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Convention concerning the Protection of the
World Cultural and Natural Heritage

WORLD HERITAGE LIST

Nomination submitted by Pakistan

Rock Carvings at the Sacred Rock of
Hunza, and near Gilgit and Chilas.

by well-cut stone steps, there was a series of Buddhist cave shelters, now mostly fallen but the preserved portion has a number of inscriptions in different scripts. In the first stage again several inscriptions in Kharoshthi, Brahmi, Proto-Sarada, Sarada and Sogdian are found. Besides, thousands of carvings of ibexes cover the whole surface of the Rock. These ibexes range from pre-historic time to the late historic period and are arranged in different hunting scenes as well as in cultural and religious groups. The cultural group shows a dream world of a hunter in the middle surrounded by ibexes, and the religious group has a number of scenes of horned human deities with ibexes playing around. The entire complex shows a development of the ibex culture from the early pre-historic ibex hunting into a complicated mythology that survives through different religious changes. The whole is a unique development.

The Rock Carvings near Alam bridge show a series of ibexes and deer hunting along with a large number of inscriptions in Kharoshthi and Sarada.

The Chilas group continues the picture in historic period and shows many horse riders along with Buddhist symbols, stupas, banners and also inscriptions carved on the rock surface. There are also ruined Buddhist caves and monasteries.

b) Maps and/or plans

see annex

-(3):-

Photographs of the following have been received
(see annex) :

c) Photographic and/or
cinematographic
documentation

I. From Sacred Rock of HUNZA

A number of inscriptions in BRĀHMĪ
Two clearly readable names are:

RUDRA DĀSA
BUDDHA RAKSHITA

Ibexes below obviously of earlier date.

II. From Sacred Rock of HUNZA

Top right: Below an ibex a Brahmi
inscription reading Vijaya Vahi
"Victory to Vahi(-tigin)

Below : A number of ibexes.

Still below: A row of horned human deities.

III. From Sacred Rock of HUNZA

A STUPA Engraved on rock.

IV. From JAYACHANDA near CHILAS

An elaborate Carved Stupa of Tibetan Style
on rock with a Sarada inscription to right.

V. From SHATIAL BRIDGE near CHILAS

Several inscriptions in different languages.
A PHALLUS in the middle.
A STUPA in the bottom.

VI. From THORE near CHILAS

1. A stupa on the left with a Sārada
inscription on top reading: KAPAYA DEVA:
"The Lord KAPAYA".
2. Tibetan Style Buddha figure on the right.
3. In the middle, top to bottom:
 - a) Some ibexes with upright wavy horns.
 - b) Two dancing men in front of a
primitive dancer.
 - c) A cauldron.

d) History

The Karakorum Highway, recently built, has
given access to the sites. It is aligned on
the ancient route followed by pilgrims,
missionaries and invaders along the Indus from
Sinkiang to Taxila. The oldest Rock Carvings
may go back to pre-historic times, but these
carvings also continue in the historic period
and they survive along with Buddhist
ruins and inscriptions from the first
millennium A.D.

e) Bibliography

1. Prof. Karl Jettmar, "Bolor—A Contribution to the Political and Ethnic Geography of North Pakistan", in Journal of Central Asia, Vol.II, No.1, July 1979, pp.39-70.
2. Gerarđ Fussman, "Inscriptions De Gilgit" in I'Ecole Francaise D'Extreme-Orient, Vol.LXV, Paris, 1978, pp.1-64.

4. State of preservation/conservation

a) Diagnosis

The carvings are well preserved on the granitic boulders and rocks on which they are engraved but the earlier inscriptions are partly effaced. The rock cut caves have mostly fallen down. All of them need immediate attention.

b) Agent responsible for preservation/conservation

Commissioner Northern Areas and Director of Archaeology, Government of Pakistan.

c) History of preservation/conservation

As these unique finds are of recent discovery no preservation has so far been done except that the sites are earmarked and well guarded.

d) Means for preservation/conservation

Sufficient budget will have to be provided for preserving the rock carvings by building over-head shelters.

e) Management plans

The Karakorum Highway has made it possible to bring into the limelight these carvings which remain to be properly surveyed and catalogued.

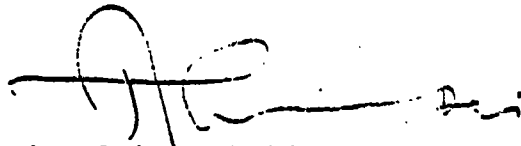
5. Justification for inclusion in the World Heritage List

a) Cultural property

These unique rock carvings of Gilgit and Hunza belong to a category of rock carvings seen in the Pamir region of Khirgizia in the USSR. They also continue into Sinkiang, a province of People's Republic of China.

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But here they have developed into a fully fledged complicated religious cult and cultural life. They are a part of the Himalayan complex and as they look towards the glaciers of Raka Poshi and Karakorum they follow the natural habitat of the ibexes still preserved in the plains of Naltar in between Gilgit and Hunza and in Karga valley of Gilgit. The whole natural background and these archaeological rock carvings are a unique assemblage that have survived to this day. Their preservation and further study will throw great light on a part of human culture which has many linguistic and ethnological survivals in this isolated region of the world. The isolation is now broken by the opening of the Karakorum Highway and before the cultures get mixed up by surrounding influences and this cultural heritage is destroyed by the encroachment of a new habitation, it is urgent that they should be preserved for the future of mankind.



Signed (on behalf of State Party)

Full name: Dr. Ahmad Hasan Dani.

Title : Professor, Quaid-i-Azam University,
Islamabad, Pakistan.

Date : 25 December 1979.

Documents supporting the nomination of

"Rock carvings at the Sacred Rock of
Hunza, and near Gilgit and Chilas"

The documents and other material listed below which have been received from Pakistan in support of the above-mentioned nomination can be examined in the Division of Cultural Heritage at Unesco and will be available for consultation at the meetings of the Bureau of the World Heritage Committee and of the Committee itself :

1. map of Northern area of Pakistan
2. black-and-white photographs
(for details see section 3 - paragraph (c)
above).