, signifie « belle montagne ») était sacrée pour le clan Dua (*Narikelavansa* en sanscrit), qui vénérait le roi mythique Srisanabhadresvara et gouvernait Amaraveti, la région septentrionale du royaume ; c'était également la capitale de tout le royaume de Champâ. Si la signification religieuse de Mi-sön était importante, son emplacement lui donnait également une importance stratégique car, nichée au cœur d'un petit cirque montagneux, la cité était une place forte facile à défendre.

Les monarques qui se succédèrent du VI<sup>e</sup> au VIII<sup>e</sup> siècle favorisèrent Mi-sön et la dotèrent de temples magnifiques. Entre 749 et 875, le clan Cau prit le pouvoir et, pendant un temps, la capitale fut transférée à Vivapura, au sud du territoire. Néanmoins, Mi-sön conserva son importance religieuse, et reprit sa place au début du IX<sup>e</sup> siècle, sous le règne de Naravarman I<sup>er</sup>, qui remporta nombre de batailles contre les armées chinoise et khmère.

Dès le début du X<sup>e</sup> siècle, l'influence du bouddhisme commença à s'étioler, au bénéfice de Mi-sön, où l'hindouisme avait toujours dominé. Quand arriva le règne de Giaya Simhavaram, à la fin du X<sup>e</sup> siècle, il s'était hissé à un pied d'égalité avec le bouddhisme dans le royaume cham. C'est à cette époque que furent construits la majorité des plus beaux monuments architecturaux subsistants.

Pendant la plus grande partie du XI<sup>e</sup> siècle, la guerre fit rage et Mi-sön, à l'instar d'autres sites sacrés de Champâ, en pâtit grandement. Harivarman IV ramena la paix dans le royaume. Vers la fin du siècle, il avait transféré sa capitale à Do Ban, mais entreprit néanmoins de restaurer Mi-sön. La guerre éclata à nouveau au XII<sup>e</sup> siècle, quand Jaya Indravarman IV attaqua l'empire khmer et mit sa capitale à sac. Les représailles furent immédiates, et le royaume cham fut occupé par les Khmers de 1190 à 1220.

À partir du XIII<sup>e</sup> siècle, le royaume cham déclina lentement et fut absorbé par le pouvoir croissant du Viêt-nam. Il cessa d'exister en tant qu'entité à la fin du XV<sup>e</sup> siècle, et Mi-sön cessa parallèlement d'être un lieu de culte.

#### *Description*

Dans le site proposé pour inscription, qui représente l'ancienne zone de peuplement et celle du sanctuaire, huit groupes de tours sanctuaires ont été dénombrés, et

nommés de A-H, conformément à la classification de l'architecte et archéologue français Henri Parmentier, qui étudia Mi-sôn au début du <sup>xx</sup><sup>e</sup> siècle et recensa près de soixante-dix monuments.

En termes de date, ceux-ci couvrent la période qui va du <sup>x</sup><sup>e</sup> au <sup>xiii</sup><sup>e</sup> siècle, laps de temps assez long que reflètent les divers styles architecturaux. Tous sont construits en briques, avec des colonnes de pierre, et ornés de bas-reliefs de grès dépeignant des scènes tirées de la mythologie hindoue.

La disposition fondamentale d'une tour sanctuaire, qui reflète la cosmogonie hindoue, s'articule autour de la tour principale (*kalan*), symbolisant la montagne sacrée (*meru*) au centre de l'univers. La base carrée ou rectangulaire (*bhurloka*), qui représente le monde humain, est faite de briques ou de blocs de pierre et décorée de reliefs. Au-dessus s'élève la tour principale, (*bhuvakola*), construite entièrement en briques et dotée de pilastres et d'une fausse porte orientée à l'est, aux ornements foisonnants, une fois encore. Les intérieurs sont sobres, avec de petites niches destinées à accueillir des lampes ; quant au *Shivalingam*, symbole du monde spirituel, il se dressait sur un socle au centre. Les tours étaient séparées de leurs toits (*suarloka*) par une frise décorée. Ils consistaient en trois niveaux formant une pyramide, et représentaient *Kailasa*, la montagne sacrée de Shiva. On sait que bon nombre de ces toits étaient à l'origine couverts de feuilles d'or ou d'argent.

En face du *kalan* s'élève une petite tour d'entrée qui constitue une porte (*gopura*), faite de briques, avec des colonnes de pierre. La plupart des complexes des temples étaient dotés de longs bâtiments (*mandapa*) aux toits de tuiles, adjacents à ces « tours portes » et destinés aux cérémonies religieuses. On remarque souvent autour du *kalan* de petits temples à deux pièces (*kasagraha*) où étaient révéérées des divinités de moindre importance. Chaque complexe était entouré d'un épais mur de briques, mais ces murs ont presque entièrement disparu au fil des siècles depuis que Mi-sôn a cessé d'être un lieu saint.

Le style prédominant de l'architecture et de la décoration sculpturale des temples de Mi-sôn provient en droite ligne d'Inde. On y distingue toutefois certains éléments de l'art vietnamien du nord ; Il s'agit tout particulièrement des toits en forme de bateau d'un ou deux bâtiments parmi les édifices caractéristiques de l'architecture Dông Son.

On compte treize temples dans l'enceinte qui porte le nom de *Groupe A*, dont le principal, A1, est le plus haut de Mi-sôn (24 m). Le *Groupe A* secondaire, avec ses quatre temples, est tout proche. La plupart des temples ont été construits au <sup>x</sup><sup>e</sup> siècle, à l'exception d'A10, érigé avant 875.

Quant au *groupe B* et aux *groupes C et D* associés, il s'agit de la plus importante concentration de temples de Mi-sôn : 27 en tout. En termes de date, ils vont du <sup>x</sup><sup>e</sup> au <sup>xii</sup><sup>e</sup> siècle. Le temple B1, construit en 1275, était le plus grand de Mi-sôn ; toutefois, il a malheureusement été largement détruit par des bombardements. Le temple

B5, une structure auxiliaire utilisée pour les offrandes, est d'une beauté toute particulière.

Le *groupe E* compte deux temples principaux, l'un du <sup>vii</sup><sup>e</sup> siècle et l'autre du <sup>xii</sup><sup>e</sup>. La construction originale du premier des deux, E1, semble avoir contenu une importante proportion de bois. Il est remarquable par la complexité et la variété des sculptures qui le décorent.

Le *groupe F* ne compte que deux temples. Le temple F2 présente certaines caractéristiques décoratives qui, avec son style architectural global Hoa-lai, suggèrent une construction du début du <sup>ix</sup><sup>e</sup> siècle.

Au <sup>xii</sup><sup>e</sup> siècle, Jaya Harivarman I<sup>er</sup> fit construire sur une colline les cinq temples qui composent le *groupe G*, entre les groupes A et E. L'un des temples était le lieu où se célébrait le culte des parents du monarque ; l'autre était dédié à son ange gardien. À noter, l'utilisation omniprésente de la terre cuite, caractéristique de l'art cham des <sup>xii</sup><sup>e</sup> et <sup>xiii</sup><sup>e</sup> siècles.

À l'ouest des autres, le *groupe H* se compose de quatre temples de la fin du <sup>xii</sup><sup>e</sup> siècle – début du <sup>xiii</sup><sup>e</sup> siècle parmi les derniers construits à Mi-sôn. Seul le temple principal H1 a survécu aux bombardements de la guerre.

En sus de ces groupes, il existe également trois petites tours sanctuaires isolées (K, L et M), mais toutes sont dans un état avancé de détérioration.

## Gestion et protection

### Statut juridique

Le sanctuaire de Mi-sôn, qui couvre une zone de 310 ha, a été classé Monument national en 1979. En 1989, le Comité populaire de l'ancienne province de Quang Nam – Da Nang édicta le décret n° 1484/QD-UB « relatif à l'enceinte de protection de la zone des monuments culturels et historiques de Hon-Den – Mi-sôn ». Il définit une zone de 1062 ha au sein de laquelle l'installation, le pâturage, l'exploitation forestière et autres activités néfastes à la préservation du site et de ses monuments sont interdits. Le décret assigne également les responsabilités afférentes à sa mise en application.

### Gestion

La responsabilité globale de la protection du bien incombe au ministère de la Culture et de l'Information, par l'intermédiaire de sa direction de la Préservation et de la Muséologie. Elle est dévolue à la direction de la Culture et de l'Information de la province de Quang Nam, qui collabore étroitement avec le Comité populaire et la division de la Culture et de l'Information du district de Duy Xuen, qui a créé un Comité de gestion des monuments de Mi-sôn.

Les besoins propres au patrimoine historique sont pris en compte dans le Plan national de développement du tourisme au Viêt-nam et dans le Plan général pour le développement socio-économique du district de Duy Xuyen.

En outre, un Plan principal pour le renforcement, la préservation et l'exploitation des monuments de Mi-sôn a été élaboré par la direction de la Culture et de l'Information de la province de Quang Nam. Suite à une évaluation de l'état actuel de conservation des monuments, il définit et classe par ordre de priorité les objectifs de développement infrastructurel, de conservation, de promotion et de développement touristique. Il se divise en deux phases de mise en œuvre (1999-2005 et 2005-2010), pour lesquelles des budgets détaillés ont été préparés. La préservation et la conservation ont été placées sous la responsabilité de la direction de la Préservation et de la Muséologie du ministère de la Culture, tandis que les autorités provinciales et de district seront chargées de la maintenance, de la présentation et de la promotion touristique. À la date de la visite de la mission d'expertise de l'ICOMOS (cf. ci-dessous), ce dernier point attendait toujours l'agrément officiel.

Il n'y a aucun peuplement dans la zone proposée pour inscription ni dans la zone tampon, et aucun n'est autorisé par la législation de protection. Le Plan socio-économique principal de Quang Nam stipule la réhabilitation de la zone boisée aux alentours du site, afin d'améliorer l'environnement écologique et les conditions climatiques locales.

L'encadrement du bien se fait actuellement par six conservateurs diplômés et administrateurs, deux étudiants en conservation et muséologie, un comptable diplômé et huit gardiens. Le district fournit pour sa part des techniciens de maintenance.

Le nombre annuel de visiteurs a connu une progression régulière : de 3 570 en 1990, il est passé à 12 500 en 1997. Le plan de tourisme national prévoit de très conséquentes augmentations de ce nombre dans la décennie à venir.

## **Conservation et authenticité**

### *Historique de la conservation*

À la suite du travail d'étude et d'inventaire réalisé par Parmentier au début du xx<sup>e</sup> siècle, l'École française de l'Extrême-Orient (EFO) a entrepris à Mi-sôn des travaux de restauration en 1938-1944, incluant la construction, entre 1939 et 1941, d'un barrage sur la rivière qui traverse le site, après une inondation désastreuse ; malheureusement, le barrage fut à son tour emporté par une autre inondation en 1946.

L'année 1965 marqua le début des hostilités ; Mi-sôn devint une base de guérilla et toute la région devint la cible des bombardements et des mines américaines. En août 1969, le sanctuaire lui-même fut lourdement bombardé, ce qui provoqua des dégâts considérables. Après la guerre, la zone fut progressivement débarrassée des mines, des bombes et des obus qui n'avaient pas explosé.

En 1980, une délégation d'experts polonais du PKZ collabora avec des spécialistes du ministère vietnamien de la Culture et de l'Information pour étudier les

vestiges de Champâ dans la région centrale du Viêt-nam. Un Comité conjoint pour la restauration des vestiges cham fut mis sur pied, et des travaux relatifs à la documentation et à la consolidation des temples des groupes A-D et au nettoyage général du site s'ensuivirent. Entre 1990 et 1996, le travail se concentra sur l'élimination de la végétation dans les structures et sur la consolidation des fondations des temples des groupes E-H.

Quant au travail de conservation actuel, il se limite au nettoyage de la végétation et de la terre dans les structures. Le Conseil de gestion et le Musée de la province de Quang Nam sont responsables d'un système de suivi régulier des monuments de Mi-sôn. Les rapports sont soumis à la direction de la Culture et de l'Information de la province et à la direction de la Préservation et de la Muséologie du ministère de la Culture et de l'Information.

En 1998, la Fondazione Lerici, institution italienne, a préparé un projet de cartographie archéologique assistée par ordinateur de la zone de Mi-sôn. Ce projet comprendrait l'interprétation d'images par satellite et de photographies aériennes, la reconnaissance archéologique et topographique, géomorphologique et hydrogéologique, l'exploration géophysique, une étude de l'état de dégradation des monuments, des fouilles, la création d'une base de données Système d'Informations Géographiques (GIS), et des stages de formation. Il s'étendrait sur trois ans. (Le dossier de proposition d'inscription ne fait aucune mention de ce projet, bien que le document de ce dernier soit inclus en annexe à la proposition ; son statut actuel est donc incertain).

### *Authenticité*

En termes de conception, de matériaux, de construction et de cadre le degré d'authenticité de Mi-sôn est élevé. Les interventions de conservation réalisées sous l'égide d'experts français et polonais ont été relativement mineures et n'affectent aucunement le degré global d'authenticité, bien que certaines ne soient pas conformes aux principes de conservation contemporains.

## **Évaluation**

### *Action de l'ICOMOS*

Une mission d'expertise de l'ICOMOS s'est rendue à Mi-sôn en janvier 1999.

### *Caractéristiques*

Le sanctuaire de Mi-sôn est un ensemble architectural remarquable qui s'est développé sur dix siècles. Il évoque l'image vivante de la vie spirituelle et politique, au cours d'une étape majeure dans l'histoire de l'Asie du Sud-Est.

### *Analyse comparative*

Le royaume de Champâ présente un certain nombre de caractéristiques qui font de lui un site historique unique au sein des royaumes majeurs d'Asie du Sud-Est. Trait

particulièrement important : l'association à la religion hindouiste, importée d'Inde, qui s'est entêtée à résister pendant des siècles à la concurrence du bouddhisme. On peut le comparer à d'autres sites plus spectaculaires, tels celui d'Angkor (Cambodge), de Pagan (Myanmar) ou de Sukhothai (Thaïlande), mais ceux-ci illustrent des cultures plus complémentaires de celle de Mi-sôn que concurrentielles, en termes culturels comme spirituels.

*Recommandations de l'ICOMOS pour des actions futures*

Il est essentiel que le plan de gestion soit mis en œuvre sans délai. En effet, en dépit des admirables efforts de l'État partie, l'état de conservation de nombre des monuments individuels est médiocre, et une action s'impose de toute urgence.

Nous recommandons le projet italien, car il vise à améliorer la compréhension du complexe tout entier, et il inclut également un important élément de formation. Il est souhaitable que les fonds nécessaires à la mise en œuvre du projet soient levés dans les plus brefs délais.

### **Brève description**

Du IV<sup>e</sup> au XIII<sup>e</sup> siècle, la côte du Viêt-nam contemporain accueillait une culture unique, associée par ses racines spirituelles à l'hindouisme indien. Cette relation est illustrée par les vestiges d'une série d'impressionnantes tours sanctuaires, au cœur d'un site remarquable qui fut pendant quasiment toute son existence la capitale religieuse et politique du royaume de Champâ.

### **Recommandation**

Le Bureau a *renvoyé* cette proposition d'inscription à l'État partie en lui demandant fournir des informations sur la mise en œuvre du plan de gestion du bien et des assurances quant à la mise à disposition du financement. Il a également demandé à l'État partie de réfléchir aux liens naturels et historiques entre ce bien et Hoi An qui se reflètent dans l'étroite association des deux biens à la même rivière. Si les informations demandées sont disponibles avant la 23<sup>e</sup> session extraordinaire du Bureau du Comité du Patrimoine mondial de novembre 1999, l'ICOMOS recommande que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères ii et iii* :

**Critère ii** Le sanctuaire de Mi-sôn est un exemple exceptionnel d'échange culturel, de par l'introduction de l'architecture hindoue du sous-continent indien en Asie du Sud-Est.

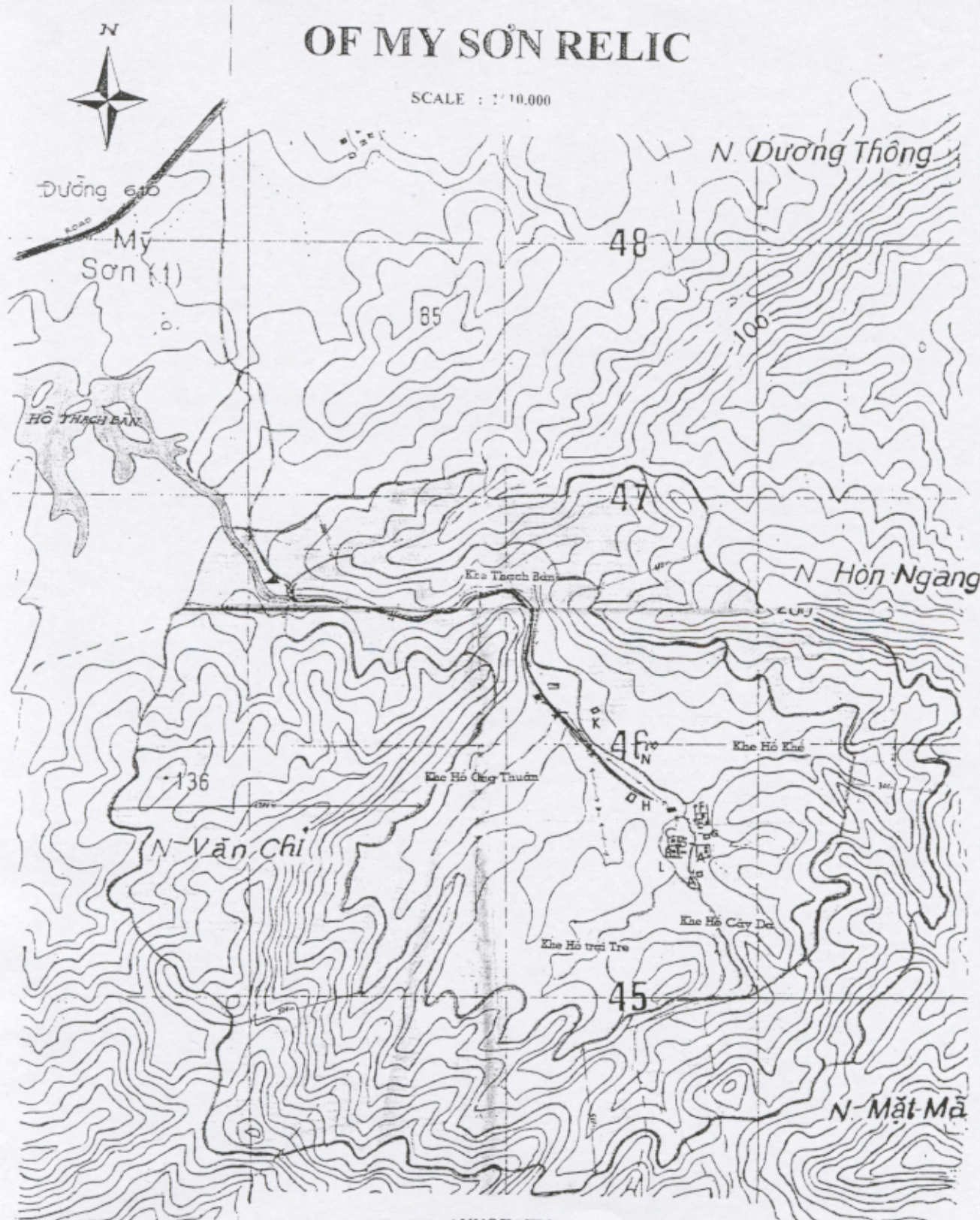
**Critère iii** Le royaume de Champâ était un important phénomène de l'histoire politique et culturelle de l'Asie du Sud-Est, comme en témoignent remarquablement les ruines de Mi-sôn.

Sanctuaire de My Son / My Son Sanctuary :  
 Plan indiquant la zone proposée pour inscription et la zone tampon /  
 Map showing nominated property and buffer zone

# MAP OF CONFIRMING THE PROTECTIVE AREA

## OF MY SON RELIC

SCALE : 1 : 10,000



ANNOTATION

|                        |        |                                |      |
|------------------------|--------|--------------------------------|------|
| RESTRICTED AREA        | 402 ha | SEWER                          | — —  |
| PROTECTIVE SURROUNDING | 240 ha | SPRING                         | — —  |
| LEVEL LINES            |        | FOOT PATH                      | — —  |
| ROAD                   |        | BAMBOO BRIDGE                  | XXXX |
|                        |        | GROUP OF TOWERS : A,B,C,D,.... |      |