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UNESCO Region: ASIA AND THE PACIFIC

SITE NAME: Yungang Grottoes

DATE OF INSCRIPTION: 16th December 2001

STATE PARTY: CHINA

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

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 25th Session of the World Heritage Committee

The Committee inscribed the Yungang Grottoes on the World Heritage List under criteria (i), (ii), (iii) and (iv):

Criterion (i): The assemblage of statuary of the Yungang Grottoes is a masterpiece of early Chinese Buddhist cave art.

Criterion (ii): The Yungang cave art represent the successful fusion of Buddhist religious symbolic art from south and central Asia with Chinese cultural traditions, starting in the 5th century CE under Imperial auspices.

Criterion (iii): The power and endurance of Buddhist belief in China are vividly illustrated by the Yungang grottoes.

Criterion (iv): The Buddhist tradition of religious cave art achieved its first major impact at Yungang, where it developed its own distinct character and artistic power.

The Committee encouraged the State Party to continue the maintenance efforts and management planning for the site.

BRIEF DESCRIPTIONS

The Yungang Grottoes, in Datong city, Shanxi Province, with their 252 caves and 51,000 statues, represent the outstanding achievement of Buddhist cave art in China in the 5th and 6th centuries. The Five Caves created by Tan Yao, with their strict unity of layout and design, constitute a classical masterpiece of the first peak of Chinese Buddhist art.

1.b State, Province or Region: Datong City, Shanxi Province

1.d Exact location: 40° 6' N, 113° 7' E

**WORLD HERITAGE CONVENTION
CULTURAL HERITAGE: CHINA**

Yungang Grottoes

**State Administration of Cultural Heritage
of the People's Republic of China**

Contents

1	Identification of property	1
a.	Country.....	1
b.	Province/city.....	1
c.	Name of property	1
d.	<i>Location</i>	1
e.	Maps.....	1
f.	Area of property proposed for inscription and buffer zone.....	1
2	Justification for inscription	8
a.	<i>Statement of Significance</i>	8
b.	Comparative analysis	8
c.	<i>Authenticity and integrity</i>	9
d.	<i>Criteria under which inscription is proposed</i>	9
3	Description	13
a.	Description of property	13
b.	History and development	21
c.	Form and date of most recent records of property	22
d.	Present state of conservation	23
e.	Policies and programmes related to the presentation and promotion of the property	23
4	Management	25
a.	Ownership	25
b.	Legal status.....	25
c.	Protective measures and means of implementing them	25
d.	Agencies with management authority	28
e.	<i>Level at which management is exercised and name and address of responsible person for contact purposes</i>	29
f.	Agreed plans related to property	29
g.	Sources and levels of finance	29
h.	Source of expertise and training in conservation and management techniques.....	29
i.	Visitor facilities and statistics.....	30
j.	Property management plans and statement of objectives.....	31
k.	Staffing levels.....	32
5	Factors affecting the property.....	33
a.	Development pressures	33
b.	Environmental pressures	33
c.	Natural disasters and preparedness	34
d.	Visitor/tourism pressures.....	35
e.	Number of inhabitants within the protection areas and buffer zones.....	35

f.	Other factors.....	35
6	Monitoring	36
a.	Key indicators for measuring state of conservation.....	36
b.	Administrative arrangements for monitoring property	36
c.	Results of previous reporting exercises.....	37
7	<i>Documentation</i>.....	40
a.	Specified drawings, photographs, slides, and films/videos.....	40
b.	Copies of property management plans and extracts of other plans relevant to the property and laws and regulations on its management.....	131
c.	Bibliography.....	155
d.	Address where inventory, records and archives are held	160
8	Signature on behalf of the state party	161

1. Identification of property

a. Country

The People's Republic of China

b. Province/city

Datong City, Shanxi Province

c. Name of property

Yungang Grottoes

d. Location

113° 7'20" east longitude, 40° 6'35" north latitude

e. Maps

- (1). Map of Location of the Yungang Grottoes in China
- (2). Map of Location of the Yungang Grottoes in Shanxi Province
- (3). Map of Location of the Yungang Grottoes in Datong City
- (4). Chart of Protective Areas of the Yungang Grottoes
- (5). Chart of Relationship of Environments Surrounding the Yungang Grottoes

f. Area of property proposed for inscription and buffer zone

Size of the protection area of the Yungang Grottoes : 348.75 hectares

Size of the buffer zone: 846.81 hectares

Map of Location of Yungang Grottoes in China



Map of Location of Yungang Grottoes in Shanxi Province



Map of Location of Yungang Grottoes in Datong City



Legend

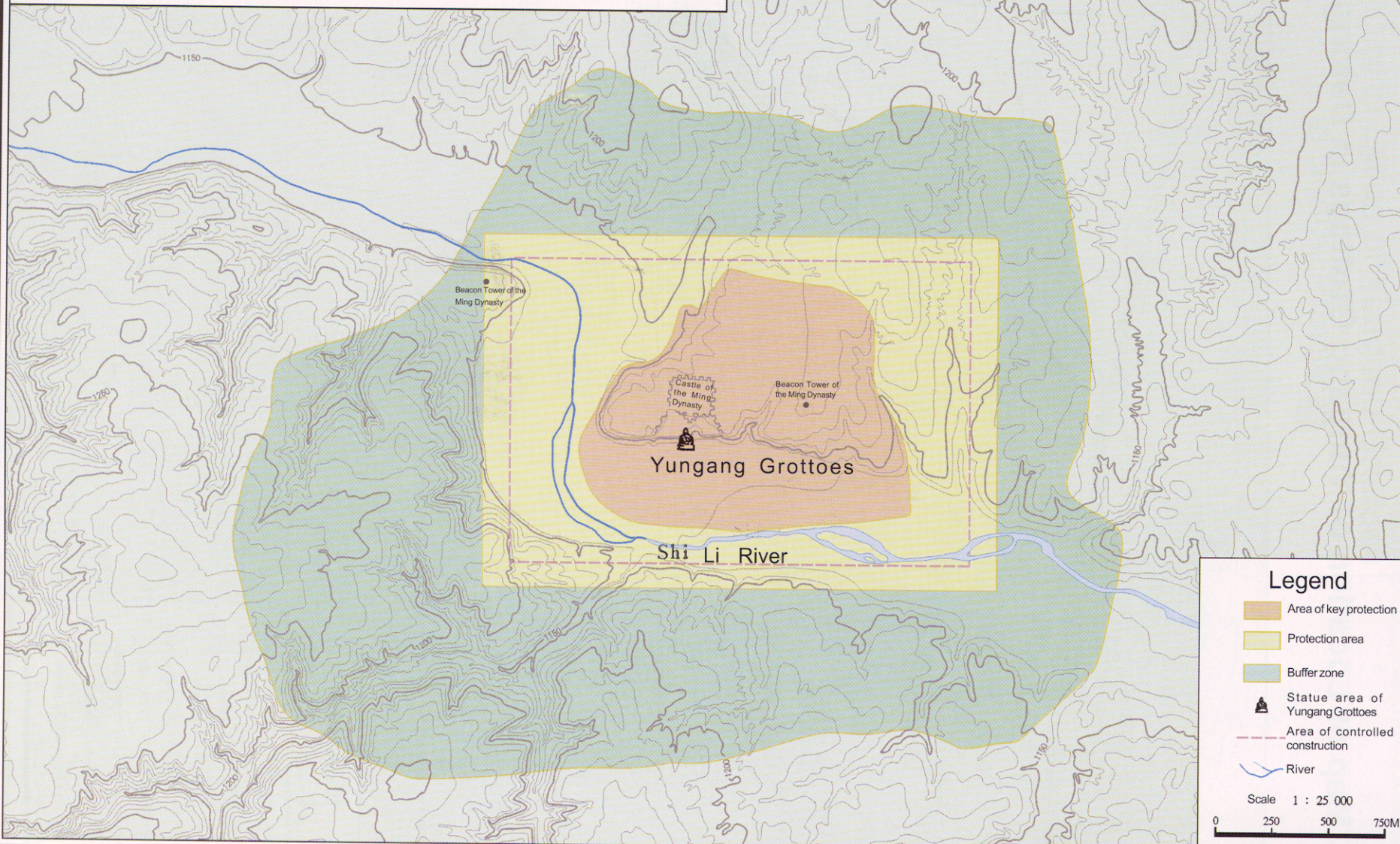
- ⊙ Seat of the government of Datong City
- Seats of the prefectural and county governments
- Yungang Grottoes

- Railway
- Highway
- - - Provincial boundary
- - - City boundary
- - - County boundary
- ~ River

Scale 1 : 1 100 000

0 11 22 33 Km

Chart of the Protective Areas of Yungang Grottoes



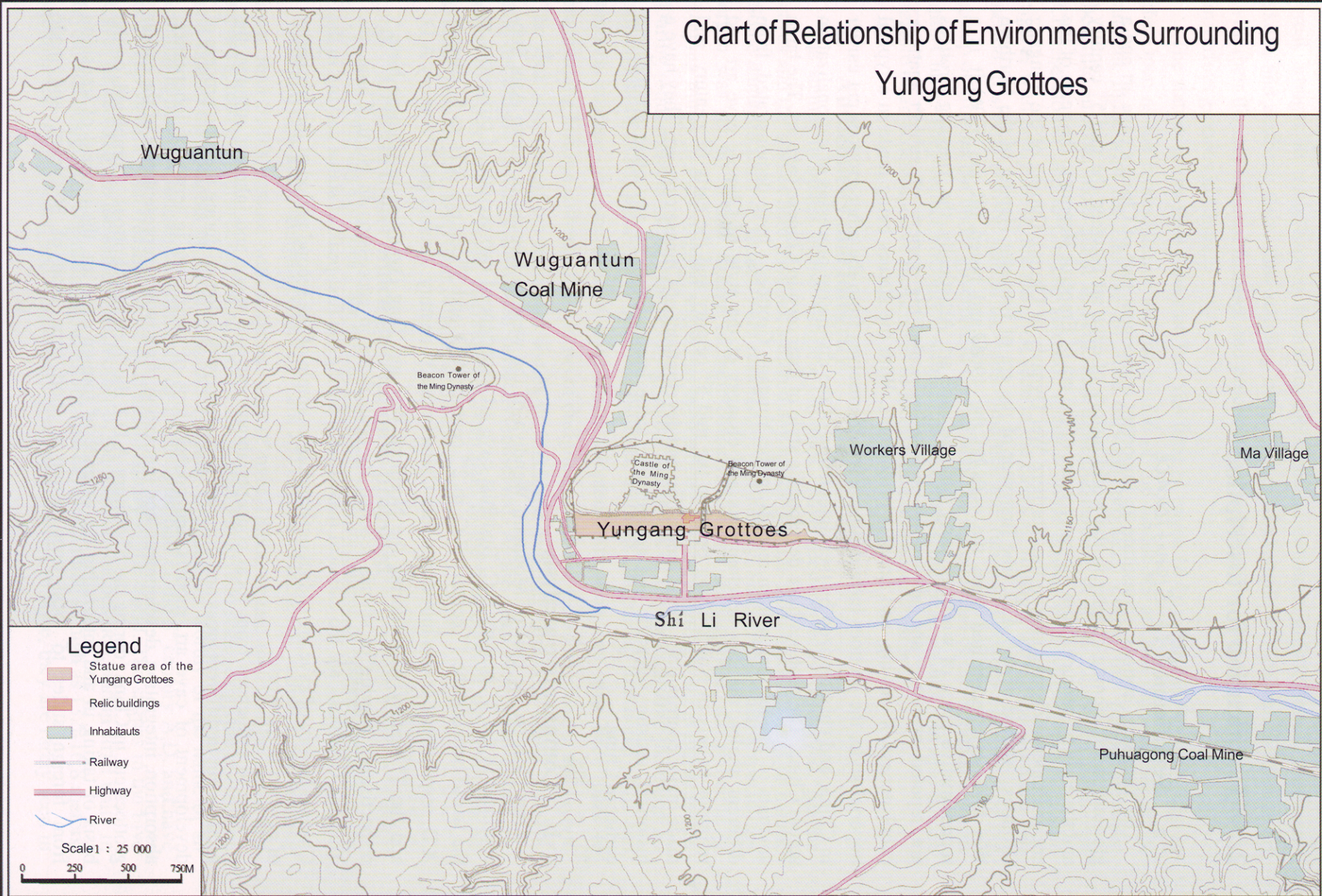
Legend

- Area of key protection
- Protection area
- Buffer zone
- Statue area of Yungang Grottoes
- Area of controlled construction
- River

Scale 1 : 25 000

0 250 500 750M

Chart of Relationship of Environments Surrounding Yungang Grottoes



2. Justification for inscription

a. *Statement of Significance*

The Yungang Grottoes constitute an important component part of China's cave art and a glorious and glistening chapter in the world history of cave art between the mid 5th century and the early 6th century (from the early years of the era of Emperor Heping to the years of the era of Emperor Zhengguang in the Northern Wei Dynasty of China). Cutting of the Yungang Grottoes started in 460 A.D. (the first year of the era of Emperor Heping of the Northern Wei Dynasty), intensified from the 460s to the 490s and lasted till the 520s. It is a *master* piece of early Chinese cave art. Artistically, the Yungang Grottoes are reputed at home and abroad for a massive scale, big variety of subject matters, exquisiteness of carving, and richness of contents. With the statues being made in a typical imperial style, the grottoes have distinguished themselves from the other grottoes cut earlier in China; and characterized by their integration of the distinctive processes of nationalization across China. The grottoes have developed a style of their own in Chinese cave art. The large amounts of images and written records in the Yungang Grottoes have demonstrated, from different angles, the key developments and changes of the style of Chinese cave art and religious beliefs in North China between the mid 5th century and the early 6th century, and made major contributions to the innovation and development of Chinese cave art. They have a historical, artistic, scientific and appreciative value irreplaceable by any other grottoes cut earlier in China.

b. **Comparative analysis**

After birth on the cliff of Mountain Wendiya of the western Deccan in South Asia Sub-continent in the 2nd century B.C, Buddhist cave art experienced two periods of prosperity in the world between the 1st century B.C. to 2nd century A.D. and 5th century A.D. to 8th century A.D. respectively. It was introduced into China in the 3rd century. Around the 5th century A.D. and the 7th century A.D. (during the Northern Wei and Tang Dynasties in Chinese history respectively), carving of statues reached its peak twice in succession in North China. the Yungang Grottoes are the classical masterpiece during the first peak of statue carving in the Chinese history of cave art and an outstanding example of the second period of the prosperity of cave art in the world.

Due to influences from local concepts about time and space and inherent cultures, the grottoes cut in different areas and different periods have developed, during the long process of development of cave art, models and connotations of their own in terms of inheritance, absorption, integration, development, and innovation. As a typical representative of the earlier grottoes cut in China (during the 5th century A.D.), the Yungang Grottoes completed, on the basis of taking in and integrating the essence of foreign cave art, the process of transition from foreign styles to local ones within a short time span of 30 years, and made

breakthroughs in many aspects including the thematic contents, artistic forms, portraying skills, and aesthetic taste, thus standing out as a typical example of localization of cave art with their distinct national features and producing great influences upon the styles of statuary in various grottoes in China.

The statues in the Five Caves of Tao Yao (that is, caves 16-20) with the Great Buddha in the Open as the representative are integration of the Gandhāra art and the Mathura art of ancient India with the Chinese art. The carvings produced during this period are most beautiful in look, most adept in skill, and most outstanding in style. Statues in traditional Chinese clothes and to Chinese aesthetic tastes -- loose gowns with wide girdles and slim figures with pretty looks, are also first seen in the caves at Yungang during the Northern Wei period. It should also be said at the same time that the Yungang Grottoes are the first big group of grottoes cut under government control after the introduction of the Buddhist cave art into China. They reflect not only a strong tint of China's imperial politics, but also a time feature of an acceleration of the process of localization of the Buddhist art.

c. Authenticity and Integrity

The statues in niches at the Yungang Grottoes have been perfectly conserved. All the caves and the statues here have not suffered any major damage from human beings or nature. Some damaged parts of statues were restored in history. Since 1952 when a specialized organ was set up to take charge of their conservation and management, the principle of keeping things in their original shape has been strictly observed during routine maintenance. During reinforcement of the grottoes by grouting the cracks of the rocks around them and re-attachment of fallen pieces onto original positions, methods integrating traditional skills and modern science and technology have been adopted. Attention has also been paid to maintaining historic authenticity in terms of designing, material, technical process, and layout. The rock structure of the mountain bodies in which the Yungang Grottoes stand is stable, and the artistic carvings have been perfectly conserved. At the same time when efforts are made to protect the grottoes, attention has been paid to the protection of the environments around them so as to keep their original scale and look.

d. Criteria under which inscription is proposed

(1). The Yungang Grottoes are one of the great treasure houses of ancient statuary in the world.

Standing now at the Yungang Grottoes are 252 caves and niches of various sizes, housing more than 51,000 statues with a carved area of over 18,000 square meters. The caves and niches spread over an area extending for one kilometer. Massive in scale, exquisite in statuary, and rich in the contents of the statues, the Yungang Grottoes are worthy of the name of an exhibition hall of Chinese Buddhist carving in the latter half of the 5th century A.D. and have been known as a great treasure house of ancient statuary in the world. The statues in the Five Caves of Tao Yao are the same to each other in the form of composition, and in strict unity in layout and designing. The main statues in the five caves, standing as high as 13.5-16.8 meters, are majestic, magnificent, and wonderfully decorated. Second to none, they are rarely seen in

speleological statuary. The twin caves of Cave 9 and Cave 10 are known throughout the world for their splendor and bright colors. The caves are magnificently designed, the figurines are exquisitely carved, and the portraying style is unique. The twin caves of Cave 5 and Cave 6 are the largest in size. Of the two, the statue of Sakyamuni, the main statue, in Cave 5 stands as high as 17 meters. It is the tallest statue at the Yungang Grottoes. In Cave 6 are 39 episodes depicting scenes from the birth of Sakyamuni to his first turning of the wheel of the law. With each plot dovetailing naturally with another and the contents being thread together as a whole, they constitute a picture-story book of Buddhist carving rarely seen in Chinese cave art and put into conservation at the earliest time. In all the niches and caves at the Yungang Grottoes, the statues are distinctly differentiated from each other according to their order of position, duly proportioned, and appropriately contrasted against each other, exaggerated, and played up both to create formal beauty and accurately express certain ideological contents. Being the most perfect artistic examples of grotto statuary in the latter half of the 5th century A.D., they boast a lasting artistic attraction.

(2). The Yungang Grottoes have made important contributions to the reform and development of cave art.

The Yungang Grottoes have attached importance to the law of aesthetics and the rule of the art form of carving itself and tried to reveal the characteristics of religious art with the language of carving. They are an excellent example of the development of the Buddhist art of India and Central Asia into the Buddhist art of China. With just a time span of 30 years, the process of transition from imitation of foreign styles to development of local styles in the art of statuary was completed. This has been the result of ardent pursuit of a national aesthetic sense and sedimentation of a historic culture, and brought about by the integration and collision of the Gandhara art and the Mathura art of ancient India and the art of the Chinese nation. The statues in the Five Caves of Tao Yao, with Cave 20 as a representative, all have square shoulders and robust bodies. Their five sense organs, in particular, have features like those of the pottery figurines unearthed from the tombs of the early Northern Wei period. Although there are some marks of evolution in their temperament, appearance and other aspects due to influences from the aesthetic taste of the Chinese nation, they have maintained, to a comparatively great extent, the Gandhara art and the Mathura art so far as their clothes and adornments are concerned, thus reflecting the characteristics of foreign statuary. The statues modeled in the Central China style, as represented by those in Cave 6, are brand new in their temperament, bearing, clothing, adornment, and style of carving. The loose gowns with wide girdles give one an impression of gracefulness and liveliness, while the slim bodies and the pretty looks produce a feeling of amiability, kindness, and naturalness. So far as their artistic style is concerned, they reveal a marked revolution of localization of the styles of foreign statuary. Either following a foreign or a domestic style, the carvers tried to bring the modeling methods of realistic depiction and exaggeration to supplement each other, put into sharp contrast the beautiful and the ugly as well as the good and the evil, and create different temperamental features in different statues. As a result, all the statues have a strong artistic appeal and play a big role in the enlightenment of the society. As for the selection of subject matters, sutras are abided by on the one hand, and religious rituals are not followed doggedly,

on the other hand, to impart the ethical requirement of punishing the evil and commending the good. In terms of aesthetic taste, the requirements of the aesthetic value of the traditional Chinese culture are fully reflected. In the form of expression, the fetters of the old formula of the religious statuary of India and other Western Regions are smashed and creative developments are achieved. Human beings and gods are blended into one to create an outstanding Chinese feature. In one word, the Yungang Grottoes have started Chinese new forms of cave art in many aspects and grown gradually into a typical example of cave art reflecting traditional Chinese aesthetic thinking and taste. At the same time, as a turning point of the development and evolution of Chinese cave art, the numerous new factors developed the Yungang Grottoes that differ from the grottoes in India and Central Asia have produced extremely great influences upon the carving of grotto statues at Longmen, Dunhuang and other Chinese regions.

(3). The Yungang Grottoes stand as a special evidence to the great blending of the Chinese nation in the 5th century A.D. and an outstanding representative of the rooting of early Buddhist art in the central areas of China.

Datong was not only one of the biggest metropolitans in the world in the 5th century A.D., but also a hub for the absorption of culture and art from India and other Central Asian countries, and the blending of the cultures and arts of the various states in the Western regions and those of the various nationalities living in various Chinese regions with a best developed economy and culture including six prefectures of Shandong Province, Central China, Liangzhou in Hexi, and Helong in Northeast China. After the conclusion of the Feishui Battle (in 383 A.D.), more than 10 separate regimes in North China all harboured an ambition of unifying North China. Of these, only the Northern Wei regime set up by Tuoba of the Xianbei Nationality succeeded. During the time when the Northern Wei Dynasty built its capital in Datong, the regime tried to expand its territory without restraint and went to unprecedented extremes to plunder wealth, enlist able men, absorb cultural results from advanced areas and introduced production modes of the economically developed areas. By the mid 5th century A.D., Datong grew to be the political, economic and cultural center of north China. During that period, nearly 1 million people moved to settle down in the city and the areas nearby, bringing about a great change in the composition of nationalities in this region. The Han, the Xianbei, the Si, the Qiang, the Wuhuan, the Dingling, and other nationalities came to live together and create the civilization of the Northern Wei Dynasty. A number of national artists such as Jiang Shaoyou, Wang Yu (i.e. Qian'er Qingshi), and Hou Wenhe devoted their ingenious and rare artistic wisdom to the creation of Buddhist art at the Yungang Grottoes . The marks of the style of Liangzhou art left on the statues in the Five Caves of Tao Yao, and the form of the Statues in Cave 6 reflecting the style of South China art are both special evidence of the great blending of Chinese nationalities during the 5th century A.D..

(4). The Yungang Grottoes are the best works produced during the second period of the prosperity of Buddhist cave art in the world.

The Yungang Grottoes are grottoes with a Chinese artistic style created by integrating multiple cultures. Reflections of the results of creation of a Buddhist art after it took root in the central areas of China, they are the best works produced during the second period of the

prosperity of Buddhist cave art in the world. The Five Caves, cut by Tan Yao, an eminent monk, to symbolize Emperor Dao Wu, Emperor Ming Yuan, Emperor Tai Wu, Emperor Jingmu, and Emperor Wen Cheng of the Northern Wei Dynasty have tried to bring out, in art form, the magnificent, simple and vigorous air of the statues, and to impart, in religion, the thinking about the perpetuity of Buddhist law. With outstanding achievements in theme, model designing, artistic emotion, religious connotation, and many other aspects, they are typical works with an epoch-making significance. "Loose gowns with wide girdles" is a new form and style to wear Buddhist statues in Han clothes, and has its origin in the painting style of slim bodies with pretty looks that came into vogue during the Southern Dynasties. The creation of such graceful new images brought about great changes to not only the clothing and adornments, but also the spiritual look of the figurines. Standing as a model of localization of cave art, their shapes and styles have produced far-reaching influences upon the development of Buddhist cave temples in North China.

To sum up, we hereby nominate the Yungang Grottoes for inscription onto the World Heritage List according to Criterion I, II, III, IV and other stipulations on world cultural heritage.

3. Description

a. Description of property

Located at the southern foot of the Wuzhou Mountains 16 kilometers west of Datong City, the Yungang Grottoes used to be known as Wuzhoushan Grottoes in ancient times. The grottoes, all cut along the mountains, extends for one kilometer from east to west. There are now 252 caves of various sizes housing more than 51,000 statues.

(1). The grottoes of the early period

Located at the west side of the Yungang Grottoes, the grottoes of the early period are composed of five major caves, that is, Cave 16, Cave 17, Cave 18, Cave 19 and Cave 20. Magnanimous, magnificent, and simple and unsophisticated, they constitute one of the most eye-catching part of the Yungang Grottoes. Because they were cut under the direction of Tan Yao, an eminent monk of that time, they came to be known as the Five Caves of Tan Yao. They were cut in the mid 5th century A.D. (about 460-465 A.D.).

The cutting of the Five Caves of Tao Yan ushered in the construction of the Yungang Grottoes on a large scale. For the layout of the grottoes, large caves were cut to house giant statues with all their magnificence. The central images have tall bodies and occupy the major parts of the caves. They all have U-shaped planes. With arched roofs, they are imitations of the thatched sheds in ancient India: each has one door and one window. On the outer wall are carved a thousand Buddhist statues. This is a phenomenon rarely seen in the Chinese history of grotto carving. Buddhas of the past, present and future and a thousand Buddhas standing together are the dominating subject matter. The Buddhist statues wear high-rising coiled hair, and have buxom and fair looks, big noses, deep eyes, and long eyes and brows, moustaches, square shoulders, and robust bodies. They wear either kasayas bearing their right shoulders, or clothes with straight collars. The statues of the Bodhisattva have round faces and short bodies. They wear treasured crowns and flying silk gowns with pearl and jade necklaces on their chests and bracelets on their arms. The veins of the clothes are carved in appropriate intervals. These styles of statuary going after tallness, gracefulness, powerfulness, robustness, simplicity, and unsophisticatedness have reflected some of the characteristics of the Liangzhou Grottoes and the Gandhara and the Mathura statues and demonstrate a strong foreign flavour. What is most typical is that the outward appearances of the clothing and adornment of existing Buddhist statues in ancient India and Liangzhou region have been copied, while in look, the features of the nationalities living in North China at that time might have been imitated, thus creating a new model of Buddhist statues.

Cave 20 is one of the most typical caves at the Yungang Grottoes. The front wall, the ceiling and the western wall have partially caved in, exposing the main statue in the open to become a Great Buddha in the open as has been widely known. The main statue, standing 13.8 meters tall, has a big nose, deep eyes, long eyes and brows, upturned mouth corners, and an amiable and kind look. Its tall, straight, and healthily robust body shows the valiance and

powerfulness of the nomadic nation in North China. The bold and unrestrained method of expression has injected enormous vitality into the statue. With its magnanimous power and thrilling artistic appeal, the statue is a typical work at the Yungang Grottoes .

Table 1 Catalogue of the grottoes of the early period

Serial No of cave	Location	Characteristics and value	Current status
16	West of the grotto areas	A cave with a giant statue. U-shaped plane. Arched roof. 12.5 meters long from east to west, 8.7 meters deep and 15.15 meters tall. One door and one window. One thousand Buddhas are carved onto the outer wall. On the northern wall is the statue of Sakyamuni on a lotus-flower seat. 13.5 meters tall, he wears loose gowns with wide girdles and has a handsome look.	Basically well conserved
17	West of the grotto area	A cave with a giant statue. U-shaped plane. Arched roof. One door and one window. Buddhas of the past, present and future are the major subject matter. The main statue, that of Sakyamuni, is 15.5 meters tall. Snake patterns on its chest, and bracelets on its arms. A tightened waist and a controlled abdomen. The long skirts at the lower part of the body give the impression of a foreign taste. A big niche is carved into the east and the west walls respectively. In the niche in the east wall is a seated Buddha 5.3 meters tall, and in the niche in the west wall is a standing Buddha 6.7 meters tall. The offering devas by the sides of the niches are delicately carved and vivid to life. Under the arch-roofed niche in the lower part of the east wall below the window is carved an inscription indicating the date of cutting of the niche: the 13 th year of the era of Emperor Taihe	Basically well conserved
18	West of the grotto area	A cave with a giant statue. U-shaped plane. Arched roof. One door and one window. Buddhas of the past, present and future are the major subject matter. The main statue, that of Sakyamuni, is 15.5 meters tall in a one-thousand-Buddha kasaya. A waiting deity is carved at each site of the main statue. On the upper part of each of the deities are carved the statues of the five disciples. The statues of the disciples at the east side are comparatively better conserved. Carved with a unique method of expression, they are the images of the races in the Western Regions. The inscription on the upper part of the west wall of the archway is an extremely precious historic data.	Basically well conserved
19	West of the grotto area	A cave with a giant statue. U-shaped plane. Arched roof. One door and one window. In the north wall is a statue of Sakyamuni. 16.8 meters tall, it has an impressive bearing and an amiable look. A thousand Buddhas are carved into the rest walls. At the west side on the upper part of the south wall is a picture showing predestination of relationships. A side hole is opened at the east and the west side outside the cave, with a Buddha sitting in each of the holes.	Basically well conserved
20	West of the grotto area	A cave with a giant statue. U-shaped plane. Arched roof. The south wall and the ceiling have caved in. In the north wall is a statue of Sakyamuni. 13.8 meters tall, it has a big nose, deep eyes, long eyes and brows, upturned mouth corners, and an amiable and kind look. It wears a thick kasaya, baring its right shoulder. It is a typical work at the Yungang Grottoes	The south wall and the southern sides of the east and the west walls have caved in. The statues in the north wall are perfectly conserved.

(2). The grottoes of the middle period

Cutting of the grottoes of the middle period started around 471 A.D. and 494 A.D. at the east and middle parts of the grotto area. Large caves concentrated here, including mainly four groups of twin caves, Cave 1 and Cave 2, Cave 5 and Cave 6, Cave 7 and Cave 8, and Cave 9 and Cave 10; and one group of triple caves, Cave 11, Cave 12, and Cave 13. In addition, cutting of Cave 3, the biggest cave at Yungang, was mainly carried out during this period

(except for the three statues of the Tang Dynasty). These caves form the essence of the Yungang Grottoes . One characteristic of the caves of the middle period is the rapid development of a Han style, and the pursuit of neatness and magnitude in carving and portrayal. Many new subject matters and combinations of statues were also introduced. The Western factors absorbed into the statues of the early period gradually diminished by this time, and attention was shifted to the creation of law-enforcing images and various kinds of adornments. Localization of Buddhist cave art which originated in ancient India began to gain marked momentum at this time.

In structure, the caves have square planes and front and rear chambers in most cases. In some caves are carved stupa-pillars in the centers, and in some others, ritual passageways are carved in the rear walls. In the caves with square planes, carvings in the walls are divided into upper and lower layers and right and left sections, while level caisson ceilings are carved on the roofs in most cases. At the two sides of the outer walls are high double-floor garrets, and monuments stand high in the centers of the courtyards. The shelters in the style of wood structures are supported by octagonal pillars each carved with a thousand Buddhas, and the walls inside the caves are covered by long rolls of paintings divided into different layers and columns. All these are reflections of the layouts and traditional arrangements of halls in vogue in China during the Han Dynasty.

As for the contents of statues, there is a sharp decrease of the number of giant statues. In place of giant statues are statues of a wide variety of subject matters. Prominence is given to Sakyamuni and Maitreya, and statues of Sakyamuni and Prabhutaratna, Maitreya in a Buddhist suit and with crossed legs, Vimalakirti, and Manjusri are popular scenes. Niches telling Buddhist legends, lines of sacrifice-offering devas, lines of musical devas, legends of the birth of Buddha and Buddhist teachings, and law-enforcing gods at the sides of archways are carved. All these have greatly enriched the contents of statuary at the Yungang Grottoes .

As for the features of the statues, all the Buddhist statues have appropriately plump faces with comparatively fine and delicate features. The clothing style of loose gowns with wide girdles was developed around the 13th year of the era of Emperor Taihe (489 A.D.).The deities wear flowery crowns, short embroidered capes, and big catgut skirts. The niches standing in halls, tassels hanging over bed-curtains, inscriptions attached to paintings, various dragon and bird patterns painted at the rear parts of the niches, Boshan incense burners, and decorations composed of animal faces are all objects that can be frequently seen in areas inhabited by the Han people. All these indicate a constant in-depth development of localization of the Buddhist art. Tens of thousands of Buddhas, deities, heavenly kings, warriors, and flying apsaras are carved in the grottoes of this period. The Buddhas are dignified and amiable, the deities are elegant and reserved, and flying apsaras are lively and lovely, and the warriors are strong and powerful. Carved at the margins of a few niches are openwork flying apsaras in graceful postures. This indicated a gradual ripening of the skill of engraving.

These changes in the arrangement and contents of the statues in the grottoes have reflected the deeply-rooted social backgrounds and the characteristics of the time and revealed from one aspect the trend of reform of the society of the Northern Wei Dynasty. It is during this period that the pace of localization of cave art began to be quickened remarkably.

Table 2 Catalogue of the grottoes of the middle period

Serial No of cave	Location	Characteristics and value	Current status
1	East of the grotto area	A cave of pagoda temple. Squarely shaped, it is 7.15 meters from east to west, 9.45 meters in depth, and 5.75 meters tall. On the lower layer of the stupa-pillar in the center are carved shelters, dougongs, and X-brackets. A decorative canopy is carved at the upper layer. Mount Sumeru is carved at the top of the tower to link up with the ceiling. These are the traditional forms of architecture in China. Statues are carved in the walls on all sides, including Buddhas in seated positions, Buddhas in leaning positions, deities with crossed legs, deities in contemplation, portrayals of Manjusri and Vimalakirti, as well as musicians, sacrifice-offering devas, legends about the birth of Buddha, and relief towers. At the top are carved three round lotus flowers each with a diameter of 1.4 meters.	Basically perfectly conserved
2	East of the grotto area	A cave of pagoda temple. Squarely shaped, it is 7.55 meters long from east to west, 10.8 meters deep, and 6.2 meters tall. It has one door and one window. The stupa-pillar in the center is divided into three layers, with niches cut all the sides to house statues. Carved in the middle and upper layers are wood-imitated structures, while octagonal columns stand at the four corners to form a winding corridor, indicating the characteristics of traditional Chinese architectures. The four walls are arranged in two layers, with two Buddhist statues sitting side by side, a leg-crossing deity, a Buddha with a thousand hands, apsarases, musicians, and sacrifice-offering devas being carved in them. This cave forms twin caves with Cave 1.	Basically perfectly conserved
3	East of the grotto areas	The cave is divided into the front and the rear chambers. The upper layer of the front chamber is 50 meters long from east to west, and 7.5 meters wide. On the projecting part in the center a small rectangular cave is carved, housing the statue of Maitreya. At the east side and the west side are carved a three-layer square stupa-pillar with a height of 5.3 meters. Caves are carved in the four sides of the column to house statues. The rear chamber is in the shape of a concave extending 43 meters from the east to the west. At the two ends is an extension 16 meters deep, 6 meters wide from the east to the west, and 13 meters high. This cave is the biggest at the Yungang Grottoes .	Basically perfectly conserved
5	Middle of the grotto area	A cave of big statue. U-shaped and arched roof. One door and one window. A four-floor five-room garret of wood structure rebuilt in the 8 th year of the era of Emperor Shunzhi (1651 A.D.) of the Qing Dynasty stands in front of the cave. In the north wall of the cave is the statue of Sakyamuni in a seated position. 17 meters tall, it is the tallest Buddhist statue at the Yungang Grottoes . Behind the statue is a tunnel for worshipping purposes. In the lower end of the west wall is a standing Buddha 7.9 meters tall. By the northern side of the Buddha is a deity 4.1 meters tall. The rest of the west wall is covered with Buddhist statues, and images of deities, disciples, apsarases, and sacrifice-offering devas. It is the same in the case of the east wall. In the east and west sides of the upper part of the south wall are statues of white elephants carrying pagodas uniquely shaped and delicately carved, a crystallization of the blending of Chinese and foreign arts. More than 2,300 statues are now kept in this cave. It forms twin caves with Cave 6.	Perfectly conserved
6	Middle of the grotto Area	A cave of pagoda temple. Squarely shaped, it is 13.4 meters long from east to west, 13.8 meter deep, and 14.4 meters high. It has one door and one window. A four-floor five-room garret of wood structure rebuilt in the 8 th year of the era of Emperor Shunzhi (1651 A.D.) of the Qing Dynasty stands in front of the cave. The stupa-pillar in the center is composed of the base and the body. The body is divided into the upper and the lower parts. In each of the four sides of the lower part is a niche, and a square column carved with a thousand Buddhas stand at each of the corners. All niches are double-layer niches, housing Buddhas in seated or leaning positions, Buddhas sitting side by side, and deities with crossed legs. In the lower parts at the two sides are two pictures depicting Buddhist legends. In each of the four sides of the upper layer is a standing Buddha 4.5-4.75 meters tall. At the two sides are attendant deities. At each of the four corners is an elephant carrying a nine-floor pagoda in the shape of a garret. In each of the four sides of the body of the pagoda are three niches housing seated Buddhas. The top of the stupa-pillar in the center is in the shape of a canopy. Niches are arranged in layers in the four walls of the cave. In the upper part are 11 groups of Buddhist niches each housing one Buddha and two deities. Surrounding the Buddha and the deities are musician apsarases and collective portrayals of sacrifice-offering devas. The niches are separated from each other by the statues of disciples. In the middle are niches telling Buddhist legends such as vanquishing of demons and monsters and initiation, subduing of fiery dragons, and preaching at Mrgadava. More than 30 pictures depicting Buddhist legends are carved in the stupa-pillar in the center, the east and south walls, and the two sides of the window. With highlighted themes and vivid and well-knit plots, these legends have developed a unique school of their own in the history of cave art.	Perfectly conserved

7	Middle of the grotto areas	A hall-like cave. Rectangularly shaped, the cave is divided into the front chamber and the rear chamber. The front chamber is 8.8 meters long from the east to the west, and 8 meters deep. Its wooden-structured garret is linked to Cave 6. In the upper part of the north wall of the rear chamber is the statue of a deity with crossed legs. The statue is 4.8 meters tall and flanked by a seated Buddha on each side. After the seated Buddhas are deities in contemplation. In the lower niche are two Buddhas sitting side by side. The east, the west and the south walls are divided into six layers for carving. At the two sides of the archway are law-enforcing deities. The caisson ceiling decorated with round lotus flowers and apsarases is a carved treasure at the Yungang Grottoes .	Basically perfectly conserved
8	Middle of the grotto area	A hall-like cave. Rectangularly shaped, the cave is divided into the front chamber and the rear chamber. The front chamber is 9 meters long from the east to the west, and 7.6 meters deep. The rear chamber is 9 meters from the east to the west, 5.4 meters deep, and 12.8 meters high. In the north wall are niches arranged in two layers. The rest of the walls are divided into six layers for carving. At each of the side of the archway are Kumara and Mahesvara, which are the only carvings of their kind at Yungang. The cave forms twin caves with Cave 7.	Basically perfectly conserved
9	Middle of the grotto area	Cave 9 and Cave 10 are twin caves. Over the front upright wall are shelters in wood-imitation structures supported by an octagonal pillar carved with one thousand Buddhas. This is a hall-like cave. Rectangularly shaped, it is divided into the front chamber and the rear chamber. The front chamber is 11.9 meters long from the east to the west, 4.2 meters deep, and 10.8 meters high. The east, west and north walls of the front chamber are carved layer by layer. At section joining the south and the north walls and the ceiling is carved a group of arched niches with banisters. Inside these niches are musical apsarases giving performances. The main statue in the rear chamber is 10 meters tall, with worshipping tunnel lying behind it. In the rest part of the walls are legends about nidana including Hariti Losing Her Son, Two Brothers Adopting A Monastic Life, Ni Qian Zi Burning Himself in a Fire, and the Angel Offers Sacrifices.	Basically perfectly conserved
10	Middle of the grotto area	A hall-like cave. Rectangularly shaped, it is divided into the front chamber and the rear chamber. The front chamber is 11.5 meters long from the east to the west, 4.35 meters deep, and 10.65 meters high. It has a layout similar to that of Cave 9. In the upper part of the arch over the north wall is carved Mount Sumeru with two dragons girdling its waist. The rear chamber is 10.8 meters long from the east to the west, 7.2 meters deep, and 10.4 meters high. The east, west and south walls are carved layer by layer. The decorative patterns surrounding the arch are delicately designed and exquisitely carved to stand as the masterpiece of decorative patterns at the Yungang Grottoes .	Basically perfectly conserved
11.	Middle of the grotto area	A cave of pagoda temple with one door and one window. The stupa-pillar in the center is 13.3 meters tall. Niches are cut in all the four sides at the lower part, each housing a standing Buddha. The deities flanking the standing Buddha in the south side are carved retroactively later. On the upper part at the southern tip of the east wall is an inscription of the carver, reading "7 th year of the era of Emperor Taihe." This is the earliest and longest inscription kept so far at the Yungang Grottoes . Quite a number of small niches have been cut in this cave retroactively.	Basically perfectly conserved
12	Middle of the grotto area	Over the front upright wall are shelters of wood-imitation structures supported by an octagonal pillar carved with one thousand Buddhas. This is a hall-like cave. Rectangularly shaped, it is divided into the front chamber and the rear chamber. The front chamber is 7.5 meters long from the east to the west, 4.1 meters deep, and 6.65 meters high. In the east and the west walls are carved hall-like three-room niches with wood-imitation structures rationally structured and accurately proportioned. They are architectures of an shelters gallery type typical in China. In the lintel over the north walls and in the sections joining the four walls and the dome ceiling are carved large numbers of musical apsarases playing 47 musical instruments of 14 kinds. It is a representative of the carvings of musical apsarases at the Yungang Grottoes .	Perfectly conserved
13	Middle of the grotto area	A cave of big statue. U-shaped and arched roof. 11 meters from the east to the west, 9 meters deep, and 13.6 meters high. The main statue is Maitreya with crossed legs. 13 meters tall, its right arm is supported from under by a warrior. This produces an excellent decorative effect. At the lower layer of the east wall is a sacrifice-offering deva kneeling in a Tartar style (with one leg bent forward and the foot touching the ground, and the other leg bent backward and the knee and the tiptoes touching the ground). This can be called a masterpiece carving of a sacrifice-offering apsarases at the Yungang Grottoes . Under the canopy in the south wall are seven standing Buddhas wearing loose gowns with wide girdles. The boat-shaped nimbuses are magnificently decorated and carved with exquisite skills. They stand as a masterpiece of seven-Buddha carvings produced during the same period of time.	Perfectly conserved

(3). The grottoes of the late period

The grottoes of the late period are located in concentration in the west of the grotto area and include mainly caves 21-45. In addition, Cave 4, the medium-sized and small caves in the Dragon King Temple Valley between Cave 4 and Cave 5, the small niches in the cliffs of caves 11-13 in the middle of the grotto area, and Cave 14 and 15 are also products of this period. Totalling more than 200 in number, these caves and niches were cut around 494-525 A.D.

Most of the grottoes of the late period are of medium and small sizes in complicated varieties and fast changing shapes. Cutting of one-thousand-Buddha caves, pagoda-shaped caves, caves with four walls and three niches, and caves with four walls and double niches was popular during this period. Decorations began to be carved into the cliff surfaces by the doors of the caves. There was a tendency of simplification of the contents of statuary, and stylization of their forms. Magnanimity and resplendence were no longer a style of the grotto carvings of this period, and a new look of delicacy and gracefulness was developed instead, hence the phrase "a pretty look with delicate features." This has produced a comparatively great influence upon the style of statuary in the early caves cut at Longmen Grottoes.

Cutting of major statues and statue combinations became ever more over-elaborate during this period. Apart from Buddhas in seated positions, Buddhas sitting face to face to each other (Sakyamuni and Prabhutaratna sitting in the same cave) were carved in ever more cases. It also became popular to cut warriors by the door of a cave. At a comparatively later stage of this period, scenes of disciples and deities flanking major Buddhist statues were created. Without exception, the Buddhist statues were clothed in loose gowns with wide girdles and big concentration of hems, have emaciated faces, thin necks, and sloping shoulders. As for the deities, they have long slender bodies, and wear short embroidered capes crisscrossing each other. At a much later time, some other practices also went into vogue.

Although some of the caves and niches of the late period are small in size, they have arranged in good order of importance. The figurines are emaciated but pretty, and well proportioned. Restraint is exercised in the employment of the method of exaggeration, and emaciated faces are presented in a graceful way. This elegant and fresh artistic style has, together with the simple and unrestrained western artistic taste embodied in the grottoes of the early period and the Taihe style of complicity, changeableness and magnanimity characterizing the grottoes of the middle period, formed a colourful artistic feature of the Yungang Grottoes .

Table 3 Catalogue of the grottoes of the late period

Serial No of cave	Location	Characteristics and value	Current status
14	West of the grotto area	Rectangularly shaped. The south wall and the southern part of the ceiling have caved in. In the west wall are the seated statue of Buddha and a relief transformation of Vimalakirti.	Damaged
15	West of the grotto areas	Rectangularly shaped, it is 5.6 meters long from the east to the west, 4.4 meters deep, and 9.9 meters high. The cave is covered by thousands of Buddhist statues, of which more than 8,900 are still kept here. It boasts the biggest number of Buddhist statues among the caves at Yungang. Only the part above the two Buddhist niches at the southern part of the west wall is covered by true-to-life water grass, fish, and flying seagulls in relief.	Basically perfectly conserved

34	West of the grotto areas	Squarely shaped, it is 3.6 meters long from the east to the west, and 3.8 meters high. An arched niche stands in the north wall, inhabited by two Buddhist statues sitting side by side. Two deities stand outside the niche, and below the niche is a line of attendants. On the lintel of the niche in the west wall are two flying apsaras. Wearing high hair buns, pretty looks, and ribbons flying backward from the arms, and bending their slender bodies, they are the choice carvings of flying apsaras of the late period.	The east wall, the south wall and the southern part of the west wall have caved in. The north wall is in its perfection condition.
38	West of the grotto area	Squarely shaped, it is 1.98 meters long from the east to the west, and 1.8 meters high. Into the exterior wall above the gate of the cave is carved an inscription reading "statue made by Wu Tian'en." The major statues are Sakyamuni and Prabhutaratna preaching Buddhist doctrines. The statue of Nirvana stands at the east, and the statue of Maitreya and that of Sakyamuni stand at the upper and the lower part of the east wall respectively. In the south wall are legends about "Conquering of the Flying Dragon," "Three Treasured Steps," and "Ananda Frightened by a Carved Vulture." In the west wall are Buddhist statues in either seated or leaning positions. The musical tree and the acrobatic performance at the lower parts of the east, west and north walls are the only of their kind among the carvings at Yungang.	Basically perfectly conserved
39	West of the grotto area	A cave of pagoda temple. 6.3 meters long from the east to the west, 6.25 meters deep, and 6.03 meters high. An arched lintel is carved in the exterior wall. Inside the cave is a stupa-pillar. Standing in the center, it is 6 meters tall and is divided into five layers. At the upper part of the stupa-pillar are rows of tiles, and under the shelters is a dougong and an X-sign decoration. On all the four sides are niches housing Buddhist statues. At each layer are five niches standing side by side. In these niches are Buddhist statues in seated or leaning positions or sitting side by side, and a leg-crossing deity. Mount Sumeru is carved at the top of the stupa-pillar to link with the ceiling of the cave. The ceiling is decorated with a checkerboard. This typical stupa-pillar of wood-imitated structure and garret style provides important materials of reference in the study of the stupa-pillar architectures in China during the Northern Wei period. Thousands of Buddhist images cover the four walls.	Basically perfectly conserved

(4). Restoration of the grottoes in later ages

According to Record of Reconstruction of the Grand Wuzhoushan Grottoes in Xijing of the Jin Dynasty, "the official in charge of defense of the city rebuilt the grottoes in the 14th year (640 A.D.) of the era of Emperor Zhenguan of the Tang Dynasty." It is also recorded in Volume I of Records of Ancient Qingliang that "Monk Yan would restoration the old statues in the grottoes each time when he comes to Heng'an." There is no way to tell, however, the details of the restorations and reconstruction carried out in the Tang Dynasty. According to textual study, the Buddhist statue in Cave 3 might be completed in the early Tang Dynasty from that uncompleted in the Northern Wei period. The main statue has a plump face, and has a three-line pattern below its neck. The preaching Buddha and treasure bottle decorating the crown of the deity has complicated decorative patterns, and the deity itself wears an amiable look. Many celebrities and scholars of the Tang Dynasty described the Yungang Grottoes. The Inscription to the Grotto Temple written by Song Yun, a poet of the Tang Dynasty, for instance, has the following lines:

A golden site is chosen from the Buddhist world
 To cut niches rows upon rows
 Inside statues seem to move about, and
 Outside divine spirits take free flights.

This is a superb and appropriate description of the charming artistic feature of the Yungang Grottoes .

A massive project was launched at the Yungang Grottoes between the 18th year of the era of Emperor Chongxi and the 6th year of the era of Emperor Qingning of the Liao Dynasty (between 1049-1060 A.D.). The so-called Ten Temples of Yungang were built in areas linking the fronts of the caves with the cliffs, namely, Tongle Temple, Lingyan Temple, Jingchong Temple, Zhenguo Temple, Huguo Temple, Tiangong Temple, Chongfu Temple, Tongzi Temple, Huayan Temple, and Doushuai Temple. In the 2nd year of the era of Emperor Baoda of the Liao Dynasty (1122 A.D.), the 10 temples were destroyed in a big fire. In addition, an inscription has been discovered on the base of a Buddhist niche in the lower part of the south wall of Cave 13, reading: "1,876 Buddhist statues of various sizes were restorationed," indicating that some of the Buddhist statues were restorationed in the Liao dynasty. The attending deity at the lower layer of the southern side of the stupa-pillar inside Cave 11 must be a product of the Liao Dynasty because it has a style similar to that of the sculpture of the Liao Dynasty in the Huayan Temple in Datong City. The large amounts of holes in the cliffs extending from Cave 1 to Cave 20 are marks of construction left over from the Liao and the Jin Dynasties.

In the 8th year of the era of Emperor Shunzhi of the Qing Dynasty (1651 A.D.), Dong Yangliang, the regional military commander, raised official funds to rebuild wooden-structured four-floor five-room garrets in Cave 5 and Cave 6. On this basis, side halls, passageways and gates were built later to create a completely well-laid temple known as the Ancient Temple of the Grotto Statues. During the Qing Dynasty, efforts were made several times to rebuild the shelters of some caves and re-sculpture and repaint some Buddhist statues at the Yungang Grottoes . The bright colours in Cave 5, Cave 6 and the Wuhua Cave (caves 9-13) are the results of repainting carried out during this period. The 10-odd inscriptions carved retroactively in the cliffs near the grottoes in the east also provide important materials for the study of the historical situation of the Yungang Grottoes during this period of time.

Table 4 Catalogue of restorations made to the grottoes in later ages

Serial No of cave	Location	Time	Characteristics and value	Current status
3	West of the north wall of the rear chamber	Early Tang Dynasty	One Buddhist statue and two statues of deities. The Buddhist statue, 10 meters tall, has a plump and dignified face and a simple and honest temperament, and wears light and thin clothes appropriately cut to the body. The deities look amiably, and have robust bodies. They represent the artistic style of statuary in the early Tang Dynasty.	Perfectly conserved
11	Lower layer of the southern side of the central stupa-pillar	Liao Dynasty	The two attending deities are in the same posture. They have slender and pretty bodies, and wear plain-cover crowns, silk capes, and long skirts with flowery bundles. They are artistic masterpieces of the Liao Dynasty.	Perfectly conserved
5	In front of the cave	Qing Dynasty	A five-floor wooden-structured garret with five rooms and a sloping roof covered with glazed tiles was rebuilt here in the 8 th year of the era of Emperor Shunzhi (1651 A.D.). It is 14.2 meters wide, 7.7 meters deep, and 20.04 meters high.	Perfectly conserved
6	In front of the cave	Qing Dynasty	A five-floor wooden-structured garret with five rooms and a sloping roof covered with glazed tiles was rebuilt here in the 8 th year of the era of Emperor Shunzhi (1651 A.D.). 14.7 meters wide and 8.1 meters deep, it is linked to the garret of Cave 5 from its third floor.	Perfectly conserved

7	Front chamber	Qing Dynasty	A 3-floor wooden-structured garret with three rooms and a straight roof covered with grey tiles was rebuilt here in the 8 th year of the era of Emperor Shunzhi (1651 A.D.). 8.2 meters wide, 8.1 meters deep and 17 meters high, it is linked at the third floor to the garret of Cave 6.	Perfectly conserved
8	Front chamber		Following the wooden-structured garret in front of Cave 7, a 3-floor wooden-structured garret with three rooms and a straight roof covered with grey tiles in imitation of the original one was rebuilt here in 1993. It is 8.2 meters wide, 6 meters deep and 17 meters high.	Perfectly conserved

b. History and development

Datong, known as Pingcheng in ancient times, used to belong to Yanmen Prefecture. It became famous in history when Liu Bang was bottled up in Baidengshan (north of present-day Datong City) during his attack against the Huns in the north in the 7th year (200 A.D.) of the era of Emperor Gaozu of the Han Dynasty. In the first year of the era of Emperor Tianxing of the Northern Wei Dynasty (398 A.D.), it became the temporary capital and belonged to Sizhou Prefecture. It remained as the political, economic and culture center of the kingdom of the Northern Wei Dynasty till it moved its capital to Luoyang in the 18th year (494 A.D.) of the era of Emperor Taihe of the Northern Wei Dynasty. After the move of the capital in the Northern Wei Dynasty, Emperor Xiaowen specially permitted the conservative nobles reluctant to leave the old capital to work in Luoyang in winter so as to stay away from cold days and in Datong in summer so as to stay away from hot days. As a result, the nobles shuttled between Luoyang and Pingcheng, and the old features of Pingcheng as a capital city were conserved. In the 4th year (523 A.D.) of the era of Emperor Zhengguan of the Northern Wei Dynasty when an uprising was staged, all the residents in Pingcheng ran away, totally deserting the city ever since. The stone statues in the major caves at the Yungang Grottoes were completed in a time span of more than 60 years(460-525 A.D.). The earliest cave still standing here is the Five Caves of Tan Yao cut in the first year (460 A.D.) of the era of Emperor Taihe of the Northern Wei Dynasty, and the latest inscription of the Northern Wei Dynasty lies in Cave 4 whose cutting went up in the years of the era of Emperor Zhengguang (520-525 A.D.) but was not completed. During this period of time, cutting of Buddhist statues became a surge. A total of 252 caves of various sizes housing tens of thousands of Buddhist statues were cut here. This period marked the peak of development Buddhist cave art in the Northern Wei Dynasty. Following is a detailed description of the process of carving of the grottoes:

In the first year of the era of Emperor Xing'an of the Northern Wei Dynasty (452 A.D.) when Emperor Wencheng assumed the throne, Buddhism staged a comeback. Temples sprung up like mushrooms, monks were seen everywhere, and a whole world seemed to have become Buddhist. Cutting of caves and statues came into vogue as a result. In the first year of the era of Emperor Heping (460 A.D.), Sramana Tan Yao, a religious leader in the Northern Wei Dynasty, cut five caves at the Yungang Grottoes, each housing one Buddhist statue. These came to be known as the Five Caves of Tan Yao. "Large in scale, exquisite in skills, rich in content, and costly in labour, they can be named the masterpieces of Buddhist art in the early period of the Northern Wei Dynasty. They kicked off the first surge of statuary at Yungang. Since then, the Yungang Grottoes became the center of Buddhist art in North China at that

time.

From the first year of the era of Emperor Yanxing to the 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.), worshipping of Buddha and praying for blessing grew in intensity among imperial members and nobles. Apart from the imperial court, officials, high-ranking monks and nuns, and laymen all followed suit to cut caves and make statues, thus starting the second surge of statuary at the Yungang Grottoes . As many as 12 large caves were cut during this period, account for about 70 per cent of the total number of the big caves at Yungang. Included in these are the Chongfu (Buddha-worshipping) Temple built by Wang Yu, a eunuch, for Emperor Xiaowen between the 8th and the 13th year of the era of Emperor Taihe of the Northern Wei Dynasty (484-489 A.D.), that is, the twin caves now numbered as Cave 9 and Cave 10. Also cut at this time were a few medium-sized and small caves. Some niches were also added into the caves cut earlier.

Between the 18th year of the era of Emperor Taihe and the last year of the era of Emperor Zhengguang of the Northern Wei Dynasty (494-525 A.D.), the project launched by the imperial court at Yungang was basically completed. Secondary and low-ranking officials, laymen, and monks and nuns, however, continued to cut caves and produce statues here. They cut a total of more than 200 caves of medium and small sizes. Although large in number, these caves are comparatively small. Some of them are of excellent quality.

After the termination of the Northern Wei Dynasty, wooden-structured shelters began to be built in front of the grottoes in the Liao Dynasty, thus turning the grottoes into temple buildings. Hence the 10 famous temples here (Tongle Temple, Lingyan Temple, Jingchong Temple, Zhenguo Temple, Huguo Temple, Tiangong Temple, Chongfu Temple, Tongzi Temple, Huayan Temple, and Doushuai Temple). In the 2nd year of the era of Emperor Baoda of the Liao Dynasty (1122 A.D.), the 10 temples were destroyed in a war, leaving only some relics. Four-floor wooden-structured garrets each with five rooms were rebuilt in front of Cave 5 and Cave 6 and three-floor wooden-structured garrets each with three rooms were rebuilt in front of Cave 7 in the 8th year of the era of Emperor Shunzhi of the Qing Dynasty (1651 A.D.).

Since the People's Republic of China was founded in 1949, the major caves and the wooden-structured buildings in front of them (Cave 5, Cave 6 and Cave 7) had all been perfectly conserved. In 1952, a special organization was set up to take charge of their conservation. The grottoes have been put under excellent protection as a result, and stay open to the public.

c. Form and date of most recent records of property

Since the founding of the People's Republic of China in 1949, efforts have been made gradually to establish the archives of the statues at the Yungang Grottoes . Between 1973 and 1999, the Yungang Grottoes Institute of Shanxi carried out a system survey of the statues in the 252 major caves and in the caves attached to them by way of close-up photographic measurement, compilation of written records, filming, and other archaeological methods, thus obtaining a complete set of records and archives on these statues. Between 1986 and 1990, written recording of the 252 caves at the Yungang Grottoes was completed. Between 1986

and 1994, the method of close-up photographing and surveying was used to complete drawing of realistic maps of the big caves. Between 1973 and 1999, photographing of the statues was completed step by step. All these have laid a solid foundation for the conservation and study of the Yungang Grottoes in the future.

d. Present state of conservation

Of the 252 caves of various sizes at Yungang and the more than 50,000 statues in them, none has suffered any serious damages from artificial or natural disasters so far. Most of the art works have been perfectly conserved till today, except for the collapse of the rocks by the front walls of a few caves in earlier periods, blurring of the details of carving of some statues due to weathering, and the partial damages of limbs of some statues. With their original scale and feature being well conserved, the Yungang Grottoes is one of the best conserved among the art works of Chinese cave art.

Existing problems:

(1). The rock bodies of the Yungang Grottoes are exclusively sandstone. Due to hundreds of years of water erosion, weathering has occurred in the statues and calls for scientific protective measures.

(2). A comparatively large number of cracks have occurred in the rock bodies of the Yungang Grottoes. The cracks in the ceilings and the back walls of most caves have been filled or sealed up. In the case of some other caves, however, seeping would occur in a raining season, blurring the statues in them. Despite of efforts to control it since the beginning of this century, new technology is yet to be developed for a thorough solution to the problem because the cause of weathering of the grottoes involves a combination of factors.

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

The People's Republic of China encourages and supports the opening of the Yungang Grottoes to the public for the purpose of presentation and publicity. The public media assigns space to the publicity of the Yungang Grottoes free of charge, and information about the Yungang Grottoes can be seen or heard every now and then in newspapers, broadcasts and televisions. The State exempts the Yungang Grottoes from paying any taxes or fees for the incomes earned from presentation for the purpose of encouraging presentation.

In 1983, the State Council of the People's Republic of China listed the Yungang Grottoes as a special spot open to overseas tourists (just as other tourist spots including the Imperial Palace and the Great Wall in Beijing, the Dunhuang Grottoes, the Longmen Grottoes, and the Museum of Life-size Terracotta Horse and Armored Warriors Excavated from Sites Near the Tomb of Qin Shi Huang), and included it into the State plan on tourism. The governments of Shanxi Province and Datong City have assigned the Yungang Grottoes as the base for educating youngsters in patriotism, and have strengthened their leadership over presentation and publicity of the Yungang Grottoes. To meet the need for presentation, the Yungang Grottoes Institute of Shanxi has set up a publicity and reception department and staffed it with full-time tourist guides. Professional training is provided regularly to these tourist guides

every year, and the Rules on the Responsibilities of Tourist Guides and Their Reward and Punishment have been worked out. Youngsters, members of the armed forces in active service, and the disabled are allowed to visit the grottoes and receive services from tourist guides free of charge. Tourist maps, introductions in Chinese and English, and other kinds of instructions have been set up in the sightseeing zone. Various kinds of professional and popular-science books about the cultural heritage at the Yungang Grottoes have also been published to meet the need of various kinds of visitors. Tourist service stations have also been set up in key parts of the sightseeing zone to sell books and other kinds of reference materials about the Yungang Grottoes , audio-visual products and tourist souvenirs, and provide tourists with consulting services.

After the promulgation of the Law of the People's Republic of China on the Protection of Cultural Heritage in November, 1982, the government of Datong City often sponsors various kinds of events to publicize the law, and organizes people to lecture the law in urban districts, counties, towns, and villages, thus further strengthening the sense of people about protection of cultural heritage and participation in the conservation of cultural heritage. In routine management of sightseeing, the Yungang Grottoes Institute of Shanxi has paid special attention to solving the contradiction and promoting the coordinated development of sightseeing and protection of cultural heritage. It has listed matters for attention in the process of sightseeing to prevent unfavourable influences upon the cultural heritage due to sightseeing in an inappropriate way. On October 31, 1997, the municipal government promulgated the Regulations of Datong City on the Protection and Management of the Yungang Grottoes , the first local regulations in China on the protection of cultural heritage in major grotto areas. The Regulations play an important role in the protection and management of the Yungang Grottoes .

4. Management

a. Ownership

Owned by the People's Republic of China

b. Legal status

It is stipulated in the second paragraph of Article 22 of the Constitution of the People's Republic of China that the "The state protects sites of scenic and historical interest, valuable cultural monuments and relics and other significant items of China's historical and cultural heritage." It is stipulated in the second paragraph of Article 4 of the Law of the People's Republic of China on the Protection of Cultural Heritage that "ancient culture, ancient tombs, and cave temples shall be owned by the State."

On March 4, 1961, the State Council of the People's Republic of China declared the Yungang Grottoes as a major site of cultural heritage to be protected at the national level.

c. Protective measures and means of implementing them

After the founding of the People's Republic of China in 1949, maintenance of the Yungang Grottoes has been funded mainly by the central and local governments, while its protection and management are entrusted to a specially established legal organ. In 1952, the Datong City Committee for Cultural Heritage Management was set up, and the Datong City Ancient Relics Conservation Institute was set up as a subsidiary department of the committee. In 1953, the institute was renamed as the Shanxi Provincial Institute of Conservation of Cultural Heritage at Yungang. In May 1957, the name was changed again into the Shanxi Provincial Institute of Management of Cultural Heritage at Yungang. In March 1959, the new name of Shanxi Provincial Institute Taking Care of Cultural Heritage at Yungang was put into use, and in September 1989, the current name of Yungang Grottoes Institute of Shanxi came into use with approval from the People's Government of Datong City.

Since the 1950s, the following measures have mainly been taken to protect and manage the Yungang Grottoes :

(1). Protection in accordance with law

Pertinent laws in force: The Constitution of the People's Republic of China, the Criminal Law of the People's Republic of China, the Law of the People's Republic of China on the Protection of Cultural Heritage, the Environmental Protection Law of the People's Republic of China, and the Law of the People's Republic of China on Urban Planning

Pertinent regulations: Rules for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Heritage, Implementing Rules of Shanxi Province on the Protection of Cultural Heritage, Regulations of Shanxi Province on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Heritage, and Regulations of Datong City on the Protection and Management of the Yungang Grottoes

(2). Declaration of sites of cultural heritage for protection and demarcation of protection ranges

In 1961, the State Council of the People's Republic of China declared the Yungang Grottoes as one of country's first group of major sites of cultural heritage to be protected at the national level. In 1964, the Chinese Ministry of Culture approved demarcation of the area for the protection of the Yungang Grottoes, which include a key protective area, a safe protective area, and an underground safety belt (this belt has been set up specially because Datong is one of the major coal-producing areas in China). In 1989, departments in charge of management of State land surveyed the area, verified its ownership, issued a license for the use of State land, and put up boundary markers around the protection area.

In August, 1995 when the Plan on the Development of Yungang Programmes was drafted, the range and measures for the protection of the Yungang Grottoes were readjusted and revised according to the changes that had taken place in the surrounding environments. An area under absolute protection was added on the basis of the former range of protection, the original protective area was expanded, and the safe protective area was renamed as the area of controlled construction. An area of environmental control was also set up within the area of controlled construction. As a result, a multi-dimensional and multi-range protection system composed of the absolute protective area, the key protective area, the area of controlled construction, and the underground safety belt has been created. The absolute protective area, the key protective area and the underground safety belt referred to in the Plan on the Development of the Yungang Grottoes fall into the category of "protection range" as implied in the concept about protection of world relics, while the area of controlled construction and the area of environmental control fall into the category of "buffer zone" as implied in the concept about protection of world heritage.

(3). Maintenance and protection of the grottoes

The years from 1950 to 2000 can be divided into two phases:

The first phase ran from 1950 to 1973. Efforts were made mainly in two fields during this period of time. First of all, a survey was conducted of the natural environment, history, status quo, and problems of the Yungang Grottoes; the caves and carvings were registered and numbered, the range of protection was marked, and signs of protection were put up. At the same time, a weather station and observation posts were set up to monitor the temperature and humidity in the caves and the microclimate at the Yungang Grottoes. Secondly, experimental maintenance and protection projects were launched, mainly on a rescue basis. The stupa-pillar in Cave 1, the front walls of Cave 10 and Cave 11, and the cracks in the rock bodies of Cave 23, Cave 28 and others, for example, were reinforced by grouting. Efforts were also made at the same time to control weathering resulting from seeping, water of condensation, and capillary water.

The time from 1974 and 2000 is a phase of maintenance and protection in a planned way. Efforts have been made in three major fields during this period of time. First of all, special funds were allocated by State Administration of Cultural Heritage between 1974 and 1976 to reinforce the major caves in the central grotto area and re-attach fallen and broken parts back to their original positions, thus basically solving the problem of the partial cave-in of some

caves. The technology of agglutination and reinforcement of cracks in rocks surrounding grottoes by grouting, which was widely applied in the projects mentioned above, won a prize at the national science conference in 1978, and was popularized in projects of maintenance and protection of some other grottoes in China, such as the Dazu Grottoes in Chongqing and the Maijishan Grottoes in Gansu. Secondly, State Administration of Cultural Heritage sponsored at the Yungang Grottoes a forum of experts to discuss plans on the control of the weathering of the carvings at the Yungang Grottoes, and prove the Plan on the Control of Weathering of the Yungang Grottoes worked out by the China Institute of Cultural Heritage and the Yungang Grottoes Institute of Shanxi. After that, special funds were allocated by the central, the provincial and the city governments respectively to control the weathering of the carvings on a large scale and in a comprehensive way between 1991 and 1996. In the case of Cave 14, the fourth cave attached to Cave 13, Cave 29, Cave 30, Cave 31, and other caves, for instance, reinforcement measures were taken, drainage was built atop them to prevent seeping, the grounds in front of them were lowered and hardened, the protective shelters were restored, and protective walls were built. All these have produced excellent results. In the third place, a research project of cooperative protection of the Yungang Grottoes has been launched with the Getty Conservation Institute of the United States and the Applied Geology Institute of the Gissen University of Germany. The project has covered the establishment of an automatic weather station to monitor the micro climate, intensive monitoring of the quality of the atmospheric environment, analysis and study of the pigment and saline elements on the surfaces of the carvings, study of prevention of seeping from the tops of the caves, and test and study of application of consolidation materials at the Yungang Grottoes. The large amounts of reliable data obtained from the project will provide a scientific basis for the formulation of protective measures in the future.

The contents of the project include mainly the following:

Control of inundation: Between 1974 and 1976, drainage channels were built in front of the caves. This has produced excellent results. In 1992, an experimental research project of prevention of seeping and drainage at the top of the mountain was launched in cooperation with the Getty Conservation Institute of the United States and the China Institute of Cultural Heritage, covering an area of 50 x 50 square meters. In 1993, a seeping prevention and drainage works was built for the castle of the Ming Dynasty at the top of the mountains in which the Yungang Grottoes lies, remarkably reducing water accumulation over the caves after rain. At the same time, the grounds in front of the caves were lowered and hardened to provide a fundamental solution of the weathering of the carvings at the lower parts of the interior and exterior walls of the caves due to dampness resulted from the back flow of rain water into the caves.

Maintenance and protection. Major efforts were devoted to the reinforcement of dangerous rocks, restoration of niches, construction of protective facilities, installation of banisters around the caves, and restoration of walking steps.

(4). Exercise of monitoring and establishment of archives, using modern test methods

Starting from the 1960s, modern technology has been used to monitor and establish archives for the grottoes. Drilling, geophysical, hydrogeological, engineering geological, and

other methods have been used to find out the geological structure of and development of cracks in the stone bodies. Nuclear geophysical methods have been used to detect the weathered horizons of the carvings and the water content of the rocks. Differential thermal analysis, XRD, X-fluorescence, infrared spectrometry, polarization microscopes, chemical analysis, and other methods have been used to test and analyze the physic-mechanical properties and chemical composition and structure of the rocks, and analyze and study the saline elements and pigment on the surfaces of the carvings. Close-up photography has been used to establish archives for the caves. At the same time, a weather station has been set up to exercise long-term monitoring of the microclimate of the grotto area. In view of an aggravation of air pollution in recent years, efforts were begun in 1988 to monitor the situation of environmental pollution of the grotto area and study the influences of acidic air and coal dust upon the weathering of the carvings. After scores of years of study, a preliminary command has been gained over the law of climatic changes at the grotto area, and the main factors affecting the conservation of the carvings have been discovered.

(5). Technical methods currently applied in maintenance and protection projects

During the maintenance and protection of the Yungang Grottoes , the principle of “keeping things in their original shapes” has been strictly observed, that is, utmost efforts have been made to maintain the authenticity of the cultural heritage. Traditional methods and modern science and technology have been used in combination. Supports, anchors and other traditional ways, for instance, have been used for the reinforcement of the rock bodies of the caves, while chemical grouting and adhesion have been used for the treatment of cracks. In efforts to control rain water seeping, methods of interruption, diversion, and construction of waterproof layers have been resorted. Efforts to control environmental pollution have included greening, construction of protective shelters, and removal of sources of pollution. At the same time, active efforts have been devoted to the study and development of consolidation to solve the issue of weathering of the surfaces of the carvings at the Yungang Grottoes .

(6). Environmental control

Yungang Grottoes Institute of Shanxi has always paid close attention to environmental control since its establishment. Since 1987 when it set up an afforestation team, large amount of work has been done in greening the area marked for protection. The green area now accounts for more than half of the grotto area as a result. In 1997, the People’s Government of Datong City raised a call to make the Yungang Ravine green and mobilized people of all walks to plant trees within a comparatively big range including the buffer zones of the Yungang Grottoes . Initial efforts have been achieved in the move so far. In order to create an environment and space conducive to the permanent conservation of the grottoes, the People’s Government of Datong City set up in 2000 a group to take charge of environmental control at the Yungang Grottoes , dismantled all buildings and structures in the protection area that fall out of the line of the environmental features of the cultural heritage, and plant trees instead to beauty the environment.

d. Agencies with management authority

State Administration of Cultural Heritage of the People’s Republic of China

Address: 29 Wushi Street, Dongcheng District, Beijing Municipality, PRC (post code: 100009)

Shanxi Provincial Bureau of Cultural Heritage

Address: 22 Wenmiao Lane, Taiyuan City, Shanxi Province, PRC (post code: 030001)

Datong City Bureau of Cultural Heritage

Address: 23 Xiaguan Street, Nanguan, Datong City, Shanxi Province, PRC (post code: 037008)

e. *level at which management is exercised and name and address of responsible person for contact purposes*

Yungang Grottoes Institute of Shanxi

Address: the Yungang Grottoes, Datong City, Shanxi Province, PRC (post code: 037007)

Director: Li Zhiguo

Tel: 0086-352-3026938

Fax: 0086-352-3025005

E-mail: Yglzhg@263.net

f. Agreed plans related to property

The management plans that have been approved so far include: The Ninth Five-Year Plan and Outline of Long-term Objectives for the Year 2010 of the China Museum of Cultural Heritage, and the Plan on the Development of the Yungang Grottoes

g. Sources and levels of finance

The expenses for protection and management purposes come from three major sources: Expenses earmarked directly for maintenance and protection purposes, to be allocated by the State according to protection and maintenance plans that have been examined and approved; expenses earmarked for environmental control and construction of auxiliary facilities in the grotto area, to be allocated by the people's governments of Shanxi Province and Datong City; shortages left over from allocations from the central and the local governments and other funds needed for management purpose, to be raised by the Yungang Grottoes Institute itself.

Table of sources and sums of expenses for maintenance and protection purposes

Time of allocation	Contents of project	Sources and sums of expenses (1,000 yuan)			
		Central government	Provincial government	Locally raised	Sum total
1950s	Restoration and maintenance	249			249
1960s	Experimental projects	155			155
1973-1976	A three-year project	1005			1005
1980s	Maintenance	650	100		750
1990s	Maintenance	250			250
1991-1996	Projects in the Eighth Five-Year Plan	3655	3000	2000	8655
1997	Purchase of instruments	500			500
1998	Maintenance and scientific study	510			510
1999	Maintenance and scientific study	200	50		250

h. Source of expertise and training in conservation and management techniques

Efforts in the maintenance and protection of the Yungang Grottoes have always got vigorous support and guidance from State Administration of Cultural Heritage and other scientific research institutions concerned. Between 1989 and 1993, State Administration of Cultural Heritage put into implementation a project of protection of the Yungang Grottoes in cooperation with the Getty Conservation Institute of the United States. In September 1998, a seminar on the protection of the Yungang Grottoes through cooperation between Chinese and German experts was held at the Yungang Grottoes. Helpful discussions were conducted at the seminar about the major factors affecting the conservation of the carvings at the Yungang Grottoes and the control of these factors. In addition, key projects of specialized studies of reinforcement of the rock bodies, control of seeping, and development of consolidation materials have been launched jointly by experts from the China Institute of Cultural Heritage, the Chinese Academy of Geology, the Chinese University of Geology, the Changchun University of Science and Technology, the Shanxi Provincial Institute of Protection of Ancient Buildings, the Shanxi Provincial Institute of Archaeology, the Hydrogeological and Engineering Geological Team of the Shanxi Provincial Bureau of Geology and Mineral Resources, the 217 Geological Team of the Shanxi Provincial Bureau of Geology and Mineral Resources, the Datong City Environment Monitoring Station, and other institutions.

Yungang Grottoes Institute of Shanxi provides all its new employees a three-month training in speleological archaeology, history of Buddhism, history of Chinese and foreign arts, history of architecture, and other specialized knowledge about protection of cultural heritage. Starting from 1985, it has sent every year some of its staff members to study in institutions of higher learning in other provinces or attend specialized training courses on the protection of cultural heritage. It has sent its staff members to attend, in succession, the national training course in grotto protection and archaeology and the First Class of Advanced Study of Grotto Archaeology in China organized by State Administration of Cultural Heritage, the training course on management of grotto relics in China offered by the Getty Conservation Institute of the United States in cooperation with State Administration of Cultural Heritage, the training course on grotto protection in China offered by the UNESCO in cooperation with State Administration of Cultural Heritage, the 12th international training course on the stone conservation offered by the UNESCO and the ICCROM and other training courses.

i. Visitor facilities and statistics

As a famous tourist resort, the Yungang Grottoes boast a complete array of visitor facilities (water and power supply, roads, parking lots, reception rooms, and lavatories). They are rationally laid out and located in beautiful environments. The facilities now standing in the sightseeing area include:

Tourist routes
Guide room

Three rings and one line
One

Reception room	One
Tourist service centers	Two
Lavatories	Two
Telephone kiosk	One
Restaurant	One
Guest rooms	18
Projection room	One
Office yard of the institute	One (with a constructed space of 2005 square meters)
Nursery	One (with an area of 217.5 square meters)
Weather stations	Two
Laboratory	One

Statistics of visitors between 1990-1999 (1,000)

Year	Total number of people	Year	Total number of people
1990	424.850	1995	255.360
1991	324.180	1996	189.416
1992	269.996	1997	247.797
1993	223.598	1998	231.467
1994	251.72	1999	203.961

j. Property management plans and statement of objectives

In order to strengthen management of the Yungang Grottoes and raise the level of its protection, study, presentation and publicity, the Plan on the Development of the Yungang Grottoes was worked out in 1995 by the Chinese Academy of Urban Planning and Designing in cooperation with the Yungang Grottoes Institute of Shanxi. The Plan was approved by State Administration of Cultural Heritage in 1996 and put into implementation by the Shanxi Provincial People's Government in March 2000.

The 10-year Programme for the Development of the Yungang Grottoes has also been worked out in line with the Convention on Protection of Cultural and Natural Relics of the World, the Law of the People's Republic of China on the Protection of Cultural Heritage, the Implementing Rules of Shanxi Province on the Protection of Cultural Heritage, the Regulations of Datong City on the Protection and Management of the Yungang Grottoes, and other laws and regulations concerned.

The overall objective of the programme is to complete protective facilities, strengthen routine protection and maintenance, improve the environment for the conservation of cultural heritage, expand the space for sightseeing, attach importance to presentation and publicity, step up construction of management organs themselves, and bring protection, study, management, presentation and publicity of the Yungang Grottoes to the first-rate level in the world. Specific contents of the programme follow:

About protection. Planned management has been further strengthened. The grottoes have been protected and managed in a planned way in line with the principle for the protection of cultural heritage, study and implementation of seeping prevention and drainage of the caves have been stepped up to reduce or even totally eliminate the influences of rain water upon the

carvings, scientific and technical study of protection of cultural heritage has been continued to solve problems in protection, and publicity of the Law of the People's Republic of China on the Protection of Cultural Heritage has been accelerated to increase the awareness of local people about protection of cultural heritage.

About study. The enthusiasm of the staff members has been further aroused to carry out academic study, the academic journal, Study of Yungang, has been published, and construction of basic data has been accelerated to provide detailed and accurate data to researchers.

About publicity. More publicity facilities have been constructed to provide the general public outlets to get a complete understanding of the history and future of the Yungang Grottoes , and effective forms of publicity have been adopted to present the outstanding value of the Yungang Grottoes to the general public in an all-round way. Construction of the ranks of guides and foreign-oriented publicity has been strengthened, and active efforts have been made to prepare an exhibition of the art of carving at the Yungang Grottoes .

About tourism. In line with the Plan on the Development of the Yungang Grottoes and the Regulations of Datong City on the Protection and Management of the Yungang Grottoes and under the precondition of protection of exiting cultural heritage, development of the tourist resources of the Yungang Grottoes , protection of the cultural heritage and the environments, and development of the local economy have been taken into comprehensive consideration so as to promote the coordinated development of all these sectors. At the same time, the tourist and other basic facilities in the sightseeing area have been further improved, and efforts have been continued to exercise standardized management of the service sector operating in the sightseeing area.

About construction of the management organs themselves. An experimental base has been newly constructed to expand the range of study, and efforts have been continued to train and recruit various kinds of specialized talents so as to improve their overall professional quality and management level. Constant efforts have also been made to perfect the various kinds of regulations and rules on the maintenance, safekeeping, protection, and management of cultural heritage. The Yungang Grottoes Protection Foundation has also been set up.

k. Staffing levels

Yungang Grottoes Institute of Shanxi has 61 staff members. Of these, 42 or 68 per cent of the total are technicians specializing in protection, maintenance, history, archaeology, art, and religion. The number of staff members with college education or above is 38, or 63 per cent of the total. Of these, 16 are researchers at the secondary level, and 8 are senior researchers (research fellows and associate research fellows).

5. Factors affecting the property

a. Development pressures

The Yungang Grottoes is located in an area joining agriculture and industry and surrounded by many coal mines. In February 1965, the Rule on the Range of Protection and Safety of the Yungang Grottoes was put into implementation. Special protection measures have been worked out for different zones. Some readjustments were made to them in 1995 when the Plan on the Development of the Yungang Grottoes was worked out. In the key protective area and the area of controlled construction, the density, height, content, form and size of the villages and towns to be constructed are subject to control. Planting of trees and protection of the natural landform, rivers, mountains and valleys are encouraged. Quarrying, cutting into the mountains, herding, hunting, shooting, and reclamation of land are strictly prohibited. It is not allowed to deposit explosives here. An underground safety belt has been marked around the Yungang Grottoes. The area extending 300 meters from the outside of this belt at a collapse angle of 70 degrees has been marked as an area absolutely banned from mining.

Due to their long history and negligence over their restoration and maintenance in the past, some of the statues at the Yungang Grottoes were weathered and blurred. In the Ming and Qing dynasties, traditional methods and materials were used to clay and paint these statues. In present-day restorations and maintenance, the principles of "as less interference as possible" and "keeping things in their original shapes" for the protection of cultural heritage have been strictly observed. Apart from building protective banisters, enclosures, rain prevention facilities, and a very small number of steps, and hardening of the grounds in front of the caves for the sake of protection of cultural heritage and sightseeing in the grotto area, the Yungang Grottoes has been kept in its original status as a whole.

b. Environmental pressures

The Yungang Grottoes is located at the margin of the Datong Basin in the north of Shanxi Province. According to the monitoring conducted by the Datong City Environment Monitoring Station and the weather stations of the Yungang Grottoes Institute of Shanxi over many years, the Yungang Grottoes stands in an environment as follows:

Condition of the quality of the atmospheric environment: According to the results of monitoring conducted between 1988 and 1999, the daily value of sulfur dioxide is $0.093\text{mg}/\text{m}^3$ in the grotto area round the year on the average, $0.075\text{mg}/\text{m}^3$ at Cave 16, and $0.064\text{mg}/\text{m}^3$ at Cave 5. The daily value of nitrogen oxide in the grotto area is $0.031\text{mg}/\text{m}^3$ round the year on the average, and 0.33 and $0.0225\text{mg}/\text{m}^3$ at Cave 16 and Cave 5 respectively. The PH value of rain is 6.75, and the frequency of detection of acid rain is 0 per cent. The daily density of carbon monoxide ranges between 1.35 and 3.84 round the year on the average. All these three indexes are lower than the State standard on second-grade quality of air environments. The

daily value of total amount of suspended grains was $0.516\text{mg}/\text{m}^3$ in the grotto area round the year on the average before 1998, and 0.697 and $0.429\text{mg}/\text{m}^3$ at Cave 16 and Cave 5 respectively. Between 1997 and 1998, a total of 230 million yuan were invested by the central, the provincial and the city governments to relocate the Yungang section of the State Highway No 109, a major source of dust pollution. At the same time, funds have been allocated by local governments to change the road for coal transportation into a special tourist line to provide a thorough solution to dust pollution. Trees have also been planted. All these have resulted in a remarkable improvement of the environmental quality of the Yungang Grottoes . In 1999, the daily value of total amount of suspended grains was $0.232\text{mg}/\text{m}^3$ round the year on the average, lower than the State standard on second-grade quality of atmospheric environments. Although coal mines still operate beyond the protection range of the Yungang Grottoes , the Central Government has enforced in recent years a policy of closing them or cutting their outputs. Plus efforts in the comprehensive control of the environments around, the quality of the atmospheric environment is fairly good here.

Climate: Datong has a continental semiarid climate. Its average annual temperature is 7-10 °C, with the highest being 37°C and the lowest, -25°C. The average annual rainfall here is 423.8mm, with most rains falling in July and August when average monthly rainfall hits 100mm. The average annual evaporation is 1745.8mm. The freezing period runs November to March, with the freezing depth reaching 1.5m in some cases. As for sunshine, it is nine hours in summer and six hours in winter. The average humidity is between 50 and 90 per cent. Because of great changes in temperature between different seasons and between days and nights, the rocks swell and contract frequently, leading to the weathering of the carvings. At the same time, a comparative concentration of rainfall results in the seeping and dampening of the caves in rainy seasons, thus quickening the pace of weathering of the carvings.

c. Natural disasters and preparedness

According to records in documents passed down from past generations and other documents concerned, the natural disasters inflicting Datong including mainly earthquakes and sand storms. Since the Northern Wei Dynasty when the grottoes were cut, 10 earthquakes with an intensity of five degrees on the Richter scale and above have taken place in Datong and areas around it. The sharpest two of these, 6.5 degrees on the Richter scale, took place in April 1022 and May 1305 respectively. Although earthquakes measuring four or five degrees on the Richter scale have taken place here in recent times, they have not caused any damages to the grottoes. After scores of years of reinforcement, the grottoes have become even more stable and earthquake-resistant. Because the Yungang Grottoes is in the vicinity of the section where Shanxi and Inner Mongolia meet, it is frequently vulnerable to the sand storms originated in Inner Mongolia and its cultural heritage would be affected to a certain extent. Thanks to vigorous encouragement of afforestation in the recent scores of years, the sand storms have been put under effective control and produce extremely small influences upon the grottoes. Also according to records in history books, the wooden-structured shelters of the grottoes were once burned in wars. For this reason, greater attention has been paid to fire fighting. Large amounts of fire fighting facilities have been installed here in recent years, and

various kinds of regulations and rules on fire prevention have been established. These have eliminated the hidden trouble of fire and guaranteed the safety of the cultural heritage.

d. Visitor/tourism pressures

The Yungang Grottoes has been a tourist resort since ancient times. In ancient times, it was mainly an outlet for Buddhist disciples to preach and Buddhist believers to worship. The 8th day of the 1st month of the lunar year has now become a traditional local holiday, on which hundred of thousands of tourists would visit the grottoes. Around the legal holidays of the Labour Day (May 1) and the National Day (October 1), the number of tourists would grow sharply. Since the 1980s, the average number of tourists visiting the Yungang Grottoes has remained above 200,000 a year, with the biggest yearly figure reaching over 400,000.

Located in North China, the Yungang Grottoes has a comparatively low temperature. At the same time, most of the caves here are banned from access by tourists. Although the increase in the number of tourists has propped up the temperature here a little bit, it does not constitute a factory producing any pressures on the carvings.

In order to lighten the pressure from busy tourist seasons, the sightseeing passageways in the grotto area have been constantly hardened and expanded, protective banisters and other safety facilities have been built around the grottoes, protection and safety signs have been put up, guides have been assigned to serve tourists, and security guards have been stationed around. As a result, sightseeing in perfect order has been guaranteed and all threats to the safety of both cultural heritage or tourists have been eliminated.

e. Number of inhabitants within the protection areas and buffer zones

According to statistics, some farmers and workers live within the range marked for the protection of the Yungang Grottoes, a phenomenon that has developed in history. The total number of rural households living here is 550, with more than 1,700 family members, and more than 2,300 employees of 22 institutions and enterprises also live here. Since the promulgation of the Plan on the Development of the Yungang Grottoes, the rule of "removal encouraged, entry banned" has been put into implementation. At the same time, corresponding control has been exercised over the heights, shapes and sizes of the residences of the farmers and the workers already living here. The farmers and workers mentioned above all have their own businesses to attend to and abide themselves by laws and regulations on the protection of cultural heritage. They do not stand any threat to the relics.

In order to further purify the environments surrounding the Yungang Grottoes and create better conditions for the protection of the cultural heritage, the People's Government of Datong City has set up a specialized organ and is determined to accelerate efforts in the improvement and control of the environments surrounding the Yungang Grottoes. All buildings and structures located in this area and falling out of line with the scenery of the grotto area will be dismantled or renovated.

f. Other factors

None.

6. Monitoring

a. Key indicators for measuring state of conservation

(1). Intact ratio

According to a survey carried out in 1963, most of the more than 51,000 statues at the Yungang Grottoes were intact, except for one or two niches that had caved in, or some statues that were damaged partially or weathered in some details long ago. The ratio of intactness or basic intactness is now around 96 per cent.

(2). Rock body stability

According to observation and analysis, the rock body of the Yungang Grottoes as a whole is stable and no slip has so far developed. One or two of the caves and niches, however, call for reinforcement. Those that must be reinforced included the fourth cave attached to Cave 5, Cave 4, Cave 21, and the niche at the lower part of the east side of the stupa-pillar in the center of Cave 6. The reinforcement project is expected to be completed in three years.

(3). Situation of weathering

Weathering is the main enemy of the grottoes at present. The north walls of the caves have suffered most from weathering, followed by the tops and the lower parts of the walls. The degree of weathering also differs, with the depth ranging between 0.2cm and 2cm. Although some results have been achieved in recent years in the control of the weathering of the grottoes, and study of the problem has been going on all the time, no technology has yet ripened for controlling the weathering of the carvings because there are numerous factors leading to their weathering. It will still take some time, therefore, to find a solution to the problem.

(4). Situation of seeping

Crisscross cracks have developed in the area where the statues at the Yungang Grottoes are located, and seeping has been detected at several sections of the grottoes. Efforts in grouting the cracks, reinforcement of the rock bodies, and construction of seepage-prevention and drainage systems atop the mountain over the years have produced excellent results, and seeping has been put under control in most cases. Due to the complicated geological conditions, however, there are still some difficulties for complete elimination of seeping. Prevention of seeping and drainage are still the focus of our study at present. We plan to complete control of seeping in stages within 10 years.

b. Administrative arrangements for monitoring property

The Yungang Grottoes Institute of Shanxi established a comparatively complete system of monitoring in as early as 1960. First of all, specialized weather monitoring stations have been set up to monitor the temperature and humidity inside and outside the caves, evaporation, rainfall, wind velocity and direction, and time and intensity of

sunshine. Secondly, monitoring has been exercised of the seeping spots in the caves and the flow of the spring in Cave 2. In the third place, the stability of the rock body is monitored on a regular basis. And fourthly, environmental departments have been invited to carry out long-term monitoring of the air condition in the grotto area, including the monitoring of carbon monoxide, sulfur dioxide, nitrogen-oxide compounds, PH value of precipitation, and total suspended particles.

c. Results of previous reporting exercises

More than 40 reports on the situation of conservation of the relics have been produced since the 1960s. These reports include:

(1). Issues Concerning the Engineering Geology of the Yungang Grottoes , (1960), by Wang Dachun and Shen Xiaoyu, Beijing Institute of Geology

Synopsis: On the basis of extensive survey of the engineering geological condition of the Yungang Grottoes , the report describes the situation, type and distribution of weathering of the grottoes, and points out the causes of the weathering.

(2). A Summary of the 3-Year Project of Maintenance of the Yungang Grottoes , (1976), by the Leading Group of the Project of Maintenance of the Yungang Grottoes of Shanxi Province

Synopsis: This report is a detailed record and description of the project undertaken between 1974 and 1976 to reinforce the cracks of the major caves with a chemical method, return fallen parts back to their original positions, and reinforce the grottoes as a whole with other engineering methods in line with the principle of "emergency reinforcement to remove dangers, keeping things in their original shapes, and protection of the cultural heritage." This project has played an extremely important role in the improvement of the stability and the control of the seeping of the grottoes.

(3). About the Weathering of the Sandstone Carvings at the Yungang Grottoes , (1984), by Huang Kezhong

Synopsis: This paper is devoted to the discussion of the situation, types and root causes of the weathering of the carvings at the Yungang Grottoes from a geological angle, and contains some tentative ideas on its control.

(4). Influences of Environmental Pollution Upon the Yungang Grottoes , (1988), by Yuan Jinghu and Xie Tingfan

Synopsis: Based on data obtained from environmental monitoring, this report analyzes the causes of environmental pollution, points out the influences of environmental pollution on the grottoes and the mechanism of these influences, and proves the aggravation and acceleration of the weathering of the grottoes by environmental pollution.

(5). Test of Micro Depth Sounding of the Weathering of castles at the Yungang Grottoes , (1989), by Huang Kezhong and Zhong Shihang

Synopsis: Micro bathymeters are used to measure the depth of the weathered parts of the carvings at the Yungang Grottoes . Analysis based on the data obtained from the measurement has revealed that the weathered depth of the carvings at the Yungang Grottoes ranges between 0.2-2cm, with the deepest being 7cm.

(6). Report on Environmental Monitoring of the Yungang Grottoes in Datong City, (1989), by the Datong City Bureau of Environmental Protection

Synopsis: Based on the monitoring of the environmental conditions of the grottoes, the report evaluates the quality of the environments, and proposes measures for the control of pollution.

(7). Report on the Survey of the Engineering Geology of the Yungang Grottoes in Datong City, (1990), by the No 3 Comprehensive Survey Company of the Shanxi Provincial Bureau of Geology and Mineral Resources

Synopsis: On the basis of the survey of the geology, landform, lithology, structure, and hydrological and engineering geological situation of the area where the Yungang Grottoes is located, the report proposes some measures for the prevention of seeping from the top of the Yungang Grottoes .

(8). Influences of Changes in Environmental Conditions upon the Yungang Grottoes , (1990), Yuan Jinghu and Huang Jizhong

Synopsis: On the basis of analysis of weather data, the report points out the law of changes in the temperature and relative humidity in the grotto area and reaches the conclusion that evaporation outruns precipitation because of concentration of rainfall. It also discusses the mechanism of the influences of changes in climatic environments upon the grottoes.

(9). Approaches to Control of Particle Deposition and Soiling Within the Yungang Grottoes , (1994), by Glen R. Cass, Environmental Engineering Department, California Institute of Science and Technology, the United States

Synopsis: Based on the analysis of the data about the deposition of particles, the report puts forward the methods of "installation of filters to change the air entering the caves" and "installation of dust-preventing nets at the doors and windows" to control particle deposition.

(10). Summary of Sino-US Cooperation in the Protection of the Yungang Grottoes , (1994), by the Getty Conservation Institute of the United States and the Yungang Grottoes Institute of Shanxi of Shanxi Province

Synopsis: This is a technical summary of the Sino-US project of cooperation in the protection of the Yungang Grottoes between 1989 and 1994. It records in detail the implementation and results of tests carried out to prevent seeping and drain off water, designing of the shelters of Cave 19, monitoring of climates and environments, analysis of pigment, and offering of training courses on the management of the grottoes.

(11). Influences of Deposition of Atmospheric Particles at the Yungang Grottoes , (1996), by Huang Jizhong

Synopsis: It studies the influences of coal particles on the basis of indoor analog tests. The results show that the influences of coal particles can be both physical and chemical. These particles cause both physical and chemical weathering, which act in turn to aggravate the weathering of the carvings.

(12). Summary of the Project of Maintenance and Protection of the Yungang Grottoes in the 8th Five-Year Plan Period, (1997), by the Leading Group of the Project of Maintenance and Protection of the Yungang Grottoes in the 8th Five-Year

Plan Period

Synopsis: It is mainly a detailed record of the reason of implementation of the project, the construction methods, and the work that has been completed. Included in the summary are the Report on the Project of Lowering of the Grounds in Front of the Caves at the Yungang Grottoes , Report on the Excavation of the Relics in Front of the Caves at the Yungang Grottoes , Summary of the Project of Construction of Wooden-structured Shelters for Cave 7 and 8 at the Yungang Grottoes , Summary of Reinforcement of the Caves at the Yungang Grottoes , Report on Experimental Project of Seepage Prevention and Drainage atop the Yungang Grottoes , and Report on the Project of Construction of Protective Enclosures atop the Yungang Grottoes .

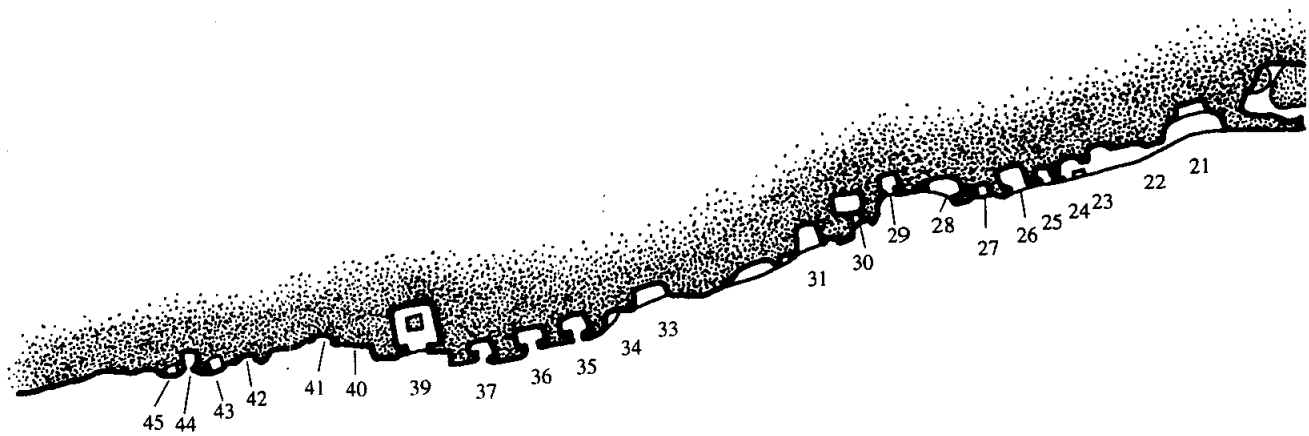
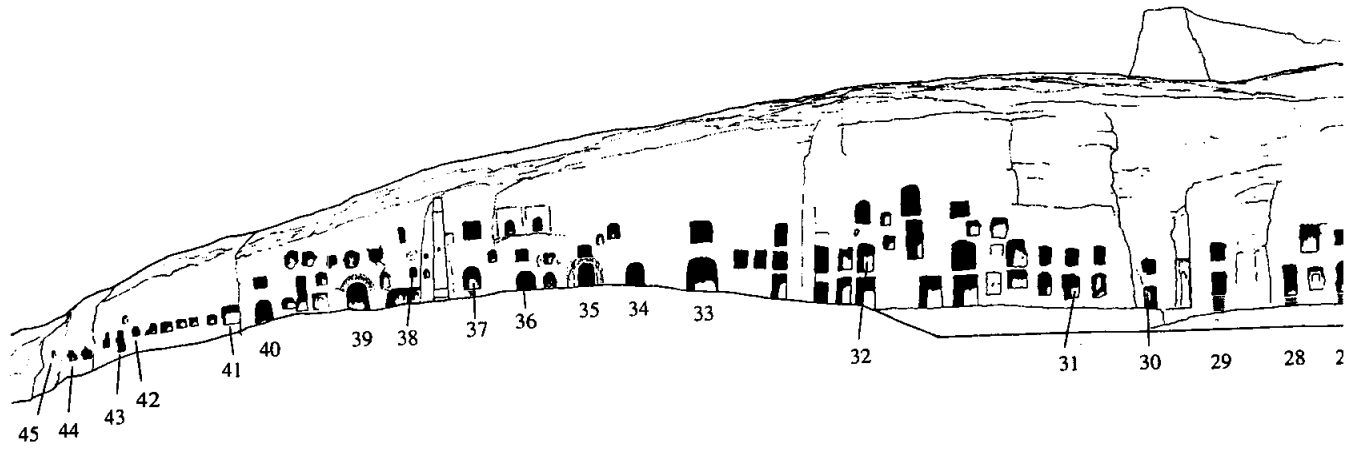
7. *Documentation*

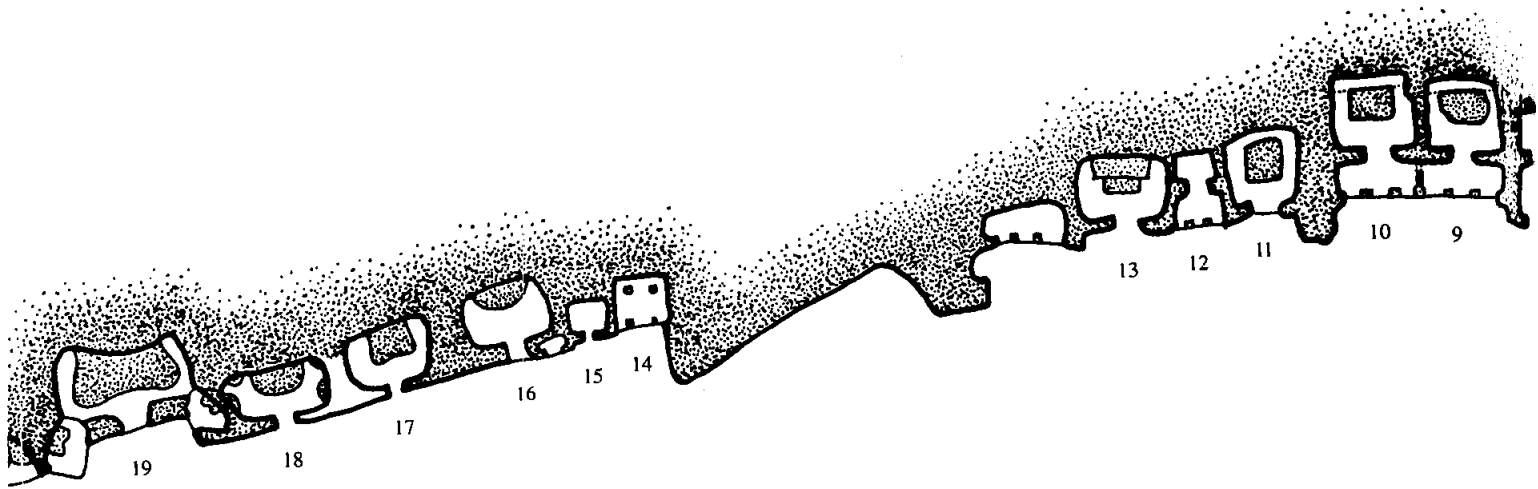
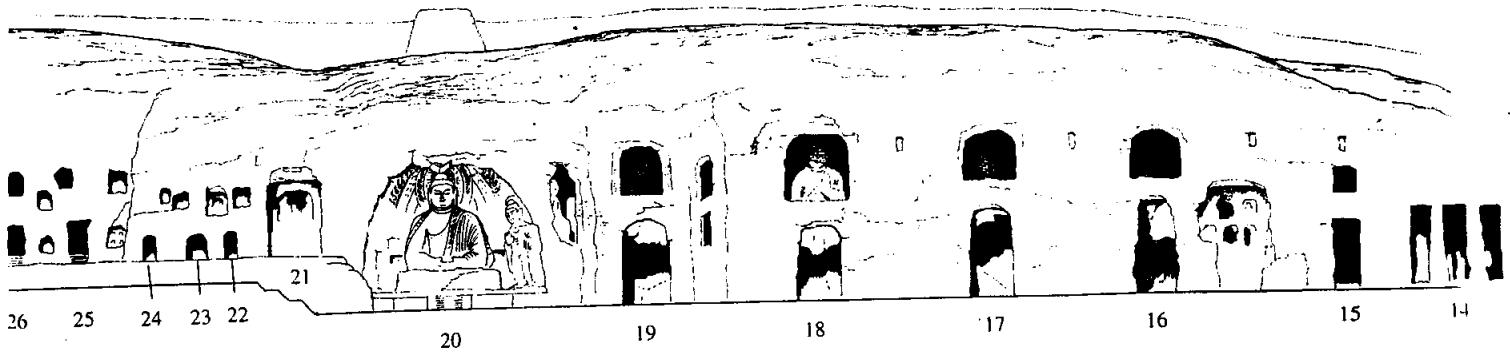
a. Specified drawings, photographs, slides, and films/videos

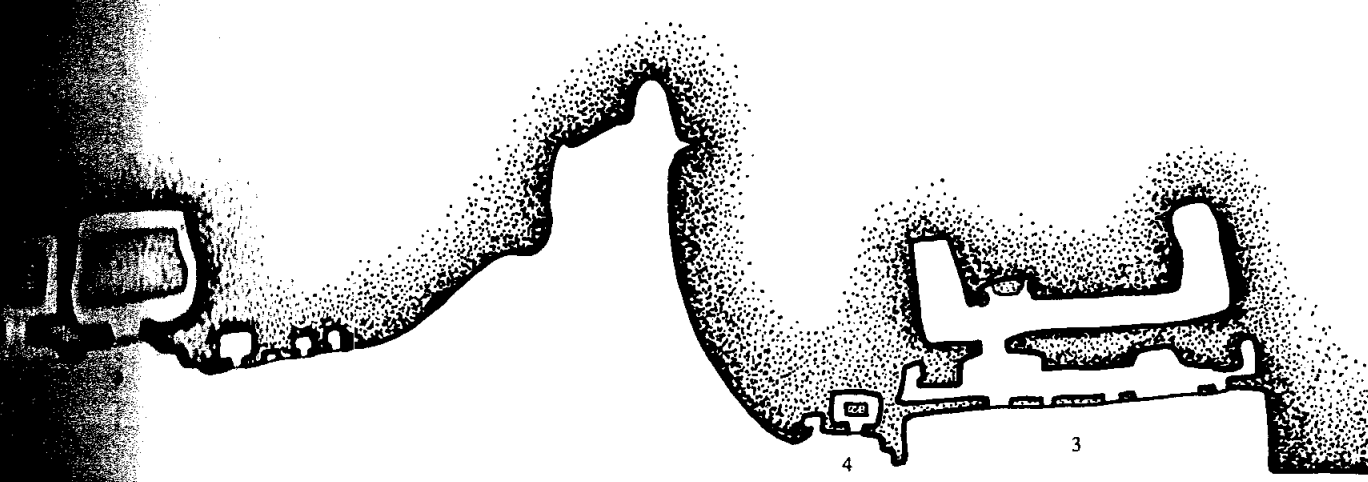
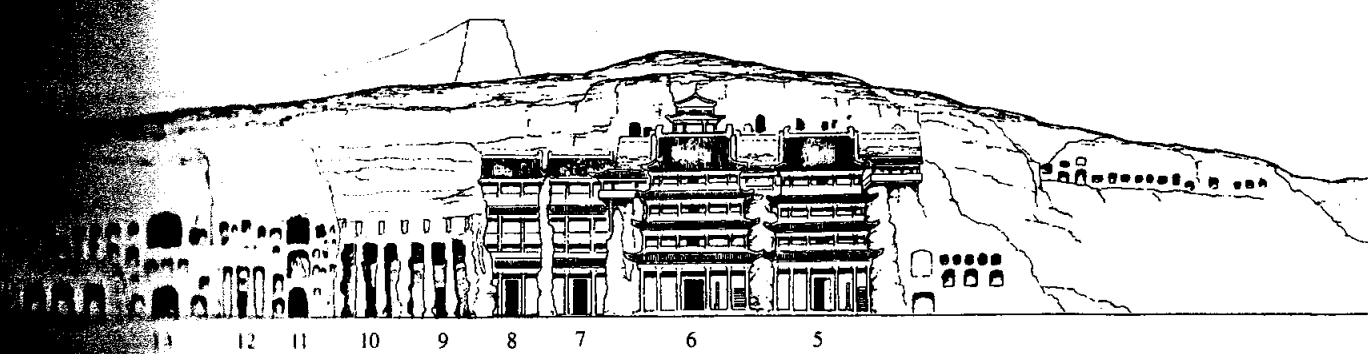
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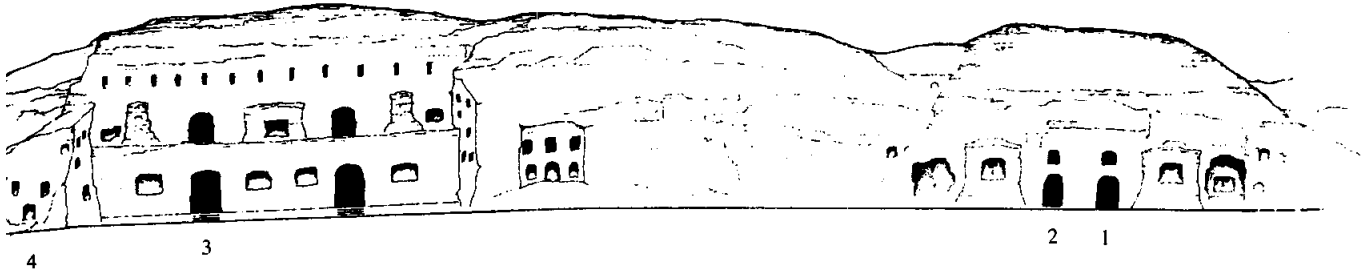
- (1). General stereogram of the Yungang Grottoes
- (2). General plane of the Yungang Grottoes
- (3). Plane-table map of the east side of the stupa-pillar in the center of Cave 6
- (4). Plane-table map of the east wall of Cave 6
- (5). Plane-table map of the south wall of Cave 6
- (6). Plane-table map of the caisson ceiling of Cave 7
- (7). Vertical plane-table map of the south wall of the front chamber of Cave 9
- (8). Plane-table map of the east, west and north walls of the front chamber of Cave 10
- (9). Plane-table map of the west wall of the front chamber of Cave 12
- (10). Plane-table map of the east wall of the front chamber of Cave 12
- (11). Plane-table map of the north wall of the front chamber of Cave 12
- (12). Plane-table map of the south wall of Cave 13
- (13). Plane-table map of the north wall of Cave 20
- (14). Isogram of the seated Buddha in the north wall of Cave 20
- (15). Plane-table map of the top of Cave 38

(2). General plane of the Yungang Grottoes

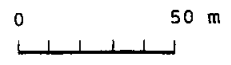


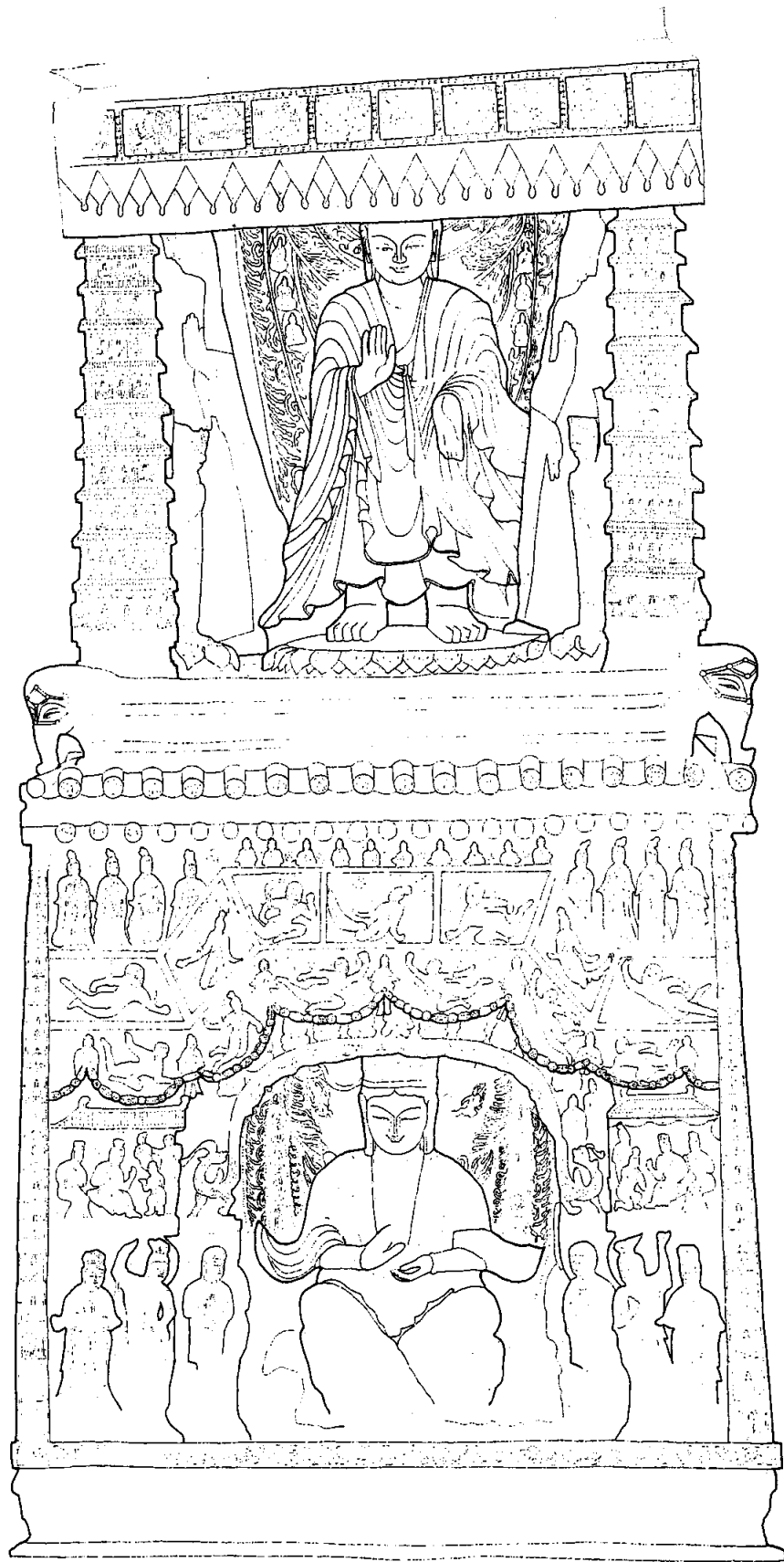






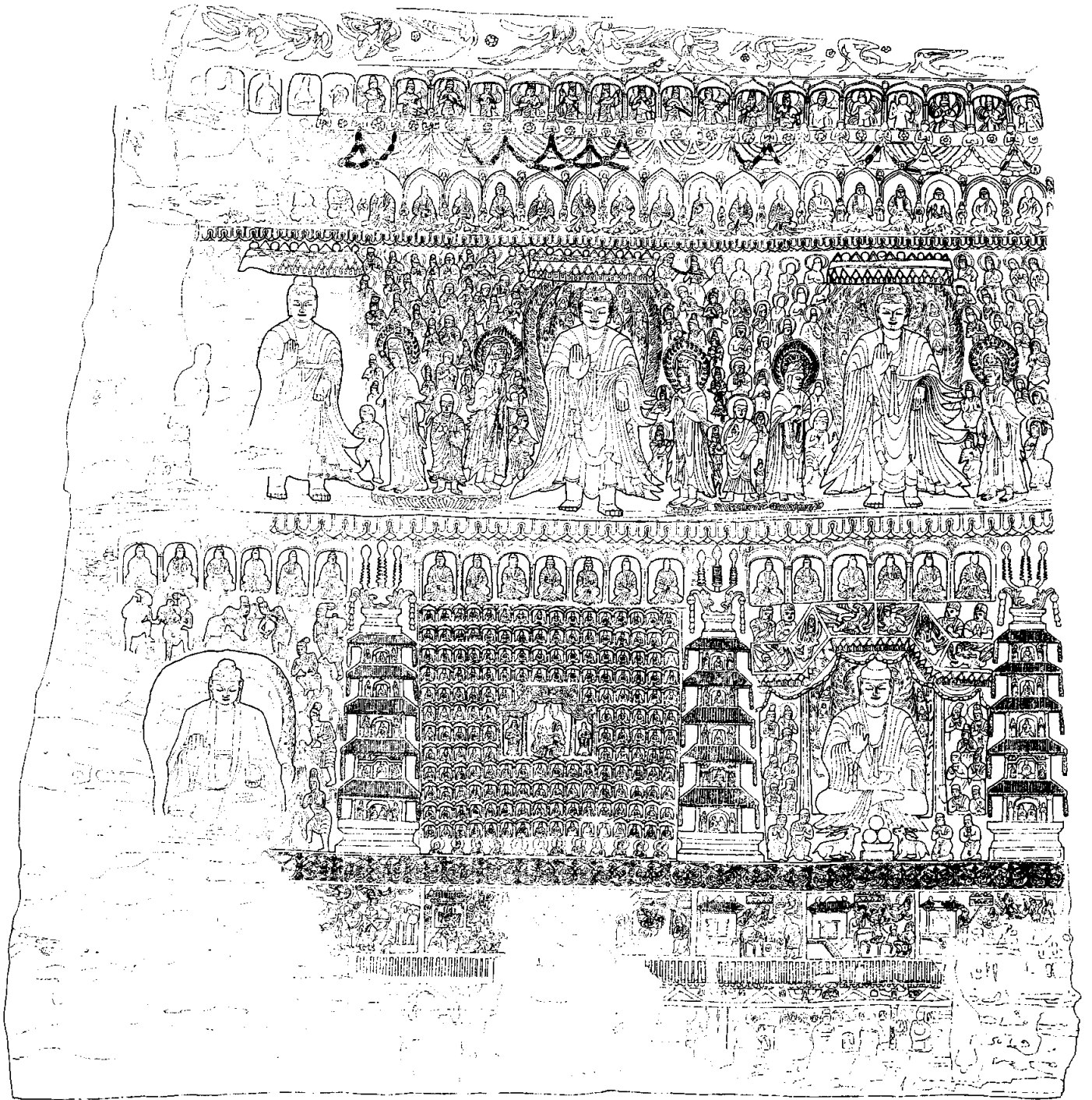
(1). General stereogram of the Yungang Grottoes



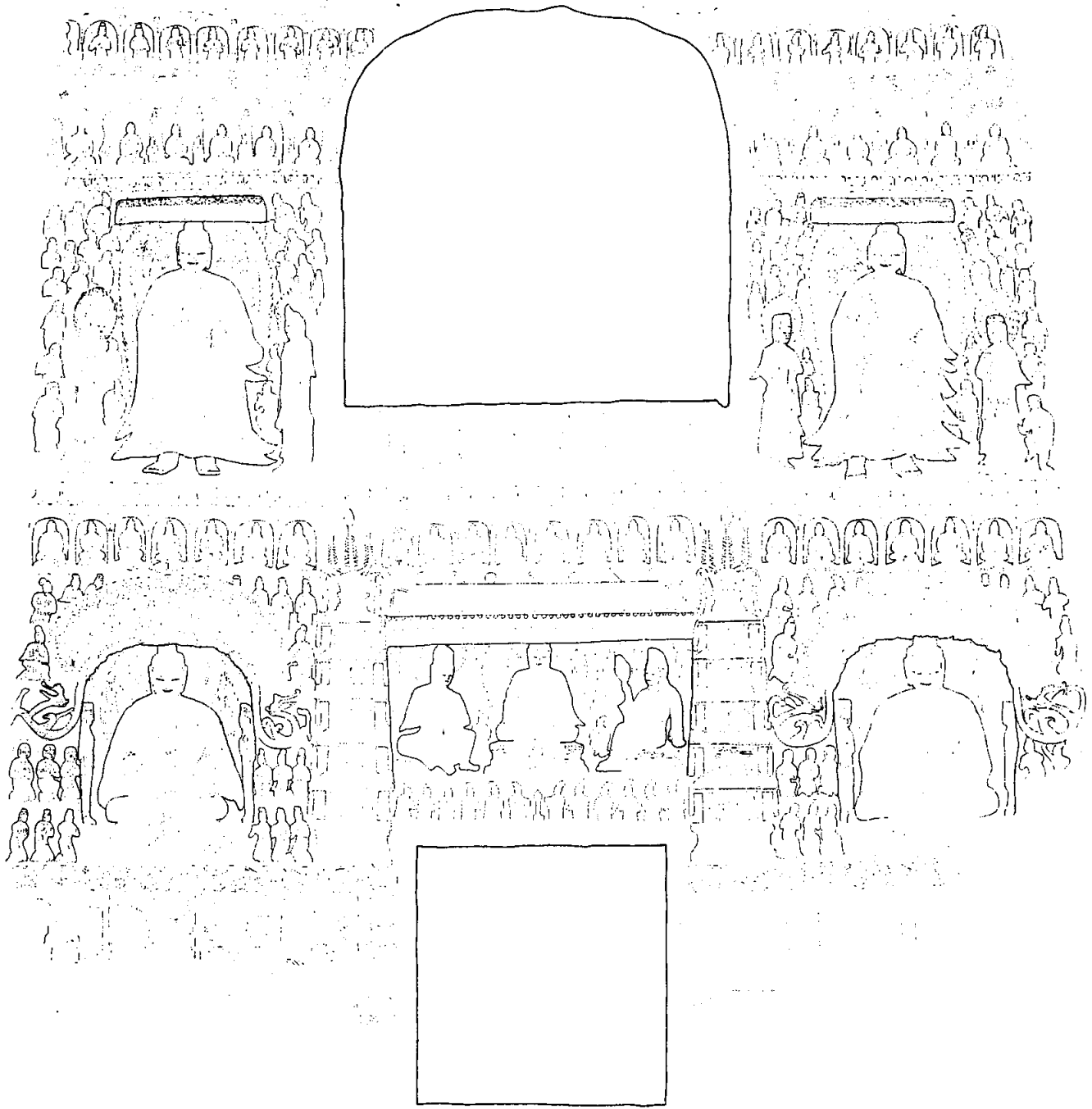


0 1 2 m

(3). Plane-table map of the east side of the stupa-pillar in the center of Cave 6



(4). Plane-table map of the east wall of Cave 6

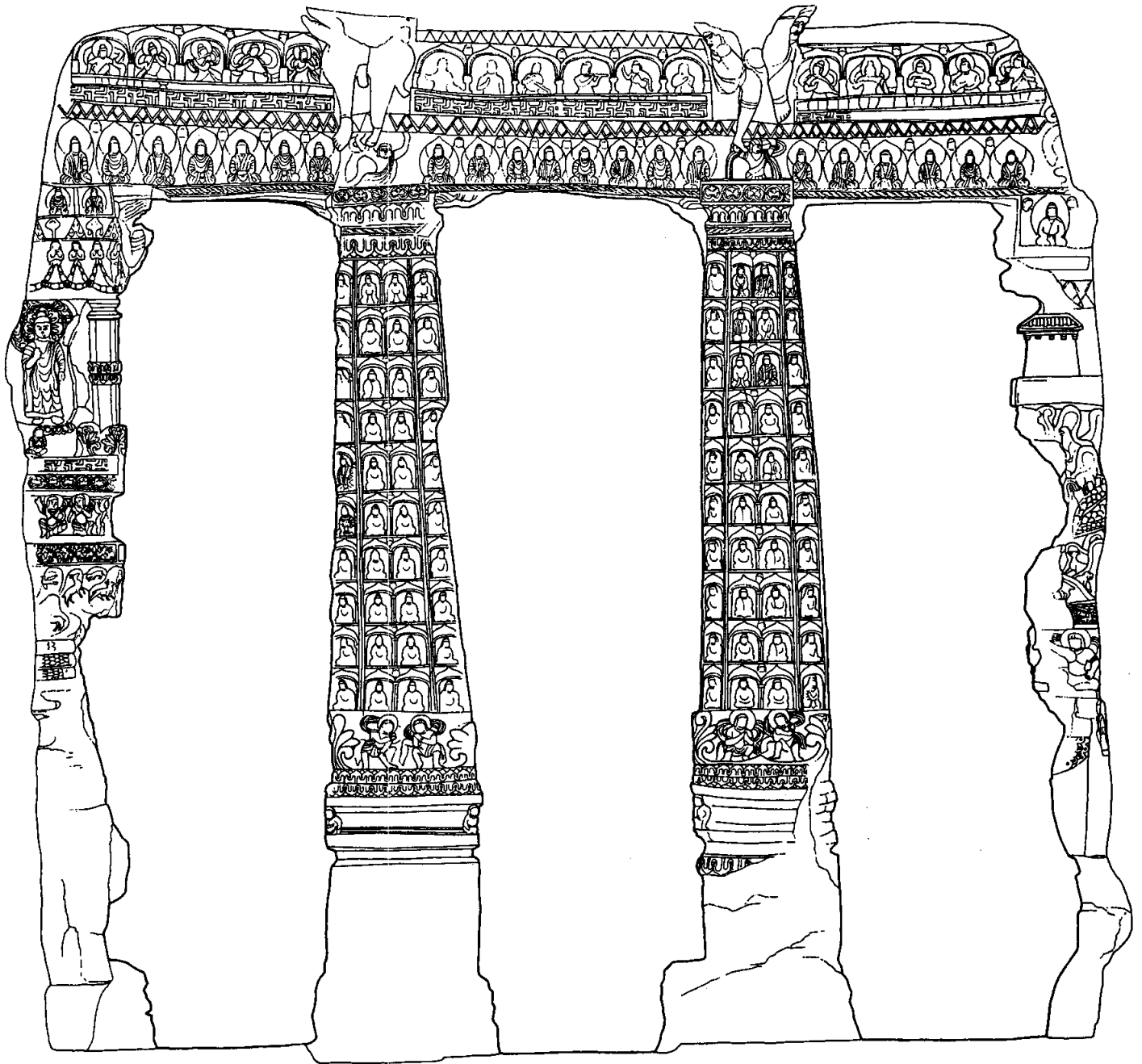


(5). Plane-table map of the south wall of Cave 6

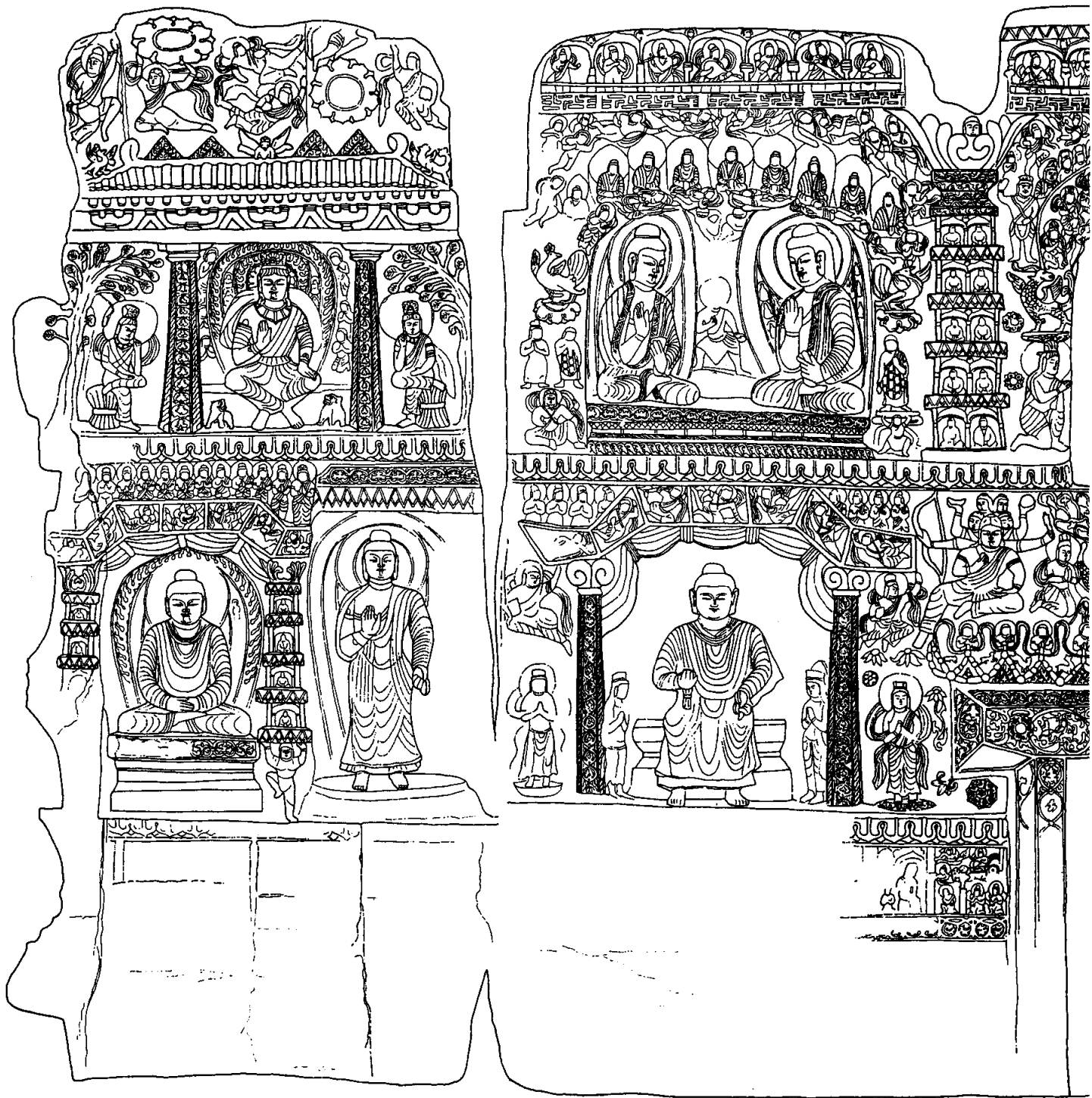


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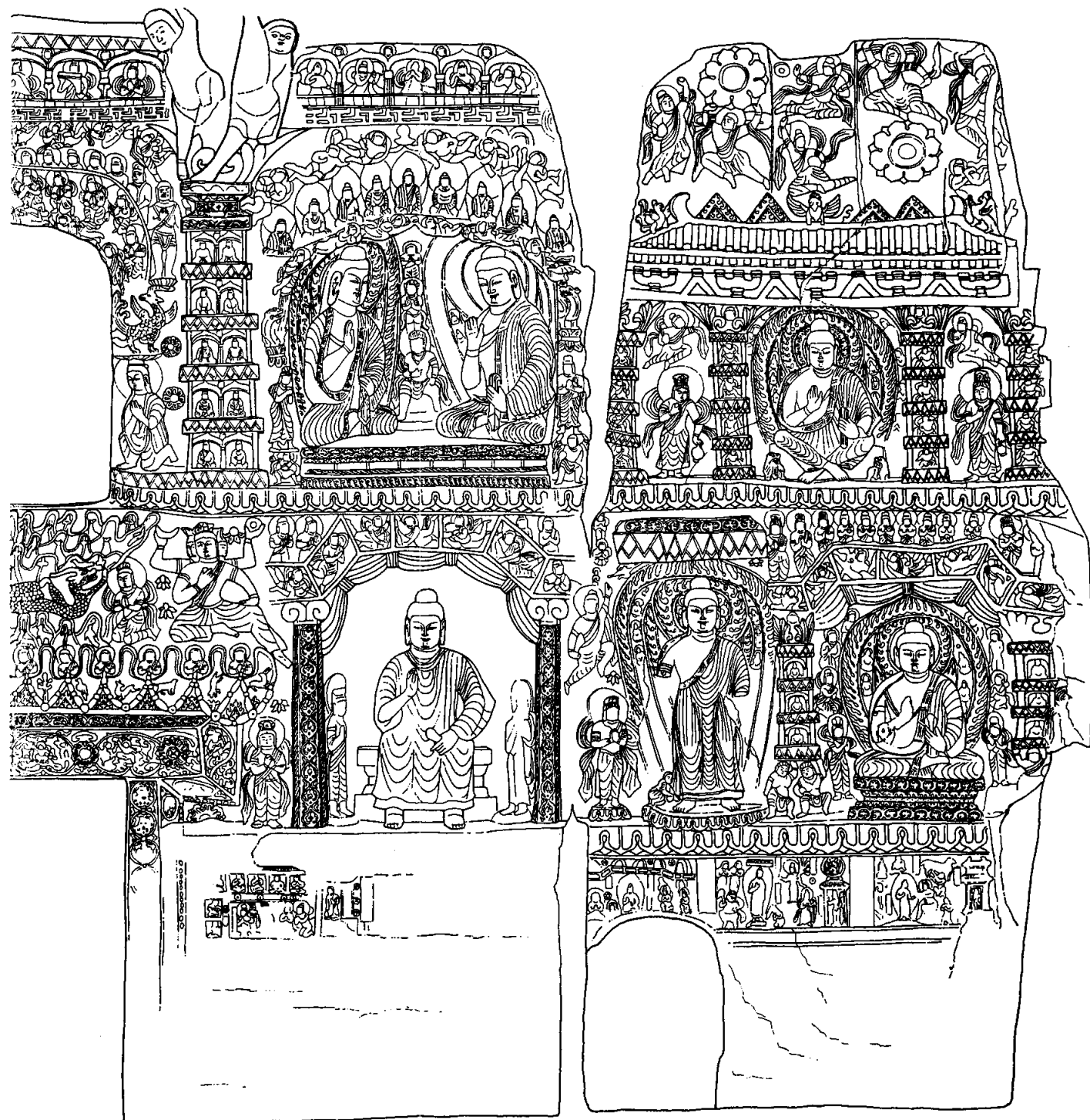
(6). Plane-table map of the caisson ceiling of Cave 7



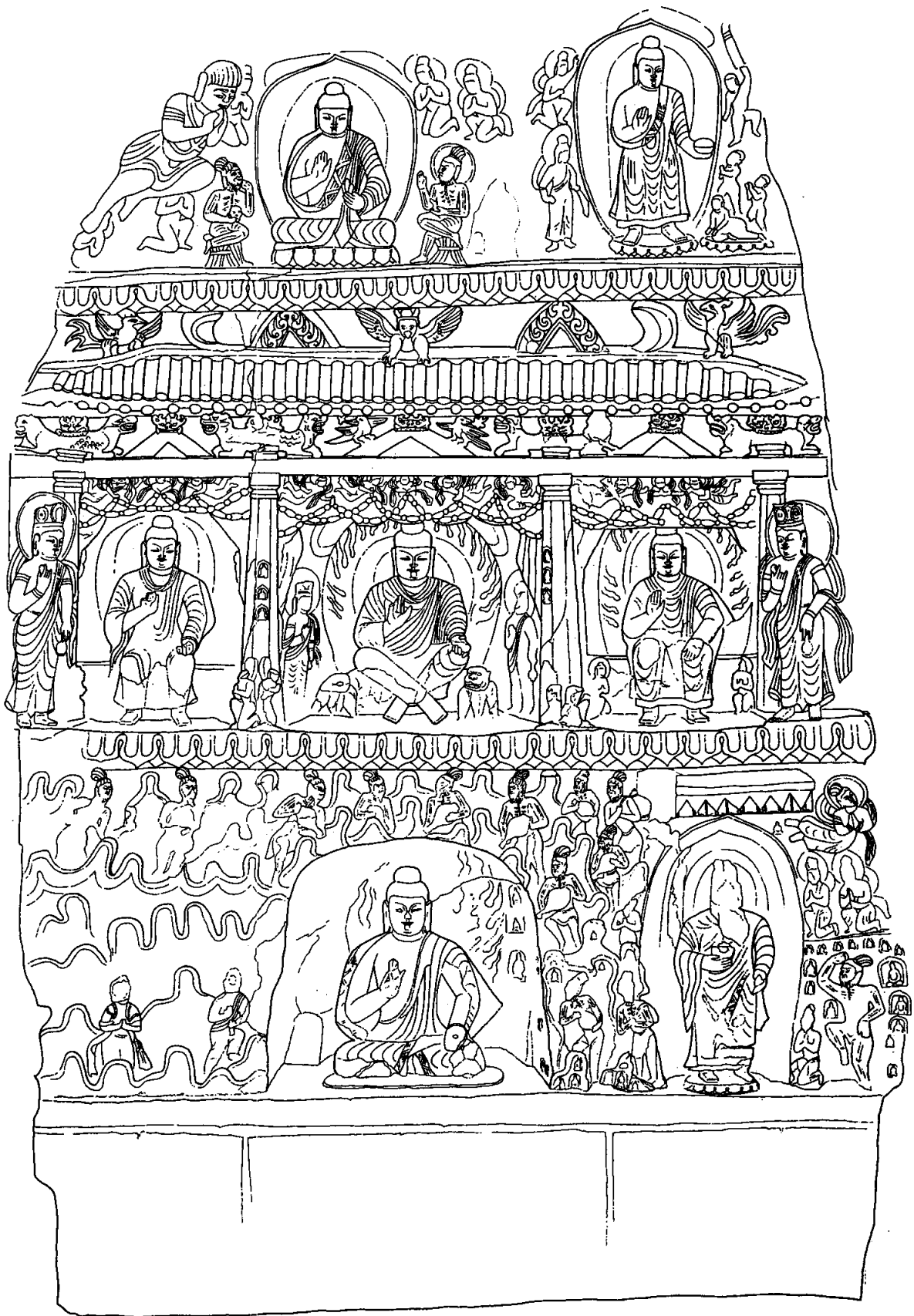
(7). Vertical plane-table map of the south wall of the front chamber of Cave 9



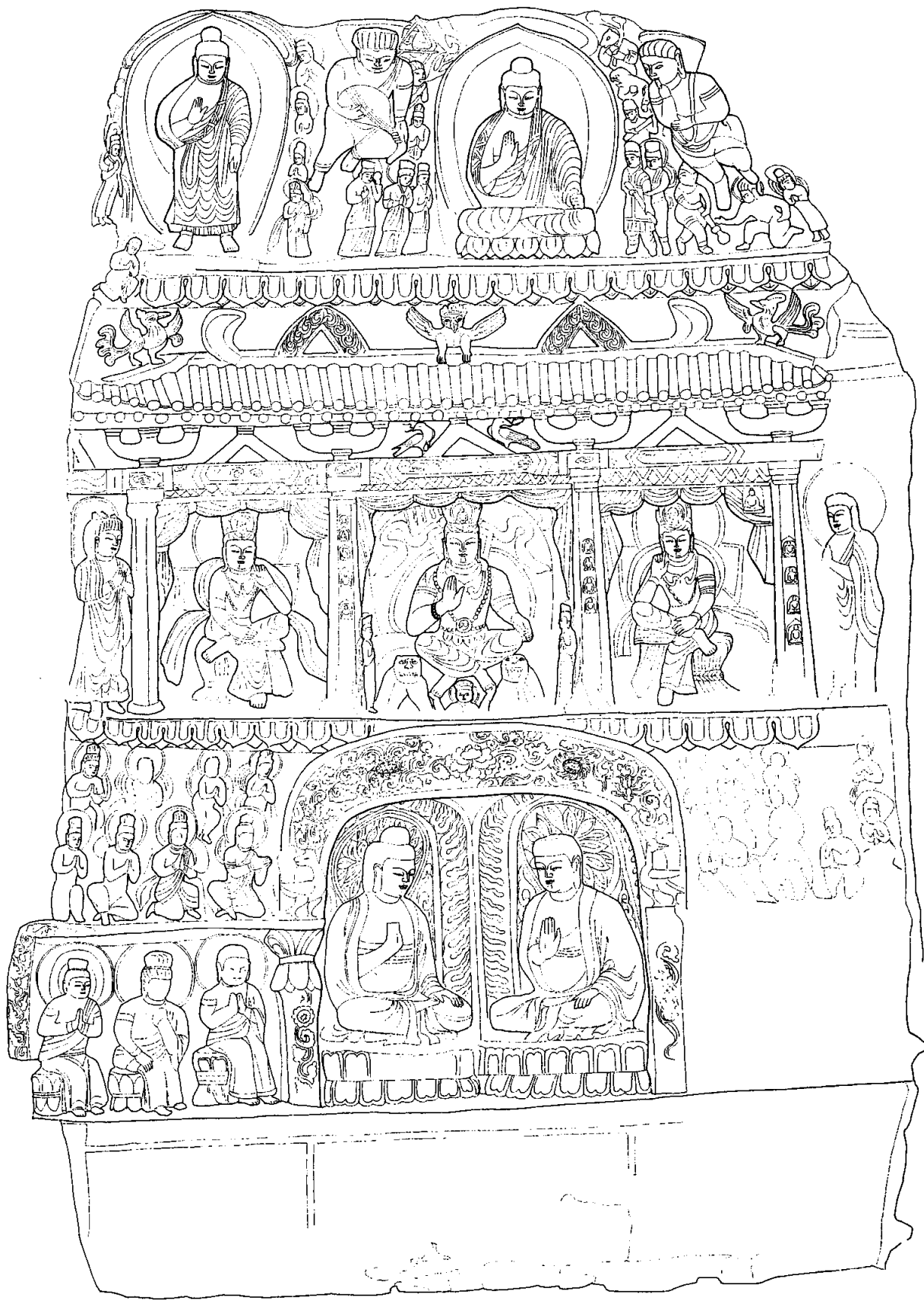
(8). Plane-table map of the east, west and north walls of the front chamber of Cave 10



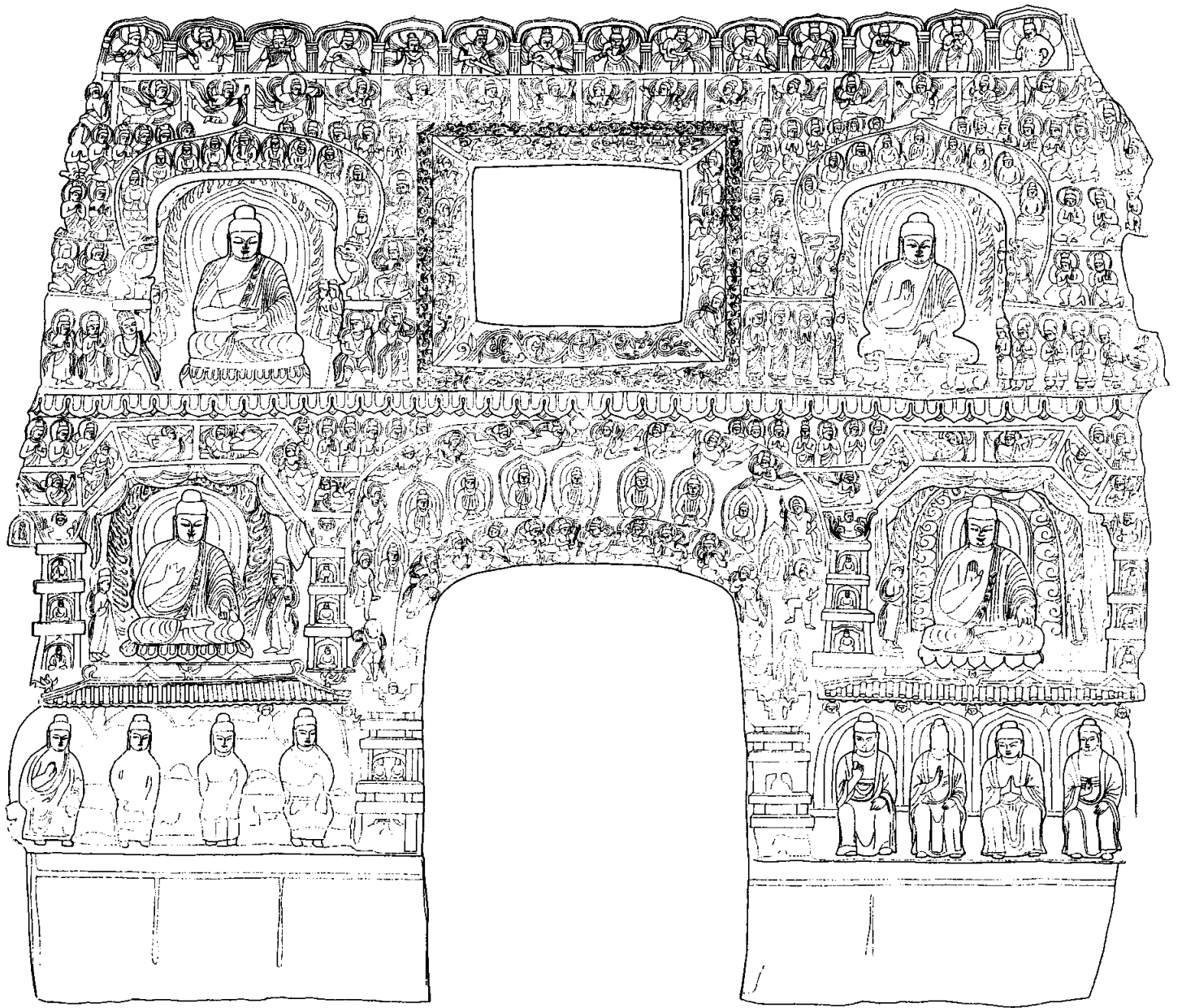
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(9). Plane-table map of the west wall of the front chamber of Cave 12

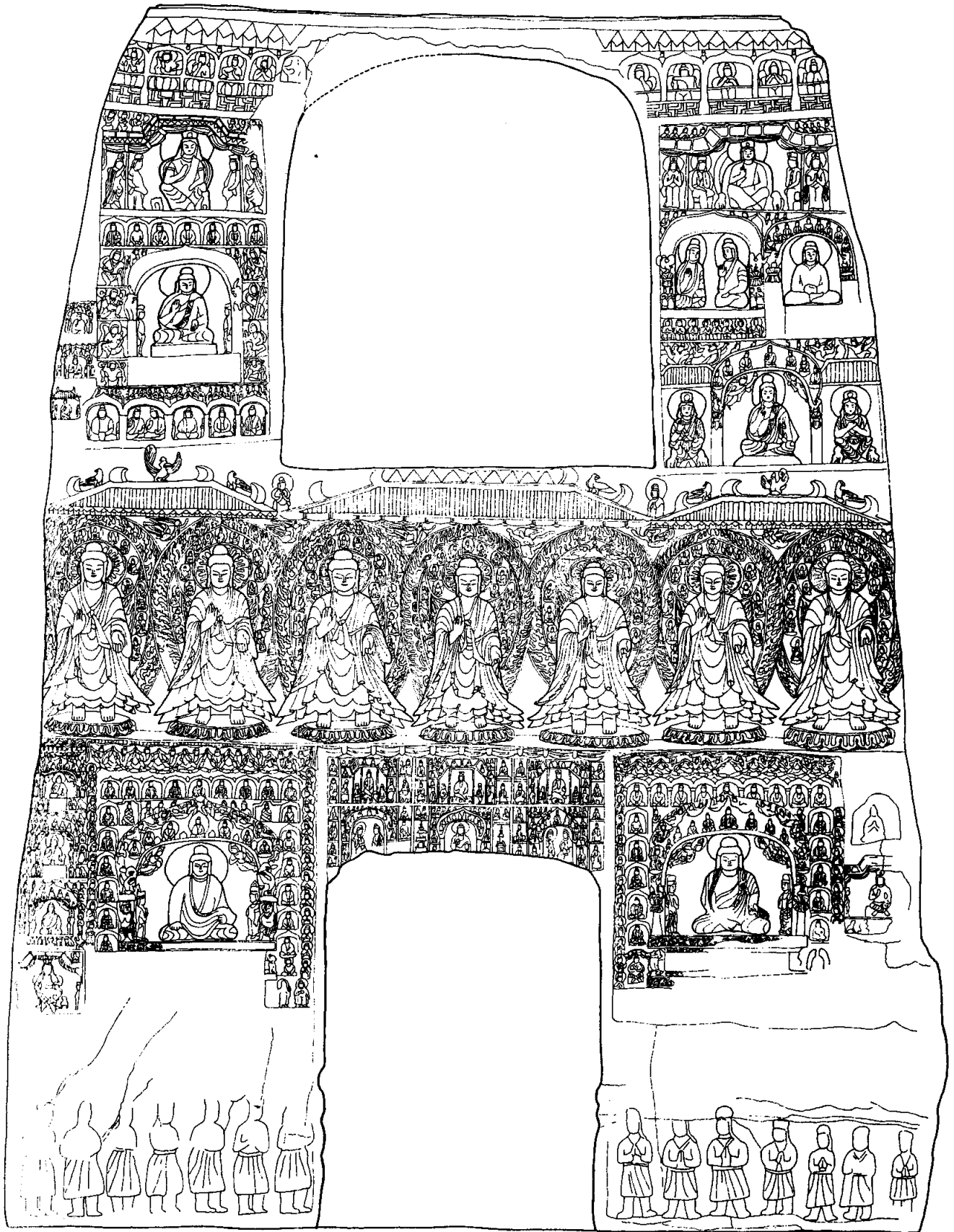


(10).Plane-table map of the east wall of the front chamber of Cave 12



0 0.5 1m

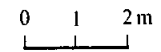
(11). Plane-table map of the north wall of the front chamber of Cave 12

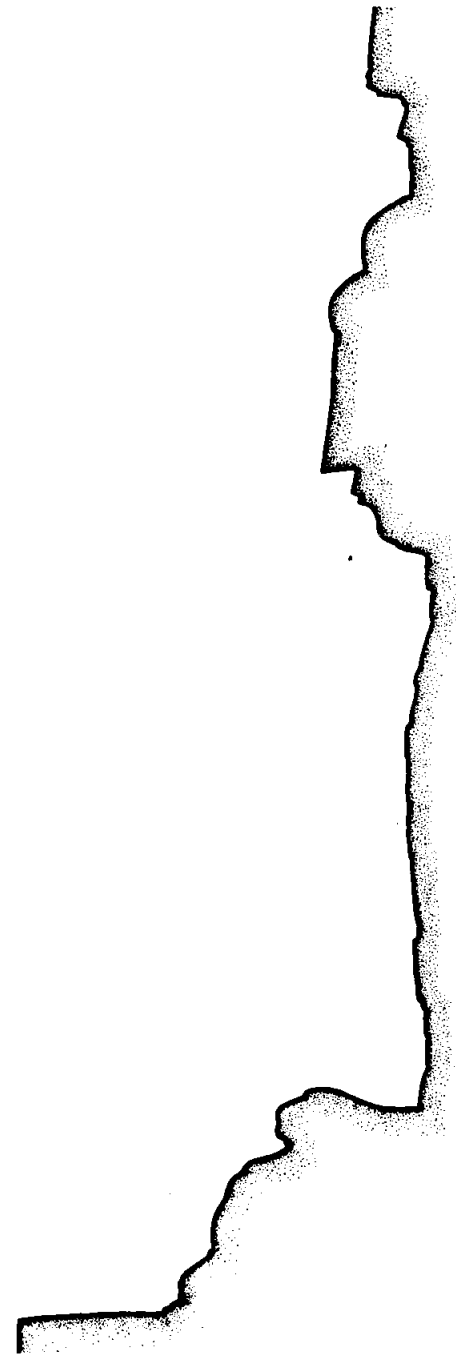


(12). Plane-table map of the south wall of Cave 13



(13). Plane-table map of the north wall of Cave 20





0 1 2 m

(14). Isogram of the seated Buddha in the north wall of Cave 20



0 4.5 9cm

(15). Plane-table map of the top of Cave 38

Photographs

- (1). An external of the Yungang Grottoes
- (2). An external view of caves 5-13, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.)
- (3). Amitabha, Cave 3, early Tang Dynasty (618-741 A.D.). The main statue in the central is Amitabha, flanked by Avalokitesvara and Mahasthamaprapta. The statue is 10 meters tall.
- (4). Deity, Cave 3, early Tang Dynasty (618-741 A.D.). Shown here is the attending deity at the right side of the main Buddha, 5.7 meters tall.
- (5). Buddhist statue, 10th cave attached to Cave 5, from 18th year of the era of Emperor Taihe to the last year of the era of Emperor Zhengguang of the Northern Wei Dynasty (494-525 A.D.). The Buddhist statue shown here is a masterpiece of the carvings at the Yungang Grottoes , with the head standing 0.48 meter high.
- (6). An interior view of Cave 5, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). U-shaped and with an arched roof, it is a cave with a big statue. The subject matter of the statues are the Buddha of Past, the Buddha of Present, and the Buddha of Future. The main Buddha in the north wall, in a sitting posture with legs crossed and soles upward, is as tall as 17 meters. It is the biggest statue at the Yungang Grottoes . It had been re-sculptured, gilded and painted in later ages. In the western wall is a niche housing an attending Buddha in a standing position.
- (7). An interior view of Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). The stupa-pillar in the center of the cave is squarely shaped, 13.8 meters meter from the east to the west, 13.4 meters deep from the south to the north, and 14.4 meters high. There is a large number of figurines here with prominent subject matters. The carvings of Buddhist legends alone number more than 30. It is the earliest masterpiece of a carved religious picture-book that has been discovered so far in Chinese cave art. Shown here are parts of the south and the east walls of the cave and the east side of the stupa-pillar.
- (8). Born under the arm, Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here is one of the Buddhist legends depicting the scene of Mahamaya giving birth to a prince under a pipal in the Lumbini Park. It is 1.9 meters long and 1.2 meters wide.
- (9). Returning to town on an elephant, Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is another Buddhist legend showing the scene of musical apsaras greeting Sakyamuni's return to the town after his birth. It is 2.02 meters long and 1.04 meters wide.
- (10). An apsaras in Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is an apsaras on the lintel at the lower part of the southern side of the stupa-pillar in the center of the cave.
- (11). An apsaras in Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is an apsaras on the lintel at the lower part of the eastern side of the stupa-pillar in the center of the cave.

- (12). An apsaras in Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is an apsaras on the screen at the lower part of the southern side of the stupa-pillar in the center of the cave.
- (13). An apsaras in Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is an apsaras on the lintel at the lower part of the southern side of the stupa-pillar in the center of the cave.
- (14). An interior view of Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here are parts of the south and east walls of the cave and the eastern side of the stupa-pillar.
- (15). First turning of the wheel of the law, Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is also a Buddhist legend depicting the scene of Sakyamuni preaching for the first time at Mrgadava after his initiation. It is 3.6 meters long and 3.07 meters wide. The niche is 0.36 meter deep.
- (16). Sakyamuni, Manjusri and Vimalakirti, Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). In this niche, Sakyamuni stays in the middle, with Vimalakirti at the left and Manjusri at the right. This is a scene showing Vimalakirti and Manjusri discussing Buddhist doctrines under the pretext of seeking advice on diseases. The niche is 3.14 meters high, 3.76 meters wide and 0.49 meter deep.
- (17). The statues of standing Buddhas, Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). These are the four groups of Buddhist statues in a standing position at the upper layers of the west and south walls of the cave. The standing Buddha in each group is 3 meters tall and flanked by attending deities. Together, they form a combination of one Buddha and two deities. Around them are carved images of attending and musical apsaras.
- (18). Sacrifice-offering devas, Cave 7, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here is the picture of the six sacrifice-offering devas in the screened niche in the upper part of the arch over the south wall of the cave. It is 1.98 meters long and 4.15 meters wide.
- (19). Sacrifice-offering deva, Cave 7, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is one of the six sacrifice-offering devas. It is 1.2 meters tall.
- (20). The ceiling cassion, Cave 7, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here is the ceiling cassion at the top of the cave. It is divided into six checks, with a lotus flower standing in each of them. Around the flowers are carved flying apsaras.
- (21). Deva Mahesvara, Cave 8, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is a statue in the wall west of the gate, and the law-enforcing god in Buddhist. It is 1.75 meters long and 1.5 meters wide.
- (22). Deva Kumara, Cave 8, 1st year of the era of Emperor Yanxing to 18th year of the era of

Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is a statue in the wall east of the gate, and the law-enforcing god in Buddhist. It is 1.6 meters long and 1.46 meters wide.

(23). An exterior view of Cave 9 and Cave 10, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.).

(24). An interior view of Cave 9, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494). U-shaped and divided into the front chamber and the rear chamber, this is a Buddhist hall. The front chamber is 11.9 meters long from east to west, 4.2 meters deep from south to north, and 10.8 meters high. Shown here are parts of the west and north walls and the ceiling of the front chamber.

(25). Two Buddhas sitting side by side, Cave 9, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here are Sakyamuni and Prabhutaratna sitting side by side. The niche is 3.3 meters high and 3.1 meters wide.

(26). An elephant-riding deity, Cave 9, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is a picture of the statue in the wall west of the window. It is 2.31 meters long and 1.54 meters wide.

(27). The deity sitting in a lotus flower, Cave 9, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). This is the picture of the statue in the wall east of the window. It is 2.24 meters long and 1.45 meters wide.

(28). Mount Sumeru, Cave 10, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). At each side of the mountain are the law-enforcing god Kumara and the law-enforcing god Asura. It is 2 meters long and 5.2 meters wide.

(29). An interior view of Cave 10, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). The rear chamber is 10.8 meters long from east to west, 7.2 meters wide from south to north, and 10.4 meters high. Shown here are parts of the south wall and the ceiling of the rear chamber. Carved into the south wall in three layers are Buddhist legends about primary cause and secondary cause including Marapapiyas trying to annoy the Buddha and Vairocana's initiation of bodhisattva.

(30). Lotus flower and flying apsara, Cave 10, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here is the top part of the window. Carved in the center is a group of lotus flowers surrounded by eight flying apsaras. It is 2.4 meters long and 2.2 meters wide.

(31). A deity, the 8th cave attached to Cave 11, 18th year of the era of Emperor Taihe and last year of the era of Emperor Zhengguang of the Northern Wei Dynasty (494-525 A.D.). Shown here is the deity attending the seated Buddha from the right. It is 1.45 meters tall.

(32). A seated Buddha, the 17th cave attached to Cave 11, 18th year of the era of Emperor Taihe and last year of the era of Emperor Zhengguang of the Northern Wei Dynasty (494-525 A.D.). This is the main Buddha in the north wall of this cave. Wearing a Buddhist costume composed of a loose gown and a wide girdle, it has the style of statuary developed after the system reform launched by Emperor Taihe of the Northern Wei Dynasty.

(33). An interior view, Cave 11, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). The stupa-pillar in the center of the cave is squarely shaped and 13.3 meters high. Shown here are the west wall of the cave and the south side of the stupa-pillar.

(34). The statue of seven standing Buddhas, Cave 11, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here is part of the statue of seven standing Buddhas. It is 3 meters long and 5.3 meters wide.

(35). An interior view, Cave 12, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Rectangularly shaped, this cave in the form of a Buddhist hall is divided into the front chamber and the rear chamber. The front chamber is 7.5 meters long from east to west, 4.1 meters deep from south to north, and 6.65 meters high. Shown here is the north wall of the front chamber. It is divided into three layers. In the upper layer are carved musicians in the celestial palace, in the middle layer are carved the Four Deva-Kings presenting an alms bowl in the western part and the first turning of the wheel of law in the eastern part, and in the lower layer are carved two images preaching Buddhist doctrines.

(36). An interior view, Cave 12, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here is the west wall of the front chamber. In the upper layer is a legend about Asoka handing out land; in the middle layer is a three-room Buddhist hall with a leg-crossing Maitreya sitting in the center and two Buddhas leaning against it at the two sides; in the lower layer is a Buddhist legend about the subduing of a fire dragon.

(37). An interior view, Cave 12, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here is the east wall of the front chamber. In the upper layer is a legend about the conquering of demons and initiation of a Buddhist life; in the middle layer is a three-room building in the form of a Buddhist hall with a leg-crossing Maitreya sitting in the center flanked by two deities in contemplation; and in the lower layer are Sakyamuni and Prabhutaratna sitting side by side and other Buddhist statues.

(38). Seven Buddhist statues, Cave 13, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here are the statues of the seven Buddhas standing between the window in the south wall of the cave and the gate. It is 2.79 meters long and 9.41 meters wide.

(39). The sacrifice-offering deity, Cave 13, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here is a sacrifice-offering deity in the west wall of the open window. It is 2.3 meters tall.

(40). The sacrifice-offering deity, Cave 13, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Shown here is a sacrifice-offering deity in the east wall of the open window. 2.3 meters tall, it is a match of the deity in the west wall.

(41). Thousand-Buddha pictures, Cave 15, 18th year of the era of Emperor Taihe and last

year of the era of Emperor Zhengguang of the Northern Wei Dynasty (494-525 A.D.). The cave is squarely shaped and has a flat top. It is 5.6 meters long from east to west, 4.4 meters deep from south to north, and 9.9 meters high. All the four walls are covered by thousand-Buddha pictures. Shown here are parts of the south, east and west walls of the cave.

(42). A standing Buddha, Cave 16, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471 A.D.). The main statue shown here is Sakyamuni wearing a loose gown with a wide girdle, a style developed after Emperor Taihe launched a system reform. It is 13.5 meters tall.

(43). A group of Buddhist niches, Cave 16, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.). Into the wall are carved Buddhist niches in various forms such as those in the shapes of bamboo baskets with curtains and those with arches and pointing lintels. Inside these niches are a Buddha in a sitting posture, Sakyamuni, Prabhutaratna, Maitreya with crossed legs, and various other Buddhist statues.

(44). A seated Buddha, Cave 17, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471 A.D.). Shown here is the statue of an attending Buddha in the east wall of the cave. It is 5.3 meters tall.

(45). A sacrifice-offering apsaras, Cave 17, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471 A.D.). Shown here is the sacrifice-offering apsaras at the right side of the Buddha standing in the niche in the west wall. It is 1.5 meters tall.

(46). An attending deity, Cave 17, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471 A.D.). Shown here is the deity at the right side of the Buddha sitting in the arched niche at the east of the south wall. It is 1.27 meters tall.

(47). An interior view, Cave 18, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471A.D.). This is a cave with big statues. The main statues are the Buddhas of Past, Present and Future. Shown here are the main Buddhas in the north wall and an attending Buddha standing in the east wall.

(48). A standing Buddha, Cave 18, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471A.D.). Shown here is the main statue in the cave. Wearing a one-thousand-Buddha kasaya with a bared right shoulder, it is rarely seen in any other grottoes in China. It is 15.5 meters tall.

(49). Group statues of Buddhist disciples, Cave 18, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471A.D.). Shown here is the attending deity and the disciples at the left side of the main statue.

(50). A disciple's statue, Cave 18, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471A.D.). Shown here is the image of kasyapa, a major disciple of Sakyamuni. The head of the statue is 0.5 meter tall.

(51). Leaning Buddhas, the 2nd cave attached to Cave 19, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471A.D.). These leaning Buddhas form with the main Buddha in Cave 9 the Buddhas of Past,

Present and Future.

(52). A seated Buddha, Cave 20, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471A.D.). Shown here is the front section of part of the Grand Buddha.

(53). An exterior view, cave 16-20, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471A.D.).

(54). A seated Buddha, Cave 20, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471A.D.). Shown here is the Grand Buddha in the Open, a representative of the early carvings at the Yungang Grottoes . It is 13.8 meters tall.

(55). A seated Buddha, Cave 20, 1st year of the era of Emperor Heping and last year of the era of Emperor Huangxing of the Northern Wei Dynasty (460-471A.D.). Shown here is the side section of part of the Grand Buddha.

(56). A flying apsaras, Cave 34, 18th year of the era of Emperor Taihe and last year of the era of Emperor Zhengguang of the Northern Wei Dynasty (494-525 A.D.). Shown here is the flying apsaras at the southern side of the Buddhist niche in the west wall.

(57). A flying apsaras, Cave 34, 18th year of the era of Emperor Taihe and last year of the era of Emperor Zhengguang of the Northern Wei Dynasty (494-525 A.D.). Shown here is the flying apsaras at the northern side of the Buddhist niche in the west wall.

(58). Stupa-pillars, Cave 39, 18th year of the era of Emperor Taihe and last year of the era of Emperor Zhengguang of the Northern Wei Dynasty (494-525 A.D.). Shown here is a four-floor five-room building with a wood-imitated structure. Niches are carved between the pillars to house Buddhas in seated or leaning positions or sitting side by side, and the leg-crossing Maitreya. The pillars are six meters tall.

Slides (to be provided separately)

Films/video tapes (to be provided separately)

b. Copies of property management plans and extracts of other plans relevant to the property and laws and regulations on its management

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

- 1). Plan on the Development of the Yungang Grottoes (contents)
- 2). Written reply by State Administration of Cultural Heritage to the Plan on the Development of the Yungang Grottoes
- 3). Written reply by the People's Government of Shanxi Province about implementation of the Plan on the Development of the Yungang Grottoes
- 4). Notice of the People's Government of Datong City about Publication and Implementation of the Plan on the Development of the Yungang Grottoes
- 5). A 10-year Programme for the Development of the Yungang Grottoes (2000-2009)

Plan on the Development of the Yungang Grottoes

(Worked out by the China Institute of Urban Planning and Designing in August 1995, approved by State Administration of Cultural Heritage on July 11, 1996, and approved by the People's Government of Shanxi Province for implementation on March 10, 2000)

Contents

- Part I Section 1: Overall Plan on the Development of the Yungang Grottoes
- I. General situation
 - II. Evaluation and characteristics
 1. Status quo of the grottoes
 2. Characteristics of the landscape
 3. Existing problems
 - III. Bases, principles and objectives of the plan
 1. Bases of the plan
 2. Principles and objectives of the plan
 - IV. Character and coverage of the plan
 1. Character
 2. Coverage
 - V. Plan on conservation
 1. Content and range of conservation
 2. Range of conservation of status quo and rules on safety
 3. Demarcation of protective zones at various levels and measures of conservation
 - VI. Division of zones, layout, and organization of sightseeing
 1. Layout

2. Division of functional zones and plan of tourist facilities
3. Plan on sightseeing routes and tourist facilities
- VII. Plan of road and transportation projects
- VIII. Step-by-step development and investment
 1. Term of the plan
 2. Phase objectives of the plan
- IX. Measures proposed for the implementation of the plan

Part II Section 2: Detail Plan on the Area in Front of the Grottoes

- I. Analysis of the status quo and the conditions for construction
- II. Principles and structural layout of the plan
- III. Division of functional zones and arrangement of construction projects in the area in front of the grottoes
- IV. Plan of roads, transportation and tourist routes
 1. Organization of road traffic
 2. Organization of tourist routes
 3. Analysis of views of landscapes
- V. Plan of landscapes of plants
- VI. Plan of engineering facilities

Appendix I: Name list of the units of cultural heritage in Datong City put under protection at various levels

Appendix II: Table of description of the conditions in typical caves at the Yungang Grottoes

Part III Plan charts

1. Overall Plan on the Development of the Yungang Grottoes : The chart showing its location
2. Overall Plan on the Development of the Yungang Grottoes : The chart showing its current situation
3. Overall Plan on the Development of the Yungang Grottoes : The overall chart
4. Overall Plan on the Development of the Yungang Grottoes : The chart of plan on conservation
5. Sketch map of the relocation of the 109 State Highway
6. Detail Plan on the Area in Front of the Yungang Grottoes : The chart showing the current situation
7. Detail Plan on the Area in Front of the Yungang Grottoes : The overall chart
8. An elevation of the Yungang Grottoes
9. A plane figure of the Yungang Grottoes
10. Detail Plan on the Area in Front of the Yungang Grottoes : Chart of tourist routes
11. Detail Plan on the Area in Front of the Yungang Grottoes : Chart of analysis of views
12. Detail Plan on the Area in Front of the Yungang Grottoes : Chart of plant landscapes
13. Detail Plan on the Area in Front of the Yungang Grottoes : Comprehensive chart of roads and pipelines

**Written Reply of State Administration of Cultural Heritage to the Plan on the
Development of the Yungang Grottoes**

[96]WWWZ No 580

Shanxi Provincial Bureau of Cultural Heritage:

The Plan on the Development of the Yungang Grottoes worked out by the China Institute of Urban Planning and Designing and submitted by your bureau for examination and approval has been discussed between the experts of this Bureau and your bureau several times, and has been revised by the institute into the August 1995 version. This Bureau hereby approves this Plan, with the following opinions:

...

State Bureau of Cultural Heritage (seal)
July 11, 1996

**Written Reply by the People's Government of Shanxi Province to the Implementation of
the Plan on the Development of the Yungang Grottoes**

JZH[2000] No 40

The People's Government of Datong City:

The Emergency Report on Examination and Promulgation of the Plans on the Development Plan of the Yungang Grottoes at the Earliest Date Possible (TZF[2000] 16) you had submitted has been received. Since the Plan is of great importance to the conservation, management, study, and comprehensive utilization of the Yungang Grottoes , it is hereby approved for implementation. Please make earnest efforts to do a good job in the protection of the cultural heritage at the Yungang Grottoes in cooperation with other departments concerned according to the requirements set in the Plan.

(Seal)

March 10, 2000

The Notice of the People's Government of Datong City on the Promulgation and Implementation of the Plan on the Development of the Yungang Grottoes

TZH [2000] No 11

Units of all the counties, prefectures, and institutions directly under the People's Government:

In order to bring the protection and management of the Yungang Grottoes onto a more scientific and standardized way and further promote the development of tourism, the Plan on the Development of the Yungang Grottoes worked out by the China Institute of Urban Planning and Designing in line with the Law of the People's Republic of China on the Protection of Cultural Heritage and other relevant laws and regulations and the actual conditions of Datong City has been approved by State Administration of Cultural Heritage in its document [96] WWWZ No 580. We have just received the Written Reply of the People's Government of Shanxi Province to the Implementation of the Plan on the Development of the Yungang Grottoes [2000] ZH No 40, and hereby distribute to you the Plan on the Development of the Yungang Grottoes approved for implementation for you to implement accordingly.

(Seal)

April 25, 2000

10-Year Programme on the Development of the Yungang Grottoes (2000-2009)

I. The basis and status quo

Since the founding of the People's Republic of China in 1949, governments and cultural heritage administrations at all levels have attached great importance to the conservation, study, presentation, publicity and management of the Yungang Grottoes . This has promoted the orderly development of undertakings in various fields and produced outstanding results.

1. Completion of organs to taken charge of conservation of cultural heritage, thus providing a fundamental guarantee to the work of conservation of cultural heritage.

Since its renaming in 1989, Yungang Grottoes Institute of Shanxi has seen a continuous growth of its staff. It now has 11 departments of research specializing in the study of conservation, history, religion, archaeology, fine arts, and engineering, and 42 specialized talents who account for 68 per cent of its total staff, 63 per cent have received education at and above the college level. Thanks to its years of adherence to the principle of "special training of backbones and improvement of the staff as a whole," the quality of its staff has been improved remarkably. In order to strength protection and management of cultural heritage, it has set up a guards squadron, installed monitoring facilities in some areas, erected signs of protection, marked the range of protection in accordance with law, and established scientific records and archives.

2. Bringing of conservation and management of cultural heritage on a legal track

(1). The Plan on the Development of the Yungang Grottoes worked out in 1996 has made specific arrangements for the short-term and long-term projects to be constructed at the Yungang Grottoes , thus providing a scientific basis for future development.

(2). The Regulations of Datong City on the Conservation and Management of the Yungang Grottoes promulgated for implementation in 1997 is the first set of local regulations on the conservation and management of large grottoes ever promulgated for implementation in China. Its implementation has provided a legal basis for the implementation of the Plan on the Development of the Yungang Grottoes and the conservation of the Yungang Grottoes in the future.

3. Outstanding achievements in maintenance and conservation

Since the 1970s, scores of major maintenance and conservation projects have been launched, including reinforcement of rock bodies by grouting their fractures, construction of seep-prevention and drainage projects atop and in front of the caves, construction of protective walls and shelters, and lowering and hardening of the grounds in front of the caves. Efforts have also been made to improve and extend the passageways in the sightseeing zone, erect various kinds of signs calling attention to the protection of cultural heritage or directing safety exits for tourists, build protection walls around the grottoes and facilities for safe sightseeing, install monitoring facilities in some parts of the grotto area, relocate the Yungang section of the 109 State Highway which used to cause dust pollution to the Yungang Grottoes , improve the original road network, control the surrounding environments, and quicken the pace of afforestation and beautification. All these have brought about a great change in the environmental look of the sightseeing zone and remarkable improvement in the quality of the

environment for the conservation of the cultural heritage.

4. Marked progress in study, presentation and publicity

(1). Study of conservation of the Yungang Grottoes is one of the focuses of all studies. During the years, we have completed the study and application of several important methods of conservation including the technology of reinforcement and cohesion of the fractures in the rocks surrounding the grottoes by grouting, monitoring of the weathering of the carvings, monitoring of the quality of the atmospheric environment and the climatic conditions, and influences of environmental pollution on the carvings at the Yungang Grottoes , thus providing a solid basis for the scientific conservation of the Yungang Grottoes .

(2). Active conduction of historic, religious, archaeological, art and other academic studies of the Yungang Grottoes . In order to reveal the historical and cultural connotations of the Yungang Grottoes and help more people to gain an understanding of it, a series of specialized works and catalogues have been published, including the Yungang Grottoes , Decoration of the Yungang Grottoes , An Archaeological Outline of Buddhist Grottoes, Complete Collection of Chinese Arts-Sculpture-Carvings at the Yungang Grottoes , Grottoes in China: the Yungang Grottoes (Volume 1 and 2), On the Artistic Aesthetics of the Yungang Grottoes , and Yungang Grotto Culture. In addition, more than 300 specialized treatises on the Yungang Grottoes have been published so far, and a specialized reference room with a collection of more than 10,000 specialized books of various subjects has been set up.

(3). Attachment of importance to the publicity and presentation of the cultural heritage. The public media has constantly devoted space to publish stories about the Yungang Grottoes in an all-round and extensive way; a large number of films, television programmes, art films, and specialized documentaries have been shot; and dramas and dances of various forms have been created to reveal the rich cultural connotations of the Yungang Grottoes . Since the 1970s, about 200,000 tourists from home and abroad have been received every year, including some heads of state and VIPs. All these show that the Yungang Grottoes has become an important outlet for the dissemination of historic culture and the education of the general public.

The all-round conduction of the work mentioned above has laid an excellent foundation for the further conservation, management, study, presentation and publicity of the Yungang Grottoes . There are still some problems, however, that call for gradual solution in our work in the future. Construction of facilities for the conservation and management of cultural heritage, for example, calls for acceleration, the professional level of various kinds of specialized talents calls for further improvement, weathering and seeping of the carvings still remain and call for study and thorough solution, the facilities in the sightseeing zone in the grotto area call for improvement, and funds for scientific study are still insufficient. All these factors will have a direct bearing on and restrict the development of the cause of cultural heritage at the Yungang Grottoes .

II. Guiding ideology and overall objectives

1. Guiding ideology

Further strengthening of scientific conservation and management of the Yungang Grottoes in line with the Convention on the Protection of World Cultural and Natural Relics, relevant international principles and charters on the protection of cultural heritage, the Law of the People's Republic of China on the Protection of Cultural Heritage, the Regulations of Datong City on the Conservation and Management of the Yungang Grottoes , the Plan on the Development of the Yungang Grottoes , and other laws, regulations and plans concerned.

2. Overall objectives

Establishment of a complete protective and preventive system by way of further exercise of protection and management in accordance with law so as to put the sources of cultural heritage in the grotto area under effective protection; establishment of a complete system for services to tourists and management of scientific study, extension of the space of sightseeing, and improvement of the environment of conservation of cultural heritage; conduction of readjustment of the structures of planning and layout so as to rationalize them; increase of the forest coverage in the mountains covered in the zone of environmental control to over 60 per cent so as to gradually restore the historical environments of the grottoes; attachment of importance to scientific study, presentation and publicity; and intensification of construction of management organs themselves; all for the purpose of turning the Yungang Grottoes into a key area of cultural heritage under protection at the State level and a world cultural relic with excellent conservation of cultural and historic relics, convenient and complete tourist facilities, beautiful environments, and complete management systems.

III. Major tasks and measures

1. Protection

Further strengthening of planning and management. Planning and management will be strengthened and comprehensive improvement of the grotto area will be sought in strict accordance with the principles and measures stipulated in the Plan on the Development of the Yungang Grottoes .

(1). Protection and maintenance of the grottoes in a planned way according to the principles on the protection of cultural heritage.

(2). Acceleration of efforts in the study and implementation of projects concerning the prevention of seepage and drainage of the caves so as to reduce and totally wipe out the influences of water upon the carvings. Plan study will be completed within five years, and the issue of seepage will be solved within five to 10 years.

(3). Continuation of efforts in the maintenance and reinforcement of the cultural heritage. Maintenance and reinforcement of the first cave attached to Cave 3, Cave 19, Cave 21, and the grottoes in the western grotto area will be completed within five years, and reinforcement and maintenance of the damaged statues in all the caves and the murals in the Wuhudong Caves will be completed within 10 years.

(4). Protective shelters will be built for some caves by stages and in groups, starting from the year 2001.

(5). Continuation of monitoring of the quality of the atmospheric environment and the microclimate. The staff specializing in researches will be reinforced, test facilities will be

perfected, and laboratories suitable for the current conservation and study of the cultural heritage will be established.

(6). Installation of the technical prevention system for the safety of the cultural heritage at the Yungang Grottoes will be completed within two years, and efforts by human beings will be combined with technical means to guarantee the safety of the cultural heritage.

(7). Further acceleration of efforts in the publicity of the Law of the People's Republic of China on the Protection of Cultural Heritage and other laws and regulations concerned, sharpening of the sense of local residents about protection of cultural heritage, and cultivation of the excellent habit of "everybody taking protection of cultural heritage as their responsibility" among the whole society so as to help the general public fully realize the importance of protection of the Yungang Grottoes as the cultural heritage of the whole mankind.

2. Study

(1). Continuation of efforts in the scientific and technical study of and solution of problems in conservation of cultural heritage. The efforts to be made in this aspect will include further study of consolidation materials, survey and study of methods of control of seepage of the caves, study of removal of pollutants and weathering and salty elements from the surfaces of the carvings, investigation of the situation of development of fractures, analysis of the stress of the caves, study of materials for the reinforcement of the murals, and monitoring of the speed of weathering so as to provide materials, technology and methods suitable for the maintenance and conservation of the cultural heritage.

(2). Start of the academic journal Study of the Yungang Grottoes . Starting from 2001, the academic journal Study of the Yungang Grottoes will be published on an irregular basis so as to provide researchers with an outlet for academic exchanges and promote, in an all-round way, academic exchanges at home and abroad in the study of the Yungang Grottoes .

(3). Acceleration of efforts in the construction of basic data to provide researchers with detailed and accurate data. The technology of close-up shooting and mapping will be used to complete establishment of scientific records of the all the carvings and statues in the caves at the Yungang Grottoes and the structures attached to these caves, including the ancient stage, castles and beacon towers within three years, and achievement of computerized management of books, data, photographs, maps, and audio-visual products.

(4). Further stimulation of the enthusiasm of staff members in the conduction of scientific studies. Starting from the year 2000, a punishment and reward system will be introduced for achievements in scientific studies. An academic appraisal group will be set up, and researchers will be encouraged to publish as many academic results as possible. Specialized works with a comparatively great academic value such as "Series of Photos and Drawings of the Yungang Grottoes " and a number of important investigation reports on maintenance, conservation and archaeology will be published within five years starting from the year 2002.

3. Publicity and presentation

(1). Within a period of five years, a group of films and TV programmes about the history and art of the Yungang Grottoes will be produced, audio-visual products reflecting the features of the Yungang Grottoes will be published, the existing projection room will be

opened to tourists, and other effective methods will be taken to present the value of the Yungang Grottoes to the general public.

(2). Publicity facilities will be added, and two new exhibition halls will be built to provide the general public with an outlet to get a full understanding of and knowledge about the Yungang Grottoes . A garden will be built to keep tablets carrying the signatures, remarks and inscriptions of domestic and foreign VIPs coming to visit the Yungang Grottoes , and showrooms will be set up to display duplicates of the carvings and statues at the Yungang Grottoes , unearthed cultural heritage, historic documents and photos of the grottoes and the cultural heritage in them, drawings, research results, and current situation of conservation and construction.

(3). Enhancement of construction of the ranks of guides. Within a period of five years, the number of guides will be doubled from the current size. At the same time, guides with a mastery of English, French, Japanese and other foreign languages will be enrolled. Latest research results will also be added timely into the commentaries of the guides, and the overall level of guides will be raised.

(4). Acceleration of efforts in foreign-oriented publicity, and active preparation of the exhibition of the art of carving at the Yungang Grottoes .

4. Management of tourism

(1). In line with the Plan on the Development of the Yungang Grottoes and the Regulations of Datong City on the Conservation and Management of the Yungang Grottoes and under the precondition of doing a good job in the conservation of existing cultural heritage, comprehensive consideration will be given to the relationship between development of tourist resources, conservation of cultural heritage, and protection of environments at the Yungang Grottoes , and development of the local economy so as to promote the coordinated and common development of all these efforts.

(2). Rational readjustment and distribution of land for various purposes, with key attention to the protection of the cultural heritage in the grottoes. According to its different functions, the land in front of the grotto area will be divided into the Grotto Appreciation Zone, the Temple Touring Zone, the Western Resting Zone, the Tourist Service Zone, and the Research and Management Zone.

(3). Perfection of the basic facilities in the sightseeing zone including water and power supply facilities, lavatories, and telecommunications facilities, erection of various kinds of guidance signs, and further improvement of reception capacity.

(4). Strengthening of consolidation of the order in the grotto area. The number of peddlers entering the sightseeing zone will be restricted, and standardized management will be exercised of units already providing tourist services in the zone.

5. Construction of management organs themselves

(1). On the basis of the existing laboratories of cultural heritage conservation, new test bases will be set up and the range of study will be widened so as to bring the Yungang Grottoes Institute up to the level of first-rate institutes specializing in the study of conservation of cultural heritage at home.

(2). Continuation of efforts in the training and enrollment of various kinds of specialized

talents, and improvement of the professional quality and management level of the staff as a whole.

(3). Establishment of the Yungang Grottoes Conservation Foundation to provide a necessary guarantee of funds for all-round conservation of the Yungang Grottoes .

- (2). Excerpts of laws and regulations on management of heritage
- 1). Constitution of the People's Republic of China (excerpts)
 - 2). Law of the People's Republic of China on the Protection of Cultural Heritage (excerpts)
 - 3). Rules for the Implementation of the Law of the People's Republic of China on the Protection of Cultural Heritage (excerpts)
 - 4). Rules of Shanxi Province on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Heritage (excerpts)
 - 5). Rules of Datong City on Urban Planning and Management (excerpts)
 - 6). Rules of Datong City on the Conservation and Management of the Yungang Grottoes

Constitution of the People's Republic of China

(Passed at the 5th meeting of the 5th National People's Congress on December 4, 1982, and promulgated for implementation on December 4, 1982)

(Excerpts)

.....

Article 22 The State protects sites of scenic and historical interest, valuable cultural monuments and relics and other significant items of China's historical and cultural heritage.

.....

Law of the People's Republic of China on the Protection of Cultural Heritage

(Passed at the 25th Meeting of the Standing Committee of the 5th National People's Congress on November 11, 1982, and passed at the 20th Meeting of the Standing Committee of the 7th National People's Congress on June 29, 1991 after revision)

(Excerpts)

Chapter I General Provisions

.....

Article 2 The following cultural heritage of historical, artistic or scientific value:

(1) sites of ancient culture, ancient tombs, ancient architectural structures, cave temples and stone carvings that are of historical, artistic or scientific value;

.....

Article 3 All cultural heritage remaining underground or in the inland waters or territorial seas within the boundaries of the People's Republic of China shall be owned by the state.

Sites of ancient culture, ancient tombs and cave temples shall be owned by the state. Memorial buildings, ancient architectural structures, stone carvings, etc., designated for protection by the state, unless governed by other state regulations, shall be owned by the state.

.....

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

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

.....

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

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

.....

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

.....

Rules on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Heritage

(Approved by the State Council on April 30, 1992 and promulgated by State Administration
of Cultural Heritage on May 5, 1992)

(Excerpts)

Chapter I General Provisions

.....

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

.....

Chapter II Sites to be Protected for their Historical and Cultural Value

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

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

Article 8

.....

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

.....

Article 12 On the basis of the actual needs for the protection of cultural heritage, an area for the control of construction may be delimited and announced around a site to be

protected for its historical and cultural value.

The area for the control of construction around a major site to be protected at the national level or a site to be protected at the level of province, autonomous region or municipality directly under the Central Government shall be delimited by the administrative department for cultural heritage of the people's government of the relevant province, autonomous region or municipality directly under the Central Government in conjunction with the department for urban and rural planning and reported to the people's government of the province, autonomous region or municipality directly under the Central Government for approval.

.....

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

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Rules of Shanxi Province on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Heritage

(Passed at the 22nd meeting of the Standing Committee of the 6th People's Congress of Shanxi Province and revised according to the Decision on the Revision of the Rules of Shanxi Province on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Heritage made at the 6th meeting of the Standing Committee of the 8th People's Congress of Shanxi Province on November 23, 1993)

(Excerpts)

Chapter I General Provisions

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Article 2 All cultural heritage within the boundary of this province, as listed below, shall be put under protection:

1. Ancient cultural heritage, sites of ancient towns, sites of ancient kilns, ancient tombs, ancient buildings and their attachments, ancient civilian residences, grotto temples, carvings, ancient trees, and famous springs with historical, artistic and scientific values.

.....

Article 3 All cultural heritage under ground, in caves and in waters within the boundary of this province shall belong to the State.

Ancient cultural heritage, sites of ancient towns, sites of ancient kilns, ancient tombs and grotto temples belong to the State. Memorial buildings, ancient buildings, and carvings put by the State under protection shall belong to the State, unless otherwise stipulated by the State.

.....

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

Article 7 People's governments at the city and county level shall designate, in groups, the revolutionary sites, memorial buildings, ancient cultural heritage, sites of ancient towns, sites of ancient kilns, ancient tombs, ancient buildings, grotto temples, ancient civilian residences, carvings and other cultural heritage with important historical, artistic and scientific values within the boundaries of their respective administration zones as protection sites to be protected at the city and county level for their historical and cultural value and submit the designation to the provincial people's government for the record.

.....

Article 8 The ranges of protection and areas of controlled construction around the sites to be protected for their historical and cultural value shall be demarcated according to the following stipulations:

1. The ranges of protection and areas of controlled construction around key sites to be protected for their historical and cultural value at the State level shall be demarcated and announced by the provincial people's government, and reported to State cultural heritage administrations and construction management departments for the record.

.....

Article 9 It shall not be allowed to pull down or reconstruct the ancient buildings and their attachments standing within the range of protection around a site to be protected for their historical and cultural value; to add new buildings or launch other construction projects, thus destroying the environmental features of the site to be protected for their historical and cultural value; to store combustibles, explosives and other dangerous articles; or to stage any activities endangering the safety of cultural heritage.

.....

Article 14 Memorial buildings, ancient buildings, grotto temples, ancient tombs and carvings shall be kept in their original architectural wholeness. It shall not be allowed to pull down, reconstruct or increase any of their auxiliary buildings or architectural attachments without authorization. During the process of their restorationing, maintenance and transfer, the principle of keeping cultural heritage in their original shapes shall be observed.

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Chapter VI Rubbing, duplication, copying, photographing and mapping of cultural heritage

Article 28 Rubbing of cultural heritage shall be carried out by units in charge of management of cultural heritage. If any individuals or other units hope to rub any cultural heritage, they shall obtain approval.

.....

Rules of Datong City on the Urban Planning and Management

(Passed at the 9th meeting of the Standing Committee of the 9th People's Congress of Datong City on October 30, 1992, approved by the 32nd meeting of the Standing Committee of the 7th People's Congress of Shanxi Province on December 13, 1992, and promulgated for implementation by the Standing Committee of Datong City on October 31, 1997)

(Excerpts)

.....

Article 11 It is strictly forbidden to construct and put up temporarily any new buildings or structures within the ranges of protection of sites to be protected for their historical and cultural value, areas marked for the protection of water sources, areas marked for the protection of river channels, scenic spots, gardens and green areas, squares, high-tension power corridors, pedestrian walks, and grounds above underground pipelines.

If new buildings or structures are to be constructed within the areas of controlled construction around sites to be protected for their historical and cultural value, the cases shall be reported to the city department in charge of management of cultural heritage for examination and approval.

.....

Article 38 Those that violate these Rules and seriously affect urban planning by committing one of the following acts shall be ordered by departments in charge of administration of urban planning to stop construction or pull down the illegal buildings, structures and other facilities within prescribed periods of time, or have these buildings, structures or facilities confiscated. In addition, they shall be fined at 5-20 per cent of the total costs of the projects, with the persons directly in charge of the projects being fined at above 500 yuan and below 2,000 yuan.

.....

2. Those who carry out illegal construction in within the ranges of protection of sites to be protected for their historical and cultural values, areas marked for the protection of urban water sources, areas marked for the protection of river channels, scenic spots, gardens and green areas, squares, high-tension power corridors, pedestrian walks, and grounds above underground pipelines.

.....

Regulations of Datong City on the Protection and Management of the Yungang Grottoes

(Passed at the 31st meeting of the Standing Committee of the 10th People's Congress of Datong City on August 22, 1997, approved by the 30th meeting of the Standing Committee of the 8th People's Congress of Shanxi Province on September 28, 1997, and promulgated for implementation by the Standing Committee of the People's Congress of Datong City on October 31, 1997)

Chapter I General Provisions

Article 1 Pursuant to the Law of the People's Republic of China on the Protection of Cultural Heritage, the Rules on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Heritage, the Rules of Shanxi Province on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Heritage, and other laws and regulations concerned, and in line with the actual conditions of this city, the Regulations are hereby formulated for strengthening protection and management of the Yungang Grottoes .

Article 2 The City People's Government shall strengthen protection and management of the Yungang Grottoes in accordance with law.

The city department in charge of administration of cultural heritage shall be the department in charge of protection and management of the Yungang Grottoes .

The department in charge of protection and management of the Yungang Grottoes shall subject itself to professional guidance by cultural heritage administrations at the State and the provincial levels, and take charge of specific efforts of protection and management of the Yungang Grottoes with trust from the city department in charge of administration of cultural heritage.

The urban planning, environmental protection, land, coal-mine, geological and mineral resources, forestry, public security, industrial and commercial, construction, tourism and other departments concerned at the city level, and the governments of the district and town in which the Yungang Grottoes is located shall do a good job in the protection and management of the Yungang Grottoes according to their respective responsibilities and in cooperation with the department in charge of administration of cultural heritage.

Article 3 All government departments, military units, schools, mass organizations, enterprises, institutional units and other organizations and individuals within the boundary of this administrative zone shall be obliged to protection the Yungang Grottoes .

All organizations and individuals touring or staging other kinds of activities at the Yungang Grottoes shall abide themselves by the Regulations.

Article 4 Sources of expenses and funds for the protection and maintenance of the Yungang Grottoes

1. Special expenses allocated by the State and provincial departments in charge of administration of cultural heritage and other departments concerned.

2. Financial budgets of the city.

3. Funds raised and donated by domestic and overseas organizations and individuals for the protection and maintenance of the Yungang Grottoes .

4. Others.

Article 5 The expenses and funds for the protection and maintenance of the Yungang Grottoes shall be specially set aside for special use. Their use shall be subjected to supervision by financial, auditing and cultural heritage departments.

Chapter II Range of protection and areas of controlled construction

Article 6 With consideration to the needs for the protection of the Yungang Grottoes , the range of protection of the Yungang Grottoes shall be divided into the area of absolute protection, the area of key protection, and the underground safety belt.

The area of absolute protection of the Yungang Grottoes refers to the area within the protective enclosures of the Yungang Grottoes and the square centering around the performance stage of the Qing Dynasty in front of the Yungang Grottoes .

The area of key protection of the Yungang Grottoes refers to the irregular area centering around the castle of the Ming Dynasty at the northeast corner of the cliff of the Yungang Grottoes and reaching 780 meters at the furthest to the east, 675 meters at the furthest to the south, 480 meters at the furthest to the west along the eastern and western banks of the Shili River, and 435 meters at the furthest to the north along the southern and northern banks of the Shili River.

The underground safety belt of the Yungang Grottoes refers to the area collapsing downward at an angle of 70 degrees from the boundary of the area radiating from the castle of the Ming Dynasty at the northeast corner of the cliff of the Yungang Grottoes 1,230 meters to the east, 900 meters to the south, 960 meters to the west, and 660 meters to the north.

Article 7 With consideration to the needs for the protection of the Yungang Grottoes , the area of controlled construction of the Yungang Grottoes shall be divided into the zone of construction control and the zone of environmental control.

The zone of construction control of the Yungang Grottoes refers to the area radiating from the castle of the Ming Dynasty at the northeast corner of the cliff of the Yungang Grottoes 1,120 meters to the east, 795 meters to the south, 855 meters to the west, and 555 meters to the north.

The zone of environmental control of the Yungang Grottoes refers to the irregular area extending outwardly from the boundary of the zone of construction control of the Yungang Grottoes 600 meters at the furthest to the east, 900 meters at the furthest to the south, 350 meters at the furthest to the west, and 900 meters at the furthest to the north.

Chapter III Protection and management

Article 8 Protection of the Yungang Grottoes shall follow the principle of keeping cultural heritage in their original shapes.

Article 9 The Plan on the Development of the Yungang Grottoes is the basis and outline worked out by the State for the purpose of protection and development of the Yungang Grottoes . The city people's government and the city department in charge of administration of cultural heritage shall actively promote the implementation of the Plan on the Development of the Yungang Grottoes .

Article 10 No buildings or structures irrelevant with the Yungang Grottoes shall be constructed in the area of absolute protection and the zone of key protection of the Yungang Grottoes . Those already standing in these zones shall be pulled down, removed or renovated according to relevant laws and regulations on cultural heritage and the Plan on the Development of the Yungang Grottoes within prescribed time limits.

If there is a special need to construct buildings or structures relevant with the Yungang Grottoes in the zone of absolute protection and the zone of key protection of the Yungang Grottoes , procedures for the construction shall go ahead after the case has been reported for approval to senior departments level by level according to stipulations in the Law of the People's Republic of China on the Protection of Cultural Heritage.

Article 11 The following standards shall be applied to the buildings and structures to be constructed in the zone of absolute protection and the zone of key protection of the Yungang Grottoes with approval:

Slope-top buildings: Less than 9 meters

Flap-top buildings: Less than 7 meters

Density of buildings: Less than 40 per cent

Volume ratio of buildings: Less than 0.8

Ratio of green areas: Bigger than 20 per cent

Article 12 Except for fire-fighting and other special cases, no vehicles shall drive inside the protection enclosure of the Yungang Grottoes without approval from organs in charge of protection and management of the Yungang Grottoes .

The following acts inside the protective enclosure of the Yungang Grottoes shall be strictly prohibited:

1. Rubbing of carvings at the Yungang Grottoes
2. Scribbling, carving, or putting up posters on, or climbing or contaminating the cultural heritage or landscapes
3. Spitting, urinating or defecating, or littering
4. Dumping of garbage or waste water
5. Burning of tree shelters, waste grass, or garbage
6. Hunting of wild animals or herding
7. Smoking or picnicking in area other than those designated
8. Surmounting or damaging the enclosure
9. Other acts damaging or obstructing the scenic spots and landscapes

Article 13 Boundary markers for the protection of the Yungang Grottoes shall be set up along the boundaries of the zone of key protection of the Yungang Grottoes . No units or individuals shall move or damage these boundary markers without authorization.

Article 14 No explosives shall be stored in the area within 1,500 meters extending outwardly from the boundary of the zone of key protection of the Yungang Grottoes .

Article 15 No mining of any kind shall be carried out within the underground safety belt of the Yungang Grottoes .

Article 16 Monitoring of the underground safety belt of the Yungang Grottoes shall be put under the charge of the city department in charge of geology and mineral resources.

Results of the monitoring shall be reported in written form at least once a year to the city people's government, and copy to the city department in charge of administration of cultural heritage.

Article 17 If industrial or mining enterprises, new residential areas, or other service buildings are to be constructed in the zone of controlled construction of the Yungang Grottoes, they shall fit the environmental atmosphere of the Yungang Grottoes and their designing blueprints shall be submitted to senior departments for approval according to stipulations in the Rules on the Implementation of the Law of People's Republic of China on the Protection of Cultural Heritage.

Existing residences and industrial and mining enterprises affecting the landscape of the Yungang Grottoes shall be gradually renovated or removed.

Article 18 The natural landform of the zone of controlled construction of the Yungang Grottoes shall be put under protection. It is forbidden to cut the mountains, quarry, or carry out other activities damaging the natural landform within the zone of controlled construction of the Yungang Grottoes.

Article 19 The city department in charge administration of cultural heritage and the city department in charge of administration of afforestation shall do a good job in the greening of the zone of controlled construction of the Yungang Grottoes.

Article 20 It is forbidden to discharge waste gas, waste water or waste residues or carry out any other activities polluting the environment in the zone of controlled construction of the Yungang Grottoes.

Coal trucks that are not covered with tarpaulins or that have not taken any other pollution-prevention measures and vehicles carrying other pollutants shall not be allowed to drive on the roads inside the zone of controlled construction.

Article 21 Units shooting films, TV programmes or video tapes and professional photographers planning to photograph the exterior scenes of the Yungang Grottoes shall obtain documents of approval from the provincial department in charge of administration of cultural heritage, present the letters of introduction supplied by their units or personal certificates of occupation, and do the shooting or photographing under supervision by people in charge of management of cultural heritage at the Yungang Grottoes.

Those planning to photograph the interior scenes of the Yungang Grottoes shall have plans on the photographing of the cultural heritage approved by the State department in charge of administration of cultural heritage and hold documents of approval issued by the provincial department in charge of administration of cultural heritage, present the letters of introduction supplied by their units or personal certificates of occupation, and pay relevant fees according to regulations before they go ahead with their job under supervision by people in charge of management of cultural heritage at the Yungang Grottoes.

Article 22 Units and individuals other than those specializing in cultural heritage shall win approval from the provincial department in charge of administration of cultural heritage if they plan to copy or map the artifacts at the Yungang Grottoes, and do the copying or mapping under supervision by people in charge of management of cultural heritage at the Yungang Grottoes.

Chapter IV Rewards and punishments

Article 23 Those performing one of the following deeds shall be commended or rewarded by the city people's government and the city department in charge of administration of cultural heritage:

1. Achievement of inventions or other outstanding results in the protection, maintenance or scientific study of the Yungang Grottoes .
2. Achievement of outstanding results in the protection, management, safety, and fire prevention of the Yungang Grottoes .
3. Long years of engagement in the protection and management of the Yungang Grottoes , with marked achievements in the work.
4. Active promotion of the implementation of the Plan on the Development of the Yungang Grottoes , with essential progress in the work.
5. Achievement of outstanding results in the control and prevention of environmental pollution of the Yungang Grottoes .

Article 24 Those violating stipulations in the Regulations by carrying out illegal construction within the range of protection or the zone of controlled construction of the Yungang Grottoes shall be ordered to stop construction or pull down the illegal buildings by the city department in charge of urban planning according to the opinion of departments in charge of administration of cultural heritage, and fined below 20,000 yuan in addition.

Article 25 Those violating the Regulations by moving or damaging the boundary markers of protection of the Yungang Grottoes shall be giving warnings and ordered to compensate the losses by public security departments or departments in charge of administration of cultural heritage. The units or individuals involved in such illegal acts shall be fined below 20,000 yuan and 200 yuan respectively.

Article 26 Those violating stipulations in Article 14 of the Regulations shall be given a warning by public security departments, or the violating units or individuals shall be fined below 20,000 yuan and 200 yuan respectively.

Article 27 Those violating stipulations in Article 15 of the Regulations shall have their illegal incomes confiscated, have their mining licenses suspended or revoked, and fined above 15,000 yuan and below 20,000 yuan in addition by the city department in charge of administration of geology and mineral resources according to the opinions of the city department in charge of administration of cultural heritage.

Article 28 Those violating stipulations in the second clause of Article 18 of the Regulations shall be ordered to stop their work by public security departments or by public security departments in according to the opinions of the city department in charge of administration of cultural heritage, and the violating units or individuals shall be fined below 20,000 yuan and 200 yuan respectively in addition.

Article 29 Units or individuals violating stipulations in the first item of the second clause of Article 12 of the Regulations shall be fined below 20,000 yuan and 200 yuan respectively by the city department in charge of administration of cultural heritage. Those violating stipulations in items 2-9 in the second clause of Article 2 of the Regulations shall be

fined at above 10 and below 200 yuan respectively by the city department in charge of administration of cultural heritage.

Article 30 Units or individuals dumping garbage; discharging waste gas, waste water or waste residues beyond standards, or carry out other environmental-polluting activities in the zone of controlled construction of the Yungang Grottoes shall be ordered by environmental protection departments to make improvement within prescribed time limits, in addition to imposition of fines. If the cases are serious, the leaders of the units concerned and the individuals holding immediate responsibility shall be disciplined by their departments in charge.

Those violating stipulations in the second clause of Article 20 of the Regulations shall be punished by public security, transportation or environmental protection departments according to relevant regulations.

Article 31 Those refusing or hindering law-enforcing personnel in their performance of official businesses shall be punished according to relevant stipulations in the Regulations of the People's Republic of China on Security Administration Punishment if the cases are not so serious as to be dealt with criminal punishments.

Article 32 If the parties have objections to administrative punishments, they can apply for administration reconsideration, or lodge lawsuits with people's courts in accordance with law. If they fail to apply for reconsideration or lodge lawsuits with people's courts within prescribed time limits, and refuse to execute the decisions on administrative punishments, the departments that have made the decisions can apply to people's courts for enforced execution or enforced execution in accordance with law.

Article 33 The law-enforcing personnel performing official businesses in the protection and management of the Yungang Grottoes who neglect their duties, usurp their powers, or engage in self-seeking misconduct shall be disciplined administratively by their employer units or by departments at a senior level.

Article 34 Those involved in cases of violation of the Regulations so serious as to become crimes shall be affixed with criminal responsibilities by judicial departments.

Chapter V Supplementary rules

Article 35 Specific issues concerning application of the Regulations shall be interpreted by the city department in charge of administration of cultural heritage.

Article 36 The Regulations shall take force as of the date of promulgation.

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b. On history and art

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2	The Grotto Temple in Datong	Xie Guozhen	Guofeng Fortnightly, combination of Issue 6 and 7, Volume 5, 1934
3	An Investigation Report on the Yungang Grottoes in Datong, Shanxi Province	Chang Hui	Work Report of the Cultural Heritage Management Committee, 103-110, 1935
4	Notes on the Statuary of Bi Qiuni and Huiding of the later Wei Dynasty at the Yungang Grottoes	Zhong Zhaoxiang	Yilin Monthly, Issue 80, 1936
5	Postscript to the Statuary by Great Ruru Kedun	Zhou Zhaoxiang	Yilin Monthly, Issue 81, 1936
6	Notes on Investigation of the Yungang Grottoes	Seiichi Mizuno (Japan)	Oriental Journal, (Tokyo), 1q938-1944
7	About Grotto Art and its Position in Chinese History of Art	Yan Wenru	Modern Buddhism, Issue 9, 1954
8	Notes on the Tablet to the Reconstruction of the Grand Grotto Temple in Mount Wuzhou, Xijing in the Great Jin Dynasty	Su Bai	Journal of Beijing University (Humanity), Issue 1, 1956
9	The Art of Carving at Yungang	Chang Renxia	Modern Buddhism, Issue 3, 1958
10	The Trinities in the Grottoes of the Northern Wei Dynasty	Liu Huida	Journal of Archaeology, Issue 4, 1958
11	Discussion of the Buddhist Statues at Yungang from a Proportional Angle	Fan Wenlong	Fine Arts, Issue 2, 1959
12	Examination of Some Subject Matters of the Statues in the Yungang Grottoes	Yan Wenru	Modern Buddhism, Issue 2, 1963
13	A Tentative Study of the Major Changes in the Clothing of the Buddhist Statues in the Early Periods of the Southern and Northern Wei Dynasties	Yang Hong	Modern Buddhism, Issue 6, 1963
14	Significance of Lotus Flower Decorations at Yungang	Ji Cunling	Study of the History of Fine Arts, 1965
15	The Art of the Yungang Grottoes	Compiled by the Cultural Heritage Committee of Shanxi Province	A Brief Introduction to the Historical Cultural Heritage in Shanxi Province, 1973
16	New Discovery of Architectural Relics at the Yungang Grottoes	Yungang Grottoes Management Committee	Cultural Heritage, Issue 4, 1976
17	Yungang Grottoes	Yungang Grottoes Management Committee	Cultural Heritage, Issue 4, 1976
18	The Taba and Xianbei Nationalities around Shengping and Pingcheng: Relics of Northern Wei Dynasty: Second Collection of Records of Xianbei Relics	Su Bai	Cultural Heritage, Issue 11, 1977
19	Tentative Study of the Yungang Grottoes in Different Periods of Time	Su Bai	Journal of Archaeology, Issue 1, 1978
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21	Three Ways of Study of the Yungang Grottoes	Zhang Changgeng, Yuan Hairui, Xin Changqing	Journal of the Museum of Chinese History, Issue 2, 1980

22	Analysis of the Creation and the Subject Matters of the Yungang Grottoes (part I and Part II)	Yan Wenru	Collections of Social Science Studies, Issue 5, 6, 1980
23	Refutation to the Periodic Study of the Yungang Grottoes by Mr Su Bai	Toshio Nagahiro	Oriental Studies, Collection 60, 1980
24	Carvings of Musical Instruments at the Yungang Grottoes	Xiao Xinghua	China Music, Issue 2, 1981
25	Mahasanghika and Fo Tucheng of Northern Wei Dynasty	Ye Luhua	Study of World Religion, Issue 3, 1981
26	Some Issues Concerning the Division of the Periods of the Yungang Grottoes – A discussion with Toshio Nagahiro	Ding Mingyi	Study of World Religion, Issue 4, 1981
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29	On the Source of the Style of the Buddhist Statues at Yungang	Chen Qingxiang	Huangang Journal of Buddhism, Issue 6, 1983
30	The Art of Grotto Sculpture in China	Wen Tingkuan	On the History of Fine Arts, Issue 1, 1984
31	Relics of Liangzhou Grottoes and the Liangzhou Model	Su Bai	Journal of Archaeology, Issue 4, 1986
32	Symbolization of Imperial Kings in the Five Caves of Tan Yao at Yungang	Zhao Yide	Collection of Studies of the History of the Wei, Jin, and the Southern and Northern Dynasties, Volume 2, 1987
33	Process of Cutting of the Yungang Grottoes	Li Zhiguo, Ding Mingyi	Complete Collection of Chinese Fine Arts: Book of Sculptures: Carvings at the Yungang Grottoes, Cultural Heritage Publishing House, June, 1988
34	The Project of Restorationing of the Yungang Grottoes in the Liao Dynasty	Xin Changqing	Study of the History of the Qidan and the Nuzhen Nationalities in the Liao and the Jin Dynasties, Issue 2, 1989
35	The Course of the Ups and Downs of the 10 Temples at Yungang	Zhao Yide	Study of the Northern Dynasties, the issue for the latter half of 1991
36	Naming of the Carvings of Musical Instruments of the Northern Wei Dynasty at Yungang	Zhao Kunyu	China Music, Issue 1, 1991
37	The National Psychology Reflected in the Biggest Cave at Yungang	Zhao Yide	Cultural Heritage in North China, Issue 2, 1991
38	Cave 1, a Typical Example of Han Style	Yuan Hairui	Datong, a Renowned City, China Development Publishing House, 1991
39	Source of the Grand Buddha at Yungang and Other Issues Concerned	Wu Chao	Introduction of Buddhism into the East and Buddhist Art in China, Zhejiang People's Publishing House, 1991
40	Gathering of Strength in Pingcheng and Formation and Development of the Yungang Model	Su Bai	Grottoes in China: the Yungang Grottoes (I), Cultural Heritage Publishing House, Pingfan Publishing House, September, 1991
41	Carvings and Buddhist Pagodas at the Yungang Grottoes	Zhang Hua	Study of the Northern Dynasties, Issue 2, 1992
42	System of Form of the Cave Chambers of the Yungang Grottoes	Li Xueqin	Buddhist Classics, Issue 11, 1993
43	How to Deal with the Relics of Grotto Art	Yan Wenru	Study of the Northern Dynasties, Issue 4, 1993

44	Projects of Restorationing of the Yungang Grottoes in the Jin Dynasty	Xin Changqin	Selective Collection of Papers on the History of Datong, Xinhua Publishing House, 1994
45	Value and Expression of the Form of the Art of Buddhist Grottoes at Yungang	Wang Jianshun	Selective Collection of Papers on the History of Datong, Xinhua Publishing House, 1994
46	A Brief Talk on the Archaeological Excavation of the Relics in Front of the Yunang Grottoes	Li Zhiguo	Study of the Northern Dynasties, 1994 special issue on the study of the Yungang Grottoes
47	Statues of the Yungang Grottoes Scattered in Japan	Wang Yintian	Study of the Northern Dynasties, 1994 special issue on the study of the Yungang Grottoes
48	Complete Contents of the Yungang Grottoes	Yuan Hairui	Grottoes in China: the Yungang Grottoes (II), Cultural Heritage Publishing House, Pingfan Publishing House, October 1994
49	Heng'an Town and Heng'an Grottoes – Datong and Yungang in the Sui and Tang Dynasties	Su Bai	Grottoes in China: the Yungang Grottoes (II), Cultural Heritage Publishing House, Pingfan Publishing House, October 1994
50	Special Examples of Giant Caves of the Early and Middle-term the Yungang Grottoes	Toshio Nagahiro	Grottoes in China: the Yungang Grottoes (II), Cultural Heritage Publishing House, Pingfan Publishing House, October 1994
51	Important Results Achieved in Excavation in Front of the Yungang Grottoes	Liu Jianjun	China Cultural Heritage News, January 16, 1994
52	From Gandharva to Yungang	Wang heng	Cultural Heritage Quarterly, Issue 1, 1999
53	Symbolization of Emperors and Kings by the Grand Buddha at Yungang	Zhang Hongbin	Datong Today and Yesterday, Issue 1, 1999
54	Probe into the Reason of the Model of the Leg-crossing Buddha at the Yungang Grottoes	Zhang Hongbin	The Light of the Coal City, Issue 2, 1999
55	Animals in the Carvings at the Yungang Grottoes	Li Xueqin	Cultural Heritage Quarterly, Issue 3, 1999

d. Address where inventory, records and archives are held

Yungang Grottoes Institute of Shanxi

Yungang, Datong City, Shanxi Province, PRC (Post code: 037007)

8. Signature on behalf of the state party:

Full name: The People's Republic of China

Signature: The image shows a handwritten signature in black ink on a white background. The signature consists of three distinct parts: a vertical stroke on the left, a horizontal stroke in the middle, and a more complex, stylized character on the right.

Post: Director of State Administration of Cultural Heritage

Time: June 2000, Beijing



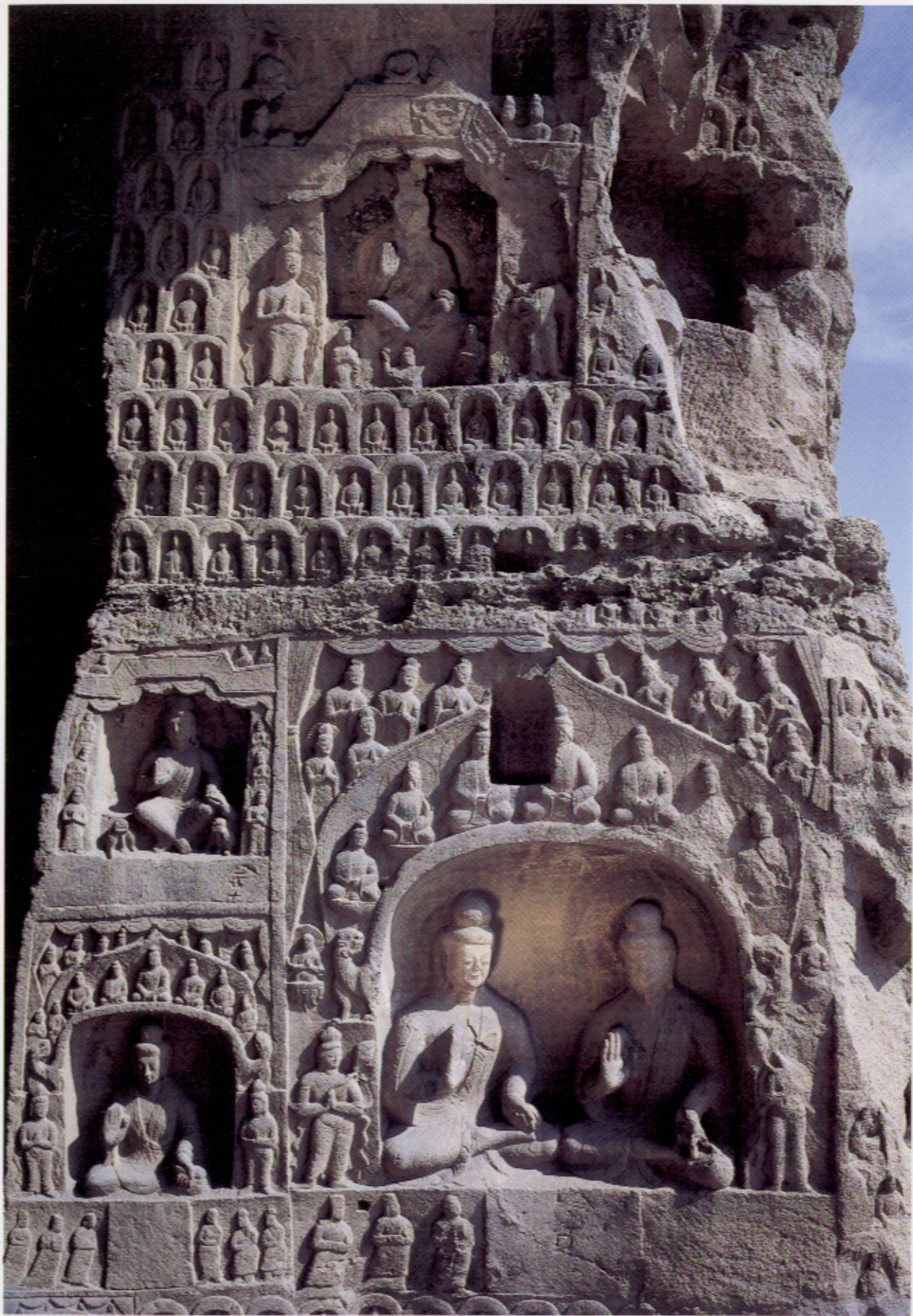
(14). An interior view of Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.).



(16). Sakyamuni, Manjusri and Vimalakirti, Cave 6, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.).



(34). The statue of seven standing Buddhas, Cave 11, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.).



(43). A group of Buddhist niches, Cave 16, 1st year of the era of Emperor Yanxing to 18th year of the era of Emperor Taihe of the Northern Wei Dynasty (471-494 A.D.).

Yungang Grottoes (China)

No 1039

Identification

<i>Nomination</i>	Yungang Grottoes
<i>Location</i>	Datong City, Shanxi Province
<i>State Party</i>	The People's Republic of China
<i>Date</i>	29 June 2000

Justification by State Party

An early masterpiece of Chinese cave art, the Yungang Grottoes are an important component of cave art not only for China but for the world. They belong to the period between the mid 5th and early 6th centuries (the early years of the reign of Emperor Heping and the era of Emperor Zhengguang of the Northern Wei Dynasty). The cutting of the grottoes started in 460 CE; it was intensively carried out till 490, and lasted until 520 CE. The exquisite carvings cover a large surface area and deal with a rich variety of themes. The statues are made in a typical Imperial style. The Yungang grottoes are different from other grottoes cut earlier in China and are characterized by their integration in the distinctive processes of nationalization across China, developing a style of their own in Chinese cave art. The large number of images and written records in the Yungang Grottoes are key elements in showing the development and changes of style in Chinese cave art and the religious beliefs in northern China during the mid 5th and early 6th centuries CE, and made major contributions to the innovation and development of Chinese cave art. They have a historical, artistic, scientific, and appreciative value irreplaceable by any other grottoes cut earlier in China.

The Yungang Grottoes are one of the great treasure houses of ancient statuary in the world. The site has 252 caves and niches, containing over 51,000 statues, the over 18,000m² of carved surface extending for 1km. The grottoes are the most important testimony of the highest quality of artistic achievement of Chinese Buddhist carving art in the second half of the 5th century CE. Various caves contain majestic statues or have decorations that are world-famous in their bright colours and in their important and even rare themes.

The Yungang Grottoes have made important contributions to the reform and development of cave art, regarding laws of aesthetics in religious art in the language of carving. They are an excellent example of the development and transition of the Buddhist art of India and Central Asia (the Gandhara and Mathura art of ancient India) into the Buddhist art of China in the short time-span of thirty years. These transitions

include various aspects of forms, themes, and concepts that reflect the aesthetic and ethical values of Chinese culture. So far as their artistic style is concerned, they reveal a marked revolution of localization of the styles of foreign statuary.

The Yungang Grottoes stand as a special evidence to the great blending of the Chinese nation in the 5th century CE, and an outstanding representative of the rooting of early Buddhist art in the central areas of China. Datong was not only one of the biggest metropolitan centres in the world of the 5th century CE, but also a hub for the absorption of culture and art from India and other Central Asian countries, and the blending of the cultures and arts of the various states in the Western regions and those of the various nationalities living in various Chinese regions with a highly developed economy and culture.

The Yungang Grottoes are the best works produced during the second period of the prosperity of Buddhist cave art in the world. The Five Caves, cut by Tan Yao, an eminent monk, to symbolize Emperor Dao Wu, Emperor Ming Yuan, Emperor Tai Wu, Emperor Jingmu, and Emperor Wen Cheng of the Northern Wei Dynasty have tried to bring out, in artistic form, the magnificent, simple, and vigorous appearance of the statues, and to impart, in religion, thinking about the perpetuity of Buddhist law.

Criteria i, ii, iii, and iv

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 *monument*.

History and Description

History

Datong, known as Pingcheng in ancient times, became the capital of the Northern Wei Dynasty between 398 and 494 CE, and thus the political, economic, and cultural centre of their kingdom. It kept its importance up to 523, when it was deserted following a revolt. The statues of the Yungang Grottoes were completed in sixty years (460–525 CE); this period marks the peak of development in Buddhist cave art of the Northern Wei Dynasty. When the first emperor assumed the throne, Buddhism flourished and in 460 the monk Tan Yao started the carving of the Five Caves; since then, these grottoes have become the centre of Buddhist art in North China. Between 471 and 494 the worship of Buddha was diffused among the imperial members and nobles. Thus, as many as twelve large caves and as many as 70% of the total number of the big caves were dug and Chongfu Temple was built. By 525 CE the initial project, sponsored by the court, was mostly completed, but low-ranking officials and monks continued to dig more caves and carve statues. These caves number more than 200; although they are relatively small, some are of excellent quality. During the Liao Dynasty, wooden shelter structures were built in front of the caves, turning the grottoes into temple buildings, such as the Ten Famous Temples. In 1122 CE, these temples were destroyed in a war. Four-storeyed wooden-structured garrets, each with five rooms, were constructed in front of Caves 5 and 6, and three-storeyed structures with three rooms each were in front of Cave 7 in

1651 CE. Since the foundation of the People's Republic of China in 1949, the major caves and the wooden structures in front of them (caves 5, 6, and 7) have all been conserved. The grottoes are protected and are open to the public.

Description

The Yungang Grottoes, known as Wuzhoushan Grottoes in ancient times, are located on the southern foot of the Wuzhou Mountains, in the Shi Li River valley, 16km west of Datong City. They consist of 252 caves of various sizes housing more than 51,000 statues; the site extends much as 1km east–west. Three main periods can be identified in the construction: the early period (460–65 CE), the middle period (c 471–94 CE), and the late period (494–525 CE). The nominated area is about 350ha and the buffer zone is 850ha. Apart from the grottoes, the nominated core area includes the remains of a castle, a defence wall, and a beacon tower of the Ming Dynasty on the plain above the grottoes. In front of the grottoes, in the river valley, there are some recent constructions, including offices and tourism facilities. To the east of the core area (within the second protection zone) there is a workers' village. In the north-western part of the buffer zone there are the Wuguantun coal mines. Other mines and villages exist to the east outside the protection area.

The grottoes of the *early period* (460–65 CE) are composed of five main caves (16–20); these magnificent and simple caves were dug under the direction of the monk Tan Yao and are named after him. For the layout of the grottoes, large caves were dug to house the giant statues, 13–15m tall. They have a U-shaped plan and arched roofs, imitating the thatched sheds in ancient India. Each cave has a door and a window. The central images have tall bodies and occupy the major part of the caves, while on the outer walls a thousand Buddhist statues are carved, a feature rarely seen in the tradition of Chinese history of grotto carving. Buddhas of the past, present, and future, a thousand Buddhas standing together, are the dominating subject matter. The styles of the statuary reflect some of the characteristics of the Liangzhou Grottoes and the Gandhara and Mathura statues, demonstrating a strong foreign flavour, especially in clothing and jewellery. For the human forms, features of the ethnic groups (tall, robust, powerful) living in northern China at that time may have been imitated, thus creating a new model for Buddhist statuary.

The grottoes of the *middle period* (c 471–94 CE) are located in the east and in the middle of the grotto area. They form the essence of the Yungang Grottoes, consisting of large caves, including four groups of twin caves (caves 1 & 2; 5 & 6; 7 & 8; 9 & 10) and one group of triple caves (caves 11–13). Cave 3, the biggest cave of the site, was mainly carved in this period (with the exception of the three statues of the Tang Dynasty). In this period there was a rapid development of the Han style and many new subject matters and combinations of statues were introduced, shifting the attention to creation of law-enforcing images and various kinds of adornment; thus the Buddhist cave art of Indian origin developed into a local art. These caves are square in plan, usually with chambers both in front and in the rear. Some caves have so-called *stupa* pillars, carved out of rock, in the centre and others can have ritual passageways carved in the rear wall. In caves with a square plan, carvings on the walls are divided into upper and lower bands and right and left sections. Level caisson ceilings are carved on the roofs in most cases. On both sides

of the outer walls there are high double-floored attics, and monuments stand high in the centre of the courtyard. The shelters in the style of wooden structures are supported by octagonal pillars, each carved with a thousand Buddhas. The walls inside the caves are covered by long rolls of paintings divided into different layers and columns. All these reflect the layouts and traditional arrangements of halls in vogue in China during the Han Dynasty. The themes of the statues are varied: prominence is given to Sakyamuni, Maitreya, Prabhutaratna, Manjusri, and Vimalakirti and various moments of the life and activities of Buddha. Much attention is given to vestimentary: there are thousands of statues of dignified and amiable Buddha, elegant deities, heavenly kings, powerful warriors, and lively flying *apsaras*, all reflecting the social background and characteristics of the period, and also gradual maturing in the style and skill of carving.

The grottoes of the *late period* (494–525 CE) are located in the west of the grotto area, mainly Caves 21–45, Cave 4, those in the Dragon King Temple Valley between Caves 4 and 5, the small niches in the cliffs of Caves 11–13 and also Caves 14 and 15. In total, over 200 caves and niches were cut in this period. These caves are of medium and small size with varied and complicated irregular shapes. Decorations were also carved on the cliff around the door of the caves. There is a tendency towards simplification of the contents of the statuary and stylizing the forms, but with a new look of delicacy and gracefulness. Apart from Buddha in seated position, Buddhas were carved sitting face to face and warriors were carved at the cave door.

After the completion of the construction of the grottoes, there were various events that affected the site. At the time of Emperor Chongxi and Emperor Qingning of the Liao Dynasty (1049–60) there was an important project including the construction of the so-called Ten Temples of Yungang, in front of a series of caves, but these were destroyed by fire in 1122. In the period of Emperor Shunzhi of the Qing Dynasty (1651 CE), funds were raised for the construction of wooden garrets in Caves 5 and 6, resulting in the creation of the Ancient Temple of the Grotto Statues. During the same dynasty, several efforts were made to rebuild the shelters of some caves, to carve and re-paint some statues. The period also includes some inscriptions.

Management and Protection

Legal status

The Yungang Grottoes are owned by the People's Republic of China. In 1961 the Grottoes were declared a major cultural heritage site to be protected at the national level. The site was listed as a special place open to overseas tourists in 1983 (like the Imperial Palace, the Great Wall, and the Dunhuang Grottoes) and was included in the State plan on tourism.

In 1997, the municipal government promulgated the Regulations of Datong City on the Protection and Management of the Yungang Grottoes, the first local regulations in China for the protection of major cultural heritage areas, making an important contribution to the protection and management of the Yungang Grottoes.

The site has different degrees of protection: a. the key area, including the grottoes, the Ming structures on the plain, and

an area in front of the caves in the river valley; b. an outer protection area, including an area of controlled reconstruction; and c. a buffer zone surrounding the area, which includes parts of the plain north and south of the river. Each area is protected according to various civic, cultural, environmental, and urban planning laws and regulations. The regulations concern density, height, content, form, and size of the buildings and settlements.

The boundary of the site has been identified both above and below ground, taking into account the fact that Datong is a major coal-producing area and there are mines around the site. In an area of 300m from the outer protection area, any mining is banned with a collapse angle of 70 degrees.

The rural villages and buildings near the site have a total of 1700 inhabitants, and there are some 2300 employees. The villages do not present a hazard to the protection of the site, but the general policy is to encourage removal of population to other areas and to ban any new arrivals. All buildings in the neighbourhood which could be considered to disturb the setting of the site will eventually be removed.

Management

In 1952 a special organization was set up for the conservation of the grottoes, now known as the Yungang Grottoes Institute of Shanxi. This institute has organized a systematic survey and documentation of the site and the statuary between 1973 and 1999, and has set up an office for reception and publicity for the site, together with the necessary staff and professionally trained guides. Tourist facilities have been set up in various key areas of the site, as well as other services such as offices, a laboratory, a projection room, and guest rooms. The Yungang Grottoes Institute of Shanxi pays special attention to promoting the coordinated development of tourism in order to prevent unfavourable influences on the cultural heritage. The number of visitors has varied from year to year: it has been above 200,000 per year since 1980. Safety precautions are taken to avoid any damage caused by visitors in peak periods. The Grottoes are open to the public and the government promotes the site in the media. In the past decade, a highway and a coal transportation road have been re-routed to avoid pollution to the site.

Conservation and Authenticity

Conservation history

There are records indicating that some of the grottoes were rebuilt in 640 CE during the Tang Dynasty. According to another source, the monk Yan restored the old statues every time he went to Heng'an. A massive project was launched between 1049 and 1060 CE and the so-called Ten Temples of the Yungang were built in the areas linking the front of the caves with the cliffs. These temples were destroyed in a fire in 1122 CE. An inscription discovered in Cave 13 indicates the restoration of 1876 statues during the Liao Dynasty. There are indications such as holes on the cliff or stylistic clues that some restoration works were carried out during the Liao and Jin dynasties. In 1651 CE funds were raised to rebuild wooden attics with four storeys and five rooms in Caves 5 and 6, as well as some side halls, passageways, and gates in order to create the Ancient Temple of the Grotto Statues. During the Qing Dynasty efforts were made to rebuild the shelters of some caves and re-carve and repaint

some statues. The bright colours in Caves 5, 6, and 9–13 indicate such repainting.

A few of the caves have suffered damage, such as collapse of the rock of the front walls, weathering of the carved details, or damage to the limbs of statues. Because of being built in sandstone, there has been weathering due to water erosion, and there are cracks in the ceilings and back walls of most caves. These have been sealed, but seepage continues to occur in some caves in rainy seasons. Problems exist in particular in the northern part of the caves, ie against the hillside. In spite of many efforts, new technology needs to be developed to solve this problem, which is due to a multiplicity of causes. An additional problem on the site is caused by pollution from the industrial areas of Datong, an industrial city using coal as a fuel as well as from the truck traffic from the coal mines, which used to pass in front of the caves. As a result, coal dust has deposited on the statues. Measures have already been taken in order to correct this problem and a new road has been built elsewhere, thus considerably reducing the dust in the area. The nearest mine to the north-west of the caves has been closed.

From 1950 to 1973 conservation work concentrated on monitoring the climatic conditions in the caves and their study, survey, and documentation. There has been some rescue work on various statues and caves, as well as grouting and solving problems related to water infiltration. From 1974 to 2000 work focused on reinforcing the caves, re-attaching fallen parts, filling and consolidating the cracks, and controlling and monitoring climatic changes. The area is subject to great changes in temperature (–25 +37°C), and the average relative humidity is 50–90%. Datong is in a seismic area and it is exposed to Mongolian sandstorms. In fact, planting trees has been useful in reducing the sandstorm damage. There has been collaboration with the Getty Conservation Institute and the Geology Institute of Giessen University, Germany, in the studying and monitoring the climate.

The Plan for the Development of the Yungang Grottoes, implemented in 2000, and the Ten-Year Programme for the Development of Yungang Grottoes have aimed at strengthening the management structures and improving the protection, study, presentation, promotion, and conservation of the site. The programme also includes raising awareness of the local people. The protection of cultural heritage and the environment and the development of the local economy have been considered as parts of a coordinated management effort of the site. Taking into account the various problems of the context, the grottoes are in a fairly good condition and can be considered to be some of the best preserved examples of Chinese cave art.

Authenticity and integrity

The caves and statues of the Yungang Grottoes have retained their historical authenticity, although they have been subject to repairs and restorations in the centuries subsequent to their construction. These include the construction of wooden temple fronts, such as the Ten Temples in the 12th century, destroyed in fire soon afterwards, and other structures in the 17th century. The more recent works have mainly focused on the conservation of the statues, consolidation of the grottoes, and the improvement of management. Nevertheless, most of the statues and grottoes date from the original construction in the 4th and 5th centuries. Most of the statues have retained their original colour scheme, though some statues were

repainted in the 17th century. Subsequent interventions have not made substantive alterations to this heritage. The site can therefore be considered to satisfy the requirements of the test of authenticity and integrity.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited the site in February–March 2001.

Qualities

Buddhist art was introduced from India to China in the 3rd century CE, and it reached its greatest development here in the period from the 5th to the 7th centuries, during the Northern Wei and Tang Dynasties. The Yungang Grottoes are considered to be the classical masterpiece of the first peak in Chinese history, and an outstanding example of the second period. The statues of the Five Caves built by Tan Yao (Caves 16–20), the first to be carved in Yungang, including the statue of "Buddha in the Open," represent the integration of the Gandhara and Mathura art of ancient India with Chinese concepts. This is the first large group of grottoes cut under government control, in part reflecting Chinese imperial policies and in part representing an acceleration of the process of integrating Buddhist art into Chinese heritage.

Comparative analysis

Three sites of Buddhist cave art have so far been inscribed on the World Heritage List in China: Mogao Caves (inscribed 1987: criteria i, ii, iii, iv, v, vi), Longmen Grottoes (2000: i, ii, iii), and the Dazu Rock Carvings (1999: i, ii, iii). Buddhist cave sites have also been inscribed in India: Ajanta Caves (1983: i, ii, iii, vi), Ellora Caves (1983: i, iii, vi), and Elephanta Caves (1987: i, iii); others are in Sri Lanka – the *Golden Temple of Dambulla* (1991: i, vi) – and in the Republic of Korea – *Sokkuram Grotto* (1995: i, iv).

The Chinese caves are distinguished from the other Asian sites because of their particular qualities, resulting from integration with Chinese culture and local characteristics. The earliest caves are those in Mogao, which range from the 4th to the 14th centuries, integrating influences through the Silk Road connections. The Longmen Grottoes start in 495 and continue till the mid 8th century; they perpetuate the style of Yungang, though the sculptures are stylized, showing a hierarchical verticality, and the bas-reliefs are softer in character. The Dazu caves represent a relatively late period from the end of the 9th to 13th centuries.

The Yungang Grottoes represent a turning point in Chinese cave art, due to numerous new factors. They differ from the other Chinese regions, such as Mogao, which have strong influences from India and Central Asia. While developing a century later (starting in 460) than the Mogao caves, Yungang distinguishes itself by being the first imperial commission in China, and thus clearly reflects the political ambitions of the time. The decoration represents one of the first manifestations in China of the Buddhist art that the Tuoba tribe (who founded the Northern Wei Dynasty and chose Datong as their capital) brought from Central Asia and India through Gandhara. The first period of Yungang represents the classical representation of cave art in China,

and the middle period is also an outstanding example of that particular epoch.

ICOMOS recommendations for future action

The State Party is encouraged to monitor the situation within and around the site of the Yungang Grottoes, particularly regarding mining activities, pollution, and the development of tourism. It is recommended that a long-term comprehensive preservation programme should be prepared with clearly formulated objectives to eliminate and mitigate the hazards caused by deterioration.

Brief description

The Yungang Grottoes, in Datong, with their 252 caves and 51,000 statues, represent the outstanding achievement of Buddhist cave art in China in the 5th and 6th centuries. The Five Caves created by Tan Yao are a classical masterpiece of the first peak of Chinese art, with a strict unity of layout and design.

Statement of Significance

The Yungang Grottoes were built in a relatively short time (460–525 CE) and constitute a classical masterpiece of the first peak of Buddhist cave art in China. The site integrates influences from southern and central Asian regions with Chinese culture. It is distinguished by being the first Imperial commission in China, reflecting the political ambitions of the time. Yungang also gives this art a clearly Chinese and local spirit, which was important for the later artistic developments in the country.

ICOMOS Recommendation

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

Criterion i The assemblage of statuary of the Yungang Grottoes is a masterpiece of early Chinese Buddhist cave art.

Criterion ii The Yungang cave art represent the successful fusion of Buddhist religious symbolic art from south and central Asia with Chinese cultural traditions, starting in the 5th century CE under Imperial auspices.

Criterion iii The power and endurance of Buddhist belief in China are vividly illustrated by the Yungang grottoes.

Criterion iv The Buddhist tradition of religious cave art achieved its first major impact at Yungang, where it developed its own distinct character and artistic power.

Bureau Recommendation

That the Yungang Grottoes be inscribed on the World Heritage List on the basis of *criteria i, ii, iii, and iv*.

ICOMOS, September 2001

Grottes de Yungang (Chine)

No 1039

Identification

<i>Bien proposé</i>	Grottes de Yungang
<i>Lieu</i>	Datong, province du Shanxi
<i>État partie</i>	République populaire de Chine
<i>Date</i>	29 juin 2000

Justification émanant de l'État partie

Chef d'œuvre séculaire de l'art rupestre chinois, les grottes de Yungang sont un exemple majeur de cette forme d'art, non seulement pour la Chine mais aussi pour l'humanité tout entière. Elles appartiennent au milieu du Ve siècle et au début du VIe siècle (les premières années du règne de l'empereur Heping et l'ère de l'empereur Zhengguang, de la dynastie des Wei du nord). Le creusement et la sculpture des grottes commencèrent en l'an 460 de notre ère, et se poursuivirent intensivement jusqu'en 490, puis plus épisodiquement jusqu'en 520. Les magnifiques sculptures couvrent une large surface, avec un riche traitement thématique. Les statues présentent le style impérial typique. Les grottes de Yungang diffèrent des autres grottes sculptées antérieurement en Chine, et se caractérisent par leur intégration aux processus de nationalisation survenant dans toute la Chine, développant un style à part dans l'art rupestre chinois. La kyrielle d'images et d'archives écrites des grottes de Yungang jouent un rôle essentiel dans la démonstration du développement et de l'évolution du style dans l'art rupestre chinois et les croyances religieuses de la Chine du nord au milieu du Ve siècle et au début du VIe siècle après J.-C. Elles ont une valeur historique, artistique et scientifique irremplaçable comparée à d'autres grottes chinoises plus anciennes.

Les grottes de Yungang abritent l'une des plus grandes réserves de statuaire ancienne au monde. Le site compte 252 grottes et niches, plus de 51 000 statues, sur plus de 18 000 m² de surface sculptée s'étendant sur plus d'un kilomètre. Les grottes sont le plus remarquable témoignage de l'exceptionnelle qualité artistique de l'art de la sculpture dans la Chine bouddhiste dans la seconde moitié du Ve siècle. Diverses grottes contiennent des statues majestueuses, ou des décorations célèbres aux quatre coins du monde pour leurs vifs coloris et leurs thèmes majeurs, voire rares.

Les grottes de Yungang ont énormément contribué à la réforme et au développement de l'art rupestre, du point de vue des lois esthétiques de l'art religieux exprimé par la sculpture. Elles sont un excellent exemple du développement

et de l'intégration de l'art bouddhique d'Inde et d'Asie centrale (l'art du Gandhara et de Mathura de l'Inde ancienne) dans l'art bouddhique chinois sur un bref laps de temps, 30 ans. Ces transitions incluent divers aspects de formes, de thèmes et de concepts, reflétant les valeurs esthétiques et éthiques de la culture chinoise. En ce qui concerne leur style artistique, elles révèlent une révolution marquée de la localisation des styles de la statuaire étrangère.

Les grottes de Yungang sont un témoignage particulier de l'incroyable métissage de la nation chinoise au Ve siècle après J.-C., et une représentation exceptionnelle de l'enracinement de l'art bouddhique dans les régions centrales de la Chine. À l'époque, Datong n'était pas seulement l'une des plus grandes métropoles mondiales de l'époque, mais également un nœud où fusionnaient la culture et l'art de l'Inde et d'autres pays d'Asie centrale, et un lieu de métissage des cultures et des arts des divers États des régions occidentales et de ceux des diverses nationalités vivant dans les régions chinoises avec une économie et une culture mieux développées.

Les grottes de Yungang sont les plus belles œuvres produites pendant la seconde période de prospérité de l'art rupestre bouddhique dans le monde. Les Cinq Grottes, sculptées par Tan Yao, un éminent moine, symbolisant l'empereur Dao Wu, l'empereur Ming Yuan, l'empereur Tai Wu, l'empereur Jingmu et l'empereur Wen Cheng de la dynastie des Wei du nord, s'enorgueillissent de la munificence, de la simplicité et de la vigueur des statues, et représentent, dans la religion, une pensée sur la perpétuité de la loi bouddhique.

Critères i, ii, iii, et iv

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 *monument*.

Histoire et description

Histoire

Datong, connue sous le nom de Pingcheng en des temps plus reculés, est devenue la capitale de la dynastie des Wei du nord entre 398 et 494 après J.-C. et, par là, le centre politique, économique et culturel de leur royaume. Elle conserve son statut jusqu'en 523, époque à laquelle elle est désertée suite à une révolte. Les statues des grottes de Yungang sont achevées sur une période de 60 ans (460-525 après J.-C.), qui marque l'apogée du développement de l'art rupestre bouddhique de la dynastie des Wei du nord. Quand le premier empereur monte sur le trône, le bouddhisme s'épanouit et, en 460, le moine Tan Yao entame la sculpture des Cinq Grottes ; depuis lors, ces grottes sont devenues le centre de l'art bouddhique en Chine du nord. Entre 471 et 494, le culte du Bouddha se diffuse parmi les membres de la famille impériale et les nobles. Ainsi, 12 grandes grottes et 70 % du nombre total des grottes sont sculptées, et le temple de Chongfu est érigé. En 525 après J.-C., le projet initial, soutenu par la cour, est quasiment achevé, mais des officiels de rang moindre et des moines continuent de sculpter des grottes et des statues. Ces grottes sont plus de 200 et, quoique relativement petites, elles sont pour certaines

d'excellente qualité. Sous la dynastie des Liao, des cabanes de bois sont construites en face des grottes, les transformant en temples, tels les célèbres Dix Temples. En 1122 après J.-C., ils furent détruits au cours d'une guerre. Des structures en bois, de quatre étages et cinq pièces chacune, sont bâties en face des grottes 5 et 6, et trois autres de trois étages et trois pièces chacune en face de la grotte 7 en 1651 après J.-C. Depuis la fondation de la République populaire de Chine en 1949, les plus grandes grottes et les structures de bois face à elles (grottes 5, 6 et 7) font toutes l'objet de mesures de conservation. Les grottes sont protégées et ouvertes au public.

Description

Les grottes de Yungang, jadis connues sous le nom de grottes de Wuzhoushan, se trouvent au pied du versant sud des montagnes Wuzhou, dans la vallée de la Shi Li, à 16 km à l'ouest de Datong. Elles se composent de 252 grottes de tailles diverses, abritant plus de 51 000 statues ; le site s'étend sur un kilomètre d'est en ouest. Trois grandes périodes de construction sont identifiables : la première époque (460-465), l'époque intermédiaire (environ 471-494), et la dernière époque (494-525). Le bien proposé pour inscription fait environ 350 hectares, et la zone tampon 850. Hormis les grottes, le bien proposé inclut les vestiges d'un château, un rempart défensif et une tour de la dynastie Ming sur la plaine au-dessus des grottes. Face aux grottes, dans la vallée, se dressent quelques constructions récentes, notamment des bureaux et des installations touristiques. À l'est du bien proposé (au sein de la seconde zone de protection) se trouve un village ouvrier. Les mines de charbon de Wuguantun sont au nord-ouest de la zone tampon. D'autres mines et villages existent à l'est, en dehors de la zone de protection.

Les grottes de la première époque (460-465) se composent de 5 grottes principales (16-20) ; ces grottes magnifiques et simples sont creusées sous la direction du moine Tan Yao et portent son nom. De grandes grottes sont creusées pour abriter les statues géantes (13 à 15 m de haut). Elles présentent un plan en U et des toits voûtés, sur le modèle des maisons au toit de chaume de l'Inde ancienne. Chaque grotte dispose d'une porte et d'une fenêtre. Les représentations centrales se caractérisent par de grands corps et occupent la majeure partie des grottes, tandis que sur les parois extérieures un millier de statues bouddhiques sont sculptées, un trait rare dans l'art rupestre de tradition chinoise. Les Bouddhas du passé, du présent et de l'avenir, un millier de Bouddhas rassemblés, sont le sujet dominant. Les styles de la statuaire reflètent certaines des caractéristiques des grottes de Liangzhou et des statues du Gandhara et de Mathura ; leurs inspirations étrangères sont évidentes, spécialement en ce qui concerne les vêtements et les bijoux. Pour les formes humaines, les traits des groupes ethniques (grands, robustes, puissants) vivant en Chine du nord à cette époque pourraient avoir été imités, donnant ainsi un nouveau modèle à la statuaire bouddhique.

Les grottes de l'époque intermédiaire (471-494) se trouvent à l'est et au milieu de la zone des grottes. Elles forment l'essence des grottes de Yungang, avec de grandes grottes, dont quatre groupes de grottes jumelles (grottes 1 et 2, 5 et 6, 7 et 8, 9 et 10) et un groupe de grottes triples (grottes 11-13). La grotte 3, la plus grande du site, a en grande partie été sculptée à cette époque (exception faite des 3 statues de la

dynastie Tang). À cette période, on constate un rapide développement du style Han, et de nombreux nouveaux sujets et combinaisons de statues font leur apparition, l'attention se tournant vers la création de représentations visant à faire respecter la loi et de diverses formes d'ornements ; ainsi, l'art rupestre bouddhique d'origine indienne se transforme en art local. Ces grottes présentent un plan au sol carré et, habituellement, une salle à l'avant et à l'arrière. Certaines grottes possèdent des piliers centraux ornés de *stupa*, sculptés dans la pierre, et d'autres des passages rituels taillés dans la paroi du fond. Dans les grottes de plan carré, les sculptures des murs se divisent en niveaux supérieurs et inférieurs, et en section droite et gauche, avec, dans la plupart des cas, des plafonds en caisson. Des deux côtés des parois extérieures se trouvent de hautes structures à deux étages, et des monuments élevés se dressent au milieu de la cour. Les structures de bois sont soutenues par des piliers octogonaux, chacun sculpté d'un millier de Bouddhas. Les murs intérieurs des grottes sont couverts de longues bandes de peintures divisées en différentes couches et colonnes. Toutes reflètent les dispositions et les aménagements traditionnels des salles en vogue en Chine sous la dynastie des Han. La thématique statuaire est variée, avec une prédominance de Shakyamuni, Maitreya, Prabhutaratna, Manjusri et Vimalakirti, ainsi que divers moments de la vie et des activités du Bouddha. Une grande attention est accordée au sanctuaire ; on y recense des milliers de statues de Bouddhas dignes et aimables, de divinités élégantes, de rois célestes, de puissants guerriers et de vifs *apsara* volants, reflets du contexte social et des caractéristiques de la période, et également de la maturation progressive du style et des techniques de sculpture.

Quant aux grottes de la dernière époque (494-525), elles se trouvent à l'ouest du site, et il s'agit principalement des grottes 21-45, de la 4, de celles de la vallée du Temple du Roi Dragon entre les grottes 4 et 5, des petites niches dans les falaises des grottes 11-13 ainsi que les grottes 14 et 15. Au total, plus de 200 grottes et niches sont creusées à cette époque. Petites ou de taille moyenne, elles sont de formes variées, irrégulières et complexes. Des décorations sont également sculptées sur la falaise autour de l'entrée des grottes. Une tendance nouvelle à la simplification de la statuaire et à la stylisation des formes s'amorce, parallèlement à une délicatesse et à une grâce plus grandes. À part un Bouddha assis, des Bouddhas sont sculptés assis face à face, et des guerriers dans l'entrée de la grotte.

Après l'achèvement de la construction des grottes, divers événements affectent le site. À l'époque de l'empereur Chongxi et de l'empereur Qingning de la dynastie des Liao (1049-1060) commence un important projet comprenant la construction des Dix Temples de Yungang devant les grottes, mais ceux-ci sont détruits par un incendie en 1122. Sous l'empereur Shunzhi de la dynastie des Qing (1651), des fonds sont levés pour construire les structures de bois des grottes 5 et 6, aboutissant à la création du Vieux monastère des Bouddha de pierre. Sous la même dynastie, on tente plusieurs fois de reconstruire les structures en bois de cette grotte, de sculpter et de repeindre certaines statues. De cette période datent également quelques inscriptions.

Gestion et protection

Statut juridique

Les grottes de Yungang appartiennent à la République populaire de Chine. En 1961, les grottes de Yungang ont été déclarées patrimoine culturel majeur, protégé au niveau national. Le site est classé site spécial ouvert aux touristes étrangers en 1983 (comme le palais impérial, la Grande Muraille, les grottes de Dunhuang), et a été inclus dans le plan d'État du tourisme.

En 1997, le gouvernement municipal a promulgué le règlement de Datong sur la protection et la gestion des grottes de Yungang, le premier règlement local en Chine pour la protection de zones majeures du patrimoine culturel, contribuant énormément à la protection et à la gestion des grottes de Yungang.

Le site bénéficie de différents degrés de protection : a) la zone principale inclut les grottes, les structures Ming dans la plaine, et une zone en face des grottes dans la vallée ; b) une zone de protection extérieure, comprenant une zone de reconstruction contrôlée, et c) une zone tampon qui entoure le site, y compris des sections de la plaine au nord et au sud de la rivière. Chaque zone est protégée conformément à diverses lois et réglementations civiques, culturelles, environnementales et d'urbanisme. Le règlement concerne la densité, la hauteur, le contenu, la forme et la taille des bâtiments et des plantements.

La limite du site a été identifiée à la fois au-dessus du sol et en sous-sol, considérant que Datong est un haut lieu de la production du charbon, et que des mines encerclent le site. Dans un rayon de 300 m à partir de la zone de protection extérieure, toute activité minière est bannie, avec un angle d'affaissement de 70 degrés.

Les villages ruraux et les bâtiments proches du site comptent au total 1700 habitants, et il y a quelques 2300 employés. Les villages ne présentent pas un risque pour la protection du site, mais la politique générale consiste à encourager le déplacement de la population vers d'autres zones, et à interdire de nouvelles arrivées. Tous les édifices du voisinage qui pourraient être considérés comme des éléments perturbateurs du paysage seront, à terme, démolis.

Gestion

En 1952, un organisme spécial a été mis sur pied pour la conservation des grottes, l'Institut des Grottes de Yungang du Shanxi, comme il s'appelle aujourd'hui. Cet institut a organisé une étude et une documentation systématique du site et de la statuaire entre 1973 et 1999, et a installé un bureau de réception et de publicité pour le site, doté du personnel nécessaire et de guides ayant reçu une formation professionnelle. Des installations touristiques ont été mises en place dans diverses zones principales du site, ainsi que d'autres services comme des bureaux, un laboratoire, une salle de projection, des chambres d'hôte. L'Institut des grottes de Yungang du Shanxi prête une attention toute particulière à la promotion du développement coordonné du tourisme, afin de prévenir d'éventuelles influences défavorables sur le patrimoine culturel. Le nombre de visiteurs varie d'une année sur l'autre, et dépasse 200 000 par an depuis 1980. Des mesures de sécurité ont été prises

pour éviter que les visiteurs, à la pleine saison, ne causent des dégâts. Les grottes sont ouvertes au public et le gouvernement promeut le site dans les médias. Ces dix dernières années, une autoroute et une route de transport de charbon ont été détournées pour éviter de polluer le site.

Conservation et authenticité

Historique de la conservation

Des archives indiquent que certaines grottes ont été reconstruites en 640 après J.-C. sous la dynastie des Tang. Selon une autre source, le moine Yan a restauré les vieilles statues chaque fois qu'il allait à Heng'an. Un projet de grande envergure a été lancé entre 1049 et 1060, et les Dix Temples du Yungang ont été construits dans les zones reliant l'avant des grottes aux falaises, avant d'être détruits par un incendie en 1122. Une inscription découverte dans la grotte 13 indique la restauration de 1876 statues sous la dynastie des Liao. Il existe des indications comme des trous dans la falaise ou des indices stylistiques qui donnent à penser que des travaux de restauration ont été effectués sous les dynasties des Liao et des Jin. En 1651, des fonds ont été levés pour reconstruire les structures de bois de quatre étages et cinq pièces dans les grottes 5 et 6, ainsi que quelques vestibules latéraux, passages et portes, afin de créer le Vieux monastère des Bouddha de pierre. Sous la dynastie des Qing, des efforts ont été faits pour reconstruire les abris de certaines grottes et re-sculpter et repeindre certaines statues. Les couleurs vives des grottes 5, 6, 9-13 indiquent qu'elles ont été repeintes.

Quelques grottes ont été endommagées, par exemple du fait de l'effondrement des roches des façades avant, de l'usure des détails sculptés ou de dégâts aux membres des statues. Les grottes sont creusées dans le grès ; elles ont donc subi une certaine érosion due à l'eau, et les plafonds et les parois arrières de la plupart d'entre elles comportent des fissures. Elles ont été colmatées, mais cela n'empêche pas les infiltrations dans certaines grottes à la saison des pluies. Des problèmes existent notamment dans la partie nord des grottes, c'est-à-dire celles qui se trouvent à flanc de la colline. En dépit de nombreux efforts, il faudrait développer de nouvelles technologies pour résoudre ce problème aux causes multiples. L'autre danger pour le site est la pollution émanant des secteurs industriels de Datong, ville industrielle où le charbon est le combustible de prédilection, et de la circulation des camions à partir des mines de charbon et qui passent devant les grottes. Ce trafic a pour conséquence le dépôt de poussière de charbon sur les statues. Des mesures ont déjà été mises en œuvre afin de régler ce problème et une nouvelle route a été construite, ce qui a permis de réduire considérablement le dépôt de poussière dans la zone. La mine la plus proche située au nord-ouest des grottes a été fermée.

De 1950 à 1973, des travaux de conservation se sont concentrés sur la surveillance des conditions climatiques dans les grottes, leur étude et leur documentation. Diverses statues et grottes ont fait l'objet de travaux de sauvetage, ainsi que de travaux de jointoiment et d'efforts pour résoudre les problèmes liés aux infiltrations d'eau. De 1974 à 2000, les travaux se sont axés sur le renforcement des grottes, la remise en place des parties tombées, le bouchage et la consolidation des fissures, le contrôle et la surveillance

des changements climatiques. La zone est en effet sujette à d'importantes variations de température (de - 25 à + 37°C), et l'humidité relative moyenne est de 50 à 90 %. Datong est en outre une région de secousses sismiques, exposée aux tempêtes de sable de Mongolie. En fait, il s'est avéré utile de planter des arbres pour réduire les dégâts dus à ces tempêtes. L'institut de conservation Getty et l'institut de géologie de l'université Gessen, en Allemagne, collaborent à l'étude et à la surveillance du climat.

Le plan de développement des grottes de Yungang, mis en œuvre en 2000, et le programme décennal de développement des grottes de Yungang visent à renforcer les structures de gestion et à améliorer la protection, l'étude, la présentation, la promotion et la conservation du site. Le programme inclut également la sensibilisation des autochtones. La protection du patrimoine culturel et de l'environnement, et le développement de l'économie locale sont considérés comme s'inscrivant dans un effort de gestion coordonnée du site. En tenant compte des divers problèmes afférents au contexte, les grottes sont toutefois en assez bon état, et peuvent être considérées comme l'un des exemples les mieux préservés de l'art rupestre chinois.

Authenticité et intégrité

Les grottes et les statues de Yungang ont conservé leur authenticité historique bien qu'elles aient fait l'objet de réparations et de restaurations au cours des siècles qui ont suivi leur construction avec, également, la construction de temples en bois, comme les Dix Temples au XIIIe siècle, détruits par un incendie peu de temps après, et d'autres structures au XVIIe siècle. Les travaux les plus récents se sont principalement concentrés sur la conservation des statues, la consolidation des grottes et l'amélioration de la gestion. Néanmoins, la plupart des statues et des grottes datent de la construction originale aux IVe et Ve siècles. La plupart des statues ont conservé leurs couleurs d'origine, quoique certaines aient été repeintes au XVIIe siècle. Les interventions subséquentes n'ont pas altéré de façon notable ce patrimoine. Le site peut donc être considéré comme satisfaisant les critères d'authenticité et d'intégrité.

Évaluation

Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS a visité le site en février-mars 2001.

Caractéristiques

L'art bouddhique, venu d'Inde, fut introduit en Chine au IIIe siècle de notre ère, et y a atteint son apogée entre le Ve et le VIIe siècle, sous les dynasties des Wei du nord et des Tang. Les grottes de Yungang sont considérées comme un chef d'œuvre de la première apogée dans l'histoire chinoise, et un exemple exceptionnel de la seconde époque. Les statues des Cinq Grottes construites par Tan Yao (grottes 16-20), les premières sculptées à Yungang, dont la statue du Bouddha en plein air, représentent l'intégration des arts du Gandhara et de Mathura de l'Inde ancienne dans les concepts chinois. C'est le premier grand groupe de grottes creusé sous le contrôle du gouvernement, reflétant d'une part les

politiques impériales chinoises et d'autre part l'intégration de l'art bouddhique dans le patrimoine chinois.

Analyse comparative

Trois sites chinois d'art bouddhique ont jusqu'à présent été inscrits sur la Liste du patrimoine mondial, dont : les grottes de Mogao (inscrites sur la Liste du patrimoine mondial en 1987 sur la base des critères i, ii, iii, iv, v, et vi), les grottes de Longmen (2000 : i, ii, iii), et les sculptures rupestres de Dazu (1999 : i, ii, iii). Des sites rupestres bouddhiques ont également été inscrits en Inde : les grottes d'Ajanta (1983 : i, ii, iii, vi), les grottes d'Ellora (1983 : i, iii, vi), les grottes d'Elephanta (1987 : i, iii) ; au Sri Lanka : le Temple d'or de Dambulla (1991 : i, vi) ; en République de Corée : la grotte de Sokkuram (1995 : i, iv).

Les grottes chinoises se distinguent des autres sites asiatiques par leurs caractéristiques particulières, résultant de leur intégration à la culture chinoise et aux caractéristiques locales. Les plus anciennes grottes sont celles de Mogao, qui vont du IVe au XIe siècle, et intègrent des influences venues des interactions avec la route de la soie. Les travaux dans les grottes de Longmen commencent en 495 et se poursuivent jusqu'au milieu du VIIIe siècle ; elles perpétuent le style de Yungang, quoique les sculptures soient stylisées dans une hiérarchie verticale, et que les bas-reliefs soient de caractère plus doux. Les grottes de Dazu représentent une période relativement tardive, de la fin du IXe au XIIIe siècle.

Les grottes de Yungang représentent un tournant dans l'art rupestre chinois, du fait d'une multitude de facteurs nouveaux. Elles diffèrent d'autres régions chinoises, comme Mogao, qui présentent de fortes influences venues d'Inde et d'Asie centrale. Tout en se développant un siècle après les grottes de Mogao (en commençant en 460), Yungang se distingue en étant la première commande impériale en Chine, et en reflétant ainsi les ambitions politiques de l'époque. La décoration représente l'une des premières manifestations, en Chine, de l'art bouddhique que la tribu Tuoba (fondatrice de la dynastie des Wei du nord, qui a fait de Datong sa capitale) a rapporté d'Asie centrale et d'Inde via le Gandhara. La première époque de Yungang constitue la première représentation classique de l'art rupestre en Chine, et la période intermédiaire est elle aussi un exemple exceptionnel de cette époque particulière.

Recommandations de l'ICOMOS pour des actions futures

L'État partie est encouragé à surveiller la situation à l'intérieur et aux alentours des grottes de Yungang, particulièrement en ce qui concerne les activités minières, la pollution et le développement touristique. Il est recommandé qu'un programme de préservation détaillé sur le long terme soit préparé avec des objectifs clairement formulés afin d'éliminer et d'atténuer les dangers causés par la détérioration.

Brève description

Les grottes de Yungang, à Datong, avec leurs 252 grottes et leurs 51 000 statues, représentent une réussite exceptionnelle de l'art rupestre bouddhique en Chine au Ve et au VIe siècle. Les Cinq Grottes créées par Tan Yao sont un chef d'œuvre classique de la première apogée de l'art chinois, avec une stricte unité du plan et de la conception.

Déclaration de valeur

Les grottes de Yungang ont été construites sur un laps de temps relativement bref, de 460 à 525 après J.-C., et représentent un chef d'œuvre classique de la première apogée de l'art rupestre bouddhique en Chine. Le site intègre des influences des régions d'Asie du sud et d'Asie centrale dans la culture chinoise, et se distingue en étant la première commande impériale en Chine, reflétant ainsi les ambitions politiques de l'époque. Yungang confère aussi à cet art un esprit clairement sinisé et local, à l'influence prépondérante pour les développements artistiques ultérieurs du pays.

Recommandation de l'ICOMOS

Que le bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères i, ii, iii, et iv* :

Critère i L'ensemble de la statuaire des grottes de Yungang est un chef d'œuvre de l'art rupestre bouddhique chinois.

Critère ii L'art rupestre de Yungang représente l'heureux mariage de l'art symbolique religieux bouddhique de l'Asie du sud et de l'Asie centrale et des traditions culturelles chinoises, à partir du Ve siècle de notre ère, sous l'égide impériale.

Critère iii Les grottes de Yungang sont le témoignage vivant de l'étendue et de la force de la foi bouddhiste en Chine.

Critère iv La tradition bouddhique de l'art religieux rupestre s'est pour la première fois véritablement affirmée à Yungang, où elle a développé son caractère et son identité artistique propre.

Recommandation du Bureau

Que les grottes de Yungang soient inscrites sur la Liste du patrimoine mondial sur la base des *critères i, ii, iii, et iv*.

ICOMOS, septembre 2001